



The Art Collection at the University of KwaZulu-Natal: An Appraisal of Content and Purpose

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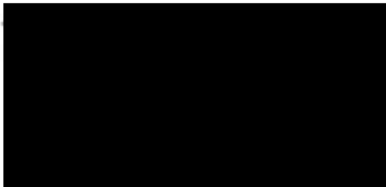
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Author's Statement and Ethical Clearance

I, Amanda Edwina Tracey Bucknall, Student No: 892213659 do hereby state that this thesis is my own work, except where specifically indicated to the contrary in the text.

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**THIS THESIS IS DEDICATED
TO THE LOVING MEMORY OF**

My Beloved Parents, Thomas Willam Danial Sullivan and Doris May Sullivan
who both gave up so much to start me on my academic sojourn

and

My Darling Little Boy, Dougal Bucknall,
such an integral part of this particular scholarly journey but who passed away before it
was concluded.

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Abbreviations and Terminology

Art

Specifically Visual Art.

British Formalism

This term refers to the formalistic interpretation of British Modernism mediated and understood from an altered location. For instance, and for the purposes of this research, it is recognised as an acculturated style and practice of art making introduced into South Africa by those who had been trained in Britain but included and referenced African signifiers in their work.

British Modernism

This term has been used throughout this thesis to describe the specific movement that arose in Britain at the beginning of the Twentieth-Century.

British modernism

This term is used throughout this thesis in its generic sense, as an influence of the movement of British Modernism.

CVA

This refers to the Centre for Visual Arts located on the Pietermaritzburg campus of the University of KwaZulu-Natal (referred to as the former Department of Fine Arts and History of Art within the University of Natal).

Collection

This is the term used to refer to the Art Collection held by the University of KwaZulu-Natal, with an emphasis on that of the CVA, Pietermaritzburg Campus. It has however proven impossible to establish the full extent of the University's holdings owing to numerous factors

and obstacles that will be outlined within this thesis. I emphasise that my research is based only on selected and the more important artworks contained within this art portfolio.

My analysis focuses on the various inventory records that have been prepared over a forty-year period by staff art appraisers, staff members and students alike, but none of these activities appears to have coincided with pivotal points either in the development and evolution of the University or at times of significant political or historical change in South Africa.

RIR

This stands for *Research Inventory Reconciliation* and is a spreadsheet I have compiled that reconciles the various accessioning/inventory material I have been able to access, so as to provide selected works for further study and commentary within this thesis. The spreadsheet referred to therein is attached (see **Appendix A**).

1974 Inventory

This refers to an insurance valuation compiled by Sotheby and Company on 20th June 1974 and was commissioned as a *Valuation for Insurance of Prints and South African Pictures at the University of Natal, (Department of Fine Arts), Pietermaritzburg* (see **Appendix D**). These have been incorporated with the other inventory records as is seen in **Appendix C**.

1980 Inventory

This term refers to the Card Index System compiled by Dr Hans Fransen during his tenure at the History of Art Department at the University of Natal. These archival documents consist of handwritten cards displaying a photograph (where available), details of the artwork and, where available, the provenance. These have been incorporated with the other inventory records as is seen in **Appendix C**.

1995 Inventory

This term refers to a list of traditional KwaZulu Ceramics and was compiled on 8th February 1995. Only two of the four pages contained in this document have been located and are identified in **Appendix E**. These have been incorporated with the other inventory records as is seen in **Appendix C**.

2010 Inventory

This term refers to the inventory compiled by Professor Terence King in 2010. It is a survey of the artworks undertaken by Visual Art Students from the Centre for Visual Arts. These have been incorporated with the other inventory records as is seen in **Appendix C**.

University

A generic term used to refer to the name given to the organisation known as both the Natal University College (before 1949) and the University of Natal (from 1949 until 2004) before amalgamation whereinafter it became the University of KwaZulu-Natal. The period included in this research spans a period in history whereby this organisation has been known under all three names.

UCT

This refers to the University of Cape Town located in the Western Province.

UDW

This refers to the University of Durban-Westville which merged with the University of Natal in 2004 (Makgoba & Mubangizi, 2010).

UKZN

This refers to the University of KwaZulu-Natal which comprises five campuses, namely the Pietermaritzburg Campus (oscillation of the CVA); in Durban four campuses: Howard College, Westville Campus, Edgewood Campus and the Nelson Mandela Medical School.

UN and NU and UNP

These abbreviations refer to the University of Natal which was formed in 1949 when Natal University College combined its dual locations in Durban and Pietermaritzburg (Brookes, 1966, p. 40). The first two terms have been included because of the different terms used in source references. UNP relates specifically to the University of Natal (Pietermaritzburg).

UP

This refers to the University of Pretoria located in the Gauteng Province.

UW and Wits

Both terms have been included because of the different terms used in source references, however, both refer to the University of the Witwatersrand located in the Gauteng Province.



Figure 2: (RIR-1303) to (RIR-1307) Gladys Zuma *Untitled* (Undated)
Zulu Beaded Figures (colloquially referred to as 'dolls')
Located in the Tut Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2019

Abstract

This research examines the Art Collection held at the University of KwaZulu-Natal through a metamodernist (and where relevant metaformalist) paradigm that embraces both modernist and postmodernist narrative and explores the in-between-ness of these two concepts in a post-postmodern context. Many universities reappraised their art collections at the end of the apartheid era to embrace the democratic transformations of their institutions through visual representation, but no such assessment was undertaken by UKZN making this the first study of the scholarly merits of the University's art portfolio. This study coincides with a period of student and national activism witnessed across South African universities in response to a call for 'decolonisation' and the removal of 'colonial' signifiers, prompting a revaluation as to the 'suitability' of 'colonial' artworks on campuses. An assessment of the portfolio held at the Centre for Visual Arts demonstrates that no archival management policy has been put in place to preserve the Collection and, from obvious signs of deterioration and decay, indicates that the works have been neglected for many years with even basic archival standards not being applied with material housed in unsuitable facilities. By initially photographing and correlating information obtained from piecemeal inventories, an archival spreadsheet provided a partial catalogue of the works housed in the UKZN art school. The Collection has been analysed through Metamodernism as a paradigm, and not merely as a concept as envisaged by the Dutch scholars Timotheus Vermeulen and Robin van den Akker, together with the application of Greg Dember's eleven methods of interpretation. During this analysis, a twelfth method, that of *geocentering*, was developed and a new paradigm was identified, *metaformalism*, which is derived from metamodernism mediated as a South African formalistic interpretation of the European theory. This was substantiated by the analysis of five selected artworks held within the Collection of artists Jack Heath, John Hooper, Rosa Hope, Walter Battiss and Stephen Inggs. An assessment was also made of the purpose, benefit and potential for art collections generally and considered the benefits and potential of UKZN's institutional, teaching and research collections. It was recognised that artworks displayed on university campuses reflect the visual culture and socio-political identity of an organisation and also provide a visual record of an institution's history and socio-political praxis. Artworks also provide a forum for cultural and intellectual knowledge exchange with art teaching collections in particular enabling students access to different aspects of an artwork that would ordinarily be denied them in a museum or gallery environment and where possible, are able to handle the works and

experience tactile sensation making their studies more of an engaged, felt encounter. At UKZN materials have been used as teaching aids as well as acting as pedagogical signifiers of the CVA's former British Formalistic interests and teaching practices which reflect in the works of CVA past lecturers Rosa Hope and Hilda Ditchburn. Research collections have become interdisciplinary repositories and not only preserve historical information or cultural knowledge, but also engender new knowledge. Since the outbreak of the Covid-19 pandemic, it has become the 'norm' to collectively share information through open source digital platforms enabling the networking of material to a wider audience. Although digitalised collections negate the ability to judge or experience the scale of artworks, so too does it introduce technological experiences and imagery beyond the peripheries of the human eye and adds another layer of narrative (or stratosphere) to the artwork. The notion of 'Africanising' art collections is also discussed and how this term is, by necessity, an African idiom that assumes and validates a mythical 'authenticity' of African 'traditional' culture that is not been documented and is beyond living memory, thereby creating an invented tradition. The effect of acculturation on constructing an African vernacular is analysed and is also assessed with its development based on a hybrid of both traditional and contemporary practices. Comparison is made with other South African universities that have commissioned new works to reflect the democratic transformations of their respective institutions. It also considers the national and international call to remove 'colonial' public artworks but, by applying a metaformalist approach, understands such commemorative icons as sources of collective memory and, through geocentering, recognises the union of the author, viewer, subject, object, time, space and a perpetual vortex of narrative with a momentary interaction providing a further layer of discourse. This thesis concludes with the hypothesis that metaformalism, as opposed to unmediated metamodernism, becomes a paradigm specifically by reference to an internalised non-European (African) context and that it is indeed an example of successful 'Africanising' of Eurocentric theory and provides a Southern Hemisphere exemplar; metaformalism maintains an awareness of the origins of metamodernism but initiates a localised repost.

Keywords

University of KwaZulu-Natal, UKZN, art collections, university collections, metamodernism, metaformalism, British formalism, British modernism, public artworks, archival preservation of art collections, geocentering, Jack Heath, John Hooper, Walter Battiss, Rosa Hope, Stephen Inggs, Dember's methods, oscillation.



Figure 3: (RIR-1718) Ian Calder, *Untitled* (1978)

Work completed and submitted for a MAFA degree at the University of Natal
 Ceramic Sculpture. Thrown and Manipulated Clay adorned with Stoneware Glazes, fired to 1250°C
 One of a Composite of Seven Pieces that has become disseminated in the CVA Storage Facilities*
 Located in the Tut Room, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2019

(*Discussed further in Chapter Three)

Prefatory Note

It is recognised that it is usual for academic writing to be written in the third person, however, as this research is an investigation of the UKZN Art Collection through the paradigm of metamodernism (and where appropriate metaformalism) a writing style has been chosen to emphasise this ‘unfolding new philosophy’ and to emphasise its fluidity. Therefore in order to associate and engage with the reader, I have used the first person so as to redefine the parameters of the author within the narration of the text. This is not done as an ethnographic approach but rather one that considers and applies a structure of universal feeling and connection. The use of the theory of metamodernism (and the construct of metaformalism) used within this thesis is analysed in **Chapter Four**.

The approach style I have devised to compose this study follows that of a metamodernist form presented as a body without organs adjusting to various speeds, waves and intensities (Deleuze & Guattari, 2005) of different artistic periods and engagements; rendering a playful composition of traditional canons, modernist invention and postmodernist juxtaposition (Dember, 2018). Therefore chapters can be read at different velocities; some are short, some are long, some complex and theoretical, some practical applications and some written in alternative formats demonstrating a liberated freedom decentering prescriptive production.

Throughout this research both the terms metamodernism and metaformalism have been applied. Whilst metamodernism is a generic reference, when mediated in a South African context the term metaformalism is used instead.

Further, in order for the reader to feel a bond with the artworks that are analysed in this research (almost all of which have never been publically viewed) images have been randomly selected and included within the body of the chapters without contextual reference. This also simulates the haphazard practices applied to the storage of the art archives at UKZN.

The short form of the Harvard referencing style has been used throughout this thesis and is applied through a combination of Harvard Anglia 2008 (available through Microsoft Word) and the CVA's *Style Guide: For Postgraduate Texts* (Calder, 2008).

The images that are attached in **Appendix B** have been deliberately left in their raw state to emphasise the cataloguing process that was undertaken in conducting this research. It also gives an indication of the scale of the artworks. These pictures were taken over a period of time and therefore the exact placement and measurement between the camera and the easel are not necessarily consistent. These photographs were merely used as an aid in reconciling the various piecemeal University inventories that were identified.

The colour coding of the items in **Appendix C** is explained fully in **Chapter Three** save that items placed on a green background relate to material identified only in the 1980 Inventory, those on a white background have been identified in both the 1980 Inventory and the 2010 inventory and pink background indicates that the artwork was only referenced in the 2010 Inventory. The pro forma used by postgraduate students in 2005 also has a white background but is distinguishable by layout.

The use of the definite article when referring to defined terms (as indicated below in this Prefatory Note) has been used intentionally throughout this thesis to distinguish any generic usage of the terms. It is a personal writing preference of the author and is not necessarily included as a requirement or at the request of the institution referred, my supervisors, a prerequisite of the College of Humanities, but merely is adapted to assist in the identification of a term defined in this Prefatory Note for ease of reading.



Figure 4: (RIR-0168) Norman Catherine, *Unidentified* (1980)
Screenprint. Located in the Slide Room, UKZN (Pietermaritzburg)
Photograph by Amanda Bucknall, 2018

Chapter One: Introduction

In this research I will examine the Art Collection held at the University of KwaZulu-Natal through a metamodernist (and where relevant metaformalist) paradigm that embraces both modernist and postmodernist narrative and explores the in-between-ness of these two concepts in a post-postmodern context. This study will consist of elements of modernist scientific truths and postmodern critique but will be written as a metamodern discourse thereby enabling me to share my felt experiences of my study.

In 1994, at the end of the apartheid era, many universities across South Africa reappraised their art collections to consider whether their artworks represented democratic change and adequately represented a more diverse visual culture. No such study was undertaken by UKZN during this transformation period and therefore this research is the first analysis of the University's art portfolio. My research will be an analogy of the content and purpose for holding the Collection based on an analysis of selected public artworks held at two of the five campuses of UKZN, but with a particular focus on the Centre for Visual Arts Collection (or Permanent Collection as it is also referred) stored in the CVA Main Building in Pietermaritzburg. My research coincides with a period of student and national activism witnessed across South African universities whereby 'decolonisation' and the removal of 'colonial' signifiers dominates national and international debates and raises a question of the 'suitability' of 'colonial' artworks.

My research method will be to adopt a holistic approach and apply various methods by which to obtain my data. I will consolidate the available inventories, photograph artworks, reconcile them with those recorded entries, prepare a comprehensive spreadsheet and then apply this information to identify the Collection's artistic trends, evaluate artworks I had selected and suggest new approaches and purposes for the Collection. As this is qualitative research I adopt an interpretivist, humanist approach throughout my study and will conduct interviews to obtain the personal insights of former staff members and museum curators from the KwaZulu-Natal province.

My own positionality is derived from personal grounded knowledge of Western formalism, having been tutored in both Art and Art History at UKZN with a pedagogy founded on modernist values based on British academic appreciation of Fine Art. As both an art historian and an archivist I will focus on aesthetic, academic and practical issues surrounding the Collection and will assess the artworks as a formalistic understanding of modernism mediated through a local, acculturated interpretation. I will determine how this relates to the UKZN Collection and what genres of work are displayed across the campuses.

My research involves a literature review of academics who are writing on the changes in artworks displayed on South African university campuses and will consider the impact that the *#RhodesMustFall* movement and student protests have had on art selection, particularly in relation to public artworks that are displayed. I will also analyse issues pertaining to the 'suitability' of artworks in a Twenty-First Century South Africa and consider whether decolonisation can in fact be regarded as an ideology. The global response to decolonisation will also be discussed.

I will show how my initial observation of the part of the UKZN Art Collection housed in the CVA Main Building reveals a haphazard, chaotic store of artworks accumulated in jumbled and random stacks, with no evidence of organisation or preservation measures being followed. This is further supported by obvious signs of conservation neglect and a lack of adequate accessioning records. I will show that the portion of the Collection is not stored in a controlled archival environment and has been exposed to harmful materials and debris and has succumbed to deterioration and bacterial mould growth. I will also illustrate that these storage facilities are unsuitable for storing artworks and have historically been subjected to flooding and roof leaks. The artworks are also exposed to excessively high levels of humidity, temperature, dirt, grime, excessive moisture and mould sporing and, because of their stacking arrangements, are not only inaccessible but have caused damage to adjacent artworks. I will reflect on 'best practice' methods of storing different types of artworks in an art repository and will compare these standards to those applied to the CVA Collection. I will also reveal how the fragmented inventory records contain inaccurate or contradictory information that makes them unhelpful both as a record of the Collection and for asset management and also that, in the absence of a

designated staff member appointed to curate the Collection, no consistent records have been maintained.

Analysing what is essentially a modernist art collection by merely revisiting the ideology of modernistic thought would be naïve, futile and would ignore the critical resonance of postmodern interrogation. Likewise applying only postmodernist critique would also negate the importance of preserving a modernist collection and condemn it as a mere historical record of a bygone era. My analysis of the Collection is therefore based on a metamodernist approach and identifies that metamodernism is not just a concept as suggested by the Dutch scholars Timotheus Vermeulen and Robin van den Akker but instead is a paradigm as understood by the New Zealand academic Alexandra Dumitrescu. I will expand on Vermeulen and Van den Akker's application of metamodernism as being a state of 'in-between-ness' and oscillation between modernist and postmodernist ideology and will also review Greg Dember's eleven methods of interpreting metamodernism. I will also propose a twelfth method which I will refer to as *geocentering*. I will explain the meaning of that term and support this with examples and will propose that this should be considered a primary method of interpretation.

This thesis will also argue the existence of a new paradigm which I refer to as metaformalism. Just as modernism was received into South Africa as a formalistic interpretation of European theory which, at the Centre for Visual Arts, was introduced as British Formalism into its teaching practices, so too must the application of metamodernism be viewed as an altered condition when mediated from an African (non-Eurocentric) perspective. I will determine that analysing an art portfolio whose foundations are judged on formalistic principles and standards, means that the ensuing oscillation between modernism and postmodernism needs another facet in its conjecture, that of formalism. I will therefore establish that metaformalism shifts the gyroscope of analysis towards an Afrocentric nexus and accordingly I will assess the Collection through the paradigm of metaformalism and consider the interrelationships and oscillations between modernism and postmodernism as understood from a formalistic perspective.

To substantiate the metaformalism paradigm I will analyse five selected artworks held within the Collection, four of which will be items held in the Permanent Collection of the CVA and

one a public mural located on the Pietermaritzburg campus. These are the works of Twentieth-Century British born artists Jack Heath, John Hooper and Rosa Hope and South African born artists Walter Battiss and Stephen Inggs. These works were produced at various stages of formalism and provide an array of art from early to high South African modernity. I will apply Dember's various methods of interpretation from a metaformalistic perspective including an enquiry of the binarisms and oscillations between modernist optimism and postmodern critique and through the application of *geocentered* analysis.

This research will also assess the purpose, benefit and potential for art collections and will recognise how a university can promote its identity as an academic institute through visual representation. My study will examine how an institutional collection has community responsibilities to consider in addition to its educational role and will reflect on artworks held within the Collection in the advent of the *#RhodesMustFall* protests of 2015 and 2016 that witnessed the burning and destruction of 'colonial' artworks across South African universities in response to a national and international campaign to decolonise education in academic institutions. I will further consider how archivists and historians can balance the preservation, accessibility, content and institutional history of its collection so as to mediate that past and present (and future).

My analysis will focus on the benefits of institutional, teaching and research collections, particularly as institutional art collections appeal to a wider audience and how the public artworks displayed on university campuses reflect the visual culture and socio-political identity of an organisation and in so doing preserve institutional history as a visual record. I will also show how public exhibitions provide visual platforms through which to share cultural and intellectual knowledge. Through a selection of public artworks, I will demonstrate how contextualisation adds to the understanding and enjoyment of a work and will reflect on the works of significant and prominent South African artists Neels Coetzee, Willem Strydom, Zoltan Borboreki and Edoardo Villa and lesser known artists John de Villiers (former Dean of Agriculture) and Rory Kloppe (Visual Arts Masters Graduate). However, as I will show that, if archival records are not maintained and a management policy for the maintenance of the artworks is not implemented, the institutional history embedded within these works will be lost.

My investigation of teaching collections will focus on the material held in the Collection that has been, and could potentially be used, as teaching aids as well as acting as pedagogical signifiers of the CVA's former British Formalistic interests and teaching practices. I will, in particular, reflect on the works of CVA past lecturers Rosa Hope and Hilda Ditchburn. I will assess the merit of students having access to artworks outside a museum/gallery environment and how this invokes a greater understanding of the scope and application of the medium they are studying, as well as providing an opportunity to see works close-up, or from the back, underneath or, where possible, are able to handle the works and experience tactile sensation, making their studies more of an engaged, felt encounter.

I will also consider the potential of research collections as interdisciplinary repositories and how they can not only be used to preserve heritage materials, historical information or cultural knowledge, but also engender new knowledge. Following the outbreak of the Covid-19 pandemic, reliance has been placed on shared information with the diversification of open source digital platforms enabling the networking of material to a wider audience making research facilities critical. I will suggest that for imagery to have academic merit, a research collection must provide quality imagery and be accompanied by fully supporting metadata with efficient search and retrieval mechanisms in place. Although digitalised collections negate the emotional reaction to an artwork's scale, whereby removing the 'awesomeness' of visual experience, I will propose that this also introduces another element beyond that which the human eye cannot see and will add another layer of narrative (or stratosphere) to the artwork. Part of my research will consider balancing access to the Collection with security concerns and how digitising part of the Collection would be a practicable solution.

The latter part of my research will consider 'Africanising' art collections and visual representation. Following on from the socio-political debates pertaining to decolonisation, I will assess how other South African universities reappraised their artwork at the end of the apartheid era and how African scholarship and the democratic transformations of those institutions are reflected in the sculptures of Andries Botha, Willem Boshoff, Gavin Younge, Angus Taylor and the Kaross Workers located on the campuses of the Durban University of Technology, the University of Johannesburg, Rhodes University and the University of Pretoria respectively.

Finally, I will critique the recent national and international call to remove commemorative and public artworks because of their ‘colonial’ significance and will consider how the postmodern praxis of ‘othering’ serves to transgress into, and ‘authenticate’ South African culture. I will also contrast this with a metaformalist approach which understands such commemorative icons as sources of collective memory and, through geocentering, recognises the union of the author, viewer, subject, object, time, space and the perpetual vortex of narrative with a momentary interaction providing a further layer of discourse. This thesis will further examine the issue of ‘Africanisation’ and how it is a nebulous and problematic ideal that can be all-embracing or simply segregate, but how this term is, by necessity, an African idiom that assumes and validates a mythical ‘authenticity’ of African ‘traditional’ culture that has not been documented and is beyond living memory, thereby creating an invented tradition. By applying this further, this thesis will also consider the effect of acculturation on constructing an African vernacular and will assess its development based on a hybrid of both traditional and contemporary practices.

I will conclude my thesis by arguing that metaformalism, as opposed to unmediated metamodernism, becomes a paradigm specifically by reference to an internalised non-European (African) context and that it is indeed an example of successful Africanising of Eurocentric theory and provides a Southern Hemisphere exemplar. I will also demonstrate that metaformalism maintains an awareness of the origins of metamodernism but initiates a localised response.



Figure 5: (RIR-0917) Chris Spies, *Untitled* (1979)
Silkscreen depicting a circular abstract image.
Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2019

Chapter Two: Motivation and Literature Review

Motivation

The Art Collection held at the University of KwaZulu-Natal comprises of various artworks that have been accessioned haphazardly since 1936 both actively and passively through purchase, commission, bequest, donation, and loan and as a record of student achievement (in the subsidiary teaching collection).

After 1994, many South African universities reappraised their art collections and acquired additional artworks that would represent a more democratic and diverse visual culture in a post-apartheid era (Schmahmann, 2013). However, even following the merging of the universities of UN and UDW in 2004 (resulting in the formation of UKZN), no study of the respective artworks was undertaken during these pivotal periods in the Institution's history. Although periodic attempts have been made for the Collection to be 'catalogued' (undertaken specifically for insurance purposes in 1974 at the behest of the Head of Department Professor Murray Schoonraad between 1978 to 1982 (personal conversation with Ian Calder, 2020), a selection of the Collection (excluding Ceramics) in 1980 by Dr Hans Fransen, a review of KwaZulu-Natal Ceramics in 1995 undertaken by the staff in the Ceramics Department, Visual Arts postgraduate students in 2005 after the merger with the University of Durban-Westville and again in 2010 by Professor Terence King, no one has undertaken a scholarly contextual analysis of the Collection (in full or in part), nor of its components. Thus my study has the potential to contribute to the discussion on the role of institutional (i.e. university), teaching and art research collections in South Africa more broadly, and their continued role and place in the decolonial debate.

The purpose and use of the Collection firstly as a teaching tool for CVA studio work courses have not previously been explored. Secondly, and despite the range and extent of the existing Collection, no permanent art gallery has been established to display the works, although it was proposed in 2017 that UKZN build a new art gallery on the Durban Campus (Matula, 2017). One of the purposes of such a campus art gallery would be to showcase highlights of the Collection (however if such a gallery were to be established on one of the Durban campuses,

it would paradoxically deny CVA students and staff access to these materials during practical and theoretical coursework studies on the Pietermaritzburg campus).

The UKZN has the Jack Heath Gallery located within the CVA on the Pietermaritzburg campus, and the proposal of an additional more ‘public’ gallery in Durban is therefore controversial. In addition, it is not clear whether the contents of the Collection are congruent, nor yet aligned with the UKZN banner of “The Premier University of African Scholarship” that it wishes to promote (University of KwaZulu-Natal, 2017, p. 16).

Therefore, this research will provide an analysis of selected works from the University’s current art portfolio that will have both theoretical implications for institutional art collections in contemporary South African universities, and may also contribute immediate practical information that will assist in decision-making concerning the valuable art collections amassed by academic institutions with Visual Arts disciplines.



Figure 6: (RIR-0223) Albrecht Dürer, *Madonna and Child with Monkey* (circa 1600)
Engraving. Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018

During this time of student and national activism, highlighting ‘knowledge privilege’ and perceived national elitism’ (Jansen, 2016), a primary examination is needed to consider how university art collections can justifiably fit within what is currently dubbed a ‘decolonisation’ process (Schmahmann, 2013). The burning of what was categorised as ‘colonial’ artworks of the UCT Art Collection on 16th February 2016 (Chaudhuri, 2016), demonstrates how art and the power of visual language add yet another layer to the decolonisation debate.

South African academia is experiencing a transformation process and, within it, multiple narratives and metanarratives have arisen demonstrating tensions within socio-political and educational contexts (Jansen, 2016). Consequently, I posit that depending on individual positionality to these discourses, meaning and representational association can become reflected and inferred through the artworks held within an art collection. My analysis will therefore explore whether the current art portfolio at UKZN positions it as a leading contemporary South African university research and learning centre, or whether its content is devoid of current socio-political and cultural reference which deflects from that purpose.

Furthermore, the fact that a large proportion of the work is stored and is not displayed also reveals much about its perceived importance and intellectual worth to the University, considering the move of the NU Fine Art Department to Pietermaritzburg under Professor Oxley in 1937 (Bucknall, 2015, p. 69) (Brookes, 1966) (University of Natal, 1938) and the development of its several disciplines, both Fine Art and Art History, to the present.

The current international crises in the performing and visual arts due to the Covid-19 pandemic has also shifted UKZN’s teaching-learning functions to virtual (digital) media and online delivery systems (Mkhize, 2020). The challenges faced by tertiary educators and learners globally and locally focuses on the limitations of conventional face-to-face delivery systems in a time crucially of social and physical distancing for survival. Consideration must be given as to how UKZN’s Art Collection may be better positioned in the context of the more immediate need to develop digital, especially online resources for teaching and learning, and for public access to what began and grew to the present as an entirely analogical entity. It goes without saying that new forms of academic learning will be mediated through digital media, particularly since the Covid-19 pandemic digital platforms offer safe and more open access as a different medium from the conventional analogue reality of physically viewing artworks.

The majority of the Collection was acquired before 1994 and manifests works that demonstrate a strong modernist genre and emphasis on art although there is also a portfolio of traditional earlier European prints produced the 1800s. As an undergraduate student of Fine Art and Art History, postgraduate candidate and lecturer in Art History at the CVA at UKZN, my involvement with the Collection has spanned nearly thirty years. I was shown a single print (the artist of which I have no recollection) as an undergraduate, not realising that it formed part of a permanent collection. However, having recently taught Art History at the CVA based on postmodernist and post-colonialist theories, it was apparent to me that the students whom I taught, understood and recognised art and visual culture through a more diverse range of paradigms than I was exposed to in my undergraduate studies; this may make the current UKZN Collection irrelevant as a pedagogical aid considering factors that could be developed to make the permanent Collection's analogue works valuable as teaching materials.

Although the CVA's Visual Art and Art History students are actively encouraged to visit art galleries and go to art exhibitions, many do not do so. It is unclear whether this is due to financial constraints, a lack of transportation or that current students have a different social and cultural capital to the Western model of a university and a modernist fine arts department. During my tenure field trips were arranged whenever practicable, but often the art across the campuses is a student's only exposure to art outside of the CVA and the Jack Heath Gallery.

This study is therefore to assess, if the Collection, passively acquired over eighty years, piecemeal, without specific curatorial purpose (and without acquisitions funding) to the present, could assume the role of an institutional permanent collection that in some way mirrors the overreaching aims of the UKZN's academic and social purpose as outlined in its Strategic Plan (University of KwaZulu-Natal, 2017). Alternatively, whether the Collection should be considered solely as a teaching aid which holds pedagogical merit and educational value, and again whether changes or new acquisitions would be required to become a permanent teaching collection. Lastly, to assess if, after reflecting on the issues raised in current decolonisation debates, the Collection merely represents a liability that outweighs any potential benefit.

Methods for Obtaining Data

Various methods have been used in order to obtain a holistic approach to appraise the Collection by examining its past, present and future roles, these being consolidating piecemeal inventories, photographing artworks and reconciling them with those recorded entries, preparing spreadsheets to provide an archival structure to my research and then applying this collated data to identify the Collection's artistic trends, evaluate part of its current content as a sample (namely the part of the Collection stored at the CVA) and to suggest new approaches and purposes for the artworks stored.



Figure 7: (RIR-1120) Unknown Artist, *Untitled* (Undated)
Ceramic Geometric Pieces. Located in the Tut Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2019

Accessing the Collection

The data for this aspect of the research has been obtained by analysing the artworks in the Collection; firstly by reconciling the current unpublished catalogue of the Collection produced by Professor Terence King in 2010 (King, 2010), a card index system compiled by Dr Hans Fransen and Professor Murray Schoonraad in the early 1980s (Fransen, circa 1980) and an insurance valuation undertaken by the Fine Arts Department in 1974 (Sotheby and Company, 1974). My investigation has also reflected on the artworks, archival materials and documentary records associated with the Collection in order to determine the origins and sources of the works, and whether the portfolio was obtained substantially through purchase, donation, loan,

bequest or commission as a record of its historical acquisition and provenance. Photographs and accessioning records have been added for works previously omitted from the unpublished materials stated above.

Interviews

Nieuwenhuis states that the purpose of qualitative interviews is “to see the world through the eyes of the participant” (Nieuwenhuis, 2016, p. 93) and therefore the approach to gathering this data has included different types of interviewing methods, namely structured, semi-structured and unstructured formats (Bertram & Christiansen, 2014) (Maree, 2016). This aspect of the research aims at focusing on the shared commonalities of lived experience and encountered through engagement with the Collection, specifically by conducting semi-structured interviews (Litchman, 2011) with past and present lecturers on the role and uses of the collection, past, present and future in an attempt to identify “the characteristics”, “properties” (Botha, 2007, p. 208) and the “meaningful social action” (Samuel, 2016, p. 15) (De Vos, et al., 2015, p. 8) through narratives that provide detailed and personal perspectives (Hyvarinen, 2009).

I have also interviewed curators of other institutional art collections and galleries to explore their criteria for selecting works, themes for exhibitions, how they approach educational issues and to assess how they have responded to the contemporary debates (if at all). This data has assisted me to consider the differences of institutional, teaching and research art collections.

Approach to Study

This study takes the form of qualitative research and has adopted an interpretivist approach enabling a humanist perspective (Maree, 2016) that allows reflection on knowledge or understanding (De Vos, et al., 2015, p. 309) (Samuel, 2016, p. 15). By applying this theory, I have been able to assess and appraise the various materials contained within the holdings of the Collection. As a case study of a singular phenomenon (Yin, 2003), I have reflected on the institutional history and personal accounts relating to the study. This has been through an analysis of the artworks identified as understood as ‘the Collection’, accessing archival records and interviewing former staff members and past students who have knowledge of or who have worked with the Collection. From this data I have reviewed the materials within the broader context of contemporary debates about the role of art in the socio-political context of art in

South Africa. It is within this interpretivist approach that I have explored and built upon the “social constructs such as language (including text and symbols), consciousness and shared meanings” (Nieuwenhuis, 2016, p. 61). Jan Nieuwenhuis notes how subjectivity is essential to research understanding by providing “multiple rather than single explanations of the phenomena, and that these realities can differ across time and space” (Nieuwenhuis, 2016, p. 61). This phenomenon can then be understood from within, as internalised life histories (Pinar, 2012, p. 39), recognising social life from a subjective perspective that cannot exist independently of human knowledge with our realities that are explorative and multiple rather than singular developments, which in themselves are transitional moments altered by time and place (Nieuwenhuis, 2016, p. 61). As Jonathan Jansen identifies, the fluidity of the interpretivist research paradigm enables a “foreground[ing] of meaning that individuals or communities assign to their experiences” (Jansen, 2016, p. 22).

Research Design

This research has taken the form of a case study analysing the Collection through different sources of data. Robert Yin notes that a “case study is an empirical enquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between the phenomenon and context are not clearly evident” (Yin, 2003, p. 13; Nieuwenhuis, 2016, p. 107). Linda Mabry outlines the advantages of adopting a case study as a methodological approach for qualitative research, as it enables a deeper understanding of a specific instance through sampling that may potentially “expand datasets as new sources are discovered and questions articulated” (Mabry, 2009, p. 216). As the necessary data has been attained, I have been able to reflect on how these different sources relate to each other and attempt to interpret this material to understand how the Collection is positioned in light of contemporary debates.

Sources of Data

In order to ensure that the data gathered for this research is sufficiently triangulated, I have chosen a stratified method of sampling (Bertram & Christiansen, 2014, pp. 60-61):

TYPE	DATA SOURCE	OBJECTIVES	DATA COLLECTION METHOD
1	The artworks comprising the Collection (the “physical artefacts”) (Yin, 2003, p. 86).	a) To establish the content, provenance (where applicable) and the extent of the Collection b) Assess the condition of the Collection	a) Reconciling documents b) Personal/physical observation of the artworks in the Collection
2	UKZN past staff who have knowledge of the Collection	To determine the historical context of the Collection	a) Analysis of the archival records and documents b) Interviews
3	Gallery and Museum Curators other than those at UKZN	To contextualise institutional artefacts and to identify common or contrasting practices (if any) that may be helpful in determining a future role for the Collection	a) Interviews b) Personal/physical observation of the artworks in the Collection
4	Direct Observation	To contextualise the artworks with reference to socio-political concerns and ‘decolonisation’ issues arising out of the Literature Review to provide a contemporary appraisal that may be helpful in determining a future role for the Collection	Personal/physical observation of the artworks in the Collection and the display of works across the institution reflecting on metamodernist (metaformalist) theory

My Positionality

My own grounded knowledge was derived from my introduction to the History of Art and Visual Art evaluation from a Western formalistic perspective, being taught at the University of Natal with a pedagogy founded on modernist values based on British academic appreciation of Fine Art (Bucknall, 2015). I am conscious of a potential conflict that may arise when attempting to appraise any subject using the same criteria as that being critiqued; that those who have been colonised do not want to have their voice re-told within the same colonial parameters against which they argue (Kara, 2015, p. 42) (Molefe, 2016) (Heleta, 2016). However as Bert Olivier affirms, no one should be precluded from this debate and that the key is to establish equality amongst the different epistemological systems of knowledge available (Olivier, 7 December 2016). I do not agree with Thomas Kuhn who considers that theorists

will defend their viewpoints if committed to a particular paradigm (Conant & Haugeland, 2000, p. 108) as a measured and authenticated standard of truth and framework (Feyerabend, 1991). Knowledge arises from experience, whether consciously attained or as a reaction to our “sensuous impressions” (Kant, 1787, p. 14) and therefore will alter understanding. As Jan Nieuwenhuis explains, “[h]uman life can only be understood from within...[and]...cannot be observed from some external reality” (Nieuwenhuis, 2016, p. 61) and that experience and reflection reposition the researcher and their own knowledge. It is from within this paradigm that I will reflect on and select relevant samples from the Collection for inclusion in questionnaires and surveys.

Further, and pertinent to my positionality, Olivier also notes how ‘many’ advocating decolonisation (though does not specify who) will question whether he is “qualified to participate in the debate” owing to him being a White South African male (Olivier, 2016, p. 2). He cites an email from Nyna Amin who sees the decolonisation process as a “strategic intervention to release the mind from the stranglehold of apartheid and the pseudoscience of eugenics on the psyches of Blacks” (Olivier, 2016, p. 10) and therefore Whites did not experience the consequences of colonisation ideology. However, Olivier justifies his position and states that “even if one is working within a theory that implicitly contests the validity of other theories about the ‘same’ phenomena,...does not exclude the possibility of entering into dialogue or conversation about it” (Olivier, 2016, p. 2). He reiterates this by noting that it is democracy that makes:

...all languages...mutually translatable, even if such translation presupposes that one familiarise oneself with the other’s culture, if not language. One cannot step outside language to adjudicate linguistically articulated claims to knowledge by the other from a culture-free perspective; you are always already embedded in a cultural life-world (Olivier, 2016, p. 2)

Norman Denzin examines ‘arts-based’ methods that “produce new ways of knowing” (Seko & Van Katwyk, 2016, p. 56), not just to develop a “pristine African cultural past” (Olivier, 2016). As ‘Africans’, bringing a diversity of all races and cultures, each has a right to be included in any debate that seeks to decolonise (Olivier, 2016) otherwise it will not be reflective of South African multiculturalism and will merely be replacing one dominant discourse with another.

Diversity produces not just ideology, but also identity (Eze, 2011, p. 12). I, therefore, consider that my position as a White South African female, exploring ‘decolonisation’ by assessing the Collection, remains valid and that my experiences and self-epistemology should be recorded.

Negative Aspects of Interviews as Data Sources

My questions and emphasis in interviews may contain my own grounded positionality and may not be triangulated sufficiently (Nygaard & Belluigi, 2011, p. 658); with the interview questions prescriptive and therefore flawed with an embedded bias (Have, 2004). Robert Yin also warns of the ‘inaccuracies’ that may occur as a result of poor recall and memory and also of the dangers of badly constructed questions (Yin, 2003, p. 86). To avoid this becoming problematic within my research, I have interviewed several interviewees who are able to provide insight into the Collection, and whose responses have been compared, to support comments made and provide adequate triangulation of data material. I am also mindful of the time necessary to prepare transcripts to support the findings of this research but, conversely, it has been imperative that I obtained my data material from a wide variety of sources in order to provide a comprehensive response to the objectives of this research study.

Limitations of the Study

A further difficulty that I have encountered has been obtaining permission from departmental CVA staff to enable me access to the Collection materials needed for this research; an issue that has remained a problematic and an ongoing issue throughout my study. Over the course of my investigations I sought permission to access the Collection on numerous occasions and eventually sought the intervention of the Dean of the School of Arts in 2018. To date I have still not been able to access all material of the Collection held within the CVA; the materials held in the Ceramics Studios remain unreconciled in this study. The motivation for this obstruction remains unclear but my personal deliberations (though not sought from the School) are twofold:

Firstly, the current state of the Collection does not manifest any acceptable standards for storing artworks as an archive (Shelley, 2019) (analysed in **Chapter Three**) and exposing the

condition of the Collection to the larger University community may cause the Department embarrassment. This is a comparable scenario to Franco Frescura's suggestion (Frescura, 2017) that institutions do not publish material nor announce their losses or thefts (or by implication damage) because it is a dire reflection on their handling of material and also reinforces that a lack of any provenance of records only demonstrates either a negligent or deliberate act.

Secondly, after the commencement of my research of the Collection as an Art History doctoral candidate with archival experience, I observed a sudden concern for the 'safeguarding' of the Collection by those in the School of Arts, something previously lacking at the beginning of my study before I drew attention to the existence of the Collection to higher authorities in the School. I surmise from personal communication with the School, that this heightened concern only arose once 'status' was attached to the portfolio and appears to be based solely on the perception of the Collection's monetary value with 'importance' artificially attached without any knowledge or enquiry as to its content or condition (personal communication with School of Art staff 2018 to 2021). Ironically Visual Art postgraduates continue to have full unmonitored access to this same material without supervision on the premise that it is either teaching material or shares storage facilities with gallery apparel. If this portfolio becomes a useful academic tool for future study and research, clear procedures and measures need to be implemented and consistently applied across the disciplines.

Parameters of Research

Throughout my research it has become apparent that, owing to a lack of formal record keeping, the actual ownership and full composition of the Collection cannot be fully determined. A full inventory of the artworks across the campuses is essential and certainly urgent, but this intention and purpose are outside the scope of this research. I have identified and located various records and documents held within the University Archives and the CVA which provide a background to the historical acquisition of artworks which have become understood as the 'Collection' or the 'Permanent Collection of the University of KwaZulu-Natal'. What is problematic is verifying ownership of artworks owing to the means by which they have been

accumulated. The term ‘the Collection’ should therefore be interpreted on that basis throughout this study.

With the exception of ‘iconic’ representations across the campuses of UKZN, which have significant institutional value and, artworks that do not appear to have been previously accessioned (see **Appendix A**), most of my focus has been on the artworks regarded as the ‘Permanent Collection’ and the ‘Teaching Collection’ held at the CVA the former of which are not readily assessable to the University community, even to Visual Arts students. Separate from the artworks I have selected for the purposes of this research are the internal Departmental collections that are scattered across the campuses. At the CVA, for example, there are additional ‘sub-collections’ that have been attained by staff members over the years, and often either donated to the University as teaching aids or items of particular academic value or have been acquired as personal pieces that staff have ‘left behind’ when they have retired (personal conversation with Ian Calder in 2020 and Juliet Armstrong in 2012). Likewise, works have been accumulated and retained by individual departments, schools and colleges, such as the Classics Department in Durban (Mackay, 1985) (University of KwaZulu-Natal, 2021) (Mungroo, 2019) or, following mergers (Makgoba & Mubangizi, 2010) and as a result of the discontinuance of disciplines or relocation (personal conversation with Ian Calder in 2021), many of these works have become misplaced and their association records lost (or possibly destroyed).

My selection of works for this research is based on their art historical importance, merit in representing UKZN, technical acumen, aesthetic value and personal preference. As both an art historian and an archivist I am assessing the Collection from the perspective of a curator who is tasked with locating material, determining the importance of the content and artistic merit, assessing the condition and conservation requirements, preservation through storage facilities and ultimately the portfolio’s public display. In so doing, and through the application of metamodernist theory, I am at liberty to offer a critique that likewise oscillates between and integrates with both modernism and postmodernism.

The Collection incorporates the portfolios of the Universities of Natal and Durban-Westville when they merged in 2004 (Mazibuko, et al., 2010), and has been acquired piecemeal since 1936 (Fransen, 1981) (King, 2010) through purchase, commission, bequest, donation, loan and items retained as a record of student achievement. Within this miscellany are works that can be grouped together as sub-collections. In 2010 Terence King identified that these works “do not presently constitute a unified collection with a governing policy for their acquisition, display, conservation and restoration” but goes on to state that this “body of work does nonetheless comprise a major collection of real historical importance” (King, 2010, p. 3). The range of works includes sculptures, paintings, drawings, scientific studies, numbered prints, ceramic pieces, murals, items of heritage value, and even a ceramic sundial adorning one of the walls, and is spread across the five campuses. Such an artistic landscape provides a visual environment for students and the University community and does not necessarily depict an ‘aesthetic interest’ as envisaged by Emma Barker (Barker, 1999, p. 14), but an accumulation and reflection of the institution’s existence, development and achievement. Unlike other South African universities (Schmahmann, 2013) there have been few acquisitions post- 1994 at the University of KwaZulu-Natal with the majority of the Collection comprising of works that reflect a strong Modernist genre and emphasis on art, with no digital repository available for two dimensional, three dimensional or animated material, albeit students of that discipline constitute the majority of Visual Arts students at the University.

Content of the Collection

The UKZN’s present collection of artworks is distributed across the five campuses of the University and is “displayed in various environments” (King, 2010, p. 1). However, the CVA’s Permanent Collection is stored (only sculptures are currently on display at the CVA) within its storerooms and the Ceramics Studios. Owing to the rather haphazard way that the Collection has been accumulated, one without an acquisitions overview or structured stakeholder’s plan, the portfolio consists of a range of artworks with varied genres determined and listed by retrospective surveys (Fransen, circa 1980) (King, 2010) (King, 2018) (University of Natal, 1995). Not all of the artworks were located during these appraisals owing to their inaccessibility and vast extent, therefore those inventories only included works there were located in “uncontrolled environments, such as meeting venues or corridors, where there appeared to be no existing record” (King, 2010, p. 2). It is therefore outside the scope of this research to

provide a complete record of the Collection held and owned by UKZN and this would necessitate a separate study.

Attached in **Appendix A** is a reconciliation of the 1974 Inventory, the 1980 Inventory, the 1995 Inventory and the 2010 Inventory and has included some miscellaneous accessioning documents compiled by students in circa 2005 albeit, owing to the lack of central curatorial control and accessioning method, it is impossible to determine whether all of the works I have catalogued within the **Appendices** are a complete record of the artworks held by UKZN. Further, artworks were customarily retained by the Fine Arts Department (CVA) often without the consent of the student (King, 2018) (personal experience) (Calder, 2018) and the issue of ownership is therefore problematic to determine absolutely without further enquiry. With these various accessioning documents I have found nebulous references and descriptions of the artworks owing, in part, to the undertaking of listing the items by students who were clearly unfamiliar with the nature of the works they were listing and were unacquainted with the techniques pertaining to the specific art disciplines. For example, as I have identified in **Appendix A**, a vast majority of the ceramic works are simply described generically as ‘pots’ or as ‘clay’ items, when in fact this is incorrect. Similarly, prints are not necessarily understood or distinguished as etchings, aquatint, engravings, linocuts and woodcuts, for example, and therefore their extraneous description makes locating the specific work and reconciling it with the related inventory entry very problematic.

Little is known of the origin of the Collection, albeit it is believed to have been started by Professor John Oxley (University of Natal, 1980, p. 7) during his tenure as Departmental Head between 1936 to 1952 (Bucknall, 2015, p. 69) and was continued by Professor Jack Heath (University of Natal, 1980, p. 7) until he passed away in 1969 (Heath, 2009, p. 5). In 1974 the University provided a grant to enable the Collection to be valued for insurance purposes (resulting in the 1974 Inventory) and the cleaning and restoration of certain items was also undertaken at this time by Joe Montgomery from Durban (University of Natal, 1980, p. 7).

The Collection consists of both displayed items scattered across the campuses and stored works, with the majority of its ‘permanent’ material housed within the CVA buildings out of public view. The current storage facilities for this Permanent Collection will be analysed in detail in **Chapter Three** of this thesis but were items initially stored at *Gallery 181*, located at

181 King Edward Avenue in Scottsville, Pietermaritzburg which was opened on 31st March 1980 by Professor N D Clarence following a request by Professor Murray Schoonraad for the University to accommodate the works identified in the 1974 Inventory together with approximately 100 other works that had been acquired as at 1980 (University of Natal, 1980, p. 7). It was intended that this collection should be on permanent exhibition at *Gallery 181* while the *Jack Heath Gallery* (located within the CVA) should be used to display the works of artists across South Africa together with student works (University of Natal, 1980, p. 7). The growth of the Collection in the 1980s resulted in documenting the portfolio by Hans Fransen (1980 Inventory) but this relates predominantly to the items that had been destined for *Gallery 181*. The 2010 Inventory is far more comprehensive and lists a majority of the artworks held at the CVA at that time; student works were not listed as well as a significant number of items formally held at UDW.

My Masters dissertation analyses how British formalism was received, interpreted and understood by the University (Bucknall, 2015) which coincides with the period when the majority of the Collection was acquired. This prominence is evident in the works displayed across the UKZN campuses and especially in those works stored at the CVA. The Collection can further be subdivided into various categories, such as the ‘Permanent Collection’, the ‘Teaching Collection’ and the public works seen across the various campuses. One of the largest sub-collections of the Permanent Collection is the Rosa Hope Collection which comprises some 250 catalogued items which have been placed on public display on various occasions (South African Sugar Association, 1982) (University of Natal, 1977). Rosa Hope was a prominent artist in Natal during the last century (King, 2010, p. 4) and also a senior painting lecturer at the CVA for nineteen years until 1957 (Ogilvie, 1988, p. 302) (Bucknall, 2015, p. 81). Professor King notes that the benefactor had hoped that a majority of these donated works would be placed on public display but that this was “an expectation difficult to meet” (King, 2010, p. 4). As it transpires, only one item is currently on view outside of the CVA Storage Rooms and that is located in the Dean of Arts Office adjacent to Room 102 but it does not enjoy a public audience. The work’s current location differs from the details provided in the 2010 Inventory and no accompanying details regarding its relocation have been identified. Nor is there any loan record or letter of authorisation.

Location:	Building 29, Room 102	
Collection No:	29/006	
Title:	'Brass With Mirror'	
Artist:	HOPE, Rosa (tag damaged)	
Date:		
Dimensions:	620 x 520mm	
Medium	oil painting	
Description of subject matter:	Brass pots and drapery	
Inscription:		
Condition:	Good. Back of frame needs replacing	
Notes:	Not hung	

Figure 8: Example of Entry in the 2010 Inventory Screenshot by Amanda Bucknall, 2021

The University also has a large printmaking portfolio together with an extensive ceramic collection; there are also important KwaZulu heritage pieces contained within the repository which are not on public display. In addition, there is an extensive teaching collection with a particular focus on ceramic wares, though this is often neglected because it is located in the Ceramics Department which is located a distance away from the CVA Main Building.

The 'traditional' hierarchical importance that is placed on sculpture over painting, painting drawing and printmaking, then the latter over ceramics (pottery) and the digital arts (Castiglione, 1967) is evidenced not only by the location and storage facilities allocated but also by the method of cataloguing the artworks themselves. This follows a genre classification recognised and adhered to by modernist schools of thought (Frayling, 1987). Postmodernism disrupted this analysis (DiMaggio, 1987) and follows an earlier trend applied in the ancient world (Castiglione, 1967) giving each 'branch' of art equal accolades. The status associated with art disciplines did not exist in the ancient world when both sculpture and painting (and it is submitted pottery ware (Boardman, 1979 (Reprinted 1985))) were awarded equal respect, each demonstrating "the highest pitch of excellence...[and]...deriv[ing] from the same source, namely from good design" (Castiglione, 1967). Similarly, my analysis of art following metamodernist ideology also validates art without imposing boundaries embedded with prescriptive epistemological status (Jenkins, 2004, p. 367). Modernism could not have caused the sensation of Kant's "art for art's sake" (Osborne, 1970 (Reprinted 1986), p. 11) without first having a grounding and foundation of skills needed to enact their craft; rules cannot be broken until they are first understood as Jenkins likewise advocates (Jenkins, 2004). Therefore to review any art collection that has been accumulated over decades is deserving of contemporary review and makes analysis based on the metamodernist paradigm imperative as

it provides an open-ended critique without the boundary restraints associated with both modernist and postmodernist theory.

What distinguishes South African art collections from those of their European counterparts is that understanding of modernism in a local context is based on formalistic interpretation (Bucknall, 2015) (Smith, 1998) and acculturation, and not on the emergent Eurocentric narrative associated with modernist nuances. Insofar as this relates to the UKZN Collection, what is displayed across the campuses is an endorsement of British formalism brought about, in part, by the strong association of staff and lecturers who had received art training in England when the Art School at UKZN was being founded (Bucknall, 2015) and who had interpreted their 'African' experiences through their work as alternations of their own social and cultural consciousness.

The 'Permanent' Collection Stored at the CVA

A large proportion of what seems to have been institutionally regarded as the 'Permanent' Collection is housed at the CVA on the Pietermaritzburg campus. This archive contains predominantly paintings and prints representing a variety of styles, periods and focuses, as well as providing a record of the University. Much of the 'original' collection, or what is regarded as the 'Permanent' Collection, was recorded by Hans Fransen in the 1980 Inventory and consists of "historically important European artists of the 17th to 20th centuries" (King, 2010, p. 4) and were placed on loan in 1990 to the Michaelis Art Museum in Cape Town, such is their importance. It is noteworthy that the 1980 Inventory excludes any reference to the University's three-dimensional portfolio (including its Ceramic Collection) and focuses on the two-dimensional works, namely painting and printmaking, predominantly created by European artists (see **Appendix A**) albeit prominent South African artists also feature, such as Walter Battiss, Andrew Verster, Jacob Pierneef and Maud Sumner to name but a few.

Literature Review

After 1994, many South African universities re-assessed the management of their art collections and acquired new artworks that could better reflect a transformed university community causing many institutions to reconsider the content and display of their artworks to determine whether they were 'suitable' for post-apartheid institutions (Schmahmann, 2013). The University of Cape Town decided that the Marion Walgate sculpture of Cecil John Rhodes, albeit depicting a controversial colonial legacy, should not be placed in storage but rather should be left "to be viewed critically rather than deferentially" (Schmahmann, 2013, p. 59). Although it was "embellished with soccer regalia" in 2007 to mark Heritage Day (Schmahmann, 2013, p. 59), it was not until 9th March 2015 that this iconic figure became the direct focus of protest action that called for its removal, which in turn initiated a global *#RhodesMustFall* movement aimed at addressing "the unequal vision of the world as it manifests within universities" (Chaudhuri, 2016). At UKZN this was marked by the fracture campaign of *#KingGeorgeMustFall* (Booyesen, 2017, p. 2) when the statue of King George V was daubed in paint. On 16th February 2016 part of the University of Cape Town Art Collection was burned (Chaudhuri, 2016) leading to the removal of the Walgate statue on 9th April 2016 (Romano, 2016, p. 45). Likewise, Oriel College at Oxford University in the United Kingdom has set up an independent inquiry to consider the removal of its Cecil Rhodes statue again in response to the student protests some four years ago and now recently because of the global *#BlackLivesMatter* demonstrations (Mohdin, et al., 2020). That these artworks are regarded as 'colonial' representations and signifiers demonstrates the effect of "embedded scholarship" (Everatt, 2016, p. viii) and challenges how, if at all, it is possible to decolonise knowledge and formalism in art.

'Decolonisation' as an ideology

The need to understand what is meant by 'de-colonisation' is however complex, as there is no single definition, but rather a range of opinions and positions that focus more on the process of implementing pedagogical and epistemological change in education, rather than on the meaning itself. One end of the spectrum demands an outright dismantling of all evidence of Eurocentric White supremacy in South African higher education (Heleta, 2016), some a mere re-appraisal of the hierarchical value of all knowledge systems (Gordon, 2014), whilst others

advocate that it is a ‘common lie at universities’ to consider that if something is White or Eurocentric, that it necessarily assumes automatic supremacy (The Conversation - Africa Pilot, 2016). Emelda Ndinteh has identified six different perspectives of decolonisation when considering the implementation of language policy in higher education institutions across South Africa. (Ndinteh, 2019, pp. 24-26): the first seeks to substitute European knowledge with that of African knowledge thereby rendering the former to secondary status; the second aims at the inclusion of formerly marginalised knowledge systems to unite both polarities, the third outrightly rejects the entertainment of any European knowledge and instead replaces it with African philosophy, values, knowledge, culture and language, the fourth views decolonisation as a “critical engagement with settled knowledge” encouraging critical thinking (Ndinteh, 2019, p. 25), the fifth is to offer students parallel curricula in subjects in the same institution, while the sixth focuses directly on language, whereby a student can start off learning through their mother tongue and then supplement this with additional languages as their education level advances to decide which direction they wish to follow in the same institution. However, I have considered that all follow a common trend, whereby they all recognise the difficulty of deconstructing concepts and theories that are in themselves understood through Western methodology or have applied Western concepts as a frame of reference.

Frantz Fanon questions the inherent problems of assessing knowledge using methodology that applies a framework of reference vested in colonised social thinking (Gordon, 2014, p. 85). Western narrative, within tertiary curricula, is almost being regarded as a methodological ‘system’ in its own right and the term ‘*Fallism*’ implies that this structure can be simply replaced or altered to remedy colonial intervention. One extreme view of Moses Nkondo condemns the reliance placed on Western knowledge in its entirety and suggests replacing it with indigenous knowledge in an attempt to reverse the impact of colonialism (UKZN DABA Online, 2014). Others, such as Feruzi Ngwamba reject such a dogmatic approach and state that universities are in themselves colonial constructs; thereby making it impossible to look to a cultural knowledge of which no one possesses empirical grounding. Instead, Western epistemology is the tool for determining Africanism (Ngwamba, 2017). Bert Olivier also criticises this ‘mythical pre-colonial’ fallacy (Olivier, 7 December 2016) (Olivier, 2016, p. 9) and considers how ‘decolonisation’ has, in fact, become a new ideology.

Lesley le Grange suggests that ‘de’-colonisation is an inevitable response to first and second generations of colonialism (Le Grange, 2016, p. 4) and recognises five pivotal phases of the

decolonisation ‘movement’, namely ‘rediscovery and recovery; mourning; dreaming; commitment and action’ (Le Grange, 2016, p. 3), the latter demonstrated recently across the country’s universities. Emilia Terracciano goes further stating that ‘[decolonization *[sic]*, like colonization *[sic]*, is a fraught process involving violence’ (Terracciano, 2016, p. 269) and supports Fanon’s view that decolonisation is, in itself, a violent process (Fanon, 1963, p. 35). It is perhaps why daubing over artworks has been used so effectively to demonstrate student concerns which started as early as 2014 when the ‘Remember Marikana’ [s]tenciling[*sic*]/[g]raffiti began to appear across South African campuses and was credited to a ‘collective of anonymous graffiti artists’ called Tokolos Stencils who claim responsibility for stencilling/graffiting the UCT Rhodes Statue (Irvine, 2016). It must be queried whether ‘decolonisation’ can effectively take place by merely ‘defacing’ artworks and simply demonstrate a singular interpretation of colonisation, or whether there are far more complex factors that act as non-verbal carriers of information that can be identified in artworks and how they are referenced in art collections. Ndinteh states (following Jansen’s argument) “the Rhodes statue memorial which sparked resistance from students should not be toppled or replaced but should be maintained so that students can engage with this memorial and ask these critical questions which will maintain the country’s history even if it is a ‘hated history’” (Ndinteh, 2019, p. 25). The defacing, destruction or removal of statues has become a powerful tool through which to edify colonial condemnation. The statue of Edward Colston, an 18th Century slave trader was toppled in Bristol in the United Kingdom on 7th June 2020 as a response to the *#BlackLivesMatter* movement that swept across the globe in response to the race-based killing of George Floyd in the United States of America. Prior to this event, in 2014, a poll taken from the residents of Bristol revealed that a majority of 56% wanted to retain the statue at that time (Priestland, 2015).

This growing momentum of ‘transnational activism’ (Peterson, et al., 2016, p. 14) introduces an additional argument on ‘knowledge privilege’ and ‘elitism’ as only those able to afford fees are permitted university access (Molefe, 2016, p. 36). Therefore at this pivotal time when South African universities are re-assessing academic content and subject matter to address these issues, the focus should also be made on the role and purpose of holding an art collection and whether museum traditions are still recognised as serving the ‘cultural elite’ and centred on ‘reflect[ing] the views and attitudes of the dominant [European/Colonial] cultures (Simpson, 1996, p. 1). Steven Dubin notes that art museums, specifically, continue to demonstrate a

colonial legacy ‘where ideology was directly incorporated into traditional works [painting and sculpture]...and fortified by collections constructed along doctrinaire lines’ (Dubin, 2006, p. 4). Therefore how decolonisation impacts on content, context and purpose of art collections is complex when the collection platform, and the compulsion to collect and exhibit, is essentially a Western phenomenon and does not necessarily take into account the “importance of cultural heritage” (Simpson, 1996, p. 7). Whereas many universities across South Africa have reassessed their artworks and carefully chosen what to display or hold as visual signifiers of their institutional history, this still acknowledges that visual histories are seen as a linear ‘progressive’ record instead of as the focus of art ‘histories’ (Foucault, 1972, pp. 135-140) (Derrida, 1997) which, from a postmodern perspective, distorts the balance of representation in favour of Eurocentric discourse; endorsing Northern and Western values (Harris, 2006, p. 23) and contributes to its general association of art with elitist privilege (Bal, 2003) (Preziosi, 1989). Decolonisation debates are not, however, confined to the African Continent but are reflected by other subordinated cultures.

Lucy Cotter provides a reflection on the structures of art appreciation and selection associated with colonisation from a different marginalised perspective; that of the relationship between British and Irish art, although both countries belong to the same continent (Cotter, 2010). Cotter assesses the practicalities and social systems that are foundational to historical art appreciation and art epistemology and considers decolonisation in the context of Irish Art and how it has been evaluated and systematised within a dominant (British) English discourse applied by art institutions from 1950 to 2010. Through her analysis, she identifies the “binary axiology that underpins identity politics and cultural diversity discourses” (Cotter, 2010, p. 8) and, in so doing, recognises the various levels of subordination of art appreciation as identified within such an approach.

Chapter Three: Current Archival Position

This section of my study locates theoretical analysis within the parameters of scientific knowledge and universal truth akin to a modernist investigation. Additionally, for the purposes of this research, I focus on artworks that are not ordinarily on public display but hold potential items of considerable monetary value, are significant teaching tools, record the institutional history and provide invaluable research materials for the University and the larger academic community. These are items that are currently held in the Main Building of the CVA and form a significant portion of the University's Permanent Collection.

My Initial Observation and Reaction to the Collection

My initial observation of the part of the UKZN Art Collection housed in the CVA Main Building was the sight of a haphazard, chaotic store of artworks that were amassed in jumbled and random stacks, with no evidence of organisation or preservation measures being followed other than locked doors. This was further supported by obvious signs of conservation neglect and a lack of adequate accessioning records, with documentation about the Collection consisting of partial inventories.



Figure 9: Inside the Slide Room
Located within the CVA Main Building, UKZN
(Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2017



Figure 10: Images of the Slide Room
 Located within the CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2017

My first observation of the UKZN Art Collection focuses on the storage facilities used to house the artworks within the CVA premises. The haphazard stacking of items within two rooms, together with the physical difficulty in accessing this material, clearly reflects a lack of defined purpose for the Collection. No designated archival space has been put aside to ensure safe and secure storage of these works, nor has any attempt been made to create a microclimate or archival facility to preserve the artworks correctly. Instead, valuable works are currently sharing poor facilities with unrelated broken equipment, chemicals, decaying substances and other discarded items (personal observations from 2017 to date). Images of the Slide Room in 2017 are seen in **Figures 9, 10 and 13** and those of the Tut Room (access only permitted at the end of 2019) are seen in **Figures 40, 41, 42, 43, 44 and 45**.

Throughout this study, there has been a noticeable deterioration of these storage conditions. Again, this supports the notion that there is no clearly defined reason for possessing such an art collection as it currently holds no merit as an institutional, teaching, or research collection.

The first room I observed is subject to frequent periodic flooding (Davies, 2021). Previously designated the CVA Slide Room (a repository for analogue photographic slides used for Art History lectures), this is where the main body of the Permanent Collection is archived. Paintings are stacked on a series of wooden shelves and other unframed two dimensional works such as prints and drawings are stored in two metal drawered cabinets. I shall hereinafter refer to this storage facility as the **Slide Room**.

The second storage area, the **Tut Room** was originally an open courtyard, subsequently roofed to provide a storeroom for the adjoining Jack Heath Gallery, with the enclosure of the courtyard approved by the University Council on 18th September 1970 (University of Natal, 1970). Unfortunately situated at a groin in the building's roof structure, rainwater accumulates during a downpour and floods the rooms below. The second room leads off a small exhibiting gallery (previously designated the 'Tut/Tutorial' Room) accessed via an antechamber used by postgraduate students to store exhibition display units and uncollected remnants from exhibitions. On my latter visits to that storage area at the end of 2019, both doors were open with the actual locks removed enabling free unchecked access to artworks from the former University of Durban-Westville together with a substantial portion of the University's Ceramic Collection.

Location of Storage Facilities at the CVA

There are two rooms within the CVA between which the Collection is stored. These are identified below and are identified with yellow dots in **Figure 11**. Neither of these rooms are purpose build and clearly not suitable for storing artworks. Below are the plans for the original construction of the Centre for Visual Arts Main Building which were prepared in December 1962 (John Meanwell and Andersson Architects, 1962).

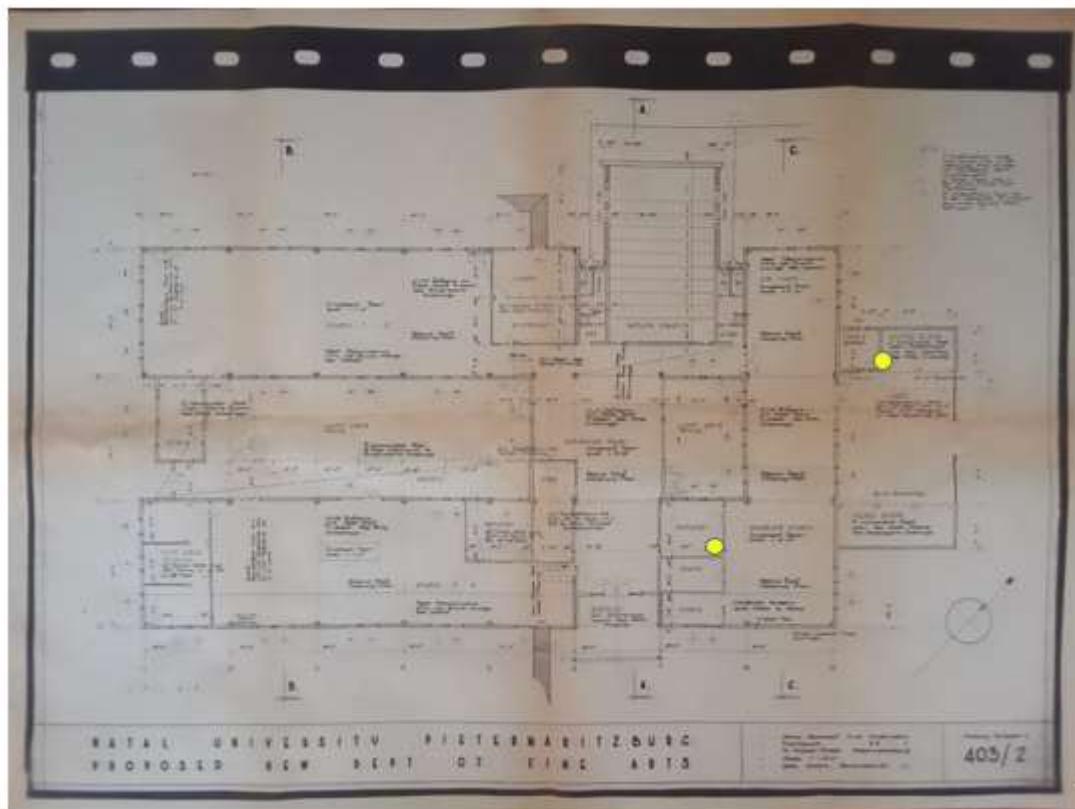


Figure 11: Floor Plan of the CVA Main Building 1962
 Plan held at the University Archives
 Source: Photograph by Amanda Bucknall, 2018

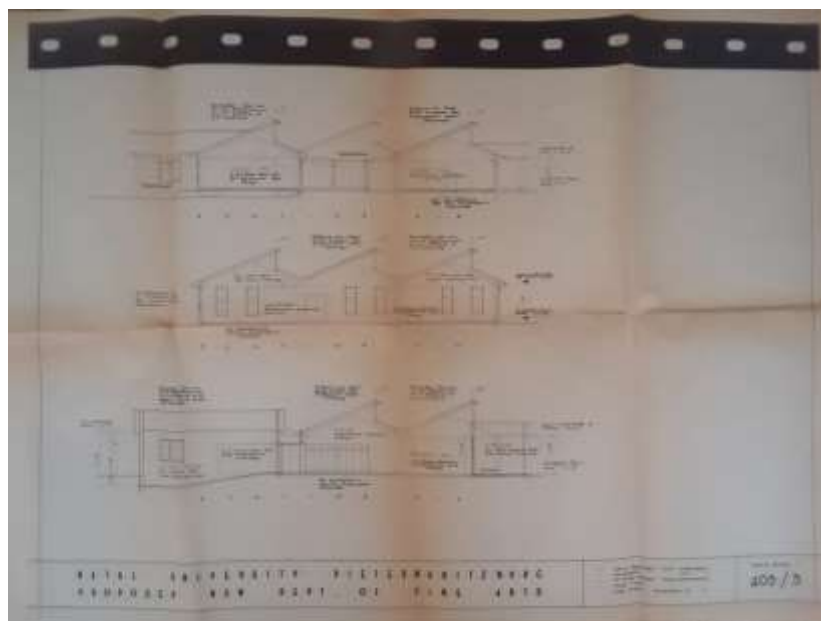


Figure 12: Elevation Plan of the CVA Main Building 1962
 Plan held at the University Archives
 Source: Photograph by Amanda Bucknall, 2018

Problems in assessing the Collection

The first problem I experienced was differentiating which works form part of the Collection and which are privately owned by former or current CVA staff and students (past and present) who are using the University space to store their own personal property temporarily. Even in 2005 records suggest that postgraduate students who were tasked with compiling an inventory of incoming artworks from the University of Durban-Westville (relocated to the Pietermaritzburg campus after the merger) experienced a similar dilemma in identifying ownership (see **RIR-0869**, **RIR-0870** and **RIR-0872**); their entries demonstrate a lack of understanding about proprietorship and purpose of the Collection.

Another significant factor to cause me great difficulty was the physical retrieval of the artworks from the shelves and alcoves where they are stored. Apart from the covering façade of office debris and waste materials, such as boxes, unwanted waste, coffee cups, old clothing, exhibition shelving and even soiled sanitary products (personal observations, 2019), the artworks that are placed high up on wooden shelves are extremely heavy, cumbersome and awkward to handle as seen in **Figure 9**.



Figure 13: Inside the Antechamber Leading to the Tut Room.
 Located in the CVA Main Building, UKZN (Pietermaritzburg)
 Examples of debris, partially filled buckets of liquid and soiled clothing. The interconnecting door cannot be closed exposing the Collection to this material.
 Source: Photographs by Amanda Bucknall, 2019

Owing to the way that the paintings have been stacked together makes retrieval of works without causing damage to others very difficult particularly as the shelving is above shoulder height. Ceramic works have been allowed to fall onto each other and items have been cracked and chipped which also causes problems when manhandling works. In both the **Slide Room** and the **Tut Room** no attention has been given to the ergonomic health and safety requirements of users with excessively heavy items placed on high shelves which potentially will cause serious injury and damage contrary to both the ICOM Guidelines (International Council of Museums (ICOM), 1986 (Revised 2004)), and health and safety legislation such as the Occupational Health and Safety Act (Government Gazette, 1993). The archival standards are discussed below.

Other works are randomly stored across private offices within the CVA Main Building, in rooms adjoining the Printmaking Studio (where a substantial amount of past students' works are stored though not included in this research), and Rorkes Drift prints and paintings are housed in the Printmaking Technician's office. These have now been documented in this study and are recorded in my Research Inventory Reconciliation of University of KwaZulu-Natal Art Collection (see **Appendices A and B**) detailed from **RIR-1308** to **RIR-1464** having previously been omitted from all University inventories referred to herein.

Interpreting the Inventories

My first attempt to reconcile and identify the artworks held in the Collection was to refer to the 2010 Inventory which appeared to be the most comprehensive catalogue and to compare this with the former 1980 Inventory to determine what additional works had been acquired over that sixteen year period. Whilst the 1980 Inventory is in alphabetical order, the 2010 Inventory was catalogued in location order with the artworks randomly grouped together. In the absence of any updated metadata or computer record, I physically compiled four lever arch files of documents that I colour coded to identify in which records an artwork had been itemised. These have been placed in alphabetical order according to the artist's surname. These composites appear in **Appendix C**. The key to my approach is a three-stage process:

1. Items appearing in only the 1980 Inventory have been placed on a green background.
2. Items reflecting in both the 1980 Inventory and the 2010 Inventory have been placed on a white background; and
3. Items listed only in the 2010 Inventory have been placed on a pink background.



Figure 14: Samples of folders in Appendix C showing colour
Source: Photograph by Amanda Bucknall, 2021

All artworks noted in each of the above three stages have been inputted into an Excel spreadsheet (see **Appendix B**). Where items were omitted from the inventories these have been added to the RIR-Spreadsheet and highlighted in blue together with any associated metadata that I have sourced during my research.

I have included additional information or corrected the entries needed in the respective inventories within the body of my RIR-Spreadsheet. On compiling this information, I have observed that names of either the artist or the work itself have often been spelt incorrectly or the artistic medium has been wrongly identified. I surmise that this is partially because the cataloguing has been left to postgraduate students to compose (King, 2018) (personal observation of records) who are not art historians with professional archival knowledge (CVA Archives, sourced between 2016 and 2018) nor those necessarily trained in the discipline they were listing (Centre for Visual Art Archives, sourced 2016 to 2018). The ambiguity of many of the entries has made the task of reconciling the artworks using the existing descriptions very difficult. Many artworks have been duplicated. Where I have identified these they have been

noted in the RIR-Spreadsheet (see **Appendix B**). Many works have also been described as “*Unknown*” even where details of the artists are evident on the artwork itself (noted from personal observation).

Interpreting the RIR-Spreadsheet

All of the items in the four lever arch files have been allocated a reference number (I have called these RIR numbers derived from my own spreadsheet data, which I titled, *Research Inventory Reconciliation*) and have listed these in numerical order in the RIR-Spreadsheet as a means of identifying which items have already been recorded in some way in existing inventories. I then photographed the artworks that were held in the **Slide Room** and the **Tut Room** individually. A considerable period of time was then spent reviewing my raw data (a total of 2,285 photographs) and then painstakingly trying to identify them from small thumbnail images contained in the 1980 and 2010 Inventories (the 1980 Inventory being in black and white). What made this process harder was that some of those thumbnails were either back to front (being taken from negative slides) or were inverted making identification problematic. **RIR-0176** serves as an example. In some instances, I had to rely on the descriptions in those inventories that were challenging for the purposes described above. Therefore, this was a very lengthy process, but my endeavours are evidenced in **Appendices A, B, and C**.

Of concern is that, through a lack of record-keeping and as a consequence of ill-considered storage facilities for the Collection, some of the works that the artist intended to be multiple pieced exhibits have become separated from their respective components and listed as individual items. Without institutional knowledge an artwork becomes re-contextualised and projects an altered narrative from the one intended by the artist. When I took items **RIR-1678** and **RIR-1735** (displayed below in **Figure 15**) from their storage location in the **Tut Room**. I was given no indication that pieces were composites because they had been stored away from their corresponding segments (Calder, 2021). From a philosophical perspective, this disjuncture does provide the metamodernist viewer with scope to re-interpret a work through a chance encounter and interact in a way that promotes a new subjective meaning, but from an archival perspective, this disruption occurred only because of a lack of proper recordkeeping. Another example is seen in **Figure 2** above.



Figure 15: Items RIR-1678 and RIR-1735

A sculptural piece by Garth Claassen, these two separated ceramic pieces should be placed together. The propeller component (photo RHS) was designed to sit inside the bowl-like receptacle (photo LHS) within which it could rotate freely.

Source: Photographs by Amanda Bucknall, 2019

Current Storage Conditions of the Collection

The current arrangement for housing and storing the Collection does not provide adequate safeguard or protection to neither the works nor the curator accessing the material (King, 2010, p. 7). Unsuitable location and poor storage conditions can cause irreparable damage to artworks (Fifield, 2019, p. 172) which is particularly relevant to an assemblage, such as the Collection, that is stored on a long-term basis. Attention should also be given as to how the material is stored to enable ease of access; unconsidered stacking and badly maintained frames not only impact on the preservation of an object, but if neglected, can additionally cause personal injury.



Figure 16: Example of Personal Injury

Injury caused to my assistant when a loose panel of glass (that had become detached from its respective artwork) fell onto his arm whilst removing the item for photographing from the storage shelf in the Slide Room, UKZN (Pietermaritzburg). Source: Photograph by Amanda Bucknall, 2018

Rebecca Fifield also notes how storing works in basements that are prone to flooding is problematic as this contributes to a higher level of humidity as well as attracting insect infestation (Fifield, 2019, p. 172). The facilities used to house the Collection in the CVA Main Building are not purpose built as either art repositories or archival stack rooms but are repurposed general storerooms leading off the Jack Heath Gallery. Both the **Slide Room** and the **Tut Room** are below street level and are subject to periodical flooding, or rain water falls into these areas from leaking roofs and ceilings (King, 2010, p. 6); Henry Davies, a former staff member between 1972 and 1999, constructed a wooden rack during his tenure as a precautionary measure (Davies, 2021) but no active remedial solution has been enacted to date. In addition, there are air vents/shafts directly above the paintings in both the **Slide Room** and the **Tut Room**. Although these vents are not the major cause of dirt and dust circulation in each of the storerooms it does considerably contribute to the dirt and grime appearing on all of the artworks being stored and its unregulated airflow affects temperature and humidity.



Figure 17: Examples of the Dirt Deposits on Artworks in the Slide Room
Dirt covering my assistant's archival gloves after handling the paintings in the Slide Room.
Source: Photograph by Amanda Bucknall, 2017

Although best practice methods of curation are difficult to attain in an ‘informal’ archival facility that lacks “optimal environmental conditions” (Shelley, 2019, p. 8), basic standards to avoid deterioration and damage to artworks must be adopted and these elementary practices are described below in this Chapter. Camille Brewer analyses the treatment of art collections located in public libraries (Brewer, 2011, p. 74) and notes that art objects and materials require special attention especially when being handled and stored (which are often beyond the skills and training received by library staff), with fine art requiring different parameters than those needed for managing “print material, audio-visual material, and ephemera” (Brewer, 2011, p. 74). Applying this same scenario to the CVA, these specialised skills are also outside the scope of the staff who are not trained conservators and whose Departmental mission and purpose are as an art school and not one of an art archive. The CVA has merely acted as a caretaker for the University’s Art Collection (Calder, 2018) (King, 2018). Despite recommendations made by Terence King in a report submitted to the Registrar’s Office in 2010, proposing the implementation of a management policy to regulate curatorial practices, acquisitions, donations and displays of the Collection (King, 2010, p. 7), this has still not been implemented to date.

During my tenure as a CVA staff member, I became aware that the **Slide Room** had been sprayed with pesticides to destroy an infestation of white ants. That storeroom area was treated with the artworks remaining in place (being too heavy, cumbersome and time-consuming to remove) only materials that were located on the floor were lifted and no covers were placed over the artworks (CVA Staff communiqué of 8th September 2017 and following staff discussion). The potential damage caused by using a phenylpyrazole-based chemical to the paintings and prints in that room is beyond the scope of this research but demonstrates that the implementation of a management policy to protect the University’s artworks is imperative.

Marjorie Shelley points out that experienced technicians should be trained before handling art objects and that a survey must be taken to assess materials, their shape and structure, their unique weight distribution and points of weakness taking into consideration any repairs or damage it has already been subjected to (Shelley, 2019, p. 8). Different types of art also have different preservation needs. In the case of the Collection, not only are two-dimensional works

stacked with three-dimensional works but within these groups sub-categories require different handling, storing and environmental regulations (Shelley, 2019).

Below are sample images of the **Slide Room** where the artworks with the greatest monetary value are stored, mainly two-dimensional paintings and drawings in oil, watercolour, gouache, acrylic, crayon, pencil and various inks. This conglomerate of amassed art shares space with photographic slides, basket-ware, wooden sculptures, traditional Zulu beadwork and dolls, slides, printing chemicals and general debris and unwanted equipment (such as DVD players full of mould), an old lectern, microfiche film and projectors, empty Kodak slide carousels, kitchen utensils, old files, random fabrics, pieces of framing glass and filing cabinets (to list a few) no longer required by the CVA. The impact of this uncontrolled 'hoarding' means that no attention has been given to the specific preservation needs of the artworks. From 2017 to 2019 on a casual basis, I also observed a significant increase in the accumulation of discarded materials from student art exhibitions at the CVA, and oil heaters, display units and kettles from teaching activities in the adjoining CVA Studios.



Figure 18: Image of the Slide Room
Located within the CVA Main Building, UKZN (Pietermaritzburg).
Source: Photograph by Amanda Bucknall, 2018

As part of my research, I placed a temperature hygrometer in the **Slide Room** and took readings periodically when I was granted permission to access the Collection. Although only a few data samples were possible it did enable me to conclude that the climate was not suitable for preservation purposes. Neither the temperature nor the humidity levels within that storeroom are currently being regulated or monitored and the dehumidifier that was installed in 2017 (observed after initial installation) was not working on each of the occasions I visited the artworks; its presence is therefore wholly ineffective. No dehumidifier has been placed in the **Tut Room** where the paintings and prints from the Durban-Westville campus are stored.

I personally purchased a digital hygrometer for this research as no similar device has been installed by the University to record temperature or relative humidity in either the **Slide Room** or the **Tut Room** despite these being very basic components of archival storage and relatively cheap apparatus to buy.



Figure 19: A Digital Hygrometer
Hygrometer displaying the reading for the Slide Room taken on 30th December 2019.
Source: Photograph by Amanda Bucknall, 2019

Observed archival standards state that archives should be maintained at a temperature of 18°C and the relative humidity levels should be between 40% – 50% (Nsibirwa, 2021) although this does vary according to the different materials being preserved which I discuss below. However,

the readings I took in both the **Slide Room** and the **Tut Room** are excessively amiss of those recommended levels.

My hygrometer readings for the **Slide Room** during my 2019/2020 visits are:

Date	Reading
16 th December 2019	Temperature: 23°C RH: 70%
18 th December 2019	Temperature: 22°C RH: 71%
27 th December 2019	Temperature: 23°C RH: 74%
28 th December 2019	Temperature: 22°C RH: 70%
29 th December 2019	Temperature: 23°C RH: 71%
30 th December 2019	Temperature: 22°C RH: 70%
2 nd January 2020	Temperature: 25°C RH: 68%
9 th January 2020	Temperature: 22°C RH: 70%

My hygrometer readings for the **Tut Room** during my 2019/2020 visits are:

Date	Reading
16 th December 2019	Temperature: 21°C RH: 75%
18 th December 2019	Temperature: 20°C RH: 74%
27 th December 2019	Temperature: 19°C RH: 76%
28 th December 2019	Temperature: 21°C RH: 74%
29 th December 2019	Temperature: 23°C RH: 73%
30 th December 2019	Temperature: 20°C RH: 75%
2 nd January 2020	Temperature: 23°C RH: 72%
9 th January 2020	Temperature: 21°C RH: 71%

Lighting in both the **Slide Room** and the **Tut Room** is dimmed and the bulb appears to be of an acceptable low voltage albeit I did not test this during my study though it is possible to calculate the delta (differential) measurement by subtracting the “ambient light level from the illuminated level” (Bios, 2020). Without analysis at this point, my informal lists (above) indicate my early concerns about the conditions of storage prevailing in the Collection. By contrast, the discussion in sections to follow explain the archival standards that should be in operation.

Accepted Methods and Archival Standards for the Preservation of an Art Collection

The three elements that Fifield describes above, being basic requirements for the preservation of artworks and art objects namely temperature, relative humidity and light, differ according to the type of material that is being archived. The Metropolitan Museum of Art (Shelley, 2019, pp. 185-187) identifies the following storage climates and provides the measured parameters (my table adapted from those guidelines and those relevant to the Collection and converted to Celsius):

Art Type / Material	Temperature	Relative Humidity	Light
Paintings	68 to 72°F <i>Metric Conversion equals: 20°C to 22.2°C</i>	45 to 55%	15-25fc Light exposure of sensitive works to be considered on an individual basis
Paper	68 to 72°F <i>Metric Conversion equals: 20°C to 22.2°C</i>	50% 5% variable permitted	5fc or below, limited to 3 months per year
Ceramics	68 to 72°F <i>Metric Conversion equals: 20°C to 22.2°C</i>	45% 5% variable permitted	Broad range acceptable
Sculptures	40 to 75°F <i>Metric Conversion equals: 7.2°C to 23.8°C</i>	30 to 65%	Broad range acceptable

Textiles	68 to 72°F <i>Metric Conversion equals: 20°C to 22.2°C</i>	50% 5% variable permitted	5fc or below
Photographs	70° <i>Metric Conversion equals: 20°C to 22.2°C</i>	50% 5% variable permitted	4.0 to 4.8 fc Generally limited to 3 months per year
Organic Materials	68 to 72°F <i>Metric Conversion equals: 20°C to 22.2°C</i>	50% 5% variable permitted	15fc Light exposure of sensitive works to be considered on an individual basis
Inorganic Materials Polychromes / Decorated	40 to 75°F <i>Metric Conversion equals: 7.2°C to 23.8°C</i>	30 to 65%	15-25fc Light exposure of sensitive works to be considered on an individual basis

Owing to the diversity of the artworks stored in the same facilities in the **Slide Room** and the **Tut Room**, I will only reflect on the accepted practices for the majority of the items, namely painting, paper, ceramics, textiles and organic objects including wood. Thereafter I will access this in relation to the care and storage of the Collection.

Paintings: Basic Care and Storage

Although Michael Gallagher (Gallagher, 2019, p. 71) suggests that the care and handling of paintings and frames is generally a matter of applying common sense, there are still important factors that need to be taken into consideration namely environmental issues such as temperature, humidity and light control. If these are not regulated correctly a painting will become vulnerable to damage and deterioration. Gallagher also emphasises that different materials are used in paintings and also react in different ways to their surrounding temperature, relative humidity, light and the material onto which the medium has been applied. Paint is

hygroscopic (Gallagher, 2019, p. 71) and the potential growth of contaminants is accelerated by the contents of the pigment (Szczepanowska & Cavaliere, 2002, p. 129).

Continued moisture exposure will negatively impact on the material held in an art archive (Gallagher, 2019, p. 71). High humidity can cause mould formation, which over time may become permanently embedded in the image; the longer the exposure, the greater the risk of growth, staining, and fungal formation. If the artwork is under glass this stagnant air pocket provides favourable conditions for mould colonies to become fertile and trapped (Szczepanowska & Cavaliere, 2002). Moisture can also deform the surface and components of a painting; a work on canvas can be subjected to shifting movements causing the cloth to become tight or slackening the fabric (Gallagher, 2019, p. 71) while works on board are susceptible to warping. The back of the work is equally important because it may contain organic substances such as animal glues (Szczepanowska & Cavaliere, 2002, p. 149) which in turn also interact with the environment (Shelley, 2019, p. 186). So too must the frame be considered as moisture can cause cracking and splitting in the wood supports and frames (Gallagher, 2019, p. 71) which may be problematic when handling a work because neither the surface nor the back should be touched, only the frame (Gallagher, 2019, p. 73) which may be unstable. The range of bio-deterioration that can arise includes the development of mould spores, mildew, fungi, dry rot and insect infestation and excessive humidity causes flaking (Shelley, 2019, p. 189).

Gallagher recommends that no more than three paintings should be stacked together and particular care taken to ensure that protrusions do not damage the surface of another item (Gallagher, 2019, p. 76). In the absence of any alternative storage shelves, when I replaced each painting after photographing it I turned each surface inwards in an attempt to minimise any further risk. However significant damage, tearing and holes have already been caused as a consequence of hooks and wiring on the backing of the frames becoming impaled onto the surface of other works.



Figure 20: Artworks replaced on the shelf in the Slide Room

Image showing paintings facing inwards and placed ‘back-to-back’ for better protection. Not an ideal scenario but an improvement from how these works have been previously compacted together with hooks and wires embedding into the surfaces of the neighbouring work.

Source: Photograph by Amanda Bucknall, 2018

Artworks on Paper: Basic Care and Storage

As Shelley states (Shelley, 2019, p. 78), ‘works on paper’ encompass a wide variety of art types (the ones belonging to the Collection including paintings on paper, predominantly watercolours, prints consisting of etchings, engravings, screenprints, woodcuts and linocuts, drawings, sketchbooks). The preservation of paper is very specific with fluctuating temperatures and high relative humidity levels negatively impacting on the cellulose fibres. Paper is susceptible to atmospheric moisture because of its hygroscopic nature. Any humidity measuring above 65% impacts on paper causing “undulations, delamination, tearing, softening of gum coatings, and bleeding of colorants [*sic*]” (Shelley, 2019, p. 78).

A hot environment will activate chemical reactions whilst a sudden drop promotes condensation and high water content in the air encourages mould, insect activity and staining thereby accelerating water damage and fungal growth especially if it contains organic substances such as gum Arabic and resin (Kelly, 1971). This is recognised in artworks as ‘foxing’ identified as “small rusty-brown spots caused by micro-organisms forming on iron impurities in the paper and mildew” (Kelly, 1971, p. 17). Frequently during the paper manufacturing/production process chemical microbicides, sizing materials are introduced to the pulp during the paper manufacturing process (Sequeira, et al., 2012, p. 68). Starch paste

has been traditionally used as an adhesive but, when fresh, may have been spoiled by micro-organisms and, to have prevented insect infestation, had added fungicides and insecticides (Sequeira, et al., 2012, p. 69), potentially embedding chemical contaminants within the cellulose fibres on production. Evidence of foxing is very prevalent and widespread in works stored in both the **Slide Room** and the **Tut Room**.



Figure 21: (RIR-089) Cynthia Ball,
Untitled (Undated)
One example of a watercolour
showing signs of foxing.
Located in the Slide Room, UKZN
(Pietermaritzburg). Source:
Photograph by Amanda Bucknall,
2018

Shelley advises that air quality too plays an important role in the preservation of paper and agrees with Sagaetsho on how dust, dirt, soot and other materials with a similar particulate structure can settle in storerooms (Shelley, 2019) (Sagaetsho, 2018, p. 191). Acids and oxidising gases can pollute the atmosphere and again cause staining and colour changes. Even after the fungus is dead the pigmented cell walls remain on the surface of the substratum, a phenomenon referred to as “melanin ghosts”. These structures are particularly resistant to chemical and enzymatic degradation” (Nieto-Fernandez, et al., 2003, p. 112).

Artworks should also be wrapped in acid-free paper to provide additional protection (Shelley, 2019, p. 86) and placed in a protected environment free of air contaminants and ultraviolet light (Shelley, 2019, p. 90). As a conservation measure works consisting of a powdery medium should be ‘glazed’ by placing the item under glass (UV-laminated not ordinary picture glass) to prevent flaking (Shelley, 2019, p. 87).

Estelle Liebenberg-Barkhuizen warns that paper (as well as inks and other materials) naturally deteriorate over time but other factors can contribute to the damage and can be irreversible (Liebenberg-Barkhuizen, 2017, p. 81). By simply limiting water content in the atmosphere surrounding an artwork may be the easiest solution to prevent fungal growth (Sequeira, et al., 2012, p. 68). Storage of any works within a basement facility should be carefully considered but in no circumstances should paper be stored where there is rising dampness, the potential of burst water pipes or flooding (Kelly, 1971, p. 85).

Ceramics: Basic Care and Storage

Although ceramic pieces can generally be regarded as ‘stable’ artworks they can become ‘unstable’ from exposure to humidity. Unfired and fired items are still clay-based and vulnerable to unfavourable conditions resulting in damage, cracks and porous materials that over time absorb salt (Calder, 2021) (Calder, 2021). Drew Anderson, Lisa Pilosi and Wendy Walker note that increases in moisture in the archival atmospheric microclimate can cause a cycle of crystallisation and absorption of sodium chloride within the clay body with cold-painted (unfired decorative works) and resultant flaking (Anderson, et al., 2019). Unglazed earthenware is also vulnerable to metal corrosion and can be marked easily when incorrectly handled. An art collection containing a grouping of mixed media ceramic items can be stored safely with a humidity level of 50% (with a 5% viable) (Shelley, 2019, p. 185) (Anderson, et al., 2019, p. 20). Light, however, is generally not a concern but each piece should be assessed on an individual basis to ensure ultra-violet light will not affect or tarnish the glaze (Anderson, et al., 2019, p. 17).

The most important conservation issue regarding ceramic wares is physical storage and handling. As pieces can be easily knocked and/or surfaces scratched, care should be taken to provide (Anderson, et al., 2019, p. 20) adequate space on a shelf to avoid overcrowding. Small and medium-sized works should be placed on padded shelves to reduce abrasion after prior assessment as to their respective stability, weight and centre of gravity. Ideally, ceramic works should be carefully positioned in padded drawers and protected in closed cabinets, however, when open shelves are installed these should be encased with polyethene sheeting; additional

care is taken that wooden racking is made from a low acidity-level material). Small panels should be stored flat and larger items with a small base should be stored upside down and again covered with a protective polyethene sheet.

Textiles: Basic Care and Storage

I have included a review of the basic requirements for conserving textiles and costumes in this research because there are a number of Zulu cultural beaded figures (colloquially named ‘dolls’) within the Collection that is housed in the **Tut Room** and, because of their physical constructs, need special consideration. Sarah Scaturro recognises that costumes (I submit that dolls are designed upon the identical materials used in clothing) typically consist of multiple components of materials including fabric, thread, dyes and embellishments as well as organic and synthetic fibres (Scaturro, 2019, p. 132) (Zaharia, 2019, p. 123).

Owing to their tactile nature these works are also more prone to damage. In the first instance Florica Zaharia warns of the sensitivity such items have towards ultraviolet light and that seed fibres (used as stuffing for the dolls) contain cellulosic elements which are highly sensitive to acid. Cleanliness is a key aspect of conserving costumes of any nature with Scaturro outlining how dirt, soot, atmospheric pollutants and pests negatively impact on the preservation of these objects (Scaturro, 2019, p. 133). Humidity levels should not be permitted to increase above 65% as otherwise this can potentially spore mildew and mould growth; so too is regular ‘housekeeping’ practices necessary with thorough and regular vacuuming of the storage facility essential to prevent insect infestation. Zaharia strongly advocates (Zaharia, 2019, p. 125) that neither food stuff nor liquid should ever be in the same vicinity as textiles. Best practice methods suggest that costumes should be placed in closed cabinets or shelves and then allotted bespoke custom-prepared mounts or boxes wrapped in acid-free paper. This area also needs mild air circulation to prevent the development of biological infestations. These art objects should be handled as infrequently as possible, and then only wearing cotton or nitrile gloves (Zaharia, 2019).

Organic and Fibre-Based Art Objects: Basic Care and Storage

There are a number of heritage items held within the Collection and, although only a few remain in the CVA Main Building, these works consist many of woven objects made of natural and dyed grasses including izithebe and izicholo as well as other grass and basket ware. This aspect of the Collection is located in both the **Slide Room** and the **Tut Room**.

The essential considerations for storage and preservation of fibre-based works are the avoidance of uncontrolled and overexposure to light, unregulated temperature and relative humidity levels, pollutants and biological degradation as well as incorrect handling of the objects (Giuntini, 2019, p. 40).

Christine Guintini advocates (Giuntini, 2019, pp. 40-41) that a lower temperature of 20°C is recommended but levels whereby the dew point forms (when condensation arises from the water vapour) must be avoided and the relative humidity level ideally should be around 50% with a 5% variant; mould will develop over 55% RH. Pollutants (dust particles) in the atmosphere are also very damaging to such fragile materials as they comprise of hair, skin cells, pollen, insect parts and chemical atoms contained in gasses and vapours. Basic good housekeeping practices involve regular cleaning, prohibiting food within the vicinity of the objects and placing them in a clean chemical-free environment. Assessment of each work will also identify any inorganic components such as metal, stone or glass together and whether there is a presence of inorganic fibres, clay, seeds, shell, bone, skin, or leather as this will impact the way individual items are housed. Any weakness in the artwork also needs consideration when handling and storing (Giuntini, 2019, p. 42)

The Condition of the Collection

Above I have identified and listed some very basic methods and practices to maintain different types of art each requiring different storage arrangements and management. However, the active management of the Collection currently being housed within the CVA Main Building falls well below those elementary practices. The Collection within this area comprises a

conglomerate of different artworks, none of which have allocated dedicated space or appropriate archival facilities. Consequently, there appears to be a considerable amount of damage (possibly irretrievable) because of a lack of attention to the way the material is stored.

Although my hygrometer readings were only taken over a few weeks, during that period alone both the temperature and the relative humidity in both the **Slide Room** and the **Tut Room** were far too high with each storeroom reaching an average temperature of 22.375°C and 21°C respectively and attaining a relative humidity reading of 70.5% and 73.75% respectively. The recommended measurements should be a temperature of between 20°C and 22.2°C and relative humidity between 45% to 55% for paintings and 50% (5% variable permitted) for paper (Gallagher, 2019, p. 71) (Shelley, 2019, p. 186) (Sequeira, et al., 2012) (Szczepanowska & Cavaliere, 2002). This means that the moisture content in the **Slide Room** is above this level and both the **Slide Room** and the **Tut Room** have excessive exposure to high humidity levels. Ideally, these readings should have been undertaken throughout a twelve-month period but, as stated above, permission to access the Collection was problematic. However, irrespective of the actual duration of apparatus readings taken, the physical state of the artworks located in both of these storerooms supports the same conclusion and highlights how this scenario has been going on for many years.

Content of the Slide Room

The material housed within the **Slide Room** consists of an array of artworks and includes (but is not limited to) the following:

- a) Paintings (oil, watercolour, gouache, acrylic and mixed media) some of which are framed and consist of works prepared on canvas, board, paper, wood and card;
- b) Drawings and sketchbooks (pencil, crayon, charcoal, pastels and conté);
- c) Prints (etchings, linocuts, lithographs, engravings and woodcuts);
- d) Wooden carvings and sculptures
- e) Weavings
- f) Grass wares
- g) Photographs
- h) Slides
- i) Ceramics
- j) Leatherware and organic vessels

Physical Storage Arrangement of the Collection in the Slide Room

A very significant observation is that there has been no attempt to group specific types of artworks nor have items been allocated appropriate shelf space.

The images below were taken over a period of time throughout the duration of this study.



Figure 22: Artworks in the Slide Room
 Located in the CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2019

The above images in **Figure 21** illustrate the poor storage facilities for izithebe pieces and an isicholo as samplers of the grass and basket ware within the Collection. Instead, items have been merely stacked (in this instance on top of a filing cabinet and also within a shelf of files) with no delegated space nor protective coverings being allocated to the items.



Figure 23: Artworks in the Slide Room
 Located in the CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2019

The above **Figures 22, 23** and **24** demonstrate how dissimilar artworks are being randomly stored. The large cardboard portfolios leaning up against the wall on top of a slide cabinet contain a part of the Rosa Hope portfolio of drawings and sketches which should be laid flat to prevent damage to the edges of the paper and smudging caused when each work moves over another when the portfolio is lifted. Behind that is a painting leaning against a grey wooded box. The grey container towards the background on top of the cabinet contains some of the older and most valuable prints, etchings and lithographs which have been displayed by the National Gallery (King, 2018) and in *Gallery 181* (Fransen, 1981) because of their meritorious quality. These works again are incorrectly positioned at an up-ended angle. The paintings on the shelf are probably the nexus of the Permanent Collection containing works by Fry, Battiss, Pierneef and Sumner to name a few. These are sited directly under an airshaft and are covered in dirt and dust particles that are continually being deposited on all the works stored below. Owing to the way they are all amassed on the same shelf, retrieval of the works is almost impossible as the compounded weight presses against each work. The recommended number that should be rested together is three. In the case of the Collection some fifty to sixty items are concertinaed against each other. The print drawers in the foreground house unframed prints and a portfolio of older works including Dürer and Rembrandt.



Figure 24: Artworks in the Slide Room
 Located in the CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2019

Figure 24 above (left) highlights on the left the problem of water seepage down the walls of the **Slide Room** from the ceiling under which ceramic sculptures have been stored. **Figure 24** above (right) reveals the airshaft directly above the Collection's most important paintings.



Figure 25: Artworks in the Slide Room
 Located in the CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2017

Figure 25 above illustrates again how paintings are randomly stacked and show mould growth on old unused video equipment. These images were taken before the room was sprayed for white ants with evidence of that infestation on a crate that has been stored with the artworks.



Figure 26: A painted gourd with a leather strap
Image shows how the item was placed with a wooden sculpture on top of a cabinet in the Slide Room with no designated storage space considered. This is a vessel used traditionally in East African (Maasai) culture used as a cattle blood-letting receptacle (Calder, 2021).
Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2019

Archival Consideration of the Collection in the Slide Room

I have selected a few samples of the works stored in the **Slide Room** to highlight the adverse effect the current microclimate is having within that storage facility. Remedial action is indicated to conserve the artworks that are being archived. Technical restoration and preservation management is the preserve of professional conservators; the application of these skills is beyond the scope of this research and, owing to the cost may not be practicable within the University's current budget in any event, however, the purpose of my commentary is to identify very elementary practices that can be undertaken to prevent further damage and erosion with little cost.

Below are five works that I have selected to demonstrate the various issues that have arisen owing to curatorial neglect and have affected both paintings and prints.

The first is an oil painting by Maud Sumner which is the work of a very prominent and important South African artist of the last century.



Figure 27: (Left) (RIR-0928) Maud Sumner, *Portrait of a Lady* (Undated)
Oil on Canvas. Located in the Slide Room, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2018

Figure 28: (Right): Detail of RIR-0928. Source: Photograph by Amanda Bucknall, 2018



Figure 29: Details of RIR-0928.
 Located in the Slide Room, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2018

A combination of dirt and mould has built up on the surface of the painting and appears to have also permeated the canvas and the wooden surround. The dirt and dust are a result of inadequate air circulation and the fungal growth a consequence of incorrect temperature and relative humidity levels (Gallagher, 2019).

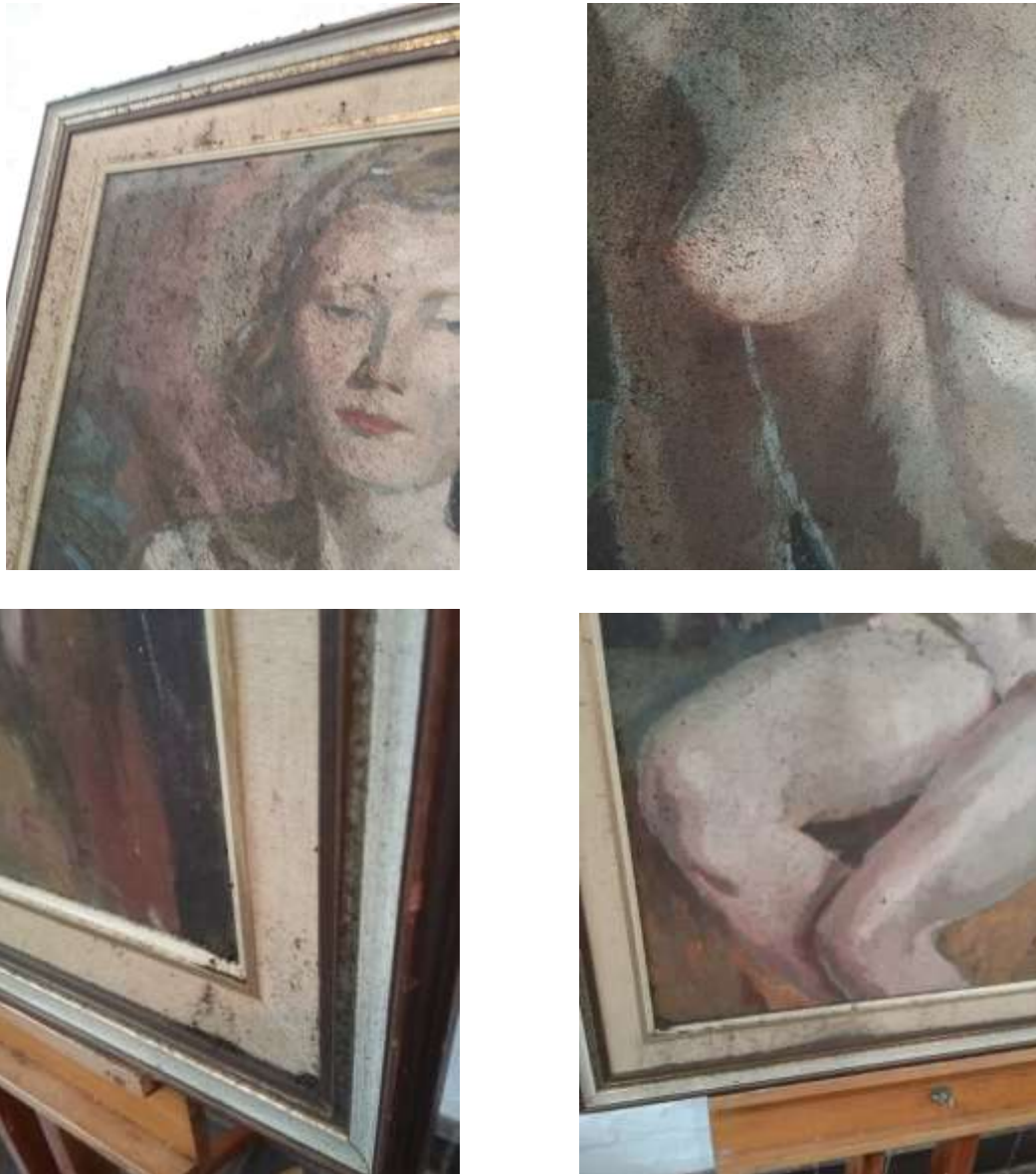


Figure 30: Details of RIR-0928.
Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photographs by Amanda Bucknall, 2018

The painting is beginning to come away from its mounting which is potentially the result of the expansion of the fabrics in the work caused by excessive humidity as identified by Shelley (Shelley, 2019, p. 189).

A number of framed artworks also have cracked glass and decaying mounts. This damage is probably a result of poor stacking practices.



Figure 31: (RIR-0076) Azaria Mbatha, *Untitled* (Undated)
Linocut. Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018

This print by Azaria Mbatha has been the casualty of a poor remedial repair (above). Sellotape has been used to repair a former tear in the paper (off centre top right) and has also been applied onto the back as a mounting support. Over time the paper (containing cellulose as well) and the adhesive on the tape have stuck together as the two different types of polymers interact, a process known as “cross-linking”, altering the chemical makeup as the sellotape becomes insoluble, discoloured and dries out leaving a permanent irremovable stain (Ergener, 2012). The broken glass has been left unattended and has caused the print’s paper to tear. A consequence of this poor attempt to repair the damage has resulted in acid staining the paper. The work has also been subjected to water damage.



Figure 32: Detail of RIR-0776

Image shows area that has been torn (probably as a result of protruding glass).

Source: Photograph by Amanda Bucknall, 2018

The Rosa Hope sub-collection is a further example of the desperate need for conservation of material that the University holds particularly as a large portion of her work is being poorly stored without the same due care and attention afforded to artists who are ‘external’ to the University. Most of her works are not even given space on racks but instead are left stacked on the floor or on top of cupboards.

When Magdalena Grenda-Kurmanow assessed artworks for Pola Magnetyczne (a private art gallery in Warsaw) she observed how curators who had close ties and links to an artist tended to also adopt different attitudes towards their artworks (Grenda-Kurmanow, 2016, p. 64). Similarly, this appears to be the same attitude applied to the work of former UKZN staff and students whose art is not valued to the same extent as more prominent artists. The paintings by Hope below **RIR-0335**, **RIR-0330** and **RIR-0331** are examples of this and continuous exposure to high temperature which has caused the paint to flake off (Shelley, 2019, p. 189). This problem was identified by Fransen in the 1980 Inventory (Fransen, circa 1980) but no precautionary, remedial or avoidance methods have been taken to either resolve or prevent further damage.



Figure 33: (RIR-0335) Rosa Hope, *Sun Mei (Chinese Girl from Durban)* (1962)
Oil on Canvas. Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018



Figure 34: Detail of RIR-0335
Image shows the surface of the canvas and the patches of flaking paint owing to storage exposure to excessive temperature. Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018



Figure 35: Detail of RIR-0335

Image shows the surface of the canvas and the patches of flaking paint owing to storage exposure to excessive temperature. Source: Photograph by Amanda Bucknall, 2018



Figure 36: (RIR-0330) Rosa Hope, *Woman with Pots* (Undated)
Oil on Canvas. Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018



Figure 37: Detail of RIR-0330

Image shows insect infestation and holes in the frame as well as the effects of water damage.

Located in the Slide Room, UKZN (Pietermaritzburg).

Source: Photograph by Amanda Bucknall, 2018



Figure 38: (RIR-0331) Rosa Hope, *Morning Light on Mrs Cook's Farm* (1967)
Gouache on Grey Paper. Located in the Slide Room, UKZN (Pietermaritzburg)

Insect infestation is evident in the top right-hand corner of the mount.

Source: Photograph by Amanda Bucknall, 2018



Figure 39: Detail of RIR-0331

Evidence of insect infestation with holes bored through the entire work as well as the effects of water damage. Located in the Slide Room, UKZN (Pietermaritzburg)

Source: Amanda Bucknall, 2018

Archival Consideration of the Collection in the Tut Room

As with the **Slide Room**, the **Tut Room** likewise also contains an array of artworks and includes, (but is not limited to) the following:

- a) Paintings (oil, watercolour, gouache, acrylic and mixed media) some of which are framed and consist of works prepared on canvas, board, paper, wood and card;
- b) Prints (etchings, linocuts, lithographs, silkscreens and woodcuts);
- c) Wooden carvings and sculptures
- d) Weavings
- e) Grass wares
- f) Photographs
- g) Ceramics (earthenware, stoneware, porcelain and paper clay)
- h) Leatherware and organic vessels
- i) Glassware
- j) Sculptures (clay and plaster)
- k) Textiles (silk, fabric, and beads)
- l) Drawings (pencil, charcoal and pastel)

Physical Storage Arrangement of the Collection in the Tut Room

Below are sample images of the storage facilities in the **Tut Room** which is accessed via an antechamber. The doors leading to both the room and the anteroom were open on each of my visits between 2018 and 2019 and could not be locked because the inner lock mechanisms had been removed. Accessed to both of these spaces appeared unregulated and unmonitored with remnants of student exhibitions strewn across the floor including buckets containing liquid and open paint pots, bedding with fungal deposits, food wrappers with decaying and mouldy foodstuffs and soiled underwear.

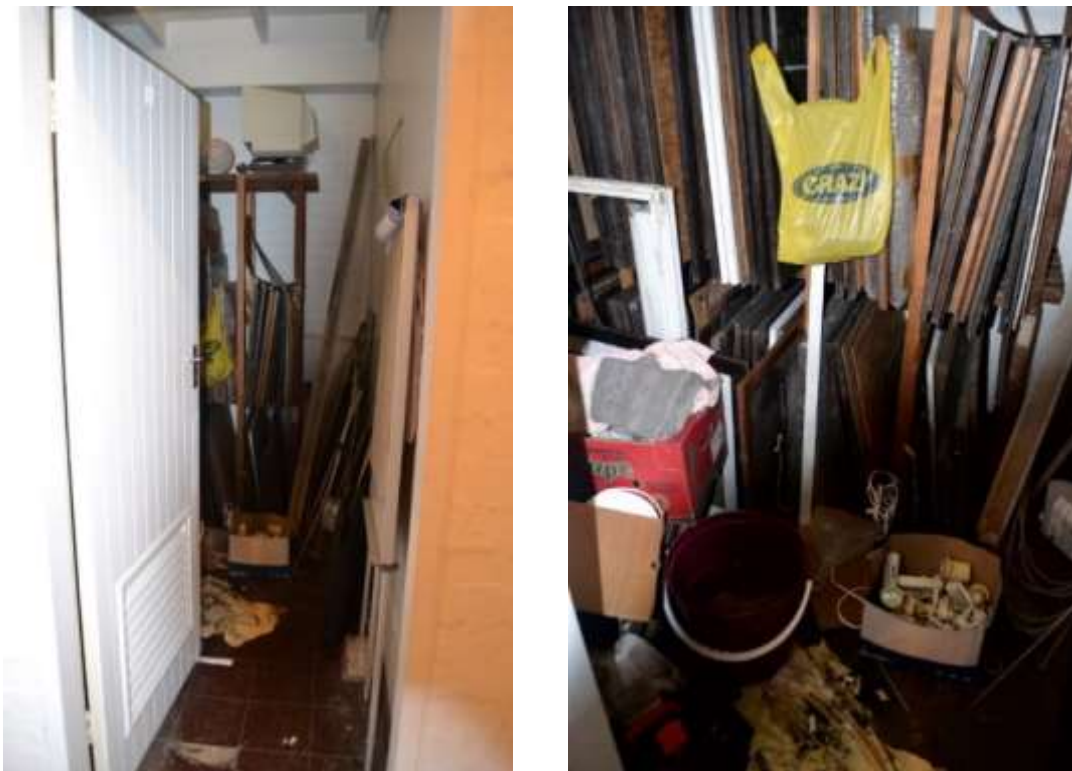


Figure 40: The antechamber leading to Tut Room
 Located in the Tut Room, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2019

The **Tut Room** is accessed through the antechamber detailed above and below with an open interconnecting door leading to it. There is also a large square hole enabling external access to a light switch. Both of these affect any attempt to create a microclimate for the artworks stored

in that vicinity. The buckets filled with water, damp cloths and open liquids used for student exhibitions impacts on the relative humidity level as supported by my hygrometer readings.



Figure 41: Materials and debris stored in the antechamber to the Tut Room
Located in the CVA Main Building, UKZN (Pietermaritzburg)
Source: Photographs by Amanda Bucknall, 2019

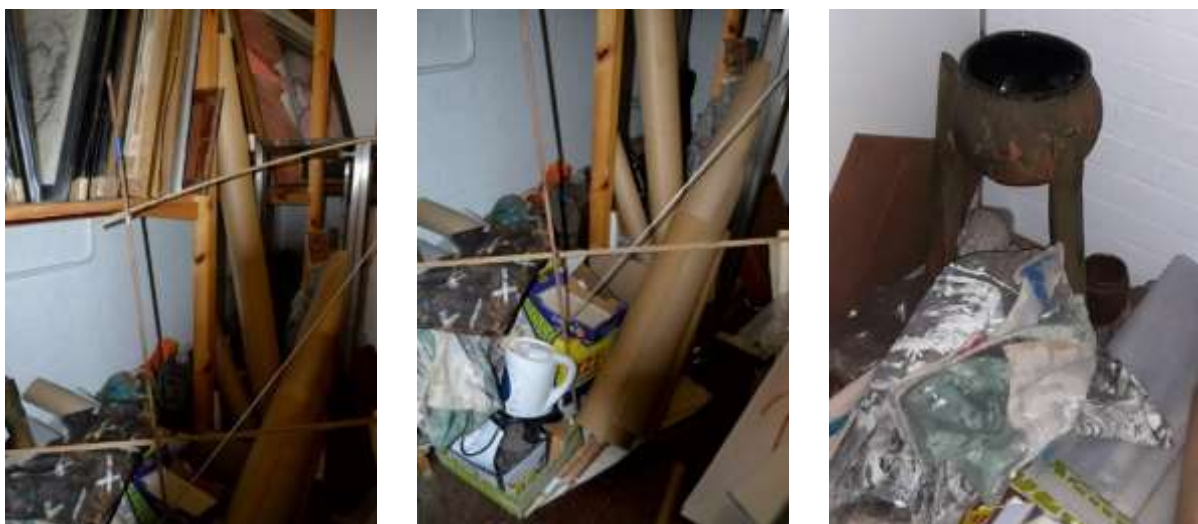


Figure 42: Leftover waste materials from student exhibitions
Kitchen utensils have been stacked on top of the artworks in the Tut Room which has caused breakage and damage to the ceramics being stored in this facility.
Located in the CVA Main Building, UKZN (Pietermaritzburg)
Source: Photographs by Amanda Bucknall, 2019



Figure 43: Storage in the Tut Room

Wire office baskets have been placed on top of both ceramic pieces and traditional isiZulu dolls and beadwork. Located in the Tut Room, UKZN (Pietermaritzburg)

Source: Photograph by Amanda Bucknall, 2019



Figure 44: Storage in the Tut Room

Old wooden desk drawers, boxes and other miscellaneous debris are stacked against a ceramic workbench (broken and remnants located on the floor).

This piece is by former CVA student and staff member Garth Claassen.

Located in the CVA Main Building, UKZN (Pietermaritzburg)

Source: Photograph by Amanda Bucknall, 2019

Archival Consideration of the Collection in the Tut Room

Just as with the **Slide Room**, I have also selected a few samples of the works stored in the **Tut Room**. There is no evidence of any considered management in either the way the works are housed in that area are stored, nor is there any attempt to preserve or safeguard any of the ceramic, traditional artworks, paintings or prints. Mould growth and fungal development are very prominent in this part of the archive which is exacerbated by the open filled buckets, open paint pots, waste food which encourages biological agents and insects like cockroaches (Nsibirwa, 2021), used sanitary towels, dirty clothing, bedding and soiled underwear. The consequence of these contaminated materials is seen on the surfaces of the artworks. Paintings and prints are damp to touch and the humidity in the atmosphere in that area is evidenced by the bacterial moulds both under and on the plastic polythene coverings of the prints from the UDW part of the Collection.



Figure 45: (Left) Contaminants to an archival environment located adjacent to the Tut Room.
Located in the CVA Main Building, UKZN (Pietermaritzburg)



Figure 46: (Right) Tut Room Storage

Zulu Beaded Figures have suffered from significant insect infestation and are piled on top of unprotected ceramic ware which debris and waste materials placed randomly stacked upon them.
Located in the CVA Main Building, UKZN (Pietermaritzburg)

Source: Photographs by Amanda Bucknall, 2019



Figure 47: Decaying Zulu Beaded Figures (colloquially named ‘dolls’)

Located in the Tut Room, UKZN (Pietermaritzburg)

The mouldy leather wrappings and multiple holes in the fabric shows significant humidity levels, a polluted atmosphere and insect infestation (Scaturro, 2019, p. 133) (Zaharia, 2019, p. 125).

Source: Photographs by Amanda Bucknall, 2019

Attention should also be given to some of the more vulnerable materials that are being stored in the **Tut Room**. This mixed media work consists of a painted surface and is bordered by woven silk. However, the protective glass is broken and causing damage to the fabric. Exposure to the environment of this storeroom is also potentially damaging because of the high level of pollutants in the atmosphere, temperature, water vapour and relative humidity levels.



Figure 48: Detail of (RIR-1493) Unknown artist, *Untitled* (Undated)

A framed textile and silk work from the University of Durban-Westville Collection

Located in the Tut Room, UKZN (Pietermaritzburg)

Source: Photograph by Amanda Bucknall, 2019



Figure 49: Full Image and Detail of RIR-1493 Unknown artist, *Untitled* (Undated)
 Located in the Tut Room, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2019



Figure 50: (RIR-1288) Michael Wilie, *Untitled* (Undated)
 Mixed Medium. Located in the Tut Room, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2019

I am aware from personal knowledge that the two-dimensional multimedia work above **RIR-1493** is by a visiting academic from the United States of America, Michael Wilie, presented to the University in 2009 (featured in **Figure 50**) and used to hang in the CVA Staff Room until

at least 2017. The mould growth that has subsequently occurred within only a few months of being placed in the **Tut Room** emphasises the poor, unsuitable atmosphere and archival considerations in that facility.

Artworks Requiring Isolated Storage Facilities

Some artworks require special archival consideration. One item by David Middlebrook is an example of a ceramic piece that needs isolated storage because of the material used by the artist to create it. Item **RIR-1654** is an experimental work exploring the inclusion of salt content within a clay body and is seen below in **Figure 51**. The porous, unstable nature of the piece is clearly depicted.



Figure 51: (RIR-1654) David Middlebrook, *Untitled* (1983)
Salt-Infused Ceramic Piece. Located in the Tut Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2019

Middlebrook was a visiting artist in residence in 1983 acting as a locum to Juliet Armstrong (Calder, 2021) (Calder, 2021). During his tenure, he experimented with his materials and in firing his ceramics he added salt (NaCl) at 900°C as a ‘fixative’ to stabilise the ephemeral effects of metals (Copper, Iron) he used to colour the surfaces of what he termed his ‘Lo-Salt’

wares. Salt particles possess a hygroscopic quality which can never be stabilised (Calder, 2021). Consequently, Middlebrook's ceramic will continue to deteriorate over time, although placing it in a vacuum may desist this process slightly. However, at the same time, this work will also impact on other items stored in the same vicinity as it continues to be highly reactive to any number of art-making materials, copper, metal components and armatures in sculptures and paints consisting of an earth-based composite.

Item **RIR-1654** is currently being stored unprotected in the **Tut Room** in the same vicinity as fabrics, paintings and prints. The surface of the work is flaking and continues to dissipate large quantities of caustic fragments on the shelving and other art objects.

Accurate Metadata Needed for Asset Management

Accessioning artworks through a methodical system of record-keeping has evolved as a museological practice since the Sixteenth Century (Schulz, 2003, p. 175). It is this information that assists curators in systematically retaining information about a collection, enables an analysis of the data stored and also allows a researcher access to the content. Regrettably, the current inventories contain incorrect and nebulous entries and should be regarded as preliminary lists of the artworks and cannot be considered as full catalogues.

During my investigations for this research it appeared, *prima facie*, that only 37% of the original 1974 portfolio remained by 2010 (i.e. 19 out of 52 works listed in the insurance appraisal of Sothebys and highlighted in light green in the RIR-Spreadsheet (see **Appendix A**). To have 63% of the Collection missing without record seemed very alarming. However, as I began to photograph the artworks and physically (and literally extract items from underneath waste material and from inside unmarked boxes) it became apparent that the 2010 Inventory was incomplete and much of the older works had been omitted. Indeed neither the 1980 nor the 2010 Inventories have documented all of the material held in the Collection at the time the inventories were taken. They therefore cannot be regarded as accurate accessioning records of the University's Collection, merely storage requisitions.

One of the problems I encountered when trying to correlate inventory entries with the artworks was either attempting to interpret incorrect information or descriptions that were subjectively included that did not derive from the material being listed. Examples of both of these are evidenced in the student comments, for example, in **RIR-0575** the name of the artist has incorrectly been recorded as “Valerie Maggs” instead of “Stephen Inggs” because the cursive signature has been incorrectly read. In addition, it has been listed as a ‘lithograph’ instead of a ‘silkscreen’. This would make a search for this Inggs print untraceable and has arisen because the student was unfamiliar with both the work of this artist and the medium.

At a conference held in 2016 a paper presented by Margaret Ellis on the relevance of paper description in metadata records observed how museum records omit informative and evocative paper descriptions from their archival catalogues but that these accounts are a very important aspect pertaining to the artwork. She suggests that standardised terminology should be adopted to indicate individual paper colour, texture or function (Ellis, 2016, p. 130). Indeed, it was only through the vague descriptions in the 1980 Inventory that enabled me to link the photographs I have taken to individual indexed cards; the black and white photographs not proving very helpful in many instances.

A further example is **RIR-0872** which lists the artist of a work as Hussein Salim but then records an inscription on the mixed media two-dimensional work as “*bottom left B Burnett*” which would ordinarily be the location of the artist’s signature. This suggests that the student completing the inventory entry was not familiar with this practice, but it does cause confusion and inaccurate metadata making the information unhelpful. One of the key elements of digital capture standardised by the United Nation’s *Record-keeping Requirements for Digitization* [sic] (United Nations, 2009, p. 7) is to provide a complete and accurate reproduction of the original material without alteration to the content. The entries relating to **RIR-0872** are therefore very much removed from such accepted principles and although digitisation of records was not the motivation for undertaking this listing (King, 2010), it would seem more practicable that the task of preparing such records should not have been left to students who may not be familiar with works outside of their own discipline, but instead should have been prepared by an experienced art historian who is familiar with a broader, multi-disciplined art appreciation.

The scope and merits of digitising an archival collection (both images and supporting records) will be discussed in **Chapter Six** but still within a physical paper record-keeping system there should be an adopted standard and applied throughout. A means of cataloguing the collection could follow the form of adding ‘filters’ to the metadata to enable sufficient ‘searchability’ [*sic*] of materials when browsing through the collections. Standard wording in the description and keywording would make any collated information more beneficial and retrievable. Frequently recurring filters that are chosen are:

1. an artist, architect, photographer, etc.
 2. time and spatial settings
 3. the collection or catalog [*sic*] it is part of
 4. the possessing institution of the artwork
 5. a topic (e. g., subject of a photograph, type of a building, etc.)
 6. resolution, format and color [*sic*]
 7. rights of use
 8. the category of the hit (object, article, event, etc.)
 9. material, technique, genre
- (Münster, et al., 2018, p. 378)

Münster acknowledges that since the millennium metadata has been relied on as a means to facilitate research pertaining to art, architectural history and cultural history as a method to address the distribution of incorrect or incomplete information associated with picture libraries (Münster, et al., 2018, p. 298). Even still, a vast amount of images remain insufficiently tagged, indexed or linked (Münster, et al., 2018, p. 380).

Archival Management of the Collection

It has been the customary practice over many years for artworks held in the Collection to be placed on loan to other University departments and offices as office decorations (Calder, 2021) (King, 2018) (personal observation of items in departmental staff offices) (Helm-Davies, 2021) or for selective works to be retained as being of significance or tribute to a particular staff member with no central record or system implemented at either departmental, school or college level. Donal McCracken recalls how he personally ensured that a painting by the late Professor Tom Matthews of the Department of Fine Art at the University of Durban-Westville remained hanging outside the office of the Vice-Chancellor of UKZN during his tenure as Dean during the 1990s (McCracken, 2021). This emphasises how individual staff members took on the curatorship of the Collection in the absence of any delegated role. Over time various CVA staff members have attempted to take some responsibility for the Collection and have drawn up

individual bespoke loan agreements (documents I have located are attached in **Appendix F**) but these have not been stored in a single document, nor have they been updated on the return of the artwork nor has there been any record of following-up on the loan.

Probably, many works removed from the Collection's storage facilities have not even been noted which I surmise from the various omissions and inclusions occurring between the periods when the different inventories were compiled. The descriptions entered in the 2010 Inventory are also confusing because students described locations which are unknown or no longer exist. The most significant example is the "CVA Staffroom" – obviously an area not frequented by students but a description not recognised by staff members (King, 2018) (Calder, 2018). Consequently, I have not been able to trace the artworks located in this room.

Similarly, Brewer notes how public libraries tend to develop and implement written procedures for the loan of art objects to other institutions. However, he also observes how these policies seldom also consider the ongoing maintenance or physical handling which can impact on "the physical integrity of an art object, thus altering its monetary value and its appeal" (Brewer, 2011, p. 78).

In the case of the UKZN Art Collection no subsequent policy consideration has been implemented despite such recommendations in 2010 (King, 2010). This suggests two scenarios, firstly that there is no apparent accountability for the Collection by any UKZN staff member or official and secondly, institutional recognition for the Collection was demonstrated by NU Pietermaritzburg Principal Professor Desmond Clarence in founding the *Gallery 181* by converting a suburban house acquired by NU as campus extension in King Edward Avenue, however, Schoonraad's and Clarence's forward-thinking about the Collection, valued and on display, has not been sustained by subsequent NU nor UKZN university leadership. There is a need for ongoing central records documenting the description and location of artworks at any given time; something that would be possible with systematically accessioned material within an archival database. This could be the Digital Innovation South Africa (DISA) platform which is used by the UKZN Special Collections (Nsibirwa, 2021).

Chapter Four: Methodology and Research Paradigm

The emergence of postmodernism occurred in Europe and America during the 1960s at the end of late modernism (Smith, 1998, p. 18) as a rejection of modernism and its utopic realism but also as a response to a commodified and pastiche society and developing mass culture; essentially the ‘self’ as opposed to the ‘masses’. Some writers recognise that postmodernism developed even earlier (Harris, 2006, p. 246) such as Jürgen Habermas who argues that retaining the modernist discipline of aesthetic criticism provides ‘a constant’ and must be maintained as a means to challenge developing economic and administrative systems (Habermas, 2003). So too Jean-François Lyotard advocates that postmodernism precedes modernism (Lyotard, 1986, p. 79); both being synonymous constructs (Bucknall, 2015, p. 24) in that a work of art can “become modern only if it is first postmodern...[and] understood...not [as] modernism at its end but in the nascent state, and this state is constant” (Lyotard, 1986, p. 79). He further considers modernity not as an historic era but rather as a mode of philosophical thought (Lyotard, 1989) and applies the term ‘modern’ to “designate any science that legitimises itself with reference to a metadiscourse...making some explicit appeal to some grand narrative” (Lyotard, 1986, p. xxiii) and the term ‘postmodern’ as “incredulity towards metanarratives” (Lyotard, 1986, p. xxiv).

Postmodernism is a fragmented dialectic discourse operating through multiple ‘systems’ or narratives that form autonomous sequels or entities which are then understood and interpreted through presupposed “self-referential” mechanisms (Cooper & Burrell, 1988, p. 94) and is a movement that is located with “Western cultural consciousness” permeating into debates surrounding the “arts, politics, economy, social sciences, philosophy and aesthetics” (Camerra, 2020, p. 10).

Based on three broad themes, postmodernism heralds a critique of the “myth of originality[,]....grounds of difference...and historical narrative” (Harrison & Wood, 2003, p. 1015). These structures are understood and interpreted through the oeuvre of text and nothing ‘real’ is capable of existing outside of this prescriptive language frame of reference (Derrida, 2003). Writing therefore becomes a stable element whereas language remains unstable (Emerling, 2005) because text is written in accordance with a dominant schema deployed by the author but as its meaning becomes ‘undone’ the reader is then at liberty to read the pattern

of language independently and re-interpret meaning gauged through opposing relationships (Emerling, 2005) and “conceptual dualisms” (Harris, 2006, p. 91). Jae Emerling notes how Derrida recognises how the “fundamental presuppositions of Western thought” (Emerling, 2005, p. 132) are articulated through differing, but pre-emptive, language systems.

Any emulating quest for originality is questioned by Jean Baudrillard when text becomes affected and influenced by prescriptive mediated thought. The resulting ‘hyper-reality’ created becomes authenticated and understood as a reality through the elucidation of mass culture (Baudrillard, 2003). He advocates that there is “no room for naïveté” (Baudrillard, 2003, p. 1023) in the art field and that representation is merely a series of signs and simulations falsely portraying a notion of reality.

Deconstruction, as an analytical tool within postmodern theory, exposes a world of surfaces with no substantial depth of reality with meaning formed solely by virtue of the relationship to another text and difference. It enables a logic and mode of reading that scrutinises “internal differences and attends to its repressed contradictions or inherent vulnerabilities...[thereby] recognising the inconsistencies, inequalities or hierarchies which are expounded or glossed over by a text by a whole discourse, or even an entire system of beliefs” (Sim, 1998, p. 222). Derrida examines “binary couplets” and how one term is ‘privileged’ over another on the basis of, and at the expense of, the subordinated with opposing relationships formed by difference and polarity; high culture/mass culture, male/female, master/slave, colonisation/oppressed for example (Sim, 1998, p. 222).

For both Michel Foucault and Lyotard, history cannot be regarded as a linear progression formed in chronological order. Foucault cautions that ‘knowledge’ and ‘understanding’ become assumed and ultimately accepted because ‘history’ and ‘society’ of dominant discourse are used to qualify it (Foucault, 1972). Consequently ‘otherness’ outside of these constructs is not offered a place in the archaeology of knowledge when the method of inquisition vests within a dominant “whole system of power” (Foucault, 1997, p. 19) and socially ‘accepted’ discipline that excludes the marginalised. The only way to ‘individualise’ a statement or imposed power structure is to reject, unreservedly, “any of the models borrowed from grammar, logic or ‘analysis’” (Foucault, 1972, p. 84). Olivier recognises that “[w]hat has been obliterated and excluded by the[se] valorised knowledge systems of colonisers are therefore ‘historical content’ and ‘different knowledge(s)’. In the case of colonised peoples their

indigenous knowledge has indeed tended to be buried and distinguished under layers of coloniser's knowledge that have displaced it historically. And although, in the second instance, he [Foucault] was talking about "subjugated (different) knowledges" such as that of the psychiatric patient or the doctor's nurse, it is striking that his formulation as a whole fits the "subjugated knowledges" of colonised people like a glove" (Olivier, 2016, p. 3). For Lyotard universal historical knowledge is only obtained if a series of narratives (even micronarratives) can collate to form a complete story or systematic arrangement. In circumstances when a concept cannot be located within a larger linguistic content, i.e. outside of language, then no a metanarrative can be formulated. This condition is considered 'sublime', an event Lyotard refers to as *Differend*. Olivier emphasises that "[t]he most important, but also most problematic task facing a drive for decolonisation in the sense of finding your "own identity" in a distinctive African vocabulary, would seem to be the discursive-linguistic task of eradicating all traces of colonisation from the language that people use, for the simple reason that all ideology, including colonial ideology, is embedded in a language of discourse" (Olivier, 2016, p. 8). He further concludes and endorses Fanon's perspective that "the need for moving beyond colonization [*sic*] towards a 'new humanity' offers a more worthy goal to pursue, even if it is perhaps only a regulative utopian ideal. Utopia has, after all, a critical function insofar as it indicts the degraded present" (Olivier, 2016, p. 22).

At first sight, postcolonial discourse appears to fit comfortably within this deconstructionist methodology because it offers a "critical redirection of tradition on the basis of a revised understanding of the immediate past" (Harrison & Wood, 2003, p. 1015), and Alexandra Dumitrescu also comments that postmodernism is written about "with gusto" by those on the peripheries of the Western world, notably Asia and Eastern European countries while in the West itself usage of this concept has subsided (Dumitrescu, 2014, p. 204). It recognises the 'otherness' excluded by a modernist colonial value system, and allows the 'subaltern' voice to be included in the debate, however, as Gayatri Spivak remarks, the subaltern emerges as a negative entity devoid of its own "sovereign self-consciousness but as the product of a network of differential, potentially contradictory strands" (Spivak, 1996, p. 204) which is problematic.

My initial approach to this thesis was to combine postmodernist deconstructionist theory with postcolonial discourse and, in my own response and contribution to the debate, critiqué the

Collection building on this foundation as my analytical framework. Although Scott Lash regards the sociology of postmodernism as a cultural paradigm that unifies itself through three interrelated ‘theses’ namely cultural change, cultural type and social stratification (Lash, 1990), as I applied this theory the more it became apparent that postmodernist and postcolonial theory alone was the wrong approach to adopt for three reasons:

Firstly, as both an archivist and art historian it seems incorrect to apply a theoretical framework which is very critical, reducing critique to mere ‘narrated’ segments instead of attempting to reconstruct and re-appraise them to present a regenerated ‘avant-garde’ and engagement of the current University community; a spirit and notion of ‘self-hood’ that had fuelled the modernists. Antony Easthope notes that “Modernism was strongly linked to anxiety” (Easthope, 1998, p. 17) arising at a time of unknowing as industrialisation replaced humanism (Simmel, 2011), the working classes were challenging political hierarchies and government structures such as socialism and Marxism gathered momentum (Easthope, 1998). Similarly, I submit, that the ‘call’ for decolonisation (a problematic term in its own right (Zulu, 2020)) again echoes apprehension and uncertainty as the dominant discourse of Western knowledge is dissected and repositioned from a postcolonial perspective. In these revolutionary times when the ‘formalised’ curriculum is being reviewed and indigenous knowledge introduced and recognised into the fabric of academic education across South Africa (Jansen, 2016), the concord is being disrupted.

Peter Leonard also considers postmodernism does not offer “a contemporary critical alternative to modernism, but a form of reflective consciousness which may contribute to a reconstitution of the project of modernity in a direction which is more diverse, crosscultural [*sic*] and non-universalistic in its claims” (Leonard, 1996 , p. 8). Lyotard too is critical of cultural history and how “postmodernism and modernism continue to success each other over time in unending sequence” (Sim, 1998, p. 14) whereby the one cannot exist without the repeated counter-reaction of the other and accordingly should still be included in the debate.

Secondly, when analysing artworks belonging to and representing an academic institution that has negotiated a colonial past (while responding to both pre and post-apartheid doctrines), renewed emancipation is brought about through decolonisation and, at each juncture in its linear history, announces academic excellence, universal ranking and achievement. I am mindful of the right that current students have to respond to and develop their own identity by interrogating references to the institution to which they belong. This seems a view also supported by Lukhona Mnguni (Mnguni, 2020) who submits that “at times, due to the contested nature of the heritage, students have little to uphold as their ‘own’ elements of history they can identify with...[and] build a collective consciousness” (Mnguni, 2020).

Further, as Diana Brydon identifies, “[p]ost-modernism [*sic*] and post-colonialism often seem to be concerned with the same phenomena, but they are placed in different grids of interpretation. The name ‘post-modern’ suggests an aestheticizing [*sic*] of the political while the name ‘post-colonialism’ foregrounds the political inevitability contaminating the aesthetic, but remaining distinguishable from it” (Brydon, 2011, p. 185). She also points out that although postmodernism’s function is to act as an agent and analytical mode that problematises social disparity, she states that:

...several assumptions central to imperial discourse survive unchallenged in the work of its defenders. These include an evolutionary model of development, a search for synthesis that relies on a revival of the notion of authenticity, and an insistence on judging a work on its own terms alone as if there were only one true reading. A post-colonial reading would reject assumptions: post-modernist readings affirm them under the guise of a disinterested objectivity...(Brydon, 2011, p. 185)

Giada Camerra notes how there are “multiple postmodernisms” (Camerra, 2020, p. 12) which may make this paradigm a very fluid form of conjecture, but conversely, it also remains unstable and transient. Homi Bhabha examines the “problem of the ambivalent temporality of modernity that is often overlooked in the more ‘special traditions of some aspects of postmodern theory” (Bhabha, 2011, p. 219). What is therefore needed is to critique the Collection in a way that does not negate the importance and educational value of an art portfolio, collated over the past century, but instead embraces and embeds postcolonial discourse within the value of those artworks offering a ‘unifying’ as opposed to ‘alienating’ interpretation (Vermeulen & Van den Akker, 2015).

Seth Abramson recognises that ‘isolation’ plays an important part in modern society and contributes this, in part, to the internet; causing “an awareness of ‘distance’ between ‘objects and ideas and distance between people’” (Abramson, 2014). Postmodernism also bases itself on polarities and, in so doing, also expresses itself through a language of extremes (Abramson, 2014). He also speaks of the feeling that postmodernism instils, “and therefore entrenches, our feeling of being alienated from one another, and alienated from our communities, and alienated even from those aspects of our culture (and the human experience generally) that are shared” (Abramson, 2014). If examined through the lens and signs of postmodernist narration and then reviewed deploying a modernist recall, indeed, I submit, a grander re-negotiated narrative (Lyotard, 1986) can be constructed; an ‘avant-garde’ enunciating ‘self-hood’ linked with the ‘shock of the new’ emanating from the spirit of modernity, and would again give credence and merit which could transcend “[t]he way in which people respond in a given situation [and] depends largely on their past experiences and circumstances; thus their context is very important” (Bertram & Christiansen, 2014, p. 25).

Thirdly, as postmodernism started to wane in the 1990s (which coincides with the end of the Struggle Era) critique developed in Western philosophy that responded more to a globalised environment, with unifying interconnections developed to enable digital communication and, as issues became decentred, so too did they promote universal debates. Alexandra Dumitrescu comments on how the former ‘postmodern city’, with individuals living solitary and secluded lives, “organised by a bureaucratic apparatus, and sorely cut off from the rhythms of nature” contrasts with an emerging ‘global village’ which is no longer “characterised...by [a sense of] individualism and fragmentation, but [instead] by interconnections and a sense of community” (Dumitrescu, 2014, p. 168). Indeed, the recent *#BlackLivesMatter* is a demonstration of global solidarity that cannot be comfortably understood through postmodern analysis and deconstruction alone which has become somewhat outdated in its direction and intentions. So too is the international awareness of global warming and environmental issues that arise outside the domain of political and social control that preoccupies postmodernist discourse. Post-postmodernist theory has emerged to address and recognise these shifts of social integration, taking the form of differing terminology, the most appropriate of which for this research is metamodernism developed by Timotheus Vermeulen and Robin van den Akker in 2010. Dumitrescu describes how Vermeulen and Van den Akker claim to be the “first proponents of

the concept of metamodernism as a means of describing ‘the current structure of feeling’” (Dumitrescu, 2014, p. 194) and extended further by her to include the creation of cultural sensibilities or a cultural metamorphosis embodied within changing western societies (Dumitrescu, 2014, p. 194).

Vermeulen and Van den Akker develop the term metamodernism by interpreting “the prefix ‘meta’ as a notion of ‘with’, ‘between’, and ‘beyond’ [thereby locating it]...epistemologically with (post) modernism, ontologically between (post) modernism, and historically beyond (post) modernism” (Vermeulen & Van den Akker, 2017, p. 2) and is also noted by Alan Kirby in *Death of Postmodern and Beyond* and is understood by Dumitrescu as a mechanism of interconnections of “contemporary cultural phenomena...beyond and within postmodernism” (Dumitrescu, 2014, p. 195) The authors consider metamodernism as a concept while the latter as an emerging paradigm in its own right:

Positing metamodernism as a period term and a cultural phenomenon, partly concurring with (post)modernism, partly emerging from it and as a reaction to it (especially to its fragmentarism, individualism, excessive analyticity, and extreme specialisation), [...] metamodernism [is] a budding cultural paradigm. Allowing for diverging theories, metamodernism champions the idea that only in their interconnection and continuous revision lie the possibility of grasping the nature of contemporary cultural and literary phenomena (Dumitrescu, 2014, p. 195).

Although other alternative terms have been used, such as ‘altermodernism’ developed by Nicholas Bourriaud in 2009 (Vermeulen & Van den Akker, 2017, p. 3) (Camerra, 2020) (Lüneburg, 2014), ‘digimodernism’ and ‘pseudomodernism’ by Alan Kirby and ‘automodernism’ developed by Robert Samuels, ‘post-postmodernism’ (Vermeulen & Van den Akker, 2017) and ‘neo-modernism’ (Yousef, 2017) each have similar, albeit not equal, aims.

The South African scholar Nathani Lüneburg applies altermodernism as a means of critiquing contemporary art which she considers to be the product of “cross-border interactions” created as a result of “hypermobility, cultural hybridisation, cultural nomadism, diaspora and displacement” (Lüneburg, 2014, p. 18). The international art market certainly emanates as a platform for the “constellation of different cultural viewpoints, all linked globally by

communication technologies and travel possibilities” as Lunëburg advocates, however, I disagree with her conjecture and conclusion that multiculturalism and identity discourses “have been replaced by creolisation” (Lüneburg, 2014, pp. 25-26). These contentions relate more to the neoliberal aspects of economic globalisation as advanced by Nicholas Bourriaud and an acceptance of diaspora as a generic construct without regard to the different experiences inculcated within acculturation (Bucknall, 2015, p. 50). To merely accept a diaspora (brought about as a result of colonialism) adds nothing further to the debate nor does it provide the individual with the opportunity to be afforded humanisation through interconnection while still retaining a sense of self-hood.

Since Vermeulen and Van den Akker’s ‘metamodernism’ is a term that has gained popularity, particularly as a trend in the arts (Camera, 2020, p. 27) it provides a means of “articulating developments in contemporary culture” (Turner, 2015) and is emerging as a sphere “of human philosophy, art, literature, architecture, politics and many other human activities” (Yousef, 2017, p. 37). It is a phenomenon that acknowledges that oscillation is the “natural order of the world” (Turner, 2011) which is declared through the *Metamodernist Manifesto* and as such we should “acknowledge the limitations inherent to all movement and experience, and the futility of any attempt to transcend the boundaries set forth therein” (Turner, 2011). Such an oscillation occurs between “modern enthusiasm and postmodern irony, between hope and melancholy, between naïveté and knowingness, empathy and apathy, unity and plurality, totality and fragmentation, purity and ambiguity” (Vermeulen & Van den Akker, 2017, pp. 5-6). In this sense, it offers a “newly conceived cultural current in terms of ethical principles and self-discovery” (Camera, 2020, p. 31).

The current pandemic has, to some respect, reduced the world into a more humanistic global society, the plight and struggle of economic turmoil are no longer isolated into compartmentalised divides, instead, metamodernism recognises those aspects of globalisation that strive for “unity of the self, and for renewed connections with nature and one’s fellows” (Dumitrescu, 2014, p. 168). An art exhibition held at BAK in Utrecht, the Netherlands in 2010 titled *Vectors of Possibility* examined how, through negotiation with art and politics, it was possible for art to establish “horizons of possibility and impossibility” and that, depending on how “art partakes in specific imageries, ... it can produce new ones, thus suggesting other ways of imagining the world” (Vermeulen & Van den Akker, 2017, p. 7). These horizons offer

‘vectors’ of opportunity that can then be viewed as ‘empty signifiers’ able to unite and give direction to alternative ways of “seeing, and of being” in the world” (Vermeulen & Van den Akker, 2017, p. 7) albeit in unequal measures. This oscillation does not follow a defined trajectory and set motion of a pendulum, as it alternates between modern and postmodern polarities, neither is it constant nor balanced (Vermeulen & Van den Akker, 2017, p. 6). As Dumitrescu distinguishes, “Metamodernism is related to globalisation in that both imply some sort of integration: an integration of psychic agencies is sought in metamodernism, while globalisation is predicated upon an integration of resources and activities.” (Dumitrescu, 2014, p. 168). “Metamodernism is in many ways is an attempt to interrogate the modernist/postmodernist inheritance – and to go beyond it” (Dumitrescu, 2014, p. 178).

One of the problems of postmodernist discourse is that it does not provide autonomous meaning or purpose, and human projections are left in an uncritically suspended world in a state which Robert Cooper and Gordon Burrell refer to as “neither pro-human nor anti-human; it just is” thereby postmodernism merely de-centres the “human agent from its self-elevated position of narcissistic ‘rationality’ and shows it to be essentially an observer-community which constructs interpretations of the world, these understandings having no absolute or universal status” (Cooper & Burrell, 1988, p. 94). Modernism, on the other hand, started as a rebellious movement and revitalisation of European culture (Neville, 1977, p. 13) that rejected the traditional rules and accepted institutionalised practices, challenged accepted artistic canons, and instead focused on human consciousness which enabled the formation of modes of new expression (Neville, 1977) (Camerra, 2020, p. 12). Surely then, and with a degree of irony inculcated in postmodernist debate, the rejection of colonisation as a ‘traditional’ rule and accepted institutionalised practice bringing a renewed focus on humanity, reflects the spirit and propulsion of modernism? Indeed, modernity, as a theoretical vehicle to deploy an avant-garde revivalism, is a vital “fluid composite” (Bucknall, 2015, p. 19) reflecting “shifting, symbolic relationship” (Harrison & Wood, 2003, p. 128) of modernism and therefore can effect change.

Lyotard advocates that “[t]he discourse of modernism can be said to be referential in the sense that it sees language as a means of expressing something other than itself” (Lyotard, 1986, p. xxiii) but identifies that there are occurrences that vest outside of the overarching metadiscourse of linguistics, whereby “the idea of a criterion which already exists” as a preconceived concept (Lyotard, 1986, p. xxiii) cannot be formulated; it exists outside of language in the sublimity of the *Differend*. The difficulty emerges, however, when two

languages occupy the same text. Chantal Zabus notes how still ‘dominant’ versus ‘dominated’ language (with English being the official language of prestige and power) (Zabus, 2011, p. 288) gains authenticity and privilege in both interpretation and voice. Therefore an alternative mediation needs to be explored to revive the fervour or originality that preoccupied modernist thinking and dynamism that can be utilised to rejuvenate a quest for self-hood whilst simultaneously appraising decolonisation channels and challenge the dominant discourse of imperialism.

It would be wrong, and ignorant, to merely re-apply the modernist theoretical oeuvre in its ‘purist form’ that was engendered in Twentieth-Century Europe and then transposed, through formalism, into a South African context without postmodernist scrutiny, and Bhabha recognises that “[t]o write the story of a nation demands that we articulate that archaic ambivalence that informs modernity” (Bhabha, 2011, p. 133) and commence “questioning that progressive metaphor of modern social cohesion – the many as one – shared by organic theories of the holism of culture and community, and by theorists who treat gender, class, or race as radically ‘expressive’ social totalities” (Bhabha, 2011, p. 133). However, Paul Wood identifies the various levels that inform modernity (Wood, 2004, p. 1) (Bucknall, 2015) and therefore through a disruptive antagonist engagement (Bell, 2003) it can activate its positive fervour and reject social ‘norms’ (institutionalised colonialism being included as an historically induced norm of imperialism), these qualities being the inherent qualities of modernism (Harrison & Wood, 2003, p. 1016).

The university structure is based on Western foundations (Mnguni, 2020) and, although decolonisation dialogue is highly topical at UKZN (as with other South African universities) to redress neglect of African identity, the issue of ‘continuity’ of international academic recognition and praxis still resounds within a global framework and is critiqued through imposed universal ‘standards’ of accomplishment (University of KwaZulu-Natal, 2017, pp. 6-7) in the quest for African scholarship. Charles Harrison and Paul Wood acknowledge the need to examine, criticise and compare the “continuity of values and institutions on the one hand, and... radical change on the other” (Harrison & Wood, 2003, p. 1016) but this is almost impossible when the fabric of knowledge remains vested in Western ideology. Postmodernism rejects linear progression (Vermeulen & Van den Akker, 2017, p. 4) but the nature of an academic institution with its own internal history and institutional heritage cannot be fully understood and appreciated unless its ‘progressive’ history is also referenced; it is not a society

at large but instead a very unique closed ‘narrative’ of educational connection. Therefore to critique an autonomous establishment without considering that “[t]he cultural dominance of postmodernism has given way to new forms of sincerity, depth, a sense of the importance of history, aesthetics, authenticity, and other sensibilities” (Kraft, 2019, p. 1) (which are negotiated within the notion of metamodernism) would be a flawed approach. Metamodernism grasps a sensibility that is “essayistic” as opposed to “scientific” in method, is “rhizomatic” instead of “linear” and “open-ended” rather than “closed” (Vermeulen & Van den Akker, 2017, p. 2).



Figure 52: (RIR-0848) Rembrandt, *The Three Crosses* (Undated)
Etching (Reworked Print). Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018

Metamodernist “discourse also acknowledges that history’s purpose will never be fulfilled because it does not exist...[i]nspired by a modern naïveté yet informed by postmodern scepticism, the metamodern discourse consciously commits itself to an impossible possibility” (Vermeulen & Van den Akker, 2017, p. 5). Dumitrescu defines metamodernism as “a new

cultural paradigm characterised by interconnections” (Dumitrescu, 2014, p. 169); a concept that is “defined as a paradigm of engaging in a dialogue with other paradigms, past or present; a paradigm that reflects the self’s evolution towards its self-realisation, and the sublime and the beautiful; a paradigm that goes beyond both modernism and postmodernism - in the sense of transcending them while intergrating [*sic*] some of their characteristics” (Dumitrescu, 2014, p. 167).

Vermeulen and Van den Akker note an emerging trend as new generations of artists increasingly move away from understanding aestheticism through a purely deconstructive lens and the associated pastiche of postmodernism, and has instead begun to seek ‘reconstruction’ of myth and utopian ideals (Vermeulen & Van den Akker, 2015). This transient state is described as an “in-betweenness” of modernism and postmodernism (Vermeulen, 2017); an “(often guarded) hopefulness and (at times feigned) sincerity that hint[s] at another structure of feeling, intimating another discourse” (Van den Akker, 2017, p. 10). They advocate the idea that it is possible for a “regime of historicity” whereby a person authenticates themselves as a ‘being’ within that historical context and recognises that “there are various modalities in which one can relate past, present, and future (or be in history) and that these modalities vary over time and across cultures” (Van den Akker, 2017, p. 21).

Dumitrescu explores the scope of metamodernism extensively and, although Vermeulen and Van den Akker regard this as a concept and approach to analysis, she instead advocates that metamodernism is a paradigm in its own right (Dumitrescu, 2014, p. 167). This was also a point noted by Giada Camerra who follows up with the rebuttable of those two Dutch scholars who claim “metamodernism should not aim at providing a solution, but merely...describe the current cultural logic” (Camerra, 2020, p. 30). Camerra does not however commit herself to acknowledging metamodernism as a paradigm but instead continues with the notion that metamodernism is a movement “identifying the sociocultural [*sic*] situation of the western world mainly through artistic productions, individuating new aesthetic parameters and strategies” (Camerra, 2020, p. 39). Interestingly this scholarly text also emanates from research conducted through a Dutch university, which makes Dumitrescu’s proposal of particular importance as she writes from New Zealand and therefore from a standpoint removed from the nexus of Eurocentric focus. Dumitrescu observes how “discussions of postmodernism in the Western academia are less fashionable than a few years ago, if not altogether dated; but a few scholars, mostly from the periphery or from outside the Western academic networks, still find

the concept of postmodernism useful” (Dumitrescu, 2014, p. 199) and as “elements of postmodernism are synthesised into metamodernism” it provides a method to rehumanise by “telling of personal stories, and recapturing the past” (Dumitrescu, 2014, p. 199).

Consequently, Dumitrescu lauds metamodernism as:

...an emerging paradigm characterised by an overriding search, by artists, average people, and societies, for self-realisation and for a balanced fulfilling existence. It is a paradigm for recovering and re-establishing tradition(s), and establishing an ongoing dialogue with previous paradigms of thought - as opposed to the modernist rejection of traditions and the postmodernist ironic detachment from previous texts. Metamodernist works and practices seek to reinstate people’s concerns for the ethical, as opposed to the excessive attention paid to the epistemological in the wake of the Enlightenment, and to the ontological in the postmodern era (Dumitrescu, 2014, p. 167)

Metamodernism is a paradigm in which connection with fellow humans, and indeed with all sentient beings and with nature, is valued – in contrast with (post)modernism’s emphasis on individualism and isolated experience. Metamodernism is realised in the telling of stories that act as cohesive agents, and are inclined to grant meaning to experience (Dumitrescu, 2014, p. 169)

Dumitrescu identifies how, by proffering metamodernism as a new cultural and ethical paradigm, it postdates the isolation and alienated detachment of postmodernism and regenerates some of the doctrine of modernism and “the idea of the becoming of the self, inclusive of the related transformations in relation with the other...whereby the self grows in its interaction with the other” (Dumitrescu, 2014, p. 177). She instils the view that “[i]deas and periods overlap more than might be supposed: metamodernism may be esecoming tablished in the early twenty-first century,...[and that p]erhaps it would be more accurate to say that metamodernism, postmodernism, and modernism coexist, and that metamodernism’s core analytic value is to welcome the synthesis that draws the best features from its predecessors” (Dumitrescu, 2014, p. 178).

As with Lyotard, Dumitrescu reflects on the effect and experience of the existential derived from unfettered stimulation of artworks, and how the imagination provides transcendental meaning (Dumitrescu, 2014). The danger of interpreting material, particularly those of ‘other’ within a colonial context, is that it is subjected to a prescribed cohesion of rules of order and scrutiny (Foucault, 2005). Edward Said recognises this too as systems of occidental knowledge founded through an oppressor/oppressed relationship (Said, 2011) (Emerling, 2005, pp. 220-

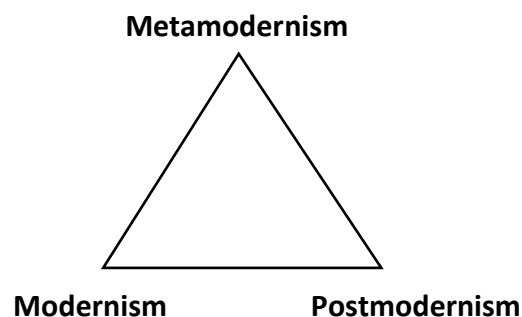
221) and although attempts are made to decentre judgement, it instead remains frozen “for all time by the gaze of Western participants” (Said, 1985, p. 92). Dumitrescu argues that the impact of aesthetic experience should be an immediate reaction without first being “hijacked by determinate judgements” (Dumitrescu, 2014, p. 179 (citing Scott Lash)) and proposes that such an ‘awe-inspiring’ encounter should have existential meaning “arrived at, not directly, but through the mediation of imagination or sensation” (Dumitrescu, 2014, p. 179). It is therefore possible for beauty and aestheticism to be attained through imagination and mediated through the “sensation outside of forms” thereby manifesting in the experience of the sublime (Dumitrescu, 2014, p. 179).

Through her interpretation of Anthony Elliott’s writing, Dumitrescu identifies how “[m]odernity is preoccupied with a project of edifying the self, where free choice supplants the role of traditions, while postmodernity presents the self as fragmented” (Dumitrescu, 2014, p. 183). Students, therefore, I propose, should not be denied an opportunity to respond to their academic surroundings without a true sense of ‘personal’ engagement, to negotiate its history and develop a personal sense of belonging as opposed to having an environment artificially constructed and artworks displayed that are only considered ‘suitable’ (Schmahmann, 2013). This would, I submit, merely action another layer of hegemonic text removing the psychoanalytical merit of emotive and subconscious involvement with one’s location. Fredric Jameson proffers the subliminal as a means of seeking truth and authenticity and notes how, with the advent of postmodernist theory and the demise of modernism, this quest is rebutted. However, Dumitrescu notes (with some irony) how Jameson’s realisation of sublime experience is similar to that upheld by Lyotard, but the latter as a construct of postmodernist discourse (Dumitrescu, 2014, p. 171). I, therefore, propose that both methodologies are, in essence, seeking the same desire for existential explanation, and as such, metamodernism upholds the auspicious advantage of being able to draw on different elements of both modernist and postmodernist critical theory which is charged with the ability to re-evaluate aesthetic representation with the benefit of ‘hindsight’. Therefore it provides the analytical tools needed to appraise institutional collections holistically, not excluding institutional knowledge by fragmenting its identity, but instead by motivating an ‘avant-garde’ determination of autonomous identity.

It is certainly correct that ‘traditional’ modernist evaluation distinguishes and precludes artworks on the premise of a ‘high’ and ‘low’ art cultural divide (Neville, 1977) (Smith, 1998)

whereby formalising (Bucknall, 2015) whilst embellishing Western values to the exclusion and marginalisation of ‘Other’, whilst postmodernism negates this distinction by applying popular cultural ideas through irony and pastiche; this subsequently dehumanises aestheticism and in so doing it too denies the individual ‘voice’. However, Douglas Mao and Rebecca Walkowitz differentiate such outmoded forms as ‘bad’ modernisms as opposed to emerging ‘new’ modernisms (Mao & Walkowitz, 2008). Modernism as a movement has, through its aptitude to re-investigate and question the dormitories of antiquated systems, begun to unveil “obscured layers and contours, dissolving once-entrenched boundaries between high and low culture...[and has become] invigorated [within] numerous scholarly domains, including modern periodical studies, modernist feminism, visual culture, disability studies, critical race theory, the study of everyday life, and the reassessment of ‘middlebrow’ literary production” (James & Seshagiri, 2014, p. 89). In contrast, the parody is that postmodernism has become a constrained narrative of systems (by contrast to modernism), that interprets ‘life struggles’ as conditions entwined in text and, in a South African context, although colonisation is denounced, has become a blanket commentary of universality and sameness.

Metamodernism is therefore a triangulated interrelationship between modernism and postmodernism with none of these three movements able to stand alone (Yousef, 2017, p. 34). This effectively can be illustrated in the diagram below:



Greg Dember also explores the concept of metamodernism and extends this beyond the vision of Vermuelen and Van den Akker whereby the notion of ‘oscillation’ is merely a segment of metamodernist potential with other methods (described below) that also define and position metamodernism (Dember, 2018).

Dember examines the episteme of tradition, modernism and postmodernism and in so doing formulates an understanding of metamodernism as a unified conglomeration of all three concepts and, whilst each retains autonomy and ontological purpose, so too does he recognise that each has its limitations (Dember, 2018). The element of tradition draws on a past knowledge system and cultural experience and in so doing rejects individualisation. Modernism subverts traditionalism by lauding individualism, invention and subjective intention but in so doing fails to acknowledge “interrelations, contexts, wisdom of organically evolved knowledge systems” and ‘other’ being the sub-cultures located on the peripheries of marginalised boundaries. Postmodernism by contrast corrects this hubris of modernism and recognises those sub-cultures through irony, playful juxtaposition (Dember, 2018) and a mediation of text and language (Derrida, 1997), thereby nullifying meaning and reducing the “interior subjectivity” (Dember, 2018) akin to modernism.

By acknowledging that there is always an author, attention can be drawn to any flawed belief system or distorted viewpoint and this enables borders and boundaries to dissolve (Dember, 2018). The author’s own language system is recognised not as an autonomous voice, but instead as a participant in a work with the reader likewise imposing their own validation and perspective with no scope for the creation of a universal truth. It is therefore with the advent of metamodernism that each of these three concepts become revived but also checked; thus “protect[ing the] interior, subjective *Felt Experience* from the ironic distance of postmodernism, the scientific reductionism of modernism, and the pre-personal inertia of tradition” (Dember, 2018).

Dember proposes that there are eleven methods of reviewing art through metamodernist theory (Dember, 2018). These approaches as listed are:

1. *Hyper-Self-Reflexivity* (viewing life as the enactment of a film stage or ‘movie’);
2. *The Narrative Double Frame* (Eshelman’s *Performatism*);
3. *Oscillation between Opposites*;
4. *Quirky*;
5. *The Tiny* (metamodern minimalism);
6. *The Epic* (metamodern maximalism [*sic*]);
7. *Constructive Pastiche*;
8. *Ironesty*;

- 9. *Normcore*;
- 10. *Overprojection* (anthropomorphizing) [*sic*]; and
- 11. *Meta-Cute*

The first method (Dember, 2018) is developed from postmodernist self-reflexivity but adds the further element of ‘felt experience’ whereby the ‘self’ may be the author, the reader, the work itself, or even the genre of the medium of the work and generates a ‘*hyper-self-reality*’. The self-reflexivity that abounds in postmodernism creates boundaries and removes the potency of the author’s contribution to a work, but in a metamodernist context self-reflexivity is inherited but repurposes it to recognise the felt experience of all participants and validates an individual’s worth as through a ‘narrative lens’. Dember recognises how the colloquial term ‘awesome’ is used as a metamodernist reaction that points out “the poignant, strange, awkward, [the] exceptionally human” (Dember, 2018); infusing in that word the element of feeling.

Dember compares the second method (Dember, 2018), the ‘*Narrative Double Frame*’ to an idea developed from an essay by Raoul Eshelman that suggests the emergence of a new aesthetic in the arts through a movement he calls ‘Performatism’. This, Eshelman asserts, is an alternative paradigm to postmodernism (Jansen, 2013, p. 15). The ‘double frame’ analysis assimilates two ‘frames’ (an outer and an inner) with the former being a representation of a world story imbued with enough elements of fantasy to draw the reader and force participation. Once ‘lured’ the reader engages with the emotional content of the inner frame comprising a particular set of characters and events; thus the fantastic nature of the outer frame draws a clear boundary between narrative and the ‘real world’ enabling the reader at liberty to connect with the felt experience of the characters. Dember provides an example of such a construct: “a teenage girl who has been raped and murdered watches her family from heaven, narrating their experiences coping with her death” (Dember, 2018).

Ele Jensen (Jansen, 2013, p. 16) provides a helpful comparison of the characteristics between Eshelman’s interpretation of postmodernism and performatism that Dember also explores in his method:

Postmodernism	Performatism
Discourse	Act
Deconstruction/dissecting	Holistic/transcendent
Segmentation	Comprehensive observation
Complex	Opaque
Subject depends on context	Subject is self-sufficient unity
Temporal deferral	Joins opposites (paradox)
Cynical/skeptical	Rather naive [<i>sic</i>]
Gender socialisation	Gender merge/mix
Semiotic ‘blunder’	Interactive belief
Metaphysical pessimism	Metaphysical optimism
‘Death of the author’	Authorial power

The third method is recognisable as Vermeulen and Van den Akker’s notion of ‘*oscillation*’ whereby the polarities of modernism and postmodernism are engaged without nullifying the merits of either zone. The positive virtues of modernism can exist simultaneously with the critiques and ironies of postmodernism.

A fourth method applies the term ‘*quirky*’ and how this can offer the reader an alternative from the binarism of ‘irony’ versus ‘earnestness’. He notes how a person’s own eccentricity can reveal something simultaneously outside the norm and that can cause a feeling of vulnerability which is a universal experience. Expanding on his *Double Frame* method, quirky can apply to a single character and, instead of an entire narrative, eccentricity this time is substituted as the outer frame, which, “with its adamant irreducibility, prevents irony from dissolving the inner frame, which is the character’s emotional truth, or felt experience” (Dember, 2018).

The fifth method is identified by Dember (Dember, 2018) through the term ‘*The Tiny*’ and is a metamodern minimalism that inherits both the characteristics of modernism’s simplicity of form and a quest to reveal the underlying structure of a work and postmodernism’s rejection of modernism’s grand narratives by advocating the “more/newer/better/faster/bigger in all things”. However, it also introduces vulnerability and intimacy and considers the felt experience in a work. An example is given where fashion trends are made deliberately too small.

The sixth method is ‘*The Epic*’ or metamodern maximalism which is a deliberate rebellion against postmodernism extravagance and ebullience. Metamodernism still embraces these qualities but not the associated randomness or anarchic, destructive impulse. As Dember also points out, “a metamodern work will often include The Epic and The Tiny, side-by-side in the same work, and that is, itself, an example of oscillation” (Dember, 2018).

The seventh method is described as ‘*Constructive Pastiche*’ which locates its origins in the episteme of postmodernism but, whereas postmodernist pastiche offers a negative dissociative discourse with juxtaposing elements pieced together to create an amusingly absurd narrative as a method of critique, metamodernist pastiche instead “combines disparate elements in order to build a space inhabited by a felt experience that is not at home in either element on its own...[and] allows a work of art to bring into it the kinds of cultural combinations that people experience in real life, in spite of conventional divisions between them” (Dember, 2018).

The eighth method is ‘*Ironesty*’ and brings together modernist earnestness and postmodern irony. Dember explains this term as “irony/sarcasm/sardonicness/snark employed in the service of making an earnest point, or expressing a heart-felt emotion” (Dember, 2018). Effectively it is a way of making a humorous, clever but ironic statement but then softening it through empathy.

The ninth method is described as “*Normcore*” which Dember acknowledges is a term developed by the trend forecasting group K-Hole in 2013 to identify a style of dressing that is deliberately chosen as unremarkable or unfashionable casual clothing (Wikipedia, 2021). Within a metamodernist context, this emphasises “relationality, the ability to connect to one’s own and other people’s inner experience, over externally focused preoccupations with cultural groups and with categorical identities that seek to differentiate one from others” (Dember, 2018).

The tenth method is ‘*Overprojection*’ or ‘*Anthropomorphising*’ which showcases felt experience and projects the “feelings” of inanimate objects assimilating human personalities. Examples may include ‘talking animals, cars or other objects that are designed to look like they have faces’ (Dember, 2018).

The eleventh and last method that Dember identifies is *Meta-Cute* which combines ‘overprojection’ and ‘quirky’ and embraces (as adults) childlike innocence and simplicity which jibes at the seriousness of modernism but not in a facetious postmodernist way. This includes the incorporation of quirky features, anthropomorphised characters, and clean, special and flat designs which Dember equates with acts like the obsessive use of Helvetica type font (Dember, 2018).

Dember emphasises that metamodernism need not be limited to only the eleven methods he has described and invites additional suggestions. What appears to be an overriding distinction from postmodernism is how metamodernism is a positive venture that renews the spirit of modernism without the naïveté to exclude postmodernist critique. It is because of these demarcations of modernist and postmodernist epitome and its desire to instil and advocate human feelings that identify metamodernism as a paradigm in its own right. The singular method of oscillation described by Vermeulen and Van den Akker is merely an element of metamodernism if Dember’s theory is applied and, quite rightly based on that premise, does not provide sufficient scope to be considered an autonomous philosophical system but merely a concept and approach to analysis, but the comprehensive structure that Dember advocates indeed amplifies Dumitrescu’s notion that a metamodernism in a paradigm based on interconnections (Dumitrescu, 2014, p. 169) akin to Dember.

In Chapter Five I propose the application of a twelfth method adding to the eleven submitted by Dember. This I have termed ‘*geocentering*’ whereby all matter is identified and individualised by a unique location and a connection to the Earth’s core at any given moment, thus making that transcendent engagement the nexus of embedded narrative, metanarrative or stratispheric rhizome. It connects and entwines the author, the artwork and the reader making all theoretical discourse pivotal and radial from that momentary encounter.

It is therefore submitted that this makes geocentering the central and primary method of metamodernism around which Dember’s other methods can be applied according to their unique interjection of time and space and its application is evidenced in Chapter Five.

Metaformalism

David James and Urmila Sashagiri note how authors such as Jameson and Said both recognise that “imperial praxis played a central role in British modernism's formal and material development...[and this coincided] with the ascent of global literary studies in the profession more generally, imperial-era modernism has been refined and reconceptualised [*sic*], its current incarnations a collocation of cosmopolitan, transatlantic, diasporic, regional, and planetary modernisms” (James & Seshagiri, 2014, p. 89). They too announce that their research has led them to identify a comprehensive pluralisation in modernist studies counting “no fewer than forty geographically distinct subcategories of modernism” (James & Seshagiri, 2014, p. 90) existing in 2014. Their critique centres on the influences and trends emanating from literature noting that metamodernist novelists are tending towards a “reimagined tableaux of modernism’s origins...[which] demand[s] a critical practice balanced between an attention to the textures of narrative form and an alertness to the contingencies of historical reception” (James & Seshagiri, 2014, p. 89). Acknowledging multiple narratives of modernism demonstrates the paradox of how these modernisms can also be deployed as antitypes of Modernity (Smith, 1998, p. 21).

James and Seshagiri advocate that recent modernist revivalism has “partly marginalized [*sic*] formalism while privileging historicism” and therefore the advent of metamodernist practices can be heralded as a vehicle that “redistributes the innovative energies of its predecessors” and in so doing “incorporates and adapts, reactivates and complicates the aesthetic prerogatives of an earlier cultural moment. As a historical antecedent, a cultural trope, and an archive of stylistic and technical possibilities, twentieth century [*sic*] experimental modernism exerts considerable force on the vision and voice of such contemporary novels” (James & Seshagiri, 2014, p. 93) Metamodernist narratives thus distinguish themselves from earlier postmodernism through self-conscious, consistent visions of dissent and defamiliarization [*sic*] as novelistic inventions specific to the early twentieth century” (James & Seshagiri, 2014, p. 93); “metamodernist fictions actually perform historicizing [*sic*] acts, dynamically reflecting on modernism’s aesthetic prerogatives in order to mobilize [*sic*] innovations of their own” (James & Seshagiri, 2014, p. 94).

Mao and Walkowitz recognise how contemporary modernism possesses the ability to shift its parameters and expand more globally whereby temporal, spatial and vertical strands overlap (Mao & Walkowitz, 2008, p. 738) and has the ability for vertical and horizontal development (James & Seshagiri, 2014, p. 89) and the emerging transnational modernism is no longer associated with exile and emigration (Mao & Walkowitz, 2008, p. 739). This is turning modernism into a less Eurocentric animal. However, I would submit, that the globalisation and the voice of decolonisation that has transversed as an international movement distinct from the motivations of decolonisation in a South African context. As Camerra acknowledges, postmodernist theory has been used as a means of “lumping together” the various polarities and diversities that this paradigm seeks to explain (Camerra, 2020, p. 10). Similarly, I submit, that the term ‘decolonisation’ has become a multifaceted eclectically applied discourse. Tawfiq Yousef too, in his assessment of contemporary poetry, positions metamodernism as an ideology that acknowledges and navigates through a “mixture of localisation and globalisation” (Yousef, 2017, p. 41). It is therefore problematic to speak of ‘decolonisation’ within the ambit of metamodernism while also applying simulated language that originates in a transnational sense.

While it is recognised that the *#RhodesMustFall* movement has emerged in two different continents as a unifying theme of anti-colonial reverence, (with other iconic statues of the continental slave trade also being questioned as suitable artworks) that conjecture remains removed and a fragmented discourse from that pertaining to South Africa. The attempted reconciliation of the coloniser to remedy the past (even resorting to the destruction of records of colonial crimes (Cobain, et al., 2012)) remains a polarised reaction as compared to the colonised who have witnessed colonial atrocities first-hand and have lived experience of a loss of indigenous identity, knowledge and practice. The *#BlackLivesMatter* movement has become a slogan of popular culture but it remains a universal emblem of global unity and is inculcated with international socio-political and socio-economic inequalities and therefore a signifier of the postmodernist condition. I submit that to reflect on decolonisation as a ‘universal’ manifestation instead of recognising it as an internalised South African condition emanating from within the African Continent would be incorrect; it is a phenomenon that is Afrocentric instead of Eurocentric (or ‘Occidentric’).

James and Sashagiri examine the role of metamodernism in literature and recognise that there has been a renewed interest in modernism in both literature and the arts and its associated “innovations” and attention in a regenerated self-scrutiny and “unprecedented geographical, temporal, and cultural diffuseness [and] [t]he term modernism - pluralized [*sic*] into modernisms,... is now connotative rather than denotative” (James & Seshagiri, 2014, p. 89). However they warn that there is a risk of supposing that modernism is a notion “inherently positive, transportable across time, and transferable to the work of contemporary writers” (James & Seshagiri, 2014, p. 89) as this would merely compound a “false historical consciousness of...modernist antecedents” (James & Seshagiri, 2014, p. 89) if left unchecked.

Yousef advocates that metamodernism “seeks to overcome postmodern distances so as to recreate a sense of wholeness that allows positive change both locally and globally” (Yousef, 2017, p. 37). Roland Robertson recognises that what has emerged is a “cultural imperialism” emanating from Western (predominantly) American culture (Robertson, 2011, p. 479). Postmodernism, therefore, remains a surrogate of Western ideology with its associated heterogeneous rhetoric, post-colonial discourse, lingering as “a product of the failure of decolonisation” (Gibson, 2011, p. 4).

Nigel Gibson further notes that “in the modern, globalised world [Africa] has remained remarkably consistent since the period of decolonisation...[as a] ‘non-being’” (Gibson, 2011, p. 4). Consequently what remains problematic is the application of a concept advanced predominantly through the writings of Western authors (both from Europe and America - particularly through the main Dutch protagonists Vermeulen and Van den Akker). Postmodernist narrative within an African context retains its hegemonic status and “no matter how liberal or ‘multicultural’ it may seek to be, structurally excludes whatever seeks to challenge its manner of recognising itself and registering others” (Chambers, 2017, p. 4). Financial dominance and power also exploit this vulnerability, and while Africa was intended to benefit from globalisation and policies through “capital investment and development...[this has just]...widened inequalities and increased pauperisation” (Gibson, 2011, p. 4). I, therefore, submit that the ability to respond to the global challenges of world financial infrastructures, climate change and transnational communication developments (Yousef, 2017) identified as a post-postmodern concern and narrated within metamodernism, may not have international

application and therefore, in a South African context, may need to consider an additional defining factor.

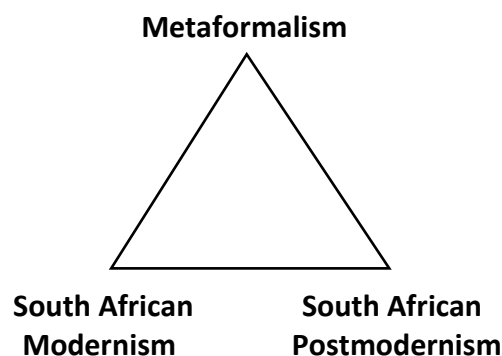
Alexander Muller also notes how metamodernism has impacted on contemporary American poetry and identifies the emerging trends to examine both “the form of their writing and the formal reference deployed in traditional form of composition” (Muller, 2016, p. xii) and has replaced the expression ‘metamodernism’ with that of ‘metaformalism’ (Muller, 2016). Muller states that he located the term in an article written in 1987 by Stephen Cushman titled, “*Stanza, Organic Myth, and the Metaformalism of A. R. Ammons.*” [sic] but notes that since that study the term appears to have been “abandoned” (Muller, 2016, p. ix), albeit my research has discovered that it was also a term used in 1991 by Steven Winspur in his work *Valéry’s Metaformalism* (Winspur, 1991). Muller examines the difference between metaformalism and metapoetics and submits that what distinguishes these terms is ‘form’ and ‘content’, the former being concerned with the ‘experience’ of poetry through formal structures (Muller, 2016, p. xii). He argues that “[m]etaformalism, however, absorbs the process of formalist criticism, becoming self-explicating. Because the relation between one poetic line and another is *its form*, the metaformal poem evokes the experience of all interrelating parts at once. As an ordering process that acknowledges itself as such, metaformalism succeeds in both encompassing and standing outside itself” (Muller, 2016, p. xiii). In this way Muller has expanded on the application of metamodernism in its “experimental, nostalgic [and] fragmented” (Muller, 2016, p. xiv) form but also still recognises the formalistic fabric of his material.

In my Masters dissertation *The Introduction of British Formalism to the Fine Arts Department at the University of Natal from 1936 to 1969* I argued how the empirical practices associated with the ‘spirit’, ‘avant-garde’ and ‘self-expression’ motivations of modernist theory extended across from Europe and were received into a South African context as ‘formalistic’ interpretations of British modernity engendered through a “melange of formalism, colonialism, acculturation, and nostalgia, and in so doing prevented any opportunity for an autonomous and unfettered South African modernism from developing at the institution” (Bucknall, 2015, p. 119) at that time.

British modernism has been introduced into the University of Natal from the 1930s by the lecturers and scholars themselves trained at English academic art establishments (Bucknall, 2015). As a consequence of their own acculturation, diasporic experience and exposure to South Africa as migrants from England, their reception to ‘Africanism’ developed as a reaction to a kaleidoscope of colourful exotica, strange flora/fauna and *terra nullius*. At that time it was “impossible to speak of a South Africa modernity void of Eurocentric comparison” (Bucknall, 2015, p. 20) at a time when academia was indoctrinated with colonial constructs. However, “what they introduced at the University was far from mere duplication, instead it was an inspired platform for a distinctive university ‘style’ of art, albeit one lodged within British formalistic parameters” (Bucknall, 2015, p. 120).

Consequently, in order to analyse an art portfolio whose foundation was judged on formalistic principles and standards, the oscillation between modernism and postmodernism that has been identified in metamodernism needs another facet in its conjecture, that of formalism. This additional layer of narrative is not reflected in modernism itself and neither is it identifiable when supplemented by fragmented narratives of contemporary postmodern discourse. It is therefore through the application of ‘metaformalism’ as a paradigm (following on from Dumitrescu’s supposition regarding metamodernism) that may shift the gyroscope of analysis toward an Afrocentric nexus.

This research will therefore assess the Collection through the paradigm of metaformalism by considering the interrelationships and oscillations between modernism and postmodernism as understood from a formalistic perspective. This effectively can be illustrated in the diagram below. Thus, metamodernism with an Afrocentric centre replacies the Eurocentric theoretical application:



Whether accepted as a concept as advocated by Vermeulen and Van den Akker or recognised as a paradigm as submitted by Dumitrescu or implied by Dember and understood as a hybrid analytical instrument, metamodernism is essentially a term developing and emanating from a European and Western philosophical core, used as a tool to critique and validate modernist and postmodernist thought (Dember, 2018) (Vermeulen & Van den Akker, 2015) (Dumitrescu, 2014).

Max Weber reminds us that we see the structures of modern organisations (like that upon which UKZN is built) are emblemised and rationalised objectification of social life and position the concept of discourse within the praxis of institutional structures (Cooper & Burrell, 1988, p. 92). Robert Cooper and Gordon Burrell also identify two versions of modernism, one a ‘critical’ modernism whereby autonomous thought of the self (one removed from external authority) is what is embraced (Cooper & Burrell, 1988, pp. 94-95) and essentially nurturing the notion that “man invented himself: when he no longer saw himself as a reflection of nature” (Cooper & Burrell, 1988, p. 94) and follows the theory of Max Weber whereby understanding culture as an autonomous phenomenon (Weber, 2003, p. 137). The other is ‘systematic’ modernism whereby “[r]eason is appropriated by an early form of systems thinking which subverts its critical edge to the functional demands of large systems” (Cooper & Burrell, 1988, pp. 94-95). Here “instrumental rationality” is applied as the industrialisation of society is developed as technology progresses (Cooper & Burrell, 1988, p. 95).

Theoretical Aids

As metaformalism draws on so many different source theories, as an aid, I have repaired brief diagrammatical summaries for ease of reference. The first relates to key Modernist theorists and was prepared by me in 2012 to assist my students to understand the application of theory in Art History. Those relating to Postmodernism and Metamodernism have been prepared as part of this research.

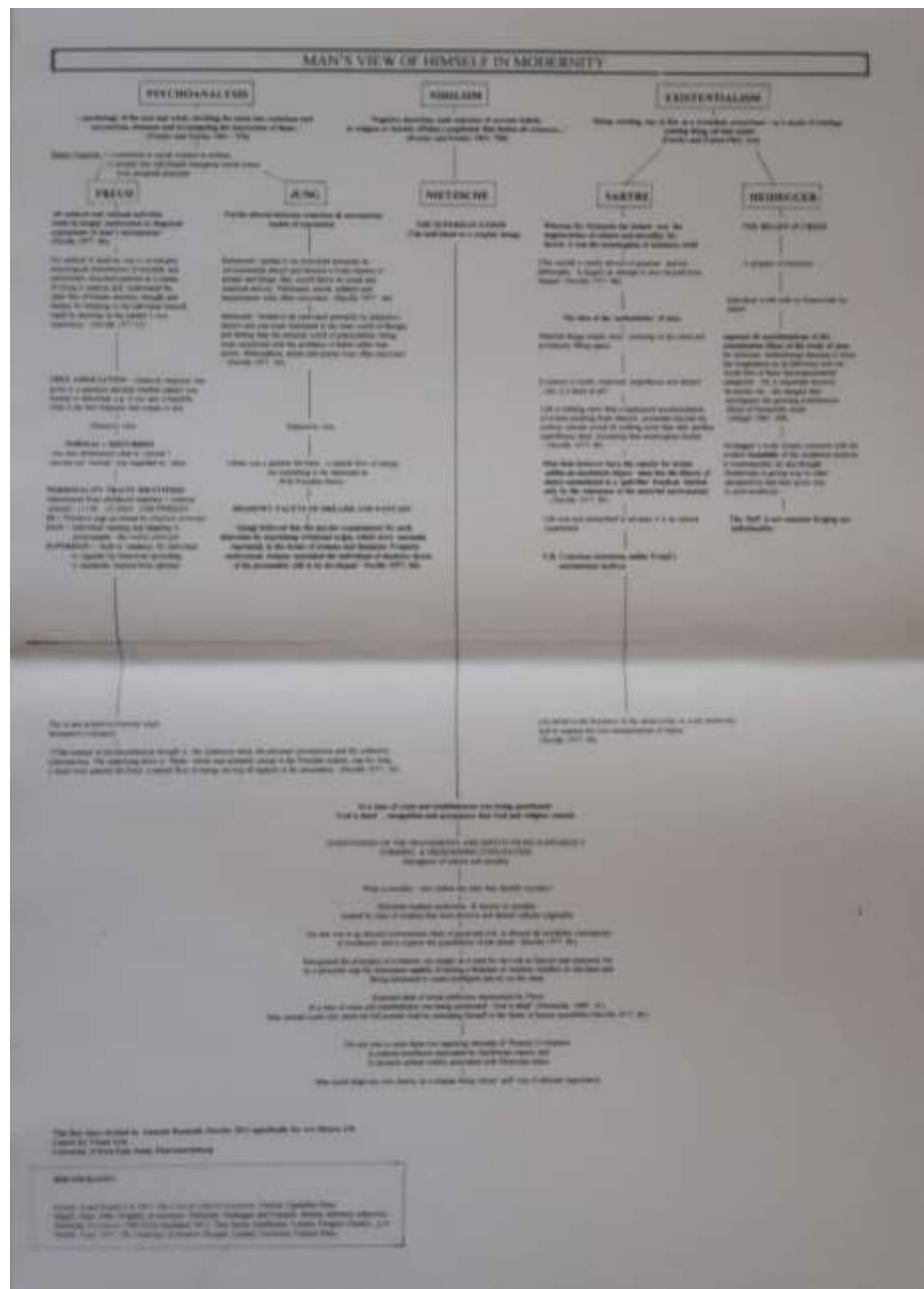


Figure 53: Amanda Bucknall, Modernist Theory Diagram (2011)

Source: Photograph by Amanda Bucknall, 2021

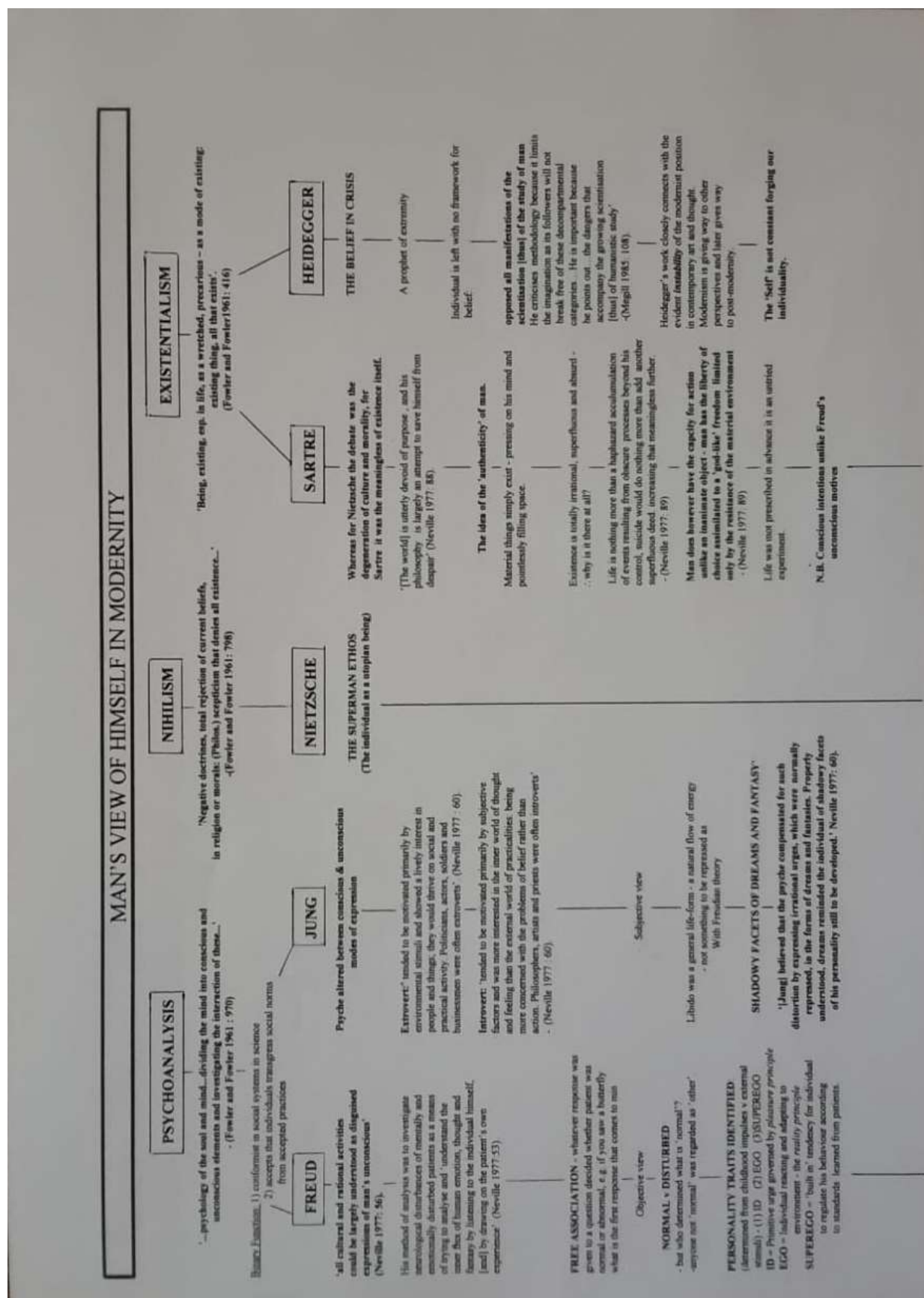


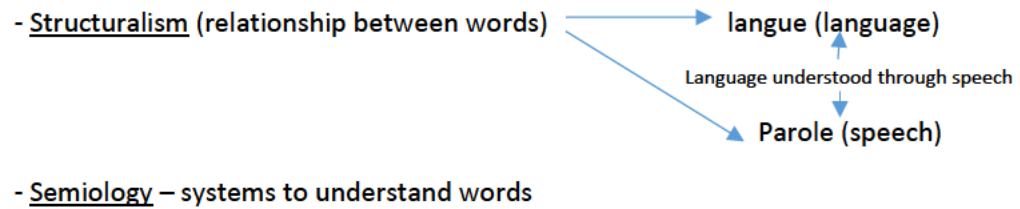
Figure 54: Amanda Bucknall, Detail of Page One of Modernist Theory Diagram (2011)
Source: Photograph by Amanda Bucknall, 2021



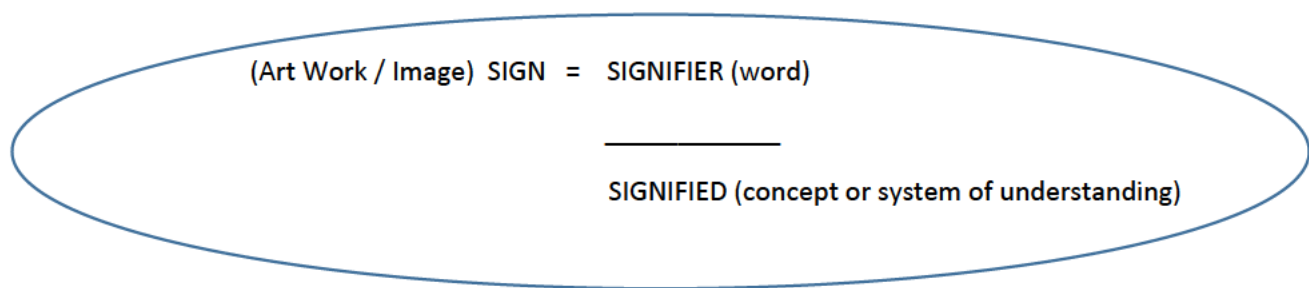
Figure 55: Amanda Bucknall, Detail of Page Two of Modernist Theory Diagram (2011)
Source: Photograph by Amanda Bucknall, 2021

POSTMODERNISM: Ferdinand de Saussure

CONSTRUCTURALISM



e.g. D-O-G or G-O-D (same letters put in a different order have different meanings)

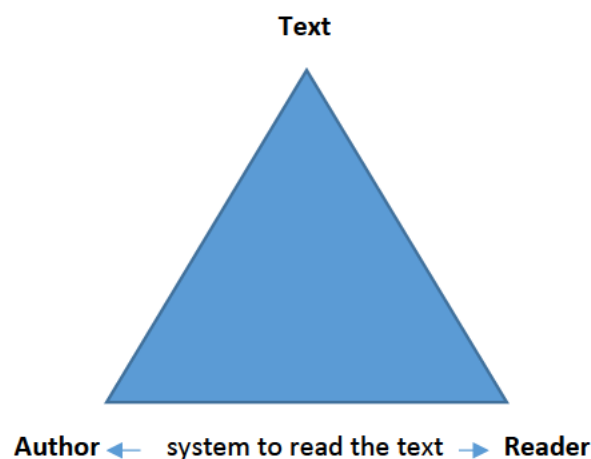


POSTMODERNISM: Roland Barthes

POSTSTRUCTURALISM

* Death of the Author / Birth of the Reader*

Text is understood only by a second-order discourse (e.g. psychoanalysis, Marxism, feminism, a particular language such as English or French etc.)



POSTMODERNISM: Jean Baudrillard

REPRESENTATION

- Simulation (can no longer distinguish between the image and reality)

- Hyperreal (the image becomes more 'real' than reality)

'Reality' is mediated through mass culture.

Representation of Text is affected and mediated through:

mass media, mass consumption, terror/wars, travel and diasporic engagements

E.g. a map is merely a drawing, but that map (not the terrain) makes a country that is authenticated and understood as a reality

POSTMODERNISM: Jacques Derrida

DECONSTRUCTION

Habitual assumptions impose a system

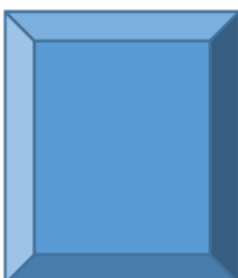
Nothing exists outside of Text

Polarity of Text gauged from the READER / AUTHOR relationship



Framework of Reference

(Applied to understand Text – the gradient of polarities)



LANGUAGE IS UNSTABLE - WRITING IS STABLE

N.B. Phonetic sense of language (and its implied limitations)

POSTMODERNISM: Michel Foucault

1. Archaeology of Knowledge



Foucault argues that 'knowledge' and 'understanding' becomes assumed and ultimately accepted because history and society qualify it.

For example, a homosexual is not 'normal' because that has been determined by Medical Science – the understanding of 'male' and 'female' having been determined by that socially 'accepted' discipline.

2. Systems and Knowledge (How are systems authenticated and accepted?)



A system can dehumanise – a prisoner or a mentally ill person loses the right of consent (which is a recognised right of humanity) and the label placed on that person places them outside of that system without further social questioning.

3. Genealogy of Power (linear history/ chronology questioned – what system?)



E.g. Art History reviews a chronology of art, but from what beginning does this start? Whose discourse are we looking at? Go back and review the 'history' in accordance with other discourses to understand the Histories of Art.

4. Agency (Self-regulating systems)



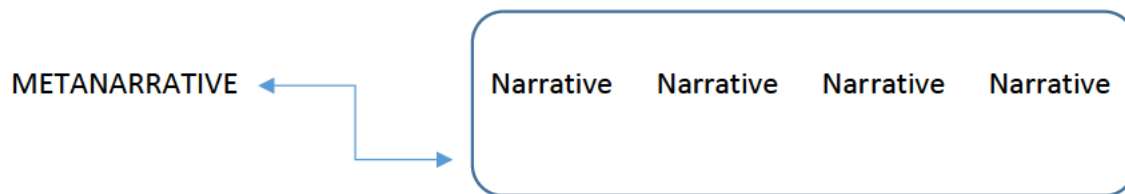
E.g. Why do we stand in queues when there is nothing written down as a law compelling us to do so?

This is self-regulation that we voluntarily assume not because we have to, but because a social system expects us to act in a certain way.

POSTMODERNISM: Jean-Francois Lyotard

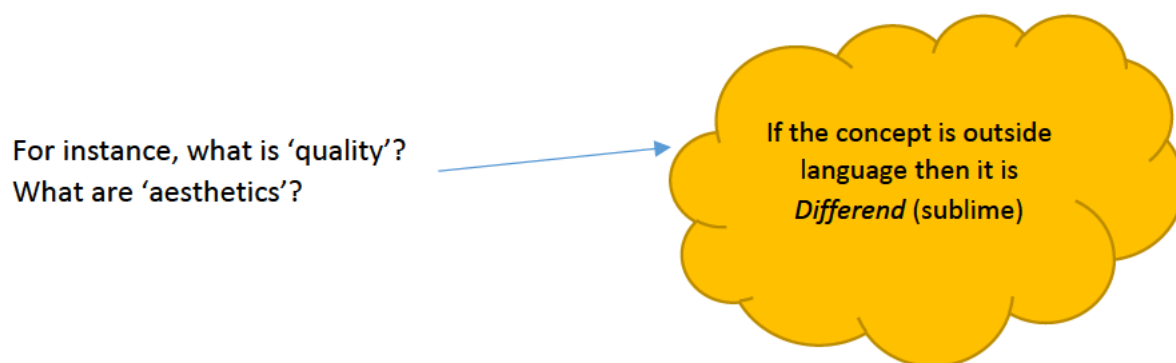
METANARRATIVES:

What makes the whole story?



The narratives above give individual indicators that assist with making a whole story

When a concept does not fit into a larger content i.e. a metanarrative cannot be formed, then this is considered to be sublime (the Differend)



HISTORY:

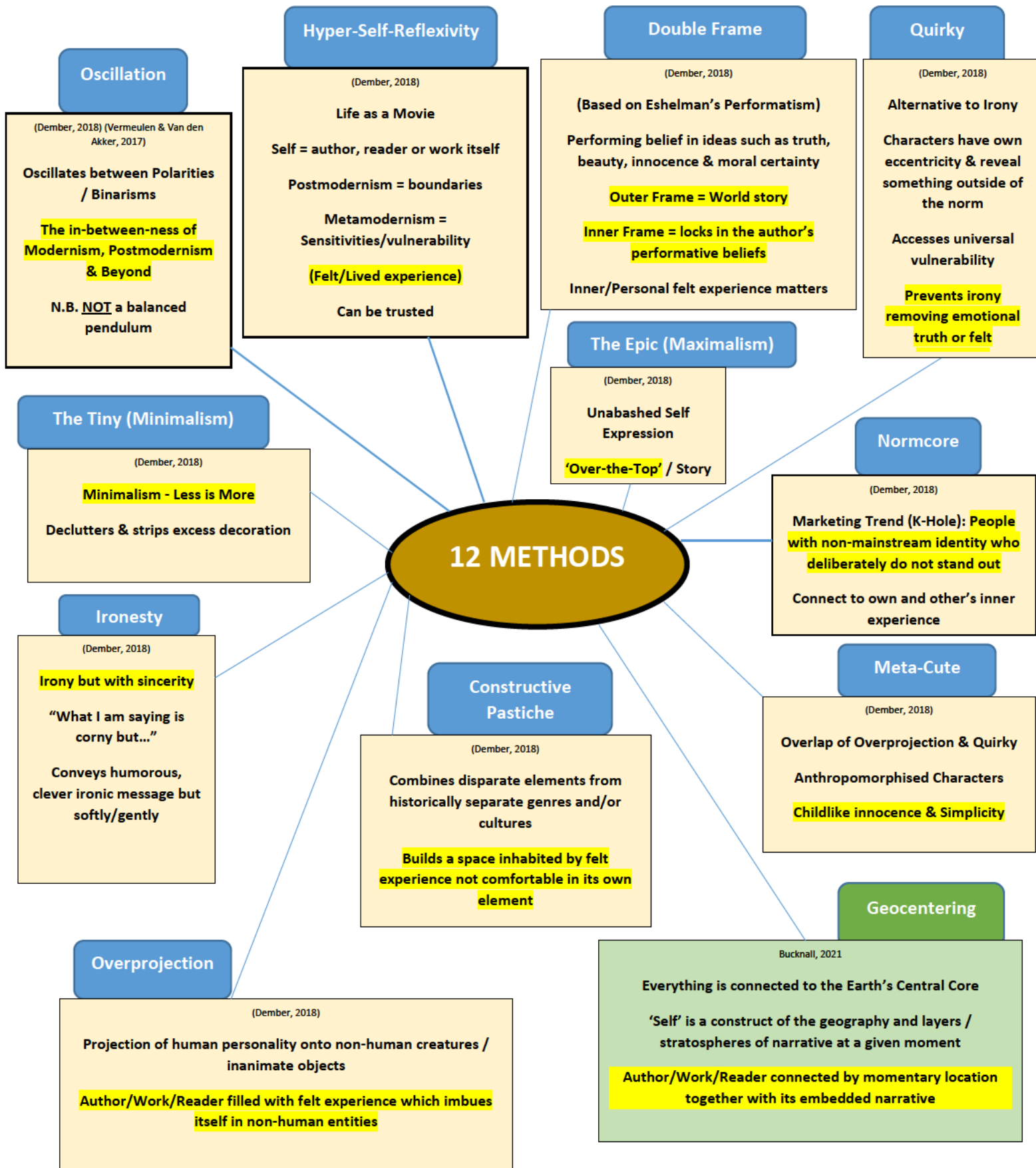
Lyotard believed that there are no limits of time and space and therefore history is non-linear (i.e. cannot have chronologies).

Therefore each juncture in history is an avant-garde.

METAMODERNISM

METAFORMALISM

(WHEN MEDIATED THROUGH THE SOUTH AFRICAN RECEPTION OF A EUROPEAN CONSTRUCT)



Chapter Five: Analysis of the Selected Artworks held in the Collection through a Metaformalist Paradigm

Modernism, in its various guises of early and late developments, was received into the University of Natal, a former British stronghold, as interpretations and applications of British modernism and became absorbed into teaching practices as formalistic evaluations and methods (Bucknall, 2015). Consequently, postmodern interpretation and understanding applied at the University (an institution founded and rooted upon the tenants of the British academic system though one mindful of colony building (Rees, 1957) (Brookes, 1966)) demonstrate how a congenital and localised understanding of art appreciation has emerged based on and compared to British modernist/formalistic interpretation; students frequently graduating and then becoming appointed as staff members (Centre for Visual Art Archives, sourced 2016 to 2018).

To analyse the Collection's essentially modernist content by merely revisiting the ideology of modernistic thought within these two parameters becomes little more than an historical appraisal which would be a naïve and counter-productive approach ignoring the critical resonance of postmodern interrogation. Conversely, if the Collection is subjected to only postmodern critique it would likewise be problematic and would probably negate the importance of preserving any modernist collection other than as an 'antiquities' record of a bygone era. However, metamodernism through its different methods (Dember, 2018) offers a troupe that embraces the human felt experiences and combines this with a potential for whimsical fantasy that playfully draws upon the fountain of philosophical debate as it draws from a well of human experience and cultural togetherness.

Conversely, by its ambivalent nature, postmodernism takes the form of many different guises and at different levels of critique and intensity thus ensuing the postmodernist debate as an opposing epistemological position to that of modernism; modernism advocating a belief that humanity held the capability of perfecting itself "through the power of rational thought" while postmodernism acted as a critiquing mechanism of the "ethnocentric rationalism championed by modernism" and in circumstances avowed its ultimate rejection (Cooper & Burrell, 1988, p. 92). A majority of the Collection comprises of formalistic works, mainly those emanating

from Europe and reflective of the teachings in the Fine Arts Department from 1936 to the early 1990s and take authorship and basis in British formalistic aestheticism and training. Camerra suggests that “[w]ith postmodernism claiming [to be] an interdisciplinary nature, it become[s] difficult to discuss the movement whilst sticking to a single domain of knowledge” (Camerra, 2020, p. 11), and whilst her thesis focuses on aesthetics and the fluidity of representation and narrative in art, when applying this from an already mediated South African gaze, the nemesis of language may in itself be institutionalised in an art school’s pedagogical practice and emphasis.

The foundation of Postmodernism (with its predominance of Francophile academics) vests in the intellectual and cultural struggles of the Cold War emerging in Europe and America in the late 1960s as an acknowledgement of the oppressions and contrasts of socio-political and academic thought, not just as a polarity of the meridians of West and East but also the economic divergence between Communism and Capitalism (Harrison & Wood, 2003, p. 1013). As Bert Olivier submits, the discursive interaction of language can never be removed and conceptual meaning is understood through ‘signifieds’ (Olivier, 2016, p. 22). What sets South African postmodernism aside is that the socio-political and economic struggle is lodged from a Southern perspective and its focus is on the infraction of being colonised as opposed to moral ramifications as a coloniser (not from the gaze of the imposer but from that of the imposed, the victim) and the imposition of laws and altered legal and social structures to reinforce that claim. Although colonialism was introduced systematically over centuries of European dominance on the African Continent, it was fundamentally through the codification of the doctrine of apartheid in 1948 that racial segregation became entrenched, not just as a spoken subordination, but as a legal one (Boddy-Evans, 2019).

Much of the Collection is produced between the 1950s and 1970s (by both staff and students) which coincides with a period of late Modernism in Britain (and Europe), but the ‘heyday’ of British Formalism during the start of the apartheid era. Although founded in 1912, the African National Congress received its name in 1923 and was actively defiant against the imposition of the racial segregation of (among others) the Population Registration Act of 1950, Group Areas Act of 1950 and Bantu Education Act of 1953 (African National Congress, 2021). By

1959 the Pan Africanist Congress (PAC) was formed and launched its attack on the imposed apartheid system (Oakes, 1992, p. 398).

A comprehensive analysis of the politics and many legislative enactments that occurred during this time and the emergence of resistance movements that surround this period is beyond the scope of this research, but those most relevant will be discussed as part of the analysis of the selected artworks below. However, the effects of this political unrest (fuelled further by the declaration of Cape Town's District Six as a White only area in 1966 and the assassination of Prime Minister Hendrik Verwoerd in the same year (Oakes, 1992)) are poignant moments in artmaking and act as references of the unease and political unrest. Heath's work in particular mediates the precarious nature of this time with the introduction of the Bantu Education Act (introduced in the same year that Heath was appointed head of the University's art school). So too do such references feature prominently in John Hooper's work as White supremacy became enforced. Both the Rosa Hope painting and the Stephen Inggs' print touch on issues surrounding land allocation and the political subordination position that consequently arose (the relevant statutory laws discussed below) as a consequence of the Native Lands Acts of 1913 and 1936 (the former restricting Black land ownership to 7% and then later 13% which effectively left 87% available for White ownership, a situation that remained in force it was repealed in 1991).

The critique of postmodern narrative, within a South African context, again engenders a localised understanding and exposes the core relationship between discourse and text and an association with localised semiotic representation. An exploration as to whether there can conceivably be a formalequé notion of South African postmodern formalism (a de-centred African postmodernism) is beyond the scope of this research, but what differentiates the location of postmodernist critique in a Southern context becomes apparent in the analysis of decolonisation and post-colonial theory. Anne-Laure le Cunff recognises post-modernism is not a successor to postmodernism but is instead forges a "collective search for what should come next; a quest for a more balanced world-view which would take into account the optimism of modernism and the pluralism of postmodernism" (Le Cunff, 2021). Perhaps it is within this vein that African postmodernism should be viewed; as an extension and development from a Eurocentric debate. This will be explored further in **Chapter Seven** but it

does underline the importance of metamodernist study from a South African perspective and moved toward a more Afrocentric focus.

Metamodernism has, by its very construct, a mechanism akin to postmodernism in that it seeks to critiqué the polarities and engage in contrast, i.e. good/evil, male/female, coloniser/colonised, black/white, author/reader, doctor/patient or, in the case of metamodernism, modernism/postmodernism. The interconnection and spectrum lodged within these extremities form the discourse and positions (and formulates) the narrative. Through the lens of such a post-postmodern entity, a contemporary assessment of visibility and revised appraisal can be achieved.

Vermeulen and Van den Akker (Vermeulen & Van den Akker, 2017, p. 5) describe how metamodernism is able to acknowledge a socio-political change in terms, not solely as gender or class distinctions as with modernism and postmodernism, but from the perspective of the ‘current’ generation emancipated from such confines. It encapsulates the modern outlook as one that promotes idealism (the fanatic or naïve) while that of the postmodern is apathetic and skeptical [*sic*], the current generation’s attitude – for it is, and very much so, an attitude tied to a generation - can be conceived of as a kind of informed naivety, a pragmatic idealism” (Vermeulen & Van den Akker, 2017, p. 5).

Narrating the Collection through Metaformalist Analysis

In my 2015 study, I noted that “... [t]he reception of British modernity into Natalian art brought a mélange of formalism, colonialism acculturation and nostalgia. The University’s educational system had taken on a British guise and, with lecturers being appointed directly from England [or themselves subsequently trained in British modernist principles], it was inevitable that such an understanding of art teaching would reflect a British character” (Bucknall, 2015, p. 120). As a graduate and lecturer of the CVA, I see that the teaching structure at the CVA has followed a global historical-artistic trend, moving away from modernist value towards a more contemporary postmodernist critiqué, but still the acculturated and mediated understanding of South African art remains located within British formalist interpretation. Consequently, its modernist gems, no longer considered worthy as contemporary statements, have been neglected

and stored rather than placed on public display and their merit has been hidden from academic view. However these historical disjunctions are, as recognised by Bernard Smith, “perspectival not epistemological” (Smith, 1998, p. 15) and the artworks offer great potential for academic understanding.

For analysis below, the application of Vermeulen and Van den Akker’s and Dember’s third method (namely *oscillation*) is essential as a component of metaformalist discourse of a Modern Art collection and the relevant modernist and postmodernist traits will be examined as components that interact as the artworks oscillate between these two paradigms and with varying degrees removed from their autonomous ideologies. Metamodernism is a metanarrative construct that does not seek ‘balance’ but asymmetrically draws on modernism and postmodernism as sources of narrative. Reflection on the artworks will therefore be considered and based on themes, their interchanges of narratives and paradox, and although each artwork holds importance because of the date it was created, the visual engagement and enjoyment are what outline its metaformalist quality.

Further, just as modernism was received into South Africa in the 1930s as a formalistic and acculturated criterion, metamodernism is an essentially European derivative that has found voice in the subaltern continent as metaformalism. Similarly, metamodernism becomes an interpretation of a European enigma as a constructed narrative (argued as both merely a concept and trend, and as an autonomous paradigm). A South African (Afrocentric) approach to applying such a theoretical framework so entrenched with the acceptance and recognition of lived experience and human feeling could not, therefore, be removed or insulated from its geographical, cultural and socio-political position on the African (Southern) Continent as otherwise it becomes a callow fiction. What we are able to mediate is metaformalism.

Metaformalist Analysis of Five Artworks from the Collection

Of the five artworks that I have selected below, four are held in the Permanent Collection at the CVA where none of the artworks are placed on public exhibition and one is a public mural located on the Pietermaritzburg main campus. They are, however, important representations of the Collection and all lend themselves equally well to metaformalist analysis. These are the

works of Twentieth Century artists, namely the British born (and trained) CVA Studio lecturers who taught at the University of Natal namely Jack Heath (b.1915-d.1969), John Hooper (b.1926-d.2006) (Wikipedia, 2021) and Rosa Hope (b.1902-d.1972) (Berman, 1983, p. 217) and South African born artists Walter Battiss (b.1906-d.1982) (Berman, 1983, p. 56) and Stephen Inggs (b.1955) (Artsy, 2021).

All of these selected works have been produced at various stages of formalism, ranging from early to high South African modernity. Each contributes to the narrative of metaformalist interpretation that oscillates amidst the creation of the work historically located within the period of Modernity, postcolonial dialogue being engendered through postmodernist critique and again applies modernist criteria and interpretation to the works within a South African context, one no longer an 'other' positioned on the periphery as an occidental interpretation, but firmly rooted as an African centre that is uniquely located and affiliated to UKZN.

Metamodernism, as a theoretical study, recognises the important components in the creation of a piece of art; both the artist and the viewer are afforded attention and merit through a mediated engagement with the work as the interaction of lived experience and feeling is explored. Accordingly, a brief background of the artist is included in order to position their relationship both at the University and the artistic stimuli that foreground their work.

First Example: Jack Heath (RIR-0311) and (RIR-1019) (1950?)

Professor John Charles Wood ‘Jack’ Heath (1915 to 1969), who was born in Cannock in Shropshire, England in 1915 received his art training through two British art institutions, the Birmingham School and Arts and Crafts and the Engraving School at the Royal College of Art (Heath, 2009, p. 1), graduating from the latter in 1939 (Ogilvie, 1988, p. 284). In 1946 he immigrated to South Africa with his family just after the Second World War (Burnett, 1998) and, after spending time at various British influenced academic institutions in South Africa (namely Rhodes University and the Port Elizabeth Technical College (Burnett, 1998, p. 1), was appointed as the head of the Fine Arts Department, now the CVA of UKZN located on the Pietermaritzburg Campus in 1953 until his death in 1969 (Heath, 2009).



Figure 56: (RIR-0311) and (RIR-1019) Jack Heath, *Wood* (circa 1950?) N.B. Date seems incorrect. Etching and Aquatint. Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018

According to the 1980 Inventory entry for **RIR-1019** (a duplicated entry of **RIR-0311**), the work was unattributed to any artist and was also untitled and undated. However, subsequently it is surmised that the information written on the work was retrospectively added as it does not appear to be the handwriting of Jack Heath (based on personal observations of other works and departmental documents contained in the CVA Archives). This supposition is also based on analysis of other works by the same artist who had begun to develop a formalistic style influenced by British artist Graham Sutherland in the late 1950s with Heath producing works such as **Figure 57** *Thornfield Equinox* (circa 1960), **Figure 58** *African Spears* (1961) and **Figure 59** *African Voodoo* (1961-1965) (Bucknall, 2015).



Figure 57: Jack Heath, *Thornfield Equinox* (circa 1960)
(University of KwaZulu-Natal, 2009)



Figure 59: Jack Heath, *African Spears* (1961)
Mixed Media. 525x 380 mm
(CVA Archives, sourced between 2016 and 2018)



Figure 58: Jack Heath, *African Voodoo* (1961-1965)
Oil with Sand and Stones on Board. 2440 x 1255 mm
(University of KwaZulu-Natal, 2009)

This quest for a regenerated identity demanded a distinctive British art no longer eclectically replicating European Continental art trends (Appleyard, 1989). The emergence of the resultant ‘British’ style of art rejected the depiction of realism and instead employed avant-garde practices through the abstraction of form and recalling of the inner psyche of humankind. One British artist Paul Nash (who was to become very influential on Heath), who founded the art group *Unit One* in 1933 (Appleyard, 1989, p. 39), looked to Abstraction by combining “surrealist qualities of strangeness and emptiness with romantic interpretations of the British landscape” (Arnason, 1977 (Reprinted 1985), pp. 538-539). Although exploration of the emergence of British Modernism is beyond the scope of this research, for the purposes of grounding a metaformalist analysis, Abstraction as an artistic mode had become an internalised construct of this movement by the time Heath left England and recognised as a style attributed as ‘British’ as late as the 1950s and 1960s (Gore, 1986, p. 12) (the same period in which Heath produced the example in **Figure 56 (RIR-0311)** and at a time when the influences of European formalism across Britain had dwindled.

Figure 56 illustrates a developing style that emerged in Heath’s work that became a reaction to the socio-political struggles that were occurring in South Africa. This work has proceeded beyond the initial reaction of an immigrant responding to an ‘Africanised’ exoticised environment distinct from the European landscape (which is seen in his earlier work) and instead embraces the ‘Winds of Change’ as predicted by the British Prime Minister Harold Macmillan in his address to the South African Parliament on 3rd February 1960 and acknowledges the emergence of “African national consciousness” (Macmillan, 1960) and forecasts changing socio-political times ahead. Heath’s work therefore becomes a South African vernacular of critique and a metaphor for a revised African identity. Just as he had left behind the abjection associated with socio-political and economic turmoil in the aftermath of a war-torn Britain, art became a vehicle to promote and rekindle national pride and patriotism (Portland Gallery, 2021). Now in his new adopted South Africa a parody was developing juxtaposing both a drive for colonial nation-building and conversely a rejection of State oppression and exploitation motioned in the form of the 1955 Freedom Charter (African National Congress, 1955). What had been a class struggle in Britain was assimilated as racial segregation in Africa.

Consequently, from the Collection's perspective, retrospectively adding an incorrect date to an artwork takes away the importance of the work and reinforces the importance of accessioning works correctly in a central archive at the time of receipt.

Metaformalist Fantasy Explored

Against this contextual backdrop **RIR-0331/RIR-1019** evokes an interplay of many facets of metaformalism; metamodernism now entrapped within its African lacuna. Dember's eleven methods can be applied to the interpretation of this work and become surfaces of narrative through which to analyse, access and interpret art. In this particular example, the array of available methods may tend toward Dember's third, fifth, sixth and seventh methods, namely *Oscillation*, *The Tiny*, *The Epic* and the *Constructive Pastiche*. However, the excitement espoused in applying metaformalism is that it can draw on many or few metaformalist aspects, the aesthetic pleasure derived from viewing this work is not confined to the artist nor the viewer, it provides a platform for a shared phenomenon of instantaneous engagement and shared emotion as narrative between each surface of discourse attributes to a unique relationship or 'chemistry' bonded through an African lens.

One of the most distinctive features of this work is its polarities and a complex web of binarisms (symbolic, political and artistic) that Heath incorporates into the composition and at so many different levels of narration. These take the form of literal and metaphorical dualities emphasised by the dramatic contrast of the monotone print. Heath presents a fantasy world wherein a butterfly explores the fairy tale wonderland of fancy and curiosity, but as is frequently used as a theme in children's fiction, there is a menacing undertone of evil and wickedness lurking (Horne, 2003). So too through his ambiguous use of scale, we see the dualism of Dember's methods *The Tiny* and *The Epic* in metamodernist interpretation as the work oscillates between the canons of dimension and proportion.

Heath presents the viewer with a butterfly which may, from the artist's gaze, have been purposely placed in the foreground in order to draw the viewer into the setting as we follow the course and flutters of the creature's flight. This insect is large in comparative scale which

emphasises the foreshortened perspective of the woodland in the background, but conversely, it may just be depicted as awkwardly disproportionate, a playful reversal of what would ordinarily be sensed as a small, unobtrusive and harmless being.

Heath's experimentation with proportion is grounded in modernist training which reinforces how he has skilfully manipulated the mechanism and technique of applying the Golden Mean to subvert the balance and stability of the composition. The application of Ancient Greek art principles formed an important element of his Art History teaching curriculum and how 'beauty' and 'aestheticism' are read and replicated into a work which was a fundamental aspect of his Art History teachings at the CVA (Centre for Visual Art Archives, sourced 2016 to 2018) (Bucknall, 2015). This deployment and hallucinatory features of distortion are synonymous with the psychological disorder *Alice in Wonderland Syndrome* (AIWS) (Mastia, et al., 2016) and are fictionalised in the work of Lewis Carroll (Carroll (1832-1898), 1973) whereby the main character of the book, Alice, finds herself betwixt two dream-like representations of reality. Alice finds herself in a hallucinogenic trance encountering spaces with strange, disproportionate dimensions whilst conversing and engaging with anthropomorphic creatures. Within this melee Heath introduces us to a disturbance of perspective and provides a fourth dimension. Brendon McGuigan recognises that the concept of a fourth dimension adds another hypothetical special dimension to that of length, area and volume (which exists as four-dimensional Euclidean space), but points out that it should not be confused with an altered view of "space-time" which adds another time dimension to the universe (McGuigan, 2021). The transient journey of a butterfly through this labyrinth evokes awareness of proportionate and dimensional imbalance and at the same time highlights the perpetual continuum of travel along the passages of time through history (space).

Heath presents us with two scenarios as we meander along the trail:

Firstly we view the *Lepidoptera* as a biology study from under a microscopic lens. Thus *the Tiny* is depicted utilising the "careless embrace of technology" (Dember, 2018) that alters the scenario and conveys a minimalistic visual representation, a distorted body size and with scientific modernist precision, the study or the creature becomes grossly exaggerated which lends itself to the sense of exposure and intrusion on its intimacy. We are confronted with a

situation in which we are alerted to the butterfly's vulnerability but at the same time, we are literally drawn closer to it physically and metaphorically.

The butterfly has been used symbolically throughout many centuries and attributed to many interpretations by various cultures. Heath's British formalistic eclecticism and inclusion of the exotic or unusual 'other' has, in many of his artworks, been based on an acculturated understanding of 'Africa' as a British notion of 'African-ness' whereby many signifiers within his work are an amassed sense of exoticism rather than an exclusively South African reference (Bucknall, 2015). It would therefore be conceivable for Heath to draw on other cultures in order to access this mysticism. The Ancient Egyptians, for example, used metaphoric images to represent the afterlife which included the depiction of the butterfly being disproportionately large to symbolise the immortality of the soul (Symbols and Meanings, 2021). This would certainly support Dember's use of *The Tiny* as a metamodernist dialectic. So too in Greek mythology, the butterfly represents the Psyche goddess of the soul with this creature being an emblem of the soul of the dead who transforms and transcends into immortality to signify its departing and liberation (Symbols and Meanings, 2021). Likewise, according to San culture Ixam Bushmen consider the appearance of a moth to a night fire to be a good omen and foretelling of a successful hunt (Hollmann, 2007, p. 89). However, in marked contrast to the good fortune associated with butterflies, the black butterfly (as depicted by Heath) is considered as an omen linked to death, warning of impending misfortune and bad times, though conversely and from a more positive perspective, a black butterfly is the carrier of a brighter future; the blackness being "the darkness before the light at the end of the tunnel" (Symbols and Meanings, 2021).

It is through Heath's application of the metaphysical that this work touches on our own psyche and invites us to experience the subliminal sensation of displacement through the fourth dimension. Outwardly we are presented with the tranquillity and beauty of a natural forest that draws our senses to the nurturing and aesthetic beauty of the sublime, though conversely this can be misconstrued as an ominous force. Albeit this work was created approximately sixty to seventy years ago, it is a powerful work that provides insight into the feelings of the artist and shares a universal emotional sensation of strangeness, uncertainty and vulnerability through

the use of monotonous. Heath, an immigrant to Africa shares his sojourn of transition and relocation (symbolised here as a metaphor of a butterfly) encountering another environment as a diasporic soul. By offering a metamodernist interpretation of this work the importance of the ‘self-hood’ of the artist becomes an ‘apparent’ and vital factor, with the essence of lived experience permeating through a lens that reveals his own inner psyche, sentiment and identity but through the uniting praxis of collective psyche phenomena.

An innocent butterfly enters a foreboding forest and enacts a feeling of unease; Heath, the White English stranger enters into the ‘Dark Continent’ of Africa and all the associated feelings of displacement and newness are demonstrated as a self-reflective portrayal. Does the forest offer the transgressor an abundance of nurturing forage or is it a trap suggested by the remnants of a wire fence or netting in the bottom left side of the image? These are the psychological sensations of human sameness and oneness, the existential manifestation of worldly kinship.

Secondly, if we accept the scale as being true to the composition, then immediately we are faced with an eerie, rather unnatural setting. Not only does the butterfly seem constricted within the frame, but also *the Epic* representation hints at what, according to Hans Prinzhorn, are Schizophrenic personality traits that give rise to ideas of grandiose and extravagant depictions as well as distorted perspectives on the greater edifice (Prinzhorn, 2003, p. 123). Within many cultures, the butterfly has also been used as a symbol of “resilience and endurance, rebirth, transformation, resurrection, change, hope and life” (Symbols and Meanings, 2021). In the Heath composition the butterfly could also be regarded as a grandiose mirror of self-hood, a means to locate and position one’s own soul.

The ‘metamorphic’ qualities of a butterfly recognise the natural occurrence of change. From a psychoanalytic perspective, such external stimuli could be regarded as a metaphor for characteristics of dualistic (or multiple) personalities associated with schizophrenia (Deleuze & Guattari, 2005). It is this ability to transform that has provided fiction with a platform upon which to suggest reincarnation, as portrayed in the Jonathan Demme film *Silence of the Lambs* and adapted from the 1988 novel by Thomas Harris. (Wikipedia, 2021). In that film, the

narcissistic grand delusions of a serial killer are followed as he seeks gender transformation allegorically through metamorphism.

It is through the application of Dember's *Constructive Pastiche* that yet another layer of discourse is presented to us as he combines two opposing cultural debates, separated by historical segregation, and combines the two into a single metanarrative. What also seems to be a disingenuous element within the composition is the literal 'light at the end of the tree-lined tunnel' and it is through this sojourn along the pathway that we metaphorically share the butterfly's journey into the unknown, a similar scenario represented by the rabbit hole in *Alice in Wonderland*. This venture is reminiscent of the strange and seemingly unnatural dreamlike state of Surrealism and sublime experiences associated with the Modernist movement; time and space seem lost as Heath provides a kaleidoscope of contrast and difference. It seems apparent why the conventions of perspective were being challenged (*the Epic* lauding the story of apartheid in a sense of becoming deconstructed).

As the multiple layers of narrative emerge we can recognise the juxtaposition of themes and identities emerging in Heath's work at a time when a new nation was grappling with a notion of self-identity as the forces of two autonomous polarities, divided by racial difference, sought recognition and position. The Republic of South Africa was declared on 31st May 1961 and with it a shift from British administrative rule under the Union. In the same year (on 16th December) the military wing of the ANC known as Umkhonto we Sizwe, the 'Spear of the Nation' was formed (South African History Online, 2021). Heath deploys Surrealistic parody to express a sense of dislocation, possibly as a personal reference to identity, a British immigrant (or misnomer) in a foreign land. The forest normally provides succour and a place of solace, but here is an ominous element as the stylised branches resemble spears and weaponry of war. What Heath provokes is a 'feeling' of space – the soft organic confronted against the geometric patterns in the background intertwines with organic suggestions of soft ferns but all undercover of a darkened canopy. The space is constricted, narrow, claustrophobic and unyielding - a trap but with a potential for escape (hope) after negotiation with a looming unknown element off-right of the centre of the composition. What is encouraging is that the path is easy terrain to pass, just overshadowed by an oppressive stratosphere.

The genre of British Modernism that is so fundamentally influential on Heath's work is recognised as being 'high' Formalist in South Africa (Smith, 1998, p. 5) (a term specifically adapted and applied by Bernard Smith but having the same meaning as the term formalistic that I have applied throughout this research), particularly through the use of abstract art: a combination of geometrical form counteracting with organic, non-geometrical shape. This gives this work a disturbing, surrealistic nuance and a subliminal feeling of unease.

The modernistic search for universal truth and beauty could not be more literally represented than through the depiction of a butterfly. Heath's use of abstract forms combines with identifiable signifiers and symbolic references and provides an exploratory platform that interconnects both the artist and the audience through subliminal experience. By using forms that combine the abstract with realism 'beauty' is a lived sensation, removed from the confines of text (Lyotard, 1986) and understood as a subliminal human experience that traps the 'psyche' for a moment in its perpetual flight (Harrison, 1981, p. 241). Through this seemingly dreamlike trance, we are exposed to the binarisms of human nature identified by Carl Jung, namely the introvert and the extravert (Corrie, 1927), but metaformalism embellishes this transience by applying Demer's method of *Overprojection* (Demmer, 2018), and can imbue human personality onto non-human elements; the vulnerable introverted butterfly challenged by the extraverted all empowering forest and environment.

It also applies many of the elements synonymous with the Symbolist movement that is acknowledged as the vanguard of Modernism and a search for psychological truth in the physical realm only accessible through the metaphysical (TheArtStory.org, 2021). The struggle of human consciousness is recognised in the writings of Friedrich Nietzsche and is depicted in his rendition of Apollonian and Dionysian dichotomy based on Greek mythology and the theme of perpetual adversities between order and chaos that he describes throughout his writing *The Birth of Tragedy* (Nietzsche, 1872 (Reprinted 2008)). Dumitrescu also analyses this tension evolving from Apollonian governance imposing order and reason onto society, thus restricting and fragmenting the selfhood, while conversely Dionysian energy and passion support unification with nature and reiterates the "blissful satisfaction of the primordial unity" (Dumitrescu, 2014, p. 189).

Probably the most striking observation of **Figure 56** is how, when viewed from afar, through Heath's use of distinct contrasts of dark and light in this composition, his work resembles that of the Ancient Chinese emblem Yin and Yang and its associated binarisms found in artworks and philosophical texts iconised in contemporary popular culture, as in Wikipedia (Wikipedia, 2021). This eclecticism can probably be attributed to the dominant Oriental influences that were shaping art style in Britain at the turn of the Twentieth Century (Taylor, 1978) and a feature most recognised in the revival of the Arts and Craft movement particularly after the Great Exhibition in 1851 (Johnson, Undated) and something that Heath's colleague at the CVA, Hilda Ditchburn was experimenting with during that shared tenure at the University (Bucknall, 2015) (Centre for Visual Art Archives, sourced 2016 to 2018). This Chinese iconic metaphor can represent dualistic constructions such as black and white, male and female, order and chaos (Wikipedia, 2021).

The date of this work predates the advent of postmodernism, however retrospective application of postmodernist (and in particular postcolonial theory) reinforces the sense of irony within this composition; it forewarns of a looming and impending change in South African cultural history, but also exposes the parody between naïveté and scepticism. However, in support of the *oscillation* dynamism afforded through the application of metamodernism, this work enables us to witness multiple plateaus and discover micro-narratives emerging, as fragments of opposing forces interact and complement each other in much the same way as interdependent components of the natural world converge; modernism may seek universal truth and beauty by balanced aestheticism (Lyotard, 1989), but metamodernism recognises that a desire for harmonious equilibrium is both unattainable and a falsehood would be created if acceptance of the irony and pastiche of postmodernism is ignored. As Lyotard recounts "[t]he sublime notion may be compared to a vibration (*Erschütterung*); that is, to a quickly alternating attraction towards and repulsion from the same object" (Lyotard, 1989, pp. 326-327).

Nietzsche regards himself as an explorer (a traveller upon the path) who ascertained that only by exposing himself to the limits of human possibility could he achieve his full potential and that in the form of a superhuman he could defy all common barriers of inertia and fear (Neville, 1977, p. 86). Perhaps this is just as relevant in the current climate as with Heath, in that at that

juncture what initially appears to be a picturesque portrayal of an aesthetic ideal, a romanticised notion of a countryside excursion and, reminiscent of a childhood memory or fantasy, when contextualised, it connects us to his past as a British immigrant and his diasporic acculturation within South Africa. It also acknowledges the felt apprehension of impending socio-political change that impacted on history in the 1960s as South Africa ventured into a new democracy, rekindling in the viewer a glimpse of what must have been for the majority of the population considered as pure fantasy particularly after the dogmatic imposition of segregation based on colour. Dumitrescu recognises how the romanticism and sensitivities of Carl Jung's psychoanalysis are more sympathetic when composing a "story of transformation, linking self-realisation with a realisation of the grounding of existence in an agency that is neither reason, nor emotion, but a unification, or rather a sublimation of the two into a third...[and] [t]his third agency surpasses dualism, and thus makes balance and unity possible as a state of dynamic equilibrium rather than a petrified stillness" (Dumitrescu, 2014, p. 190).

It is through his application of the metaphysical that this work touches on our own psyche and invites us to experience the subliminal sensation of displacement. Outwardly we are presented with the tranquillity and beauty of a natural forest that draws our senses to the nurturing and aesthetic beauty of the sublime, though conversely this can be misconstrued as an ominous force but creativity, passion and joy can only be attained and experienced amidst the grounding of "logical order and stiff sobriety...[without which]...the self is thrown into irrationality, instinct, and impulses, which can be equally destructive" (Dumitrescu, 2014, p. 190).

Heath's etching illustrates, in visual terms, the energy of perpetual motion and emphasises how shared experiences remain tacit reminders of our humanity, a vital component of metaformalism. It is eternal in its storytelling with events, scenarios and circumstances periodically repeating because of the predictability of mankind. The historical context in which Heath created this artwork is foregrounded by the commencement of the apartheid era, but so too could this metaphorical exploration mark the changes and apprehension surrounding the end of the Struggle era in 1994. After 2020, as the world population recoils and responds to the Covid-19 pandemic, what unites humanity is what Heath's composition depicts, universal sameness of feeling and emotion, thus making this composition timeless. The stalwart butterfly, combining all of its fragile and vulnerable qualities with enduring strength, will still succumb

to and conquer change through its biological character to transform and reform unchartered territories.

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Second Example: John Hooper (RIR-0320) (1961-1962)

British-born Canadian sculptor John Hooper (Hooper Studios, 2021) (Wikipedia, 2021) was born in England in 1926. During his youth, he spent time in China and, in 1944, served as a captain in the British Army in India. He was educated at the Royal College of Art and Bournemouth College of Art, and also studied with the sculptor Jacob Epstein. From 1956 to 1962 he was on the staff at the CVA and developed the Sculpture Department (Sheila Hugh Makay Foundation, 2018) until he moved to Canada where he stayed for the remainder of his life. Hooper is recognised for his public sculptures and, in particular, how these invoke discourse on matters pertaining to “social justice and human triumph over adversity” (Hooper Studios, 2021). In his own words:

As to the content of my sculpture...they reflect something of my feelings about the human condition; people relating to people, people relating to this magnificent and cruel world upon which we strive to live, and our isolation from each other (Sheila Hugh Makay Foundation, 2018)

Metaformalist Innocence ‘Lost’

Both the relief mural by Hooper **RIR-0320** and the screenprint by Battiss **RIR-0095** (analysed below), share a similar theme, mutually presenting conceptualised figures in a style developed within the experimentation of Modernist Primitivism. However, each conveys a pluralistic contrast of meaning and sensitivity in the depiction of simplified ‘child-like’ forms. Hooper’s narrative and use of hard, geometric and interlocking segments reflect his stark social-political commentary with brutality visualised as writhing dehumanised monsters, whilst Battiss’ soft, undulating figures represent child-like innocence and naïveté and emblems of frivolity and pleasure.

Leading on from the metaformalist analysis of Heath’s work above, we are represented with another dialectical interpretation of a further poignant period of South African history, this selected work **RIR-0320**, as seen in **Figure 60**, draws its metaformalist virtues from the application of Dember’s third and seventh methods, namely *Oscillation* and the *Constructive*

Pastiche, this time as a combination of the two incorporating historical, spatial, cultural, geological, and micro and metanarratives.



Figure 60: **(RIR-320)** John Hooper, *Sharpeville* (circa 1961-1962)
Commemorative Relief Sculpture with Shale and Stone Elements
(Replaced with Ceramic Relief by Marc Rautenbach (CVA graduate 1990)
Dimensions: 1870mm x 550mm

Located at the Side entrance to Main Science Building, opposite the CVA Ceramics Studios on the UKZN Pietermaritzburg Campus. Source: Photograph by Amanda Bucknall, 2021

This work was commissioned by the University to commemorate the anniversary of the massacres at Sharpeville on 21st March 1960 (South African History Online, 2021) and Langa on 30th March 1960 (South African History Online, 2019). John Hooper, assisted by CVA students (University of Natal, Undated) was commissioned to create a mural during his tenure (unfortunately there are no records available to verify the exact date of completion) in recognition of these tragic events. This was also a time when university campuses were becoming more politically active with arrests and detention of students and staff members occurring at many tertiary institutions across South Africa in response to the imposition of the Extension of University Education Act of 1959 (Guest, 2017, p. 347) which sought to racially segregate education (Thompson, 2020).

Applying Dember's *Constructive Pastiche* method of interpretation to this work, this relief mural locates and references a British Formalism style and the adjoining visual understanding of two continents. Hooper's sculptural relief and use of shallow reliefs to differentiate depth

and three-dimensional space through simple shape are comparable to the developments of the British artist Ben Nicholson (Bucknall, 2015, p. 39) (Lucie-Smith, et al., 1988, p. 16) as seen in **Figure 61**, who through his experimental work of the 1920s and 1930s, is seen as the pioneer of British Abstraction being a member of various art groups including *Unit One* and *Abstraction-Création*. Hooper would have been exposed to this British ‘avant-garde’ preoccupation with attaining a ‘purity’ of form and material particularly through the prolific writings of the modernist art critic Herbert Read (Read, 1961). It was during Nicholson’s travels to Europe that he became familiar with the concepts of Cubism, Expressionism and Constructivism and engagement with protagonists such as Pablo Picasso, Georges Braque and Constantin Brâncuși enabling him to develop his own notion of expressionism as truth to its material, art true to its own nature, and searching in his use of time and space (Lucie-Smith, et al., 1988, p. 16) with “formal simplicity” (Tate, 2016) combined with “a sense of rhythm, tone and colour” (Lynton, 1998). It is the notion of ‘purity’ that becomes a theme in Hooper’s work.

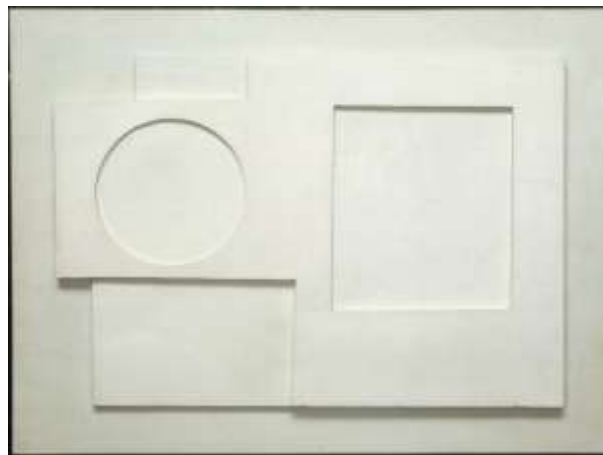


Figure 61: Ben Nicholson, *Relief* (1934)
Source: (Taunt, 2021)

It is therefore with some degree of *Ironesty* (Dember, 2018) that, just as Nicholson had forged a uniquely British response to the influences of European Expressionism, Hooper also finds himself with a similar scenario of constructing a British formalist abstract artwork on the then Natal University campus, as his mural is located within close proximity of the *Untitled* mural by Carol Brotherton **RIR-0140** within the foyer of the Leeb-du Toit Building on the Pietermaritzburg campus. I see Brotherton’s mural, which she painted in 1957, as a British

formalist interpretation of Picasso's 1936 work *Guernica*. This too demonstrates the strong preoccupation with applying a Western formalistic interpretation within an Africanised context, **Figure 62 (RIR-0140)** below being distinguishable from **Figure 63** because erotised wild African animals have been depicted instead of a bull.



Figure 62 (RIR-0140) Carola Brotherton, *Untitled* (1957)
Mural Painting. Located in the Foyer of the Leeu-du Toit Building at UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2021



Figure 63: Pablo Picasso, *Guernica* (1936)
Source: (Picasso, 1936)

Originality and truth to the materials are fundamental themes in Hooper's work, as I see these pivotal keys traversing the contextualised layers of narrative that have been literally and metaphorically constructed at different phases, ages and plateaus. Endorsing Dember's *Ironesty*, we are presented with an artwork that is literally 'rock art' depicting an assimilated shamanistic frenzied dance, created from shale excavated from the vicinity when the mural was being constructed and again used during conservation in the mid-1980s. The organic shards ensure the work's originality and provide another layer of narrative and a stratosphere of content. Evidence of an early settlement has been unearthed in Scottsville and the surrounding area (namely the site where the current CVA buildings along the Ridge Road side of the campus are located) with excavations from the Stone Age recovered and donated to the KwaZulu-Natal Museum in 1940 by the City's Engineer F H M French (Maggs, 1988, p. 14).



Figure 64: *Students working on an outdoor mural made of local shale*
Undated insert from a Departmental Fine Art Prospectus titled
(University of Natal, Undated, p. 10) (CVA Archives, sourced between 2016 and 2018)

The vortex of energy that this sculptural relief provides through the layers of applied narrative enforces its geophilosophical qualities.

Due to the deterioration of this work (originally a composite of shale and stone; incorrectly recorded as clay, plaster and brick in the supplementary 2010 Inventory record) substantial restoration was undertaken by a CVA sculpture graduate Marc Rautenbach (Calder, 2021) in

1986 (Rautenbach, 2021). From a geophilosophical perspective, this renovation process adds another plateau not only physically to the work but also metaphysically. Hooper's use of shale in the original piece, as well as Rautenbach's substitution of shale with fired clay (i.e. ceramics), is a doubly significant creative overlay. Firstly the artwork consists of several physical strata; a sculptural low-relief with planar elements (pieces of flat shale and flat ceramic slabs) attached to a curvilinear plastered wall. Secondly the super-positioned works of two artists, a palimpsest amalgam of local earth materials thereby presupposing a powerful narrative of another time and geographic location which then becomes infused and interconnected within an historical record of the 1960s thereby continuing the story and linking a unique identity between past staff, past students and those working on a renewed signifier (Balcomb, 2000).



Figure 65: Panoramic View of John Hooper, *Sharpeville* (circa 1961-1962)
Source: Photograph by Amanda Bucknall, 2021



Figure 66: Detail of RIR-1780
Source: Photograph by Amanda Bucknall, 2021

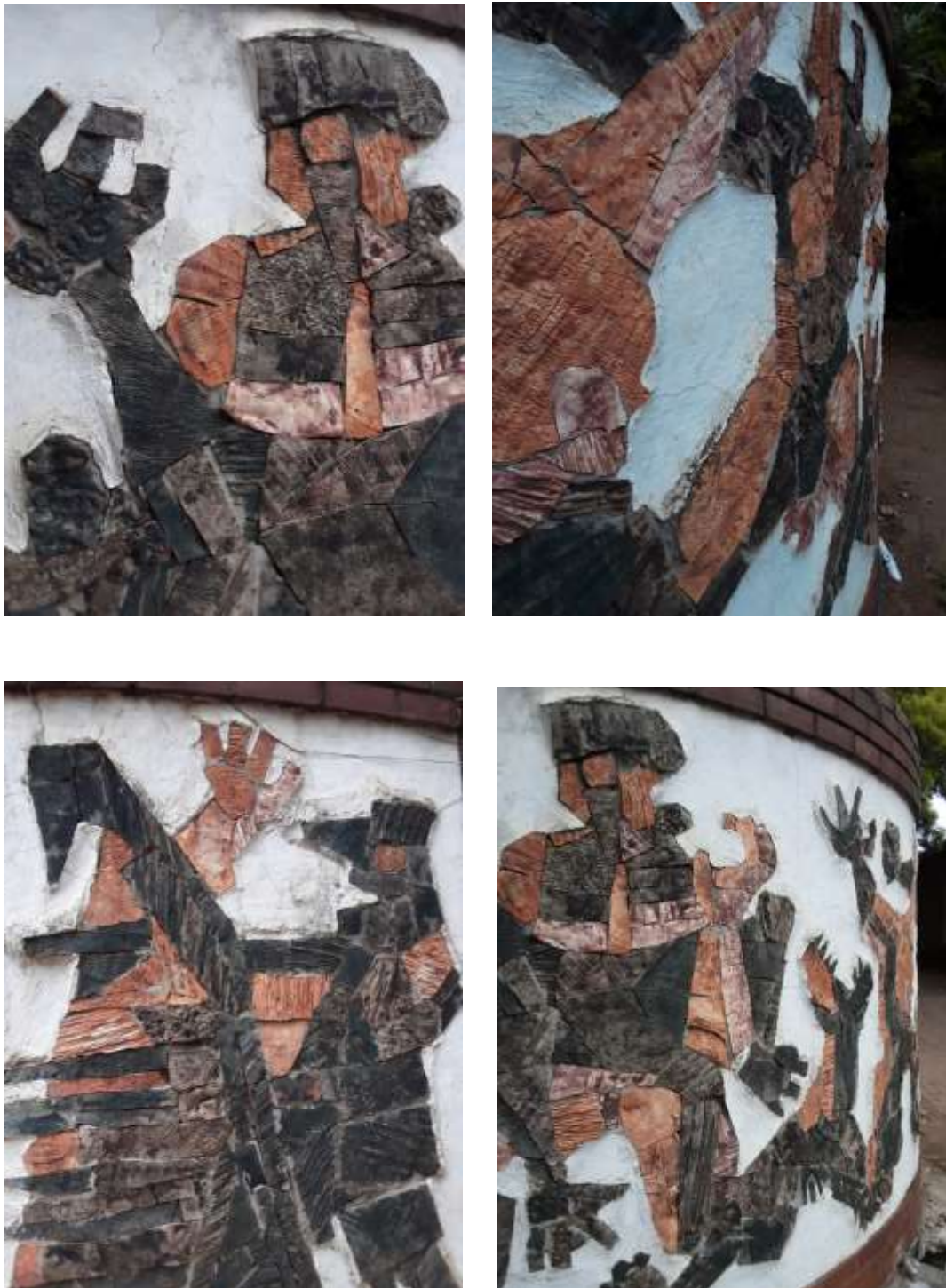


Figure 67: Details of RIR-1780
Source: Photographs by Amanda Bucknall, 2021

Gilles Deleuze and Félix Guattari do not consider their writings as being synonymous with that of postmodernism (Emerling, 2005, p. 123). They hold an abhorrence for the prescriptive concepts of modernism that would restrict the transient flight of geophilosophical processes

whereby autonomy, individuation and independent dichotomy subverts the natural rhizomatic thinking; the rhizome being “a conceptual force that undermines the dominant, transcendent interpretations of human subjectivity and history by cultivating heterogeneous relationships” (Emerling, 2005, p. 124). The interplay permitted by metaformalist *oscillation* traverses any notion of onomastic confinement enabling artworks to render an inclusive rather than exclusive understanding.

The *Sharpeville* work further grows from excesses that exist in all objects and living things, a *differend* (Lyotard, 1986) of metaphysical sublimity that instils the creation of invention and production through a “body’s interaction with the earth” (Grosz, 2009, p. 81). On the one hand, regrettably, this mural requires further attention and conservation owing to neglect but, from another more positive perspective, this will permit yet another linkage with the past to the present, extending the story to another timeframe. In doing so, it will afford the work a further stratospheric metanarrative allocated at a different speed in socio-political context and alternative dates in the historical record, thus enabling the identity and voice of the mural to be metaphorically heard as neither an object nor subject (Deleuze & Guattari, 2005). Instead, the concept is the act itself with movement being governed by gravity.

Hooper provides us with an unrestricted set of circumstances at various volatile junctures that acts as vectors, the point of application of a force moving through space at a given velocity in any direction. Each engagement with the mural provides a diverse and unique narrative at any given time stemming from a network of rhizomatic connection and provides, what Zygmunt Bauman describes as, a “self-enclosed ‘place without a place’, unlike all the places occupied or traversed daily, is also a purified space” (Bauman, 2000, p. 99). The vortex of forces generated is perpetual and only succumbs to momentary intervention as colliding matter congregates on the surface or permeates into the core of each plateau; this continuum is perpetual, altered only by time, space and speed as each fragment of Hooper’s work is excavated, its geological formation being a rejuvenation from decayed and compacted matter, excavated, overlaid, charged with metaphorical significance and then reworked.

Although Hooper’s mural was created during a period of High British Formalism in South Africa (Bucknall, 2015), by superseding it with a metaformalist analysis, both modernist and

postmodernist interpretation can be pluralistically ‘suspended’ and/or ‘engaged’ at any given moment. Modernity remains preoccupied with self-edification, the work, its message and its subject all vital elements. As Dumitrescu identifies “Modernity is preoccupied with a project of edifying the self, where free choice supplants the role of traditions, while postmodernity presents the self as fragmented” (Dumitrescu, 2014, p. 183). However, through reworking art, various modes of being in the world emerge as a transcendental journey between modernism and postmodernism (both in time and space) which, in this work, is also informed by geologist traits. Hooper depicts the time immemorial elements of human destruction, as witnessed at the massacre in Sharpeville and are, from a postmodernist reading, also recognised in the fragments of both the composition and the materials used to construct this work, physically built as a relief by layered structures of narrative; the fragmented lives recognised in the fragmented shards.

The Sharpeville protest had started as a peaceful demonstration against anti-apartheid measures taken by the State. However, during the protest stones were thrown and gunshots fired into the crowd causing panic to break out as the demonstrators tried to flee leaving sixty-nine Africans dead and one hundred and eighty-six wounded (fifty of whom were women and children) with the most shot in the back (Wikipedia, 2021) (Evans, 2009). The ‘unknown’ faceless threat that Hooper conjures through his geometric and stylised figures is both frightening and fascinating; a dualistic understanding of emotion that develops in children at birth (Read, 1961, p. 108) and visualises the emotive feeling through expression of form.

Hooper presents us with an array of six grotesque humanoid creatures and intermingled body parts that are rendered as geometrically sharp shapes build up with fragments of shale shards. The frantic mood is conveyed through the use of unyielding hard material set against a white background that emphasises the jagged edges of the rock and acts as a reminder of the inhospitable terrain. It is with irony that the forms are constructed with organic material that would ordinarily engender a warm earthly tenderness, but instead, the omission of any soft organic outline negates the softness of the earth tones. The ‘human’ forms are devoid of humanity; Black lives seemingly not mattering and are unrecognisable as ‘people’ or individuals.

Looking from left to right of the mural, Hooper symbolically references a stylised ‘Madonna and Child’ composite, perhaps a mother carrying her dead child. The next and fifth figures are writhing de-humanised composites and a mass of decapitated parts. Those in the middle are possibly ‘holding up their hands’ to stop the shooting, gesturing from pure terror or are the body convulsions reacting to ricocheting bullets? The last figure barely represents a human form. It is instead a dark ominous manifestation with a menacing undertone of an evil force. This is the less ‘human’ and once entrapped there will be no escape. Depicted through pattern, shape and blocks of tone is a visual expression of feeling and a universal reaction to the horror of human conflict. Metaphorically as particles of shale have been intertwined, so too would the corpses being massacred.

This work is also reminiscent of the popularised imagery depicting Zulu warriors and their iconic shields, especially following the Battle of Isandlwana of 1879, an event most certainly Hooper would have been familiar with, and such iconic imagery deploy as an invert of the imagery in his own mural (personal communication with Ian Calder).



Figure 68: Comparison between Hooper's Mural and Popular Imagery of Anglo-Zulu War Battles
Sources: (LHS) Photograph by Amanda Bucknall, 2021 and (RHS) (Johnson, n.d.)

Hooper's artwork reads like a photographic negative, reversing the undulations, contours and recesses of the surface geography. The central core remains a smouldering volcano over which strata or coding is written, and through the trace of carbon-dating we navigate the overlay of

narrative and metanarrative which “provides the model for understanding how humans singularities emerge from their own depths and for reading the inscriptions of their movements and speeds” (Shapiro, 2006, p. 485). Both the positive and the negative have a “shared, internal essence: the self-resemblance at the basis of identity” (Massumi, 2005, p. xi).

Although Hooper conveys his emotion through a British formalistic style, each geophilosophical plateau becomes an “orchestration of crashing bricks” (Massumi, 2005, p. x) as vectors converge at a volatile juncture along their pathway. At that moment of impact, an equilibrium of energy is attained before each vector is deflected and rebounds to follow its unique trajectory. In the foreword of *A Thousand Plateaus*, Brian Massumi (Massumi, 2005, p. ix) speaks of modernist parlance and its preoccupation with edifying the status of ‘the sovereign state’ and ‘establishment order’ in the form of ‘universal truth’ and ‘justice’. He submits that, in contrast, *A Thousand Plateaus* “is conceived as an open system” (Massumi, 2005, p. x). He also recounts how postmodernists and poststructuralist theory in particular, as advanced by Derrida and Foucault, have ruptured Western metaphysical representational thinking. Style then can be viewed as merely a “dynamic [energy] holding together or mode of composition” (Massumi, 2005, p. x). It is a mere rhizome branching and following a tendril of arbouristic growth.

Of ‘nomad thought’ referred to in *A Thousand Plateaus* Massumi states that it “does not immure itself in the edifice of an ordered interiority; it moves freely in the element of exteriority. It does not repose on identity: it rides difference. It does not respect the artificial division between the three domains of representation, subject, concept, and being; it replaces restrictive analogy with a conductivity that knows no bounds” (Massumi, 2005, p. xii). Hooper’s work remains a timeless reminder of responses to subversion or unsanctioned social unrest, and it is only time and space that separates the universality of ongoing hostilities and connects the past, the present and the future. This commemorative wall low-relief sculpture may have been designed and constructed to remember the political unrest of the Sharpeville, but similarly, at any given moment, its discourse unearths a continuum of socio-political struggle and social injustice against the governing authorities.

However, this work has witnessed many anti-apartheid struggles, the rejection of limiting access to education, the specific events of Sharpeville and those of the Langa massacres of 1961 and 1985 (the twenty-fifth anniversary of the Sharpeville event) (South African History Online, 2019), the Marikana massacre in 2012 (South African History Online, 2019), the UKZN student strikes in response to *#FeesMustFall* movement in 2016 (personally witnessed), the deployment of seventy thousand military troops to enforce Covid-19 Lockdown restrictions in 2020 (BBC News, 2020) and even captures the mood of the riots and community responses during the July 2021 unrest in KwaZulu-Natal and Gauteng triggered by the imprisonment of former President Jacob Zuma (Wikipedia, 2021).

Even during my own time as an undergraduate at the University in 1993, I recall walking past this work during a visit from Walter Sisulu to the campus in 1990, shortly after his release from prison and witnessed a line of police and military personnel surrounding the perimeter of the University grounds (there were no boundary fences at that time). The point of latitude and longitude recognised as 29°37'14.03"S / 30°23'52.09"E has thus become a juncture of mediation and will continue to do so in perpetuity.

The University Calendar of 1938 includes an article that recognises the universality of modernism at that time, but then notes that “subject matter furnished by Southern Africa itself seems to impart to its artists a vague individuality that sets them apart and does much to strengthen the development of a national style”. He acknowledges further that South Africa has a “peculiarly distinctive geographical and racial environment” (Campbell, 1938, p. 22), supporting any analysis that reflects on and reinforces the importance of recognising the geographical and philosophical relevance of any artwork.

Everything is connected to the Earth's core with self-hood attained as a construct of the geography and unique layers (or stratospheres) of narrative at any given moment. At that singular temporal engagement the author, work, reader and location are connected in that instance and together become embedded and intertwined in that unique moment. Without recognising the importance of geophilosophy the eleven methods proposed by Dember seem incomplete. I therefore submit that a twelfth method should be added to his list of metamodern

methods that recognises the dynamism of geographical placement, which I shall call '*geocentering*'.

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Third Example: Walter Battiss (RIR-0095) (1979)



Figure 69: (RIR-0095): Walter Battiss, *Friend -Vriende* (1979)
 Silkscreen. 268 x 378 mm. Located in the Slide Room, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2018

Though Battiss' 1979 screenprint seen in **Figure 69** has a title of *Friend-Vriende* this information has been omitted from the various UKZN Inventories. Furthermore, no record of its provenance has been evidenced therein (personal communication with Ian Calder, 2021) that this was a gift from Battiss to the CVA, to his personal friend Professor Murray Schoonraad, also at that time the Head of the CVA. The only reference is an entry in the 1980 Inventory confirming it had once been part of the public exhibition "20 SA Artists" that was held at the *181 Gallery*. In addition, the 2010 Inventory provides a description of the subject matter as "[b]lue black red green Japanese-like symbols and figures" which is quite an unhelpful acquisition entry because it demonstrates a lack of art historical content – this instead of being a work by a South African artist driven to exploring an unfettered regeneration of art-making through the use of the iconography and graphics of San art and the depictions of images

in cave and shelter paintings across Southern Africa. A reference to ‘Japanese’ art would therefore make the catalogue unsearchable and of no meritorious research value.

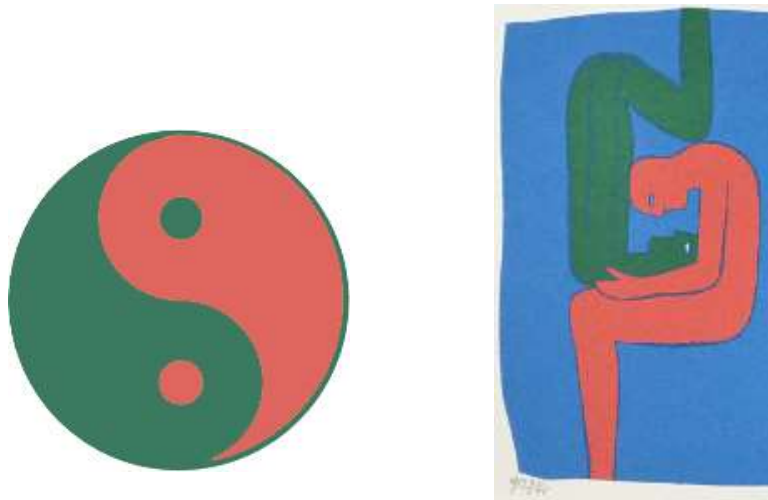


Figure 70: Bataiss’ Intertwined figures inescapably resemble a Yin-Yang symbol
Source: Images by Ian Calder using Photoshop, 2021

As one of South Africa’s leading visual artists, Bataiss was undoubtedly aware of international developments in painting in the United States of America, specifically of the Abstract Expressionists in New York and their use of calligraphic lines in their paintings. An example of this is can be seen in the work of Mark Tobey in **Figure 71**.



Figure 71: Mark Tobey, *Transit* (1948)
Tempera, ink wash, and chalk on paper. Metropolitan Museum for Art
Source: (www.pininterest.com, n.d.)

Metaformalist Innocence ‘Found’

A similar visual presentation of stylised conceptualised figures to that of the Hooper example above, but this depicts the contrast and dualism of primitivism whereby Battiss’ work, though his representation of the child-like innocence and frivolity subverts the socio-political commentary of Hooper’s work with figures that embrace naïveté instead of the brutality of dehumanised monsters.

This silkscreen of Walter Battiss was produced in 1979 and demonstrates a formalistic interpretation of the art of the High Modernist trends produced in Europe in the earlier part of the Twentieth Century, namely an internalised and stylistic interpretation of a European art nuance understood from a de-centred African context (Bucknall, 2015). This work however lends its metaformalist interpretation to five of Dember’s proposed methods (Dember, 2018), although it is sometimes difficult for each to act without interaction with another, namely: the sixth, the *Epic* (metamodern maximalism) of unabashed self-expressionism and excess and the eleventh and last method that Dember identifies the *Meta-Cute* when combined with the components of ‘overprojection’ and ‘quirky’, embraces (as adults), childlike innocence and simplicity that jibes at the seriousness of modernism but not in a facetious postmodernist way. In addition, Dember’s third method (Dember, 2018) and that of Vermeulen and Van den Akker (Vermeulen & Van den Akker, 2017), the idea of *oscillation*, when applied to this work, demonstrates the metaformalist interplay between modernism and postmodernism but one that challenges an occidental dominance in favour of a South African formalistic vernacular (Stevens & Munro, 2009) thus enabling new meaning and a kaleidoscope of contemporary interpretation drawn through the metaformalist paradigm that would otherwise have remained trapped within an historical, colonial and linear timeline. Finally, Dember’s seventh method, *Constructive Pastiche*, acknowledges the entanglement of cultural signifiers and styles emanating in different times and places thereby amalgamating traditional African culture and Western modernist primitivism with postmodernist semiotic text.

In his use of simple stylised forms, Battiss appears to project a child-like innocent understanding of human form and depicts two figures engaged playfully together in friendship.

He chooses an inter-play of language, symbol, mythical text and conceptualised forms and bright primary colours demonstrating his love of colour and kinetic energy which drew him to produce serigraphs, being an ideal graphic medium to capture a sense of joy and spontaneity through design (Schoonraad, 1976, p. 20).

As a rejection of traditional methods and practices of artmaking in Europe at the end of the Nineteenth and the beginning of the Twentieth Century, the distinction between the ‘classical’ and the ‘modern’ began to emerge with artists seeking the ‘truth’ to nature and ‘purity’ of materials. Art consequently started to resonate as an autonomous construct and a believable idiom devoid of the prescriptive restraints of traditional and classicist ideology (Bucknall, 2015, p. 34) (Harrison, 1981, p. 17) lauded as “art for art’s sake” (an unattributed term believed to have been developed in the writings of Immanuel Kant (Osborne, 1970 (Reprinted 1986), p. 11)) and an expression of artistic selfhood. One emergent style that sought an unfettered naturalism was Primitivism through the location of a voice of a different continent – that of Africa.

The art critic Clive Bell notes in 1914 in his text *The Aesthetic Hypothesis* how primitive art is “free from descriptive qualities” (Bell, 2003, p. 108) and as such holds an emancipated aesthetic liberated from an otherwise oppressive and challenging socio-political and socio-economic Europe recovering from the aftermaths of the Industrial Revolution and the First World War. Carl Einstein too writes of how an essence of untainted ‘origin’ and ‘first beginnings’ but that “[i]n passing judgement on the [N]egro [*sic*] the European makes one assumption: that of an unqualified and almost fantastical superiority on his part” (Einstein, 2003, p. 111).

Africa provided a platform of exoticism with the connotations of uncomplicated naïveté and a nostalgic sojourn for a ‘lost’ past and the motivation for rediscovery albeit a presumption stemming from mythical inertia. This was however a sojourn of a European quest; a regeneration of the human soul longing for alienation from socio-political degradation and revivalism by seeking purity in the innocent and the recreation of a mythical nostalgic ‘lost’ past with its uncomplicated imagery. Thus Western art historical discourse traces ‘exotic’

primitivism to reconceptualise truth in artmaking free of tainted and fettered Eurocentric dogma and influences.

Unlike Heath, Hooper and Hope, Battiss was born in South Africa in Somerset East and received his art training through local art institutions in Johannesburg at the Witwatersrand Technical College and in Pretoria at the University of South Africa, and went on to be one of the founders with a group of fellow South Africa artists, called the New Group, in 1938 (Berman, 1970, pp. 307-309). He was therefore not exposed to expressionism or abstraction mediated through British Modernism. In 1938 Battiss travelled to Europe where he met the influential protagonists of European Expressionism, namely Picasso, Braque, Matisse, Derain, Klee, Ernst and Modigliani (Siebrits, 2016). His own reception and internalisation of their style clearly impacted on his own art-making, but his stimuli to exotica were as a localised and lived knowledge of Africa and not a fabricated fantasy of ‘other’.

Primitivism is not an indigenous art but essentially an art style arising out of modernism and formulated by Western artists to conjure a need to satisfy and rekindle desire, a nostalgic return to a lost uncorrupted innocence albeit it is not one of lived experience. Instead, it is an existential exploration of a fantasised, romanticised mythical past and playground for escapism; a metaphysical séance connecting with the spirit mediums of animals and nature. Battiss was first exposed to Bushman paintings in 1933 when he visited a farm in Malopodraai and viewed ancient images. These had been vandalised by children but it was there that he became aware of a “world relying for its effect on tone values” (Siebrits, 2016, p. 24). Battiss’ interest in Rock Art and his anthropological studies culminated in his writing of *The Amazing Bushman* (Battiss, 1939). In 1973 he describes to Murray Schroonraad the impact of his study on his own art-making:

There is still a great deal of work to be done in this valley, for in it are paintings to delight the eye and reveal the story of a lost people. The little painters have gone but an immortal monument is their work. So a primitive people disappear and leave art of the highest order to perpetuate their memory (Siebrits, 2016, p. 26)

Bert Olivier also recognises how similarly decolonisation and a longing to return to a pre-colonial indigenous knowledge system is a fallacy (Olivier, 7 December 2016) (Olivier, 2016, p. 9), with about which no one has a record of experience or lived knowledge. It is instead a ‘retrospection’ (Danilova & Bakshutova, 2021, p. 141) of a belief or ‘reconstruction’ of myth and utopian ideals (Vermeulen & Van den Akker, 2015) which assumes a transient state of “in-betweenness” which, although Vermeulen associates with modernism and postmodernism (Vermeulen, 2017). It also connects the present with the past, and the past with its unknown forefathers through Dember’s *Constructive Pastiche* in a complex oscillating triangulation connecting cultures and ancient with modern style.

Battiss’ work indeed touches on the element of conceptualised forms of simple outline and block colours used in ancient Khoisan cultures and their Rock Art iconography. Abstract Expressionism as a modernist movement appeared in Europe in many different guises, but ultimately it was the quest for self-hood as an autonomous self ‘island’ that artists sought, a fervent desire to ‘return’ to an original (albeit unknown) and unfettered nexus. In Hooper’s work abstraction took the form of geometric shape, layered physically and metaphorically with narrative, while as a binarism, Abstract Expressionism also provided an adept and highly pliable instrument through which to explore the organic origins of nature. Returning to simple pure organisms through amoeboid forms enabled a connection with nature and a rekindling of a new beginning of self-hood. Battiss first announced “I invented myself” as a slogan in 1970 (Siebrits, 2016), thus modelling himself as Nietzsche’s Zarathustra, the Superman (Nietzsche, 1961 (Reprinted 1969)) and in so doing sought direction from the ‘original’ people of Southern Africa and the return to simplified, reductive art styles that were preoccupying Western Modernist artists.

The simple shapes upon which Battiss has deployed within his work are reminiscent of Western high Modernism and in particular the art of the Matisse who likewise sourced the exoticism of ‘other’ in a quest for utopian idealism, rejecting the perversion of automatism and a debased, dehumanised society. Matisse’s return to the traditional European technique of *découpage* work provides a means to renounce the barrage on machine and industrial displacement (Nettleton, 2016, p. 105). The quaintness of this naïveté in picture-making extends further to

the creation of arts and crafts apparently divested of all the formal qualities of high art. Stefan Eisenhofer notes that the distinction between ‘fine art’ and ‘art and craft’ (some of which can be machined) has remained a European phenomenon and is absent in art appreciation of ‘African’ handmade art (Eisenhofer, 2010). It is important for children to play with art materials and mediums as part of their education because it enables cognitive stimulation and the creation of uninhibited imagery, with each stage in a child’s development adding another level in the evolution of children’s artmaking processes (Read, 1961, pp. 118-119). Children produce precognitive images to express themselves, images they are being taught to recognise. Those pure images are a true uncomplicated perspective of the world around them and allow them to identify primary associations of colour and the emotive language these symbolic colour references contain (Williams, et al., 1996, p. 11).

Battiss’ longing and nostalgic return to the lost past is a formalistic construct, which differentiates and provides a mediated appreciation of the notion of South African primitivism because, as Anitra Nettleton reinforces (Nettleton, 2016, p. 105), “[t]his locates modernism in the West and the ‘primitive’ elsewhere”, however, she goes on to claim that “it creates a geography in which modernity is denied to other places” which is incorrect. Although Battiss did claim that “South Africa has got to start its art all over again and not imitate what’s happening in Europe...to start right from the beginning and go through the whole primitive thing, finding its roots here” (Smith, 1998, p. 333) (Skawran & Macnamara, 1985) what he emanates is a modernist grounding and a Formalesqué reference (imitating that of Europe), albeit his perspective and appreciation of African-ness being more sympathetic than his European counterparts, but still understood from a White perspective coming from a European parentage (Berman, 1970, p. 56). Despite his country of birth, Battiss’ understanding and absorption of art were through a formalistic lens. However Goldwater also identifies the transverse nature of the term ‘primitivism’ but, although he does not attempt a definition, identifies a number of what he terms ‘attitudes’ found within an artistic context these being ‘romantic’, ‘emotional’, ‘intellectual’, and the ‘subconscious’ elements arising within modernist criteria which he expands on in his writing (Goldwater, 1938 (Revised 1967), p. xxii). However, in conclusion, at the close of his writing, he does offer an interpretation albeit qualified as being merely suggestive of an artistic attitude (Goldwater, 1938 (Revised 1967), p. 250).

H R Rookmaaker (Rookmaaker, 1975) notes how, in his later years, the humanist element associated with Matisse's works became reduced with shape, composition and design becoming foremost in his art (Standard Bank Gallery, 2016); his work become more stylised and because of this "almost chokes the human element; art becomes 'Art', and the means of art...become autonomous" (Rookmaaker, 1975, p. 105). This however is not necessarily true of the Battiss example that still retains its figurative conceptualisation and a feeling of fun and levity – the *quirky* of the metaformalist.

Primitivism is part of an art historian's terminology as distinct from other fields of study; that way it is removed from objective scientific classification and anthropological investigation. Emulating from the beginning of the last century, it can be defined as an emotive response that oscillates from the object to the image created by way of unconscious expression that has a universal application. It is not enveloped in the mystique of metaphysics nor does it relate to uneducated people, it is the essential unfettered realism that we all experience irrespective of background, origin or gender. When translated into a picture it takes a recognisable style of simple, pure uncomplicated images void of complex decoration and motifs and renders a direct application from the creator to the form free of interference or constructed intervention. This makes the print and a shared 'warm' feeling a youthful vitality *Meta-Cute* in metaformalist terms, but it still possesses a biting irony. These quirky, 'cartoon' depictions are replications of *découpage* (in a similar portrayal to the cut-outs of Matisse) and the ecstasy Battiss generates assumes the 'dizzy heights' of the *Meta-Cute*, however, the binarism that is formed is one masquerading a sense of deviance and overt sexual undertones. Its simplicity is deceptively childlike and hides adult voyeurism under modernist 'seriousness'; it is instead a mediated innocence depicting a repressive erotic fantasy. It is certainly a composition with parody. Herbert Read (Read, 1961, pp. 118-119) recognises seven stages of development in the art of children which stems from an early age with "Scribble" the first artist mode in a child's development between the ages of two to three, at the age of four 'line' comes the next advancement including visual representations of a circle for a head and dots for eyes. This is then followed by "Descriptive Symbolism" between the ages of five and six whereby human figures are created with more accuracy and attention forming "a crude symbolic schema"

(Read, 1961, p. 118). At the age of seven to eight drawings take on a more logically structured composition “Descriptive Realism” in which a child will draw what it knows and not what it sees with “Visual Realism” proceeding at the age of nine to ten when outline appears in two-dimensional work and an attempt at solidity in three-dimensional presentations. At the age of eleven to fourteen “Repression” develops whether a child’s interest is “transferred to expression through the medium of language” (Read, 1961, p. 119) and conventional representation of the human figure becomes rare; at the age of adolescent maturity (which occurs at the age of fifteen and over), an awareness of gender difference becomes apparent.

These stages are very apparent in Battiss’ work and, by analysing the composition within this praxis, we understand how this extends into a metaformalistic reading, which resonates through decorative and like-enthused pattern, to an ostensive euphoric enthusiasm being Battiss’ “only path of truth” (Endell, 2002, p. 59), the bold decorative shapes (child-like renderings) that are flattened and *Meta-Cute* patternation pitted against semiotics and language (adult reception). True to the artist’s persona, we are presented with two interconnected figures (recognisable as solid blocks of outlined shape) both with spheres as eyes which are also gender specific. The conceptual representation of two caressing males as ‘friends’ may reflect Battiss’ own eroticism, the artist himself being a homosexual, but married with an adopted child (Siebrits, 2016, p. 13).

The use of red and green figures also brings a postmodernist oeuvre to the discourse, the flamboyant persona of the artist expressively mirrored in colours associated with Christmas frivolity and rebirth in the Winter Solstice of the Northern Hemisphere and, as a contemporary signifier of merriment and holiday festivities, in fact, his own appearance resembles that of Santa Clause (Norris, 2019). Red and green are also powerfully mediated references to commodification and mass-cultural application, something that Andy Warhol’s silkscreen series of the 1960s also explores in his *Green Coca-Cola Bottles* (Warhol, 1962).



Figure 72: Andy Warhol, *Green Coca-Cola Bottles* (1962)
Silk Screen. Source: (Warhol, 1962)

It is also with postmodernist sensibilities and irony inherent in the use of green and red figures because, in the science of optical colour receptors, red and green are indistinguishable to anyone suffering from colour-blindness (Summerbell, 2019); the postcolonial significance here being notable. Psychoanalysis, as a method of studying the mind and its development, was first introduced by Sigmund Freud at the beginning of the last century (Freud, 1929 (Reprinted 1989)) and builds on his scientific study of nerve diseases and his work with a hypnotic suggestion as a means of applying psychiatric therapy, a practice later replaced by his pioneering technique of ‘free association’ of subjects as a vehicle for analysis. The patient would state the first item that came into mind in response to certain questions asked and the patient’s response would then be analysed. Free Association was first included and referred to in Freud’s writing *Interpretation of Dreams* in 1900 and was followed by a later work in 1923 titled *The Ego and the Id* in which he identifies, categorises and examines the degrees of emotional and repressive states through various psychological and pathological distinctions; the ‘id’, ‘ego’ and ‘super-ego’ (Freud, 1923 (Reprinted 1989)) which in turn create internal tensions through various stages of repression. Freud notes the interplay and manifestations of the ego and the id, the ego and the super-ego. He also provides two classes of instinct, namely the love-instinct and death-instinct.

For Freud (Freud, 1923 (Reprinted 1989)) personality is forged through those three stages, the unconscious containing primitive and repressed impulses oscillating within the conscious and the half-conscious/half-unconscious state. Thus all behaviour is founded upon a struggle between the id (representing primitive desires) and the ego (representing reality), with the super-ego enforcing dominant social prescription to restrain personal desire and pleasure. This oscillation is, in some way, akin to the continuum of movement assimilated in the metamodernist framework of triangulation as advocated by Vermeulen and Van den Akker (Vermeulen, 2017), a natural phenomenon authenticating humanity again not as a balanced pendulum or fixed suspension, but a transient recognition of humankind and the experience of personal feeling and engagement. What does distinguish Freud's theory from metamodernism is that the latter paradigm negates any repression that imposes preference for one instinct at the expense of another. Metamodernism draws on the diversity of modernist and postmodernist elements but not at the expense or exclusion of another. Freud's quest for universal and scientific truth through his argument suppresses the psyche, the id being controlled and regulated by the super-ego socio-cultural dominance. As Dember states, this is childlike art and enjoyment but understood as an adult.

Psychoanalytic polarities can be further extended to the distinction between Freud's objectivity and Carl Jung's more subjective psychoanalytic approaches: the former recognises that a civilised community could exist in "pairs of individuals..., libidinally satisfied in each other" but, as Freud emphasises, instead societal imposition quells the effervescence of the libido through the grounding and enforcement of the superego repression (Freud, 1929 (Reprinted 1989), pp. 785-786). The second subjective approach of Jung examines the imbalances of the mind as effects of unequal developments. He acknowledges that the libido and sexual drive is a "creative principle [and] is always in movement between opposites" (Corrie, 1927, p. 57), it does not cause a rift or split but is in itself a balancing factor. To suppress this urge results in a regressive withdrawal to the childlike psyche with the extravert prone to hysteria and the introvert driven to domination (Corrie, 1927). In Battiss' work, the pair of figures become a unified whole, engaged, balanced but not a mirrored reflection, each retaining his identity but disinterested from the imposition of text as a description and regulatory imposition of their

relationship. Without the cynicism and pessimism of postmodernism supplanted through text – they may indeed be ‘just good friends’.

It is also through the *oscillation* of modernist and postmodernist language that the binarisms are particularly espoused in this work. It is with irony that Battiss applies what at first glance appears to be solely a form of creative asemic writing (containing no specific semantic content) which, from a modernist perspective, becomes a frivolous extension of the autonomy of art and is applied to text too as “free writing for writing’s sake” (Wikipedia, 2021) whereby enveloping a notion of universally understood language (similar to the construction of Esperanto (Esperanto League for North America, Undated)). The title of this work is *Friends/Vriende* and, as Warren Siebrits suggests, this “fascinating screen print [*sic*] Battiss included the words ‘friends’ and ‘vriende’ possibly the only use of Afrikaans in Fook Script” (Siebrits, 2016, p. 255). He further explains that “[u]nderneath he [Battiss] added sixteen abstract symbols mimicking the Fook Script above, a perfect example of both scrip and asemia” (Siebrits, 2016, p. 255).

Battiss adopts the application of a system of language that mimics that of the hieroglyphics of the Ancient Egyptians, thereby incorporating text in the work through a language that is only decipherable through a secret encrypted cypher like that of the Rosetta Stone (Andrews, 2003). For Battiss his self-sufficient text is known as ‘Fook’ with ‘Foof’ being the bible through which to decode it (Siebrits, 2016, p. 287). Similarly, and as a consequence of his study of works of the Khoisan, he would have been familiar with the interpretations of Wilhelm Bleek and Jemima Lloyd and their deciphering of the Khoisan cultural heritage (Solomon, 2011). The content of Battiss’ text used in his work **RIR-0095** will be discussed below in relation to its metaformalist oscillation, but this highlights an awareness of acculturation internalised as a White South African.

Lyotard formulates the idea that “each metanarrative, each utopian teleology, is a bid for universal commensuration, an attempt to unite the interests of all human groups and subgroups on some supposedly common ground which it imposes” (Pegrum, 2000, p. 12). This is an

approach also adopted by Bert Olivier who regards ‘language’ and its related narratives provided through postcolonial discourse as the key to the development of Postmodernism and is recognised as a movement that emerged in the 1950s and this coincides with the advent of British modernism and an associated quest for self-hood and utopic enrichment; Nationalism to be attained through language (Olivier, 2016).

Between 1870 and 1925 an opportunity arose that could have unified all of South Africa’s Inhabitants and provide a beacon for a new identity and new nationalism void of race and cultural backgrounds. Stephanus du Toit, as early as the 1870s, advocates a united ‘Afrikaans’ language but disappointingly faced a critical audience who perceived this new language as “a mish-mash of bastardised Dutch, English, Xhosa and Malayan words – ‘Hotnotstaal’ (Hottentot’s language) - and was therefore fit to be spoken only by coloured servants and very poor whites” (Oakes, 1992, p. 299). Its condemnation continued for the next thirty years until 1905 it was again proposed by Gustav Preller at a time when “Boer society was in crisis” (Oakes, 1992, p. 299). It was then that a mass relocation was forced by dire environmental disasters coupled with the ‘scorched earth policy’ adopted by the British army whereby farms were raised to the ground and Boers were forced into the towns to live a ghetto lifestyle in squalid conditions. To “entice their wayward compatriots back into the laager” (Oakes, 1992, p. 299), the Volk leaders introduced something that could again instil self-recovery and pride - a new dialogue. It is however devastating that this was then reduced in its classification as “a white mans’ language” (Oakes, 1992, p. 299), language instead of missing an opportunity to assimilate national unity for all emergent South African inhabitants. Thus in 1925 Afrikaans became an official language of the Union, replacing Dutch (Oakes, 1992, p. 299) and with it the emergence of Afrikaner Nationalism (Olivier, 7 December 2016).

From a postmodernist, postcolonial perspective ‘primitivism’ can be considered a problematic term, with a vocabulary stemming from a colonial past and its associated connotations with Europe and Africa during the time of colonial expansion. The description found its origins in France between 1897 and 1904 and is derived from *Imitation des primitifs* (Rubin, 1984 (Reprinted 1985), p. 2) and is associated with the development of conceptualised form and the Expressionist Movement of the early Twentieth-Century. The American author Robert

Goldwater writes of primitivism in the late 1930s (Goldwater, 1938 (Revised 1967)) against a backdrop of Western civilisation in turmoil between two world wars and a desperate time of economic recovery following the Depression. Although the ‘golden age’ of psychotherapy and psychoanalysis was to emerge only in the United States of America in the 1950s and 1960s (Ruffalo, 2018), Goldwater foresees an emerging psychological concept a mere thirty years after the term ‘primitivism’ was first applied in association with art-making in Europe.

Retrospective reflection suggests that this may have become a language indoctrinated with patriarchal colonial discourse and a disparaging narration of that period but, conversely, it can also be heralded as an awareness of an unfettered innocence that originated at birth before being tainted and corrupted. Its essential naïve child-like purity knowing nothing of its dualistic and subversive socio-political attachments; primitivism in this context (as applied by artists such as Battiss) is rekindling and metaphorically connecting with a lost ‘uncontaminated’ people thereby enabling his work to become a vehicle and connect with their, his, her and our story.

Fourth Example: Rosa Hope (RIR-0329) (1968)



Figure 73: (RIR-0329) Rosa Hope, *Untitled* (1968)
 365 x 485 mm (framed) – Acrylic on Paper. NB: No Record found in the 1980 Inventory
 Located in the Slide Room, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2017

This untitled painting by Rosa Hope **RIR-0329** seen in **Figure 73** is a fine example of British Formalism depicting a South African landscape but, one that has been mediated through acculturation vested from a foreign land. It projects a more sympathetic awareness and engagement with the environment with the artist providing a sensitive portrayal and her enjoyment of her surrounding environment, lending itself to Dember's second metaformalist method that of the *Double Frame* and the third, namely *Oscillation* (Dember, 2018).

Hope's arrival into South Africa in the mid-1930s coincides with a growing awareness of high Modernist theories and an artist's associated attainment of self-realisation and discovery prevalent through various emerging art movements of Europe at that time. Such influences inevitably percolated into the art of South Africa either as British formalist responses or as an awareness of these artistic trends. With the introduction of new ideologies negotiated through

the lived experiences of the immigrating European settlers, a gradual need to re-establish identity and sense of belonging became apparent. The impact of a vast overwhelming landscape must have been breathtaking when compared to the confined space and diffused light of Europe and would have been startling to any new arrival. The sojourn taken through the South African landscape edifies these various narratives imposed, which in turn formulates a unifying symbol of both substantial loss and empirical gain to all of its inhabitants.

Dember's *Double Frame* method, which is based on the application of Raoul Eshelman's *Performativism*, and although considered an alternative to postmodernism (Eshelman, 2000), it still relies on postmodernist ennui (Dember, 2018, p. 7) to distinguish and contrast with that paradigm and distance itself from the pessimism, harsh irony and deconstructive critique. Instead, it promotes optimism within the work and shares the artist's compassion and sincerity; empathising with and appreciating the artistic creation. It is not merely a modernist focus on the superiority of the author, but instead is a reflection on the artist in conjunction with their artwork.

As the viewer we are able to speculate and be invited into the artist's private world contained within the inner and outer frames. In this way the work is 'sealed' and suspended in a holistic temporal state. As Ele Jansen notes, it enables the work to focus on an author-orientated gaze and remove the "interpretative volatility" (Jansen, 2013, p. 15) of postmodernist critique and instead replace it with the embrace of "truth, beauty, innocence and moral certainty" (Dember, 2018, p. 7). This is not a naïve approach, instead it enables those participating in the interaction of the work to feel and relate to the artist, a process otherwise fragmented and devalued through postmodernist discourse.

So, through Hope's work, we are invited to rekindle her artistic spirit and share her enjoyment of that special moment when she places her brushes and paints on the paper. Building on Eshelman's idea of imposing a "border between life and art...[and to instil an]... "holistic incarnation" (Eshelman, 2000, p. 35). Applying Dember's method (Dember, 2018) the outer frame provides the mechanism to enchant the viewer and accept an engagement with the work despite awareness of other world stories that exist. Once encapsulated, the emotional content

of the work can be enjoyed free of irony and pessimistic criticism as performativism permits reminiscence that recognises and elevates an artist's own internality within this inner border.

Accordingly, Dember's *Double Frame* concept, Hope's own agency is locked into the painting thereby recognising self and her self-reflexive mood not as a declaration of the death of the author (postmodernist discourse) which rejects modernist autonomy, but instead the death of critical thinking (a rejection of postmodernist discourse) (Jansen, 2013, p. 17) which allows an audience to engage with the work 'as it is'.

Rosa Somerville Hope was born in Manchester in the United Kingdom in 1902, having received her art training at both the Slade School of Art in London until 1919 and thereafter at the Central School of Art (Bucknall, 2015, p. 81) (Ogilvie, 1988, p. 302) (Berman, 1983, pp. 217-218). She travelled to South Africa for a holiday in 1935 and, having decided to remain permanently, took her first teaching appointment with the Michaelis School of Art at the University of Cape Town until accepting a post as a senior lecturer at the University of Natal in 1938 where she remained until her retirement in 1957 (South African History Online, 2019). Hope travelled extensively during her life, as is evidenced from her prolific array of artist sketches, paintings and drawings held in the Collection **RIR-0332 to RIR-0570**, using her vacation time to visually capture her experiences and ventures. This love for travel and adventure continued after her retirement when she travelled extensively in the Drakensburg and Transkei (Berman, 1983, p. 217).



Figure 74: Rosa Hope painting in Natal Drakensberg (Undated)
Source: (Wikipedia, 2021)

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When I was seven years of age I first came to South Africa on holiday from England, and like Rosa Hope, made this part of the African Continent my permanent home a few years later. What struck me as the door of the aircraft was opened was the zephyr of hot air that wafted into the plane's cabin, something very alien but pleasing to me having left behind the cold, dark, and dank conditions of an English winter. What I had not been prepared for was the glare and brightness of the sun-filled sky as I alighted, delighting me with a kaleidoscope of colour and hues I had never experienced before. A scent of warm earth permeated the air through an ochre haze of dust stirred up upon our landing, so remote from the smell of rotting leaves and clay-sodden soil of my homeland. At that moment I became aware that my own self-identity had been altered and permanently embodied within the narrative of another land. On my return to the Northern Hemisphere, I removed from my suitcase the carved soapstone animals that I had collected along the roadside during our travels and was stunned at how ice cold the stone had become once removed and alienated from the warmth of its location and the African sun, together with a realisation that a spark of nostalgia had been ignited within me.

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I, therefore, put myself into Hope's being, likewise as an English immigrant encountering these shared experiences, through the mechanics of the metaformalist *Double Frame*. Through Hope's painting **RIR-0329** (seen in **Figure 73**) we share a conjoined feeling of awe and wonderment at the beauty of the South African landscape, its unyielding expanse and vast wilderness. The dappled light hints at the warmth of the day's sun radiating onto the cragged peak and the foothills below, and in so doing exude a sense of tranquillity and serenity. The majestic range instils a notion of timelessness touched only by the changing seasons over which it presides. The fallen leaves of the poplar trees remind us that it is an Autumn setting and the sensation of the cooling afternoon air alerts us to the impending downpour from the looming storm clouds in the distance.

Hope had received her training at the Slade under the tutorship of Henry Tonks and Wilson Steer (Ogilvie, 1988, p. 302) both of whom had studied in Paris, returning to England with a refreshed 'British' response to the European Post-Impressionists by emulating their sensitive awareness of light and tone with an aim not to replicate the setting, but to feel its atmosphere through the use of pure colour. As a British Post-Impressionist, Hope's early works display a strong sense of exploration demonstrated through the technique of Pointillism (a method of applying small dots of small colour onto a canvas with the resultant pattern forming an image) with the composition capturing the essence of the moment as seen in **Figure 75** and although this sublimity and awareness of her own subjective responsiveness persisted in her works for throughout the remainder of her life, Hope's work became far more stylised with loose brushstrokes in her later years and the tenderness of her former work waned but still a sense of internalised feeling remains strong.



Figure 75: Rosa Hope, *Orange Orchard at Glenaholm, Pietermaritzburg* (1945)
Oil on Board. Private Collection
Source: Photograph by Amanda Bucknall, 2012

The binarisms that Hope deploys are themes that develop in this work in **Figure 73**. One is through the use of the complementary colours of blue and orange, red and green and yellow and purple which harmonises the image and transposes the mood of the artist through the

oscillation between the tertiary earthy hues of the palette. Although perspective is used, the foreground is slightly ‘closed’ and foreshortened in a way that makes our interaction with the work intimate and engaging; we share the space, we share the view and we share a united consciousness of being ‘one with nature’. We hear the resonating sounds of a trickling stream through the valley, permeating tenderly through the undergrowth shadowed by the setting rays of the sun. This sensation that is espoused at this moment is quintessentially African.

Although there is no accompanying information with this painting to indicate the location of the subject matter (something usual for Hope’s works) the setting is reminiscent of the Golden Gate Highlands National Park located in the Free State (Calder, 2021) and is an area which Hope frequently traversed during her travels with its tourist literature boasting that the “park’s most notable features are its golden, ochre, and orange-hued, deeply eroded sandstone cliffs and outcrops... especially the Brandwag rock” (Wikipedia, 2021).



Figure 76: Brandwag (the Sentinel) in the Golden Gate Highlands National Park, South Africa
Source: (Zaian, n.d.)

Another recurring binarism is the oscillation between the landscape as a site of isolation portrayed through the endless rolling hills beyond, the inhospitable rock face, the undulating scrubland through the valley and the lack of connection between the women in the foreground tending to the ground, but it is not one of desolation. The landscape encapsulates a dualistic purpose; it is the new to be explored, civilised and adapted by the European settlers and also

the enrichment and lifeblood of the ‘indigenous’ inhabitants who conversely were able to live in harmony with its nature and adapt themselves to form a bond with it.

This emotive response to Africa’s vastness through Hope’s painting shares a romantic tenure with writers such as T S Eliot. In his poem *The Waste Land*, Neville determines that “the sterility of the Waste Land is closely linked with the deadness of winter and the necessity, within the age-old cycle of the seasons and the associated fertility myths, for new life to return in spring. In using this combination of pagan and Christian myth as a background story and recurring analogy, Eliot is affirming both the urgent spiritual needs of the Twentieth Century, and the continuing relevance of myth to modern life, of primitive nature to civilised man, and of the past to the present. Eliot gives poetic expression to ideas which were to be formulated more explicitly in the psychological theories of Jung” (Neville, 1977, p. 120). “Hence, the major unifying theme of *The Waste Land*, as underlined by its myth, is the sterility of modern life and the need for regeneration” (Neville, 1977, p. 120) and out of these ashes, the phoenix of a new genre arises - the South African as a self-defined subject. The portrayal of landscape depictions in art is, as J M Coetzee advocates, the response to nature formulated within a European perspective. He notes that the poet “Clouts provides the most radical response as yet to the burden assumed by the South African poet of European culture: the burden of finding a home in Africa for a consciousness formed in and by a language whose history lies in another continent” (Coetzee, 1988, p. 173).

Applying colonial terminology (not as postcolonial discourse but as an understanding of the period), the ‘indigene’ thus formed is very essential to the manner in which landscape painting is portrayed in South Africa at the end of the last century with a landscape void of actual habitation, *terra nullius*, waiting for Western ‘affliction’. But in this work Hope recognises the universal need of self-sufficiency and depicts a hard-working South African woman tending to the land – a similar setting that would have been common during the Second World War in England when women (or ‘Land Girls’) farmed the land whilst the men fought overseas (Imperial War Museum, 2021); this is a unity and heralding of womanhood.



Figure 77: Womens' Land Army Recruitment Poster
Source: (Unknown, 1941)

Conversely, without the application of the *Double Frame* to this work, the scene depicted of a Black female worker tending the land could be exposed by postmodernist misinterpretation and indeed it is questionable whether it was even the artist's intention to render anything but the sublime feeling and atmosphere captured in her painting as a visual impression of the moment. Indeed, it is quite paradoxical, that if taken out of the frame with critical theory applied, this work could be aligned with discourse based on both gender and race subversion. However, in 1962, this land became part of the National Parks Board making it 'national' land. (Cartmell, Undated).

Whilst it is accepted that this image undoubtedly holds a colonial reference, it seems unlikely that Rosa Hope as a female artist and teacher would have had any influence or interest in the patriarchal nation-building parlance of the modernist era, as her extensive work held in the Collection certainly does not hint at any socio-political concern. Instead, her experiences would have made her aware of the real effects of racial and colonial segregation in Africa, but as an interloper noting the moments of her travels as a genuine record. However, as the *Double Frame* acknowledges, not all artworks need to be embedded with a socio-political infusion and alternatively recognises that artists do in fact paint for their own pleasure and enjoy the

immediateness and subjective interaction with their artistic mediums free of any critical agenda. Hope is just telling her story.

Through the *Double Frame* we must accept the work's sincerity. M Campbell writes in the Natal University College Magazine in 1938 that "[v]ery little art history can be claimed by South Africa, yet in comparison the other countries rapid strides have been made during the last fifteen to twenty years. The early settlers were of necessity more interested in conquering the elements and the Natives than in reproducing the beauties of Nature. Furthermore, they had not the leisure, without which art is impossible" (Campbell, 1938, p. 21).

Through *Oscillation* the binarisms of Hope's work emerge and are reminiscent of the scenes of diaspora which artists such as Thomas Baines, Thomas Bowler and Charles Angas capture in their paintings which portray a reductive traveller searching the unknown, embarking upon an unspecified excursion, leading towards an undetermined destination. This is symbolic of the pathway that history was to follow over the next decades in South Africa. Whilst this vagrancy mirrors the journeys that these artists and explorers would have undertaken in order to establish themselves in their new environment, it is also a premonition of the same transient journey to be later embarked upon by Africans consequential to the implementation of the Native Land Act of 1913. A narrative, revealing an assimilated and desperate search for cultural recognition, identity and belonging when the familiarities of homelands were removed, is thwarted by the knowledge that there can be no return after these geographical movements. It is the experience that can never be eradicated and can never allow a return to the former state. It is a journey that establishes a South African identity from the experiences of all its peoples. Art historians have become conveyors of critical trends, but their role is also to simply appraise an artwork for its quality, sincerity and merits removed from externally mediated supposition.

This meander of narrative through the landscape depicts the lost transient desperately seeking the desired utopia so prized by modernity itself. In doing so further binarisms are exposed. Foster remarks that "[u]nlike other parts of the world 'discovered' in the early modern period, the African continent [*sic*] was never seen as an Eden. It belonged not to the New World but to the *ecumene* of the Old, of which it formed the farthest, most fearsome extremity (Foster, 2008, p. 22). It is interesting to consider why artists, such as Hope, sought to romanticise the

landscape when in reality it is harsh terrain so difficult to cultivate and traverse? Its utopian portrayal must therefore rest in the nostalgia and reverence of sublime memory that expels and detaches itself from the reality of political struggle, disenfranchisement, hardship and physical deprivation to fulfil a basic need of homely belonging that is instilled in mankind.

Just as the images of Bowler and Angas portrayed in circa 1850 and evidenced by Edward Austen towards the close of that century, the theme of the traveller encountering interaction with the ‘native indigenous people’ by the necessity of trade and exploration was revived in the late 1930s in the works of artists such as Willem Hermanus Coetzer (see **Figure 78**) as the dawn of a new nationalism emerged. As a romanticised encounter, the hardship becomes an omitted victim of selective rationalisation. At the same time, the Second World War was being fought but still, a nostalgic story is revered. The good versus the cruel wilderness encountered over a century before.



Figure 78: Willem Coetzer, *Untitled*
(Circa 1930)
Source: (FindArtInfo.com, 2003)

It is the reclamation of a nameless wilderness which is useless and unnatural to man that is “therefore sublime par excellence” (Coetzee, 1988, p. 51). Artists likewise undertook to record their encounters with nature in a manner (Hope being noted for her travels across South Africa) that “translated their perceptions in terms of tried and true conventions current earlier in Europe” (Berman, 1970, p. 2). It is interesting that Esmé Berman records the historical progress of the art institutions of South Africa but fails to draw on the significance of the land issues

that the South African population were transposing onto the canvas - a romanticised account in the narrative of historical text.

The link between nature and women is one of ‘others’ that has a very close association with identity and landscape. This is not using the marginalising term ‘others’ in a postcolonial sense, but ‘others’ as from different backgrounds interconnecting at a given moment in the same environment but with shared, acculturated experiences. The need for survival embodied in the history of the scorched earth policy is just one example of the strength of informed womanhood striving for survival from an unforgiving earth. The collation of the woman as a symbol of nature and in turn as a bringer of life has been an association used over many centuries. Just like art, the narrative of poetry is also a medium through which this romanticised image is seen. At a time when art was becoming dehumanised towards abstraction, South African Art desired the symbol of recognition and the need to portray “a human and social event and not merely serve as interior decoration” (Kenton, 1989, p. 20) Likewise ‘culture’ in South Africa also became based on difference, with “the traditions within which the search for meaning takes place, such as language and painting, have their particular limitations but also their own momentum. Cultural processes are therefore organic, regenerative and reactive - dependent on intuitive, cognitive relationships based on trial and error that yields different perceptions at different times” [quotation source unknown].

Foster employs the same intellectual tradition in his exploration of how landscape helps to inform the construction of cultural identity known as ‘South African’. Scrutinising the period of national formation from 1900 to 1930, he charts how the movement toward nationhood was “facilitated by the cultural use of the subcontinent’s terrain, mediating the tensions between nostalgia and modernity that were an integral part of this new country” (Foster, 2008, p. 4). Looking at a period before the radically unequal power relations later characteristic of South African society had become fully entrenched, Foster confirms that he is concerned with the ways in which “Europeans living in the subcontinent during this period constructed a sense of themselves and their place in the world, not so much as rational schemers - economists, social scientists, and empirically-minded historians - but also as dreamers, storytellers, and fantasists, caught up in a ‘thick’, lived-in world of experience and memory” (Foster, 2008, p. 4).

My rejection of Marcus' argument that Eshelman's attempt to provide an alternative to postmodernism through performativism (Jansen, 2013, p. 15), and by association Dember's *Double Frame* method, is a falsehood and unconvincing post-postmodernist paradigm that merely provides a 'fiat' of postmodernism (Marcus, 2013). He bases his rebuff on the premise that Eshelman's theory is constructed merely from two suppositions, the first that we no longer think like the postmodern thinkers since the late 1990s, and secondly that "postmodern is purely pessimism and nihilism" (Marcus, 2013) which, as my analysis of Rosa Hope's work supports, is a very limited and flawed view. As Jensen notes (Jansen, 2013, p. 17) it can be difficult to project the impact of double framing into a daily interactional environment when we are already mediated by mass culture and critical commentary. However, artists can construct works or narratives in which both diversity and paradox are encapsulated, thus "the audience is shown the surface of the 'role' or 'source scene'" (Eshelman, 2012, p. 247), which is an opaque, simplified portrayal of the self's varied and paradoxical interior reality. Consequently, by simply believing in reality and importance of human connection implies 'trust' and honesty.

The *Double Frame* enables us to connect with the artist but is just one of the facets of metaformalism. In modernity an artwork is edified for its own sake, in postmodernity it is subject to critique and irony, but, in metaformalism, art is just there to be enjoyed and a moment shared.

Stephen Inggs (University of Cape Town, 2021) is both a nationally and internationally acclaimed artist. He received his Masters Degree in Fine Arts at the University of Natal and attained a Postgraduate Printmaking Diploma at the University of Brighton in the United Kingdom and was a member of staff at the University (a lecturer in Graphics and Printmaking at the CVA between September 1981 and December 1984) until taking up a position at the Michaelis School of Fine Art in Cape Town (Helm-Davies, Undated)) at which he is now appointed Emeritus Professor. His work focuses (University of Cape Town, 2021) on “the visual representation of overlooked material objects and places, as emblems of transience and history” through which he connects meaning to history, society, culture and association by recording an item’s antiquity through archaeography as a method of collecting and photographing found materials. He connects the past with the present and provides new layers of narrative thereby creatively reviving and giving new meaning to seemingly obscure objects. (University of Cape Town, 2021).

From a metaformalist perspective, Inggs’ work provides an example of Dember’s first, third and fourth methods, namely *Hyper-Self-Reflexivity*, *Oscillation* and *Quirky* (Dember, 2018) together with my proposed twelfth method *Geocentering* discussed above in relation to the work of Hooper. This work reveals how modernism is not only a critique of Modernity itself but has been applied as a term to record the history of modern times supporting the premise that “history has no conceivable end. It is not teleological” (Smith, 1998, p. 16).

We are presented with a rural setting and immediately are alerted to the foreboding warning of defined space, encroachment upon which will result in prosecution. The signboard reads “Private Property Trespassers Will Be Prosecuted”, but the notice is so old that the remaining text qualifying ownership and proclamation of a right to the land has become eroded and no longer decipherable. The age of the notice is a significant reference to South Africa’s historical mediation through land issues, reform and appropriation and postcolonial ongoing discourse over entitlements to property.

Inggs' signpost is reminiscent of the way in which the Modernists became fascinated with the reassessment of the readymade object. One notable Modernist is Marcel Duchamp who took a utility item and 'transferred' it into a work of art. A commercially produced urinal is attributed to "R Mutt" (albeit a nom de plume) thereby validating its authenticity and then, by placing it within a different cultural context such as an art gallery, it becomes embellished with new meaning and diversity as seen in **Figure 80**. In this Duchamp example, we are invited to share the artist's playfulness and jest, emotive reactions that delight the metamodernists and add a retrospective perspective to its interpretation.



Figure 80: Marcel Duchamp, *Fountain* (1917)
Porcelain Urinal
Source: (Flickr, n.d.)

Similarly, Inggs' work provokes a comparable intrigue but his notice board contains a double meaning which I analyse below. However it is not the found readymade that becomes the artefact, but a visual representation of one mediated through a print, a process of replication associated with the mass culture of postmodernism (albeit this work is a limited edition).

The immediacy of the narrative that Inggs presents is a reflection of the period in which the work was created during a pivotal period of South African postmodern critique reinforced by the socio-political struggles that accompanied the dismantling of the apartheid era, but it also

conveys a geophilosophical connection through *Geocentering*, which connects the locus of ageless perpetuities of time and space with this unique geographical core. The metaphorical layers of text are reminders of the continuous seasonal farming practices, excavating and replanting but paradoxically not only adding to the discourse of the land but also eroding this geological patch of earth.

Between 1880 and 1950 South Africa suffered from many catastrophes that caused a shifting focus on its geography and land usage. Severe droughts and the ensuing barren fields caused a desperate need to relocate farmers and their workforce from the rural into the urban environment. This was set against a backdrop of two Anglo-Boer Wars waged over land dominance which escalated the plight of farms through the imposition of manmade ‘droughts’ in the form of the ‘scorched earth policy’ adopted by the British forces during the South African Wars of 1880 and 1899 (the dates of the commencement of the First and Second Anglo-Boer Wars). As a result, thousands of tenant farmers and small proprietors were evicted from the land they had worked for decades. This resultant mayhem and repositioning of settlements escalated oppression, financial depression and turmoil forcing mass migration of Afrikaner rural workers and tenant farmers into the towns and cities with the illiterate and unskilled therefore creating an ‘unwanted’ population. This new class of urban poor posed both a social and moral dilemma for municipal authorities, politicians and, in particular, ministers of the Dutch Reformed Church (Oakes, 1992, p. 299). This influx of unskilled farm labour was to play a significant role in the later implementation of legislation providing preferential job allocation to White workers and a way of life that Black tenant farmers had enjoyed was disallowed and eradicated. Thus the social landscape was irrevocably scarred.

After the South African Wars the relocated Africans had hoped to be permitted to return to their homelands and reclaim their land which had been occupied by Boer farmers and destroyed by the British, however, this optimism was dashed when a coalition between the British and Afrikaners was enacted in the provinces of the Transvaal and the Orange Free State after 1902 (Bennett, 2010, p. 54). This repression continued through the proclamation of the Native Land Act of 1913 and the Native (Urban Areas) Act of 1923 which altered the entitlement of land ownership on racial grounds and permanently affected the lifestyle and true identity of the

Black farmer with the perversion of colonial dominance simply annexing their role from the South African landscape. In 1938, in exchange for the allocation of increased pockets of land based on skin colour (by applying a method wholly disproportionate to the racial percentage of the population) the cost would be the loss of the voice of representation in the Cape. So important was the need for terrestrial acquisition, a voice was lost in favour of earth.

Pass laws form a significant part of South African history with the first imposition of this requirement introduced in 1760 when slaves were required to evidence their authorised travel whilst being moved (Savage, 1986, p. 181). The Native Laws Amendment Act of 1952 imposed criminal sanctions on those who disregarded it by remaining in urban areas beyond the permitted three day period thus extending the powers of local authorities who were able to remove any apparent ‘undesirable’. It was a statute drafted “with very little regard as to how it would break up families, increase poverty and [would] criminalise a large section of the Black population” (Oakes, 1992, p. 377). That was the ignition for the revolt and crowd uprisings in June 1952 through defiance against unjust segregation demonstrated by blatantly ignoring exclusion from ‘Europeans only’ areas. This was also coupled with the Reservation of Separate Amenities Act following in 1953 when the African National Congress responded with the Defiance Campaign (Oakes, 1992, p. 385). Even today land ownership remains a controversial matter with land claim issues still perpetuating, albeit the Land Expropriation Bill recently laid before Parliament that would enable the State to acquire land without compensation, has recently been dismissed (Comins, 2021). Ingg’s signboard declaration “Private Property” continues to remain a recurring conundrum as he applies retrospection as an artistic bond that collates the past with the current reality revealing the genesis behind the plan (Danilova & Bakshutova, 2021, p. 141).

There is a strong *oscillation* between ironies and paradoxical presentations in Ingg’s work. The first is between the self-reflexivity of postmodernism that draws attention to the borders that it creates at the expense of modernist autonomy, whilst the *Hyper-Self-Reflexivity* proposed by Dember inaugurates the artist’s own interest in archaeography. The chance finding of objects to incorporate within an artwork still requires subjective selection, personal intrigue and emotive engagement with the item.

The bearing of what appears to be an innoxious and seemingly insignificant piece of rusty metal, with text that is barely readable and placed within a vast and remote expanse of rural land, is paradoxical in the disturbing and threatening effect that it imposes with a warning of impending prosecution if a trespasser deigns to cross the threshold. However, the nebulous boundaries that are imposed and authenticate such a command are not defined. We do not know where the periphery begins or where it ends, either in terms of the physical borders, the social boundaries or the historical demarcations. There is a looming composite in the background which could be infused with pessimist cynicism as the authoritarian land owner hovering in the depths waiting to menacingly enforce his rights and legislative afflictions. Or this may be locusts, a plume of smoke or a whirlwind used as a symbolic reference to Macmillan's 'Winds of Change' (Macmillan, 1960) predicting either a potentially threatening situation or a mythological allusion to a phoenix rising from the ashes. However, another polarity of interpretation suggests the arrival of a flock of swallows newly arrived from seasonal excursions from colder northern climes, or just the wonderment of a swarm of bees, much needed to ensure prosperity and pollinate the crops.

From a colonial perspective, borders are mere transient constructions that highlight the remiss of the 'carving up' of the African Continent or the 'Scramble for Africa' (Pakenham, 1991) whereby boundary lines were drawn as cartographical shapes with no relation to the physical terrain. So too was South Africa divided by British and the Boers forces emanating from the geographical divide of the mountain ranges separating the flat plains where a "perennial supply of water is rare" (Foster, 2008, p. 19) and the coastal regions. Such partitioning displays a coastal littoral based on political, economic and cultural links with Europe whilst "an isolated interior populated with widely dispersed, barely socialized [*sic*] subsistence farmers, both black and white, came to an abrupt end during the closing decades of the nineteenth century" (Foster, 2008, p. 19). With the discovery of minerals, diamonds and gold, the emergence of a colonised upsurge of conflict and "[u]nder the guise of protecting British expatriate interests, tensions in the Boer republics began to be exploited by imperialist politicians in London and the Cape from 1895 onwards" (Foster, 2008, p. 19). The issue of land ownership became tantamount.

It is little wonder that this was countered at the same time by ‘Africa for Africans’ slogans of Marcus Garvey representing a repressed Black voice in response to the requirement of land registration, albeit that requirement was also being instigated in other parts of the world including the United Kingdom (The National Archives, 1925). But the political lament that occurred in response in South Africa concentrates on the authentication of ownership which propelled political derision at that time in South Africa. Unlike the re-evaluation of subversion seen through such writers as Foucault the political and economic struggle was not based on class but on race. Black Marxism was therefore clearly distinguished from its European counterpart and was focused on land deprivation based on race alone.

Michael Godby suggests in his work *The Lie of the Land* that Stephen Ingg “make[s] a point that boundaries reflect human, rather than natural divisions of landscapes” (Godby, 2010, p. 91). By applying Dember’s *quirky* as a metaformalist method, the signpost as a conveyor of humanised control in itself emits its “own eccentricity”, being an item so removed from logical placement it expresses a feeling of unease and imposes an ostensive vulnerability. From an archaeological perspective, it may just be a random find lying buried and hidden within the earth, hinting at the connection with its past which, after excavation, is simply raised and uprighted in an open cornfield. But despite this possibility, any chance encounter with this marker will still retain its embedded message and impose a voiceless authority. This self-imposed method of social control persists is something that has preoccupied postmodernist authors (Foucault, 2005).

The use of English on the signboard (and not accompanied with the bilingual Afrikaans text as would have been the usual practice in 1982) also recounts a past authority of the Union of South Africa and a period before the emergence of Afrikaner Nationalism. In this way the information it conveys leans towards a postmodernist interpretation which disputes the use of language as truth (Derrida, 1997) and consequently “redefining meaning as an effect never inherent to an object, but always determined by context” (Camerra, 2020, p. 13). However, with some of Dember’s *ironesty* (Dember, 2018) metaformalism appreciates how we can enjoy the pun between the postmodernist metaphorical use of ‘sign’ or signifier and the chance discovery of an actual ‘sign’ invoking not only curiosity and fantasy but remonstrating against the seriousness of its articles’ dogged past.

The method of silkscreen production causes the image to be built up by several layers of applied ink (in essence a shallow relief) and presents us with a vortex of engagement with *geocentering* correlating the central core of the geographical space as a vertical stem (or root) with metaphysical lateral rhizomes that continually add to the story. *Geocentering* revitalises the importance of that specific location and, applying Guattari's theory of geophilosophy to this metaformalistic construct, rejects the cynicism of postmodernism (Guattari, 1996, p. 95) through new strata of information and connection. Jeremy Foster acknowledges that ancient cultures aligned the spirit of 'Mother Earth' with a notion of female fertility and land became assimilated with bearing fruit and providing succour (Foster, 2008, p. 7). This suggests the potential for growth and farming opportunities, however, Inggs' work is ambiguous and we are unsure whether the land is farmed or is just grassland 'wasteland' whereby claiming ownership either as one of commercial enrichment or mere possession. However, this is momentary transience and through *geocentering* we acknowledge that this piece of land has its own unique story to tell. The geology has been subjected to perpetual alteration by the physical and metaphorical layers of narrative, be it through climate change, soil erosion through natural phenomena or through farming practices, applied fertilisers or supplementary topsoil being added. These changes have occurred even within living memory (up to a century ago) and where there were once lush grassy savannahs we now see thorny scrubland and veld although this is only a minute fragment and interjection of the ongoing cycle that has only been documented through archaeological discoveries (Huffman, 2007) (Maggs, 1988) (personal observations from historical photographs).

Paul Emmanuel is a contemporary artist who deploys binarisms as a means to reconnect with the past through seemingly negative monuments such as war memorials and regenerates them with new applied meaning-making them "counter memorials" (Emmanuel, 2021). In this way, metaformalism can become a vehicle for bringing together collective memories in a single engagement of energy through commemoration (Danilova & Bakshutova, 2021, pp. 144-145). Perhaps too, just as Inggs' notice board acts as a commemorative edifice through which to explore the 'in-between-ness' (Le Cunff, 2021) of modernist imperialism and postcolonial subversion, this oscillation can provide another perspective and embellish the narrative associated with colonial statutes and monuments, a controversial aspect of the *#RhodesMustFall* protests and discussed further in **Chapter Seven**. Another facet of

commemoration is an appreciation of the territorial magnificence of land and, in South Africa, the vastness of landscape together with human interaction over time immemorial. However, land and landscapes are not just the means by which space is represented but act as an arena of retrospective encounters lauding “engagement, emotion, and storytelling” (Le Cunff, 2021) together with a sense of nostalgia (Yousef, 2017, p. 39) and also imparts a kinship and belonging within one’s own environment.

So too is this reminiscence rendered in the portrayal of land through art. Throughout history we see the calling of nature being portrayed in artworks, but the landscape of South Africa offers a greater significance, one of political struggle and forced sojourn. It is not the ownership afforded European countries but instead the gross struggle for self-establishment and recreation in a harsh land (both environmentally and politically) that mars its chronology. The history of the turmoil of land has its roots in a nurturing bond with the nature around it. Godby notes how, in South Africa, farming issues have tended to evade the issue of capitalisation through agriculture over the past century (Godby, 2010, p. 96) and how colonial artworks have represented these issues as a form of naturalising and legitimising ownership, “ownership is made to appear the more natural the more fully the property is integrated into the landscape” (Godby, 2010, p. 94).

The universal human determination to conquer the ‘unexplored’ and to ‘tame’ the wilderness persists, now particularly as space travel extends this zest for adventure still further to other planets and with it, the question of ownership and rights will perpetuate. The hostility of the terrestrial and celestial elements appears a mere temporaneous challenge but one already understood through the drive of Apollonian and Dionysian polarities that attempt to quell the chaos of the fearful wild Dionysian landscape to again rekindle Apollonian stability.

Land itself creates its own identity being a core to political, economic, social recognition and belonging. The sojourn towards a unified South African identity is etched on the landscape over which many lives have been affected and sadly lost. Political battles have raged and individual aspirations broken and charred, but commonplace throughout is that land is an enriching factor that determines our feeling of ‘place and identity’. The landscape is a retreat,

a place of belonging and also a symbol of hope and renewed beginnings. From a metaphysical perspective the beauty of the self, the interior, is transferred to the beauty of the land, the exterior, as what we ingest becomes part of us so the land particles recreate us into the landscape. The vagrancy to which South African soil has been subjected has recorded its chequered past with each narrative engaging in a further layering of its history. The journey however continues through art, as landscapes form the subject matter and backdrop of South African identity and its geography remains an iconic and metaphorical signifier locating self-hood through *geocentering*.

Chapter Six: The Purpose and Benefit of the Collection

To date it appears that UKZN has only undertaken an appraisal of the Collection for insurance purposes, that is to value the Collection for monetary reference (King, 2010) (King, 2018) (Fransen, circa 1980) (Sotheby and Company, 1974). The CVA's internal surveys gave little or no qualitative information about the conceptual dimensions of artworks in the Collection, nor offered any comment about the random manner in how the Collection has been accumulated over the decades. However, the potential merit over and above these limited surveys can be explored. A substantial proportion of the works recorded are currently stored without, as yet, any clear purpose being defined. Without such a motivation, the Collection's continued storage, lack of conservation and ongoing deterioration will continue and may amount to nothing more than 'hoarding'.

I offer an appraisal of the Collection in this chapter, organised on the following points:-

1. Value – short term/long term (posterity/continuing value)
2. Records management
3. Physical condition, regarding restoration or conservation

Benefit of an Art Collection

Many universities across South Africa hold art collections (Schmahmann, 2013) that lend an element of prestige and status to the institution concerned. Indeed records of corporate art collections can be traced from the Nineteenth Century (Lindenburg & Oosterlinck, 2010, p. 2) (Hecht, 2014) and boast three motivations: they promote public relations and institutional branding, enhance the environment for the benefit of employees and diversify investment (Lindenburg & Oosterlinck, 2010, p. 2). Similarly, within a university context, these collections promote the identity of an academic institute, add value to the university community in the form of decoration, educational merit, cultural significance and historical reference of an institution's past scholarly enrichment, and also serve as a source of financial reserve and investment. Each strand of these incentives impacts on the level of accessibility to the material held within an institution's portfolio. For instance, works that attract a wide audience are readily accessible to the greater public and clearly position the institution within a socio-political context, those promoting educational benefit will also be accessible and subject to

handling and can be temporarily removed from within an archive and controlled environment. In contrast, those attained for investment purposes will often be hidden and secured away from unmonitored gaze within archival vaults.

Kathy Carbone (Carbone, 2017, pp. 100-110) recognises that there is a contemporary trend in art practice to view artworks as an archival source of “enquiry and intervention” which forms a connection between the past and the present. Whereas traditionally museums have focused on the care and interpretation of collections this has given way to a more ‘people orientated approach’ that embraces inclusion and permits museum spaces to become “places of memory and, instead of authenticating the past, become agents of social change” (Vollgraaff, 2018, p. 372). Further, this visual platform has had to re-centre itself “in an informed landscape dominated by digitised information and social media” (Vollgraaff, 2018, p. 373).

The Practical and Psychological Motivation for Collecting Art

The motivation for collecting artworks aligns with the classification of objects, the value that is inherently placed on these items (whether monetary, material or purposeful), the context of the works and the subjective attitude and individual approaches that cause “objects [to] cross the threshold from the outside to the inwardness of collection” (Pearce, 1994, p. 157). Erin Thompson notes how such debates have been emergent since the First Century AD with even the Roman rhetoric Quintilian remarking that art collecting is motivated by “an ostentatious desire to seem persons of superior taste” (Thompson, 2016).

Frederick Baekeland reflects on how art historians have tended to neglect studies analysing the motivation for collecting art, this is also true in other fields such as psychiatry and psychoanalysis (Baekeland, 2003, p. 205). It is, therefore, necessary to consider why art collections exist at all. Collectors of art accumulate their portfolios out of desire and passion, recognised as ‘art lovers’ they clearly display “strong emotional attachment” (Gamwell, 1996, p. 1) to such items. In this regard research also shows a distinction between the male and female art collectors and what type of collections they are drawn to but how each still reflects on the aesthetic value and the pretentiousness associated with art (Baekeland, 2003, p. 206).

Baekeland even proposes that many women “privately amass personal possessions far in excess of any practical need” (Baekeland, 2003, p. 207) thereby constituting a mere aesthetic attraction (Baekeland, 2003) (Belk & Wallendorf, 2003). Art collections may also serve as a record of the ephemeral experience of cultural folklore and offer a recount through nostalgia with Brenda Danet and Tamar Katriel (Danet & Katriel, 2003, p. 224) suggesting that the terms “collecting” and “hoarding” are interchangeable and preserved for a “future-oriented activity”. There is also a motivation to collect art based merely on financial investment irrespective of the content as a token of material culture (Shell, 1995).

Schmahmann (2013) advocates that institutions focus their attention on the curatorship tasks of cataloguing and documenting the artworks within a collection, thereby narrating the visual culture associated with their collection. Traditionally there has been a distinction between the methodology used for collecting ‘western art’ and ‘non-western artefacts’ resulting in the adoption of different archiving systems (Clifford, 2003). Within this framework there is further segmentation into two categories, cultural artefacts or aesthetic works of art (Clifford, 2003, p. 262). These obsolete approaches to ‘western’ and ‘non-western’ art are evidenced in the information recorded about artworks in the UKZN inventories and are explored further in **Chapter Seven**. Such an agenda adopted by modernist museums demonstrates this classification as a forum to enlighten and educate its visitors (Hooper-Greenhill, 2000). Eilean Hooper-Greenhill recalls how modernist museum practices have given way to new challenges in the postmodernist era whereby postcolonial narrative has forced museums to reconsider the “issue of interpretation, understanding and the construction of meaning” (Hooper-Greenhill, 2000, p. 18). Regrettably, as there has been no corporate policy or institutional decision made by leadership bodies of UKZN, the model and practice of recording data about the Collection noted in the 1980, 1995, 2005 and 2010 Inventories remain outdated and unhelpful.

Danet and Katriel emphasise that art collections contribute to a broad spectrum of needs ranging from individual taste to wider cultural benefit, reflecting themes specific to modernist and postmodernist society and in what ways these impact universally (Danet & Katriel, 2003, p. 235). Potentially the reason for collecting art remains located in late capitalist expressionism, part of a commodified world, a repository for surplus income, fragmentation and power disintegration of the rationalised world of the individual or as a “continuation of the western

drive that flowered in the Renaissance to explore, classify, make order in the physical world, to appropriate and domesticate the alien ‘other’ ” (Danet & Katriel, 2003). Amy Keely argues that “[v]alue, is at the heart of evaluation and valuation” (Keely, 2018, p. 34) and, whilst consideration must be afforded an individual artist’s autonomous value in the means of expression and art creation, so too must this balance with a work’s financial commodification within “a capitalistic economy”. This concern is akin to a postmodern interpretation in which a materialist, plastic commodification underpins the retention of an art collection.

The same attitude towards art ‘types’ is also prominent and apparent in interpreting the importance of a works and forges a distinction between art classification based, predominantly, on the value of the materials used (Calder, 2021) (King, 2018). In practical terms, modernist hierarchical assumptions subrogate the ‘worth’ of ephemeral artworks where, for instance, clay is used instead of marble in three-dimensional sculptures, watercolour is used instead of oil in paintings and tensions are caused by the prevailing method and material selected for artistic production (Grant, 2010). For example, a modernist painting is defined according to the significance of the pictorial values it holds, namely a work’s colour, composition, and the method’s quality in the application of paint worked onto a flat surface (Grant, 2010, p. 217). A postmodernist critique examines reflexive aspects of that painting’s socio-political, colonial or gender-related context irrespective of the artist’s intentions or the period the work was created.

Current Purpose of the Collection

The Collection has been assembled piecemeal, largely by a passive mode of acquisition. There is no acquisitions policy, hence no formally defined role, neither currently nor historically (King, 2018) for the UKZN Art Collection. Consequently, its unclarified status undermines the merit and focus necessary to synchronise item appraisals and record-keeping procedures that are ordinarily the primary function of an archival collection (Mosweu & Kenosi, 2018, p. 25). Therefore until a meaningful purpose for holding the Collection is defined, I contend that any cataloguing initiatives will merely serve as an ‘inventory’. Just listing what has been accumulated to date will neglect other potential benefits that could be derived from collated data and information related to the artworks.

Once the Collection's objective is identified, a framework to manage the Collection can be determined and a record-keeping system developed outlining essential management components. I suggest that these should include a record-keeping policy, identified personnel to be held accountable for the artworks, a consistent records classification system, a means of tracking and tracing the works, appropriate physical storage, guidance and implementation of best practice methods for the handling, preserving and accessing of items, a policy on the retention and disposition of works, vital records protection (and associated database), a disaster preparedness strategy, adequate training and, particularly in relation to cultural and heritage materials, a 'best practice' standard put in place to ensure legislative compliance monitoring and associated auditing (Kenosi & Mosweu, 2018) together with a strategic policy for digital preservation of artworks (Kalusopa, 2018). I note Lyotard's observation:

...[a]rtistic and literary research is doubly threatened once by the '*cultural policy*' and once by the art and book market. What is advised, sometimes through one channel, sometimes through the other, is to offer works which, first, are relative to subjects which exist in the eyes of the public they address, and second, works so made ('*well made*') that the public will recognize [*sic*] what they are about, will understand what is signified, will be able to give or refuse its approval knowingly, and if possible, even to determine from such work a certain amount of comfort (Lyotard, 1986, p. 76)

An institutional collection may have several factors and responsibilities to consider apart from its education role but, the fabric of any university will imbue academic enquiry on the material that it holds. Its public works are therefore the most engaging and iconic and, without any intentional curation, provide the external voice of the organisation.

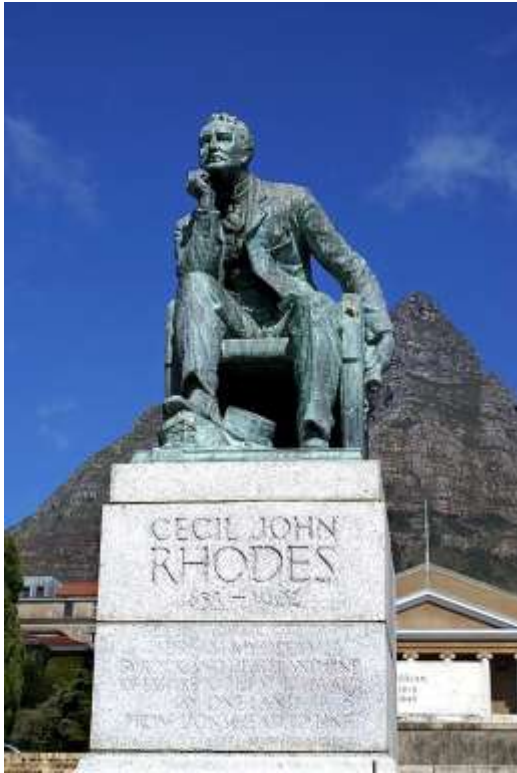


Figure 81: Marion Walgate, *Cecil John Rhodes* (1934)
Bronze on a Stone Plinth, University of Cape Town
Source: (Wikipedia, n.d.)



Figure 82: Marion Walgate's Statue of *Cecil John Rhodes*
Statue being wrapped in plastic during student protests on 9th March 2015 before its subsequent removal. Bronze on a Stone Plinth, University of Cape Town
Source: (Alchetron, 2015)

South African and international news media in the past decade has been saturated with reports about struggles focused on public sculptures associated with colonial figures of this country's past (Tomlinson, n.d.) (Alchetron, 2015) (Capa, 2021). At UKZN, the 'suitability of artworks' has witnessed the statue of King George V at Howard College being continually adorned with 'updated' graffiti (until Covid-19 restrictions prevented campus access). The Marion Walgate's statue of Cecil John Rhodes was removed from open view at the University of Cape Town on 9th April 2015, having stood on that site for eighty-one years (South African History Online, 2017), based on its 'unsuitability', a topic which two years earlier Brenda Schmahmann discusses in *Picturing Change* (Schmahmann, 2013). Ironically however, no decisions were taken at the University of KwaZulu-Natal regarding the prominent sculpture of King George V on the Howard College main campus.



Figure 83: Unknown Artist, *King George V* (circa 1930)
Bronze Mounted on Concrete Block, Outside Howard College, UKZN (Durban)
Source: (TNNG, 2021)

In the context of public action about KwaZulu-Natal memorials of past figures, a bronze bust of Dennis Gem Shepstone (former Provincial Administrator of Natal, and Chancellor of Natal University) has remained on view (see **Figure 84**), and untouched in its architectural setting in the foyer of the building bearing his name on the Howard College Campus of UKZN. Whereas even as recently as 27th October 2021, the KwaZulu-Natal Provincial Legislature has

called for the removal of the City of Pietermaritzburg's colonial statues (Capa, 2021), including Queen Victoria featured in **Figures 85** and **86**, making this still a very topical debate.



Figure 84: Unknown Artist,
The Honourable Denis Gem Shepstone
(Circa 1959)
Bronze Mounted on Marble Plinth
Shepstone Foyer, UKZN (Durban)
Source: (Bland, n.d.)



Figure 85: Joseph Edgar Boehm, *Queen Victoria* (1890)
Marble Statue, Pietermaritzburg, KwaZulu-Natal
Source: (Capa, 2021)

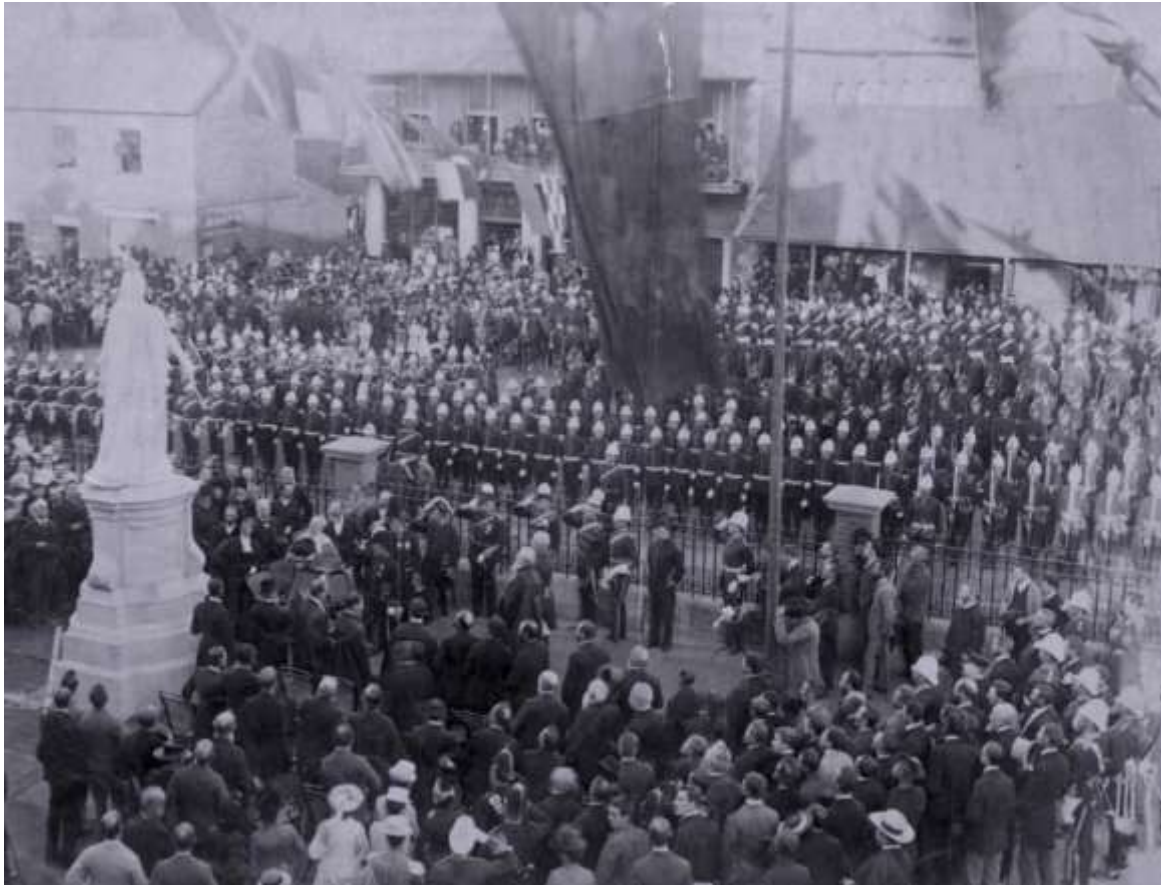


Figure 86: Joseph Edgar Boehm, *Queen Victoria* (1890)
 Unveiled by Sir Charles Mitchell, Governor of Natal on July 8, 1890
 Photograph taken from the Maby Collection, KwaZulu Natal
 Source: (Africa Media Online, n.d.)

Brenda Schmahmann states that “it is important to consider the articulation of their [universities] identities and allegiances in and through art as [being] necessarily complicated, provisional and at times contradictory” (Schmahmann, 2013, p. 7). That said, archivists and historians must still strive to balance the preservation, accessibility, content and institutional history derived through art with Kim Miller even tentatively suggesting that “acts of vandalism are not simply symptomatic of the lack of sufficient arrangements to ensure the protection of works in the public domain but that they can, in fact, be interpreted as making reference to the sentiments and attitudes of their viewers” (Miller & Schmahmann, 2017, p. xxv). Whilst statues have robustness in their material which could withstand such abuse, this is hardly a valid notion for more fragile artworks with such an approach being highly impracticable and undesirable to any collection. It is interesting to note that the King George V statue has been omitted from UKZN marketing material from 2020 as evidenced in **Appendix I**.

Institutional, Teaching and Research Collections

Although the proposal for UKZN to build an art gallery in Durban appears to have been abandoned, most likely due to financial and staffing challenges (McCracken, 2021), it does highlight how this may have impacted on the meritorious significance of the UKZN Art Collection, particularly as it remains a portfolio with no current cohesive purpose. Museums (and submitted university collections) are different entities than public art galleries in South Africa (Sybaris, 2017) with Sybaris pointing out that art galleries are managed from a business perspective with revenue being a primary factor whereas art museums are ordinarily non-profit organisations that follow the trends and collecting criteria of their founders. Helene Vollgraaff reminds us that “[m]useums are not neutral, but rather validate specific forms of knowledge and perceptions of culture, by classifying and codifying cultural practices” (Vollgraaff, 2018, p. 374). Vollgraaff’s observation is pertinent as it points the way to providing a role and purpose for the Collection especially when one considers that museums draw in ‘consumers’ thereby making them members and participants of the experience of culture (Bhattacharya, et al., 1995, p. 45). Therefore, to propose a rhetorical question, what does UKZN want to project through its art collection?

Institutional Collections in South Africa

The term ‘institutional collection’ is an all-embracing concept with many façades and aims to attract a wider public audience, one of which is an outer corporate vision. To collate any such collection there must be a level of active selection to identify suitable works and uphold institutional or corporate identity. Another is directed towards acknowledging and preserving its own institutional history and foundation, and further some portfolios contain exemplars of specific colleges and disciplines. However, many organisations, such as UKZN, have little option but to devote attention solely to what works they have within their “immediate domain” (Schmahmann, 2013, p. 14). So instead of acquiring new works that promote a selected mission statement and intention of an institution (particularly post 1994), or advance a contemporary and new element within the organisation, many have often been required to negotiate and reinterpret already existing material.

The Mission Statement of UKZN for 2017-2021 states that it aims to be a “truly South African University of Choice that is academically excellent, innovative in research, entrepreneurial, and critically engaged with society” (University of KwaZulu-Natal, 2017, p. 13). Whilst attention was given to the rebranding of UKZN following the various campus mergers (Makgoba & Mubangizi, 2010) (Schmahmann, 2013), no attention has been directed to the artworks it holds to date and enactment of this statement is certainly not reflected in the current state of University’s Art Collection. Instead, this is a collection that does hold the potential to meet each of these criteria and challenges if reappraised and its role and purpose clearly defined. The archival challenges faced by the Collection are detailed in **Chapter Three** above.

An institutional collection, particularly one pertaining to a university, has several facets and positions itself within academia and leads its community onto a self-reflexive journey of discovery through association and shared membership (Bhattacharya, et al., 1995, p. 47). Its community is multi-faceted too, promoting an outward global academic placement, an environment and space for intellectual stimulation, and serving as a place of belonging and identity. It connects the university community both in time and space to the institutional foundations through *geocentering* and unites students from all generations through layered text of academic pursuit embedded within its geography. This is particularly important when, after 1994, there have been few changes to the visual representations of the campuscape.

The University campus environment may share various academic traits with other institutions all over the world, but through it’s geophilosophical placement and stratosphere of rhizomes new layers of narrative and signifiers become part of the environmental fabric (Deleuze & Guattari, 2005) and creates what Homi Bhabha describes as “new ‘positive images’ that fuel an unreflective ‘identity politics’ [as modernity is challenged and redefined] ...the signifying relation to a disjunctive ‘present’: staging the past as symbol, myth, memory, history, the ancestral - but a past whose iterative value as sign reinscribes [*sic*] the ‘lessons of the past’ into the very textuality of the present” (Bhabha, 2011, p. 220). Through interaction with institutional collections, the larger university community and visitors are afforded an exploration of ‘self’ through a voyage of discovery and interconnection with the campus arena which metaformalist theory promotes through the method of *geocentering*. Dialogue and narrative become

internalised, with those spectators drawn to challenging experiences in an alien but ‘authentic’ environment. (McIntyre, 2009, p. 160)

A Record of Institutional History

An institutional art collection is a visual record of the organisation and its history, and in relation to universities, demonstrates its progression of academic and educational advancement. It also provides a means of engagement with the greater community and connects the world of academia with art developments and trends with a wider audience and art critics, especially by means of a periodic public exhibition of works. The *181 Gallery* was created specifically for this purpose (Fransen, 1981) and today the *Jack Heath Gallery* on the Pietermaritzburg Campus is now available to serve this function.

A majority of the Collection comprises of formalistic works, mainly those emanating from Europe, and reflective of the teachings in the Fine Arts Department from 1936 to the early 1990s. The resulting enclave of art follows from the University’s origins being an anglophile university, the University of Natal. The period when the majority of the Collection started to be acquired coincides predominantly with the period of high Formalism in South Africa being a period spanning the 1940s to the early 1970s. This coincides with the period of Late Modernity across Europe and High Modernity in Southern Africa. This South African interpretation and reception of European Modernity provides a uniqueness once acculturated with the experience and notions of Africanism which is discussed in **Chapter Seven**.

The Collection also consists of older works, especially prints that have been acquired predominantly by donation to the University by Mrs E P Whitehead and appear in the 1974 and 1980 Inventories. Part of this ‘sub-collection’ has been used in the past to provide an informative representation of the history and development of intaglio printmaking with a public exhibition at *Gallery 181* opened on 12th May 1981 titled *Intaglio: A Selection of Prints from the Permanent Collection* (Fransen, 1981) which, through a random selection of prints in the Collection, examined the advent of graphic art techniques in the Fifteenth Century which was started in response to the need to disseminate a wider variety of knowledge promulgated in the

Renaissance. These consist of artworks (predominantly etchings and engravings) of Eighteenth and Nineteenth Century artists such as Flint, Goya, Rembrandt, Dürer and Whistler and where necessary, were restored and remounted at that time.

This exhibition is a good example of how a university collection can openly share cultural and intellectual knowledge. The selected prints introduced the audience to the two basic categories of printmaking techniques, namely relief (whereby parts of a woodblock or linoleum surface are carved out and what is left intact is inked) whilst the other is intaglio whereby the ink is removed from areas on a copper or zinc plate that remain intact and have not been etched, gauged, engraved or scratched. A discussion on the methods of printmaking is beyond the scope of this research but does emphasise the responsibility of a university to share knowledge with the greater community and utilise the materials within collections such as the UKZN Art Collection as a collective association. As Bill Guest reflects, “[i]t was in their nature that some disciplines would be more prominent with regard to community service than research and publication” (Guest, 2017, p. 76). It is not enough to only hold exhibitions of student artworks (ordinarily required as part of their course studies) but to consider that artistic displays also impart understanding and engagement as an academic vocation.

Donors have played an important part in building upon the UKZN portfolio. For example, with the selection being left to Professor Denys Schreiner and Dr Hans Fransen, Frances Stock (née Coetzee), herself a well-known artist who had received a degree in Fine Art at the UNP in 1938 under the tutelage of Rosa Hope, donated one of her works, a “colourful painting of houses in the Cape” to the University (University of Natal, 1995, p. 3). Stock would have been one of the first graduates of Oxley's newly established Art Dept in Pietermaritzburg. The current whereabouts of this painting are regrettably unknown. Other donors have also been generous in gifting material to the Collection in the past as is evidenced in the 1980 Inventory, but the identity of the artworks is not been noted (as I have highlighted in the RIR-Inventory in **Appendix A**) and, without central accessioning records being kept, this information, and the associated institutional knowledge, is being lost. Kathy Carbone notes that “[a]rtists have been and continue to be motivated by archival things” (Carbone, 2017, p. 100) and as such permits a reassessment of historical narratives (Carbone, 2017).

The artworks contained in the Collection include a compilation of student and staff works which is an important aspect of the University's pedagogical aspirations, particularly its strong British Formalist approach. The Rosa Hope sub-collection for example comprises a large portfolio of two-dimensional works, the majority (230 items approximately) was bequeathed to the University in 1975 by Mrs A M 'Minnie' Cook (Guest, 2017, p. 399). It is also probable that this holding is the largest collection by this artist in existence (based on personal observation when researching this artist) as detailed in **Appendix A**.

Rosa Hope (also discussed earlier in **Chapter Five**) became an Associate of the Royal Society of Etchers having been admitted following her etching submission *Adoration of the Shepherds* to the Prix de Rome in 1926 as a finalist (South African Sugar Association, 1982, p. 1). Both framed print and 12th state etchings are held in the Collection (listed in the 1980 Inventory but not in the 2010 Inventory with only the latter etching located at the time of this research).



Figure 87: Rosa Hope, *Adoration of the Shepherds* (circa 1930)
Etching. 30 x 24 cm. Located in the Tut Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2017

One of the problems in failing to centrally record a portfolio archive is that the associated institutional past becomes fragmented and lost. Many of the works are signifiers of the struggle for racial integration at the University and offer valuable references to the University's history and development. For example, one painting is described in the 2010 Inventory simply as a

“Portrait of elderly woman (professor)”. The work in fact is an oil painting by Rosa Hope of the academic Dr Mabel Palmer (affectionately known as ‘Peach Melba’) who taught, and was the organiser of, ‘Non-European classes at the then Natal University College (Nowbath, 1996, p. 4). On her death she bequeathed what became the M P Bursary for Non-Europeans, although her request to be “stuffed and placed within the entrance to the Medical School” (Kershaw, 1996, p. 4) was not carried out. The 2010 Inventory notes that this portrait was removed from the Medical Library and is now stored at the CVA.



Figure 88: (RIR-0327) Rosa Hope, *Portrait of Dr Mabel Palmer*, Oil on Canvas (1955)
 Located in the Slide Room, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2018

UKZN Iconography and the Collection

The merger resulting from the joining of the universities of Natal and Durban-Westville on 1st January 2004 to become the University of KwaZulu-Natal (Dell, 2004, p. 88), brought with it the need to re-identify itself as the two institutions, from different social and financial polarities, became united. This consequently led to the ‘rebranding’ of the University as a new

institution, distancing the past and inferring the need to purposively break down the barriers between these established university communities (Mazibuko, et al., 2010, p. 73). The issue of institutional identity goes beyond that of stakeholder requirements, instead ‘it may be necessary to give those...voices, forms, and iterations that press scholars to move beyond the boundaries of the comfort zone constituted by the academic text’ (O'Dell, 2017, p. 2) or, by implication, imagery contained as signifiers in its art collection.

To reflect a changed persona, and “steer...its new identity by an academic compass that dictates the coherence and desirability of social engagement” (Mazibuko, et al., 2010, p. 73), various emblems of the universities were changed. The logo of UKZN was changed in 2004 and designed by Zaba Ngubane, a young graphic designer from Umlazi, Durban (Mazibuko, et al., 2010, p. 115) (Schmahmann, 2013, p. 81) and is recognised as “one of the unifying symbols of UKZN” (Mazibuko, et al., 2010, p. 115), with its many components representative of the five campuses.

The mace was designed and created by a local sculptor Zamokwakhe Gumede in 2009 (Mazibuko, et al., 2010, p. 115), and is made from an indigenous wood of the Drakensberg bottlebrush (Latin: *grexia sutherlandii*, isiZulu: *umBande*) is symbolic of qualities of African scholarship rooted in its uniqueness having emerged from the African soil (Mazibuko, et al., 2010, p. 89). By 2005 the ceremonial regalia and garments of office were changed in collaboration with the fashion design brand Stoned Cherrie to “establish common identities between peoples from the different [merged] institutions” (Schmahmann, 2013, p. 92) and the transformation (Schmahmann, 2013, pp. 93-102) of the university ethos that incorporates both Western and African elements.

However, whilst the University’s 10-Year Strategic Plan of 2007 and its ‘goals for broad and comprehensive change underpinned by shared values’ (Mazibuko, et al., 2010, p. 77), together with the University’s latest 10-Year Strategic Plan of 2017 that aims to be ‘[a] truly South African University of Choice that is academically excellent, innovative in research, entrepreneurial and critically engaged with society’ (University of KwaZulu-Natal, 2017, p. 13) ensuring ‘[r]ace and gender representation [is]evident in all structures’ (University of

KwaZulu-Natal, 2017, p. 15), at no time in this transformative period in the development of UKZN has the Collection nor its holdings been considered in relation to these intentions. Now, as decolonisation is being considered almost as an ideology in its own right, how this impacts on the purpose or continued need for an art collection, which in itself is a Eurocentric phenomenon, requires consideration.

Selected Public Artworks of the University: The Visual Display

One of the most iconic statues associated with UKZN and, until recently, featured prominently on promotional literature (UKZN's Facebook Profile Image 21st October 2020 taken from a perspective that obscures the statue **Appendix I**) is the bronze sculpture mounted on a cement block in front of the Howard College Building with the inscription, "*H M King George V 1865-1936*" (now graffiti obscured). During the #FeesMustFall protests, this statue became a focal point of the need for decolonisation as other iconic colonial signifiers had done worldwide, however, students interviewed by a news team at that time seemed indifferent to its presence, with the consensus of those reported having stated that it is just part of the Institution's history (Matiwane & Mbili, 2015). This statue remains in place to date and was in fact erected during the building phase of the campus construction by the University's benefactor T B F Davis in 1930 as a tribute to his personal friend King George V with whom he shared a keen interest in yachting (Rees, 1957, p. 205) with the statue facing the sea. Its 'imperialistic' presence is in a little way diffused if the background to the commission is understood.



Figure 89: (RIR- 1028) Unknown Artist, *King George V* (circa 1930)

Bronze and Cement. Located in front of the Main Howard College Building, UKZN (Durban)

Source: Photograph by Amanda Bucknall, 2016



Figure 90: Details of RIR-1028 from a Side Perspective and Rear Perspective
Source: Photographs by Amanda Bucknall, 2017

In August 1986 the Department of Fine Arts and Art History at UNP hosted a conference focusing on the educational role of ceramic education at both formal and non-formal levels coupled with a programme addressing “the acquisitional policies of public galleries” (University of Natal, 1986, p. 3). It was at this event that the Johannes Cornelius ‘Neels’[*sic*] Coetzee (James, 2013) sculpture was unveiled by Professor P Booysen. Identified as “controversial” (University of Natal, 1986, p. 3) at that time, Coetzee subsequently was posthumously honoured by Parliament for “his contribution to one of our most extraordinary and rich periods for the imaginative arts, the 1980s and 1990s, when apartheid was dying and a democracy was being built” (James, 2013) (Creative Feel, 2015).



Figure 91: Professor Booysen (right) unveils the work of Neels Coetzee (left)
Located outside the John Bews Building, UKZN (Pietermaritzburg)
Source: (University of Natal, 1986)

He is recognised for having an acute “awareness of pain, the suffering implicit to the human condition, and the violence perpetrated by ‘brother against brother’ - both in the specific context of his home, apartheid South Africa, and beyond” (Creative Feel, 2015). These themes are also very evident in the work located outside of the John Bews Building at the UKZN College of Agriculture on the Pietermaritzburg campus, with contorted body parts and metal tortuously conflicting and intertwined with each other.

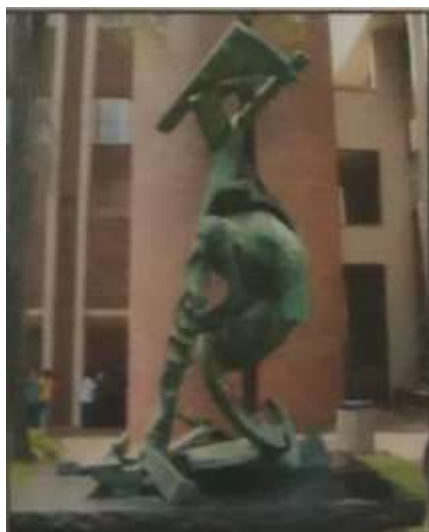


Figure 92: (RIR-0194) Neels Coetzee, *Untitled* (1986)
 Located outside the John Bews Building, Pietermaritzburg
 Source: (King, 2010)

Despite its date of construction, this work remains “imbued with [a notion of] retrofuturism” (Camerra, 2020, p. 41) recognised through metaformalist interpretation. Both modernist and postmodernist ideology presents multiple perspectives and nebulous boundaries that often intersect. On the one hand, a statue like that of King George V (as a patriarch of colonial status) recognises an autonomous viewpoint from a coloniser through iconic representation but with post-colonial analysis is removed from this lauded position. The Coetzee sculpture on the other hand encapsulates a subjectivism synonymous with a modernist interpretation of subject matter and demonstrates what Herbert Read identifies as “an art of measure and serenity” (Read, 1987, p. 10), but at the same time provides Frederick Nietzsche’s recognition of “the basic idea of freedom in the experience” (Dries, 2015, p. 149). This work projects an understanding of the material and the associated restraints of working with bronze but further demonstrates Coetzee’s interpretation of the subject matter. Akin to modern masters such as the Russian

Constructionists Naum Gabo and Antoine Pevsner, this work likewise reaffirms a notion of time and space thus denying “volume as an expression of space” (Read, 1987, p. 112). However it also provokes a dialogue between nature and science that engages the spectator; organic and geometric shapes explores the juxtaposition of form and relationship, but, in so doing, it highlights the polarity of text that doubles commentary (Derrida, 2003, p. 945). For the modernist, reason provides the basis of universal truth as motioned by philosophers such as René Descartes and Immanuel Kant (Barrett, 1997, p. 17) and man is therefore provided with authoritative omnipotence to overcome nature.

Coetzee’s, *The Democracy Wall*, located in Pretoria and completed in 1998, was a public commission for the Institute for Democracy in Africa (IDASA) and, as “one of the first public artworks of the post-apartheid era engendered a significant change in people’s conception of public space” (Xinisteris, 2015). It is a symbolic reconstruction of South Africa drawing on references to historically significant architectural sites, human skulls and a fusion of traditional building methods/styles “found in Southern Zimbabwe, Thulamela and Machema” (Xinisteris, 2015) and incorporates themes developed by Coetzee during the major periods of his work, namely “the Skull Series, Avçılar and Crucible” (Xinisteris, 2015). The work is of such importance that there have been attempts to have the work designated as a heritage site. At the time of his death, in 2013, his work had already been acquired for public collections and he had been the recipient of “many prestigious awards, including those from Synergy, Afrox and Sasol” (James, 2013).

One of the abstract works by the prominent South African sculptor Willem Strydom adorns the porch entrance of the *Jack Heath Gallery* on the Pietermaritzburg campus, the other is sited close by along the lawn verge by Ridge Road. This work is featured in **Figures 93 and 94** and was donated by the artist when he served as an artist-in-residence in the late 1970s (King, 2010, p. 5). He was also a sculpture lecturer at UN (Martin, 2011). Marilyn Martin notes how Strydom demonstrates a connection “between European techniques and materials and his experiences of living in Africa, in the Karoo in particular [with] San mythology...integral to his iconography and has for many years been explored in his sculpture, as well as his drawings and graphic work” (Martin, 2011).



Figure 93: Willem Strydom, *Untitled* (circa 1970)
 Artwork has now been inverted since the 2010 Inventory
 Steel and Wood, Located outside the Jack Heath Gallery, UKZN (Pietermaritzburg)
 Source: (King, 2010)



Figure 94: Willem Strydom, *Untitled* (circa 1970)
 Artwork has now been inverted since the 2010 Inventory
 Steel and Wood, Located outside the Jack Heath Gallery UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2019

The siting of this very significant work is rather unfortunate because, being outside the University's art school often, at student exhibitions, it is sat upon or up-ended (personally witnessed on many occasions) causing it to be displaced from its original position which can be compared in the images above. This current positioning diffuses the work's dramatic expressionistic impact. Martin remarks on how Strydom draws on a theme of "contorted forms and uncanny juxtapositions" and in so doing "tends towards an expressionist mode through which he conveys a great deal of anguish" (Martin, 2011).

The austerity of this work is reminiscent of the art of the renowned sculptor Edoardo Villa, who likewise conveys tension and a sense of movement in his work. Of Villa's sculptures, it was noted that "what appears to be solid matter is not stable material at rest, but is instead a manifestation of motion and change" (Nel, et al., 2005, p. 50) as seen in **Figure 99**. This too is assimilated in the Strydom piece with heavy wooden beams appearing energised as uncoiling beams demonstrating a sense of motion. As Martin comments of his later works, Strydom represents a complex composition that represents inner conflict and transcends "poetics of beauty and pain" (Martin, 2011). This sculpture depicts a strong modernist genre but *oscillates* with all the negativity of postmodern irony with its continued interaction with students on a daily basis engaging "between the future and the past" (Camerra, 2020, p. 41).



Figure 95: Willem Strydom, *Untitled* (circa 1970)
 Artwork showing further signs of decay in 2021 and adjacent to the new CVA mural
 Steel and Wood, Located outside the Jack Heath Gallery UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2021

Another example of Strydom's work is located outside of the CVA Main Building and is seen in **Figure 96**.



Figure 96: (RIR-1645) Willem Strydom covered in weeds
outside the CVA Main Building, UKZN
(Pietermaritzburg)
The new CVA mural is in the background. Source:
Photograph by Amanda Bucknall, 2021

Zoltan Borboreki's work on the Durban campus is a significant work, but currently, there is no plaque or visual metadata to contextualise this sculpture and is seen in **Figure 97**. The artist is a Hungarian and the work references the Hungarian Revolution of 1956 whereby there occurred a nationwide rebellion against the Soviet Stalinist Government against oppression directed towards his country (Wikipedia, 2021). A similar work was originally commissioned by the Johannesburg Municipality but when they learned of the meaning behind the artist's work it was decided that it would be too provocative owing to the political unrest in South Africa at that time (King, 2018). The artist is not identified in the 2010 Inventory.



Figure 97: (RIR-0123) Zoltan Borboreki, *Revolution* (Undated)
Bronze sculpture on a concrete and granite base.
Located outside the Science Building, UKZN (Durban)
Source: (King, 2010)

The mosaic clock **RIR-0209** that appears on the Rabie Saunders Agricultural Building on the Pietermaritzburg campus is a good example of a connector between disciplines and is seen in **Figure 98**. The artist is John de Villiers, who on his retirement as Dean of the Agricultural Faculty, decided to pursue a degree in Fine Arts with a particular interest in Ceramics and Sculpture. The clock was donated to the University by the artist on his 50th Birthday in 1998 and represents a significant event in the Faculty's history when to avoid awkward customs regulations, he imported from England the embryos of two sheep placed inside the uterus of a rabbit doe. The work is made from ceramic shards in muted colours (Gardner, 2007).



Figure 98: (RIR-0209) John de Villiers, *Mosaic Clock with Rabbits, Lambs, the Sun and the Moon*
(Undated)

Ceramic Mosaics. Located on the wall of the Rabie Saunders Agricultural Building, UKZN (Pietermaritzburg)
Source: (King, 2010)

Another significant work on the Durban campus is by the important and prominent South African artist Edoardo Villa as seen in **Figure 99**. This work reveals the artist's interest in the 1970s in the 'liberation' of steel as a medium which enables an energetic and rhythmic evolution in his work and, although austere, juxtaposes monumentality with subtle elegance and tension of form. The dynamism created is similar to that felt in Strydom's work as discussed above and seen in **Figures 93** and **94** and with it, there is a feeling of an unfurling vortex within its core.



Figure 99: (RIR-1266) Edoardo Villa, *Untitled* (1971)
 Steel sculpture mounted on a concrete block
 Located outside the Mechanical Engineering Building, UKZN (Durban)
 Source: (King, 2010)

This work also highlights the problem of not attending to the maintenance of artworks on the various campuses. In 2010 King warned that Villa's work was in desperate need of restoration and has become rusty and is corroding around the top and the base which, if left unchecked, could cause personal injury.

As I have indicated throughout this research, without a strategic policy put in place artworks will continue to deteriorate. The paint on the latest public mural seen in the background of **Figure 96** and discussed in **Chapter Seven** has already started to peel. Based on the lack of conservation and preservation considerations that have been observed in the **Slide Room** and the **Tut Room** relating to other aspects of the Collection, active attention has to be considered as to how this work is to be maintained or whether it falls to be the responsibility of Departmental staff within the School, the College or the University's Estate Maintenance Service Department for its upkeep. Other murals, such as the indoor mural by Brotherton shown in **Figure 62**, have been requiring conservation attention since 2010 (King, 2018) (King, 2010) but either through a lack of archival management of the University's artwork or because of the cost, this remains in a deteriorating state to date.

By contrast, however, the work of Rory Kloppe seen in **Figure 100** is an experimental work evaluating the limits of the medium he works with and the longevity of these materials. *Dinosaur* is an example of how the artist examines the deterioration processes of injected foam applied over a metal armature with added fabrics, plastics and other randomly found objects. Again the visual representation is just one facet of the work as without the contextual information the work just appears as another decaying relic comparable to its surrounding works, albeit its position is not as prominent. This work has however endeared the University Community and, on many occasions, I have witnessed many students using it as a backdrop for ‘selfie’ pictures. It would certainly be an interesting project if the artist was to rework this artwork and add another layer of narrative to its story.



Figure 100: (RIR-1600) Rory Kloppe, *Dinosaur*, 2016
Injected foam on a welded armature

Outside CVA Main Building, UKZN (Pietermaritzburg)
Source: Photograph taken by Amanda Bucknall, 2021

Teaching Collections

A teaching collection is a different entity and is distinguishable from an institutional collection being more discipline-specific. It can negate the historical and socio-political shackles that publicly define and position an organisation, can actively be removed from its projected iconography, and can be de-centred; however, such a collection still cannot be regarded as completely neutral and independent. The dialogue engendered to analyse and develop the material as a teaching tool will still remain located and dependent on an interpretation emanating within the language systems of that institution (Luhmann, 2003).

The teaching structure at the CVA has followed a global historical-artistic trend, moving from modernist values toward more postmodernist critique of contemporary cultural expressions. As I see it from personal observations relating to the treatment and condition of the Collection, the modernist gems of the CVA Collection, are no longer considered ‘contemporaneous’, and have been neglected and stored out of sight. However, these historical disjunctions are, as recognised by Bernard Smith, “perspectival not epistemological” (Smith, 1998, p. 15). The consequence of this is that much material available within the Collection has the potential to teach artists the skills and techniques needed not only to complete their academic studies but also to lay a foundation for their future artistic careers.

Unlike the University’s Permanent Collection, its teaching materials have been gathered within specific departments over the past decades and have been purposefully used as supplementary lecturing resources (Calder, 2021). However, there has never been an overarching criterion for including such artworks in the Collection and historically, added items were based on a staff member’s personal teaching practices and usually obtained at a lecturer’s own cost (Calder, 2021). Therefore, the emphasis and motivation were to explore materials and practices or analyse intriguing techniques demonstrating skill and style. For emerging artists, these are vital elements required to understand and develop artistic knowledge and pedagogical abilities and something that cannot be adequately replicated or presented in printed texts or projector screen images. Many of the artworks considered as ‘teaching materials’ have not been catalogued in any of the University Inventories possibly owing to a misconceived notion that this part of the Collection is of little monetary value whereby its artistic merit and importance as artwork is

overlooked and negated. It should be possible (in a well-managed archive) to derive some significant data about the pedagogical emphases placed on certain kinds of media and imagery and the motivation for why (and when) staff members collected those items. Regrettably, in the absence of any meaningful data or inventory, this undermines the vital connections that would otherwise be added to the institutional history as a record of its teaching methods and focus.

Long and Schonfeld state that scholars are “deeply influenced by the primary sources that they are exposed to during their research process” quoting Long (Münster, et al., 2018, p. 368). In this way teaching collections become a microcosm of self-reflexive study and stimulation and students are exposed to another aspect of art-making that is ordinarily not available from an art gallery or art museum exhibit. Instead, students are exposed to ‘real’ artworks and artefacts first-hand that has not been mediated through books or online platforms (Urist, 2016, p. 2). Lecturing material that has not been simply dictated to the student enables that scholar to become engaged in a self-exploratory manner; the area of discovery ultimately being sought is achieved via imaginative interaction with the minds of others as exemplified by the exhibits and their environment (McIntyre, 2009, p. 160).

Understanding the materials and the processes of artmaking is vital to teaching and learning in a studio (Calder, 2021). Staff would either identify or make artworks or pieces for demonstration purposes so as to ensure their students had a full appreciation of how they could create their own work. Within the Collection there are good examples of the application of teaching practices and art methods taught by lecturers.



Figure 101: (RIR-0898) Sister Pienta Selhorst, *Untitled Portrait* (1946)
 [Image Possibly of Geoffrey Long, Lecturer]
 (Obverse and Reverse of Painting) Oil on Board
 Located in Slide Room, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2018

The above artwork, Image **RIR-0898** as seen in **Figure 101**, is an example of one of the artworks available in the CVA's Teaching Collection being a painting of former Fine Arts lecturer Geoffrey Kellet Long. The image itself is representative of a South African Formalistic portrait in pose and representation and demonstrates a strong Eurocentric High Modernist influence prevalent in the 1940s. This work provides both pedagogical value as well as a record of the CVA's institutional history. Long was born in Durban in 1916 and trained under O J P 'John' Oxley at the Natal Technicon Art School and also under Martin Bloch at the Central School of Art in London (ArcyART.com, 2021).

Two-dimensional works in art galleries and museums are traditionally displayed as flat objects on a wall, best viewed from a single frontal position perpendicular to the picture plane to reduce optical distortions of parallax. As such the back (reverse) side of a picture has no visible presence and, as such, the ultimate finished work often does not complete the full process of image-making. Without sight of the full range of processes deployed to create this work (such as canvas/frame construction, framing techniques and painting surface preparation), a student is deprived of essential knowledge. Issues of iconography aside, the reverse side of the Selhorst *Portrait* provides a wealth of textual information about the painting's pedagogical context discussed below.



Figure 102: Comparison between the work of El Greco and the image of Geoffrey Long
Sources: (LHS) (Anon., n.d.) / (RHS) Photograph by Amanda Bucknall, 2018

In the Selhorst example (**Image RIR-0898**) seen in **Figure 101** the reverse of the painting provides additional information about both the artwork and the subject matter and offers a further fragment of institutional history. The inscription reads “*Geoffrey Long worked with the class and said: It’s like an El Greco Painting Class 1946 University*”. This is a work that was produced during a period of high British Formalism and clearly demonstrates the influences of British Modernists and the use of muted tones as well as loose brushstrokes applied in blocks of colour forming a geometric pattern, similar in style to the work of Percy Horton as seen in **Figure 105** who lectured at the Royal College of Art in the 1940s (Modern British Art Museum, n.d.). The ghost-like emotive depiction of the figure clearly draws on the phantasmagorical technique used by Sixteenth Century artist El Greco whose work, usually of elongated and distorted figures, almost resembles chalk pigmentation. The fascination for this unearthly spirit embraces an internalised emotion and passion emulated through depictions of free form and rhizomically connects the two artists El Greco (El Greco Foundation, 2017) and Sister Pienta Selhorst (a graduate of the University) as both are devout Roman Catholics and are drawn to the religious and spiritual connection through *geocentering*. Such a reference imbues a

British Modernist interest to draw on European traditional sources and experiment with eclecticism.

In another work Sister Selhorst encapsulates this further, and by referencing the traditional Byzantine style and iconography, incorporates a religious theme within a stylised modernist interpretation. This work is dedicated to Rosa Hope her tutor.



Figure 103: (RIR-0900) Sister Pienta Selhorst, *Our Lady of Mercy (alternative Our Lady of Korssyn [Korsun]) - Madonna Icon* (Undated). Obverse View.
Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018

The inscription on the reverse of the work as seen in **Figure 103** below reads:

- Dedication to Rosa Hope, University of Natal, FINE ART.
- I) Madonna, in Icon style, after Our Lady of Korssyn [Korsun], "Our lady of Mercy. I did many versions of this title for the Sisters and for Myself. This one in watercolour, painted on David Cox paper, which is unfortunately not obtainable any more. The frame is Italian and was given to me by Rosa Hope, painted in 1960, when I was still struggling with "Representation nal "or nonrepresentational". The softness of watercolour lend itself to "indistinction".

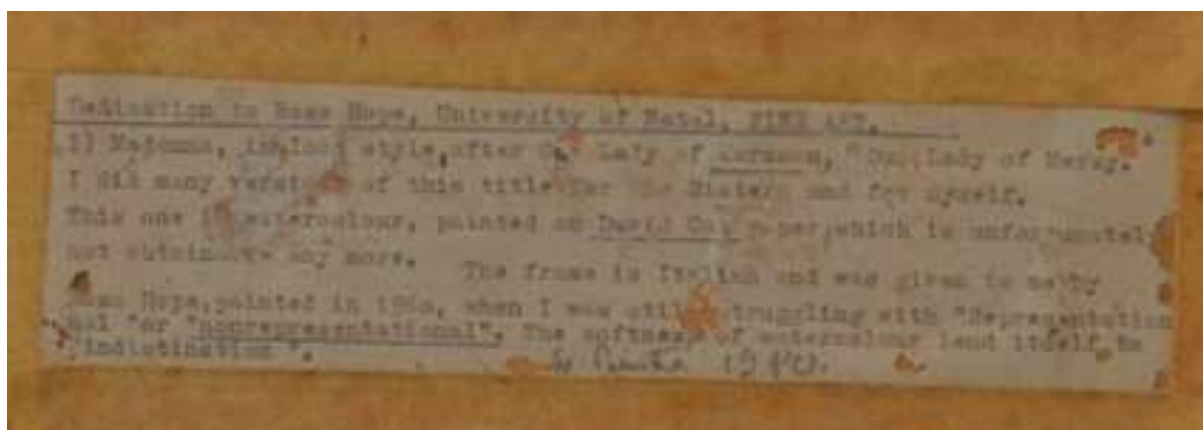


Figure 104: (RIR-0900) Sister Pienta Selhorst, *Our Lady of Mercy (alternative Our Lady of Korssun [Korsun]) - Madonna Icon* (Undated). Obverse View.
Located in the Slide Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2018



Figure 105: Percy Horton, *Self-Portrait* (Undated)
Oil on Canvas. Source: (Modern British Art Museum, n.d.)

The painting's back (**Figure 104**) and its frame make it apparent that there is water damage to the work -which is not evident from the front. This is an example of a work requiring remedial conservation and restoration that has already been discussed in **Chapter Three**.

Artists have been known to re-work their canvases, which can be a useful insight and differing consideration when examining a work. To a scholar of visual art, artists highlight the difficulties encountered with a certain medium, composition issues, and other exploratory matters experienced in the processes of art-making. A number of Rosa Hope's paintings have been reused in this way and demonstrate how art production is an ongoing experimental process as demonstrated in **Figure 106**.



Figure 106: (RIR-0371): Rosa Hope, *Zulu Basket Women* (Undated)
 Obverse and reverse showing how the artist recycled materials.
 Located in Slide Room, UKZN, Pietermaritzburg
 Source: Photographs by Amanda Bucknall, 2018

At one time graduating students were required to donate one work to the CVA. This practice has since been discontinued because of the issues of ownership, especially as art was sometimes retained without permission (King, 2018) (personal observation). Subsequently, UKZN requires photographic records of exhibitions which are submitted to and held at the CVA. Whilst this can never replace the educational value of being able to access physical items, digitising works and making them available on a digital archive would be highly beneficial provided that there is accompanying metadata available. This also would not necessitate additional physical storage facilities.

Hilda Ditchburn (née Rose), who was both a graduate and long-serving staff member of over 45 years at the CVA (CVA Archives) (Bucknall, 2015, p. 139) taught both Pottery and the History of Art in the 1940s (Vurovecz, 2008, p. 2) (Bucknall, 2015, p. 111). In December 1947 she travelled to Britain and Europe on sabbatical leave to study glaze chemistry under the tutorship of Dora Billington at the Central School of Art in London who had trained at the Royal College of Arts under W R Lethaby who was very influential in the prevailing Arts and Crafts Movement, and also with Richard Lunn whose course was the first in a British art school to focus on the technical process of pottery making (Coleman, 2016). Ditchburn acquired her knowledge of glaze chemistry from Billington (a special topic she taught) and developed her interest in stoneware and high-firing kiln designs and firing technology (Calder, 2018) (Guest, 2017, pp. 75-76) (Vurovecz, 2008, pp. 14-15) (Bucknall, 2015). It was through her contact with Bernard Leach that she was able to construct the first stoneware kiln in South Africa able to fire above the earthenware temperatures (around 1080 °C) used widely in South African studios until the 1960s (Calder, 2018) (Bucknall, 2015, pp. 112 and 139-143). The design and plans that she developed at the CVA's Ceramics Studio were later used by Michael Leach (Bernard Leach's son) at the internationally renowned Cornish pottery at St Ives in England (Guest, 2017, pp. 75-76).

The significance of this is that during these experimental times of building a stoneware kiln, testing glazes made from South African materials (instead of purchased from European suppliers) necessitated the production of test pieces that remain in the Teaching Collection at the CVA. The glaze recipes that Ditchburn developed are still used today (Calder, 2018). What makes them especially important is that these items are not examples of perfectly finished products, but instead are worked pieces that enable students to see the difficulties that even a professional ceramist encountered and the means she undertook to resolve them. By 1971 Ceramics was introduced as a major subject in the University curriculum (Calder, 2018) (Guest, 2017, p. 77) and glaze theory has been an important aspect of Ceramics training since that time. These test pieces would provide upcoming ceramists with relevant information as to how chemicals and glazes interact, effectively how the item's surface interfaces with applied materials which physically and metaphorically apply further layers of *geocentering* narrative. The clay unites the potter with its geological core.



Figure 107: (RIR-1664) Hilda Ditchburn, *Untitled*, Stoneware (Undated)
 Located in Tut Room, UKZN (Pietermaritzburg)
 Source: Photographs by Amanda Bucknall, 2019

The importance of including teaching wares such as the one featured in **Figure 107** emphasises that art is an important element of the humanities that manifests a creative inspiration and that knowing materials and techniques is a way to ensure that new trends in art-making are advanced (Münster, et al., 2018, p. 368). Metamodernism revolves around ‘felt’ experience (Dember, 2018) and being able to physically handle materials and learn about archival care (something generally not permissible in museums or galleries), makes the Collection invaluable.

Sjoerd Van Tuinen notes how metamodernism is not concerned with arts, crafts and craftsmanship as an anti-industrial repost motivated by John Ruskin and William Morris, whereby workers were given control over the means of production which enabled them to retain a ‘traditional’ lifestyle, but instead aligns more with the motivation of the Bauhaus which was an attempt to “combine specialised craft workshops with industrial manufacturing and capital investments and, hence, conceptualise modern craft vis-à-vis the historically specific social situation of labour” (Van Tuinen, 2017, p. 70).

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The teaching potential of the Collection is certainly not being fully utilised. With the exception of the Ceramic Studios with its extensive teaching collection (Calder, 2018), from personal experience as both a student and staff member, none or very few of the materials stored in either the **Slide Room** or the **Tut Room** in the CVA Main Building are accessed and viewed for teaching purposes. Susan Helm-Davies for example, who taught art to predominantly first-year students in the practice of drawing, painting and printmaking between 1977 and 1995 never used any of the Collection for art instruction classes and even during her tenure, did not know if anyone was specifically responsible for the management of the Collection. Her only recall of the materials held was of a carved crocodile seen in **Figure 108**, which students generally stand on (personal observation). Helm-Davies supports the view that generally the ‘institutional collection’ is used for decorative purposes over the years but recognises the potential of the material held in the **Slide Room** as teaching aids (Helm-Davies, 2021).



Figure 108: (RIR-1228) Unknown (Ndlaleni Arts School), *Crocodile* (1964)
 Wooden Sculpture. Located in the CVA Main Building, UKZN (Pietermaritzburg)
 Source: Amanda Bucknall, 2017 and 2019

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Since the beginning of this century, museums have been routinely image processing artworks so that scanned data (set at 101 high-resolution grey-scale) can examine minuscule details, such

as fine brushstrokes and access hidden elements used in the creation of a work. This is a cross-disciplinary tool and provides researchers with data enabling them to analyse the worked surfaces of artworks and engender a better understanding of how the works of other artists are able to produce their art and apply their skills (Johnson Jr, et al., 2008). Few universities have access to this sort of technology, but being able to physically examine artworks closely, assess the construction of the work, its texture, how it feels and weights and view the back or the underneath of items, this provides an invaluable source of knowledge to a developing artist or art historian, particularly as these perspectives are generally not accessible, nor even possible, in the museum environment. As a further part of art training, it teaches a student the correct handling methods to ensure that material is not damaged or defaced in any way.

Research Collections

A research collection is also a different entity and distinguishable from both institutional and teaching collections because, as a consequence of a researcher's requirements, it makes it an inertly inter-disciplinary repository. Many items in the Collection relate to staff achievements and are products of their own research or provide insight into campus life. For example, within this portfolio there are artefacts created by Hilda Ditchburn in collaboration with the Drama Department and Geoffrey Long consisting of designs for costumes and stage props (Guest, 2017, p. 78); archival remnants of the institution's socio-cultural activities of the past that may not be worthy of 'fine art' recognition, but in their small way contribute to the fabric of university life. Professor John Oxley's involvement with the Carnegie Corporation has provided the University with a collection of textiles from around the world (**RIR-1465 to RIR-1487**), items that have not been previously recorded within the archive before my research.

Another major and highly important element of a research collection is access to heritage materials and other related research documents. Such items serve as a repository of knowledge systems which can generate new knowledge (Karol Borowiecki and Trilce Naverrete, 2017, p.229) but are also a means of preserving and upholding indigenous knowledge within academic spheres. However how objects are displayed, classified or stored can impede or promote research and play an essential role "in imparting identities upon collections" (Moser, 2010, p. 22). Knowledge therefore can only be regarded as personal understanding, and caution

must be exercised when that information becomes codified or documented through what is termed an ‘information carrier’ (Cowan, et al., 2000). This process is holistic and provides an important reference to social-cultural aspects of art-making which may not be located solely within the Humanities.

Finally, it is also submitted that my own research for this study would certainly have benefitted had a comprehensive photo database been available. Digital Innovation South Africa (DISA) does have some UKZN artworks, notably held in the Killie Campbell Collection, which provides a good example of the usefulness of a digital interface and how this can assist a researcher. In the absence of such a platform for the UKZN Art Collection, is therefore hoped that the data I have cross-referenced, accessed, analysed and evaluated in **Appendices A, B and C** will serve as a useful tool for further research.

The digitisation of the University’s Collection would provide a solution to these issues, though it certainly would not be practical, desirable or cost effective to digitise the entire collection. Advancements in digital technology and open resources have huge potential to allow greater audience coverage (Besser, 2019) through virtual experiences of good quality images (Münster, et al., 2018). From my own teaching experience, students embrace digitised materials that permit personalised selection and viewing, at any time or place, and on various devices. Depending on its location, artworks can seldom be fully viewed from all perspectives, and without the related metadata available in digitised repositories, the significance of a work may not be realised making the Collection somewhat defunct of academic value. Whilst visual stimulation from the original work can never be replicated, digitisation offers a secure alternative, enabling the Collection to be relevant, exciting and readily available to the whole University community. It is still unclear whether user access from home will erode museum exclusivity and authority. As Besser identifies, “[w]hile it is certainly true that digital technology has greatly increased access to artworks from outside the museum walls, museum attendance has not diminished” (Besser, 2019, p. 250). Access to physical material, a vital tool in a teaching collection, is not a necessary component or consideration for those studying artworks that are outside the discipline of practice lead art research. In this regard digitised materials enable access to a far greater audience.

Over the past few years, digital access to information systems has steadily increased owing to the restrictions imposed as a consequence of the Covid-19 pandemic albeit recent analysis of changing research practices of art historians indicates that there are still discipline related barriers to digital work and imagery being regarded as merely an evaluations system (Münster, et al., 2018, p. 368). However the fact that art history relies on visual material makes the need to draw on image libraries a vital factor in this discipline (Münster, et al., 2018, p. 369). Studies have also found that many scholars in the field of art history have started to utilise a wide scope of alternative information resources such as social media platforms and associated networks (Münster, et al., 2018, p. 370). Great accuracy is required when inputting keywords and descriptions into database core fields to enable retrieval and location of material as image libraries are only accessible through text-based information when initiating searches; this is recognised as an obstacle within image databases (Münster, et al., 2018).

Access to the UKZN Art Collection

Having material accessible and preserved is not the only challenge an institution may face, also having a clear understanding of its purpose is also vital. As an institutional collection, its artworks not only reflect identity and promote scholarly discourse but should also balance and record institutional history and memory; a teaching collection needs ready accessibility but in so doing risks damage to materials from excessive handling and environmental exposure; a research collection must provide quality imagery for it to have any academic merit accompanied by fully supporting metadata with efficient search and retrieval mechanisms in place; and as an asset management system, the provenance and valuation can be logged, increasing the security and traceability of each work. Karol Borowiecki and Trilce Naverrete argue “that digitization [*sic*] and the publication of heritage collections online can be considered as a first indication of the organization's [*sic*] ability to innovate in the creation of new heritage information services, expand audience reach or create new value for collections” (Borowiecki & Navarrete, 2017, p. 228; Bell, 2003).

Access must be balanced with security, with scenes from the *#Fallist* protests of 2015 and 2016 still etched on the minds of university communities. However simply removing works because of their ‘colonial’ context not only eradicates the institution's archival history but also prevents

critical and differential analysis of the past, and quashes academic debate. So how can preservation, access and security be attained? Digitisation of an institution's art collection seems a logical solution and will embrace the metamodernist spirit of open source, inclusiveness and sharing of a universal feeling.

Terence King warns how holding public exhibitions similar to those envisaged by Schoonraad and Fransen at *Gallery 181* has needed to cease because of the security implications particularly for the exceptionally valuable works (both academic and costs implied) (King, 2010, p. 5). However, a substantial amount of the artworks (some very valuable ones like the Pierneef works) are already scattered around the various campuses, adorning walls and offices without any additional security measures being taken. In fact, not curating exhibitions (other than student works) denies the University community and the general public engagement with important works viewed from an academic gaze.

It appeared from the 2010 Inventory that since 1974 only 19 of the original 52 artworks held in the University's original Permanent Collection remain, amounting to a loss of over two thirds (63%). However from my research, the majority have been located. These items were in boxes or drawers inside the **Slide Room** which suggests that either they were not there at the time of the survey (perhaps on loan) or the surveyors neglected to do a thorough inventory, this having been undertaken by students on King's behalf (King, 2018). However, there is evidence of wilful theft which King notes in his 2010 Report, where one Pierneef linocut had been replaced with a photocopy. In addition, a rare Rorke's Drift tapestry that hung in the Malherbe Residence was thrown out because it had become moth-eaten and looked undesirable. Further losses may have been incurred because the Collection has also been used as mere office decorations and as King observes, 'taste' in office furnishings frequently causes artworks to be removed and 'stored'. Franco Frescura's presentation at the UKZN Special Collections Conference in 2017 highlighted that "losses are not published by institutions" (Frescura, 2017). So whilst universities fail to address these issues, in part through embarrassment, a digitised database is an effective tool in determining future provenance and traceability.

Figure 109: Students burning artworks deemed to be 'colonial' at the University of Cape Town
16th February 2016
Source: (Google Images, 2016)



Figure 110: Students burning artworks deemed to be 'colonial' at the University of Cape Town
16th February 2016
Source: (Google Images, 2016)

Similarly, portraits of the various chancellors and dignitaries associated with the University have been commissioned since the Institution's inception providing a visual record of the University's governance. However, these were removed, with the exception of two works, from the Leeb-du Toit Building on the Pietermaritzburg campus just after the incident at UCT on 16th February 2016 when students burned 'colonial' paintings in demonstrations as part of the *#RhodesMustFall* protests (Mpemnyama, 2016). The remaining two paintings are of The Hon. Justice Pius Langa by Heather Gourlay-Conyningham **RIR-0264** seen in **Figure 111** and Peter Leeb-du-Toit by Rosa Hope **RIR-0328** seen in **Figure 112**, and are both still hanging in an alcove. To date, I have been unable to locate the current whereabouts of the others or determine who made the decision to remove them. It does seem strange though that if security was the motivation for the removal, why then leave two remaining? Although these paintings can be viewed as 'colonial' signifiers, they are also archival records of the Institution's history and development.

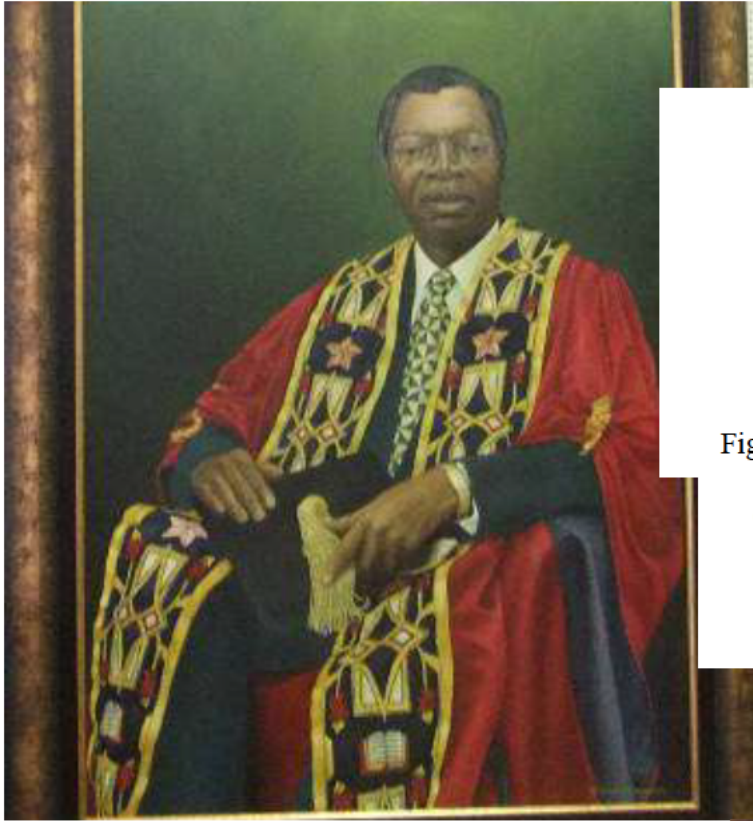


Figure 111: (RIR-0260) Heather Gourlay-Conyningham,
The Hon. Justice Pius Langa (Undated)
 Oil Painting. Located in the Leeb-du Toit Council
 Chamber, UKZN (Pietermaritzburg)
 Source: (King, 2010)



Figure 112: (RIR-0328) Rosa Hope
Mr Peter Leeb Du Toit (1959)
 Oil Painting. Located in the Leeb-du Toit Council
 Chamber, UKZN (Pietermaritzburg)
 Source: (King, 2010)

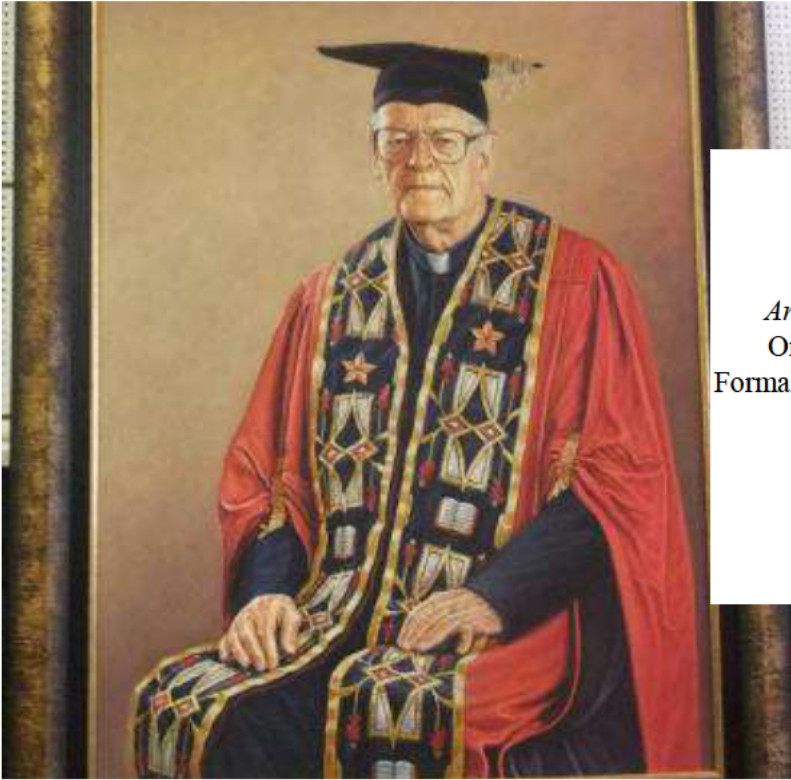


Figure 113: (RIR-0245) Lola Frost
Archbishop Emeritus Denis Hurley Owl (1998)
 Oil Painting. Whereabouts currently unknown.
 Formally located in the Leeb-du Toit Council Chamber,
 UKZN (Pietermaritzburg)
 Source: (King, 2010)

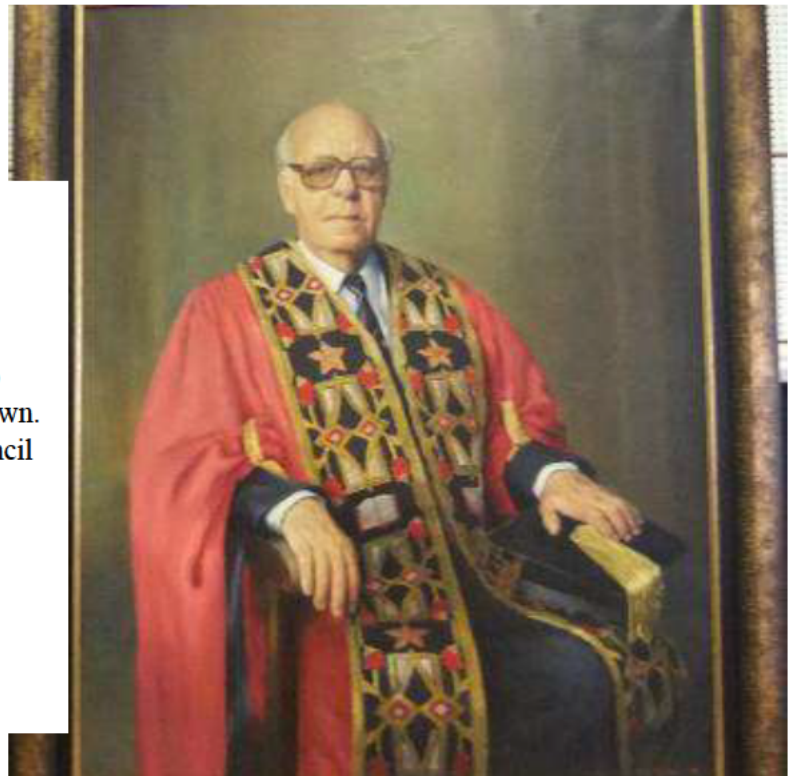


Figure 114: (RIR-0943) A W Turton
The Hon. Justice Raymond Leon (1988)
 Oil Painting. Whereabouts currently unknown.
 Formally located in the Leeb-du Toit Council
 Chamber, UKZN (Pietermaritzburg)
 Source: (King, 2010)

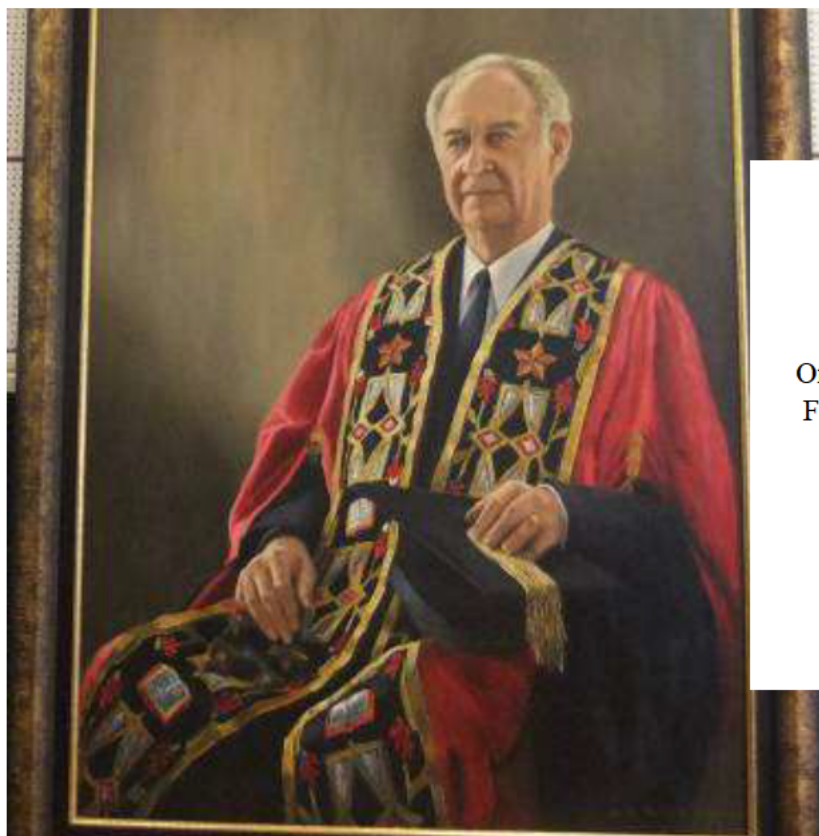


Figure 115: (RIR-0942) A W Turton
Dr Bernard Armitage (1975)
 Oil Painting. Whereabouts currently unknown.
 Formally located in the Leeb-du Toit Council
 Chamber, UKZN (Pietermaritzburg)
 Source: (King, 2010)

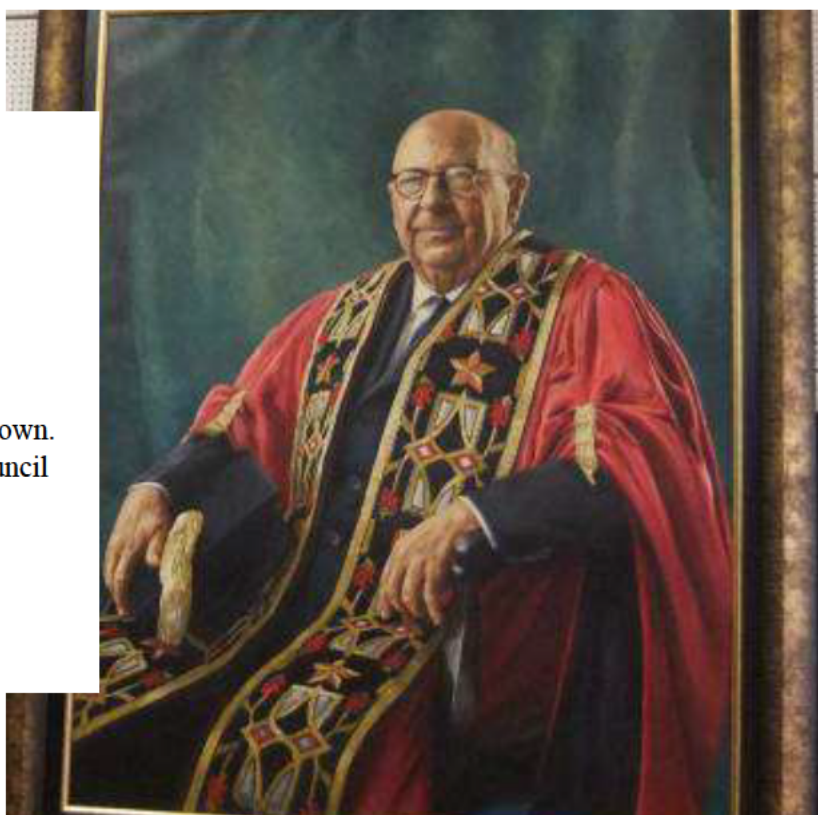


Figure 116: (RIR-0941) A W Turton
Dr George Campbell (1968)
 Oil Painting. Whereabouts currently unknown.
 Formally located in the Leeb-du Toit Council
 Chamber, UKZN (Pietermaritzburg)
 Source: (King, 2010)



Figure 117: (RIR-0325) Rosa Hope,
Dr The Hon Denis Shepstone (1954)
 Oil Painting. Whereabouts currently unknown. Formally
 located in the Leeb-du Toit Council Chamber, UKZN
 (Pietermaritzburg)
 Source: (King, 2010)

The management of such a collection is necessarily twofold. Zawedde Nsibirwa points out how preservation should complement access in relation to text materials but also points out, “[p]reservation is nullified if access is prevented” (Nsibirwa, 2012, p. 73). Therefore it is imperative that there is a central record kept of artworks and a department within the University should be specifically tasked to keep these records. The University Archives or the Registrar’s Office seem logical and viable candidates.

The Digitisation of the UKZN Art Collection mediated through Metaformalism

Although an analysis of the digitisation of art collections is beyond the scope of this research, it is certainly a platform that would promote the essence of Metamodernism and its collective approach to sharing knowledge and information. Postmodernist attitude toward outdated modes of modernist art has caused the Collection to be neglected as is evidenced by the poor treatment of the works in the University’s portfolio. Digitisation provides a regeneration opportunity and an altered perspective by which to view artworks.

From an Art History perspective, being able to interact with ‘real’ works instead of those appearing in textbooks invigorates art enjoyment. So too, even in the Collection’s current state, there is potential for restoration and conservation studies that would both benefit students and be a means of ‘revamping’ some of the works currently held and become an interactive teaching tool. Although digitising the Collection would eliminate the tactile qualities, it would from a geophilosophical perspective, provide another facet or layer of strata thus building upon the foundation of the Collection. As Metamodernism is also recognised as a signifier of the advent of the age of the internet, Modernism being the age of radio and Postmodernism the age of television (Le Cunff, 2021), it therefore seems the most natural extension (not progression as in a modernist sense), but a growing rhizome branching into another dimension of visual representation. What connects visual art and visual-orientated humanities is a personal “information topography” (Münster, et al., 2018, p. 369).

As a consequence of the pandemic and the associated Covid-19 lockdown regulations, I have been compelled to access material and source artworks through online searches, and because open source materials are becoming more readily available, visual culture can be shared. Whether this will have the effect of eradicating the vernacular in art remains to be seen, but being able to enjoy works otherwise inaccessible is exhilarating for any researcher. What is lost, however, is the feeling or emotive reaction to the scale of an artwork, that feeling of grandeur or, applying metamodernist colloquialism, the felt ‘awesomeness’ of the experience. This is instead disseminated into a prescriptive format of a computer or cell phone screen. However, as Metamodernism can be seen as a “structure of feeling” (Abramson, 2017), digital technologies can add to our visual stimulation and may become a more essential means by which to share visual cultural experiences and teach Art History in the present pandemic situation and beyond.

It is impossible to replicate that feeling of being dwarfed by a sculpture or be mesmerised by the intricacies of a minute netsuke piece, however, digitisation processes also provide another visual spectacular, that of being able to see what the human eye cannot. Three-dimensional scanners provide the means to replicate cultural heritage pieces, for example, without applying traditional moulds and casts that could potentially damage the surface of the work (Merchán, et al., 2019). Also large panoramic works (or decoration on three-dimensional works such as

ceramic pots can be photographed in segments and then digitally ‘stitched together’ (Larsen, 2019), therefore enabling the viewer to experience a narration that would ordinarily not be possible and not even be envisaged by the artist.



Figure 118: Example of a Community Mural Project (Details unknown)
Although on a small scale, this is an example of an expansive artwork being photographed in segments and digitally stitched together. Source: (Africa Media Online, n.d.)



Figure 119: Process of digitising panoramic imagery
Source: (Africa Media Online, n.d.)

At a practical level, digitisation also avoids potential security risks, firstly by ensuring that works can be kept secured in controlled repositories with limited access to designated parties whilst at the same time can enjoy greater public access and circulation. It also provides an

accurate record database of the portfolio, its condition and location as a digital asset management tool. The cost of digitising an entire collection and maintaining a digital archive can also make the process prohibitive (Larsen, 2019) so it would be essential to select specific works. This again is a topic beyond the scope of this research but it would need to be outlined in a management policy (Brewer, 2011).

As most of the works held within the Collection are in need of some sort of attention or restoration work, particularly those items located at the CVA, this should not negate the benefit of digitising the works. As discussed above, institutions do use their collections to promote the quality of their organisation. However, even in the current condition of the UKZN Art Collection, the artworks are still worthy of digitisation as a record of any restoration processes as and when they are effected and catalogue the procedures and techniques applied to rejuvenate specific works. Each additional layer of narrative can then be noted and explained with accompanying metadata. As an Art Historian and Archivist, I would certainly find this an informative and useful research source. It would also be a motivation for the University to reassess its art collection which other South African universities have already undertaken over the past decades (Schmahmann, 2013).

Chapter Seven: 'Africanising' Art Collections and Visual Representation

On the evening of 10th October 2016, part of the CVA's Main Building was set alight and rocks and bricks were thrown through the windows of the John Oxley Lecture Theatre where Art History is taught (Umraw, 2021) (Personal observations). Although this was fuelled by the *#FeesMustFall* protests centering on the issue of free access to education, the momentum of the protest had already begun on 9th March 2015 when Chumani Maxwele covered the statue of Cecil John Rhodes at UCT with human excrement and students demanded the work's removal because of its 'colonial' connotation (South African History Online, 2019). This *#RhodesMustFall* Movement had been initiated as a campaign to highlight the lack of transformation that has occurred across South African universities along with its student bodies and faculties and successfully resulted in the statue's removal (and subsequent storage) (Peterson, et al., 2016, p. 8). The colonial past and, by implication its associated artistic iconography, began to be questioned and the issue of decolonisation became a dominant discourse as student protests continued across universities worldwide, including UKZN.

However, the active reappraisal of artworks had already begun in many tertiary institutions many years earlier at the end of the Struggle Era in 1994, when works were reassessed for their worthy inclusion in a 'New South African' university and whether new commissions would better reflect a reformed socio-political academic community and reposition the nation's educational establishments (Schmahmann, 2013). Schmahmann's *Picturing Change* was published two years before the *#RhodesMustFall* student protests began and therefore her reflection remains very focused on the transformative processes that were preoccupying universities early on in the post-apartheid era instead of the current emphasis on 'decolonisation' of art collections. However, elements of her narrative remain very relevant to contemporary debates that aim to reconcile colonial references with the recognition of Indigenous Knowledge Systems within art collections. Schmahmann acknowledges that "it is important to consider the articulation of their [universities] identities and allegiances in and through art as [being] necessarily complicated, provisional and at times contradictory" (Schmahmann, 2013, p. 17) which is a challenge that is demanding focus since 2015, as academic content, Western methodologies, re-curriculation, decolonisation and the reception of Indigenous Knowledge Systems are now becoming central in tertiary education. In the same

way, how art collections reflect their respective institutional communities are essential in scrutinising these ongoing debates, and, in the case the Collection, can be pivotal in balancing these issues whilst advocating its Mission to be ‘the premier university of African scholarship’ (University of KwaZulu-Natal, 2017, p. 16) (Mazibuko, et al., 2010, p. 73) and ‘transcend[ing] the social, cultural and academic discourses across the disciplines’ (UKZN Administration, 2017).

Schmahmann’s application of postmodern critique (Schmahmann, 2013, p. 13) likewise examines the modernist, or in a South African context, the colonialist idea of edifying ‘universal truth’, through the erection of public sculptures, memorials and commemorative images and how this can be understood within a post-apartheid era, particularly at a time of commissioning new artworks. She recognises how postmodern interpretations of deconstruction are complex and how the focus moves away from the artist’s intentions and favours instead the viewer’s multiple interpretations. Mark Pegrum also reflects on how postmodern concern for the ‘silenced other’ alerts us to how the “West’s formerly unquestioned and unquestioning attitude of superiority is ceding to a realisation that it is one cultural conglomerate among many” (Pegrum, 2000, p. 113). Freud reminds us that “impression forces itself upon one that men measure by false standards, that everyone seeks power, success, riches for himself and admires others who attain them while undervaluing the truly precious things in life...One might well be inclined to suppose that after all it is only a minority who appreciate these great men, while the majority cares nothing for them” (Freud, 1929 (Reprinted 1989), p. 767).

Observed through a postmodernist lens, ‘othering’ has transgressed into and been accepted as an ‘authenticated’ South African culture and will be explored fully below. However, to continue with its inscribed polarities, such a fragmented (instead of inclusive) discourse, will see all future public edifices endowed with pessimistic interpretations and incapable of providing more than a temporary deferment of scepticism and segregation. Camerra notes, supporting Lyotard’s assertion, that “the rejection of a linear narrative by postmodernism signals a change in our perception of reality” (Camerra, 2020, p. 13). Metaformalism, on the other hand, recognises how commemoration becomes a collective memory (Danilova &

Bakshutova, 2021) and, through *geocentering*, as discussed and applied in **Chapter Five**, recognises the union of the author, viewer, subject, object, time and space as an ongoing and perpetual vortex of narrative, though agreeably, not one dependant on a singular tap root but one generated through multiple branch roots interconnecting and *oscillating* between time and space. The personal reactions and feelings towards a work should not be ignored at the expense of postmodernist supplanted discourse and is a means of defining the present.

‘Africanisation’ as a Concept

In the years of the waning apartheid system in the 1990s there began a call for African philosophy to be introduced into the teaching system as a means of introducing African culture into schooling practices, not necessarily as a replacement for Eurocentric academic teaching methods and curricula, but as an integrated one whereby acknowledging the need to Africanise education in South Africa (Msila, 2009). However, there is a problem in merely supplanting the idea of ‘Africanisation’ as the agenda for re-appraising art collections, as the term ‘African’ needs to be clarified. What is to be acknowledged and understood as an ‘African’ and from whose frame of reference does such positionality and understanding develop?

Botha explains that ‘Africanisation’ has its origins in negritude and that this was a concept endorsed by people of African origins living in America and Europe (Botha, 2007, p. 205), which in itself is a paradoxical conundrum. This particular approach explores the issue and concepts of negritude and the rise of the Black African voice in education but fails to consider the diversity and diasporic identity of South African culture as a whole. Simply removing ‘whiteness’ and replacing it with ‘blackness’ (Molefe, 2016) cannot reasonably be a solution (similarly argued by Olivier (Olivier, 7 December 2016)). This would merely neglect the composites of South African culture and would, as Donald Preziosi recounts in the historical account of art, be just a repeat “of an older intolerance under new banners” (Preziosi, 1989, p. 6). Furthermore, it would be a flawed approach as it would neglect the visual representation of other established communities in South Africa, Indian, Coloured and as Brad Washington identifies, the student demands of the growing South African-Chinese community (Washington, 2016). It would also not be in keeping with the principles contained within the Mission Statement of UKZN (Mazibuko, et al., 2010, pp. 85-86). The transformative value of

art, as a visual symbol or metaphor is, therefore, a very powerful and effective means of communicating voice which would otherwise be difficult to convey to individuals or groups in circumstances where ‘voice’ is difficult to articulate (Adnams Jones, 1982).

But just as Bert Olivier cautions academics not to feel compelled to change their curricula simply as a responsive action (Olivier, 2016, p. 1), universities have a responsibility to preserve and record their own institutional history (Schmahmann, 2013) and by intentionally ‘Africanising’ artworks held within such portfolios may consequently be a wrong approach. To substantiate his argument Olivier compares another period in South African history when there was an urgency to be ‘de-Britishised’ after the National Party came to power and the idea of a ‘pure’ South African Afrikaner identity started to emerge (Olivier, 2016, p. 5). Maria Botha observes that there has been a previous trend in the two decades [coinciding with post-apartheid frameworks] for the establishment of a ‘unique South African identity through culture’ (Botha, 2007, p. 203) and this will continue at each juncture of geophilosophical layering and as a perpetual motion. Each historical strata forms a new plateau and, at that pivotal moment, the converging rebound once again continues on a unique trajectory (Massumi, 2005) bringing with it, revised individuality.

Bryony Clark, the Director of the Tatham Art Gallery in Pietermaritzburg, considers that ‘Africanising’ an art collection serves to reflect the cultural production and socio-economic issues of the local communities by acquiring artworks made by local South Africans. The Gallery has been collecting works from KwaZulu-Natal through a “regional gaze” since 1994 (Clark, 2021).

The Place of the Museum

One distinct legacy of modernity is the museum format of display and representation (Pollock, 2007) and the education function that such platforms demonstrate (O'Dell, 2017); the modern era and colonisation are firmly interlinked (Heydenrych, 2016, p. 117). Beyond academic content, an institution’s art collection permits a greater opportunity to relate to a larger cultural

and social spectrum and to attract ‘consumers’ inside the institution by embracing them as members of a community. Where a person identifies with an organization [*sic*] [or its alumni], he or she perceives a sense of connectedness to an organization [*sic*] and defines him – or herself in terms of the organization [*sic*]’ (Bhattacharya, et al., 1995, p. 46). Melanie Hillebrand examines the need to reflect cultural identity in her article on the renaming of the Nelson Mandela Metropolitan Art Museum (formerly The King George VI Art Gallery), reflecting on the perceived identity and association of a public institution through its collection (Hillebrand, 2004, p. 84). She examines the notion of formalism within the collection and makes note that the first appointed director of the Gallery, Eleanor Lorimer, looked specifically for a British art focus to the exclusion of South African art which was again reflected in the local Tatham Art Gallery Collection (Hillebrand, 2004, p. 85) with whom many art lecturers at the CVA have been involved, and who at this time were appointed as members of the Tatham Art Gallery Committee (Bell, 2009). Controversy was caused in 1967 when a South African formalistic work of the modernist approach, Bertha Everard’s *Wheatfields with Blue Sky*, was acquired instead of an Eighteenth or Nineteenth-Century British or French exhibit (Bell, 2009, p. 253). Sixty years later, the issue that now challenges institutional art collections is one of representation within the paradigms of transformed cultural and socio-political expression (Dubin, 2006).

Brenda Schmahmann queries whether ‘unsuitable’ artworks in a collection that expose the negative aspects of an institution’s history should be displayed as a means of “develop[ing] a viewers’ commitment to justice and equal opportunity” (Schmahmann, 2013, p. 25). She warns that “[i]f viewers are to recognise that an object has been left in place as the outcome of critically informed discussion and not as a sign of any on-going allegiance to outworn ideas and ideologies, one or other form of curatorial intervention related to that object is likely to be necessary” (Schmahmann, 2013, p. 25). Through reappraising contemporary practices in the context of Australian Art, Sarah Florander, who curated an exhibition of Indigenous Australian art at the British Museum in 2016, notes the delicacy required to curate collections that attach ‘balance’ to the content of art from the West and Indigenous communities. She comments that whilst much of Western art history draws inspiration from Eighteenth and Nineteenth-Century works, “[t]he remnants of Gauguin’s fetishisation of ‘primitive’ peoples exist very much as a

red line through art history when considering art outside of Western narrative” (Florander, 2016/2017, p. 9).

Post-Apartheid Art Commissions in South African Universities

Along with name changes and mergers, the post-apartheid era signified a time when many South African universities purposefully commissioned new works for their art collections that would reflect the democratic transformations of their institutions. Examples are the Durban University of Technology which commissioned Andries Botha to create his *For Those Who Will Not Hear* (1994) sculpture shown in **Figure 120**, which Schmahmann suggests offers a conscious awareness to both staff and students of the need “to be vigilant about the need to protect democratic principles” (Schmahmann, 2013, p. 109).



Figure 120: Andries Botha, *For Those Who will Not Hear* (1994)
Bronze, Durban University of Technology
Source: (Schmahmann, 2013, p. 108)

Willem Boshoff was commissioned by the Rand Afrikaans University (now the University of Johannesburg) to engage in the components of visual language and knowledge with the resulting *Circle of Knowledge* (2000) seen in **Figure 121** consisting of a number of pieces that aim to grapple with the notion of South African identity and redefining ‘self’ within a more diverse cultural environment incorporating the eleven different languages of South Africa within his work as a multilingual embrace (Schmahmann, 2013, pp. 1-8).



Figure 121: Willem Boshoff, *Details of Circle of Knowledge* (2000)
Two of eleven granite rocks, the left inscribed in English and the right in Setswana
Source: (Schmahmann, 2013, p. 5)



Figure 122: Willem Boshoff, *Indoor Component of Circle of Knowledge* (2000)
Granite Rocks, University of Johannesburg
Source: (Schmahmann, 2013, p. 3)



Figure 123: Willem Boshoff, *Outdoor Component of Circle of Knowledge* (2000)

Granite Rocks, University of Johannesburg
 Source: (Schmahmann, 2013, p. 4)

Gavin Younge produced the *Bee Walk* (2004) for Rhodes University referencing the production of mead historically brewed as an indigenous tradition by isiXhosa speakers (Schmahmann, 2013, p. 125) as seen in **Figure 124**.

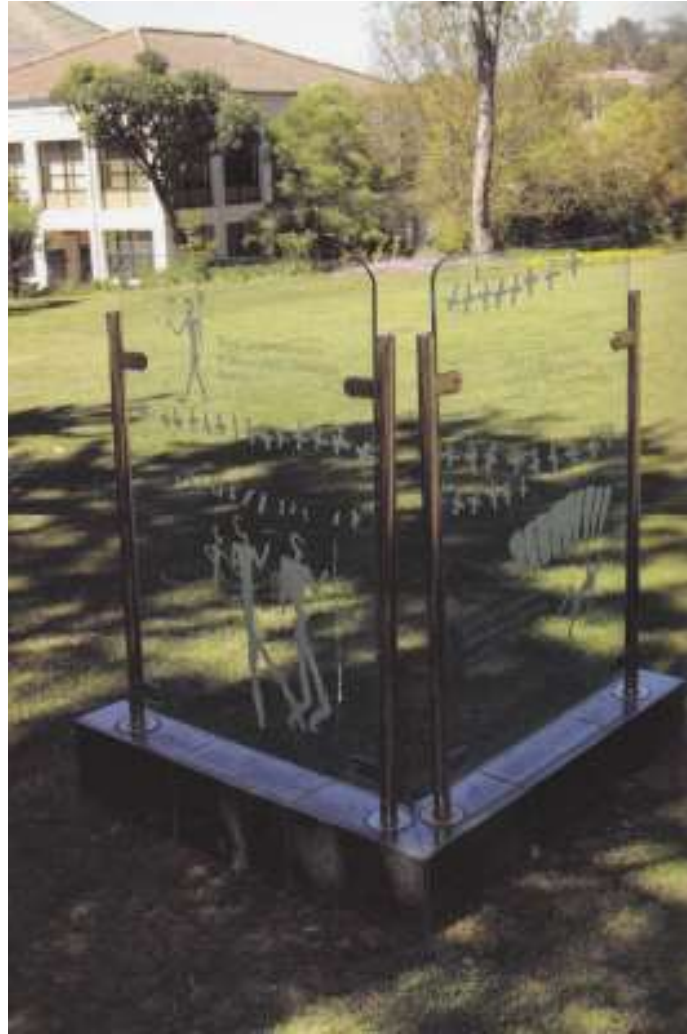


Figure 124: Gavin Younge, *Bee Walk* (2004)
 Granite and Glass, Rhodes University
 Source: (Schmahmann, 2013, p. 126)

The centenary celebrations of the University of Pretoria in 2008 were noted by a sculptural series made by Angus Taylor and seen in **Figures 125, 126, 127 and 128** and displayed on that campus, denoting the University's history using four components: each consisting of a plinth upon which one, two, three and four balls are placed respectively. Criticism has been made that these 'bubble-like' spheres subvert the grandeur associated with a commemorative monument, however, comparison has been made to the tensions between Apollonian order and Dionysian

chaos, instilling a classical mythological reference akin to academian study (Schmahmann, 2013, pp. 129-133).



Figure 125: Angus Taylor: *Untitled* (2008)
Series of sculptures commissioned for the University of Pretoria Centenary
Source: (Schmahmann, 2013, p. 129)



Figure 126: Angus Taylor: *Untitled* (2008)
Detail of the Fourth of Four Sculptural Components
Commissioned for the University of Pretoria Centenary
Source: (Schmahmann, 2013, p. 133)



Figure 127: (Left): Angus Taylor: *Untitled* (2008)
Fourth of Four Sculptural Components
Belfast Granite and Bronze
Commissioned for the University of Pretoria Centenary
Source: (Schmahmann, 2013, p. 132)

Figure 128: (Right) Angus Taylor: *Untitled* (2008)
One of a Supplementary Sculptural Series
Belfast Granite and Stainless Steel
Commissioned for the University of Pretoria Centenary
Source: (Schmahmann, 2013, p. 130)



A further acquisition by the University of Pretoria is an embroidery by the Kaross Workers, *Centenary Tapestry* (2008) created as a community project (Schmahmann, 2013, pp. 135-140). This is an example of an African vernacular seen in art, the term is discussed in more detail below. Kaross Embroidery was started by a White woman Irma van Rooyen to assist in the alleviation of poverty of Black women on her farm and the neighbouring village in the Limpopo Province. **Figures 129** and **130** illustrate the eclecticism of various uniquely African themes (such as game animals) worked into clothes with a “variety of stitches in bright colours” (Stevens & Munro, 2009, p. 16), with newer themes incorporating people engaged in everyday life. The style and figures that are incorporated reveal social and contemporary scenes of social-political concern and narratives encountered in daily life are unified to form the metanarratives of a ‘South African’ imagery. It is the very binarism of ‘Eurocentric’ and ‘Black’ interjection that has developed an art that is the vernacular of an imagined tradition, which has arisen singularly away from postcolonial discourse albeit within the ambit of transculturalism effected by the collation of colonial inception. This is very much what Stevens and Munro describe as the ‘progressive’ approach to the vernacular, being established from contemporary techniques and usurping a new ‘African’ craft and identity.



Figure 129: Kaross Workers, *Centenary Tapestry* (2008)
Embroidery and Appliqué on Cotton, University of Pretoria
Source: (University of Pretoria, 2008)



Figure 130: Kaross Workers, Detail of *Centenary Tapestry* (2008)
Embroidery and Appliqué on Cotton, University of Pretoria
Source: (University of Pretoria, 2008)

Geocentering and Africanisation

Any understanding of ‘Africanisation’ requires an *oscillation* between many elements, recognising what Lyotard exemplifies as “a pure plurality of incommensurable language games, each legitimising itself in its own way and respecting the difference of others, in other words, a peaceful coexistence of minority voices which need no reference to an overarching discourse” (Pegrum, 2000, p. 12). Each narrative rendered has equal significance and the text may stand in its generic composition. Consequently ‘Africanisation’ is a nebulous and problematic term and can be all-embracing or simply segregate. Does it relate to all those who have their birth origins on the African Continent (encompassing all racial groups), those living in and associated with Africa (by birthright, acculturation or diaspora), Black Africans through racial distinction or those who simply hold kinship with African culture?

For Mduduzi Xakazi, the Director of the Durban Art Gallery (Xakaza, 2021), visual art cannot be viewed from a single perspective but must engender debates through an awareness of difference. Africanising an art collection is about making comparisons, but still captures the spirit of resistance that is still felt by so many. As a Black male South African, Xakazi considers that Black Consciousness needs to be revised to ensure that oppression does not act as a barrier which blocks the ability to think through hatred. Former colonial museum spaces did not permit this engagement, but through a shared arena and display of colonial and postcolonial works,

new narratives can emerge. This is a shared planet that needs to embrace inclusion rather than exclusion.

As George Lamming points out, the result of colonialism causes resultant subjects to lose their true identity whereby a person is no longer the same person prior to this interjection, but yet holds no association with the coloniser. They become transient figures seeking identification and classification (Lamming, 2011). However, this is not wholly accurate, identity is never an enveloped concept and each unique plateau or vector incurred, triggers an irreparably singular change thus invoking individual (not cultural) character and feeling. Public artworks are therefore important *geocentered* stimuli of feeling and geographical connection.

The advent of European metamodernism has witnessed the globalisation of political movements together with an advancement of technology and capital, particularly since the pandemic lockdowns whereby once unheard of international interactions through social media and digital platforms, have now become the norm and a shared global experience. Camerra refers to this phenomenon whereby “the postmodern age witnesses a time-space compression” (Camerra, 2020, p. 15 quoting David Harvey (1990)). Interestingly she also applies this concept to ‘compressed tourism’, which “erodes the traditional relationship between identity and place” (Camerra, 2020, p. 16). Conversely, owing to its geographical location, holistically the *#RhodesMustFall* Movement that was promulgated in England at Oxford University was a campaign of responsive action conveying retrospective moral redress by a nation that had been colonised, whereas in South Africa those voices seeking recompense were the victims and the colonised; thus Southern Hemisphere/Northern Hemisphere debate is perpetuated and mediated as a South African construct of metaformalism; the two converging globally but still with distinct discourse.

Postmodern deconstruction supports the momentum of fluidity and *oscillation* through the idea of ‘trace’ formulated by Jacques Derrida whereby a sign becomes embedded with meaning only in so far as it interacts with another sign (Camerra, 2020) (Derrida, 1997), therefore enabling “an endless freeplay of meanings and escapes from all forms of textual authority” (Mambrol, 2016), and whatever remains of the sign is necessary to understand it in the present,

and becomes the ‘trace’ of the past. Camerra also argues that since “neither the beginning nor the end of a sentence or a book can stop this movement, this configuration of time and space into the narrative discourse does not allow for linearity” (Camerra, 2020, p. 16) which supports how *geocentering* interconnects layers of narrative, which although compounded by further layers of stratosphere and plateaus, cannot eradicate its origin, but can be affected and altered by new encounters.

‘Authenticity’

The term ‘Africanisation’ is, by necessity, an African idiom that assumes an authenticity of African culture, removing the colonial texts of Eurocentric traits and therefore embracing authenticity and reinforced sense of ‘belonging’ vital in the determining of true ‘Africanism’ as an emergent signifier. However, Carolyn Hamilton and Nessa Liebhammer note how difficult it is for researchers to make allochronic comments or assumptions about tribes and traditions using sources that are inconsistent (Hamilton & Liebhammer, 2016, p. 21) and whose practices are outside of living memory. The authentication of these traditions is therefore problematic in itself.

Consideration must therefore be given as to whether African art based on traditional culture has become disenfranchised from the contemporary practice of replicating this inherited tradition to form an invented tradition. At what point, therefore, does a practice constitute ethnic authenticity? Gareth Griffiths considered how there “is a long imperialistic corollary of the essentialist argument and [that] indeed essentialism works, in the long run, to the detriment of the indigenous society,...by separating the indigenous subject under conflicting categories of ‘authentic’ and ‘inauthentic’ (Griffiths, 2011, p. 165). As postcolonial discourse demonstrates, the appeal to ‘authenticate’ is not merely an ontological contradiction, but a socio-political trap. Thus the question of ‘who can write as the Other’ addressed by Margery Fee (Fee, 2011) becomes particularly pertinent, for the rejection of ‘authentic’ or ‘essential’ indigenous subjectivity must be reconciled with the real material conditions of subjection (Ashcroft, et al., 2011, p. 163).

In his essay *The Myth of Authenticity*, Griffiths explores further the perception of an ‘authentic voice’ (Griffiths, 2011, p. 165) and how it mutes the complexities associated with difference. So whose voice is it that holds and can validate true indigenous identity and what constructs are rendered to proclaim authenticity? George Lamming in his writing *The Occasion for Speaking* acknowledges how once colonialism has tainted a country its pre-colonial indigenous population become repositioned and readjusted, never able to revert to their former state (Lamming, 2011, p. 15). The ensuing need for self-evaluation in a postcolonial world strives for a revised foundation of recognition with ethnicity becoming a signifier of identity as interpreted through postcolonial theory.

For Griffiths, the media can to a large extent be blamed for the obscuring of the word ‘authentic’ by blending it with references of traditional and localised experiences. The example he provides is of two elderly men, one a colonial settler and the other a tribesman, each living within different communities and societies but still in the same geographical area. However, although their grasp of local knowledge remains limited to their own individual social sphere, it is merely their longevity that establishes itself as a methodology used as a vehicle to validate that authenticity. It is ultimately the theory applied that becomes problematic. For Australian Aboriginal people who “increasingly wish to assert their sense of the local and the traditional specific as a recuperative strategy in the face of the erasure of difference characteristic of colonialist representation (Griffiths, 2011, p. 165), these representations become mediated and mythologised as ‘authentic’ through a White gaze making the Aboriginal voice a representation of a divided community. More subtly, it may construct a belief in the society at large that “issues of recovered ‘traditional’ rights are of a different order of equity from the right to general social justice and equality” Griffiths (Griffiths, 2011, p. 166).

The same is true for South Africa, and in an attempt to move away from colonial stigma, Africanness has become an extrapolated concept to endorse an ‘indigenous’ Africanness in art and thus ‘reinstall’ an indigenous culture into a postcolonial society to derive an authenticity of position (Griffiths, 2011, p. 167). Through the binarisms of postmodernist thought a new voice has emerged which has transgressed through colonial hierarchical edification and in turn, expounds a new ‘Black’ South African ethnicity, but it is this creation that requires further scrutiny to determine who is this emergent ‘other’.

Margery Fee recognises in her essay *Who can write as Other?* the difficulty encountered when one “determines a minority group membership [and whether] majority group members can speak as minority members” and conversely, how is this influenced by bias and romanticised stereotyping? (Fee, 2011, p. 169). What differentiates South Africa and this postcolonial discourse is that ‘other’ is, in fact, the majority albeit arising from a resultant marginalisation. Fee describes this as a ‘Fourth World’ condition which ironically is then denied the ability to write or change culture (Fee, 2011, p. 169), but which can ascribe to an invented reality and aspire within it.

Terry Goldie notes that since Fanon’s writing *Black Skin White Masks* in 1952, there has been an acceptance of the term ‘Other’ and ‘Not-self’ and emphasises not only the means by which Whites view Blacks but also how Blacks view themselves inculcating an “assertion of a white self as subject in discourse is to leave the black Other as object” (Goldie, 2011, p. 173) with all of the stereotypical application it possesses by association. As John and Jean Comaroff identify, as a result of colonial trade in ethnic objects, the iconography of others has been mediated and redefined “‘entirely free’ of native control” (Comaroff & Comaroff, 2009, p. 29). It is a method of extraction that conversely creates a pretence of the authenticity of ‘African arts’ thereby producing a new and invented national phenomenon.

Meg Samuelson traces how colonial ‘othering’ and slave trade practices have historically subordinated Black people, especially women, as mere commodities and made objects of scientific intrigue and pervasive curiosity, referencing the return of Saartjie Bartmann (also referred to as Sarah) as an example of this practice (Samuelson, 2007, p. 96). Bartmann’s remains and body cast have become a critical signifier and edification of the ‘other’ as a Black person and the ‘other’ as a woman; a double marginalisation. This San woman has become a national icon of colonial brutality and degradation and, whilst she authenticates the origins of South African culture, her embodiment as a South African signifier was endorsed when, on the retrieval of her remains and cast, the delegation covered her with a leopard-skin sarong, being an associated emblem of African authenticity. Here too Samuelson notes that “decency is still articulated within an indigenous field of signs” (Samuelson, 2007, p. 96). Most South Africans probably do not have any direct bloodline with the Bushmen, but acknowledge their position as an iconic symbol of the ‘new’ South Africa (Samuelson, 2007, p. 85) and assimilate San

with the representations of the South African landscape which have in turn been utilised and commoditised as a tourist advert (Skotnes, 1996, p. 273) and embellished on the South African coat of arms and currency notes.

The African Vernacular

In determining the ‘authenticity’ of ‘African’ art there is a need to also analyse what can be described as the ‘contemporary vernacular’ and whether it holds any kinship with the identification of authentic African art. The use of the vernacular is described in the essay *Inventing the ‘vernacular’: Cases in South African Crafts* by Ingrid Stevens and Allan Munro as a resultant outcome of “any socio-political change in a country...[arising from] a perceived need for local, national or regional approach to culture, manifesting in many cultural forms but often in the visual arts” (Stevens & Munro, 2009, p. 9). Although this term has a somewhat outmoded application, particularly in acculturation associated with either voluntary or involuntary diasporic movement, it does recognise the development of local and regional visual forms “associated with specific communities or countries, and that they are at the same time ‘new’ and are invented or constructed” (Stevens & Munro, 2009, p. 9) distinguishing it from ‘contemporary art’ whose providence is lodged in universities, galleries and museums (Stevens & Munro, 2009, p. 9).

Stevens and Munro liken the vernacular to ‘colloquial art’ into which the vernacular may fall (Stevens & Munro, 2009, p. 9) and identify two different procedures for analysing the vernacular in South Africa through ‘conservative’ and ‘progressive’ approaches (Stevens & Munro, 2009, p. 20). The first application seeks “the recuperation and representation of the past as a form of validating tradition and difference” and the second mirrors socio-economic need whereby the vernacular becomes a hybrid of both traditional and contemporary culture ‘looking both ‘backwards’ to discover, invent or reinvent possible pasts but, at the same time, look[ing] to current (and potential future)... contain[ing] elements that are both reactionary and progressive, commercial and aesthetic” (Stevens & Munro, 2009, p. 20).

An example of a vernacular construct of South African ‘tribal’ culture can be found in the intricacies of beadwork. Through the imposition of various national land acts resulting in the vagrancy of the Black population and forced removal from their homelands, the need to retain self-identity and preserve a nostalgic connection with cultural signifiers became imperative and is evidenced through the resultant artworks that have emerged in the last century. Thus whilst the technique of beading is evidenced throughout the African Continent, a desire for ‘authenticity’ has caused beadwork in South Africa to become, not only an important feature of gender differentiation but also a cultural recognition and signifier.

Diane Levy in her writing *South African Beadwork: Issues of Classification and Collecting* (Levy, 1991, p. 104) looks at the significance and practice of beading dolls in the Brenthurst Collection and concludes that “the term ‘doll’ is problematic having...a very broad, general reference to a group of artefacts whose production, provenance, form and use are far more complex than is generally implied” and considers how a Western misnomer has developed that dolls are used in ceremonies and ritual practices to promote fertility (Levy, 1991, p. 104). Whereas the older beaded dolls display a connection to a cultural past and reminiscent reminders of former homelands, the need to commoditise such objects for a commercial market has been identified in dolls collected from isiZulu speakers in the Tugela Ferry/Msinga areas, where it is apparent that “doll production began in the early 1950s as a purely tourist phenomenon” (Levy, 1991, p. 106). This very iconic signifier of Zuluism developed through the vernacular of ‘tourist culture’ (Stevens & Munro, 2009, p. 11).

Anitra Nettleton writes in *Tradition, Authenticity and Tourist Sculpture in 19th and 20th Century South Africa* of the “differences of style and content emerg[ing] between those objects made for sale to Europeans and those produced within the framework of indigenous patterns of consumption” (Nettleton, 1991, p. 32). She examines the style and significance of wooden sculptures and figurines held within the Brenthurst Collection which comprises a sample of random colonial gatherings void of any unifying style with many items seemingly being collected merely because they were considered ‘African’ and therefore, “not for the more ‘serious’ purposes defined as ‘authentic’ as were the ‘traditional’ carvings represented by the Tsonga figures’ in the collection” (Nettleton, 1991, p. 38). Nettleton also comments on how the impact of Western taste also has a significant bearing on the production of artefacts that

were destined for Western consumption with certain items in the Brenthurst Collection, namely wooden milk pales and headrests featuring unworldly and unrecognisable ‘mythical’ forms (Nettleton, 1991, p. 39) clearly constructed to ‘authenticate’ an invented exotic Africa.

The Ardmore Ceramic Art Studio, started in KwaZulu-Natal by CVA Ceramics graduate (and UKZN Honorary Doctoral graduand) Fee Halsted, incorporates African signifiers (usually depicting animals) which transverse both vernacular and contemporary genres. These works display themes in a highly decorative and exoticist manner on vessels which range from the recognisable ‘Big Five’ (a term in itself a tourist signifier), zebras, (ironically tigers) and many other exotic birds making this combination a quintessentially romanticised and fantastical Africa. An example is seen in **Figure 131**.



Figure 131: Ardmore Ceramic Art Studio, *Untitled* (Undated)
Ceramic piece to commemorate Ardmore's 30th Anniversary Celebration
Source: (Visi, n.d.)

Albeit with disparity, this ‘global’ range of images is marketed as being typically South African and ‘authenticated’ by marks reminiscent of ‘tribal’ artefacts such as geometric patterns and dots reminiscent of beads (Stevens & Munro, 2009, p. 16). These have been described as bringing “their ethnic sensibility to decoration, being sensitive to the rhythms, textures and

colours of, for example, Zulu beadwork and basketry” (Stevens & Munro, 2009, p. 16). Stevens and Munro conclude that such a synthetic reference to nature envelopes an authenticity and foundation of identity and have likened the methods applied at the Ardmore Studio to those of the Art and Crafts movement in England at the beginning of the last Century and the attributions made by William Morris who was extrapolating signifiers of a romanticised mythical past of heraldry and fantasy at a time of great social and economic change in Europe as seen in **Figure 132**. History reinforces how a trend arising out of cross-cultural encounters with distant worlds transgresses later to become an establishment of that interception with “[m]odern colonial missions almost everywhere [seeking] to make diverse others into ethnic subjects through objects” (Comaroff & Comaroff, 2009, p. 29).



Figure 132: William Morris, *Untitled* (Undated)
Source: (Morris, n.d.)

The emerging commercial trade that this encounter develops leads to the refashioning of objects with images that were perceived as ‘native’ by the colonial traders but which, in fact, were fabricated as ‘other’ by those colonialists extrapolating their ideas of Africanism. This is an inverted eclecticism using signifiers extracted through Western thinking to represent an Africa understood by the new interlopers.

The notion of 'authenticity' is furthermore contested from a postcolonial perspective by Stevens and Munro who argue that "this is a Western notion imposed on African art, which is seen by the West as the product of unchanging traditional societies which are not permitted, in a sense, to change or make art for commercial purpose, as it is made in the West itself. This is a kind of 'othering' that maintains the superior position of the West and its arts and is rightly rejected in postcolonial discourse. The products of the craft enterprises...[are] not a debasement of any traditions but are instead, as in many developing countries, contemporary inventions that are hybrids of different sources" (Stevens & Munro, 2009, p. 21).

Through the vernacular this concept is, of course, not just limited to the arts and crafts enveloped within postcolonial discourse and Fourth World construction, it is also a mechanism for unifying and creating a national visual identity by the narratives of modernist and postmodernist theory and such methodologies extend into the fine art academies thereby edifying with the 'contemporary art' circles. The potential of the development of superior crafts can assist...in establishing a national visual identity. An acknowledgement of the sometimes competing dynamics involved in the 'contemporary vernacular' opens up ways of describing and understanding this particular manifestation in the visual arts" (Stevens & Munro, 2009, p. 20).

Aligning to postmodernism and post-structural theory, the dissecting of each incidental narrative of encounter facilitates an oral text legitimising its inclusion as a semiotic iconic gesture of a constructed whole. This new arising from the fragmented segments of a society fractured by colonial imposition has invented a positive and new identity which by itself authenticates its position from the transculturalism of Postmodernity and which 'other' has been encapsulated as self-recognition.

The encrypting of signifiers through Western intervention is a postmodern construct that is enabled irrespective of colonial patriarchal systems. In conjunction with the emergence of 'tourist art', the need and desire to merge and recount the nostalgic past with the material present has been paramount in recognising the need for a self-invented identity and self-realisation. Postmodernity has become the vehicle for this creative genre through which various

intercepting narratives have engaged and become interspersed in a global edification. The ‘traditional’ as a source of primary authenticity within a Western perspective has been superseded by this essential metanarrative and propounded as a recognisable entity of authenticity of South African culture.

Metaformalism, as opposed to unmediated metamodernism, becomes a paradigm specifically by reference to an internalised non-European (African) context. It, therefore, proposed that metamodernism is indeed an example of successful Africanising of Eurocentric theory and providing a Southern Hemisphere exemplar. Metaformalism holds an awareness of the origins of metamodernism but initiates a localised repost.

The UKZN Campus

Donal McCracken recalls that during his tenure as the Faculty of Arts Dean between 2014 to 2016, the Collection received an annual grant for the acquisition of new artworks (McCracken, 2021), but it seems that Departmental staff at the CVA during that time were unaware of this funding (personal conversation with Ian Calder, 2021). However, I do recall reading a brief note as to the purchase of two student works from CVA postgraduates but no details were annexed and the works were destined for the Durban campus (Centre for Visual Art Archives, sourced 2016 to 2018); what those artworks consisted of and their location was not recorded.

As I have stated above, UKZN is one of the few universities in South Africa that did not review its artworks (particularly those occupying public spaces across the campuses) in 1994, and it also appears that there have been no or few acquisitions thereafter. However, a new public artwork has been created in the form of a mural and is sited along the wall of the CVA Main Building in Pietermaritzburg and very visible to the passing general public.

Perhaps it was conceived as a gesture of euphoria after being permitted back on campus after the Covid-19 Lockdown restrictions were relaxed, but this mural, the University’s latest and very publically displayed artwork of the Institution on the façade of the CVA not only fails to address any spirit of African-ness, stimulate intellectual praxis but, most importantly, fails to champion the University’s drive for African Scholarship. Instead, this mural incorporates

commercial characters ‘minions’ from the animated American film *Despicable Me* (Wikipedia, 2021) (use of such imagery and possible license permission/copyright issues aside). The only signifier of an African reference is the inclusion of the isiZulu word ‘*ubuciko*’ meaning art. It does not however demonstrate the sensitivities and sense of cultural reference, nor does it attempt to readdress contemporary socio-political impacts on tertiary education that other public works offer on the various South African university campuses as discussed above. Whilst an artwork (seen in **Figures 133 to 140**) and photographed in sequence from left to right) may just be accepted from a metaformalist perspective for the universal joy that the creators might have felt in its making, its proximity and scale make this a visual representation of the University.



Figure 133: CVA Third Year Students, *Untitled* (2020)
 Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2021



Figure 134: CVA Third Year Students, Detail of *Untitled Mural* (2020)
 Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2021



Figure 135: CVA Third Year Students, Detail of *Untitled Mural* (2020)
 Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2021



Figure 136: CVA Third Year Students, Detail of *Untitled Mural* (2020)
Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2021



Figure 137: CVA Third Year Students, Detail of *Untitled Mural* (2020)
Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2021



Figure 138: CVA Third Year Students, Detail of *Untitled Mural* (2020)
 Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2021



Figure 139: CVA Third Year Students, Detail of *Untitled Mural* (2020)
 Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
 Source: Photograph by Amanda Bucknall, 2021



Figure 140: CVA Third Year Students, Detail of *Untitled Mural* (2020)
Wall Mural (Paint on Red Brick), CVA Main Building, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2021

Chapter Eight: Conclusion and Beyond

Conclusion

In this research I have examined the Art Collection held at the University of KwaZulu-Natal through a metamodernist (and where relevant metaformalist) paradigm that embraces both modernist and postmodernist narrative and explores the in-between-ness of these two concepts in a post-postmodern context.

In 1994, at the end of the apartheid era, many universities across South Africa reappraised their art collections to consider whether their artworks represented democratic change and adequately represented a more diverse visual culture. No such study was undertaken by UKZN during this transformation period and therefore my research was the first analysis of the University's art portfolio. In addition, the records of the artworks were piecemeal and consisted of inconsistent entries contained in four inventories undertaken at the behest of CVA staff members Murray Schoonraad in 1974 for insurance purposes, Hans Fransen in 1980 in the form of handwritten card entries, by unnamed ceramic staff in 1995 and by Terence King in 2010 based on a survey undertaken by students. In addition in 2005 postgraduate students recorded a few notes from the University of Durban-Westville Collection but these were highly inaccurate and the information could not be relied upon.

My research was an analogy of the content and purpose for holding the Collection based on an analysis of selected public artworks held at two of the five campuses of UKZN, but with particular focus on the Centre for Visual Arts Collection (or Permanent Collection as it is also referred) stored in the CVA Main Building in Pietermaritzburg. My research coincided with a period of student and national activism witnessed across South African universities whereby 'decolonisation' and the removal of 'colonial' signifiers dominated national and international debates and raised the question of the 'suitability' of 'colonial' artworks.

My research method adopted a holistic approach and applied various methods by which to obtain my data. I, therefore, consolidated the available inventories, photographed artworks, reconciled them with those recorded entries, prepared a comprehensive spreadsheet and then applied this information to identify the Collection's artistic trends, evaluate artworks I had selected and suggested new approaches and purposes for the Collection. This was qualitative research and I applied an interpretivist, humanist approach throughout my study having conducted interviews to determine the personal perspectives of former staff members and museum curators in the KwaZulu-Natal province. My own positionality was derived from personal grounded knowledge of Western formalism, having been tutored in both art and Art History at UKZN with a pedagogy founded on modernist values based on British academic appreciation of Fine Art. As both an Art Historian and an Archivist I focused on aesthetic, academic and practical issues surrounding the Collection.

The Collection held at the CVA consists of artworks amassed from the University of Natal and the University of Durban-Westville after the merger and has been predominantly accumulated by donation, but also through purchase, commission, bequest, loan and through the practice of retaining items from graduating students. Ownership, in some cases, was hard to establish because of a lack of comprehensive accessioning records. Little is known of the origin of the Collection although it is believed to have been started by the head of the Departmental Head John Oxley, continued by his successor Jack Heath and later led to Murray Schoonraad opening the University's *Gallery 181* to display the Collection to the public. I noted that a majority of the Collection was acquired before 1994 and demonstrated a strong modernist genre as well as there being a strong emphasis on early European prints. The portfolio also held a large collection of works by Rosa Hope who was both a prominent artist and a member of staff, as well as an extensive ceramic collection.

I demonstrated that South African art collections are distinguished from their European counterparts by a formalistic understanding of modernism mediated through a local, acculturated interpretation. Insofar as this related to the UKZN Art Collection what was displayed across the campuses was an endorsement of British formalism indoctrinated by staff members and lecturers who were trained in England when the UKZN art school was founded.

My research involved a literature review of academics who were initially writing on the changes in artworks displayed on South African university campuses and later on the reactions to the ensuing *#RhodesMustFall* movement and student protests. These authors analysed issues pertaining to the ‘suitability’ of artworks in a Twenty-First Century South Africa and whether decolonisation could be regarded as an ideology. The global response to decolonisation was also discussed.

My initial observation of the part of the UKZN Art Collection housed in the CVA Main Building beheld a sight of a haphazard, chaotic store of artworks that were piled in jumbled and random stacks, with no evidence of organisation or preservation measures being followed. This was further supported by obvious signs of conservation neglect and a lack of adequate accessioning records. The Collection is divided between two storage rooms that did not support a controlled archival environment and contained harmful materials and debris that caused the artworks to deteriorate and promote bacterial mould growth, the conditions of which noticeably worsened over the course of my study. I have shown that neither of these rooms have been purpose built for archival storage and as such, are unsuitable for storing artworks, and have historically been subjected to flooding and roof leaks. The items were also subjected to excessively high levels of humidity, temperature, dirt, grime, excessive moisture and mould sporing and, because of their stacking arrangements, were not only inaccessible but also caused damage to their neighbouring artworks.

I concluded that not even basic archival standards were being practiced having monitored the temperature and relative humidity levels over a short period. I have discussed ‘best practice’ methods of storing different types of artworks in an art repository. I also raised the issue of the consequences of poor archival management and the damage this causes to artworks and provided photographic samples of the effects of this on the artworks stored at the CVA.

Attention was also drawn to how the fragmented inventory records contain inaccurate or contradictory information making them unhelpful both as a record of the Collection and inconclusive for asset management. Each of the inventories critiqued contained partial accounts of the Collection which suggested that the full extent of the portfolio is unknown. In the absence

of a specific staff member appointed to curate the Collection, no one has historically taken responsibility for the art portfolio and no consistent records have been maintained relating to either the archival preservation or loan of artworks to other departments or institutions.

I recognised that analysing what is essentially a modernist art collection by merely revisiting the ideology of modernistic thought it would be a naïve and futile approach that would ignore the critical resonance of postmodern interrogation. Conversely, to apply only postmodernist critique would negate the importance of preserving a modernist collection and condemn it as a mere historical record of a bygone era. My analysis of the Collection was therefore based on a metamodernist approach and identified that metamodernism was not just a concept, as suggested by the Dutch scholars Timotheus Vermeulen and Robin van den Akker, but instead was a paradigm as understood by the New Zealand academic Alexandra Dumitrescu. I expanded on Vermeulen and Van den Akker's application of metamodernism as being a state of 'in-between-ness' and *oscillation* between modernist and postmodernist ideology and also reviewed Greg Dember's eleven methods of interpreting metamodernism. I proposed a twelfth method I have termed *geocentering*. I explained that the term *geocentering* recognises that everything is connected to the Earth's central core and the 'self' is a construct of geography and layers/stratospheres of narrative at any given moment and this should be considered as a primary method of interpretation.

My thesis also advocated a new paradigm I have termed metaformalism. I argued that just as modernism was received in South Africa as a formalistic interpretation of European theory, and, at the Centre for Visual Arts introduced as British Formalism into its teaching practices, so too must the application of metamodernism be viewed as an altered condition when mediated from an African (non-Eurocentric) perspective. I identified that in order to analyse an art portfolio whose foundations were judged on formalistic principles and standards, the *oscillation* between modernism and postmodernism identified in metamodernism needs another facet in its conjecture, that of formalism. I have therefore demonstrated that metaformalism shifted the gyroscope of analysis towards an Afrocentric nexus and have assessed the Collection through the paradigm of metaformalism by considering the interrelationships and *oscillations* between modernism and postmodernism as understood from a formalistic perspective.

To substantiate the metaformalism paradigm I analysed five artworks held in the Collection. Of the items selected four were held in the Permanent Collection of the CVA and one public mural was located on the Pietermaritzburg campus and are artworks of Twentieth-Century British born artists Jack Heath, John Hooper and Rosa Hope and South African born artists Walter Battiss and Stephen Inggs. These works were produced at various stages of formalism ranging from early to high South African modernity. I applied Dember's various methods of interpretation from a metaformalistic perspective including an enquiry of the binarisms and *oscillations* between modernist optimism and postmodern critique. The metamodernist qualities of universally felt experience recognised that the artist, the work and the viewer have shared authority over the work. I have also included a *geocentered* analysis.

This research also assessed the purpose, benefit and potential of art collections and recognised how a university promotes the identity of an academic institute, adding value to a university community in the form of decoration, educational merit, cultural significance and historical reference of an institution's past scholarly enrichment and also serves as a source of financial reserve and investment. In the case of the UKZN Art Collection I identified that because it had been acquired piecemeal, and there was no acquisition policy in place, no defined role or reason for holding artworks had been determined. Neither has any staff member been appointed to curate, manage or be accountable for the care of the portfolio.

My study examined how an institutional collection has responsibilities to consider in addition to its educational role and that it also had a public responsibility to engage in academic debates. This included an analysis of the need to reflect on artworks held within the Collection and consider their 'suitability', particularly in the advent of the *#RhodesMustFall* protests of 2015 and 2016 which witnessed the burning and destruction of 'colonial' artworks across South African universities in response to the national and international campaign to decolonise education and academic institutions. I considered how archivists and historians must strive to balance the preservation, accessibility, content and institutional history of its collection so that the past and present (and future) can be mediated and compared.

I also examined the focus of institutional, teaching and research collections and concluded that institutional art collections appeal to a wider audience and therefore there must be a level of active selection to identify suitable works and uphold corporate and organisational identity. In this regard, I also considered the changed iconography and commercial branding of UKZN. Further, such collections also acknowledge and preserve their own institutional history as a visual record, with public exhibitions providing a visual platform through which to share cultural and intellectual knowledge. Through a selection of public artworks I demonstrated how the context of an artwork contributes to the understanding and enjoyment of the work and, owing to a lack of archival records, institutional history is being lost but also how, through neglect, those sculptural works are deteriorating. These were the works of significant and prominent South African artists Neels Coetzee, Willem Strydom, Zoltan Borboreki and Edoardo Villa and lesser-known artists John de Villiers (former Dean of Agriculture) and Rory Kloppe (Visual Arts Masters Graduate).

My investigation of teaching collections focused on the material held in the Collection that has been, and could potentially be used, as teaching aids as well as acting as pedagogical signifiers of the CVA's former British Formalistic interests and teaching practices, in particular the works of CVA past lecturers Rosa Hope and Hilda Ditchburn. I concluded that students having access to artworks outside a museum/gallery environment were provided with a greater understanding of the scope and application of the medium they were studying and that by having the opportunity to see works close-up, or from the back, underneath or, where possible, were able to handle the works and experience tactile sensation, made their studies more of an engaged, felt encounter.

My investigation included an assessment of research collections and I observed how such portfolios had become interdisciplinary repositories and could be multi-purposed. These collections could not only be used to preserve heritage materials, historical information or cultural knowledge but conversely, also engender new knowledge. The Covid-19 pandemic has caused reliance on shared information and, synonymous with metamodernism and the expansion of the internet, the diversification of open source digital platforms has enabled the networking of material to become available to a wider audience making research facilities critical but warned that for imagery to have academic merit, a research collection must provide

quality imagery and be accompanied by fully supporting metadata with efficient search and retrieval mechanisms in place. Part of my research has considered balancing access to the Collection with security concerns, and I have suggested that digitising part of the portfolio n would be a practicable solution. Although this would negate the emotional reaction to an artwork's scale whereby removing the 'awesomeness' of visual experience, it would introduce another element beyond that which the human eye cannot see and would add another layer of narrative (or stratosphere) to the work.

The last part of my research considered 'Africanising' art collections and visual representation. Following on from the socio-political debates pertaining to decolonisation, I assessed how other South African universities reappraised their artworks at the end of the apartheid era and how African scholarship can be reflected in new acquisitions. An appraisal of the post-apartheid art commissions at those institutions reflected the democratic transformations of their establishments and I considered the public sculptures of Andries Botha, Willem Boshoff, Gavin Younge, Angus Taylor and the Kaross Workers located on the campuses of the Durban University of Technology, the University of Johannesburg, Rhodes University and the University of Pretoria respectively.

I reflected on the recent national and international call to remove commemorative and public artworks because of their 'colonial' significance. In so doing, I applied the postmodern praxis of 'othering' and considered how this has transgressed into an 'authenticated' South African culture. By contrast, from a metaformalist understanding, such commemorative icons can become a collective memory and, through *geocentering*, recognise the union of the author, viewer, subject, object, time and space and the perpetual vortex of narrative with a momentary interaction providing a further layer of discourse. This thesis also examined the issue of 'Africanisation' and how it is a nebulous and problematic ideal that can be all-embracing or simply segregate. I discussed how the term is, by necessity, an African idiom that assumed a mythical 'authenticity' of African culture, and that by validating a perceived 'traditional' culture that has not been documented and is beyond living memory, becomes an invented tradition. By applying this further, the thesis also considered the effect that acculturation had on creating an African vernacular and assessed its development based on a hybrid of both traditional and contemporary practices.

I concluded that Metaformalism, as opposed to unmediated metamodernism, becomes a paradigm specifically by reference to an internalised non-European (African) context. I argued that metamodernism is indeed an example of successful Africanising of Eurocentric theory and provides a Southern Hemisphere exemplar. It maintains an awareness of the origins of metamodernism but initiates a localised repost.



Figure 141: (RIR-0786) Louise Eriksen, *Cape Town View* (2001)
Paint on Board. Located in the Tut Room, UKZN (Pietermaritzburg)
Source: Photograph by Amanda Bucknall, 2019

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Beyond

Although not specifically considered within the body of this thesis, some recommendations and suggestions regarding the future of the UKZN Art Collection are proposed:

1. An archival management system or policy needs to be put in place with designated staff members responsible for the care of the Collection.

2. There needs to be a full commissioned inventory of the Collection undertaken in order to determine the full extent of the portfolio and also to ascertain ownership where necessary. Many works were ‘accessioned’ by students and the information detailed in the metadata regarding both the description and location are incorrect.
3. The items currently held in the CVA Storerooms are not stored correctly and are becoming damaged, some irretrievably so. It is recommended all those artworks that are not required as teaching aids should be relocated as a matter of some urgency. It is suggested that the curators of the University Archives would be suitable custodians of the works, however, fumigation and preservation measures would need to be implemented until they are in a suitable state to be placed in an archival climate-controlled environment with other stored materials.
4. Active restoration is required on many of the artworks around the campus and, although my thesis focuses centrally on the unseen works stored at the CVA (so selected because of their availability as teaching materials), many items need urgent attention.
5. There are many former student works retained that are used for teaching purposes which are retained separately by the CVA and are not considered as part of the Permanent Collection. These were not necessarily retained with the consent of the artists but still need to be accessioned. Some of those student works were produced at an early stage in the artists’ training and those graduates have since become notable and prominent artists. This significantly increases both the historical and commercial value of the items held and therefore insurance may need to be considered.
6. Keywords should be digitised and made available to students and the University community with accurate metadata provided in a central database.
7. The restoration of the artworks held in the Collection could be incorporated into an Art History conservation course. There is scope for the development of ceramic conservation training at UKZN akin to that of the University of Pretoria (University of Pretoria, 2016).

8. The pedagogical value of the Collection should not be underrated and its academic and research potential should be fully explored. I, therefore, recommended that access to these materials should be incorporated into the teaching methods of the CVA. The range and scope of artworks offer an important teaching tool of the methods, application and technical skills demonstrated by those artists and, if neglected, fails to embrace a unique opportunity for students to gain knowledge and insight into their craft.

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Appendices

Appendix A - Data Consolidated from Appendices B, C, D and E

The information contained has been compiled by the Researcher as part of this study and has collated the information from **Appendices B** and **C** and the adopted numbering system of RIR (Research Inventory Reconciliation) has been applied throughout this thesis.

KEY		
Artwork not recorded in the 2010 Inventory	Items appear in both the 1980 and 2010 Inventories	Items in red text are the Researcher's entries and relate to undocumented works
Not yet catalogued	Item photographed By A Bucknall	Pending Cataloguing

Alloc. RIR Number	Form <dc:type> [Type of Artwork]	Creator <dc:creator> [Artist]	Title <dc:title>	Description <dc:description> [Medium]	Date <dc:date>	Rights Management [Owner]	Accession Number	Source <dc:source> [Provenance]	1974 Inventory	1980 Inventory	1995 KwaZulu Ceramics Inventory	2005 Inventory	2010 Inventory	Post 2010	Condition	Location or Campus	Comments
<div>KEY</div> <div> <div>Artwork not recorded in the 2010 Inventory</div> <div>Items appear in both the 1980 and 2010 Inventories</div> <div>Items in red text are the Researcher's entries and relate to undocumented works</div> <div>Not yet catalogued</div> <div>Item photographed By A Bucknall</div> <div>Pending Cataloguing</div> </div>																	
RIR-0001	Print	Abrams, Lionel	Untitled	Silkscreen - A/P	1979	UKZN	Neg File 16A	20 SA Graphics		R 30			R 4 000				
RIR-0002	Print	Adie, S	Church St	Silkscreen	1977	UKZN	Unknown	Unknown		Not Valued			R 1 000				
RIR-0003	Drawing / Illustration	Albino, R	Gordimer	Pastel on Paper	Undated	SLLME	Edgewood No: 1	Unknown					Not Valued				
RIR-0004	Drawing / Illustration	Albino, R	Classical Nude	Pastel on Paper	Undated	Education Faculty	Edgewood No: 2	Donation (not noted)					Not Valued				
RIR-0005	Drawing / Illustration	Albino, R	Ego in Arcadia I	Pastel on Paper	Undated	Education Faculty	Edgewood No: 3	Donation (not noted)					Not Valued				
RIR-0006	Drawing / Illustration	Albino, R	Ego in Arcadia II	Pastel on Paper	Undated	Education Faculty	Edgewood No: 4	Donation (not noted)					Not Valued				
RIR-0007	Drawing / Illustration	Albino, R	Face	Pastel on Paper	Undated	Education Faculty	Edgewood No: 5	Donation (not noted)					Not Valued				
RIR-0008	Drawing / Illustration	Albino, R	Five Figures and Hand	Pastel on Paper	Undated	Education Faculty	Edgewood No: 6	Donation (not noted)					Not Valued				
RIR-0009	Drawing / Illustration	Albino, R	Abstract Buildings	Pastel on Paper	Undated	Education Faculty	Edgewood No: 7	Donation (not noted)					Not Valued				
RIR-0010	Painting	Albino, R	Abstract Shapes	Oil on Paper	Undated	Education Faculty	Edgewood No: 8	Donation (not noted)					Not Valued				
RIR-0011	Painting	Albino, R	Seascape	Oil on Paper	Undated	Education Faculty	Edgewood No: 9	Donation (not noted)					Not Valued				
RIR-0012	Painting	Albino, R	Abstract Tree and Roots	Watercolour	Undated	Education Faculty	Edgewood No: 10	Donation (not noted)					Not Valued				
RIR-0013	Painting	Albino, R	Abstract Limbs	Oil	Undated	Education Faculty	Edgewood No: 11	Donation (not noted)					Not Valued				
RIR-0014	Painting	Albino, R	Abstract Face	Oil	Undated	Education Faculty	Edgewood No: 12	Donation (not noted)					Not Valued				
RIR-0015	Sculpture	Alexander, Keith	Untitled - Abstract Sculpture	Fiberglass and Metal (Steel/Bronze) Sculpture	Undated	UKZN	42/001	Donated by Alexander Family					R 25 000				
RIR-0016	Painting	Alice, V	Landscape with Fever Tree	Oil	Undated	Education Faculty	Edgewood No: 13	Donation (not noted)					Not Valued				
RIR-0017	Painting	Amos, L	Landscape I	Oil	Undated	Prof R Balfour	Edgewood No: 14	Donation (not noted)					Not Valued				
RIR-0018	Painting	Amos, L	Landscape II	Oil	Undated	Education Faculty	Edgewood No: 15	Donation (not noted)					Not Valued				
RIR-0019	Drawing / Illustration	Amos, L	Two Boys	Pastel	Undated	Education Faculty	Edgewood No: 17	Donation (not noted)					Not Valued				
RIR-0020	Print	Anderson, Nils	Whalers at Rest	Etching and Drypoint	Undated	UKZN	Neg File 1B	Unknown		R 40							
RIR-0021	Print	Andrews, Raymond	Untitled	Silkscreen - A/P	1979?	UKZN	Neg File 15E	20 SA Graphics		R 30			R 1 000				
RIR-0022	Print	Appian Adolphe	Environs de Menton	Etching and Drypoint	1879	UKZN	Neg File 8A	Unknown	R 40	R 80							

RIR-0023	Print	Arleyn, Gerard P	Pop Art Redefined	Silkscreen/ Collage on Paper	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0024	Ceramic	Armstrong, Juliet	Ceramic Breast Plate	Hanging Ceramic breast plate made up of ceramic squares	Undated	UKZN	Unknown	Unknown					R 8 000				
RIR-0025	Print	Atkinson, Kevin	Street from "I am Vero"	Silkscreen - A/P	1976	UKZN	Neg File 1C	Mrs E P Whitehead		R 50							
RIR-0026	Print	Austin, Robert S	Woman Tethering a Goat	Engraving	1928?	UKZN	Neg File 10C	Mrs E P Whitehead		R 50							
RIR-0027	Painting	Avi	Landscape	Oil	Undated	Education Faculty	Edgewood No: 16	Donation (not noted)					Not Valued				
RIR-0028	Ceramic	B, F A ?	Ceramic Bowl	Stoneware Thrown Bowl with Ochre Glaze and White Detail	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0029	Print	B, Philip	Peace of Mind (3/30)	Linocut	Undated	UKZN	7/1940	Unknown					R 500				Abstract Pattern with Female Head
RIR-0030	Ceramic	B, F A?	Ceramic Bowl	Stoneware bowl, thrown bowl with ochre glaze and white detail	Undated	UKZN	Unknown	Unknown					R 500				"FAB"
RIR-0031	Drawing / Illustration	B, J B M	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	Undated	UKZN	60/019	Unknown					R 800				
RIR-0032	Ceramic	B, M A?	Ceramic Plate / Dish	Stoneware in Red Clay with Green and Orange Glaze with Geometric Patterns	Undated	UKZN	Unknown	Unknown					R 500				"19" "MAB" "81"
RIR-0033	Print	Bacher, Otto H	Royal Gardens Schlossheim	Drypoint	Undated	UKZN	Neg File 13E	Unknown		R 20			R 1 000				
RIR-0034	Painting	Balfour, R	Landscape	Oil	Undated	Education Faculty	Edgewood No: 18	Purchased by Faculty					Not Valued				
RIR-0035	Painting	Balfour, R	Temba Court I	Oil	Undated	Prof R Balfour	Edgewood No: 19	Donation (not noted)					Not Valued				
RIR-0036	Painting	Balfour, R	Temba Court II	Oil	Undated	Prof R Balfour	Edgewood No: 20	Donation (not noted)					Not Valued				
RIR-0037	Painting	Balfour, R	Bottles	Acrylic	Undated	SLLMDE	Edgewood No: 21	Donation (not noted)					Not Valued				
RIR-0038	Painting	Balfour, R	Oranges	Oil	Undated	Prof R Balfour	Edgewood No: 22	Donation (not noted)					Not Valued				
RIR-0039	Painting	Balfour, R	Grey Street	Oil	Undated	Prof R Balfour	Edgewood No: 23	Donation (not noted)					Not Valued				
RIR-0040	Painting	Balfour, R	Rocco I	Oil	Undated	Prof R Balfour	Edgewood No: 24	Donation (not noted)					Not Valued				
RIR-0041	Painting	Balfour, R	Rocco II	Oil	Undated	Prof R Balfour	Edgewood No: 25	Donation (not noted)					Not Valued				
RIR-0042	Painting	Balfour, R	Rocco III	Oil	Undated	Prof R Balfour	Edgewood No: 26	Donation (not noted)					Not Valued				
RIR-0043	Painting	Balfour, R	MTB on Night Street	Oil	Undated	Prof R Balfour	Edgewood No: 27	Donation (not noted)					Not Valued				
RIR-0044	Painting	Balfour, R	Sithole Park I	Oil	Undated	Prof R Balfour	Edgewood No: 28	Donation (not noted)					Not Valued				
RIR-0045	Painting	Balfour, R	Sithole Park II	Oil	Undated	Prof R Balfour	Edgewood No: 29	Donation (not noted)					Not Valued				
RIR-0046	Painting	Balfour, R	Grey Street	Oil	Undated	Prof R Balfour	Edgewood No: 30	Donation (not noted)					Not Valued				
RIR-0047	Painting	Balfour, R	Night Scene I	Oil	Undated	Prof R Balfour	Edgewood No: 31	Donation (not noted)					Not Valued				
RIR-0048	Painting	Balfour, R	Night Scene II	Oil	Undated	Prof R Balfour	Edgewood No: 32	Donation (not noted)					Not Valued				
RIR-0049	Painting	Balfour, R	Night Scene III	Oil	Undated	Prof R Balfour	Edgewood No: 33	Donation (not noted)					Not Valued				
RIR-0050	Painting	Balfour, R	Night Scene IV	Oil	Undated	Prof R Balfour	Edgewood No: 34	Donation (not noted)					Not Valued				

RIR-0051	Painting	Balfour, R	Night Scene V	Oil	Undated	Prof R Balfour	Edgewood No: 35	Donation (not noted)					Not Valued				
RIR-0052	Painting	Balfour, R	Night Scene VI	Oil	Undated	Prof R Balfour	Edgewood No: 36	Donation (not noted)					Not Valued				
RIR-0053	Painting	Balfour, R	Woman at Bar	Oil	Undated	SLLMDE	Edgewood No: 37	Donation (not noted)					Not Valued				
RIR-0054	Painting	Balfour, R	Oyster Box	Oil	Undated	SLLMDE	Edgewood No: 38	Donation (not noted)					Not Valued				
RIR-0055	Painting	Balfour, R	View Ahead and Behind	Oil	Undated	SLLMDE	Edgewood No: 40	Donation (not noted)					Not Valued				
RIR-0056	Painting	Balfour, R	Batis Copy: Figures in Orange	Oil	Undated	SLLMDE	Edgewood No: 41	Donation (not noted)					Not Valued				
RIR-0057	Painting	Balfour, R	Waves and Lagoon	Oil	Undated	SLLMDE	Edgewood No: 42	Donation (not noted)					Not Valued				
RIR-0058	Painting	Balfour, R	The Arsonist	Oil	Undated	Prof R Balfour	Edgewood No: 43	Donation (not noted)					Not Valued				
RIR-0059	Painting	Balfour, R	Mmbabatho	Oil	Undated	SLLMDE	Edgewood No: 44	Donation (not noted)					Not Valued				
RIR-0060	Painting	Balfour, R	Old Dogs Can't Bite	Oil	Undated	SLLMDE	Edgewood No: 45	Donation (not noted)					Not Valued				
RIR-0061	Painting	Balfour, R	Night Scenes (Triptych)	Acrylic	Undated	Prof R Balfour	Edgewood No: 46	Donation (not noted)					Not Valued				
RIR-0062	Painting	Balfour, R	Cinema Foyer	Acrylic	Undated	Prof R Balfour	Edgewood No: 47	Donation (not noted)					Not Valued				
RIR-0063	Painting	Balfour, R	Cinema Building	Acrylic	Undated	Prof R Balfour	Edgewood No: 48	Donation (not noted)					Not Valued				
RIR-0064	Painting	Balfour, R	Night Street Corner	Oil	Undated	Prof R Balfour	Edgewood No: 49	Donation (not noted)					Not Valued				
RIR-0065	Painting	Balfour, R	Kites on Field	Acrylic	Undated	Prof R Balfour	Edgewood No: 50	Donation (not noted)					Not Valued				
RIR-0066	Painting	Balfour, R	Winter Landscape	Acrylic	Undated	Prof R Balfour	Edgewood No: 51	Donation (not noted)					Not Valued				
RIR-0067	Painting	Balfour, R	Figures of Regret	Acrylic	Undated	Prof R Balfour	Edgewood No: 52	Donation (not noted)					Not Valued				
RIR-0068	Painting	Balfour, R	Abstract Table Mountain	Oil	Undated	Prof R Balfour	Edgewood No: 53	Donation (not noted)					Not Valued				
RIR-0069	Painting	Balfour, R	Grey Street Arcade Mini I	Oil	Undated	Prof R Balfour	Edgewood No: 54	Donation (not noted)					Not Valued				
RIR-0070	Painting	Balfour, R	Grey Street Arcade Mini II	Oil	Undated	Prof R Balfour	Edgewood No: 55	Donation (not noted)					Not Valued				
RIR-0071	Painting	Balfour, R	Fast Car	Oil	Undated	Prof R Balfour	Edgewood No: 56	Donation (not noted)					Not Valued				
RIR-0072	Painting	Balfour, R	Hong Kong	Oil	Undated	Prof R Balfour	Edgewood No: 57	Donation (not noted)					Not Valued				
RIR-0073	Painting	Balfour, R	Palms I	Acrylic	Undated	SLLMDE	Edgewood No: 58	Donation (not noted)					Not Valued				
RIR-0074	Painting	Balfour, R	Palms II	Acrylic	Undated	SLLMDE	Edgewood No: 59	Donation (not noted)					Not Valued				
RIR-0075	Painting	Balfour, R	Tropical Garden	Acrylic	Undated	SLLMDE	Edgewood No: 60	Donation (not noted)					Not Valued				
RIR-0076	Mixed Media	Balfour, R	Dreamtime	Acrylic and Fabric	Undated	SLLMDE	Edgewood No: 61	Donation (not noted)					Not Valued				
RIR-0077	Mixed Media	Balfour, R	African Underground	Acrylic and Fabric	Undated	SLLMDE	Edgewood No: 62	Donation (not noted)					Not Valued				
RIR-0078	Mixed Media	Balfour, R	African Double Board	Acrylic and Fabric	Undated	SLLMDE	Edgewood No: 63	Donation (not noted)					Not Valued				
RIR-0079	Painting	Balfour, R	Palms Morning	Acrylic	Undated	Prof R Balfour	Edgewood No: 64	Donation (not noted)					Not Valued				
RIR-0080	Painting	Balfour, R	Palms Noon	Acrylic	Undated	Prof R Balfour	Edgewood No: 65	Donation (not noted)					Not Valued				

RIR-0081	Painting	Balfour, R	Palms Dusk	Acrylic	Undated	Prof R Balfour	Edgewood No: 66	Donation (not noted)					Not Valued				
RIR-0082	Painting	Balfour, R	Palms Twilight	Acrylic	Undated	Prof R Balfour	Edgewood No: 67	Donation (not noted)					Not Valued				
RIR-0083	Painting	Balfour, R	Quanta's Party	Oil	Undated	Prof R Balfour	Edgewood No: 68	Donation (not noted)					Not Valued				
RIR-0084	Painting	Balfour, R	Classroom Scene	Oil	Undated	Prof R Balfour	Edgewood No: 69	Donation (not noted)					Not Valued				
RIR-0085	Painting	Balfour, R	Fish, Palms, Sea	Oil	Undated	Prof R Balfour	Edgewood No: 70	Donation (not noted)					Not Valued				
RIR-0086	Painting	Balfour, R	Abstract with Squares	Oil	Undated	Prof R Balfour	Edgewood No: 71	Donation (not noted)					Not Valued				
RIR-0087	Painting	Balfour, R	After Hopper	Oil	Undated	Prof R Balfour	Edgewood No: 72	Donation (not noted)					Not Valued				
RIR-0088	Painting	Balfour, R	After the Rain	Oil	Undated	Prof R Balfour	Edgewood No: 73	Donation (not noted)					Not Valued				
RIR-0089	Painting	Ball, Cynthia	Untitled	Watercolour	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-0090	Mixed Media	Basselt	Model of the RMMV Winchester Castle	Wooden Modelin Wood and Glass Box	Undated	UKZN	Unknown	Unknown					R 15 000				
RIR-0091	Print	Bastard, M	Untitled	Screen Print Triptych	1977	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0092	Painting	Battiss, Walter	Still Life	Oil Painting	Undated	UKZN	Neg File 7B	Unknown		R 500			R 100 000		Cracking	Slide Room (Centre for Visual Arts) - PMB Campus	Poor storage facilities / Restoration needed
RIR-0093 [Duplicated entry of RIR-0099]	Print	Battiss, Walter	Sculptured Head Seychelles	Silkscreen	Undated	UKZN	Neg File 10F	Unknown		R 120			R 8 000				
RIR-0094	Print	Battiss, Walter	Untitled	Silkscreen	1979	UKZN	Neg File 16A	Unknown		R 40			R 5 000				
RIR-0095	Print	Battiss, Walter	Untitled	Silkscreen AP/xxii/xxv	1979?	UKZN	Neg File 15E	Unknown		R 40			R 5 000			Centre for Visual Arts	Blue black red green Japanese-like symbols and figures
RIR-0096	Painting	Battiss, Walter	The Clock Tower	Watercolour	May-81	UKZN	Unknown	Unknown		R 30			R 1 500				
RIR-0097	Print	Battiss, Walter	Untitled	Silkscreen	1979?	UKZN	Neg File 15E	Unknown		R 40							
RIR-0098	Painting	Battiss, Walter	African Figure in Forest (Possibly Figures under Tree)	Oil on Canvas	Undated	UKZN	Neg File 10F	Unknown	R 350	R 800							
RIR-0099 [Duplicated entry of RIR-0093]	Print	Battiss, Walter	Sculptured Head Seychelles	Silkscreen Print No: 10/30	1981	UKZN	Neg File 10F	University of Durban-Westville							Good	Centre for Visual Arts	Some Foxing
RIR-0100	Print	Bauer, Marius	An Oriental Town	Etching and Drypoint	Undated	UKZN	Neg File 10C	Unknown	R200 *	R 30			R 1 500				Part of General Portfolio Valuation (R200 in total)
RIR-0101	Print	Bauer, Marius	Donkey Driver - Street Stamboul	Drypoint (Etching?)	Undated	UKZN	Neg File 9A	Mrs E P Whitehead	R200 *	R 40							Part of General Portfolio Valuation (R200 in total)
RIR-0102	Print	Bauer, Marius	The Herbs Bazaar	Etching (Drypoint?)	Undated	UKZN	Neg File 9C	Mrs E P Whitehead	R200 *	R 50							Part of General Portfolio Valuation (R200 in total)

RIR-0103	Ceramic	Beattie, Chantell	Ceramic Plate	Ceramic Plate	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-0104	Drawing / Illustration	Beaumont, A J	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	1990	UKZN	60/013	Unknown					R 800				
RIR-0105	Print	Beeton, Julia	Untitled	Silkscreen	1979	UKZN	Neg File 17A	10 UP Lecturers		R 20			R 1 000				
RIR-0106	Ceramic	Bekes?	Ceramic Pot	Pot with Speckled Light Blue Glaze with Scratched Horizontal and Vertical Patterns	Undated	UKZN	Unknown	Unknown					R 500				Sticker: "BEKES"
RIR-0107	Ceramic	Bekes?	Ceramic Pot	Pot with Speckled Light Blue Glaze with Scratched Horizontal Patterns	Undated	UKZN	Unknown	Unknown					R 500				Sticker: "BEKES"
RIR-0108	Print	Bell, Deborah	Marriage a la Mode VI	Etching	1987	UKZN	Unknown	Unknown		R 500			R 10 000				
RIR-0109	Ceramic	Belleek	Ceramic Cup and Saucer	Porcelain - Small Teacup and matching Saucer, white with light pink rims and shell-like decorative outer surface	Undated	UKZN	Unknown	Unknown					R 500				"Belleek, C Fermanagh Ireland"
RIR-0110	Ceramic	Benyon, C L	Ceramic Pot	Stoneware	1981?	UKZN	Unknown	Unknown					R 500				
RIR-0111	Print	Bessell, E S	The Wye at Hereford	Etching	Undated	UKZN	Neg File 8A	Mrs E P Whitehead		R 30							
RIR-0112	Drawing / Illustration	Bhengu, Gerard	Untitled	Ink on Paper, Watercolour & Sepia	Undated	UKZN	Unknown	Unknown					R 30 000				
RIR-0113	Drawing / Illustration	Bhengu, Gerard	Untitled	Ink on Paper, Watercolour & Sepia	Undated	UKZN	Unknown	Unknown					R 30 000				
RIR-0114	Painting	Black, A	Winter Landscape	Oil	Undated	Prof R Balfour	Edgewood No: 74	Donation (not noted)					Not Valued				
RIR-0115	Painting	Black, A	Three Xhosa Women	Oil	Undated	Prof R Balfour	Edgewood No: 75	Purchased by Faculty					Not Valued				
RIR-0116	Painting	Black, A	Farm Yard	Oil	Undated	Education Faculty	Edgewood No: 76	Purchased by Faculty					Not Valued				
RIR-0117	Painting	Black, A	The Bluff and Harbour	Oil	Undated	Education Faculty	Edgewood No: 77	Purchased by Faculty					Not Valued				
RIR-0118	Print	Bone, Muirhead (Sir) M A	Stockholm	Etching and Drypoint	Undated	UKZN	Neg File 9D	Mrs E P Whitehead	R 50	R 120							
RIR-0119	Print	Bonne, M	Carte - Du Canal De Mosambique	Mounted Print (Etching)	Undated	UKZN	Unknown	Unknown					R 2 000				
RIR-0120	Ceramic	Bonsma?	Ceramic Vase	Stoneware with sprayed glaze (Black over Green/Turquoise)	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0121	Photograph	Boon, Louis Paul	Hans Roest, Uitgave Letterkundig Museum, Den Haag	Black and White Photograph	1912	UKZN	Previous Cataloguing No 27622	Unknown					R 500				
RIR-0122	Painting	Boonzaier, Gregoire	Boer-Kape	Guache / Watercolour?	1969	UKZN	Unknown	Unknown		Not Valued							
RIR-0123	Sculpture	Borboreki, Zoltan	Untitled	Bronze Sculpture	Undated	UKZN	Unknown	Unknown					R 100 000				
RIR-0124	Print	Botha, E	Blazers	Print Relief	1986	UKZN	Unknown	Unknown					R 2 000				
RIR-0125	Print	Botha, E	Niemand Scryf aan die Kolonel Nie	Print Relief	1987	UKZN	Unknown	Unknown					R 4 000				
RIR-0126	Print	Botha, E	Bejaardes	Woodcut	1969	UKZN	Unknown	Unknown					R 5 000				
RIR-0127	Print	Botha, Eliza	Untitled	Lino / Woodcut	Undated	UKZN	Unknown	Unknown					R 10 000				
RIR-0128	Print	Botha, Eliza	Masker en Kruis	Relief Print	1974	UKZN	Unknown	Unknown					R 10 000				
RIR-0129	Print	Bowler, T W	Pietermaritzburg	Print	1985	UKZN	Unknown	UNP Limited Print					R 1 000				

RIR-0130	Print	Bowler, T W	View of Durban from the Berea	Print	1985	UKZN	Unknown	UNP Limited Print						R 1 000				
RIR-0131	Print	Bowler, T W	Umgenti, Near Durban, Natal	Print	1985	UKZN	Unknown	UNP Limited Print						R 1 000				
RIR-0132	Print	Bowler, T W	Troops Landing at Durban Bay	Print	1985	UKZN	Unknown	UNP Limited Print						R 1 000				
RIR-0133	Print	Bracquemond	Teal (Ducks)	Etching	Undated	UKZN	Neg File 10D	Unknown	R 30	R 60				R 2 000				
RIR-0134	Print	Brandon, P	Untitled	Screen Print	Undated	UKZN	Unknown	Unknown		Not Valued				R 500				
RIR-0135	Painting	Brink, Piet	Masjiemmen (Dieptestudie)	Oil on Canvas	1980	UKZN	Unknown	Unknown						R 2 000				
RIR-0136	Painting	Britz, Sonja	Untitled	Oil on Canvas	1984	UKZN	Unknown	Unknown						R 2 000				
RIR-0137	Print	Brockhurst	Lassitude	Etching and Drypoint	Undated	UKZN	Neg File 10B	Mrs E P Whitehead	R 80	R 100				R 4 000				
RIR-0138	Print	Brockhurst	In the Woods	Etching	Undated	UKZN	Neg File 10C	Mrs E P Whitehead	R 50	R 70				R 3 000				
RIR-0139	Drawing / Illustration	Brodie, Phyllis	Illustration to 'Snow Queen'	Ink Drawing on Paper	Undated	UKZN	Neg File 9G	Presented by Artist		R 30				R 1 500				
RIR-0140	Painting	Brotherton, Carola	Untitled	Mural	1957	UKZN	Unknown	Presented by Artist						R 60 000				
RIR-0141	Print	Brown, Pamela	Untitled	Collagraph	1980	UKZN	Unknown	Unknown		Not Valued				R 500				
RIR-0142	Print	Bry, Auguste	Overture du Feu de la Batterie No 1	Etching	1849?	UKZN	Unknown	Unknown						R 1 000				
RIR-0143	Print	Bryony	Triptych of Church Street (8/10)	Screen Print	1977	UKZN	Unknown	Unknown		Not Valued				R 500				
RIR-0144 [Duplicated entry of RIR-0153]	Print	Burwitz, NNils [Incorrectly misspelt on the 2010 Inventory as "Burn, N. J"]	Untitled	Etching (Open Bite)	1974	UKZN	Unknown	Unknown						R 1 000				
RIR-0145 [Duplicated entry of RIR-0149]	Painting	Burnett, B	Untitled [Leaves]	Watercolour	1999	UKZN/ Stated on secondary accessioning sheet as "JC Leeb du-Toit"	Unknown	Artist									Centre for Visual Arts	
RIR-0146 [Duplicated entry of RIR-0150]	Painting	Burnett, B S	Untitled (Three Landscapes - One Below the Other)	Watercolour	1999	UKZN	Unknown	University of Durban-Westville								Poor	Centre for Visual Arts	Tear in right hand corner, drawing pinhole in centre bottom, foxing in left hand corner, blue smudge on top left hand side
RIR-0147	Painting	Burnett, B S	Untitled (Organic Forms)	Watercolour	1999	UKZN	No: 28	University of Durban-Westville								Poor	Centre for Visual Arts	Badly foxed mount, mount torn in right lower corner, print smudged and dirty on back, blue and red water colour smudge on back right hand side, sticker on back of mount (No:28) and pencil

																		marks on mount
RIR-0148	Painting	Burnett, B S	Portrait of a Woman	Oil on Board	Undated	UKZN	Unknown	Artist									Fair	Centre for Visual Arts
RIR-0149	Painting	Burnett, B S	Untitled [Leaves]	Watercolour	1999	UKZN	Unknown	Unknown						R 1 000				
RIR-0150	Painting	Burnett, B S	Untitled	Watercolour	1999	UKZN	Unknown	Unknown						R 500				
RIR-0151	Painting	Burnett, B S [Incorrectly recorded accessioned under "Bennett"]	Mountainous Landscape	Watercolour	1999	UKZN	Unknown	Donation from Artist									Centre for Visual Arts	Donated by artist Few stains on bottom right corner Some signs of foxing
RIR-0152	Drawing / Illustration	Burnett, Barbara?	Untitled	Charcoal on Conte Paper	Undated	UKZN	Unknown	Unknown						R 1 000				
RIR-0153 [Duplicated entry of RIR-0144]	Print	Burwitz, Nils	Fish River Canyon Take Off	Etching and Aquatint	1979	UKZN	Unknown	Unknown			Not Valued							
RIR-0154	Drawing / Illustration	C, L	Botanical Drawing - Acanthaceae Africana	Ink on Paper and Watercolour	1976	UKZN	60/006	Unknown						R 500				
RIR-0155	Ceramic	C, L	Ceramic Vase	Ceramic Vase with Beige and White with Slight Turquoise Glaze (Geometric Shape)	1976?	UKZN	Unknown	Unknown						R 500				
RIR-0156	Print	Cain, Charles W	A Persian Bazaar	Drypoint	Undated	UKZN	Neg File 9B	Mrs E P Whitehead			R 80							
RIR-0157	Print	Calder, Ian	Untitled	Charcoal / Graphite / Lithograph	1979	UKZN	Unknown	Presented by Artist			Not Valued			R 2 000				
RIR-0158	Print	Calder, Ian	Untitled	Charcoal / Graphite / Lithograph	Undated	UKZN	Unknown	Presented by Artist						R 2 000				
RIR-0159	Print	Calder, Ian	Untitled	Lithograph / Silkscreen / Charcoal on Paper	1979	UKZN	Unknown	Presented by Artist			Not Valued			R 2 000				
RIR-0160	Ceramic	Calder, Ian	Ceramic Form of a Shell	Shell form in white, light blue and beige	Undated	UKZN	Unknown	Unknown						R 1 500				Sticker: 23
RIR-0161	Ceramic	Calder, Ian	Ceramic Shell	Shell form in cream, beige and blue glazes	Undated	UKZN	Unknown	Unknown						R 1 000				Several hairline cracks, one repaired crack - very fragile
RIR-0162	Ceramic	Calder, Ian	Ceramic Vase	Decorative/Storage Vessel Brown glazed	1976?	UKZN	7/1989	Unknown						R 2 000				IC 76
RIR-0163	Painting	Callahan, F	The Black Boys	Oil	Undated	Education Faculty	Edgewood No: 78	Purchased by Faculty						Not Valued				
RIR-0164	Painting	Callahan, F	Frangipani	Oil	Undated	Education Faculty	Edgewood No: 79	Purchased by Faculty						Not Valued				
RIR-0165	Painting	Callahan, F	Nude Woman with Flower	Oil	Undated	Prof R Balfour	Edgewood No: 80	Donation (not noted)						Not Valued				
RIR-0166 [Duplicated entry of RIR-1286]	Print	Cameron, David Young (Sir)	A Cat of Bubastis	Etching and Drypoint	Undated	UKZN	Neg File 10B	Mrs E P Whitehead			R 60							
RIR-0167 [Duplicated entry of RIR-0169]	Print	Catherine, Norman	Down on the Boss's Farm	Lithograph / Silkscreen	1979	UKZN	Neg File 7A	Unknown			Not Valued			R 10 000				
RIR-0168	Print	Catherine, Norman	Unidentified	Screen Print	1980	UKZN	Unknown	Unknown						R 12 000				
RIR-0169 [Duplicated entry of RIR-0167]	Print	Catherine, Norman	Down on the Boss's Farm [Catherine?]	Lithograph Print No: 10/75 (6 Colour)	1979	UKZN	Unknown	Unknown								Bad	Centre for Visual Arts	Bad condition Needs urgent restoration to get rid of foxing

RIR-0170 [Duplicated entry of RIR-0964]	Print	Cattaneo, Giuseppe	Reflections	Lithograph	1977	UKZN	Neg File 7A	From Bozzoli Portfolio		Not Valued							
RIR-0171	Print	Charlesworth, V	Untitled Edition No 145/200	Screen Print	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-0172	Print	Charlesworth, V	Untitled Edition No 109/200	Screen Print	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-0173	Print	Charlton, E W	St Mary Radcliffe	Etching and Softground	Undated	UKZN	Neg Files 18A & 12E	Unknown		R 30			R 2 000				
RIR-0174	Print	Cholleman, A	Untitled	Screen Print	1971	UKZN	Unknown	Unknown		Not Valued							
RIR-0175	Print	Christian, Malcolm	Memories of a Chair	Etching	1975	UKZN	Permanent Collection	Presented by Artist		R 60			R 1 000				
RIR-0176 [Duplicated entry of RIR-0963]	Print	Christian, Malcolm	Untitled	Silkscreen	Undated	UKZN	Neg File 9G	Presented by Artist		R 60							
RIR-0177	Ceramic	Cian, M S ?	Ceramic Plate	Decorative Plate with multicoloured illustrations in interior with 3D	1994?	UKZN	Unknown	Unknown					R 500				"MS Cian ? 94"
RIR-0178	Print	Cillies-Barnard, Bettie	Untitled	Silkscreen	1979	UKZN	Neg File 15D // F	20 SA Graphics		R 30			R 2 000				
RIR-0179	Print	Cillies-Barnard, Bettie	Untitled	Silkscreen	1979	UKZN	Neg File 15D // E	20 SA Graphics		Not Valued			R 2 000				
RIR-0180	Print	Cillies-Barnard, Bettie	Untitled	Silkscreen	1979	UKZN	Neg File 16A // G	20 SA Graphics		R 30			R 2 000				
RIR-0181	Print	Cillies-Barnard, Bettie	Epreuve d'Artistes - Litho no 23	Lithograph	1971	UKZN	Neg File 9F	Unknown		R 60			R 8 000				
RIR-0182	Print	Cillies-Barnard, Bettie	Belgie II	Screen Print	1980	UKZN	Neg File 1B	Presented by Artist		R 40			R 3 000				
RIR-0183	Painting	Cillies-Barnard, Bettie	Untitled	Oil on Board	1960	UKZN	Unknown	Unknown					R 25 000				
RIR-0184	Painting	Claerhout, F	Three Figures	Oil	Undated	Malherbe Library	Edgewood No: 81	Donation (not noted)					Not Valued				
RIR-0185	Painting	Claerhout, Father Frans	Figures and Chickens	Oil on Board	Undated	UKZN	Neg File 10G	Presented by Artist		R 400			R 1 000				
RIR-0186	Print	Clarke, John	Untitled	Silkscreen	1979?	UKZN	Neg File 17C	10 UP Lecturers		R 20							
RIR-0187	Print	Clarke, John	Drive in Series XV	Etching and Engraving	1982	UKZN	Unknown	Unknown		Not Valued							
RIR-0188	Ceramic	Cliff, Clarice	Ceramic - Teacup and Saucer	Teacup and saucer in yellow glaze with green rim, hand painted orange, blue and purple flowers on outside of cup and saucer	Undated	UKZN	Unknown	Unknown					R 4 000				Underneath: "Crocus hand painted, Bryanne by Cleanice Cliff"?
RIR-0189	Painting	Coetzee, Christo	Episodic Self-Portrait	Gouache	1976	UKZN	Neg File 15A	Bought from Artist		R 500			R 15 000				
RIR-0190	Mixed Media	Coetzee, Christo	Infinity Symbol 2	Mixed Media on Paper	1981	UKZN	Neg File 13B	Presented by Artist		R 400			R 12 000				
RIR-0191	Mixed Media	Coetzee, Christo	Baroque I	Mixed Media (Wood, Masonite, Perspex, Oil)	1980	UKZN	Neg File 7C	Annexe '83		Not Valued							
RIR-0192	Painting	Coetzee, Joan	Untitled	Oil on Board	Undated	UKZN	Unknown	Unknown		Not Valued			R 1 000				
RIR-0193	Painting	Coetzee, Joan	Mask	Oil on Board	Undated	UKZN	Unknown	Unknown		Not Valued			R 1 000				
RIR-0194	Sculpture	Coetzee, Neels	Untitled	Bronze Sculpture	1984	UKZN	Agric 001	Unknown					R 400 000				
RIR-0195	Print	Coetzee, W H	Landscape with Africans	Etching and Softground	1935	UKZN	Neg File 13E	Unknown	R 50	R 50			R 2 000				

RIR-0196	Print	Cook, Thomas	Hogarth Restored	Book of Prints	1802	UKZN	Unknown	Unknown							R 2 000				
RIR-0197	Print	Cotman, John Sell	French Beggars	Etching	1838	UKZN	Neg File 1F	Mrs E P Whitehead	R 15	R 40					R 3 000				
RIR-0198	Print	Cribb, Preston	Untitled	Etching and Drypoint	Undated	UKZN	Neg File 12C	Unknown		R 20					R 1 000				
RIR-0199	Print	Cross, P	Night Eyes Are Watching I	Reduction Linocut	2004	UKZN	Unknown	Taken from CVA Student Collection							R 800				
RIR-0200	Painting	Currie-Ward, E	Masks	Oil	Undated	Prof R Balfour	Edgewood No: 82	Donation (not noted)							Not Valued				
RIR-0201	Painting	Cussons, Sheila (Cussion?)	Portrait of Adrian Roland Holst	Oil on Canvas	1946	UKZN	Neg File 18F	Unknown		Not Valued					R 15 000				
RIR-0202	Drawing / Illustration	D, A	Untitled - Portrait of a Man with Glasses	Charcoal	1971	UKZN	19/016	Unknown							R 500				
RIR-0203	Sculpture	Davies, Henry	Two by Two	Painted Wood and Metal	1983	UKZN	Neg File 16C	Presented by Artist		Not Valued									
RIR-0204	Sculpture	Davies, Henry	Two by Two II	Painted Wood and Metal	1983	UKZN	Neg File 16C	Presented by Artist		Not Valued									
RIR-0205	Sculpture	Davies, Henry	Bust of Albert Luthuli	Bronze (Integral Granite Plinth)	1991	UKZN	Unknown	Unknown							R 30 000				
RIR-0206	Print	De Jong, Ernst	Untitled	Silkscreen	1979	UKZN	Neg File 17A	10 UP Lecturers		R 30					R 2 000				
RIR-0207	Print	De Necker, Francois	Untitled	Silkscreen	1979	UKZN	Neg File 17A	10 UP Lecturers		R 30					R 1 000				
RIR-0208	Photograph	De Neuville, Alphonse	Saving the Queen's Colours	Oleograph Copy of Original Painting	1881	UKZN	Unknown	Unknown							R 1 000				
RIR-0209	Ceramic	De Villiers, John	Mosaic Clock with Rabbits, Lambs, the Sun and the Moon	Mosaic Tiles	Undated	UKZN	58/001	University Commissioned							R 10 000				
RIR-0210	Photograph	Degas	Rural Schools	Photographs	Undated	CVMS C	Edgewood No: 83	Purchased							Not Valued				
RIR-0211	Painting	Denison, R Beckett	Murder Scene Hollyrood Palace	Watercolour	Undated	UKZN	Neg File 18C	Presented by Mrs Denison		Not Valued					R 1 000				
RIR-0212	Print	Dietrich, Keith	Grensbone	Silkscreen	1979	UKZN	Neg File 17C	10 UP Lecturers		R 30					R 3 000				
RIR-0213	Print	Dina	Freedom of Religion, Opinion and Belief	Linocut	1996	UKZN	Unknown	Unknown							R 500				
RIR-0214	Print	Dodd, Francis	Jacob Epstein the Former Sculptor	Drypoint	1969	UKZN	Neg File 1D	Mrs E P Whitehead	R 400	R 600									
RIR-0215	Print	Dolphin, L	Down Town	Screen Print	1977	UKZN	Unknown	Unknown		Not Valued					R 500				
RIR-0216	Print	Domijan, Coral Spenser	Baptism at Sea (x2)	Prints	Undated	Education Faculty	Edgewood No: 84	Donation (not noted)							Not Valued				
RIR-0217	Painting	Domijan, Coral Spenser	Baptism at Sea	Oil	Undated	Education Faculty	Edgewood No: 85	Donation (not noted)							Not Valued				
RIR-0218	Ceramic	Drosty?	Ceramic Mug	Beer Mug in Bottle Green Glaze	1934?	UKZN	Unknown	Unknown							R 500				"Drosdy 34"
RIR-0219	Print	Du Lui-lei	Untitled	Woodcut	Undated	UKZN	Unknown	Unknown							R 500				
RIR-0220	Painting	Du Plessis, H E	Untitled	Gouache / Acrylic	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0221	Drawing / Illustration	Dumle	Dreaming No 17	Ink Drawing on Paper	Undated	UKZN	Unknown	Unknown							R 15 000				
RIR-0222	Painting	Dunn, Napier	Howard College	Watercolour	Undated	UKZN	Unknown	Unknown							R 4 000				
RIR-0223	Print	Dürer, Albrecht	Madonna and Child with Monkey	Engraving	circa 1600	UKZN	Neg File 1F	Mrs E P Whitehead	R 160	R 300					R 15 000				
RIR-0224	Ceramic	E, C P L ?	Ceramic Bowl	Glazed Bowl in Grey-Turquoise with Geometric Patterns in	Undated	UKZN	Unknown	Unknown							R 500				

				Turquoise and Contains Slip															
RIR-0225	Painting	Eagle, Sean	Untitled	Oil on Canvas	1995	UKZN	Unknown	Unknown						R 2 000					
RIR-0226	Painting	Eagle, Sean	Concentrating Woman	Oil	Undated	Education Faculty	Edgewood No: 86	Donation (not noted)						Not Valued					
RIR-0227	Print	Earlom, Robert	Landscape (After Claude le Lorrain)	Etching and Mezzotint	1776	UKZN	Neg File 8F	Unknown			R 80			R 4 000					
RIR-0228	Print	Eben / Eleen	Bird Series No 4	Linocut	1974	UKZN	Unknown	Unknown			Not Valued			R 500					
RIR-0229	Ceramic	Edwards, Heather	Ceramic Vase	Earthenware Vase with Beige/Ochre Green Glaze with Leaf-like Patterns Over Red Clay	Undated	UKZN	Unknown	Unknown						R 500					
RIR-0230	Print	Edwards, Mike	Untitled	Silkscreen	1979	UKZN	Neg File 15D	20 SA Graphics			R 30			R 1 000					
RIR-0231	Print	Edwards, Mike	Untitled	Silkscreen	1979	UKZN	Neg File 17A	20 SA Graphics			R 30			R 2 000					
RIR-0232	Drawing / Illustration	Edwards, T	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	1997	UKZN	60/011	Unknown						R 500					
RIR-0233	Drawing / Illustration	Edwards, T	Botanical Drawing - Asystasia Seeds	Ink on Drafting Film	Undated	UKZN	60/012	Unknown						R 800					
RIR-0234	Embroidery / Tapestry	Emily	River	Embroidery	Undated	UKZN	Unknown	Unknown						R 4 000					
RIR-0235	Painting	Everard Haden Leigh, Leonora	Paarl	Watercolour	1983	UKZN	Neg File 13B	Presented by Artist			R 150			R 6 000					
RIR-0236	Print	Faraj, M	Human Rights Human Wrongs Edition No: 48/50	Linocut and Embossing	1999	UKZN	Unknown	Unknown						R 500					
RIR-0237	Embroidery / Tapestry	Faulds, Jutta	Untitled - Patchwork in Blue and Orange	Tapestry	Undated	UKZN	42/002	Gifted to Department						R 12 000					Price on back of work R2000
RIR-0238	Painting	Fee, Jimmy	Alone	Paint on Board	1968	UKZN	Unknown	Unknown						R 500					
RIR-0239	Print	Fidreis, R	Flamingos	Woodcut	Undated	UKZN	Unknown	Amalgamated UDW Collection						R 500					
RIR-0240	Mixed Media	Findlay, Bronwyn	Birds in Flight	Unknown	Undated	UKZN	Unknown	Unknown						R 16 000					
RIR-0241	Print	Fletcher, S	Aberfeldy (Edition 2/4)	Etching	Undated	UKZN	Unknown	Unknown			Not Valued			R 500					
RIR-0242	Print	Flint, William Russell	Slippery Steps	Drypoint	Undated	UKZN	Neg File 9A	Mrs E P Whitehead	R 95	R 300									
RIR-0243	Print	Fontanes, Juan Jundalfo	Azurro verses Rosso	Screen Print	Undated	UKZN	Unknown	Unknown						R 2 000					
RIR-0244	Print	Francois, Leo	Tsitsa Gorge	Etching	1936	UKZN	Neg File 14D	Presented by Artist			R 30			R 2 000					
RIR-0245	Painting	Frost, Lola	Portrait of Archbishop Emeritus Denis Hurley Owl	Oil Painting	1998	UKZN	Unknown	Unknown						R 50 000					
RIR-0246	Painting	Fry, Roger	Landscape in Italy	Oil on Canvas	1922	UKZN	Neg File 18B	Annexe '83			Not Valued			R 800 000					
RIR-0247	Print	Fry, Roger	Interior of a Cathedral	Lithograph	1927	UKZN	Neg File 1E	Unknown			R 120			R 8 000					
RIR-0248	Print	Fry, Roger	Barrel Vaults Exterior	Lithograph	Undated	UKZN	Neg File 8B	Unknown			R 120			R 8 000					
RIR-0249	Print	Fry, Roger	Landscape with Trees	Lithograph	Undated	UKZN	Neg File 8E	Unknown			R 120			R 8 000					
RIR-0250	Print	Fry, Roger	Gateway	Lithograph	1928	UKZN	Neg File 8E	Unknown			R 120			R 8 000					
RIR-0251	Print	Fry, Roger	Garden Scene with	Lithograph	1928	UKZN	Neg File 8B	Unknown			R 120			R 8 000					

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RIR-0276	Ceramic	Gumede, B	Untitled	Ukhamba	Undated	UKZN	#UNP14			R 60					Used, poor	Centre for Visual Arts	Purchased 1993	
RIR-0277	Ceramic	Gumede, B	Untitled	Umanicshana	1993	UKZN	#UNP18			R 10					New, good	Centre for Visual Arts	Purchased 1993	
RIR-0278	Ceramic	Gumede, B	Untitled	Ukhamba	1993	UKZN	#UNP19			R 15					New, good	Centre for Visual Arts	Purchased 1993	
RIR-0279	Ceramic	Gumede, Bhina	Untitled	Ukhamba	1993	UKZN	#UNP1			R 40					New, good	Centre for Visual Arts	Purchased 1993	
RIR-0280	Print	Gumede, G S	In the Mood	Woodcut	1987	UKZN	Unknown	Unknown				R 1 000						
RIR-0281	Print	Gumede, L	Ducks	Woodcut on Paper	Undated	AG	Edgewood No: 91	Donation (not noted)				Not Valued						
RIR-0282	Sculpture	Gumede, Zamokakwe	Wooden Mace / Marquette (Part 1 of a Set of 3 Items)	Wooden Long carved Marquette, monkey on top, book/square in the middle and a fist at the bottom	2009	UKZN	Unknown	Unknown				R 1 000						
RIR-0283	Sculpture	Gumede, Zamokakwe	Wooden Mace / Marquette (Part 2 of a Set of 3 Items)	Long Wooden Marquette , carved into a Hut	2009	UKZN	Unknown	Unknown				R 1 000						
RIR-0284	Sculpture	Gumede, Zamokakwe	Wooden Mace / Marquette (Part 3 of a Set of 3 Items)	Marquette Light wood with carved animal and human faces and paw on bottom	2009	UKZN	Unknown	Unknown				R 1 000						
RIR-0285	Ceramic	Gumede?	Untitled	Imbiza	Undated	UKZN	#UNP15			Not Valued					Used, good	Centre for Visual Arts	Purchased 1993	
RIR-0286	Ceramic	Gumede?	Untitled	Umanicshana	1993	UKZN	#UNP17			R 10?					New, good	Centre for Visual Arts	Purchased 1993	
RIR-0287 [Duplicated entry of RIR-0288]	Print	Haden, Francis Seymour (Sir)	Dulce Cinimen	Etching and Drypoint	Undated	UKZN	Neg File 1G	Unknown		R 400								
RIR-0288 [Duplicated entry of RIR-0287]	Print	Haden, Francis Seymour (Sir)	Hands Etching (Numbered - 17) / 'O Laborum Dulce Lenimen'	Drypoint on Paper	undated	UKZN	Unknown	Unknown	R 240									
RIR-0289	Print	Haden, Francis Seymour (Sir)	The Towing Path	Drypoint	Undated	UKZN	Neg File 8A	Mrs E P Whitehead	R 80	R 150								
RIR-0290	Painting	Hairbiell?	Untitled	Oil on Canvas	Undated	UKZN	Unknown	Unknown				R 1 000						
RIR-0291	Sculpture	Hall, James	Bust of Nelson Mandela	Bronze with Granite Plinth	2006	UKZN	Unknown	Unknown				R 30 000						
RIR-0292	Print	Halsted, J E	Untitled Triptych (2/8)	Screenprint	1977	UKZN	Unknown	Unknown				R 500						
RIR-0293	Painting	Hammond, D	Street Scene with Two Men	Acrylic on Board	1957	UKZN	Unknown	Unknown		Not Valued		R 1 000						
RIR-0294	Mixed Media	Harris, Len	Untitled I	Mixed Media on Canvas	2006	UKZN	Unknown	Unknown				R 500						
RIR-0295	Mixed Media	Harris, Len	Untitled II	Mixed Media on Canvas	2006	UKZN	Unknown	Unknown				R 500						
RIR-0296	Print	Harvey-Clarke, H	The Path to the Village	Etching and Drypoint	Undated	UKZN	Neg File 9D	Mrs E P Whitehead		R 50								
RIR-0297 [Duplicated entry of RIR-0296]	Print	Hasegawa, Shoichi	Aube (Dawn)	Colour Etching	Undated	UKZN	Neg File 15A	Unknown		R 80								

ted entry of RIR-0904]																			
RIR-0298	Print	Hassaan	Without Features (Edition No 48/50)	Screenprint	1999	UKZN	7/1945	Unknown							R 500				
RIR-0299	Print	Heatby, E M (R.M.S)	Dustleigh Village, South Devon	Etching and Drypoint	Undated	UKZN	Neg File 8A	Mrs E P Whitehead		R 30									
RIR-0300	Print	Heath, B J	Exhibition by Students (3/29)	Silkscreen	1991	UKZN	No 006	Presented by Artist							R 500				
RIR-0301	Print	Heath, B J	The Yellow Table (15/25)	Mixed Media Screenprint	1991	UKZN	34/018	Unknown							R 4 000				
RIR-0302	Print	Heath, B J	Blue Still Life with Potted Plants (4/13)	Lithograph and Silkscreen	1992	UKZN	34/017	Unknown							R 4 000				
RIR-0303	Drawing / Illustration	Heath, J C	Figure Studies	Charcoal / Crayon?	Undated	UKZN	Neg File 14D	Unknown		R 20					R 1 000				
RIR-0304	Painting	Heath, Jack	Lazarus	Oil on Board	1972	UKZN	Neg File 16B	Presented by Artist's wife Mrs L Heath		R 400									
RIR-0305	Drawing / Illustration	Heath, Jack	Picasso Goes to Italy	Pen and Brush / Sepia Ink	Undated	UKZN	Neg File 8D	Unknown		R 70									
RIR-0306	Drawing / Illustration	Heath, Jack	Study for Painting of Lazarus	Pencil	Undated	UKZN	Neg File 14D	Presented by Artist's wife Mrs L Heath		R 20					R 1 000				
RIR-0307	Drawing / Illustration	Heath, Jane	Portrait of Christina	Pencil	1970	UKZN	Neg File 1B	Unknown		R 20					R 1 000				
RIR-0308	Drawing / Illustration	Heath, Jane	Sketch of a Woman's Head	Pencil on Brown Packing Paper	1970	UKZN	Neg File 1B	Presented by Artist		R 20					R 1 000				
RIR-0309	Drawing / Illustration	Heath, Jane	Nude Study	Felt Pen	1965	UKZN	Neg File 1B	Unknown		R 20					R 1 000				
RIR-0310	Painting	Heath, Jane	Near Baynesfield	Watercolour	1976	UKZN	Neg File 14D	Presented by Artist		R 40					R 1 500				
RIR-0311 (See RIR-1019 for duplication)	Print	Heath, John Charles	Wood	Etching	1950	UKZN	Unknown	Unknown							R 500				
RIR-0312 (See RIR-0800 for duplication)	Print	Hecht, Joseph	Crane	Engraving on Green / Blue Paper	Undated	UKZN	Neg File 10B	Mrs E P Whitehead	R200 *	R 30								Part of General Portfolio Valuation (R200 in total)	
RIR-0313 (See RIR-0801 for duplication)	Print	Hecht, Joseph	Pelican	Drypoint	Undated	UKZN	Neg File 10C	Unknown	R200 *	R 30								Part of General Portfolio Valuation (R200 in total)	
RIR-0314	Painting	Hegone, C	Untitled Landscape	Gouche / Print / Watercolour	1969	UKZN	Unknown	Unknown							R 500				
RIR-0315	Painting	Hennessey, Esme F	Aristolochia Elegans "Dutchman's Pipe"	Watercolour (Botanical Painting)	Undated	UKZN	60/002	Unknown							R 4 000				
RIR-0316	Grass	Hlanguza	Untitled	Isichumo	1995?	UKZN	#UNP21				R 20						New, good	Centre for Visual Arts	
RIR-0317	Sculpture	Hleza, Austin	Ceramic Car with Driver	Ceramic Sculpture	1987	UKZN	Unknown	Unknown							R 1 000				Pieces Missing
RIR-0318	Print	Hockney, David	An Etching and a Lithograph for Editions Alecto	Etching and Lithograph	1973	UKZN	Neg File 8E	Purchased from Natalie Knight 1982		Not Valued					R 100 000				Value in 1973 = R20
RIR-0319	Print	Holleman, A C	Untitled	Etching (Open Bite)	1971	UKZN	Unknown	Unknown							R 500				
RIR-0320	Sculpture	Hooper, John	Mother and Child	Wooden Sculpture	1960	UKZN	Neg File 16C	Annexe '81		Not Valued					R 60 000				

RIR-0348	Painting	Hope, Rosa	Kloof View	Oil on Canvas	1960	UKZN	RH: 19 / Neg File 4B	Mrs Cook	Not Valued			R 8 000				
RIR-0349	Painting	Hope, Rosa	Pumpkins	Oil on Board	1965	UKZN	RH: 20 / Neg File 18C	Mrs Cook	Not Valued			R 4 000				
RIR-0350	Painting	Hope, Rosa	The Jacaranda Tree	Gouache	1967	UKZN	RH: 21 / Neg File 4C	Mrs Cook	Not Valued							
RIR-0351	Painting	Hope, Rosa	Tabankulu Area, Transkei	Gouache	1964	UKZN	RH: 22 / Neg File 14C	Mrs Cook	Not Valued							
RIR-0352	UNKNO WN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 23	Mrs Cook								
RIR-0353	Painting	Hope, Rosa	U Nozizulu	Gouache on Beige Paper Pasted on Grey Board	Undated	UKZN	RH: 24 / Neg File 14C	Mrs Cook	Not Valued							
RIR-0354	Painting	Hope, Rosa	Pondo Herdboys	Gouache on Light Grey Paper	Undated	UKZN	RH: 25 / Neg File 2E	Mrs Cook	Not Valued							
RIR-0355	Painting	Hope, Rosa	Two Witchdoctors	Gouache on Light Grey Paper	1965	UKZN	RH: 26 / Neg File 2F	Mrs Cook	Not Valued							
RIR-0356	UNKNO WN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 27	Mrs Cook								
RIR-0357	Painting	Hope, Rosa	Three Young Pondos	Gouache on Brown Paper	Undated	UKZN	RH: 28 / Neg File 2B	Mrs Cook	Not Valued							
RIR-0358	Painting	Hope, Rosa	The Sangomas	Gouache on Brown Paper	Undated	UKZN	RH: 29 / Neg File 2B	Mrs Cook	Not Valued							
RIR-0359	Painting	Hope, Rosa	Pondo Matron	Gouache on Brown Paper	Undated	UKZN	RH: 30 / Neg File 2C	Mrs Cook	Not Valued							
RIR-0360	Painting	Hope, Rosa	Off to the Dance	Gouache on Dark Grey Paper	Undated	UKZN	RH: 31 / Neg File 2A	Mrs Cook	Not Valued							
RIR-0361	Painting	Hope, Rosa	Young Mother	Gouache on Brown/Grey Paper	Undated	UKZN	RH: 32 / Neg File 2A	Mrs Cook	Not Valued							
RIR-0362	Painting	Hope, Rosa	Woman with Stick	Gouache	Undated	UKZN	RH: 33 / Neg File 14C	Mrs Cook	Not Valued			R 4 000				
RIR-0363	Mixed Media	Hope, Rosa	Woman with Stick	Watercolour and Pencil on White Paper	Undated	UKZN	RH: 34 / Neg File 2C	Mrs Cook	Not Valued							
RIR-0364	Painting	Hope, Rosa	Young Witchdoctor	Gouache on Dark Grey Paper	Undated	UKZN	RH: 35 / Neg File 2C	Mrs Cook	Not Valued							
RIR-0365	Painting	Hope, Rosa	Resting	Gouache on Grey Paper	Undated	UKZN	RH: 36 / Neg File 4E	Mrs Cook	Not Valued							
RIR-0366	Painting	Hope, Rosa	Conversation Piece	Gouache on Brown / Grey Paper	Undated	UKZN	RH: 37 / Neg File 2A	Mrs Cook	Not Valued							
RIR-0367	Painting	Hope, Rosa	White Blanket Girls	Gouache on Light Grey Paper	Undated	UKZN	RH: 38 / Neg File 2C	Mrs Cook	Not Valued							
RIR-0368	Painting	Hope, Rosa	Man with Sticks	Gouache on Beige Paper	Undated	UKZN	RH: 39 / Neg File 13F	Mrs Cook	Not Valued			R 3 000				
RIR-0369	Painting	Hope, Rosa	Basuto Woman	Gouache and Conte on Ochre Paper	Undated	UKZN	RH: 40 / Neg File 13F	Mrs Cook	Not Valued							
RIR-0370	Painting	Hope, Rosa	Girl with Blanket	Gouache	Undated	UKZN	RH: 41 / Neg File 4G	Mrs Cook	Not Valued			R 3 000				
RIR-0371	Painting	Hope, Rosa	Zulu Basket Women	Gouache on Light Grey Paper	Undated	UKZN	RH: 42 / Neg File 2B	Mrs Cook	Not Valued							Unfinished Gouache Port Edward Coast
RIR-0372	Painting	Hope, Rosa	Zulu Man	Black and White Conté on Light Grey Paper	Undated	UKZN	RH: 43 / Neg File 2B	Mrs Cook	Not Valued							
RIR-0373	Painting	Hope, Rosa	Coloured Man	White and Black Conté on Beige Paper	Undated	UKZN	RH: 44 / Neg File 2B	Mrs Cook	Not Valued							
RIR-0374	Painting	Hope, Rosa	Soldier	Black Conté and White Gouache on Light Grey Paper	1945	UKZN	RH: 45 / Neg File 2E	Mrs Cook	Not Valued							
RIR-0375	UNKNO WN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 46	Mrs Cook								
RIR-0376	Drawing / Illustration	Hope, Rosa	The Figurehead	Pencil and Sepia Work	1967/9?	UKZN	RH: 47 / Neg File 13F	Mrs Cook	Not Valued							On Letterhead of Redhouse Yacht Club - 'To Wish a Happy

																New Year from Rosa 1967[9] To Murphy Redhouse'
RIR-0377	Drawing / Illustration	Hope, Rosa	The Malay Gentleman	Pencil	Undated	UKZN	RH: 48 / Neg File 6C	Mrs Cook	Not Valued							
RIR-0378	Painting	Hope, Rosa	Market Scene, Swaziland	Watercolour on Thick White Paper	1949	UKZN	RH: 49 / Neg File 14A	Mrs Cook	Not Valued							
RIR-0379	Drawing / Illustration	Hope, Rosa	Sketch: Female Nude Seated (Back)	Black Conté	1966	UKZN	RH: 50 / Neg File 12G	Mrs Cook	Not Valued							
RIR-0380	Drawing / Illustration	Hope, Rosa	Sketch: Standing Female Nude (Back)	Black and Red Conté	1966	UKZN	RH: 51 / Neg File 3G	Mrs Cook	Not Valued							
RIR-0381	Drawing / Illustration	Hope, Rosa	Sketch: Standing Nude (Front) "Balance"	Pencil and Red Felt Tip Pen	Undated	UKZN	RH: 52 / Neg File 12G	Mrs Cook	Not Valued							
RIR-0382	Drawing / Illustration	Hope, Rosa	Sketch: Nude Back (Standing)	Black and Red Conté	1966	UKZN	RH: 53 / Neg File 3G	Mrs Cook	Not Valued							
RIR-0383	Drawing / Illustration	Hope, Rosa	Torso Front "87"	Pencil on Tracing Paper	Undated	UKZN	RH: 54 / Neg File 12D	Mrs Cook	Not Valued							
RIR-0384	Drawing / Illustration	Hope, Rosa	Torso Side "89"	Pencil on Tracing Paper	Undated	UKZN	RH: 55 / Neg File 12D	Mrs Cook	Not Valued							
RIR-0385	Drawing / Illustration	Hope, Rosa	Sketch: Standing Nude - Side "Curve of Spine"	Red Conté etc	Undated	UKZN	RH: 56 / Neg File 12D	Mrs Cook	Not Valued							
RIR-0386	Drawing / Illustration	Hope, Rosa	Sketch: Eyes - Front & Side	Red and Black Conté	Undated	UKZN	RH: 57 / Neg File 3G	Mrs Cook	Not Valued							
RIR-0387	Drawing / Illustration	Hope, Rosa	Sketch: Standing Female Nude (Front)	Red and Black Conté	1966	UKZN	RH: 58 / Neg File 3G	Mrs Cook	Not Valued							
RIR-0388	Drawing / Illustration	Hope, Rosa	Sketch: Reclining Female Nude (Back)	Black Conté	1966	UKZN	RH: 59 / Neg File 3G	Mrs Cook	Not Valued							
RIR-0389	Drawing / Illustration	Hope, Rosa	Man's Head	Pencil on Tracing Paper	Undated	UKZN	RH: 60 / Neg File 2D	Mrs Cook	Not Valued							
RIR-0390	Drawing / Illustration	Hope, Rosa	Sketch: Female Nude Standing (Back)	Red and Black Conté	1966	UKZN	RH: 61 / Neg File 2D	Mrs Cook	Not Valued							
RIR-0391	Drawing / Illustration	Hope, Rosa	Sketch: Male Nude Standing in Trunks - Front	Red and Black Conté	1966	UKZN	RH: 62 / Neg File 2D	Mrs Cook	Not Valued							
RIR-0392	Drawing / Illustration	Hope, Rosa	Sketch: Seated Female Nude (Front)	Black and Red Conté	1966	UKZN	RH: 63 / Neg File 2D	Mrs Cook	Not Valued							"Note - Weight of Thorax"
RIR-0393	Drawing / Illustration	Hope, Rosa	Donatello Head	Black Conté on Tracing Paper	Undated	UKZN	RH: 64 / Neg File 2D	Mrs Cook	Not Valued							
RIR-0394	Drawing / Illustration	Hope, Rosa	Sketch: Head with Planes	Red Felt Pen on Tracing Paper	Undated	UKZN	RH: 65 / Neg File 12D	Mrs Cook	Not Valued							
RIR-0395	Drawing / Illustration	Hope, Rosa	Sketch: Standing Male Nude - Side	Red Conté	1966	UKZN	RH: 66 / Neg File 2E	Mrs Cook	Not Valued							
RIR-0396	Drawing / Illustration	Hope, Rosa	Bathers: Sketch	Conté on Tracing Paper on Paper Backing	Undated	UKZN	RH: 67 / Neg File 12D	Mrs Cook	Not Valued							
RIR-0397	Drawing / Illustration	Hope, Rosa	Sketch: Standing Male Nude - Front	Red Conté	1966	UKZN	RH: 68 / Neg File 2E	Mrs Cook	Not Valued							
RIR-0398	Drawing / Illustration	Hope, Rosa	Male Figure (Standing) in Shorts Sketch	Black Conté	Undated	UKZN	RH: 69 / Neg File 6C	Mrs Cook	Not Valued							
RIR-0399	Drawing / Illustration	Hope, Rosa	Sketch: Legs of Seated Woman (Sketch)	Black Conté	Undated	UKZN	RH: 70 / Neg File 6E	Mrs Cook	Not Valued							

RIR-0400	Drawing / Illustration	Hope, Rosa	Sketch: Standing Girl (Back)	Black Conté	Undated	UKZN	RH: 71 / Neg File 6E	Mrs Cook	Not Valued							
RIR-0401	Drawing / Illustration	Hope, Rosa	Sketch: Standing Female Nude (Back)	Black Conté	Undated	UKZN	RH: 72 / Neg File 6E	Mrs Cook	Not Valued							
RIR-0402	Drawing / Illustration	Hope, Rosa	Sketch: Nude Back (Seated)	Black Conté	Undated	UKZN	RH: 73 / Neg File 6E	Mrs Cook	Not Valued							
RIR-0403	Drawing / Illustration	Hope, Rosa	Sketch: Standing Man in Shorts (Front)	Black Conté	Undated	UKZN	RH: 74 / Neg File 6E	Mrs Cook	Not Valued							
RIR-0404	Drawing / Illustration	Hope, Rosa	Sketch: Standing Female Nude (Front)	Black Conté	1945	UKZN	RH: 75 / Neg File 6D	Mrs Cook	Not Valued							
RIR-0405	Drawing / Illustration	Hope, Rosa	Sketch: Standing Male Nude (Back)	Red Conté	Undated	UKZN	RH: 76 / Neg File 6D	Mrs Cook	Not Valued							
RIR-0406	Drawing / Illustration	Hope, Rosa	Sketch: Standing Miniskirted Girl (Front)	Black Conté	Undated	UKZN	RH: 77 / Neg File 6D	Mrs Cook	Not Valued							
RIR-0407	Drawing / Illustration	Hope, Rosa	Sketch: Standing Draped Female (Front)	Black Conté	Undated	UKZN	RH: 78 / Neg File 6D	Mrs Cook	Not Valued							
RIR-0408	Drawing / Illustration	Hope, Rosa	Sketch: Sitting Male in Shorts (Front)	Black Conté	Undated	UKZN	RH: 79 / Neg File 2A	Mrs Cook	Not Valued							
RIR-0409	Drawing / Illustration	Hope, Rosa	Sketch: Standing Male in Shorts (Back)	Black Conté	Undated	UKZN	RH: 80 / Neg File 2A	Mrs Cook	Not Valued							
RIR-0410	Drawing / Illustration	Hope, Rosa	Sketch: Standing Female Nude with Stick (Front)	Red Conté	Aug 17 Year?	UKZN	RH: 81 / Neg File 2A	Mrs Cook	Not Valued							
RIR-0411	Drawing / Illustration	Hope, Rosa	Sketch: Female Nude Seated (Front)	Red Conté	Aug 17 Year?	UKZN	RH: 82 / Neg File 3A	Mrs Cook	Not Valued							
RIR-0412	Drawing / Illustration	Hope, Rosa	Sketch: Two Standing Nudes (Back) "Movement & Balance"	Black and Red Conté	1966	UKZN	RH: 83 / Neg File 12G	Mrs Cook	Not Valued							
RIR-0413	Drawing / Illustration	Hope, Rosa	Sketch: Male Figure Seated (Back) + Other Sketch of Back	Red and Black Conté	Undated	UKZN	RH: 84 / Neg File 3A	Mrs Cook	Not Valued							
RIR-0414	Drawing / Illustration	Hope, Rosa	Sketch: Male Figure Bending Over	Red Conté	Undated	UKZN	RH: 85 / Neg File 12F	Mrs Cook	Not Valued							
RIR-0415	Drawing / Illustration	Hope, Rosa	Sketch: 4 Tracings of Trunk Muscles	Pencil and Crayon on Tracing Paper	Undated	UKZN	RH: 86 / Neg File 14A	Mrs Cook	Not Valued							
RIR-0416	Drawing / Illustration	Hope, Rosa	Sketch: Seated Female Nude - Front	Red Conté	1968	UKZN	RH: 87 / Neg File 2F	Mrs Cook	Not Valued							
RIR-0417	Painting	Hope, Rosa	Thatched Gate	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 88 / Neg File 3C	Mrs Cook	Not Valued							Unfinished
RIR-0418	Painting	Hope, Rosa	Thatched Cottage and Garden	Watercolour on Beige Paper	Undated	UKZN	RH: 89 / Neg File 3C	Mrs Cook	Not Valued							
RIR-0419	Painting	Hope, Rosa	Countryside Scene (Eagle Rock - Golden Gate)	Watercolour on White Paper	Undated	UKZN	RH: 90 / Neg File 3C	Mrs Cook	Not Valued							
RIR-0420	Painting	Hope, Rosa	Sunnyside - Clarens Area (Cattle Grazing)	Gouche on Brown Paper	Undated	UKZN	RH: 91 / Neg File 3E	Mrs Cook	Not Valued							Reverse Conté Sketch
RIR-0421	Painting	Hope, Rosa	Autumn Poplars	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 92 / Neg File 3C	Mrs Cook	Not Valued							

RIR-0422	Painting	Hope, Rosa	Face Rock Golden Gate	Gouche on Dark Grey Paper	Undated	UKZN	RH: 93 / Neg File 3E	Mrs Cook		Not Value d							
RIR-0423	Painting	Hope, Rosa	Golden Gate Area	Gouche on Ochre Paper	Undated	UKZN	RH: 94 / Neg File 3E	Mrs Cook		Not Value d							
RIR-0424	Painting	Hope, Rosa	Poplars - Clarens	Gouche on Amber Paper	Undated	UKZN	RH: 95 /Neg File 3E	Mrs Cook		Not Value d							
RIR-0425	Painting	Hope, Rosa	Poplars - Clarens	White and Brown Gouche on Ochre Paper	Undated	UKZN	RH: 96 / Neg File 3D	Mrs Cook		Not Value d							
RIR-0426	Painting	Hope, Rosa	Farm Scene - Sheds at Tongaat	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 97 / Neg File 3D	Mrs Cook		Not Value d							
RIR-0427	Painting	Hope, Rosa	Gum Trees	Watercolour on White Paper	Undated	UKZN	RH: 98 / Neg File 3D	Mrs Cook		Not Value d							
RIR-0428	Painting	Hope, Rosa	Old Tree, Farm at Tongaat	Gouche on Ochre Paper	Undated	UKZN	RH: 99 / Neg File 3F	Mrs Cook		Not Value d							
RIR-0429	Painting	Hope, Rosa	Gum Trees with Africans	Gouche on Salmon Paper	Undated	UKZN	RH: 100 /Neg File 3D	Mrs Cook		Not Value d							
RIR-0430	Painting	Hope, Rosa	Rondaval - Tongaat Farm Dairy	Gouche on Grey / Blue Paper	Undated	UKZN	RH: 101 /Neg File 3D	Mrs Cook		Not Value d							
RIR-0431	Drawing / Illustration	Hope, Rosa	Bait Collectors - Coffee Bay	Pencil Crayon	1968	UKZN	RH: 102 /Neg File 14A	Mrs Cook		Not Value d							Sketch for Oil (see Reverse: Sketch)
RIR-0432	Mixed Media	Hope, Rosa	Bait Collectors	Watercolour and Pencil on Pink Paper	Undated	UKZN	RH: 103 /Neg File 3C	Mrs Cook		Not Value d							
RIR-0433	Drawing / Illustration	Hope, Rosa	Bait Collectors	Pencil on Tracing Paper Taped on Paper	Undated	UKZN	RH: 104 /Neg File 14A	Mrs Cook		Not Value d							Preparator y Drawing for Oil, Squared Up
RIR-0434	Painting	Hope, Rosa	Coffee Bay Bait Collectors	Gouche on Dark Grey Paper	Undated	UKZN	RH: 105 /Neg File 3B	Mrs Cook		Not Value d							
RIR-0435	Painting	Hope, Rosa	Coffee Bay Area	Gouche on Dark Grey Paper	Undated	UKZN	RH: 106 /Neg File 3F	Mrs Cook		Not Value d							
RIR-0436	Painting	Hope, Rosa	Native Huts - Basutoland	Watercolour on Cream Paper	Undated	UKZN	RH: 107 /Neg File 5G	Mrs Cook		Not Value d							
RIR-0437	Painting	Hope, Rosa	Rural Scene - Mt Fifty, Mt Currie District	Gouche on Light Grey Paper	Undated	UKZN	RH: 108 /Neg File 4A	Mrs Cook		Not Value d							
RIR-0438	Painting	Hope, Rosa	Homestead Scene - Mt Ayliff	Gouche on Grey Paper	Undated	UKZN	RH: 109 /Neg File 3F	Mrs Cook		Not Value d							
RIR-0439	Painting	Hope, Rosa	Winter Scene - Mt Currie District	Gouche on Salmon Paper	Undated	UKZN	RH: 110 /Neg File 5G	Mrs Cook		Not Value d							
RIR-0440	Painting	Hope, Rosa	Ingeli Mountains Near Kokstad	Gouche and Watercolour on Cream Paper	Undated	UKZN	RH: 111/ Neg File 5G	Mrs Cook		Not Value d							
RIR-0441	Painting	Hope, Rosa	Farm Scene Near Kokstad	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 112 /Neg File 6F	Mrs Cook		Not Value d							
RIR-0442	Painting	Hope, Rosa	Windy Day - Collecting Grass Near River - Kokstad Area	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 113 / Neg File 5D	Mrs Cook		Not Value d							
RIR-0443	Painting	Hope, Rosa	Mt Currie, Near Kokstad	Gouche on Grey Paper (Watercolour/Acrylic/Gouche on Paper)	Undated	UKZN	RH: 114 / Neg File 4A and 14/002	Mrs Cook		Not Value d			R 4 000				
RIR-0444	Painting	Hope, Rosa	Mt Fifty	Brown Gouche on Salmon Paper	Undated	UKZN	RH: 115 /Neg File 5D	Mrs Cook		Not Value d							
RIR-0445	Painting	Hope, Rosa	Mt Currie Area	Gouche on Brown Paper	Undated	UKZN	RH: 116 /Neg File 5D	Mrs Cook		Not Value d							
RIR-0446	Paapentapen:	Hope, Rosa	Mt Fifty - The Reaper	Gouche on Salmon Paper	Undated	UKZN	RH: 117 /Neg File 5C	Mrs Cook		Not Value d							
RIR-0447	Painting	Hope, Rosa	Winding River (Mt Fifty)	Gouche (Watercolour on Paper)	1969	UKZN	RH: 118 /Neg File 4B	Mrs Cook		Not Value d			R 5 000				
RIR-0448	Painting	Hope, Rosa	River Scene	Watercolour on White Board	Undated	UKZN	RH: 119 /Neg File 6F	Mrs Cook		Not Value d							Unfinished ?

RIR-0449	Painting	Hope, Rosa	Mt Fifty - Mountain Views, Kokstad	Watercolour on White Board	Undated	UKZN	RH: 120 /Neg File 5B	Mrs Cook		Not Valued								
RIR-0450	Painting	Hope, Rosa	Grass Cutter Collecting Thatch	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 121 /Neg File 5B	Mrs Cook		Not Valued								
RIR-0451	Painting	Hope, Rosa	Kokstad Area - Rural Scene	Watercolour and Gouche on Beige Paper	Undated	UKZN	RH: 122 /Neg File 5E	Mrs Cook		Not Valued								On Reverse: Sketch of Huts
RIR-0452	Painting	Hope, Rosa	Old Shed Near Kokstad - Matatiele Rd	Brown Watercolour on Brown / Grey Paper	Undated	UKZN	RH: 123 /Neg File 5E	Mrs Cook		Not Valued								
RIR-0453	Painting	Hope, Rosa	Snow Scene - Kokstad Town Gardens	Gouche on Dark Grey Paper	1969	UKZN	RH: 124 /Neg File 5E	Mrs Cook		Not Valued								Kokstad July 19 in 1969
RIR-0454	Painting	Hope, Rosa	Horse and Man Mt Ayliff Homeward Bound	Gouche and Watercolour on Cream Paper	Undated	UKZN	RH: 125 /Neg File 5E	Mrs Cook		Not Valued								
RIR-0455	Painting	Hope, Rosa	Ngelei Mountain Scene - Huts in Foreground	Watercolour on Cream Paper	Undated	UKZN	RH: 126 /Neg File 5D	Mrs Cook		Not Valued								
RIR-0456	Painting	Hope, Rosa	Winter Scene	Gouche and Watercolour on Light Grey Paper	Undated	UKZN	RH: 127 /Neg File 5D	Mrs Cook		Not Valued								
RIR-0457	Painting	Hope, Rosa	Horseman, Mt Ayliff	Gouche on Dark Grey Paper	Undated	UKZN	RH: 128 /Neg File 5C	Mrs Cook		Not Valued								
RIR-0458	Painting	Hope, Rosa	Roadside Scene - Gum Trees, N Natal, n Estcourt	Gouche on Light Grey Paper	Undated	UKZN	RH: 129 /Neg File 5C	Mrs Cook		Not Valued								
RIR-0459	Painting	Hope, Rosa	Woman and Donkeys	Gouche and Watercolour on White Paper	Nov 1st (No Year)	UKZN	RH: 130 /Neg File 5C	Mrs Cook		Not Valued								
RIR-0460	Painting	Hope, Rosa	Farmland - Reichenan Mission Underberg	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 131 /Neg File 6B	Mrs Cook		Not Valued								
RIR-0461	Painting	Hope, Rosa	Mill Scene, Reichenan Mission	Gouche on Beige Paper	Undated	UKZN	RH: 132 /neg File 6B	Mrs Cook		Not Valued								Reverse: Pencil Sketch of Cows and Wagon
RIR-0462	UNKNOWN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 133	Mrs Cook										
RIR-0463	Painting	Hope, Rosa	Store Room, Reichenan Mission	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 134 /Neg File 6A	Mrs Cook		Not Valued								
RIR-0464	Painting	Hope, Rosa	Tongaat Beach Near Genszara Mission	Watercolour on Beige Paper	Undated	UKZN	RH: 135 /Neg File 6A	Mrs Cook		Not Valued								
RIR-0465	Painting	Hope, Rosa	Old Tree, Tongaat Beach	Watercolour	Undated	UKZN	RH: 136 /Neg File 11A	Mrs Cook		Not Valued								Reverse: Pencil Sketch of Tree
RIR-0466	Painting	Hope, Rosa	Fishermen - Tongaat Beach	Watercolour on Cream Paper	Undated	UKZN	RH: 137 /Neg File 8G	Mrs Cook		Not Valued								
RIR-0467	Painting	Hope, Rosa	Little Stream, Tongaat Beach	Watercolour and Gouche on Ochre Paper	Undated	UKZN	RH: 138 /Neg File 8G	Mrs Cook		Not Valued								Reverse: Pencil Sketch
RIR-0468	Painting	Hope, Rosa	The Dunes	Gouche on Light Grey Paper	Undated	UKZN	RH: 139 /Neg File 8G	Mrs Cook		Not Valued								
RIR-0469	Painting	Hope, Rosa	Yatch Basin - Redhouse P E	Watercolour	1966	UKZN	RH: 140 /Neg File 4C	Mrs Cook		Not Valued								
RIR-0470	Painting	Hope, Rosa	Yatches on Water Near P E	Watercolour	1966	UKZN	RH: 141 /Neg File 4A	Mrs Cook		Not Valued								
RIR-0471	Painting	Hope, Rosa	Country Scene - Blue Mountains - Transkei	Watercolour on Beige Paper	Undated	UKZN	RH: 142 /Neg File 6B	Mrs Cook		Not Valued								
RIR-0472	Painting	Hope, Rosa	Old Tea Room, Mt Ayliff	Gouche on Light Grey Paper	Undated	UKZN	RH: 143 /Neg File 2G	Mrs Cook		Not Valued								Glmed on Board
RIR-0473	Painting	Hope, Rosa	Huts Near Tabankulu - Transkei	Watercolour on Beige Paper	Undated	UKZN	RH: 144 /Neg File 6B	Mrs Cook		Not Valued								

RIR-0474	Painting	Hope, Rosa	Mountain Scene Near Tabankulu	Gouche on Grey Paper	Undated	UKZN	RH: 145 / Neg File 14A	Mrs Cook	Not Valued								
RIR-0475	Painting	Hope, Rosa	Snow on Mountains - Mt Ayliff District	Gouche on Light Grey Paper	Undated	UKZN	RH: 146 / Neg File 4A	Mrs Cook	Not Valued								
RIR-0476	Painting	Hope, Rosa	African Store	Gouche on Light Grey Paper	Undated	UKZN	RH: 147 / Neg File 2G	Mrs Cook	Not Valued								
RIR-0477	Painting	Hope, Rosa	Washing Day Mt Ayliff	Gouche on Grey Paper	Undated	UKZN	RH: 148 / Neg File 2G	Mrs Cook	Not Valued								
RIR-0478	Painting	Hope, Rosa	Aloes - Mt Ayliff	Gouche and Watercolour on Cream Paper	1968	UKZN	RH: 149 / Neg File 2G	Mrs Cook	Not Valued								Thursday June 6th 1968
RIR-0479	UNKNOWN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 150	Mrs Cook									
RIR-0480	Painting	Hope, Rosa	Village Scene, Mt Ayliff	Gouche on Cream Paper	Undated	UKZN	RH: 151 / Neg File 2G	Mrs Cook	Not Valued								
RIR-0481	Painting	Hope, Rosa	Village Scene, Mt Ayliff	Gouche on Light Grey Paper	Undated	UKZN	RH: 152 / Neg File 2F	Mrs Cook	Not Valued								Unfinished
RIR-0482	Mixed Media	Hope, Rosa	Village Scene, Mt Ayliff	Watercolour and Pencil on White Paper	Oct 29th (No Year)	UKZN	RH: 153 / Neg File 6A	Mrs Cook	Not Valued								Unfinished
RIR-0483	Painting	Hope, Rosa	Homeward Bound, Ehubeluka Rd Mt Ayliff	Watercolour	Undated	UKZN	RH: 154 / Neg File 5C	Mrs Cook	Not Valued								Unfinished
RIR-0484	Painting	Hope, Rosa	Pondo Huts	Watercolour on Beige Paper	Undated	UKZN	RH: 155 / Neg File 8G	Mrs Cook	Not Valued								Unfinished
RIR-0485	Painting	Hope, Rosa	Wild Flowers - Mt Ayliff	Gouche on Brown / Grey Paper	1968	UKZN	RH: 156 / Neg File 2G	Mrs Cook	Not Valued								Jan 1968
RIR-0486	Painting	Hope, Rosa	Study of Pinecones	Gouche on White Paper	Circa 1968	UKZN	RH: 157 / Neg File 11A	Mrs Cook	Not Valued								
RIR-0487	Painting	Hope, Rosa	Pinecones	Gouche and Watercolour on White Paper	Undated	UKZN	RH: 158 / Neg File 11B	Mrs Cook	Not Valued								
RIR-0488	Painting	Hope, Rosa	Wild Flowers	Gouche on Grey Paper	Undated	UKZN	RH: 159 / Neg File 11B	Mrs Cook	Not Valued								
RIR-0489	Mixed Media	Hope, Rosa	Sea-Weed	Watercolour and Pencil on Cream Paper	Undated	UKZN	RH: 160 / Neg File 11B	Mrs Cook	Not Valued								
RIR-0490	Painting	Hope, Rosa	Ballet Dancers	Gouche on Dark Grey Paper	Undated	UKZN	RH: 161 / Neg File 11A	Mrs Cook	Not Valued								
RIR-0491	Painting	Hope, Rosa	Ballerina on Toes	Gouche on Dark Grey Paper	Undated	UKZN	RH: 162 / Neg File 11A	Mrs Cook	Not Valued								
RIR-0492	Painting	Hope, Rosa	Basuto Study - African Figures	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 163 / Neg File 14A	Mrs Cook	Not Valued								Pasted onto White Paper
RIR-0493	Painting	Hope, Rosa	Village Scene - African Figures Basutoland	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 164 / Neg File 14B	Mrs Cook	Not Valued								Pasted onto White Paper - Squared Up
RIR-0494	Painting	Hope, Rosa	Waiting for the Tide (Portugal)	Gouche on Light Grey Paper	Undated	UKZN	RH: 165 / Neg File 13A	Mrs Cook	Not Valued								
RIR-0495	Painting	Hope, Rosa	Red Arrosta Boat Nazaro (Portugal)	Gouche and Watercolour on Cream Paper	Undated	UKZN	RH: 166 / Neg File 13D	Mrs Cook	Not Valued				R 4 000				Original for Oil (Incorrectly Recorded as 1971 in 2010 Catalogue)
RIR-0496	Painting	Hope, Rosa	Morning Gossip (Portugal)	Gouche on Beige Paper	Undated	UKZN	RH: 167 / Neg File 14B	Mrs Cook	Not Valued								
RIR-0497	Painting	Hope, Rosa	The Point of the Legend (Portugal)	Gouche and Watercolour on Cream Paper	Undated	UKZN	RH: 168 / Neg File 13C	Mrs Cook	Not Valued								Watercolour Sketch on Reverse
RIR-0498	Painting	Hope, Rosa	Preparations (Portugal)	Gouche on Brown / Grey Paper	Undated	UKZN	RH: 169 / Neg File 14B	Mrs Cook	Not Valued								Unfinished
RIR-0499	Painting	Hope, Rosa	The Pot Shop (Portugal)	Gouche on Light Grey Paper	Undated	UKZN	RH: 170 / Neg File 14B	Mrs Cook	Not Valued								
RIR-0500	Painting	Hope, Rosa	The Pulley (Portugal)	Gouche and Watercolour on Cream Paper	Undated	UKZN	RH: 171 / Neg File 13A	Mrs Cook	Not Valued								

RIR-0501	Painting	Hope, Rosa	Women with Donkeys (Portugal)	Watercolour and Gouche on Cream Paper	Undated	UKZN	RH: 172 /Neg File 13C	Mrs Cook		Not Valued								
RIR-0502	Painting	Hope, Rosa	Boats on Beach (Portugal)	Gouche on Beige Paper	Undated	UKZN	RH: 173 /Neg File 14B	Mrs Cook		Not Valued								Reverse: Sketch of Similar Subject
RIR-0503	Painting	Hope, Rosa	The Pottery Sellers (Portugal)	Watercolour and Gouche on Cream Paper	Undated	UKZN	RH: 174 /Neg File 13C	Mrs Cook		Not Valued								
RIR-0504	Painting	Hope, Rosa	The Water Carrier (Portugal)	Gouche on Beige Paper	Undated	UKZN	RH: 175 /Neg File 14B	Mrs Cook		Not Valued								
RIR-0505	Painting	Hope, Rosa	Man with Wine Flagon (Portugal)	Gouche on Light Grey Paper	Undated	UKZN	RH: 176 /Neg File 13C	Mrs Cook		Not Valued								
RIR-0506	Painting	Hope, Rosa	Mending the Nets (Portugal)	Gouche and Watercolour on Beige Paper	Undated	UKZN	RH: 177 /Neg File 13C	Mrs Cook		Not Valued								Original for Unfinished Oil
RIR-0507	Painting	Hope, Rosa	Women at Village Pump (Portugal)	Gouche and Watercolour on Cream Paper	Undated	UKZN	RH: 178 /Neg File 13A	Mrs Cook		Not Valued								Original for Oil
RIR-0508	Painting	Hope, Rosa	Maria Eulalia Nazare (Portugal)	Gouche and Watercolour on Cream Paper	May 29/ (No Year)	UKZN	RH: 179 /Neg File 13A	Mrs Cook		Not Valued								
RIR-0509	Painting	Hope, Rosa	Man with Floats (Portugal)	Watercolour and Gouche on Beige Paper	Undated	UKZN	RH: 180 /Neg File 13D	Mrs Cook		Not Valued								
RIR-0510	UNKNOWN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 181	Mrs Cook										
RIR-0511	Painting	Hope, Rosa	Fishermen's Wives (Portugal)	Gouche and Watercolour on Beige Paper	Undated	UKZN	RH: 182 /Neg File 13D	Mrs Cook		Not Valued								
RIR-0512	Painting	Hope, Rosa	Capello de Capitane (Portugal)	Gouche on Beige Paper	May 7 (No Year)	UKZN	RH: 183 /Neg File 13D	Mrs Cook		Not Valued								May 7 ver windy'
RIR-0513	Painting	Hope, Rosa	The Old Ruin (Portugal)	Watercolour and Gouche on Beige Paper	Undated	UKZN	RH: 184 /Neg File 13D	Mrs Cook		Not Valued								
RIR-0514	Painting	Hope, Rosa	Red Arrosta Boat Nazaro Portugal	Oil on Canvas	1971? ?	UKZN	RH: 185 /Neg File 18C	Mrs Cook		Not Valued								Incorrectly dated 1971
RIR-0515	Painting	Hope, Rosa	Women at Village Pump (Portugal) / Fetching Water	Oil on Canvas	Undated	UKZN	RH: 186 /Neg File 18C	Mrs Cook		Not Valued				R 5 000				
RIR-0516	Painting	Hope, Rosa	Mending the Nets (Portugal)	Oil on Canvas	Undated	UKZN	RH: 187 /Neg File 18D	Mrs Cook		Not Valued				R 5 000				
RIR-0517	Painting	Hope, Rosa	Man with Floats	Oil on Canvas	Undated (1968 ?)	UKZN	RH: 188 /Neg File 18C	Mrs Cook		Not Valued				R 5 000				"RH 68"
RIR-0518	Painting	Hope, Rosa	Fetching Water (Portugal)	Oil on Canvas	Undated	UKZN	RH: 189 /Neg File 18D	Mrs Cook		Not Valued				R 5 000				"RH 82"
RIR-0519 [Duplicated entry of RIR-0570]	Painting	Hope, Rosa	The Water Carriers (Portugal)	Oil on Canvas	Undated	UKZN	RH: 190 /Neg File 4E	Mrs Cook		Not Valued								Unstretched Canvas
RIR-0520	Painting	Hope, Rosa	Street Scene, Nazare	Oil on Canvas	Undated	UKZN	RH: 191 /Neg File 4E	Mrs Cook		Not Valued								Unstretched Canvas - See Also RH: 167
RIR-0521	Drawing / Illustration	Hope, Rosa	Sketch: Anatomical Sketch: Male Figure Frontal	Conté on Tracing Paper	Undated	UKZN	RH: 192 /Neg File 12F	Mrs Cook		Not Valued								
RIR-0522	Drawing / Illustration	Hope, Rosa	Sketch: Anatomical Sketch: Male Figure Side	Conté on Tracing Paper	Undated	UKZN	RH: 193 /Neg File 12F	Mrs Cook		Not Valued								
RIR-0523	Drawing / Illustration	Hope, Rosa	Sketch: Chart: The Bones as in Action - Back View	Pen and Poster Paint	Undated	UKZN	RH: 194 /Neg File 12E	Mrs Cook		Not Valued								
RIR-0524	Drawing / Illustration	Hope, Rosa	Sketch: Chart: The Bones as in Action - Side View	Pen and Poster Paint	Undated	UKZN	RH: 195 /Neg File 12E	Mrs Cook		Not Valued								

RIR-0525	Drawing / Illustration	Hope, Rosa	Sketch: Chart: The Bones as in Action - Front View	Pen and Poster Paint	Undated	UKZN	RH: 196 / Neg File 12F	Mrs Cook	Not Valued								
RIR-0526	Print	Hope, Rosa	The Model	Etching	Undated	UKZN	RH: 197 / Neg File 4D	Mrs Cook	Not Valued								
RIR-0527	Print	Hope, Rosa	Cape Homestead	Etching (Framed)	Undated	UKZN	RH: 198 / Neg File 4D and 7/00 64	Mrs Cook	Not Valued			R 1 000					Signed Rosa Hope A R E
RIR-0528	UNKNO WN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 199	Mrs Cook									
RIR-0529	Print	Hope, Rosa	Malay Gentleman - Profile	Etching	Undated	UKZN	RH: 200 / Neg File 18E	Mrs Cook	Not Valued			R 3 000					
RIR-0530	Print	Hope, Rosa	Malay Gentleman - Portrait	Etching	Undated	UKZN	RH: 201 / Neg File 18E	Mrs Cook	Not Valued			R 3 000					
RIR-0531	Print	Hope, Rosa	The Old Gentleman	Etching	Undated	UKZN	RH: 202 / Neg File 3B	Mrs Cook	Not Valued								
RIR-0532	Print	Hope, Rosa	Study of an Old Man	Etching	Undated	UKZN	RH: 203 / Neg File 3B	Mrs Cook	Not Valued								Signed Rosa Hope A R E
RIR-0533	Print	Hope, Rosa	The Farm Cart	Etching and Aquatint	Undated	UKZN	RH: 204 / Neg File 4D and 7/0062	Mrs Cook	Not Valued			R 1 000					
RIR-0534	Print	Hope, Rosa	The Ballet Dress	Etching	Undated	UKZN	RH: 205 / Neg File 3B	Mrs Cook	Not Valued								
RIR-0535	Print	Hope, Rosa	Bella Nogan	Etching	Undated	UKZN	RH: 206 / Neg File 6C	Mrs Cook	Not Valued								
RIR-0536	Print	Hope, Rosa	Young Girl	Etching	Undated	UKZN	RH: 207 / Neg File 3B	Mrs Cook	Not Valued								
RIR-0537	Print	Hope, Rosa	Nude	Etching	1934	UKZN	RH: 208 / Neg File 6F	Mrs Cook	Not Valued								
RIR-0538	UNKNO WN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 209	Mrs Cook									
RIR-0539	Print	Hope, Rosa	Adoration of the Shepherds	Etching	Undated	UKZN	RH: 210 / Neg File 4D	Mrs Cook	Not Valued								Signed Rosa Hope A R E
RIR-0540	Print	Hope, Rosa	Adoration of the Shepherds (12th State)	Etching	Undated	UKZN	RH: 211 / (See Pic RH: 210)	Mrs Cook	Not Valued								
RIR-0541	Print	Hope, Rosa	Malay Cemetery - Cape Town	Etching	Undated	UKZN	RH: 212 / Neg File 18F	Mrs Cook	Not Valued								
RIR-0542	UNKNO WN	Hope, Rosa	MISSING	NO RECORD	NO RECORD	UKZN	RH: 213	Mrs Cook	Not Valued								
RIR-0543	Print	Hope, Rosa	The Peeping Tom	Etching	Undated	UKZN	RH: 214 / Neg File 18E	Mrs Cook	Not Valued			R 3 000					
RIR-0544	Print	Hope, Rosa	The Victorian Dress	Etching and Aquatint	Undated	UKZN	RH: 215 / Neg File 18E	Mrs Cook	Not Valued			R 3 000					Faint Pencil "Exhibited Royal Academy R P E S G A"
RIR-0545	Print	Hope, Rosa	Peeling Apples	Etching and Aquatint	Undated	UKZN	RH: 216 / Neg File 18F	Mrs Cook	Not Valued			R 3 000					
RIR-0546	Print	Hope, Rosa	Die Voortrekkers	Etching (Framed)	1938	UKZN	RH: 217 / Neg File 5G	Mrs Cook	Not Valued								
RIR-0547	Drawing / Illustration	Hope, Rosa	Young Girl in Voortrekker Costume	Black and Red Conté	1938	UKZN	RH: 218 / Neg File 13B	Mrs Cook	Not Valued								
RIR-0548	Print	Hope, Rosa	Ballet Dancer	Colour Lithograph	1954	UKZN	RH: 219 / Neg File 6F	Mrs Cook	Not Valued								
RIR-0549	Print	Hope, Rosa	Ballet Dancer	Colour Lithograph	1954	UKZN	RH: 220 / Neg File 5B	Mrs Cook	Not Valued								(see also RH: 221)
RIR-0550	Print	Hope, Rosa	Ballet Dancer	Lithograph (Black only)	1954	UKZN	RH: 221 / Neg File 5B	Mrs Cook	Not Valued								
RIR-0551	Print	Hope, Rosa	Two Women Seated	Colour Lithograph	1954	UKZN	RH: 222 / Neg File 5B	Mrs Cook	Not Valued								

RIR-0552	Print	Hope, Rosa	Two Women Sitting with Blankets and Sticks	Colour Lithograph	1954	UKZN	RH: 223 / Neg File 3A	Mrs Cook		Not Value d								
RIR-0553	Print	Hope, Rosa	Two Blanketed Women Sitting	Colour Lithograph	1954	UKZN	RH: 224 / Neg File 3A	Mrs Cook		Not Value d								
RIR-0554	Print	Hope, Rosa	3/4 Length Woman Standing	Colour Lithograph	1953	UKZN	RH: 225 / Neg File 2F	Mrs Cook		Not Value d								
RIR-0555	Print	Hope, Rosa	Sitting Man with Long Stick	Colour Lithograph	1953	UKZN	RH: 226 / Neg File 4F	Mrs Cook		Not Value d								
RIR-0556	Painting	Hope, Rosa	Huts and Sheep, Transkei	Oil on Board	1968	UKZN	RH: 227 / Neg File 4F	Mrs Cook		Not Value d								
RIR-0557	Painting	Hope, Rosa	Two Women Sitting	Oil on Board	1968	UKZN	RH: 228 / Neg File 4G	Mrs Cook		Not Value d								
RIR-0558	Painting	Hope, Rosa	The Bait Collectors	Oil on Board	Undated	UKZN	RH: 229 / Neg File 4D	Mrs Cook		Not Value d			R 5 000					Inscription "RH 229"
RIR-0559	Painting	Hope, Rosa	Woman with Stick	Oil on Board	Undated	UKZN	RH: 230 / Neg File 4C	Mrs Cook		Not Value d								Exhibited in Annexe 83
RIR-0560	Painting	Hope, Rosa	Winding River (Mt Fifty)	Gouche on Grey Paper	Undated	UKZN	RH: 231 / Neg File 4C	Mrs Cook		Not Value d								Same scene as RH: 118 - Exhibited in Annexe 83
RIR-0561	Painting	Hope, Rosa	Farm Scene	Gouche on Grey Paper	Undated	UKZN	RH: 232 / Neg File 4C	Mrs Cook		Not Value d								Exhibited in Annexe 83
RIR-0562	Painting	Hope, Rosa	Mountains with Snow	Oil on Board	1965	UKZN	RH: 233 / Neg File 4E	Mrs Cook		Not Value d								Exhibited in Annexe 83
RIR-0563	Painting	Hope, Rosa	Tongaat Beach	Watercolour on White Paper	Undated	UKZN	RH: 234 / Neg File 6A	Mrs Cook		Not Value d								
RIR-0564	Drawing / Illustration	Hope, Rosa	Sketch: Two Female Nudes	Black Conté	Undated	UKZN	RH: 235 / Neg File 12G	Mrs Cook		Not Value d								
RIR-0565	Drawing / Illustration	Hope, Rosa	Sketch: Standing Nude - Back	Black Conté	Undated	UKZN	RH: 236 / Neg File 6F	Mrs Cook		Not Value d								
RIR-0566	Drawing / Illustration	Hope, Rosa	Sketch: Standing Female Nude - Front and Torso Only	Black Conté	Undated	UKZN	RH: 237 / Neg File 6F	Mrs Cook		Not Value d								
RIR-0567	Drawing / Illustration	Hope, Rosa	Sketchbook - New York, Baltimore etc , also England	Mostly Pencil and Coloured Pencil	1950	UKZN	RH: 238	Mrs Cook		Not Value d								
RIR-0568	Drawing / Illustration	Hope, Rosa	Sketchbook - France? Italy	Pencil and Pencil Crayon	1950	UKZN	RH: 239	Mrs Cook		Not Value d								
RIR-0569	Drawing / Illustration	Hope, Rosa	Sketchpad - Figure Studies and Some Landscapes	Mostly Pencil, Pen and Some Watercolour	Undated	UKZN	RH: 240	Mrs Cook		Not Value d								
RIR-0570 [Duplicated entry of RIR-0519]	Painting	Hope, Rosa	Water Carriers (Portugal)	Oil on Canvas	1960s	UKZN	Neg File 4E	Donation from Artist/Companion				Not value d					Centre for Visual Arts	Damage due to frame on canvas
RIR-0571	Painting	Houghton, D	Edgewood I	Oil	Undated	Education Faculty	Edgewood No: 92	Donation (not noted)					Not Value d					
RIR-0572	Painting	Houghton, D	Edgewood II	Oil	Undated	Education Faculty	Edgewood No: 93	Donation (not noted)					Not Value d					
RIR-0573	Painting	Houghton, D	Edgewood III	Oil	Undated	Education Faculty	Edgewood No: 94	Donation (not noted)					Not Value d					
RIR-0574	Drawing / Illustration	Hughes, W	Plan of Durban in 1851	Ink on Paper	1851	UKZN	Unknown	Unknown					R 12 000					
RIR-0575	Print	Ingg, Stephen	Untitled	Silkscreen	1982	UKZN	Unknown	Unknown		Not Value d			R 4 000					
RIR-0576	Print	Israels, Isaac	The Drummer Girl	Drypoint	Undated	UKZN	Neg File 9A	Unknown		R 80								

RIR-0577	Print	Jackson, D	Untitled Portrait of Nude Sitting on a Chair (2/2)	Etching	1987	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0578	Print	Jacque, Charles-Emile	Peasant Cottages	Etching / Drypoint	1879	UKZN	Neg File 1G	Unknown	R 25	R 60							
RIR-0579	Print	Jacquemont, Jules	Untitled	Print	Undated	UKZN	Unknown	Unknown	R200*								Part of General Portfolio Valuation (R200 in total)
RIR-0580	Print	Jakokoshi, J / Zakokoshi?	A Chinese Doorway	Etching	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0581	Print	John, Augustus	The Jewess	Etching	1903	UKZN	Neg File 9C	Mrs E P Whitehead	R 130	R 300							
RIR-0582	print	John, Augustus	Head of a Girl (A/P)	Etching	Undated	UKZN	Neg File 9C	Mrs E P Whitehead	R 65	R 150							See Personal Inscription
RIR-0583	Print	John, Augustus	The Artist's Sister (Gwendolen)	Etching and Drypoint	Undated	UKZN	Neg File 9C	Mrs E P Whitehead	R 105	R 250							
RIR-0584	Print	Johnson, A	Untitled	Lithograph / Etching	1979	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0585	Print	Jones, Linda	Untitled	Etching	1980	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0586	Print	Jones, Linda	Untitled Abstract Forms (2/5)	Etching with Aquatint	Undated	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0587	Print	Jonsson, S	Church Street (Triptych) (1/3)	Silkscreen	1977	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0588	Ceramic	K, J ?	Untitled - Ceramic Vessel I	Ceramic Vessel in Porcelain	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0589	Ceramic	K, J ?	Untitled - Ceramic Vessel II	Ceramic Cylindrical Form	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0590 [Duplicated entry of RIR-0591]	Print	Kahn, Maurice?	Trial State	Etching (Open Bite)	Undated	UKZN	Unknown	Amalgamated UDW Collection					R 2 000				
RIR-0591 [Duplicated entry of RIR-0590]	Print	Kahn, Maurice	Trial State	Etching with Aquatint (abstract arrangement of lines)	Undated	UKZN	Unknown	University of Durban-Westville			Not Valued			Poor	Centre for Visual Arts	Bad tears on the bottom due to duct tape used to attach mounting board Discolouration where the frame exposed the image	
RIR-0592	Print	Kan-Fi? [Correct name is Kahn]	Natural Orland (48/50) [Correct title is Natural Stand]	Screenprint	Undated	UKZN	7/2027	Unknown					R 500				
RIR-0593	Embroidery / Tapestry	Kaross, Lucia	Untitled Street Screen with Taxis and Vendors	Embroidery	Undated	UKZN	Unknown	Unknown					R 4 000				
RIR-0594	Drawing / Illustration	Kauerauf, Nicole	Untitled - Leaves and Foliage	Ink on Paper and Watercolour	Undated	UKZN	Unknown	Taken from CVA Student Collection					R 1 000				
RIR-0595	Painting	Kearney, G	Abstract	Oil	Undated	Education Faculty	Edgewood No: 95	Donation (not noted)					Not Valued				
RIR-0596	Ceramic	Keeps [Keep], Jonathon	Ceramic Pyramid Object	Ceramic pyramid shape with natural and geometric pattern motifs	Undated	UKZN	7/1994	Unknown					R 1 000				
RIR-0597	Painting	King, Terence	Untitled Abstract Still Life	Acrylic on Paper	Undated	UKZN	Unknown	Donated by Artist					R 4 000				
RIR-0598	Painting	King, Terence	Untitled Abstract Still Life with Runic Letters	Acrylic on Paper	Undated	UKZN	Unknown	Donated by Artist					R 4 000				

RIR-0599	Painting	King, Terence	Untitled Abstract Still Life	Acrylic on Paper	Undated	UKZN	Unknown	Donated by Artist					R 4 000				
RIR-0600	Painting	Klaerhout, Frans	Untitled Abstract Female Figure	Oil on Board	Undated	UKZN	Unknown	Unknown					R 15 000				
RIR-0601	UNKNO WN	Klaerhout, Frans	Three Peasants and a Baby	Unknown	Undated	UKZN	Unknown	Unknown					R 10 000				
RIR-0602	UNKNO WN	Klaerhout, Frans	Mother and Child	Unknown	Undated	UKZN	Unknown	Unknown					R 8 000				
RIR-0603	Drawing / Illustration	Klimt	Woman and Table	Pastel	Undated	Education Faculty	Edgewood No: 96	Donation (not noted)					Not Valued				
RIR-0604	Print	Knell, S J	Sweet Chariot	Etching	1977	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-0605	Print	Kooverjee, Deepa	Me	Mixed Media Print	1996	UKZN	Unknown	Unknown					R 2 000				
RIR-0606	Print	Kottler, Moses	Modern Art Print (One of a Pair)	Print	Undated	UKZN	Unknown	Unknown					R 8 000				
RIR-0607	Print	Kotze, Jeanne	Untitled	Silkscreen	1979	UKZN	Neg File 17B	10 UP Lecturers		R 20			R 500				
RIR-0608	Print	Kruger, Braam	Het Sterckshot X (10/13)	Lithograph	1980	UKZN	Neg File 13B	Presented by Artist		Not Valued			R 5 000				
RIR-0608-1	Print	Kruger, Braam	Untitled [Running Figures]	Silkscreen (A/P 22/25)	1979	UKZN	Neg File 15E	20 SA Graphics		R30			R1 500				CVA
RIR-0609	Drawing / Illustration	L, Jean	Portrait of N P Van Wyk Louw	Charcoal Drawing	1963	UKZN	29/017	Unknown					R 2 000				
RIR-0610	Drawing / Illustration	L, Jean?	Portrait of N P Van Wyk Louw	Pencil Drawing on Paper	Undated	UKZN	Unknown	Unknown					R 4 000				
RIR-0611	Drawing / Illustration	L, Jean?	Portrait of an Elderly Man	Charcoal Drawing	1960	UKZN	Unknown	Unknown					R 4 000				
RIR-0612	Print	Lalanne	Coastal Town / 'View of a Coastal Town'	Etching	Undated	UKZN	Neg File 8F	Unknown	R200 *	R 50							Part of General Portfolio Valuation (R200 in total)
RIR-0613	Mixed Media	Landsberg, Richard G	Untitled	Mixed Media on Paper	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0614	Painting	Lang, Zane	Untitled	Acrylic on Canvas	1980	UKZN	No: 011	Presented by Artist					R 3 000				
RIR-0615	Painting	Lang, Zane	Untitled	Acrylic on Canvas	1980	UKZN	No: 012	Presented by Artist					R 3 000				
RIR-0616	Print	Laurenson, E L	Untitled (Townscape)	Aquatint	Undated	UKZN	Neg File 13B	Unknown		R 30			R 1 500				
RIR-0617	Print	Laurenson, E L	River in Mountainous Landscape (1/1 - Trial Proof)	Aquatint in Colour	Undated	UKZN	Neg File 9D	Unknown		R 30			R 1 500				
RIR-0618	Print	Laurenson, E L	Untitled (Figures in the Park)	Colour Etching with Aquatint	Undated	UKZN	Neg File 13B	Unknown		R 30			R 1 000				
RIR-0619	Ceramic	Le Roux, Penny	Ceramic Dish with Image of Nude Woman	Porcelain Dish	1984?	UKZN	Unknown	Unknown					R 500				Inscription: "pur 84"
RIR-0620	Ceramic	Le Roux, Penny	Ceramic Vase	Earthenware with Engraved Slip	Undated	UKZN	Unknown	Unknown					R 500				2 Stickers, name and "18"
RIR-0621	Ceramic	Le Roux, Penny	Ceramic Plate	Porcelain with Black Gold, Blue pink geometric design on inside Black glaze on outside	1984?	UKZN	Unknown	Unknown					R 500				Artist and "University of Natal, NFS, PUR 84"
RIR-0622	Ceramic	Le Roux, Penny	Ceramic Vase	Earthenware with engraved slip in grey and brown-grey, scale-like design on exterior	Undated	UKZN	Unknown	Unknown					R 500				2 Stickers, name with "18"
RIR-0623	Ceramic	Le Roux, Penny	Ceramic Plate	Porcelain with black gold, bluepink geometric design on inside Black glaze on outside	1984?	UKZN	Unknown	Unknown					R 500				Artist and "University of Natal, NFS, PUR 84"
RIR-0624	Ceramic	Le Roux, Penny?	Ceramic Bowl	Small Stoneware Bowl (White on Exterior and Light-	1994?	UKZN	Unknown	Unknown					R 500				"Penny 94"

				Blue Grey inside with White Geometric Pattern															
RIR-0625	Ceramic	Le Roux, Penny?	Ceramic Vase	Tall Earthenware Vase with Beige Glaze over Red Clay	Undated	UKZN	Unknown	Unknown							R 500				"Penny"
RIR-0626	Ceramic	Le Roux, Penny?	Ceramic Jar	Red Clay Jar with Lid, and Cream Glaze Oval Patterns on Exterior	1988	UKZN	Unknown	Unknown							R 500				"PUR - 88"
RIR-0627	Ceramic	Le Roux, Penny?	Ceramic Vase	Ceramic - Light Brown Glaze, Decorative Vase	1994	UKZN	7/0104	Unknown							R 500				Artist's name and date on base
RIR-0628	Ceramic	Le Roux, Penny?	Ceramic Bowl	Earthenware with Blue Glaze inside, green glaze outside, brown patterned exterior	1974?	UKZN	Unknown	Unknown							R 500				"Penny 74"
RIR-0629	Ceramic	Le Roux, Penny?	Ceramic Bowl	Small Stoneware Bowl (White on Exterior and Light-Blue Grey inside with White Geometric Pattern)	1994?	UKZN	Unknown	Unknown							R 500				"Penny 94"
RIR-0630	Ceramic	Le Roux, Penny?	Ceramic Bowl	Earthenware with Blue Glaze inside, green glaze outside, brown patterned exterior	1974?	UKZN	Unknown	Unknown							R 500				"Penny 74"
RIR-0631	Painting	Leaf, Gary	Untitled African Figures Carrying Pots/Vessels	Reproduction of Painting	Undated	UKZN	FS 015	Unknown							R 500				
RIR-0632	Print	Lee-Hankey, W (R E)	Mother and Children	Drypoint	Undated	UKZN	Neg File 9A	Mrs E P Whitehead			R 50								
RIR-0633	Print	Lee, James E	Kenneth's World	Etching (Deep)	Undated	UKZN	Neg File 14D	Unknown			Not Valued				R 1 000				
RIR-0634	Print	Legros, Alponse	The Gate	Etching and Drypoint	Undated	UKZN	Neg File 1G	Mrs E P Whitehead			R200 *	R 80							Part of General Portfolio Valuation (R200 in total)
RIR-0635	Print	Legros, Alponse	Woodgather	Drypoint	Undated	UKZN	Neg file 8A	Gallery '81			R200 *	R 80							Part of General Portfolio Valuation (R200 in total)
RIR-0636	Print	Legros, Alponse	Paysage (Landscape with Castle)	Etching and Drypoint	Undated	UKZN	Neg File 8A	Mrs E P Whitehead			R200 *	R 80							Part of General Portfolio Valuation (R200 in total)
RIR-0637	Painting	Leigh, Derek	Large White Rock	Watercolour	1981	UKZN	Neg File 1C	Presented by Artist in 1981			Not Valued				R 12 000				
RIR-0638	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon of 'Doctor'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0639	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon of 'Curtain Call'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0640	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon of 'City Council'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0641	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon of 'Donation for Howard College'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0642	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon of 'Fairy Godmother Durban'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0643	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon 'School Re-Opens'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0644	Drawing / Illustration	Leyden, Jock	Caricature/Cartoon of 'Banfu University'	Ink on Paper?	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0645	Painting	Liebenberg, Estelle	Untitled Abstract Composition	Acrylic / Oil on Canvas	Undated	UKZN	40/014	Unknown							R 4 000				

RIR-0646	Drawing / Illustration	Lindique, Len	Prof B Birchell	Ink on Paper	1969	UKZN	Unknown	Commissioned by Law Department					R 1 000				
RIR-0647	Print	Lindsay, Lionel	St Ferrève Marseille	Etching	Undated	UKZN	Neg File 9B	Unknown		R 40			R 1 500				
RIR-0648	Ceramic	Lorraine	Ceramic Vase	Cylindrical shape, dark brown and light brown glaze With squared geometric motifs	1982	UKZN	7/1975	Unknown					R 500				Sticker
RIR-0649	Ceramic	Lorraine?	Ceramic Vase / Vessel	Long Vessel with Ochre and Brown Glaze	1982?	UKZN	Unknown	Unknown					R 500				"Lorraine 82", sticker: 183
RIR-0650	Painting	Loubser, Maggie	Birds and Tree	Oil on Canvas?	Undated	UKZN	Unknown	Unknown					R 600 000				
RIR-0651	Painting	Louwrens, Mat	Old Main Building Pietermaritzburg Campus	Watercolour	Undated	UKZN	14/003 (previous 166400 UNP)	Unknown					R 4 000				
RIR-0652	Painting	M , E	Botanical Painting - Gladiolus Ornatus	Watercolour	1919	UKZN	60/008	Unknown					R 1 000				
RIR-0653	Painting	M , E	Botanical Painting - "Disa Unflora"	Watercolour	1919	UKZN	60/009	Unknown					R 1 000				
RIR-0654	Ceramic	M , L ?	Ceramic Vessel	Ceramic Cylindrical Form	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0655	Print	M , P	Church Street (1/3)	Screen Print	1977	UKZN	Unknown	Unknown					R 500				Also Print: (3/3)
RIR-0656	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 6/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Grubby	
RIR-0657	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 12/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Grubby	
RIR-0658 [Duplicated entry of RIR-0668]	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 14/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Grubby	
RIR-0659	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 8/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Grubby mark on top righthand corner Black printing ink smudges around image	
RIR-0660	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 9/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Good	Centre for Visual Arts		
RIR-0661	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 10/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Crease mark to the bottom right	
RIR-0662	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 7/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Crease marks to the bottom right and left	
RIR-0663	Print	Mabusela, Veli	Dr Act Mayekiso	No details provided	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		No details	Centre for Visual Arts		
RIR-0664	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 11/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Creases top and bottom left and right Ink smudge bottom right and top left side	
RIR-0665	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 13/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Crease at bottom right and left with	

																	ink spot on the bottom
RIR-0666	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: 3/15	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Crease bottom right and ink smudge top and bottom left
RIR-0667	Print	Mabusela, Veli	Dr Act Mayekiso	Linocut/Woodcut Print No: (Artist's Proof)	circa 1999	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Crease mark bottom right, ink smudge left top and bottom right
RIR-0668 [Duplicated entry of RIR-0658]	Print	Mabusela, Veli	Dr Act Mayekiso (14/15)	Lino / Woodcut	Undated	UKZN	Unknown	Amalgamated UDW Collection					R 1 000				Also Remaining Editions
RIR-0669 [Duplicated entry of RIR-0670 and RIR-0671]	Print	Mabusela, Veli	Forgive Us Lord	Linocut and Watercolour Print No: 3/4	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Stain evident from the mount
RIR-0670 [Duplicated entry of RIR-0669 and RIR-0671]	Print	Mabusela, Veli	Forgive Us Lord	Linocut and Watercolour Print No: 3/4 (duplicated print number)	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Yellow stain around print, various dirty marks around print, pencil marks in printed people
RIR-0671 [Duplicated entry of RIR-0669 and RIR-0670]	Print	Mabusela, Veli	Forgive us Lord (3/4)	Lino / Woodcut with Watercolour	1998	UKZN	Unknown	Amalgamated UDW Collection					R 1 000				
RIR-0672 [Duplicated entry of RIR-0675]	Print	Mabusela, Veli	Helen Suzman We Honour (2/9)	Linocut	Undated	UKZN	Unknown	Amalgamated UDW Collection					R 1 000				Also Remaining Editions
RIR-0673	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 7/9	1999	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Ink smudge on upper left border, slight discolouration on bottom right, diptych
RIR-0674	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 1/9	(1999?) Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Ink smudge on upper left border, discolouration along edges of print, diptych
RIR-0675 [Duplicated entry of RIR-0672]	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 2/9	(1999?) Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Marks from masking tape in corners (back and front), imprintation from frame mount Diptych
RIR-0676	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 3/9	(1999?) Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Slight grime on edges Diptych

RIR-0677	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 8/9	1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Smudges on top right corner, single foxing spot on top right, tearing within image by chain Under-inked in places Diptych
RIR-0678	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 5/9	1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Ink smudges in topleft corner and right border, under-inked, diptych
RIR-0679	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 4/9	(1999 ?) Undated	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Smudges in upper left corner, slight grime on paper, under-inked in areas, diptych
RIR-0680	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 9/9	1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Ink on upper border, grime on upper edge, under-inked in areas, diptych Slight tear to the left of the word 'Helen'
RIR-0681	Print	Mabusela, Veli	Helen Suzman, We Honour	Linocut Print No: 6/9	1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Grime on borders
RIR-0682	Print	Mabusela, Veli	Hospital Waiting Room	Lino / Woodcut	1998	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				
RIR-0683	Print	Mabusela, Veli	Hospital Waiting Room 112	Woodcut Print No: 6/7	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Fingerprints on bottom right of page, corners slightly 'dog-eared'
RIR-0684 [Possible duplicate entry of RIR-1224]	Print	Mabusela, Veli	Mahatma Gandhi - 'I do not want [] Any	Woodcut	Undated	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				
RIR-0685 [Duplicated entry of RIR-0686]	Print	Mabusela, Veli	Modjadju	Linocut Print No: 1/11	1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Slightly soiled around print Marking on front left and right (bottom) Yellow marking on back, line around print from old [removed] mount
RIR-0686 [Duplicated entry of RIR-0685]	Print	Mabusela, Veli	Modjadju (1/11)	Woodcut	1999	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				
RIR-0687	Print	Mabusela, Veli	Pension Day	Woodcut Print No: 7/7	1999	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Dirty smudge lower right, yellow strip left hand side, foxing on

																	back Work mis- registered on left hand side, slightly under- inked
RIR-0688	Print	Mabusela, Veli	Pension Day	Woodcut Print No: 3/7	1999	UKZN	Unknown	University of Durban-Westville				Not Value d			Poor	Centr e for Visu al Arts	Dirty fingerprint s around page, blue smudges on left hand side, under-inked
RIR-0689	Print	Mabusela, Veli	Pension Day	Woodcut Print No: 5/7	1999	UKZN	Unknown	University of Durban-Westville				Not Value d			Fair	Centr e for Visu al Arts	Ink smudges along bottom and left of registration Slight grime on left and right borders Badly registered, under-inked
RIR-0690	Print	Mabusela, Veli	Pension Day	Woodcut Print No: 4/7	1999	UKZN	Unknown	University of Durban-Westville				Not Value d			Good	Centr e for Visu al Arts	Ink smudges on left of registration fingerprint bottom left Paper is creased top right of print, light grime on left border Bad registration and areas under-inked
RIR-0691	Print	Mabusela, Veli	Pension Day	Woodcut Print No: 6/7	1999	UKZN	Unknown	Amalgamat ed UDW Collection					R 1 000				Remainder of Editions in Collection
RIR-0692 [Duplica ted entry of RIR-0693]	Print	Mabusela, Veli	Revolution 2	Linocut Print No: 5/6	1997	UKZN	Unknown	University of Durban-Westville				Not Value d			Good	Centr e for Visu al Arts	Good condition, slightly soiled surround
RIR-0693 [Duplica ted entry of RIR-0692]	Print	Mabusela, Veli	Revolution 2 (5/6)	Reduction Linocut / Woodcut	1997	UKZN	Unknown	Amalgamat ed UDW Collection					R 1 000				
RIR-0694	Print	Mabusela, Veli	Still Life: Leaves	Linocut (2nd Proof)	1998	UKZN	Unknown	University of Durban-Westville				Not Value d				Centr e for Visu al Arts	
RIR-0695 [Possibl e duplicat e entry of RIR-1225]	Print	Mabusela, Veli	The Evils of the Past do not Justify Corruption Today not Exonerate Us from the Responsibility	Lino / Woodcut	Undat ed	UKZN	Unknown	Amalgamat ed UDW Collection					R 1 000				
RIR-0696	Print	Mabusela, Veli	Untitled (Man in Built-up Landscape)	Woodcut Print No: 4/5	Undat ed	UKZN	Unknown	University of Durban-Westville				Not Value d			Poor	Centr e for Visu al Arts	Soiled and torn at the bottom, stained (and on the mount), Very dusty
RIR-0697	Print	Mabusela, Veli	Untitled [Man with Hand]	Woodcut	Undat ed	UKZN	Unknown	Amalgamat ed UDW Collection					R 1 000				
RIR-0698	Print	Mabusela, Veli	Untitled	Woodcut Print No: 4/4	1998	UKZN	Unknown	University of Durban-Westville				Not Value d			Poor	Centr e for Visu al Arts	Fingerprint s on the paper, stained border and slightly soiled - mount removed

RIR-0699	Print	Mabusela, Veli	Untitled	Woodcut/Linocut Print No: 3/4	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Slightly soiled but not printed well
RIR-0700	Print	Mabusela, Veli	Untitled	Linocut/Woodcut Print No: 1/4	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Condition described as "extremely bad" Print is upside-down, over-inked with ink marks
RIR-0696	Print	Mabusela, Veli	Untitled	Woodcut Print No: 4/4	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Poor	Centre for Visual Arts	Fingerprints on the paper, stained border and slightly soiled - mount removed
RIR-0701 [Duplicated entry of RIR-0710]	Print	Mabusela, Veli	Untitled - Crowd of People (3/5)	Lino / Woodcut	1998	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				Also Prints (5/5) / (2/5) / (4/5) and (1/5)
RIR-0702 [Duplicated entry of RIR-0719]	Print	Mabusela, Veli	Untitled - Doorway with Plant	Linocut Print No: 2/5	1998	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				Also Print (3/5) in Collection
RIR-0703	Print	Mabusela, Veli	Untitled - Leaves (1/6)	Lino / Woodcut	1998	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				Also Remaining Editions
RIR-0704	Print	Mabusela, Veli	Untitled - Man on Chair (3/6)	Woodcut	Undated	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				Also Prints (4/6) and (2/6)
RIR-0705	Print	Mabusela, Veli	Untitled - Stylised African Symbols	Lino / Woodcut	1998	UKZN	Unknown	Amalgamated UDW Collection				R 1 000				Also Print (4/4)
RIR-0706 [Possible duplicate entry of RIR-1222 and RIR-1223]	Print	Mabusela, Veli	Untitled - Woman with Rose	Lino / Woodcut	Undated	UKZN	No: 2 in Collection	Amalgamated UDW Collection				R 1 000				
RIR-0707	Print	Mabusela, Veli	Untitled (Group of Protestors)	Woodcut Print No: 4/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Slight foxing, bad tearing from masking tape - mount removed
RIR-0708	Print	Mabusela, Veli	Untitled (Group of Protestors)	Woodcut Print No: 1/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Soiled, ink marks above and below image (Badly inked print)
RIR-0709	Print	Mabusela, Veli	Untitled (Group of Protestors)	Woodcut Print No: 2/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Relatively good condition, slight ink smudges
RIR-0710 [Duplicated entry of RIR-0701]	Print	Mabusela, Veli	Untitled (Group of Protestors)	Woodcut Print No: 3/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Slight foxing with ink smudge above image
RIR-0711	Print	Mabusela, Veli	Untitled (Group of Protestors)	Woodcut Print No: 5/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued		Fair	Centre for Visual Arts	Relatively good condition Slight ink smudge Well inked, evenly inked
RIR-0712	Unknown	Mabusela, Veli (Possibly)	Untitled (Hand holding a pair of scissors)	No details provided	No details provided	UKZN	Unknown	University of Durban-Westville				Not Valued		Unknown	Centre for Visual Arts	

RIR-0713	Print	Mabusela, Veli	Untitled (Seated Male Figure)	Linocut Print No: 2/6	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Unframed	Centre for Visual Arts	Print not evenly placed on the paper and under-lined
RIR-0714a	Print	Mabusela, Veli	Untitled (Seated Male Figure)	Linocut/Woodcut Print No: 3/6	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			No details	Centre for Visual Arts	
RIR-0714b [Not Accessed]	Print	Mabusela, Veli	Untitled (Seated Male Figure)	Linocut/Woodcut Print No: 4/6	Undated	UKZN	Unknown	University of Durban-Westville								Centre for Visual Arts	NOT PREVIOUSLY ACCESSIONED
RIR-0715	Print	Mabusela, Veli	Untitled (Still Life of Leaves)	Linocut (First Proof)	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			No details	Centre for Visual Arts	
RIR-0716	Print	Mabusela, Veli	Untitled (Still Life of Leaves)	Linocut Print No: 1/6	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			No details	Centre for Visual Arts	
RIR-0717	Print	Mabusela, Veli	Untitled (Still Life of Leaves)	Linocut Print No: 2/7	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Glue residue from tape on back of print, discolouration on left edge of print Mounting removed
RIR-0718	Print	Mabusela, Veli	Untitled (Still Life)	Reduction Linocut Print No: 3/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Left side has brown printing ink, lower right corner has red paint otherwise soiled, green paint at bottom
RIR-0719 [Duplicated entry of RIR-0702]	Print	Mabusela, Veli	Untitled [Doorway with Plant]	Reduction Linocut Print No: 2/5	1998	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Tears to left top and bottom corners Black smudge on the left side Very soiled
RIR-0720 [Duplicated entry of RIR-0721]	Print	Mabusela, Veli	Women's Revolution (2) - (8/11)	Lino / Woodcut	1999	UKZN	Unknown	Amalgamated UDW Collection					R 1 000				Also Prints (9/11) and (6/11)
RIR-0721 [Duplicated entry of RIR-0720]	Print	Mabusela, Veli	Women's Revolution 2	Linocut Print No: 8/11	1999	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Lightly soiled and badly inked
RIR-0722	Print	Mabusela, Veli	Women's Revolution 2	Linocut Print No: 9/11	1999	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Lightly soiled and print under-lined
RIR-0723	Print	Mabusela, Veli	Women's Revolution 2	Linocut/Woodcut Print No: 6/11	1999	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Lightly soiled
RIR-0724	Print	Mabusela, Veli	Workers	Reduction Woodcut Print No: 4/10	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Slightly dusty and small stain in the top right corner
RIR-0725 [Duplicated entry of RIR-0730]	Print	Mabusela, Veli	Workers	Linocut Print No: 2/10	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Glue marks from tape on front and back of print - mount removed
RIR-0726	Print	Mabusela, Veli	Workers	Linocut Print No: 3/10	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Good	Centre for Visual Arts	

RIR-0727	Print	Mabusela, Veli	Workers	Linocut Print No: 5/10	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Slight smudge to top left corner
RIR-0728	Print	Mabusela, Veli	Workers	Linocut Print No: 7/10	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Slight smudge to top left corner
RIR-0729	Print	Mabusela, Veli	Workers	Linocut Print No: 8/10	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Fair	Centre for Visual Arts	Mark on top right side of print
RIR-0730 [Duplicated entry of RIR-0725]	Print	Mabusela, Veli	Workers (2/10)	Linocut/ Woodcut	Undated	UKZN	Unknown	Amalgamated UDW Collection					R 1 000				Also Prints (8/10) / (3/10) / (5/10) and (7/10)
RIR-0731	Print	MacIvor, Monica	Landscape with Lake (5/30)	Mezzotint	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-0732	Ceramic	MacKenny	Ceramic Vase	Earthenware in Turquoise with Dark Brown Lines on Exterior	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0733	Ceramic	MacKenny	Ceramic Vase	Earthenware, in turquoise and dark brown with lines on exterior	Undated	UKZN	Unknown	Unknown					R 500				"MacKenny"
RIR-0734	Print	MacKenny, V S	Church Street (Triptych) (1/3)	Screen Print	1977	UKZN	Unknown	Unknown		Not Valued			R 2 000				
RIR-0735	Print	MacLaughlin, D S	Quai des Grands Augustins	Etching	1906	UKZN	Neg File 9B	Mrs E P Whitehead	R200 *	R 20							Part of General Portfolio Valuation (R200 in total)
RIR-0736	Print	Maggs, V	Untitled	Screen Print	1982	UKZN	Unknown	Unknown					R 1 000				
RIR-0737	Drawing / Illustration	Maggs, Valerie	Untitled	Pen and Ink Drawing	1979	UKZN	Unknown	Unknown					R 1 500				
RIR-0738	Ceramic	Magwaza, Zikhoti	Clay Traditional Zulu Pot	Traditional Zulu pot, geometric pattern/design (Black), no rim	2003	UKZN	29/004	Purchased from J Armstrong for R150 00					R 500				
RIR-0739	Print	Makintosh, E	Church Street	Print	1977	UKZN	Unknown	Unknown		Not Valued							
RIR-0740	Mixed Media	MaMchunu, Hlupheliwe Zuma	Untitled - Traditional Doll of a Witchdoctor	Doll	Undated	UKZN	7/0125	Unknown					R 1 000				
RIR-0741 [see RIR-0740]	Mixed Media	MaMchunu, Hlupheliwe Zuma	Traditional Doll of Married Woman with Broad Hat Called Isicholo	Doll	Undated	UKZN	7/0128	Unknown					R 1 000				
RIR-0741 1 [see RIR-0740]	Mixed Media	MaMchunu, Hlupheliwe Zuma [Not on Inventories]	Untitled Zulu Doll	Doll	Undated	UKZN	7/0127										
RIR-0742 [see RIR-0740]	Mixed Media	MaMchunu, Hlupheliwe Zuma	Traditional Doll Carrying a Drum with Inyongo on Head	Doll	Undated	UKZN	7/0126	Unknown					R 1 000				
RIR-0743	Painting	Mamukuza, Bheki	Untitled Tribal Figures	Oil on Board	Undated	UKZN	Unknown	Donation - From Avril?					R 2 000				
RIR-0744	Painting	Mamukuza, Bheki	Untitled Elderly African Man	Oil on Board	Undated	UKZN	Unknown	Donation - From Avril?					R 2 000				
RIR-0745	Painting	Mamukuza, Bheki	Untitled Figures Walking Through Forest	Oil on Canvas	Undated	UKZN	Unknown	Donation - From Avril?					R 2 000				
RIR-0746	Painting	Mamukuza, Bheki	Untitled African Man with Spear	Oil on Board	Undated	UKZN	Unknown	Donation - From Avril?					R 2 000				
RIR-0747	Sculpture	Marais, Mynhardt	Crouching Woman	Wooden Sculpture	1963	UKZN	Neg File 16B	Unknown		Not Valued			R 5 000				

RIR-0748	Print	Maria, Carmen	Praying for the Prisoners (48/50)	Linocut	1999	UKZN	7/1936	Unknown					R 500				
RIR-0749	Print	Maritz, Barry	From the Verandah (A/P)	Etching	1979	UKZN	Neg File 14D	Unknown		R 40			R 2 000				
RIR-0750	Print	Martin, Nicola	Untitled Abstract Underwater Scene (2/7)	Screen Print	1994	UKZN	40/017	Unknown					R 800				
RIR-0751	Print	Martin, P M	Natal and Kaffraria	Print	1851	UKZN	34/011	Unknown					R 2 000				
RIR-0752	Print	Masekoamena, Osiah	Phamokate/s (AIDS Awareness) (14/25)	Relief Print	2000	UKZN	Unknown	Unknown					R 1 000				
RIR-0753	Mixed Media	Mason, Judith	The Death of Haile Selassie	Mixed Media	1979	UKZN	Neg File 7A	Unknown		Not Valued			R 20 000				
RIR-0754	Painting	Matisse	African Season	Watercolour	Undated	Education Faculty	Edgewood No: 97	Donation (not noted)					Not Valued				
RIR-0755	Print	Maud-Stone, M	Indian Woman	Print	Undated	SLLMDE	Edgewood No: 98	Donation (not noted)					Not Valued				
RIR-0756	Ceramic	Mazoui	Ceramic Vessel	Cylindrical shaped vessel, not glazed	1992	UKZN	7/1981	Unknown					R 500				Artist's name and date
RIR-0757	Ceramic	Mazoui	Ceramic Vessel	Cylindrical shaped vessel with lid, not glazed	1992	UKZN	7/1982	Unknown					R 500				Artist's name and date - stained
RIR-0758	Embroidery / Tapestry	Mbatha, Gordon	A History of Durban (woven by Mary Shabalala and Lyness Magwaza of Rolkes Drift)	Tapestry	Undated	UKZN	Unknown	Unknown					R 100 000				
RIR-0759	Embroidery / Tapestry	Mbatha, Gordon	Untitled - Abstract Tapestry	Tapestry	Undated	UKZN	Unknown	Unknown					R 20 000				
RIR-0760	Print	McBey, James	Man and Woman / 'Artist and Model'	Etching and Drypoint	1924	UKZN	Neg File 9C	Unknown		R 50							
RIR-0761	Painting	McCall, Charles	Woman Undressing	Acrylic	1957	UKZN	29/019	Unknown					R 12 000				
RIR-0762	Drawing / Illustration	McCallum, R	Education Scene	Pastel	Undated	Education Faculty	Edgewood No: 99	Donation (not noted)					Not Valued				
RIR-0763	Ceramic	McKay, F	Ceramic Vessel	Vessel in Blue/Green Glaze with Brown Geometric Design	Undated	UKZN	Unknown	Unknown					R 500				Inscription: "LLP white" LLP 22INC 3Bite 3Rut, "F McKay"
RIR-0764	Ceramic	McKay, F	Ceramic Vessel	Vessel in green-blue glaze with brown geometric detail	Undated	UKZN	Unknown	Unknown					R 500				"LLP white" LLP 22INC 3 Bite 3 Rut", "F McKay"
RIR-0765	Print	McLachlan, A	Reduction Block Tupperware	Woodcut Print No: 2/2	Undated	UKZN	Unknown	University of Durban-Westville					Not Valued		Poor	Centre for Visual Arts	Yellowing of paper, bad foxing on mount, smudge on right and upper left border, slightly torn on top of work. Mis-registered print
RIR-0766	Print	McLaughlan, A	Reduction Block Tupperware	Reduction Woodblock	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0767	Painting	McMorland	Untitled - Children Playing in Snow	Acrylic Painting	Undated	UKZN	29/014 (Previous No 27589)	Unknown					R 1 000				
RIR-0768	Print	Meerkotter, Dick	Untitled African Figure (Mask-like) (22/25)	Silkscreen	1979	UKZN	Neg File 15F / Collection No: M	20 SA Graphics		R 40			R 2 000				

RIR-0769	Print	Meerkotter, Dick	Untitled Abstract (22/25)	Silkscreen	1979	UKZN	Neg File 15F / Collecti on No: N	20 SA Graphics		R 40			R 2 000				
RIR-0770	Print	Meerkotter, Dick	Untitled Stylised African Figure	Silkscreen	1979	UKZN	Neg File 15E / Collecti on No: I	20 SA Graphics		R 40			R 2 000				
RIR-0771	Print	Meerkotter, Dick	Untitled Stylised African Figure (100/250)	Silkscreen	1979	UKZN	Previous Catalogu ing No 061907	Amalgamat ed UDW Collection					R 500				Same as other Meerkotter above values at R2000
RIR-0772	Ceramic	Mentis, Glenda?	Untitled Ceramic Organic Form	Glazed Ceramic	Undat ed	UKZN	Unknow n	Unknown					R 800				
RIR-0773	Ceramic	Mentis, Glenda?	Untitled Ceramic Organic Form	Glazed Ceramic	Undat ed	UKZN	Unknow n	Unknown					R 1 000				
RIR-0774	Ceramic	Mentis, Glenda?	Untitled Ceramic Organic Form (Fish)	Glazed Ceramic	Undat ed	UKZN	Unknow n	Unknown					R 1 000				
RIR-0775	Ceramic	Mentis, Glenda?	Untitled Ceramic Organic Form (Tortoise)	Glazed Ceramic	Undat ed	UKZN	Unknow n	Unknown					R 1 000				
RIR-0776	Print	Mbatha, Azaria [name corrected from inaccurate accessionin g]	Untitled - Scenes of Stylised Figures (27/100)	Woodcut	Undat ed	UKZN	Previous ly Accessio ned	Unknown					R 500		Poor - Needs Restoration		
RIR-0777	Drawing / Illustratio n	Mhlangu, J	Abstract	Pastel	Undat ed	Educati on Faculty	Edgewo od No: 100	Donation (not noted)					Not Value d				
RIR-0778	Drawing / Illustratio n	Mhlangu, J	African Urban Scene I	Pastel	Undat ed	Educati on Faculty	Edgewo od No: 101	Donation (not noted)					Not Value d				
RIR-0779	Drawing / Illustratio n	Mhlangu, J	African Urban Scene II	Pastel	Undat ed	Educati on Faculty	Edgewo od No: 102	Donation (not noted)					Not Value d				
RIR-0780	Drawing / Illustratio n	Mhlangu, J	African Urban Scene III	Pastel	Undat ed	Educati on Faculty	Edgewo od No: 103	Donation (not noted)					Not Value d				
RIR-0781	Print	Michelow, Bernice	Untitled Abstract	Silkscreen	1979	UKZN	Neg File 15D	20 SA Graphics		R 30			R 1 000				
RIR-0782	Ceramic	Mikula, Maggie	Ceramic - "Progression "	Tile Mosaic	Undat ed	UKZN	Unknow n	Unknown					R 8 000				
RIR-0783	Ceramic	Mikula, Maggie?	Ceramic Untitled - Tile Mosaic	Mural of Tile Mosaic	Undat ed	UKZN	Unknow n	Unknown					Not Value d				Possibly valued at R8000 in 2010
RIR-0784	Painting	Miller, Louisa J Erksen	Untitled - Portrait of a Female Figure Reading	Painting on Board	Undat ed	UKZN	7/1968	Unknown					R 2 000				
RIR-0785	Painting	Miller, Louisa J Erksen	Still Life of Orchids	Painting on Board	2001	UKZN	7/1966	Unknown					R 2 000				
RIR-0786	Painting	Miller, Louisa J Erksen	Cape Town View	Paint on Board	2001	UKZN	7/1965	Unknown					R 2 000				
RIR-0787	Print	Mjali, Mzikayise	Mahatma Ghandi "Firmness in Truth" (2/100)	Relief Print	1996	UKZN	HC 018	Unknown					R 1 500				
RIR-0788	Print	Mjali, Mzikayise	"The Man Who Took A Long Walk To Freedom" Nelson Rolihlahla Mandela	Relief Print	1996	UKZN	HC 021	Unknown					R 1 500				
RIR-0789	Print	Mjali, Mzikayise	"Mother of the Nation" Helen Joseph (5/50)	Relief Print	1996	UKZN	HC 019	Unknown					R 1 500				
RIR-0790	Print	Mjali, Mzikayise	"Leader who Brought about Peace in Kwazulu Natal"	Relief Print	1996	UKZN	HC 020	Unknown					R 1 500				

			Albert Luthuli (3/20)															
RIR-0791	Print	Moon, David	Church Street (Triptych) (1/5)	Silkscreen	1977	UKZN	Unknown	Unknown						R 1 000				
RIR-0792	Painting	Morgan	Still Life of Red Flowers	Watercolour	Undated	UKZN	HC 014	Unknown						R 500				
RIR-0793	Drawing / Illustration	Msamu, J	Figures	Pastel	Undated	Educational Faculty	Edgewood No: 104	Donation (not noted)						Not Valued				
RIR-0794	Sculpture	Myburg, David	Untitled - Human Head with Beads	Ceramic Sculpture	Undated	UKZN	7/0107	Unknown						R 1 000				
RIR-0795	Ceramic	Myeni, Anna	Clay Traditional Zulu Pot	Traditional Zulu pot, geometric pattern/design (Black)	1966	UKZN	29/002	Purchased with Language Centre Money from J Armstrong						R 500				
RIR-0796	Painting	Naik, V J	Butchery	Acrylic	Undated	Educational Faculty	Edgewood No: 106	Donation (not noted)						Not Valued				
RIR-0797	Ceramic	Nala, Nesta	Untitled	Ukhamba	1993	UKZN	#UNP7					R 30				New, good	Centre for Visual Arts	Purchased 1993
RIR-0798	Print	Nanos?, L	Flowers and Animals (2/10)	Linocut	1979	UKZN	Unknown	Amalgamated UDW Collection						R 500				
RIR-0799	Print	Neatty, E M	Lustleigh Village, South Devon	Etching with Open Bite	Undated	UKZN	Unknown	Unknown						R 500				
RIR-0800 (See RIR-0312 for duplication)	Print	Necht, J	Crane	Etching	1968?	UKZN	Unknown	Unknown						R 1 000				
RIR-0801 (See RIR-0313 for duplication)	Print	Necht, J	Pelican	Etching	Undated	UKZN	Unknown	Unknown						R 1 000				
RIR-0802	Embroidery / Tapestry	Nene, Sibongile	Men Toasting Meibes and Woman Grinding	Tapestry	Undated	UKZN	34/004	Rorke's Drift Collection?						R 15 000				
RIR-0803	Print	Nero, Daryl	Old Main Building on the Pietermaritzburg Campus	Screen Print	Undated	UKZN	Unknown	Unknown						R 2 500				
RIR-0804	Painting	Neuwelle, Alphonse	Untitled - Men on Horses and Zulu Warriors	Acrylic / Oil on Board / Unknown Medium	Undated	UKZN	34/009	Unknown						R 1 000				
RIR-0805	Mixed Media	Nirne	Blue, Gold, Red, Sun, Zen - Collection of 3 Works	Mixed Media - Organic Materials	2007	UKZN	HC 017	Unknown						R 1 000				Artist Works at DUT - Focus on Feminist Art
RIR-0806	Mixed Media	Nirne	Untitled - Pressed Leaves on Grass and Organic Paper	Mixed Media - Organic Materials	2007	UKZN	HC 011	Unknown						R 1 000				Artist Works at DUT - Focus on Feminist Art
RIR-0807	Painting	Noero, Daryl	Untitled - A Collection of Three Still Lifes in Different Styles	Oil on Board	Undated	UKZN	Unknown	Unknown						R 1 000				Possibly Student Work
RIR-0808	Print	Norro/Nacaho?, Z	Untitled - Landscape with Forest and Trees (1/3)	Etching	1979	UKZN	Unknown	Unknown						R 500				
RIR-0809	Ceramic	Ntshumgashe, F	Untitled	Ukhamba	1993	UKZN	#UNP4					R 10				New, good	Centre for Visual Arts	Purchased 1993

RIR-0810	Ceramic	Ntshungase, F	Untitled	Ukhamba	1993	UKZN	#UNP8				R 40				New, good	Centre for Visual Arts	Purchased 1993
RIR-0811	Ceramic	Ntshungase, F	Untitled	Isangulu	1993	UKZN	#UNP12				R 40				New, good	Centre for Visual Arts	Purchased 1993
RIR-0812	Ceramic	Ntshungase, F	Untitled	Imbiza	1993	UKZN	#UNP16				R 45				New, good	Centre for Visual Arts	Purchased 1993
RIR-0813	Print	Ncumalo, C	Crossing of Death	Woodcut	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0814	Print	Ncumalo, C	Man's History (Sculpture)	Figurative Wood Carving	Undated	UKZN	Unknown	Unknown					R 2 500				
RIR-0815 [Duplicated entry of RIR-0816]	Photograph	Oberholzer, Obie	On the Road to Ndedwe - Natal North Coast	Photograph (Colour)	1982	UKZN	Unknown	Unknown					R 1 000				
RIR-0816 [Duplicated entry of RIR-0815]	Photograph	Oberholzer, Obie	On the Road to Ndedwe - Natal North Coast	Photograph	1982	UKZN	Unknown	University of Durban-Westville				Not valued			Good	Centre for Visual Arts	Frame/Mount showing wear
RIR-0817	Painting	Ohl, Raja	Untitled - Sun Shaped Image	Oil Painting	2008	UKZN	29/001	Unknown					R 2 000				
RIR-0818	Ceramic	P, C E (or P, E E)	Ceramic Vase	Round Vessel with Diamond Patternation	Undated	UKZN	Unknown	Unknown					R 500				Inscription "C E P / E E P"
RIR-0819	Ceramic	P, C E (or P, E E)	Ceramic Vase / Vessel	Round vessel with small opening, turquoise and brown glaze, diamond patterns	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0820	Print	Page, S	Church Street Triptych	Screen Print	1977	UKZN	Unknown	Unknown			Not Valued		R 500				
RIR-0821	Painting	Passmore, Victor	Still Life of Oranges and a Vessel on a Table	Oil on Board	Undated	UKZN	Neg File 10F	Unknown	R 1 600	R 3 500			R 250 000				
RIR-0822	Painting	Patuebosch	Untitled Landscape with a Rhino and Calf in a Field	Acrylic on Board	1996	UKZN	52/004	KZN Nature Conservation Board?					R 2 000				Inscription to Prof Brenda Grant from KZN Nature Conservation Board
RIR-0823	Painting	Perryman, M	Abstract Seascape	Oil	Undated	Prof R Balfour	Edgewood No: 105	Donation (not noted)					Not Valued				
RIR-0824	Print	Pienseef, Jan Hendrik	Willow in Winter	Lino / Relief Print	1923	UKZN	Neg File 16E	Unknown			Not Valued		R 50,00				
RIR-0825	Print	Pienseef, Jan Hendrik	Trees	Etching	Undated	UKZN	Neg File 10D	Mrs E P Whitehead	R 65	R 70			R 15 000				
RIR-0826	Photocopy	Pienseef, Jan Hendrik	Hardekoolboom Tol (Artist's Print No: 0-9665)	Photocopy of Relief Lino Print	Undated	UKZN	Unknown	Unknown					R 0				EVIDENCE OF THEFT OF ORIGINAL
RIR-0827	Print	Pienseef, Jan Hendrik	Wilgerboom in Somes Tol	Relief Print	Undated	UKZN	Unknown	Label: 0-9666 Dept Afr NDL Durban					R 50 000				
RIR-0828	Print	Pienseef, Jan Hendrik	Twee Jonggeessellen	Relief Print	Undated	UKZN	Unknown	Unknown					R 50 000				
RIR-0829	Print	Pienseef, Jan Hendrik	Bluegum Trees	Relief Print	Undated	UKZN	Unknown	Label : Dept Afr NDL Durban					R 50 000				
RIR-0830	Print	Pienseef, Jan Hendrik	Baobab Transvaal	Lino / Woodcut	Undated	UKZN	Unknown	Unknown					R 25 000				
RIR-0831	Drawing / Illustration	Pienseef, Jan Hendrik	Pietermaritzburg 29 (Possibly Pietersberg dated 29 iii 1942)	Pencil Drawing on Brown Paper	Undated / 1942?	UKZN	34/020	Possible donation by Artist	R 300				R 30 000				Inscription "To the NUC Fine Arts"

RIR-0832	Painting	Pienseef, Jan Hendrik	Untitled Landscape (Possibly Landscape Near Nelspruit)	Watercolour	1941	UKZN	34/019	Possible donation by Artist	R 400					R 100 000			Inscription "To the NUC Fine Arts"
RIR-0833	Drawing / Illustration	Pienseef, Jan Hendrik	Landscape with Trees (Possibly Lowveld Landscape with Trees)	Pencil on Grey Paper	1942	UKZN	Neg File 16C	Possible donation by Artist	R 200	Not Valued				R 30 000			Inscription "To the NUC Fine Arts"
RIR-0834	Painting	Pienseef, Jan Hendrik	Trees	Linocut	1942	UKZN		Possible donation by Artist	R 125								Inscription "To the NUC Fine Arts"
RIR-0835	Painting	Pienseef, Jan Hendrik	Godwanviver	Watercolour	1943	UKZN	Neg File 10F	Unknown	R 1 000	R 1 500							
RIR-0836	Print	Pienseef, Jan Hendrik	Mountains at Sunrise (Landscape)	Oil on Board	1945	UKZN	Neg File 16C	Unknown	R 2 500	Not Valued				R 800 000			
RIR-0837	Drawing / Illustration	Pienseef, Jan Hendrik	Louis Trichardt	Pencil Sketch	Undated	UKZN	Unknown	Unknown						R 18 000			
RIR-0838	Painting	Pienseef, Jan Hendrik	Landscape	Oil on Canvas	Date Obscured	UKZN	Unknown	Mrs Lepran in 1964						R 2 800 000			
RIR-0839	Photograph	Poll Evans, J B	Photograph of Dr Rudolf Marloth and Professor J W Bews in the Veld at Oudtshoorn	Photograph (Black and White)	1925	UKZN	60/007	Institutional History						R 400			Dr Marloth died in 1931 and Professor Bews in 1938
RIR-0840	Print	Powell, Jean / Kahn, Maurice	Walter Battiss	Silkscreen	1971	UKZN	Neg File D	Unknown		R 60				R 2 000			
RIR-0841	Print	Probst, Georg Balthasar	Vue Proche de L'Edifice Appelle Baumhaus sur l'Elge a Hambourg	Etching (Coloured)	Undated	UKZN	29/005	Unknown						R 1 000			
RIR-0842	UNKNO WN	Purvis, Denis	Borderland (Triptych)	Unknown	Undated	UKZN	Unknown	Unknown						R 8 000			
RIR-0843	Print	Raffet	Onverture du fen de la Batterie No 1 (Siege de Rome) 5 Juin 1849 6th du Martin	Lithograph	Undated	UKZN	Neg File 13E and 10D	Unknown	R 50	R 70							
RIR-0844	Print	Rahman, Laila	Came Today in Letters to the Market Place, Came Waving Hands, Came Exciting, Dancing (48/50)	Etching	1998	UKZN	7/1950	Unknown						R 500			Islamic Scriptures and Hands
RIR-0845	Print	Redelinghuys, Ian	Tension Counter Tension (Proof xxii/xxv) (22/25)	Silkscreen	1979	UKZN	Neg File 16A / Ref C	20 SA Graphics		R 30				R 1 000			
RIR-0846	Print	Rembrandt	The Great Resurrection of Lazarus	Etching (Late Reworked Print)	Undated	UKZN	Neg File 8B	Unknown		R 50							Bartsch 73?
RIR-0847	Christ	Rembrandt	Christ Surrounded by Crowd	Etching (Late Reworked Print)	Undated	UKZN	Neg File 1E	Unknown		R 50				R 100 000			
RIR-0848	Print	Rembrandt	The Three Crosses	Etching (Late Reworked Print)	Undated	UKZN	Neg File 8C	Unknown		R 50				R 4 000			Bartsch 78?
RIR-0849 [Duplicated entry of RIR-0966]	Print	Rembrandt	Landscape with Haybarn and Flock of Sheep	Etching	1636	UKZN	Neg File 10C	Mrs E P Whitehead		R 30				R 4 000			
RIR-0850	Print	Rembrandt	Rembrandt's Mother in Widow's Dress (incorrectly referred to as 'White' Dress in 2010 records)	Etching and Drypoint	1632	UKZN	Neg File 8F	Mrs E P Whitehead	R 320	R 800				R 60 000			

RIR-0851	Print	Rembrandt	Death of the Virgin	Etching	1639	UKZN	Neg File 10E	Unknown		R 50			R 100 000				
RIR-0852	Print	Rembrandt	Great Portrait of Coppenol	Etching	Undated	UKZN	Neg File 8B	Unknown		R 50			R 100 000				
RIR-0853	Print	Rembrandt	Jesus Presented to the People	Etching	Undated	UKZN	Neg File 8B	Unknown		R 50			R 100 000				Bartsch 76?
RIR-0854	Print	Rembrandt	Descent from the Cross	Etching	1633	UKZN	Neg File 1E	Unknown		R 50			R 100 000				
RIR-0855	Print	Rembrandt	Ecco Homo	Etching	1636	UKZN	Neg File 1E	Unknown		R 50			R 100 000				
RIR-0856	Print	Rembrandt	Portrait of an Old Man	Etching	Undated	UKZN	Unknown	Unknown					R 4 000				
RIR-0857	Print	Rembrandt	Samuel Maasseh Ben Israel	Etching	Undated	UKZN	Unknown	Unknown	R 480								
RIR-0858	Print	Rijkman, A	Church Street Triptych (2/3)	Silkscreen	1977	UKZN	Unknown	Unknown	Not Valued				R 500				
RIR-0859	Print	Roberts, S	Untitled Abstract (3/9)	Screen Print	1985	UKZN	Unknown	Unknown					R 500				
RIR-0860	Ceramic	Robinson, Ralph	Ceramic Case	Vase with Light Blue Speckled Glaze	Undated	UKZN	Unknown	Unknown					R 500				Ralph Robinson 2nd Year
RIR-0861	Print	Roos, Nico	Namib	Silkscreen	1979	UKZN	Neg File 17C	10 UP Lecturers		R 20			R 1 000				
RIR-0862	UNKNO WN	Rose-Innes	Landscape	Unknown Medium	Undated	UKZN	Unknown	Unknown					R 12 000				
RIR-0863	Embroidery / Tapestry	Rosie	Untitled - Animals with Ethnic and Geometric Patterns	Embroidery	Undated	UKZN	24/008	Unknown					R 1 500				
RIR-0864	Painting	S, Rory	Untitled - Abstract Painting	Paint on Board	Undated	UKZN	7/1973	Unknown					R 500				
RIR-0865	Painting	S'Holier, John	Untitled - Full Portrait with Processional Regalia	Oil	1934	UKZN	HC 005	Unknown					R 20 000				Inscription reads 'EX UNITATE VIRES' on wall mount
RIR-0866	Painting	S'Holier, John	Fortis Cadere Cedere Non Protest (Portrait of Naval Officer)	Oil Painting	1923	UKZN	HC 003	Unknown					R 20 000				Howard Davis HMS Worcester Inscription: "He gave his life for his country in the Great War"
RIR-0867	Photograph	Salim, Hussein	Untitled - Oriental Symbols and Mosaic Shapes	Photograph	Undated	UKZN	Unknown	Photograph taken of Artwork in CVA Student Collection					R 1 000				
RIR-0868	Photograph	Salim, Hussein	Untitled - Abstract Figure Shapes and Symbols	Photograph	Undated	UKZN	Unknown	Photograph taken of Artwork in CVA Student Collection					R 1 000				
RIR-0869	Mixed Media	Salim, Hussein	Untitled	Painting and Drawing, Abstract	2005	UKZN/JC Leeb du-Toit?	Unknown	Artist					Not valued		Fair	Centre for Visual Arts	
RIR-0870	Painting	Salim, Hussein	Untitled	On Board	2005	UKZN/JC Leeb du-Toit?	Unknown	Artist					Not valued			Centre for Visual Arts	Smudged on borders front & back
RIR-0871	Mixed Media	Salim, Hussein	Untitled	Painting and Drawing	2005	UKZN/JC Leeb du-Toit?	Unknown	Artist					Not valued		Fair	Centre for Visual Arts	
RIR-0872	Mixed Media	Salim, Hussein (content references Burnett, B S?)	Untitled	Painting and Drawing	Undated	UKZN/JC Leeb du-Toit?	Unknown	Artist					Not valued			Centre for Visual Arts	Stained and smudged borders
RIR-0873	Painting	Salje, E	Abstract	Oil	Undated	Prof R Balfour	Edgewood No: 107	Donation (not noted)					Not Valued				

RIR-0874	Print	Sangweni, P	Bird Eating Frog (Sculptured Stylized Figures)	Wood Carving	Undated	UKZN	Unknown	Unknown							R 2 500				
RIR-0875	Mixed Media	Saunders, F	Digital Images I	Collage	Undated	Prof R Balfour	Edgewood No: 108	Donation (not noted)							Not Valued				
RIR-0876	Mixed Media	Saunders, F	Digital Images II	Collage	Undated	Prof R Balfour	Edgewood No: 109	Donation (not noted)							Not Valued				
RIR-0877	Mixed Media	Saunders, F	Digital Images (Triptych) I	Collage	Undated	SLLMDE	Edgewood No: 110	Purchased							Not Valued				
RIR-0878	Mixed Media	Saunders, F	Digital Images (Triptych) II	Collage	Undated	SLLMDE	Edgewood No: 111	Purchased							Not Valued				
RIR-0879	Mixed Media	Saunders, F	Digital Images (Triptych) III	Collage	Undated	Education Faculty	Edgewood No: 112	Purchased							Not Valued				
RIR-0880	Mixed Media	Saunders, F	Digital Images III	Collage	Undated	Education Faculty	Edgewood No: 113	Donation (not noted)							Not Valued				
RIR-0881	Mixed Media	Saunders, F	Digital Images IV	Collage	Undated	Education Faculty	Edgewood No: 114	Donation (not noted)							Not Valued				
RIR-0882	Mixed Media	Saunders, F	Digital Images V	Collage	Undated	Education Faculty	Edgewood No: 115	Purchased							Not Valued				
RIR-0883	Mixed Media	Saunders, F	Digital Images VI	Collage	Undated	Education Faculty	Edgewood No: 116	Purchased							Not Valued				
RIR-0884	Mixed Media	Saunders, F	Digital Images VII	Collage	Undated	Education Faculty	Edgewood No: 117	Purchased							Not Valued				
RIR-0885	Mixed Media	Saunders, F	Digital Images VIII	Collage	Undated	Education Faculty	Edgewood No: 118	Purchased							Not Valued				
RIR-0886	Mixed Media	Saunders, F	Digital Images IX	Collage	Undated	Education Faculty	Edgewood No: 119	Purchased							Not Valued				
RIR-0887	Mixed Media	Saunders, F	Digital Images X	Collage	Undated	Education Faculty	Edgewood No: 120	Purchased							Not Valued				
RIR-0888	Painting	Saunders, F	Abstract Ball I	Acrylic	Undated	SLLMDE	Edgewood No: 121	Donation (not noted)							Not Valued				
RIR-0889	Painting	Saunders, F	Abstract Ball II	Acrylic	Undated	SLLMDE	Edgewood No: 122	Donation (not noted)							Not Valued				
RIR-0890	Painting	Saunders, F	Abstract Ball III	Acrylic	Undated	SLLMDE	Edgewood No: 123	Donation (not noted)							Not Valued				
RIR-0891	Print	Schimmel, Fred	Untitled - Abstract Landscape	Silkscreen	1979	UKZN	Neg File 15D / Ref: D	20 SA Graphics				R 40			R 2 000				
RIR-0892	Print	Schoeman, Sanette	Untitled - Abstract using Camouflage Colours	Silkscreen	1979	UKZN	Neg File 17A	10 UP Lecturers				R 20			R 800				
RIR-0893	Sculpture	Schutz, Peter	The Message / Speaking Lips?	Jelutong Wood and Cryla Paint / Wooden Sculpture	1974	UKZN	Neg File 16B / 7/017	Unknown				Not Valued			R 5 000				
RIR-0894	Sculpture	Schutz, Peter	Torch	Jelutong Wood and Cryla Paint / Wooden Sculpture	1974	UKZN	Neg File 7D	Presented by Artist				Not Valued							
RIR-0895	Ceramic	Schutz, Peter	Ceramic Vase	Round Earthenware Vessel with Blue Glaze and Black Details	Undated	UKZN	Unknown	Unknown							R 1 000				
RIR-0896	Ceramic	Schutz, Peter	Ceramic Vase / Vessel	Earthenware Round vessel with small opening, blue glazed with black details	Undated	UKZN	Unknown	Unknown							R 1 000				"Shultz"
RIR-0897	Print	Sealis, Nalela	Nationality (48/54)	Linocut	Undated	UKZN	7/1947	Unknown							R 500				Political Theme
RIR-0898	Painting	Selhorst, Sister Pienta	Portrait of Geoffrey Long	Oil on Board	1946	UKZN	Neg File 10G	Presented by Artist				R 80			R 5 000				
RIR-0899	Painting	Selhorst, Sister Pienta	To Sam Miniato	Oil on Canvas	1968	UKZN	Neg File 10G	Presented by Artist in 1980				R 300			R 15 000				Dedicated to Rosa Hope
RIR-0900	Mixed Media	Selhorst, Sister Pienta	Our Lady of Mercy (alternative Our Lady of Korssun) -	Pen and Watercolour	1960	UKZN	Neg File 10F / Ref: 008	Presented by Artist in 1980				R 120			R 8 000				Dedicated to Rosa Hope

			Madonna Icon							R 300			R 5 000				Dedicated to Rosa Hope
RIR-0901	Painting	Selhorst, Sister Pienta	S Miniato, Florence	Oil on Board	1980	UKZN	Neg File 18C	Presented by Artist		R 80			R 10 000	Poor - paint flaking off in patches - NEEDS RESTORATION			
RIR-0902	Painting	Selhorst, Sister Pienta	Nude	Oil on Board	1947	UKZN	Neg File 10G	Student Work									
RIR-0903	Drawing / Illustration	Shangase	Cityscape	Ink on Paper	Undated	Educational Faculty	Edgewood No: 124	Donation (not noted)					Not Valued				
RIR-0903 [Duplicated entry of RIR-0297]	Print	Shoichi, Hasegawa [incorrect - surname and first name in wrong accessioning order]	Aube (Dawn)	Etching	1929	UKZN	Unknown	Unknown					R 10 000	Foxing needs attention			
RIR-0905	Ceramic	Sholoni	Clay Traditional Zulu Pot	Black, no rim, geometric design	Undated	UKZN	29/003	Purchased from J Armstrong for R150 00					R 500				
RIR-0906	Print	Short, Frank	Landscape	Mezzotint	Undated	UKZN	Neg File 9A	Unknown	R200 *	R 30			R 1 500				Part of General Portfolio Valuation (R200 in total)
RIR-0907a	Print	Short, Frank	A Sussex Down	Mezzotint (Early Proof)	Undated	UKZN	Neg File 9D	Mrs E P Whitehead	R200 *	R 30			R 1 500				Part of General Portfolio Valuation (R200 in total)
RIR-0907b	Print	Short, Frank	A Sussex Down	Mezzotint	Undated	UKZN	Neg File 9D	Mrs E P Whitehead	R200 *	R 30			R 1 500				Part of General Portfolio Valuation (R200 in total)
RIR-0908	Print	Sibiya, L	Part of Series from Zulu Macbeth Production - Stylised African Figures	Woodcut	1977	UKZN	Unknown	Unknown					R 16 000				
RIR-0909	Painting	Simpson, J C	Old Main Building Pietermaritzburg Campus from Across the Lawn	Watercolour	1962	UKZN	29/010	Unknown					R 1 500				
RIR-0910	Print	Singier, Gustave	Untitled	Etching / Aquatint	1958	UKZN	Neg File 1E	Unknown		R 300							
RIR-0911	Painting	Sithole, Clive	Untitled - Still Life	Watercolour / Gouache	2008	UKZN	Unknown	Unknown					R 3 000				
RIR-0912	Print	Slade, G	Church Street Print	Screen Print	1977?	UKZN	Unknown	Unknown		Not Valued			R 500				Also Print (2/3)
RIR-0913	Print	Small, Liz	Pietermaritzburg (2/10)	Silkscreen	Undated	UKZN	Unknown	Unknown		Not Valued			R 1 000				
RIR-0914	Print	Smith, Bruce C	Black Widow Series II	Etching	1974	UKZN	Neg File 8D	Unknown		R 40			R 1 000				
RIR-0915	Print	Solehi, K	Untitled Lithograph (48/50)	Lithograph	Undated	UKZN	7/2025	Unknown					R 500				
RIR-0916	Embroidery / Tapestry	Soloman	Edward ?	Embroidery	Undated	UKZN	34/003	Unknown					R 4 000				Ethnic style animals, elephants, birds and geometric
RIR-0917	Print	Spies, Chris	Untitled - Circular Abstract Image	Silkscreen	1979	UKZN	Neg File 16A / Ref: 'a'	20 SA Graphics		R 30			R 1 000				
RIR-0918	Sculpture	Stainbank, Mary	Bronze Bust of John William Bews	Bronze and Wood	1930	UKZN	60/001	Unknown					R 80 000				Prof Bews (1884-1938) was professor of Botany and first principal of the NUC

RIR-0919	Ceramic	Stainton, Lorraine	Ceramic Teapot	Teapot - Dark Green Glaze	1983	UKZN	Unknown	Unknown					R 1 000				Label: "University of Natal, PMB, Lorraine Stainton 4th Year, Earthenware" - Signed and Dated
RIR-0920	Ceramic	Stainton, Lorraine?	Ceramic Vase	Oval Vase with Light Blue Glaze sprayed on Dark Brown Glaze	1980?	UKZN	Unknown	Unknown					R 500				Inscription: "Stainton 80"
RIR-0921	Ceramic	Stainton, Lorraine?	Ceramic Vessel	Long Vessel with Ochre and Brown Glaze	1982?	UKZN	Sticker 183?	Unknown					R 500				"Lorraine 82", Sticker 183
RIR-0922	Ceramic	Stainton, Lorraine?	Ceramic Vase	Oval Vase with Light Blue Glaze sprayed on Dark Brown Glaze	1980?	UKZN	Unknown	Unknown					R 500				"STAINY ON 80" (possibly should read STAINTO N)
RIR-0923	Print	Stodart, E	Woman with Feather Hat	Stipple Engraving	1832	UKZN	Neg File 1D	Unknown		R 40			R 1 500				
RIR-0924	Print	Strang, W	Joseph Chamberlain	Etching	1903	UKZN	Neg File 1D	Mrs E P Whitehead	R200 *	R 60							Part of General Portfolio Valuation (R200 in total)
RIR-0925	Print	Strydom	Untitled - Landscape with Farmhouse / Barn	Etching (Coloured)	1976	UKZN	29/012	Unknown					R 1 000				Edition number unclear
RIR-0926	Sculpture	Strydom, Willem	Untitled Sculptural Work	Abstract Sculpture in Steel and Wood	1970s	UKZN	Unknown	Unknown					R 50 000				
RIR-0927	Painting	Sumner, Maud	Untitled - Female Portrait	Paint on Board	Undated	UKZN	7/1970	Unknown					R 20 000				
RIR-0928	Painting	Sumner, Maud	Untitled - Nude Seated Female	Oil on Board	Undated	UKZN	Unknown	Unknown					R 40 000				
RIR-0929	Print	Swaneveldt, Herman	Vinnia Papa Julio in Via Flaminia	Etching	Undated	UKZN	Neg File 10B	Unknown	R 50	R 70			R 2 500				
RIR-0930	Print	Sylvestre, Israel	Veille de la Grade Chartreuse	Etching	1573	UKZN	Neg File 8F	Mrs E P Whitehead		R 40			R 1 500				
RIR-0931	Print	Takekoshi, Kengo (Incorrect spelling of Kenzo)	Venice	Etching	Undated	UKZN	Neg File 8C	Mrs E P Whitehead		R 50			R 2 000				
RIR-0932	Print	Takekoshi, Kenzo	A Chinese Doorway	Etching	Undated	UKZN	Neg File 12C	Mrs E P Whitehead		R 40							
RIR-0933	Print	Taylor, Michael	Par Avion	Silkscreen	1974	UKZN	Neg File 1C	Unknown		R 40							Lecturer at UNP
RIR-0934	Print	Taylor, Michael	Inside Ned	Etching (Coloured)	1974	UKZN	Neg File 10E	Presented by Artist		R 40							Lecturer at UNP
RIR-0935	Painting	Theron, Celia	Untitled - Abstract Forest Scene	Acrylic Mural	1956	UKZN	28/009	Unknown					R 40 000				
RIR-0936	Sculpture	Theron, Guillaume	Torso Mechanisation in Strange Territory	Wooden Sculpture	Undated	UKZN	Unknown	Unknown					R 6 000				
RIR-0937	Print	Tiepolo, Giovanni Battista (1692-1770)	Study of Man's Head? Head of a Priest (after Giambattista)	Etching	Undated	UKZN	Neg File 1F	Gallery '81	R 240	R 400							
RIR-0938	Photograph	Todd, Jane	Untitled - Curled Up Cat	Photograph	2005/6?	UKZN	Unknown	Photograph taken of Artwork in CVA Student Collection					R 500				
RIR-0939	Print	Townsend, Mollie	Bird of Prey (4/20)	Etching with Aquatint	1980	UKZN	Neg File 10E	Presented by Artist		R 40			R 1 500				
RIR-0940	Sculpture	Tshabalala, A ?	"Couple" - Stylized Figures - Sculpture	Sculptural / Stone / Cement Fondue?	Undated	UKZN	Unknown	Unknown					R 2 000				
RIR-0941	Painting	Turton, A W	Portrait of Dr George Campbell	Oil Painting	1968	UKZN	28/005	Unknown					R 50 000				Chancellor 1966-1973

RIR-0942	Painting	Turton, A W	Portrait of Dr Bernard Armitage	Oil Painting	1975	UKZN	28/004	Unknown					R 50 000				Chancellor 1973-1984
RIR-0943	Painting	Turton, A W	Portrait of The Hon Justice Raymond Leon	Oil Painting	1988	UKZN	28/003	Unknown					R 50 000				Chancellor 1984-1992
RIR-0944	Print	Tyrrell, Barbara	"First Born" Xhosa-Type Peddie Area (70/500)	Lithograph	1948	UKZN	Unknown	Unknown					R 4 000				
RIR-0945	Print	Tyrrell, Barbara	"Novitate Witch Doctor" Xhosa-Type P E District (70/500)	Lithograph	1948	UKZN	Unknown	Unknown					R 4 000				
RIR-0946	Mixed Media	Tyrrell, Barbara	Novitate Witch Doctor	Print / Drawing / Watercolour	1948	UKZN	WC 009	Unknown					R 5 000				
RIR-0947	Painting	Unknown	The Little Street in Delft (After Vermeer)	Oil on Canvas (Possible Copy of Original Artwork)	Undated	UKZN	29/023	Unknown					R 1 000				
RIR-0948	Drawing / Illustration	Unknown	Untitled - Botanical Drawing	Ink and Watercolour	Undated	UKZN	24/004	Unknown					R 3 000				
RIR-0949	Basketware	Unknown	Untitled - Woven Basketware	Woven Straw Basket	Undated	UKZN	24/005	Unknown					R 1 000				
RIR-0950	Basketware	Unknown	Untitled - Woven Basketware	Woven Straw Basket	Undated	UKZN	24/006	Unknown					R 1 000				
RIR-0951	Basketware	Unknown	Untitled - Woven Basketware	Woven Straw Basket	Undated	UKZN	24/007	Unknown					R 1 000				
RIR-0952	Painting	Unknown	Untitled Indian Miniature-Hunting Scene with Horses	Watercolour / Gouache	Undated	UKZN	24/012	Unknown					R 2 000				
RIR-0953	Painting	Unknown	Untitled Indian Miniature-Tea Ceremony	Watercolour / Gouache	Undated	UKZN	24/009	Unknown					R 2 000				
RIR-0954	Painting	Unknown	Untitled Indian Miniature-Procession with Elephants and Horses	Watercolour / Gouache	Undated	UKZN	24/010	Unknown					R 2 000				
RIR-0955	Painting	Unknown	Untitled Indian Miniature-Camping Scene with Horses, Camels and Figures	Watercolour / Gouache	Undated	UKZN	24/011	Unknown					R 2 000				
RIR-0956	Sculpture	Unknown	Bust of an African Woman	Stone Sculpture	Undated	UKZN	29/022	Unknown					R 2 000				
RIR-0957	Print	Unknown	Seascape of Sea, Boat, Figure and Horse	Print	Undated	UKZN	29/008	Unknown					R 500				
RIR-0958	Painting	Unknown	UKZN Library and Old Main Building from across the Lawn	Watercolour	Undated	UKZN	34/008	Unknown					R 2 000				
RIR-0959	Sculpture	Unknown	Bust of Late Renaissance Child	Plaster Cast	Undated	UKZN	No: 009	Donated by Dick Leigh					R 1 000				
RIR-0960	Print	Unknown	Female Stylised Figure with Leaves (100/250)	Silkscreen	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0961	Painting	Unknown	Close Up	Oil on Canvas	Undated	UKZN	Unknown	Unknown					R 500				
RIR-0962	Painting	Unknown	Elderly Man Seated at Desk	Acrylic on Board	Undated	UKZN	Unknown	Unknown					R 4 000				
RIR-0963 [Duplicated entry of	Print	Unknown [Previously accessioned in 1995 Inventory as	Untitled - Abstract Shapes and Design	Screen Print	Undated	UKZN	Unknown	Unknown					R 500				

RIR-0176		<i>Christian, Malcolm</i>																	
RIR-0964 [Duplicated entry of RIR-0170]	Print	Unknown <i>[Previously accessioned in 1995 Inventory as Cattaneo, Giuseppe]</i>	Untitled - Neon Gun Inside Glasses (10/75)	Screen Print	1977	UKZN	Unknown	Unknown								R 1 000			
RIR-0965	Print	Unknown	Woman Milking Goats	Etching	1980?	UKZN	Unknown	Unknown								R 500			
RIR-0966 [Duplicated entry of RIR-0849]	Print	Unknown <i>[Correct artist is Rembrandt]</i>	Landscape with Pink Background	Etching	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0967	Drawing / Illustration	Unknown	Old Victorian House	Charcoal with Pen and Ink	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0968	Print	Unknown	18thC or 19thC European Street Scene	Etching	Undated	UKZN	Unknown	Unknown								R 1 000			
RIR-0969 [Duplicated entry of RIR-0257]	UNKNO WN	Unknown <i>[Listed as Gavarni in 1995 Inventory]</i>	Masques Et Visage	Unknown	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0970	Print	Unknown	Camels, Trees and Fighting Soldiers	Etching	Undated	UKZN	Unknown	Unknown								R 500			Inscription: GEN 24 CAP
RIR-0971	Print	Unknown	Angels and Figures	Reduction Lino	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0972	UNKNO WN	Unknown	Oval Figure of Male Figure (Romanticised / Rococo Style)	Unknown	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0973	Print	Unknown	Hand Holding Scissors	Linocut	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0974	Painting	Unknown	Abstract Still Life with Organic Shapes	Acrylic on Board	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0975	Sculpture	Unknown	King Shaka - Ka SenzangaKhoma	Wooden Figure Carving	Undated	UKZN	No: 010	Donated/ Possibly Bought								R 1 000			Sticker states: 652/003, R312 50 (Price)
RIR-0976	Print	Unknown	Eastern Architecture Depicting Figures in Prayer	Print on Canvas	Undated	UKZN	7/0055 / UDW Ref: 064212	Amalgamated UDW Collection								R 500			
RIR-0977	Painting	Unknown	Interior Still Life	Paint on Board	Undated	UKZN	7/1960	Unknown								R 500			
RIR-0978	Painting	Unknown	Still Life with Cup, Pipe, Plant and Statue	Acrylic on Canvas	Undated	UKZN	Unknown	Unknown								R 1 000			
RIR-0979	Windmill	Unknown	Windmill	Sketch and Newspaper Clipping (Natal Witness Article About Image)	1938	UKZN	Unknown	Unknown								R 0			
RIR-0980	Drawing / Illustration	Unknown	Abstract Still Life	Commercial Print	Undated	UKZN	Unknown	Unknown								R 0			
RIR-0981	Sculpture	Unknown	Untitled - White Squares	Plaque Sculpture on Masonite	Undated	UKZN	Unknown	Unknown								R 500			
RIR-0982	Painting	Unknown	Landscape with River, Hills and Buildings	Oil on Canvas	Undated	UKZN	Unknown	Unknown								R 1 000			
RIR-0983	Drawing / Illustration	Unknown	Portrait of an Old Man	Sketch - Charcoal and Conte Drawing on Brown Paper	1926 /86?	UKZN	42/003	Unknown								R 2 000			
RIR-0984	Photograph	Unknown	Portraits of Elderly Men - Pavlov, Loeb, Naton and Thorndike	Photographs (Black and White)	Undated	UKZN	42/004	Unknown								R 400			

RIR-0985	Photograph	Unknown	Unknown Artwork with Labels - Helmholtz, Wundt, Jaens and Titchener	Unknown - Possibly Photographs (Black and White)	Undated	UKZN	42/005	Unknown						R 400				
RIR-0986	Photograph	Unknown	Portraits of Elderly Men - Kohler, Kofka and Wertheimer	Photographs (Black and White)	Undated	UKZN	42/007	Unknown						R 400				
RIR-0987	Photograph	Unknown	Unknown Artwork with Labels - McDougall, Dunlop and Yerkes	Unknown - Possibly Photographs (Black and White)	Undated	UKZN	42/008	Unknown						R 400				
RIR-0988	Photograph	Unknown	Unknown Artwork with Labels - Binet and Spearman	Unknown - Possibly Photographs (Black and White)	Undated	UKZN	42/006	Unknown						R 400				
RIR-0989	Photograph	Unknown	Ewald Hering, Born 1984, @ 1838	Photographs (Black and White)	1838?	UKZN	42/009	Unknown						R 400				
RIR-0990	Photograph	Unknown	Gustav Theodor Fechner b-19/04/1801 d-8/11/1887	Unknown - Possibly Photographs (Black and White)	Undated	UKZN	42/010	Unknown						R 400				
RIR-0991	Photograph	Unknown	Ernst Heinrich Weber b: 24/07/1795, d: 26/01/1878	Unknown - Possibly Photographs (Black and White)	Undated	UKZN	42/011	Unknown						R 400				
RIR-0992	Beadwork	Unknown	Traditional Beaded Necklace and Earrings	Beadwork	Undated	UKZN	40/002	Unknown						R 800				
RIR-0993	Beadwork	Unknown	Traditional Beaded Necklace and Earrings	Beadwork	Undated	UKZN	40/001	Unknown						R 800				
RIR-0994	Beadwork	Unknown	Traditional Beaded Necklace and Earrings	Beadwork	Undated	UKZN	40/003	Unknown						R 800				
RIR-0995	Beadwork	Unknown	Traditional Beaded Necklace and Earrings	Beadwork	Undated	UKZN	40/004	Unknown						R 800				
RIR-0996	Mixed Media	Unknown	Traditional African Figure and Beaded Bracelet	Woodcarving and Beadwork	Undated	UKZN	40/005	Unknown						R 1 000				
RIR-0997	Sculpture	Unknown	Traditional African Figure	Woodcarving	Undated	UKZN	40/006	Unknown						R 1 000				
RIR-0998	Beadwork	Unknown	Traditional Beaded Necklace and Earrings	Beadwork	Undated	UKZN	40/007	Unknown						R 800				
RIR-0999	Beadwork	Unknown	Traditional Beaded Necklace and Earrings	Beadwork	Undated	UKZN	40/008	Unknown						R 800				
RIR-1000	Mixed Media	Unknown	H D E ' - Classroom Themed Tile Motifs	Tiles attached to Tapestry (Child Art)	1987	UKZN	40/009	Unknown						R 800				
RIR-1001	Painting	Unknown	Untitled Abstract Landscape	Watercolour	Undated	UKZN	40/010	Unknown						R 1 000				
RIR-1002	Painting	Unknown	Untitled Female Portrait	Reproduction of Painting	Undated	UKZN	40/011	Donated by Miss Christine S Grieve						R 500				Miss Grieve served as a lecturer and Research Assistant 1955-1972 - Artwork belonged to Prof Fouche whose grandfather was president of the Free State

RIR-1003	Drawing / Illustration	Unknown	Laughing Faces	Charcoal on Brown Paper	1976	UKZN	40/013	Unknown					R 800				
RIR-1004	Sculpture	Unknown	Traditional African Figure	Woodcarving	Undated	UKZN	40/016	Unknown					R 1 000				
RIR-1005	Sculpture	Unknown	Traditional African Figure	Woodcarving	Undated	UKZN	40/015	Unknown					R 1 000				
RIR-1006	Painting	Unknown	Untitled Mural of Abstract Scientific, Lab Equipment and Skeletons	Mural / Acrylic on Board (2 Pieces Joined)	Undated	UKZN	58/003	Unknown					R 20 000				
RIR-1007	Painting	Unknown	Untitled Mural of Abstract Natural Organic Forms, Horses, Roosters, Insects and Agricultural Equipment	Mural / Acrylic on Board (2 Pieces Joined)	Undated	UKZN	58/002	Unknown					R 20 000				
RIR-1008	Painting	Unknown	Untitled Botanical Painting	Reproduction of Watercolour	Undated	UKZN	60/003	Unknown					R 500				
RIR-1009	Painting	Unknown	Untitled Botanical Painting	Reproduction of Watercolour	Undated	UKZN	60/004	Unknown					R 500				
RIR-1010	Painting	Unknown	Untitled Botanical Painting	Reproduction of Watercolour	Undated	UKZN	60/005	Unknown					R 500				
RIR-1011	Photograph	Unknown	T R Sim D Sc	Photograph (Black and White)	Undated	UKZN	60/010	Unknown					R 400				
RIR-1012	Drawing / Illustration	Unknown	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	Undated	UKZN	60/014	Unknown					R 800				
RIR-1013	Drawing / Illustration	Unknown	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	Undated	UKZN	60/015	Unknown					R 800				
RIR-1014	Drawing / Illustration	Unknown	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	Undated	UKZN	60/016	Unknown					R 800				
RIR-1015	Drawing / Illustration	Unknown	Botanical Drawing - Study of Various Plants and Plant Parts	Ink on Paper	Undated	UKZN	60/017	Unknown					R 800				
RIR-1016	Painting	Unknown	Botanical Painting - Antholyza Ringens	Watercolour (or Acrylic Washes on Paper)	Undated	UKZN	60/020	Unknown					R 1 000				
RIR-1017	Painting	Unknown	Botanical Painting - Protea Pityphylla	Watercolour (or Acrylic Washes on Paper)	Undated	UKZN	60/021	Unknown					R 1 000				
RIR-1018	Painting	Unknown	Untitled - Abstract	Oil Painting	Undated	UKZN	WC 001	Unknown					R 1 000				
RIR-1019 (See RIR-0311 for duplication)	Print	Unknown	Untitled - Avenue with Trees and Butterfly	Etching and Aquatint	Undated	UKZN	Neg File 10C	Unknown		R 30							
RIR-1020	Painting	Unknown	Untitled - Woman Holding Flags of the World	Acrylic Painting	1994	UKZN	WC 004	Unknown					R 2 000				
RIR-1021	Painting	Unknown	Aloes and Dry Trees	Oil Painting	Undated	UKZN	WC 005	Unknown					R 2 000				
RIR-1022	Painting	Unknown	Untitled - Mosque with Arabic Text	Acrylic Painting	Undated	UKZN	WC 007	Unknown					R 3 000				
RIR-1023	Painting	Unknown	Untitled - Detailed Plants	Oil on Canvas	Undated	UKZN	WC 006	Unknown					R 2 000				

RIR-1024	Sculpture	Unknown	Untitled - African Mask with Animal Theme	Woodcarving	Undated	UKZN	WC 014	Unknown						R 1 000				
RIR-1025	Sculpture	Unknown	Untitled - African Mask	Woodcarving	Undated	UKZN	WC 015	Unknown						R 1 000				
RIR-1026	Drawing / Illustration	Unknown	Portrait of African Woman	Pastel / Conte Drawing?	Undated	UKZN	WC 012	Unknown						R 1 500				
RIR-1027	Mixed Media	Unknown	Assorted Traditional African Pieces (Approx 8)	Beadwork, Ceramic, Mats and Traditional Items	Undated	UKZN	Unknown	Unknown						R 8 000				
RIR-1028	Sculpture	Unknown	Statue of King George V	Bronze on Concrete Plinth	Undated	UKZN	HC 001	Unknown						R 200 000				
RIR-1029	Mixed Media	Unknown	Model of Ship	Wooden Model in Glass Cabinet	Undated	UKZN	HC 002	Unknown						R 40 000				Dedicated to Howard Davis
RIR-1030	Painting	Unknown	Untitled - Landscape	Watercolour	Undated	UKZN	HC 007	Unknown						R 1 000				
RIR-1031	Painting	Unknown	Untitled - Landscape	Watercolour	Undated	UKZN	HC 008	Unknown						R 1 000				
RIR-1032	Mixed Media	Unknown	Untitled - Landscape	Watercolour and Conte	Undated	UKZN	HC 009	Unknown						R 1 000				
RIR-1033	Mixed Media	Unknown	Untitled - Abstract Figure-like Silhouette	Mixed Media (Acrylic / PVC/ Metal) on Stretched Canvas	Undated	UKZN	FS 022	Unknown						R 1 500				
RIR-1034	Mixed Media	Unknown	Untitled - Abstract Metal and Paintwork	Mixed Media on Stretched Canvas	Undated	UKZN	FS 018	Unknown						R 1 500				
RIR-1035	Mixed Media	Unknown	Untitled - Abstract Metal and Paintwork	Mixed Media on Stretched Canvas	Undated	UKZN	FS 019	Unknown						R 1 500				
RIR-1036	Mixed Media	Unknown	Untitled Triptych (Floral)	Mixed Media (Possibly Wood with Silver Painted Installations)	Undated	UKZN	FS 020	Purchased by UKZN in 2010						R 1 500				
RIR-1037	Mixed Media	Unknown	Untitled - Abstract Metal and Paintwork	Mixed Media on Stretched Canvas	Undated	UKZN	FS 017	Purchased by UKZN in 2010						R 1 500				No available Photograph as at 2010
RIR-1038	Painting	Unknown	Untitled - Couple in a Forest at Night with a Boat	Reproduction of Indian Miniature	Undated	UKZN	FS 012	Unknown						R 2 000				
RIR-1039	Painting	Unknown	Untitled - Courtyard Scene with Figures under Pavillion	Reproduction of Indian Miniature	Undated	UKZN	FS 011	Unknown						R 2 000				
RIR-1040	Painting	Unknown	Untitled - Females with Blue God	Reproduction of Indian Miniature	Undated	UKZN	FS 010	Unknown						R 2 000				
RIR-1041	Painting	Unknown	Untitled - Building with Steeple and Moon with Text	Watercolour / Gouache	Undated	UKZN	FS 008	Unknown						R 2 000				
RIR-1042	Painting	Unknown	Abstract Figure-Like Shape	Watercolour / Gouache	Undated	UKZN	FS 009	Unknown						R 2 000				
RIR-1043	Print	Unknown	Untitled - Two Street Children	Digital Colour Print	Undated	UKZN	Unknown	Unknown						R 4 000				Part of Old Mutual Street Children Photography Project
RIR-1044	Photograph	Unknown	Untitled - Abstract Landscape	Photograph of Original Acrylic Painting	Undated	UKZN	Unknown	Photograph taken of Artwork in CVA Student Collection						R 500				
RIR-1045	Painting	Unknown	Untitled - Still Life of Fruit	Watercolour / Acrylic	Undated	UKZN	Unknown	Taken from CVA Student Collection						R 800				
RIR-1046	Photograph	Unknown	Untitled - Ceramic Mosaic	Photograph	Undated	UKZN	Unknown	Photograph taken of Artwork in CVA Student Collection						R 3 000				Photograph of various ceramic tiles on wall, Commissioned by

																		International Students
RIR-1047	Drawing / Illustration	Unknown	Untitled - Sleeping Cat with Japanese Writing	Ink and Embossing on Paper	Undated	UKZN	Unknown	Taken from CVA Student Collection							R 800			
RIR-1048	Drawing / Illustration	Unknown	Untitled - Decorative Vine-Like Symbols	Ink on Paper	Undated	UKZN	Unknown	Unknown							R 800			
RIR-1049	Photograph	Unknown	Untitled - Still Life of Vegetables	Photograph of Original	Undated	UKZN	Unknown	Photograph taken of Artwork in CVA Student Collection							R 500			
RIR-1050	Print	Unknown	Untitled - Narrative of Wildebeest, Birds, Fish and Leaves (4 Pieces)	Screen Print on Stretched Canvas	Undated	UKZN	FS 003	Unknown							R 6 000			
RIR-1051	Mixed Media	Unknown	Untitled - Wildebeest, Birds, Fish and Leaves	Fabric Painting / Screen Print on Canvas?	Undated	UKZN	FS 002	Unknown							R 5 000			
RIR-1052	Building	Unknown	UKZN Building (2 Piece vertical division)	Felt-Tip Pen Drawings	Undated	UKZN	FS 001	Unknown							R 10 000			
RIR-1053	Mixed Media	Unknown	Untitled - Abstract Repetitive Bands of Pattern	Fabric Painting / Screen Print on Canvas?	Undated	UKZN	FS 004	Unknown							R 6 000			
RIR-1054	Embroidery / Tapestry	Unknown	Untitled - Animals with Ethnic and Geometric Patterns	Embroidery	Undated	UKZN	FS 005	Unknown							R 4 000			
RIR-1055	Matthioli, comm Polypodium	Unknown	Andr Matthioli, comm Polypodium - Botanical Drawing	Watercolour and Ink	Undated	UKZN	24/003	Unknown							R 3 000			
RIR-1056	Painting	Unknown	Goodbye Mandela, Hello Mbeki	Embroidery	1999	UKZN	24/001	Unknown							R 4 000			
RIR-1057	Embroidery / Tapestry	Unknown	The Cow of Saudi Arabia	Embroidery	Undated	UKZN	24/002	Unknown							R 4 000			
RIR-1058	Embroidery / Tapestry	Unknown	Untitled - Wall Mural of Assortment of Musicians	Wall Mural - Acrylic Paint	2009	UKZN	Music 001	Commissioned by UKZN Music School							R 10 000			Music School has records of cost of project
RIR-1059	Sculpture	Unknown	Bust of The Honourable Denis Gem Shepstone	Bronze Sculpture on Marble Plinth	Circa 1959	UKZN	Shepstone 001	Unknown							R 20 000			
RIR-1060	Sculpture	Unknown	Maasai Ceremonial Mask	Woodcarving	Undated	UKZN	FS 006	Unknown							R 3 000			
RIR-1061	Painting	Unknown	Untitled - Abstract of Two Figures (one animal-like)	Watercolour / Gouache	Undated	UKZN	FS 007	Unknown							R 2 000			
RIR-1062	Sculpture	Unknown	Bust of Male Figure	Bronze Sculpture on Wooden Plinth	Undated	UKZN	Unknown	Unknown							R 500			
RIR-1063	Painting	Unknown	Untitled - Abstract in Metallic Colours, Silver, Red, Black and White	Acrylic Painting	Undated	UKZN	52/001	Unknown							R 1 000			Inscription: "A C"
RIR-1064	Sculpture	Unknown	Aztec Totem Poles (3 Ceramic Pieces)	Ceramic Sculptures on Wooden Plinths	Undated	UKZN	52/001	Unknown							R 5 000			
RIR-1065	Sculpture	Unknown	Figure of a Kneeling Man	Stone Sculpture (Sandstone)	Undated	UKZN	52/003	Unknown							R 4 000			
RIR-1066	Ceramic	Unknown	Ceramic Vessel	Round Vessel with Square Patternation	Undated	UKZN	No: 76	Unknown							R 500			
RIR-1067	Ceramic	Unknown	Ceramic Vase	Tall Vase with Light / Blue Glaze	Undated	UKZN	Unknown	Unknown							R 500			

RIR-1068	Ceramic	Unknown	Ceramic Vessel	Bowl-Like Vase	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1069	Ceramic	Unknown	" 223" - Ceramic Sculpture (2 Pieces)	Ceramic Cube-Shaped Forms	Undated	UKZN	Unknown	Unknown					R 1 000				223 may just be inscription ? (R500 each)
RIR-1070	Ceramic	Unknown	Ceramic Vase	Vessel Painted with green abstract pattern and yellow interior	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1071	Ceramic	Unknown	Ceramic Vase	Geometric Shaped Vessel with small aperture	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1072	Ceramic	Unknown	Ceramic Vase	Round Vase with Light Blue Glaze and Light Brown Geometric Patterns on Exterior	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1073	Ceramic	Unknown	Ceramic Vessel	Vase with Turquoise Interior and exterior black with white geometric Patterns	Undated	UKZN	Unknown	Unknown					R 500				Inscription: "artist print 270"
RIR-1074	Ceramic	Unknown	Ceramic Bowl	Porcelain Bowl, Coiled with White and Ochre Stripes and a few Decorative Holes	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1075	Ceramic	Unknown	Ceramic Teapot / Vessel	Teapot-like Vessel with Beige and Brown/Ochre Glazes	Undated	UKZN	Unknown	Unknown					R 500				Pieces Missing and Broken Off
RIR-1076	Ceramic	Unknown	Ceramic Sculpture	Geometric Structure with Sharp Protrusions, Slim Long Base, Green and Cream Glaze	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-1077	Ceramic	Unknown	Ceramic Sculpture	Long Totem-Pole Geometric Structure with Green and Brown Glaze	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-1078	Ceramic	Unknown	Ceramic Bowl	Earthenware, thrown bowl with Grey and Black Slips (design inside)	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1079	Ceramic	Unknown	Ceramic Bowl	Porcelain - White with Ochre and Pink Lines with a few decorative Holes	Undated	UKZN	Unknown	Unknown					R 500				Several Hairline Cracks (Broken but Repaired)
RIR-1080	Ceramic	Unknown	Ceramic Vase	Earthenware Thrown Vessel with Multicoloured Abstract Patterns Covering the Exterior	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1081	Ceramic	Unknown	Ceramic Bowl	Multicoloured Glaze and Abstract Patterns on Interior and Exterior Turquoise, brown, yellow, blue etc	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1082	Ceramic	Unknown	Ceramic Bowl	Porcelain with Mainly Black Shiny Glaze and Painted Geometric/Abstract Designs inside	Undated	UKZN	Unknown	Unknown					R 500				Sticker, "4"
RIR-1083	Ceramic	Unknown	Ceramic Bowl / Dish	Bowl with Small Base and Large rim, Brown / Tan Interior with Holes and Lines	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1084	Ceramic	Unknown	Ceramic Jug	Orange Glazed Jug with Narrow Spout and a Wide Base, Line around Form	1957 / 15th century	UKZN	Unknown	Unknown					R 2 000				Label" English Medieval Jug with Galena and Manganese Glaze" / Underneath: "15th century, Cheam: "6" -NB Possibly from Verwood in Dorset, not 15thC as Stated Possibly 1957, part of English Rustic

[illegible]

				Stripes, few Decorative Holes															
RIR-1102	Ceramic	Unknown	Ceramic Crocodile Head	Ceramic Sculpture	Undated	UKZN	Unknown	Unknown						R 400					Cracked and broken with missing pieces
RIR-1103	Ceramic	Unknown	Ceramic Sculpture	Tall sculptural form, wide and diagonal, red/green/ochre glazes	Undated	UKZN	Unknown	Unknown						R 1 000					Illegible Writing, "TA Dept Permanent collection" - therefore possible Loaned Item?
RIR-1104	Ceramic	Unknown	Ceramic Sculpture Resembling a Chess Piece	Tall cylindrical form with red glazed top, green glaze and black bottom, chess-like piece	Undated	UKZN	Unknown	Unknown						R 1 000					
RIR-1105	Ceramic	Unknown	Ceramic Vessel	Cylindrical white-glazed for with light turquoise sprayed glaze	Undated	UKZN	Unknown	Unknown						R 500					Sticker: 8
RIR-1106	Ceramic	Unknown	Ceramic Vessel	Vase / vessel in turquoise, cream, small opening	Undated	UKZN	Unknown	Unknown						R 500					
RIR-1107	Ceramic	Unknown	Ceramic Form Resembling an Egg	Egg-like form with light green / turquoise speckled glaze, porcelain	Undated	UKZN	Unknown	Unknown						R 500					
RIR-1108	Ceramic	Unknown	Ceramic Vase on Stand	Cylindrical shape, brown, light brown and white glazes Natural pattern motifs and geometric shapes Decorative vase	Undated	UKZN	Unknown	Unknown						R 500					
RIR-1109	Ceramic	Unknown	Ceramic Vessel with Lid	Geometric shaped, brown	Undated	UKZN	7/1979	Unknown						R 500					
RIR-1110	Ceramic	Unknown	Ceramic Vase	Abstract shape with handle (top) Blue glaze	Undated	UKZN	7/1978	Unknown						R 500					
RIR-1111	Ceramic	Unknown	Ceramic Vessel	Abstract/deformed shape, with lid and handles Green, blue, and white glazes	Undated	UKZN	7/1980	Unknown						R 500					
RIR-1112	Ceramic	Unknown	Ceramic Block	Cube-shaped object, with fish engraving and motifs Not glazed	Undated	UKZN	7/1983	Unknown						R 500					
RIR-1113	Ceramic	Unknown	Ceramic Object of a Bug	Bug-shaped, not glazed Smoke-fired	Undated	UKZN	7/1984	Unknown						R 500					
RIR-1114	Ceramic	Unknown	Ceramic Bowl (with attached blender?)	Bowl with attached blender (?) shaped object Brown and light brown glaze	Undated	UKZN	7/1985	Unknown						R 500					
RIR-1115	Ceramic	Unknown	Ceramic Vessel	Vessel with long legs, black and green glaze	Undated	UKZN	7/1988	Unknown						R 500					Glaze peeling off
RIR-1116	Ceramic	Unknown	Clay Small Zulu Beer Pot (umanchishana)	Smoke Fired With Motifs	Undated	UKZN	7/1990	Unknown						R 1 000					Sticker inside
RIR-1117	Ceramic	Unknown	Ceramic Object	Fold Patterns on Top, glazed white, decorative	Undated	UKZN	7/1991	Unknown						R 500					
RIR-1118	Ceramic	Unknown	Ceramic Object	Orange and Off-white glaze	Undated	UKZN	7/1992	Unknown						R 500					
RIR-1119	Ceramic	Unknown	Ceramic Head-Shaped Objects (2 items / 2 heads)	Head-shaped, brown not glazed	Undated	UKZN	7/1995	Unknown						R 500					
RIR-1120	Ceramic	Unknown	Ceramic Pieces (4 in total)	Ceramic Sculptures, geometric forms/shapes	Undated	UKZN	7/0115	Unknown						R 500					
RIR-1121	Ceramic	Unknown	Ceramic Bowl	Cubed Bowl with geometric motifs and decoration Brown, black and white glaze	Undated	UKZN	7/0113	Unknown						R 500					
RIR-1122	Ceramic	Unknown	Ceramic Vase (in 3 pieces together)	Abstract shaped vessel, brown and blue glaze, made up of 3 pieces together	Undated	UKZN	7/0108	Unknown						R 500					
RIR-1123	Ceramic	Unknown	"Like a Baboon	Anamorphic fure with broken arm	Undated	UKZN	7/0106	Unknown						R 500					Title

[illegible]

			Graduate Students of Prof E Yule				Donation - Unknown										Psychology Department at UNP
RIR-1152	Sculpture	Unknown	Untitled - African Mask	Woodcarving	Undated	UKZN	WC 013	Unknown					R 1 000				
RIR-1153	Print	Unknown	Masjid Sultan Salalwadin	Etching	Undated	UKZN	HC 016	Unknown					R 1 000				
RIR-1154	Ceramic	Unknown	Ceramic Plaque / Tile / Slab (includes stand)	Rectangular Plaque painted with Glazed Decorative Forms with Dots and Flowers	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1155	Print	Unknown	Nine Plates from Ackermann's History of Cambridge	Coloured Etchings	Undated	UKZN	Unknown	Unknown	R 70								In the Library
RIR-1156	Glass, Ikhwani	Unknown	Untitled	Ivovo	Undated	UKZN	#UNP2				Not Valued				Used, poor	Centre for Visual Arts	
RIR-1157	Glass	Unknown	Untitled	Isithebe	Undated	UKZN	#UNP3				Not Valued				Used, poor	Centre for Visual Arts	
RIR-1158	Ceramic	Unknown	Untitled	Ukhamba	1993	UKZN	#UNP9				Not Valued				New, good	Centre for Visual Arts	Purchased 1993
RIR-1159	Gourd	Unknown	Untitled	Igula	Undated	UKZN	#UNP10				Not Valued				Used, good	Centre for Visual Arts	Purchased 1993
RIR-1160	Gourd	Unknown	Untitled	Inkezo	Undated	UKZN	#UNP11				Not Valued				Used, good	Centre for Visual Arts	Purchased 1993
RIR-1161	Gourd	Unknown	Untitled	Igula	Undated	UKZN	#UNP20				R 4				Used, good	Centre for Visual Arts	Purchased 1993
RIR-1162	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP22				R 20				New, good	Centre for Visual Arts	
RIR-1163	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP23				Not Valued				New, good	Centre for Visual Arts	
RIR-1164	Ceramic	Unknown	Untitled	Isangulu	1995?	UKZN	#UNP24				Not Valued				New, good	Centre for Visual Arts	
RIR-1165	Ceramic	Unknown	Untitled	Isangulu	1995?	UKZN	#UNP25				Not Valued				New, good	Centre for Visual Arts	
RIR-1166	Ceramic	Unknown	Untitled	Isangulu	1995?	UKZN	#UNP26				Not Valued				New, good	Centre for Visual Arts	
RIR-1167	Tin	Unknown	Untitled	Isikhetho	1995?	UKZN	#UNP27				Not Valued				New, good	Centre for Visual Arts	
RIR-1168	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP28				R 35				New, good	Centre for Visual Arts	
RIR-1169	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP29				R 51 50				New, good	Centre for Visual Arts	
RIR-1170	Ceramic	Unknown	Untitled	Isichumo	1995?	UKZN	#UNP30				R 40				New, poor	Centre for Visual Arts	
RIR-1171	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP31				R 10				New, good	Centre for	

RIR-1191	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP51				R 10				New, good	Centre for Visual Arts
RIR-1192	Ceramic	Unknown	Untitled	Umanicishana	1995?	UKZN	#UNP52				Not Valued				New, good	Centre for Visual Arts
RIR-1193	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP53				Not Valued				New, good	Centre for Visual Arts
RIR-1194	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP54				Not Valued				New, good	Centre for Visual Arts
RIR-1195	Ceramic	Unknown	Untitled	Isangulu	1995?	UKZN	#UNP55				R 20				New, good	Centre for Visual Arts
RIR-1196	Wood	Unknown	Untitled	Ugqoko	1995?	UKZN	#UNP56				Not Valued				New, good	Centre for Visual Arts
RIR-1197	Wood	Unknown	Untitled	Ugqoko	1995?	UKZN	#UNP57				Not Valued				New, good	Centre for Visual Arts
RIR-1198	Wood	Unknown	Untitled	Ithunga	1995?	UKZN	#UNP58				R 50				New, good	Centre for Visual Arts
RIR-1199	Wood	Unknown	Untitled	Ithunga	1995?	UKZN	#UNP59				R 30				New, good	Centre for Visual Arts
RIR-1200	Ceramic	Unknown	Untitled	Isichumo	1995?	UKZN	#UNP60				R 12				New, good	Centre for Visual Arts
RIR-1201	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP61				Not Valued				New, good	Centre for Visual Arts
RIR-1202	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP62				R 10				New, good	Centre for Visual Arts
RIR-1203	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP63				R 10				New, good	Centre for Visual Arts
RIR-1204	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP64				R 10				New, good	Centre for Visual Arts
RIR-1205	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP65				Not Valued				New, good	Centre for Visual Arts
RIR-1206	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP66				Not Valued				New, good	Centre for Visual Arts
RIR-1207	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP67				Not Valued				New, good	Centre for Visual Arts
RIR-1208	Ceramic	Unknown	Untitled	Imbiza	1995?	UKZN	#UNP68				R 50				New, good	Centre for Visual Arts
RIR-1209	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP69				R 30				New, good	Centre for Visual Arts
RIR-1210	Ceramic	Unknown	Untitled	Umcakulo	1995?	UKZN	#UNP70				R 5				New, poor	Centre for Visual Arts

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RIR-1211	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP71				Not Valued					New, good		Centre for Visual Arts	
RIR-1212	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP72				Not Valued					New, good		Centre for Visual Arts	
RIR-1213	Ceramic	Unknown	Untitled	Ukhamba	Undated	UKZN	#UNP73				R 35					Used, good		Centre for Visual Arts	
RIR-1214	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP74				Not Valued					New, good		Centre for Visual Arts	
RIR-1215	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP75				Not Valued					New, good		Centre for Visual Arts	
RIR-1216	Ceramic	Unknown	Untitled	Ukhamba	Undated	UKZN	#UNP76				R 10					Used, good		Centre for Visual Arts	
RIR-1217	Ceramic	Unknown	Untitled	Ukhamba	1995?	UKZN	#UNP77				R 30					New, good		Centre for Visual Arts	
RIR-1218	Ceramic	Unknown	Untitled	Ukhamba	Undated	UKZN	#UNP78				R 60					Used, good		Centre for Visual Arts	
RIR-1219	Wood	Unknown	Untitled	Ugqoko	1995?	UKZN	#UNP79				R 15					New, good		Centre for Visual Arts	
RIR-1220	Mixed Media	Unknown	Untitled	Pencil, crayon or conté and watercolour	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued				Poor		Centre for Visual Arts	Mould on lower half of work, torn mount on top, painted black ground mount, back of mount peeling and mould on mount - possibly was previously framed
RIR-1221	Print	Unknown	Untitled (Still Life)	Linocut	1998	UKZN	Unknown	University of Durban-Westville				Not Valued				Poor		Centre for Visual Arts	Soiled Hatched border and a sisal plant at the base in the middle
RIR-1222 [Possible duplicate entry of RIR-0706]	Print	Unknown	Untitled (Seated Female Figure with Rose)	Reduction Linocut/Woodcut	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued				Poor		Centre for Visual Arts	Soiled paper, imprint of lino or wood evident and dirty
RIR-1223 [Possible duplicate entry of RIR-0706]	Print	Unknown	Untitled (Seated Female Figure with Rose)	Reduction Linocut/Woodcut	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued				Good		Centre for Visual Arts	
RIR-1224 [Possible duplicate entry of RIR-0684]	Print	Unknown	Gandhi	Linocut Print No: No details	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued				Poor		Centre for Visual Arts	Badly soiled, torn paper at base and right edge Inscription: "I do not want my house to be walled in on all sides and my

																	windows stuffed I want cultures of all lands to blow about my house as freely as possible But I refuse to be blown off my feet by any"
RIR-1225 [Possible duplicate entry of RIR-0695]	Print	Unknown	Portrait of Mamphela Ramphele	Woodcut Print No: No details provided	Undated	UKZN	Unknown	University of Durban-Westville				Not Valued			Poor	Centre for Visual Arts	Bad condition, sticky on back of print, paper crumpled Inscription: "The evils of the past do not justify corruption today nor exonerate us from the responsibility of taking action" Mamphela Ramphele
RIR-1226	Embroidery / Tapestry	Unknown - Traditional Thai Tapestry	Buddha [Buddha] Theme	Embroidery and Beads	Undated	SLIMDE	Edgewood No: 151	Purchased				Not Valued					
RIR-1227	Print	Unknown (Mac ?)	Untitled - Old Houses with a Shop	Etching	Undated	UKZN	Neg File 8C	Unknown		R 50							
RIR-1228	Sculpture	Unknown (Ndlaleni Arts School)	Crocodile	Wooden Sculpture	1964	UKZN	Neg File 18B / No: 0023	Purchased from Ndlaleni Arts School		Not Valued			R 15 000				
RIR-1229	Painting	Unknown (Signature Indistinct)	Still Life of Vessels	Oil on Canvas	Undated	UKZN	FS 016	Unknown					R 2 000				
RIR-1230	Painting	Unknown (Signature Indistinct)	Untitled - Leaves of Red, Pink, Green and Purple	Watercolour / Gouache	Undated	UKZN	Unknown	Unknown					R 1 000				
RIR-1231	Painting	Vadivelu, Vernon	Portrait of Dr T V Maphai	Oil Painting	2008	UKZN	WC 002	Unknown					R 40 000				Chair of Council 2004-2008
RIR-1232	Painting	Vadivelu, Vernon	Portrait of Prof M W Makgoba	Oil Painting	2008	UKZN	WC 003	Unknown					R 40 000				Vice Chancellor 2004-
RIR-1233	Print	Van der Borch, Pieter	Landscape (With Biblical Scene) / Rebecca at the Well, from the Old Testament Illustrations	Etching	Undated	UKZN	Neg File 12C	Unknown	R 40	R 40							Inscription: GEN: 24 CAP (on plate)
RIR-1234	Print	Van der Reis, Gunther	Chain with Border in Teal and Brown	Silkscreen	1979	UKZN	Neg File 15D	20 SA Graphics		R 30			R 3 000				
RIR-1235	Print	Van der Reis, Gunther	Black and White Tree with Sun and Moon	Silkscreen	1979	UKZN	Neg File 15F / Ref. O	20 SA Graphics		R 30			R 1 000				
RIR-1236	Print	Van der Reis, Gunther	E A xxxii / xxv	Silkscreen	Undated	UKZN	Neg File 16A / Ref. B	20 SA Graphics		R 40			R 1 000				
RIR-1237	Print	Van der Velde, Adriaan	Abraham's Sacrifice (No: 4 of Series)	Engraving	Undated	UKZN	Neg File 18E	Unknown	R 120	R 20			R 1 000				
RIR-1238	Print	Van der Vliet, Jan Joris	The Trades: The Sculptor	Etching	Undated	UKZN	Neg File 10B	Unknown	R 65	R 80			R 3 000				
RIR-1239	Drawing / Illustration	Van Esche, Maurice	Portfolio of Seven Drawings 1952 (Of Nudes)	Serigraphed Drawings	1952	UKZN	Neg File 16D and 15F	Morris J Cohen	R 15	R 70			R 6 000				Publisher Michael Dawn, Cape Town
RIR-1240	Painting	Van Esche, Maurice	Le Bateau Ivre Trimbaud	Oil Painting	Undated	UKZN	FS 021	Presented by Prof Marie-Louise Tricaud					R 15 000				Presented on the occasion of her retirement from UNP on 31

																	December 1977
RIR-1241	Painting	Vas, A	Edmison	Oil	Undated	Education Faculty	Edgewood No: 139	Donation (not noted)						Not Valued			
RIR-1242	Painting	Vas, A	Landscape	Oil	Undated	SSE	Edgewood No: 140	Donation (not noted)						Not Valued			
RIR-1243	Basketware	Venda Women's Baskets	Baskets (x9)	Grass Weave	Undated	SLLMDE	Edgewood No: 144	Purchased						Not Valued			
RIR-1244	Print	Verster [Incorrect spelling of Verster]	Cultural Association (3/50)	Linocut	Undated	UKZN	29/0029	Unknown						R 500			Cultural Significance, Ubuntu, Hands
RIR-1245	UNKNO WN	Venter, J and Wright, C	Church Street Triptych (Eds 1/3 and 1/3)	Unknown Medium	Undated	UKZN	Unknown	Unknown						R 500			
RIR-1246	Print	Venter, J E	Church Street Triptych (2/3)	Screen Print	1977	UKZN	Unknown	Unknown		Not Valued				R 500			
RIR-1247	Print	Verster, Andrew	For Vera - A Poem She Loves (7/15)	Etching (Two Plates, a Poem and Portrait)	1978	UKZN	Neg File 8D	Unknown		R 70				R 10 000			
RIR-1248	Print	Verster, Andrew	For Glynnis - As He Was	Etching	1978	UKZN	Neg File 1C	Unknown		Not Valued				R 10 000			
RIR-1249	Print	Verster, Andrew	For Daryl - Counting Things	Etching	1978	UKZN	Neg File 15A	Unknown		R 70				R 10 000			
RIR-1250	Print	Verster, Andrew	For Patrick - Another Time, Another Place	Etching	1978	UKZN	Neg File 18A	Unknown		R 70				R 10 000			
RIR-1251	Print	Verster, Andrew	We Never Knew Them (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1252	Print	Verster, Andrew	Homage to Sefaris	Screen Print	Undated	UKZN	Unknown	Unknown						R 5 000			
RIR-1253	Print	Verster, Andrew	Homage to Sefaris (2)	Screen Print	Undated	UKZN	Unknown	Unknown						R 5 000			
RIR-1254	Print	Verster, Andrew	Mathios Paskalis Among the Roses (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1255	Print	Verster, Andrew	Southwind (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1256	Print	Verster, Andrew	Stop Looking for the Sea (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1257	Print	Verster, Andrew	The Angel (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1258	Print	Verster, Andrew	Hampstead (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1259	Print	Verster, Andrew	Battle in the Sea (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1260	Print	Verster, Andrew	Wherever I Travel (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1261	Print	Verster, Andrew	The Final Day (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1262	Print	Verster, Andrew	Pedlar from Sidon (52/100)	Silkscreen	1986	UKZN	Unknown	Unknown						R 5 000			Displayed with poem in frame
RIR-1263	Print	Verster, Andrew	Time Was (10/75)	Silkscreen (With Intaglio Relief)	1977	UKZN	Neg File 7A	Unknown		Not Valued							Bozzoli Portfolio
RIR-1264	UNKNO WN	Verster, Andrew	The Natural Environment: Durban Landscape	Unknown Medium	Undated	UKZN	Unknown	Unknown						R 100 000			
RIR-1265	Print	Vertue, G	Edward Sackville, Earl of Dorset 1st Chamberlain	Engraving	1742	UKZN	Neg File 1D	Unknown		R 50				R 1 500			
RIR-1266	Sculpture	Villa, Edouardo	Conversation	Steel Sculpture on Concrete Plinth	1971	UKZN	Mech Eng 001	Unknown						R 800 000			

RIR-1267	Painting	Visage, C	Landscape	Oil	Undated	SSE	Edgewood No: 141	Donation (not noted)					Not Valued				
RIR-1268	Painting	Visage, C	Stretitzias	Oil	Undated	Education Faculty	Edgewood No: 142	Donation (not noted)					Not Valued				
RIR-1269	Painting	Visage, C	The Wave	Oil	Undated	SLIMD E	Edgewood No: 143	Donation (not noted)					Not Valued				
RIR-1270	Print	Vodvarka, Frank	Loteni (A/P)	Etching	1976	UKZN	Neg File 18F	Unknown		R 40			R 2 000				
RIR-1271	Print	Vodvarka, Frank	At Ashburton (2/5)	Etching	1976	UKZN	Neg File 10D	Unknown		R 40							
RIR-1272	Drawing / Illustration	Vos, W	Botanical Drawing - Leonotis Intermedia Lindl	Ink on Paper (Possibly a Print)	1993	UKZN	60/018	Unknown					R 500				
RIR-1273	Ceramic	W, M V O W?	Ceramic Plug (2 Pieces)	Red Clay Sculpture	1980	UKZN	Unknown	Unknown					R 500				"MVOW 80", sticker: 74
RIR-1274 [Duplicate entry of RIR-1275]	Ceramic	W, S L	Ceramic Object (Geometric Shaped)	Geometric shaped object, orange glaze	2001	UKZN	7/00866 (possibly 7/0086)	Unknown					R 500				SLW 2001
RIR-1275 [Duplicate entry of RIR-1274]	Ceramic	W, S L	Ceramic Object (Geometric Shaped)	Geometric shaped object, orange glaze	2001	UKZN	7/1987	Unknown					R 500				SLW 2001
RIR-1276	Ceramic	Walker, I	Ceramic Plate with Flower Pattern Design	White Glazed Plate	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1277	Print	Wallace	Untitled - Portrait of Female Painter	Paint [Not print] on Canvas	Undated	UKZN	7/1972	Unknown					R 2 000				
RIR-1278	Drawing / Illustration	Watchorn, Barrie	Howard College Building	Conté Drawing	1990	UKZN	HC 010	Unknown					R 1 000				
RIR-1279	Ceramic	Wedgewood	Ceramic White Vase	White Clay - lines running around form with white glaze	Undated	UKZN	Unknown	Unknown					R 5 000				"Of Etruria & Barlaston, KM Wedgewood, Made in England
RIR-1280	Ceramic	Wedgewood	Ceramic Bowl	Large Round Bowl / Dish in Turquoise	Late 1920s	UKZN	Unknown	Unknown					R 5 000				Label inside: "Spode Copelands late 1920's"
RIR-1281	Print	Weer, David		Unknown	1977 [or ??]	UKZN	Unknown	Unknown		Not Valued							
RIR-1282	Print	Weirroller, F E A	A Paris Chez Joulain	Etching	1760	UKZN	Neg File 12E	Unknown		R 30			R 1 500				
RIR-1283	Embroidery / Tapestry	Well, Kate (Woven by Wesley Craft, Kloof)	Tree of Knowledge	Tapestry	Undated	UKZN	Unknown	Unknown					R 10 000				
RIR-1284	Print	Wells, S	Church Street (Triptych) (7/10)	Silkscreen	1977	UKZN	Unknown	Unknown		Not Valued			R 500				
RIR-1285	Painting	Wessels, Annamarie	Untitled - Vulture with Feather Pillow	Oil on Canvas	1981	UKZN	Unknown	Unknown					R 1 000				
RIR-1286 [Duplicated entry of RIR-0166]	Print	Cameron, David Young (Sir) [Incorrectly misspelt on 2010 Inventory as "Wig, Canalin"]	A Cat of Bubasis (Egyptian Style Cat)	Etching	Undated	UKZN	Unknown	Unknown					R 500				
RIR-1287	Print	Wilealm, Jean Powell [Incorrect entry - artists are Jean Powell and	Untitled - Abstract Patterned Head	Woodcut	Undated	UKZN	7/1956	Unknown					R 500				

		Kahn NOT Wilhelm]																	
RIR-1288	Painting	Wille, Michael	Untitled - 2D Abstract Composition	Acrylic on Board	2009	UKZN	No: 007	Presented by Artist							R 500				
RIR-1289	Drawing / Illustration	Winterbach, I	Colenso	Charcoal on Paper	Undated	IW	Edgewood No: 145	Donation (not noted)							Not Valued				
RIR-1290	Drawing / Illustration	Winterbach, I	Abstract Afrikaans History I	Pastel on Paper	Undated	IW	Edgewood No: 146	Donation (not noted)							Not Valued				
RIR-1291	Drawing / Illustration	Winterbach, I	Abstract Afrikaans History II	Pastel on Paper	Undated	IW	Edgewood No: 147	Donation (not noted)							Not Valued				
RIR-1292	Print	Wright, C	Church Street	Print	1977	UKZN	Unknown	Unknown			Not Valued								
RIR-1293	Sculpture	Zondi, Michael [Recorded as "M Z"]	Untitled Wall Mural Depicting Nuclear Family	Wood Carving	1986	UKZN	40/012	Unknown							R 15 000				In memory of Ralph Vander Schans, Educational Psychologist UNP 1972-1984
RIR-1294	Print	Zorn, Anders	Gårdesgård	Etching and Drypoint	1913	UKZN	Neg File 8C	Mrs E P Whitehead	R 65	R 600									
RIR-1295	Beadwork	Zulu Women Charitable Group	Necklace and Earrings	Beads	Undated	SLLMDE	Edgewood No: 148	Purchased							Not Valued				
RIR-1296	Beadwork	Zulu Women Charitable Group	Necklaces (x2)	Beads	Undated	SLLMDE	Edgewood No: 149	Purchased							Not Valued				
RIR-1297	Beadwork	Zulu Women Charitable Group	Beadwork Rectangles	Beads	Undated	SLLMDE	Edgewood No: 150	Purchased							Not Valued				
RIR-1298	Drawing / Illustration	Zulu, Musa E	The Final Stand	Pencil and Ink Drawing	2006	UKZN	FS 014	Unknown							R 3 000				
RIR-1299	Print	Zulu, Musa E	Access to Courts (3/50)	Linocut	1996	UKZN	7/1941	Unknown							R 1 000				
RIR-1300	Print	Zulu, Musa E	Let Us Pray (48/50)	Woodcut	1999	UKZN	7/1938	Unknown							R 1 000				
RIR-1301	Drawing / Illustration	Zulu, Musa E	Freedom of Religion, Opinion and Belief	Pencil and Ink Drawing	2006	UKZN	FS 013	Unknown							R 3 000				
RIR-1302	Sculpture	Zulu, Vuminkosi	Totem Pole	Wooden Sculpture	Undated	UKZN	Unknown	Unknown							R 40 000				
RIR-1303	Mixed Media	Zuma, Gladys	Untitled - Traditional Doll of a Married Woman with Children	Doll made of Cloth, Beads, Fur and Metal	Undated	UKZN	7/0127	Unknown							R 1 000				
RIR-1304	Mixed Media	Zuma, Gladys	Fuzuza - Too Much Work Foolishly (Traditional Doll of Man Carrying a Stick)	Doll made of Cloth, Beads, Leather, Wire and Wood	Undated	UKZN	7/0129	Unknown							R 1 000				
RIR-1305	Mixed Media	Zuma, Gladys	Untitled - Traditional Doll of a Woman Wearing a Broad Zulu Hat (Isicholo)	Doll made of Cloth and Beads	Undated	UKZN	7/0138	Unknown							R 1 000				
RIR-1306	Mixed Media	Zuma, Gladys	Untitled - Small Traditional Doll of a Woman Wearing a Broad Zulu Hat (Isicholo)	Doll made of Cloth, Wool and Beads	Undated	UKZN	7/0139	Unknown							R 1 000				
RIR-1307	Mixed Media	Zuma, Gladys	Untitled - Traditional Doll of Figure with Dreadlocked Hair	Doll made of Cloth, Wool and Beads	Undated	UKZN	7/0141	Unknown							R 1 000				

RIR-1308	Print	Sebeko, J Mbuti [Sample entry observed from photo]	Crucifix	Woodcut/Linocut (Unnumbered Artists Proof)	1979	UKZN	Not Known	Rorkes Drift							Not Valued		Centre for Visual Arts	
RIR-1309	Print	Unknown [Sample entry observed from photo]	Untitled [Pilgrims]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Water stain to bottom left and folded corners
RIR-1310	Print	Unknown [Sample entry observed from photo]	Untitled [Cornfield with Birds]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Bad	Centre for Visual Arts	Water stain to left side
RIR-1311	Print	Unknown [Sample entry observed from photo]	Untitled [Dinosaurs]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Water stains and crumpled paper edges
RIR-1312	Print	Sibidi, Joel [Sample entry observed from photo]	Shaka Bulawayo III	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Folded
RIR-1313	Print	Unknown [Sample entry observed from photo]	Untitled [Meeting - 4 Panels]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Water stain to bottom left
RIR-1314	Print	Unknown [Sample entry observed from photo]	Untitled [Congregation Processing to Church]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1315	Print	Unknown [Sample entry observed from photo]	Untitled [Sailing into the Harbour]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Bad	Centre for Visual Arts	Ink and water stains, crumpled paper and fishmoth holes
RIR-1316	Print	Unknown [Sample entry observed from photo]	Untitled [Abstract of a Figure]	Woodcut/Relief Print (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Light damage, torn and crumpled paper
RIR-1317	Print	Unknown [Sample entry observed from photo]	Untitled [Phoenix]	Woodcut/Linocut (Unnumbered Artists Proof)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1318	Print	Unknown [Sample entry observed from photo]	Untitled [Two Figures]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1319	Print	Unknown [Sample entry observed from photo]	Untitled [Figures with Birds]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1320	Print	Unknown [Sample entry observed from photo]	Untitled [Figures with Birds]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Dirty
RIR-1321	Print	Unknown [Sample entry observed from photo]	Untitled [Figures with Birds]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1322	Print	Unknown [Sample entry observed from photo]	Untitled [Figures with Birds]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1323	Print	Malitjeza, K P [Sample entry observed from photo]	Mnatsleng	Woodcut Print No. 4/10	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Rorkes Drift Stamp

RIR-1324	Print	Unknown [Sample entry observed from photo]	Untitled [Figures Planting Crops]	Etching (Un-numbered Print)	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1325	Print	Unknown [Sample entry observed from photo]	Untitled [Figures Planting Crops]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Bad inking and dirt in top left corner
RIR-1326	Print	Unknown [Sample entry observed from photo]	Untitled [Figures Planting Crops]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Bad inking
RIR-1327	Print	Unknown [Sample entry observed from photo]	Untitled [Figures Planting Crops]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Dirty
RIR-1328	Print	Unknown [Sample entry observed from photo]	Untitled [Figures Planting Crops]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1329	Painting	Unknown [Sample entry observed from photo]	Untitled [Abstract of Telephone Pole]	Acrylic on Board	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1330	Painting	Faissez [?] [Sample entry observed from photo]	Untitled [Portrait of a Woman]	Acrylic/Oil on Board	1995	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Slight damage to top right hand corner
RIR-1331	Drawing	Themba [Sample entry observed from photo]	Untitled [Portrait of a Man]	Pastel on Paper	1979	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Paper torn and dirty
RIR-1332	Print	Unknown [Sample entry observed from photo]	Untitled [Abstract of Clergyman and Congregation]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Poor registration
RIR-1333	Print	Unknown [Sample entry observed from photo]	Untitled [Abstract of Clergyman and Congregation]	Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1334	Print	Unknown [Sample entry observed from photo]	Untitled [Abstract of Clergyman and Congregation]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Artist has applied test colours to the borders
RIR-1335	Print	Unknown [Sample entry observed from photo]	Untitled [Abstract of Clergyman and Congregation]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1336	Print	Unknown [Sample entry observed from photo]	Untitled [Abstract of Clergyman and Congregation]	Handcoloured Etching	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Poor registration
RIR-1337	Print	Molefe, Dinah [Sample entry observed from photo]	Untitled [Patterned Panels]	Linocut	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Water damage and torn
RIR-1338	Print	Unknown [Sample entry observed from photo]	Untitled [Landscape]	Handcoloured Print on Brown Paper	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Poor	Centre for Visual Arts	Poor registration and edges folded over
RIR-1339	Painting	Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	Edges folded over
RIR-1340	Print	Unknown [Sample entry]	Untitled Abstract	Linocut on Brown Paper	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Good	Centre for Visual Arts	

		observed from photo]															al Arts]	
RIR-1341	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract [Sample entry observed from photo]	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1342	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1343	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1344	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1345	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1346	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1347	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1348	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1349	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1350	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1351	Drawing	[Unknown [Sample entry observed from photo]	Untitled Abstract	Pen and Brush with Ink	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Fair	Centre for Visual Arts	
RIR-1352	Painting	[Undecipherable] [Sample entry observed from photo]	Untitled Landscape	Watercolour / Gouache	1982	UKZN	Not Known	Rorkes Drift							Not Valued	Good	Centre for Visual Arts	
RIR-1353	Print	[Undecipherable] [Sample entry observed from photo]	Monotype (Two Works)	Etching?	1982	UKZN	Not Known	Rorkes Drift							Not Valued	Good	Centre for Visual Arts	
RIR-1354	Painting	[Undecipherable] [Sample entry observed from photo]	Landscape	Watercolour / Gouache	Undated	UKZN	Not Known	Rorkes Drift							Not Valued	Good	Centre for Visual Arts	
RIR-1355	Painting	[Sample entry observed from photo]				UKZN	Not Known	Rorkes Drift							Not Valued			
RIR-1356	Painting	[Sample entry observed from photo]				UKZN	Not Known	Rorkes Drift							Not Valued			

RIR-1469	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1470	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1471	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1472	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1473	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1474	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1475	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1476	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1477	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1478	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1479	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1480	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1481	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1482	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1483	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1484	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1485	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1486	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1487	Textile	Carnegie Corporation	Content of the Carnegie Textile Collection																Not Valued				
RIR-1488	Painting	Unknown	Fat Man																Not Valued				
RIR-1489	Painting	Long																	Not Valued				
RIR-1490	Mixed Media	Coetzee, Christie	Untitled																Not Valued				
RIR-1491	Painting	Long	Untitled [Still Life of Flowers]																Not Valued				
RIR-1492	Painting																		Not Valued				
RIR-1493	Mixed Media																		Not Valued				

RIR-1494	Painting														Not Valued			
RIR-1495	Painting														Not Valued			
RIR-1496	Painting														Not Valued			
RIR-1497	Painting														Not Valued			
RIR-1498	Print	McClelland, S													Not Valued			
RIR-1499	Painting	Petros													Not Valued			
RIR-1500	Drawing														Not Valued			
RIR-1501	Print														Not Valued			
RIR-1502	Drawing	Unknown	Untitled [Back of a Woman]												Not Valued			
RIR-1503	Drawing														Not Valued			
RIR-1504	Drawing														Not Valued			
RIR-1505	Drawing														Not Valued			
RIR-1506	Drawing														Not Valued			
RIR-1507	Print														Not Valued			
RIR-1508	Drawing														Not Valued			
RIR-1509															Not Valued			
RIR-1510	Print														Not Valued			
RIR-1511	Drawing														Not Valued			
RIR-1512	Drawing														Not Valued			
RIR-1513	Drawing														Not Valued			
RIR-1514	Print														Not Valued			
RIR-1515	Drawing														Not Valued			
RIR-1516	Print														Not Valued			
RIR-1517	Print														Not Valued			
RIR-1518	Print														Not Valued			
RIR-1519	Print														Not Valued			
RIR-1520	Drawing														Not Valued			
RIR-1521	Drawing														Not Valued			
RIR-1522	Drawing														Not Valued			
RIR-1523	Print	Knox, Isobel	Untitled Abstract	Screenprint 1/10	Undated										Not Valued	Fair		

RIR-1554	Print														Not Valued			
RIR-1555	Drawing														Not Valued			
RIR-1556	Drawing	Truebody													Not Valued			
RIR-1557	Drawing	Mackenzie, Karen													Not Valued			
RIR-1558	Drawing														Not Valued			
RIR-1559	Print														Not Valued			
RIR-1560	Drawing	Van den Walt													Not Valued			
RIR-1561	Print														Not Valued			
RIR-1562	Print														Not Valued			
RIR-1563	Print														Not Valued			
RIR-1564	Print														Not Valued			
RIR-1565	Drawing														Not Valued			
RIR-1566	Painting	McKinlay, M	Untitled [Abstract Landscape]												Not Valued			
RIR-1567	Drawing														Not Valued			
RIR-1568	Drawing														Not Valued			
RIR-1569	Drawing														Not Valued			
RIR-1570	Drawing														Not Valued			
RIR-1571	Print														Not Valued			
RIR-1572	Print	Mabusela, Vuli													Not Valued			
RIR-1573	Print														Not Valued			
RIR-1574	Drawing														Not Valued			
RIR-1575	Drawing	John, Augustus	Scharmel Iris												Not Valued	Poor		
RIR-1576	Drawing	Denniston, P	Untitled [Figures]												Not Valued			
RIR-1577	Drawing														Not Valued			
RIR-1578	Drawing														Not Valued			
RIR-1579	Print	Bum, S G	Land and Property Right	Silkscreen 3/50											Not Valued			
RIR-1580	Print	Marley, [J]?	Servitude is Like the Tide, It Changes	Woodcut 3/50	1996										Not Valued			
RIR-1581	Print														Not Valued			
RIR-1582	Print														Not Valued			
RIR-1583	Print														Not Valued			

RIR-1584	Print													Not Valued			
RIR-1585	Print													Not Valued			
RIR-1586	Print													Not Valued			
RIR-1587	Print													Not Valued			
RIR-1588	Print													Not Valued			
RIR-1589	Print													Not Valued			
RIR-1590	Print													Not Valued			
RIR-1591	Print													Not Valued			
RIR-1592	Painting													Not Valued			
RIR-1593	Print													Not Valued			
RIR-1594	Print													Not Valued			
RIR-1595	Painting													Not Valued			
RIR-1596	Drawing													Not Valued			
RIR-1597	Drawing													Not Valued			
RIR-1598	Print													Not Valued			
RIR-1599	Catalogue Index													Not Valued			
RIR-1600	Sculpture	Klopper, Rory	Dinosaur	Multimedia	2015									Not Valued			
RIR-1601	Print													Not Valued			
RIR-1602	Print													Not Valued			
RIR-1603	Photograph													Not Valued			
RIR-1604	Photograph													Not Valued			
RIR-1605	Drawing													Not Valued			
RIR-1606	Drawing													Not Valued			
RIR-1607	Drawing													Not Valued			
RIR-1608	Drawing													Not Valued			
RIR-1609	Drawing													Not Valued			
RIR-1610	Drawing													Not Valued			
RIR-1611	Drawing													Not Valued			
RIR-1612	Painting													Not Valued			
RIR-1613	Painting	(Possibly Commercial print)												Not Valued			

RIR-1614	Print	(Possibly Commercial print)																Not Valued				
RIR-1615	Print	(Possibly Commercial print)																Not Valued				
RIR-1616	Painting																	Not Valued				
RIR-1617	Print	(Possibly Commercial print)																Not Valued				
RIR-1618	Print	(Possibly Commercial print)																Not Valued				
RIR-1619	Print	(Possibly Commercial print)																Not Valued				
RIR-1620	Print	McClelland, S	Aloe Aloe I and Aloe II															Not Valued				
RIR-1621	Print	Verster, Andrew	Ruths House	Etching														Not Valued				
RIR-1622	Painting																	Not Valued				
RIR-1623	Print																	Not Valued				
RIR-1624	Print																	Not Valued				
RIR-1625	Print																	Not Valued				
RIR-1626	Print																	Not Valued				
RIR-1627	Print																	Not Valued				
RIR-1628	Print																	Not Valued				
RIR-1629	Drawing	Purvis, Dennis	Tollgate Bridge	Conte and Crayon	1987													Not Valued				
RIR-1630	Painting																	Not Valued				
RIR-1631	Painting																	Not Valued				
RIR-1632	Painting	Bissel, Jenna																Not Valued				
RIR-1633	Painting	Govender, Ravi																Not Valued				
RIR-1634	Painting	Spencer, Faye																Not Valued				
RIR-1635	Painting	Spencer, Faye																Not Valued				
RIR-1636	Painting	Spencer, Faye																Not Valued				
RIR-1637	Painting																	Not Valued				
RIR-1638	Painting	Spencer, Faye																Not Valued				
RIR-1639	Painting																	Not Valued				
RIR-1640	Painting																	Not Valued				
RIR-1641	Painting																	Not Valued				
RIR-1642	Painting																	Not Valued				
RIR-1643	Mixed Media																	Not Valued				

RIR-1644	Sculpture															Not Valued			
RIR-1645	Sculpture	Strydom, Willem	Untitled	Metal Sculpture	Undated											Not Valued	Needs attention	PMB	
RIR-1646	Sculpture															Not Valued			
RIR-1647	Ceramic															Not Valued			
RIR-1648	Ceramic															Not Valued			
RIR-1649	Ceramic															Not Valued			
RIR-1650	Ceramic															Not Valued			
RIR-1651	Ceramic															Not Valued			
RIR-1652	Ceramic															Not Valued			
RIR-1653	Ceramic															Not Valued			
RIR-1654	Ceramic															Not Valued			
RIR-1655	Ceramic															Not Valued			
RIR-1656	Ceramic															Not Valued			
RIR-1657	Ceramic															Not Valued			
RIR-1658	Ceramic															Not Valued			
RIR-1659	Ceramic															Not Valued			
RIR-1660	Ceramic															Not Valued			
RIR-1661	Ceramic	Knox, Isabel? [pers com with I Calder]	Untitled	Stoneware	circa 1973											Not Valued			
RIR-1662	Ceramic	Ege, Dorothy [pers com with I Calder]	Untitled	Earthenware	circa 1976											Not Valued			
RIR-1663	Ceramic	Johnson, Ralph [pers com with I Calder]	Untitled	Porcelain	circa late 1970s											Not Valued			
RIR-1664	Ceramic	Ditchburn, Hilda [pers com with I Calder]	Untitled	Stoneware												Not Valued			
RIR-1665	Ceramic	Unidentified	Untitled													Not Valued			
RIR-1666	Ceramic	Shuttleworth, Rob [pers com with I Calder]	Untitled		circa 2001											Not Valued			
RIR-1667	Ceramic	Commercial [pers com with I Calder]	Untitled													Not Valued			
RIR-1668	Ceramic	Unidentified [pers com with I Calder]	Untitled	Stoneware Sculpture First Year Project												Not Valued			
RIR-1669	Ceramic	Mentis, Glenda [pers com with I Calder]	Untitled	Porcelain												Not Valued			

RIR-1670	Ceramic																		Not Valued				
RIR-1671	Ceramic	Johnson, Ralph [pers com with I Calder]	Untitled																Not Valued				
RIR-1672	Ceramic																		Not Valued				
RIR-1673	Ceramic																		Not Valued				
RIR-1674	Ceramic	Rall, Michelle [pers com with I Calder]	Untitled	Stoneware															Not Valued				
RIR-1675	Ceramic	Ditchburn, Hilda [pers com with I Calder]																	Not Valued				
RIR-1676	Ceramic	Hal, F		Earthenware	circ 1990s														Not Valued				
RIR-1677	Ceramic	Mentis, Glenda [pers com with I Calder]																	Not Valued				
RIR-1678	Ceramic			[Part of a Work] [pers com with I Calder]															Not Valued				
RIR-1679	Ceramic			Raku															Not Valued				
RIR-1680	Ceramic	Mentis, Glenda [pers com with I Calder]																	Not Valued				
RIR-1681	Ceramic	Commercial [pers com with I Calder]																	Not Valued				
RIR-1682	Ceramic																		Not Valued				
RIR-1683	Ceramic																		Not Valued				
RIR-1684	Ceramic																		Not Valued				
RIR-1685	Ceramic																		Not Valued				
RIR-1686	Ceramic																		Not Valued				
RIR-1687	Ceramic																		Not Valued				
RIR-1688	Ceramic																		Not Valued				
RIR-1689	Ceramic																		Not Valued				
RIR-1690	Ceramic																		Not Valued				
RIR-1691	Ceramic																		Not Valued				
RIR-1692	Ceramic																		Not Valued				
RIR-1693	Ceramic																		Not Valued				
RIR-1694	Ceramic																		Not Valued				
RIR-1695	Ceramic																		Not Valued				
RIR-1696	Ceramic																		Not Valued				

RIR-1697	Ceramic													Not Valued			
RIR-1698	Ceramic													Not Valued			
RIR-1699	Ceramic													Not Valued			
RIR-1700	Ceramic													Not Valued			
RIR-1701	Ceramic													Not Valued			
RIR-1702	Ceramic													Not Valued			
RIR-1703	Ceramic													Not Valued			
RIR-1704	Ceramic													Not Valued			
RIR-1705	Ceramic													Not Valued			
RIR-1706	Ceramic													Not Valued			
RIR-1707	Ceramic													Not Valued			
RIR-1708	Ceramic													Not Valued			
RIR-1709	Ceramic													Not Valued			
RIR-1710	Ceramic													Not Valued			
RIR-1711	Ceramic													Not Valued			
RIR-1712	Ceramic													Not Valued			
RIR-1713	Ceramic													Not Valued			
RIR-1714	Ceramic													Not Valued			
RIR-1715	Ceramic													Not Valued			
RIR-1716	Ceramic													Not Valued			
RIR-1717	Ceramic													Not Valued			
RIR-1718	Ceramic													Not Valued			
RIR-1719	Ceramic													Not Valued			
RIR-1720	Ceramic													Not Valued			
RIR-1721	Ceramic													Not Valued			
RIR-1722	Ceramic													Not Valued			
RIR-1723	Ceramic													Not Valued			
RIR-1724	Ceramic													Not Valued			
RIR-1725	Ceramic													Not Valued			
RIR-1726	Ceramic													Not Valued			

RIR-1727	Ceramic													Not Valued			
RIR-1728	Ceramic													Not Valued			
RIR-1729	Ceramic													Not Valued			
RIR-1730	Ceramic													Not Valued			
RIR-1731	Ceramic													Not Valued			
RIR-1732	Ceramic													Not Valued			
RIR-1733	Ceramic													Not Valued			
RIR-1734	Ceramic													Not Valued			
RIR-1735	Ceramic													Not Valued			
RIR-1736	Ceramic													Not Valued			
RIR-1737	Ceramic													Not Valued			
RIR-1738	Ceramic													Not Valued			
RIR-1739	Ceramic													Not Valued			
RIR-1740	Ceramic													Not Valued			
RIR-1741	Ceramic													Not Valued			
RIR-1742	Ceramic													Not Valued			
RIR-1743	Ceramic													Not Valued			
RIR-1744	Ceramic													Not Valued			
RIR-1745	Ceramic													Not Valued			
RIR-1746	Ceramic													Not Valued			
RIR-1747	Ceramic													Not Valued			
RIR-1748	Ceramic													Not Valued			
RIR-1749	Ceramic													Not Valued			
RIR-1750	Ceramic													Not Valued			
RIR-1751	Ceramic													Not Valued			
RIR-1752	Ceramic													Not Valued			
RIR-1753	Ceramic													Not Valued			
RIR-1754	Ceramic													Not Valued			
RIR-1755	Ceramic													Not Valued			
RIR-1756	Ceramic													Not Valued			

RIR-1757	Ceramic														Not Valued			
RIR-1758	Ceramic	Bea, Jeffreys	Untitled	Stoneware	1980										Not Valued			
RIR-1759	Ceramic	Calder, Ian	Untitled	Stoneware	Undated										Not Valued			
RIR-1760	Ceramic	Claassen, Garth	Untitled	Stoneware	1979										Not Valued			
RIR-1761	Ceramic	Dodo, Anda	Untitled	Earthenware	2016										Not Valued			
RIR-1762	Ceramic	Noxolo, Ngidi	Untitled	Raku											Not Valued			
RIR-1763	Ceramic	Hawey, Natasha	Untitled	Crack, Divide, Reveal	2015										Not Valued			
RIR-1764	Basketware														Not Valued			
RIR-1765	Basketware														Not Valued			
RIR-1766	Weaving														Not Valued			
RIR-1767	Weaving														Not Valued			
RIR-1768	Ceramic														Not Valued			
RIR-1769	Ceramic														Not Valued			
RIR-1770	Ceramic														Not Valued			
RIR-1771	Ceramic														Not Valued			
RIR-1772	Ceramic														Not Valued			
RIR-1773	Ceramic														Not Valued			
RIR-1774	Undocumented																	
RIR-1775	Undocumented																	
RIR-1776	Sculpture														Not Valued			
RIR-1777	Print														Not Valued			
RIR-1778	Painting														Not Valued			
RIR-1779	Drawing														Not Valued			
RIR-1780	Mural	CVA Students (Third Year)	Untitled	Paint on Red Face Brick	2020	UKZN		CVA							Not Valued	Good to fair	CVA	

Appendix B – Artworks Photographed in the Course of this Research

Below are the artworks photographed during this research and each is identified and cross-referenced through the corresponding RIR Number as appears in the first column of the Spreadsheet in **Appendix A**. The images have been deliberately left in their raw state so as to emphasise the cataloguing process that was undertaken in conducting this research. It also gives an indication of scale of the artworks.





RIR-0093



RIR-0094



RIR-0095



RIR-0096



RIR-0096_1



RIR-0100



RIR-0101



RIR-0102



RIR-0105



RIR-0105_1



RIR-0108



RIR-0111



RIR-0138



RIR-0133



RIR-0133_1



RIR-0134



RIR-0134_1



RIR-0134_2



RIR-0135



RIR-0135_1



RIR-0136



RIR-0136_1



RIR-0137



RIR-0138



RIR-0139



RIR-0139_1



RIR-0139_2



RIR-0140 (T)



RIR-0140_1



RIR-0140_2



RIR-0140_3



RIR-0140_4



RIR-0140_5



RIR-0140_6



RIR-0140_7



RIR-0141



RIR-0142



RIR-0143



RIR-0144



RIR-0145



RIR-0146



RIR-0150



RIR-0152



RIR-0156



RIR-0157



RIR-0158



RIR-0159



RIR-0160



RIR-0160_1



RIR-0160_2



RIR-0160_3



RIR-0160_4



RIR-0168



RIR-0169



RIR-0170



RIR-0171



RIR-0175



RIR-0176



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RIR-0179



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RIR-0182



RIR-0189(2)



RIR-0189



RIR-0190



RIR-0192(1)



RIR-0192



RIR-0193



RIR-0193_1



RIR-0193_2



RIR-0193_3



RIR-0195



RIR-0197



RIR-0198



RIR-0201(1)



RIR-0201



RIR-0203



RIR-0203_1



RIR-0206



RIR-0207



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RIR-0212



RIR-0214



RIR-0215



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RIR-0219



RIR-0219_1



RIR-0221



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RIR-0223



RIR-0227



RIR-0228



RIR-0230



RIR-0231



RIR-0235



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RIR-0235_3



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RIR-0242



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RIR-0246



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RIR-0252



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RIR-0280



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RIR-0290



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RIR-0290_3



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RIR-0296



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RIR-0297_3



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RIR-0300_5



RIR-0300_6



RIR-0300_7



RIR-0303



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RIR-0321



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RIR-0321_12



RIR-0321_13



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RIR-0321_15



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RIR-0321_18



RIR-0321_19



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RIR-0324



RIR-0327



RIR-0329



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RIR-0329_5



RIR-0330



RIR-0330_1



RIR-0331



RIR-0331_1



RIR-0331_2



RIR-0331_3



RIR-0331_4



RIR-0331_5



RIR-0331_6



RIR-0332



RIR-0332_1



RIR-0332_2



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RIR-0332_5



RIR-0332_6



RIR-0333



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RIR-0333_2



RIR-0335



RIR-0335_1



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RIR-0335_3



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RIR-0335_5



RIR-0336



RIR-0336_1



RIR-0336_2



RIR-0336_3



RIR-0338



RIR-0338_1



RIR-0338_2



RIR-0338_3



RIR-0338_4



RIR-0338_5



RIR-0340



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RIR-0340_4



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RIR-0341_2



RIR-0341_3



RIR-0341_4



RIR-0342



RIR-0342_1



RIR-0342_2



RIR-0342_3



RIR-0342_4



RIR-0342_5



RIR-0343



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RIR-0344



RIR-0344_1



RIR-0349



RIR-0349_1



RIR-0350



RIR-0351



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RIR-0351_2



RIR-0351_3



RIR-0353



RIR-0353_1



RIR-0354



RIR-0354_1



RIR-0355



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RIR-0357



RIR-0357_1



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RIR-0359



RIR-0359_1



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RIR-0361



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RIR-0363



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RIR-0367



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RIR-0373



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RIR-0377_2



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RIR-0454



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RIR-0455



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RIR-0567_24



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RIR-0567_31



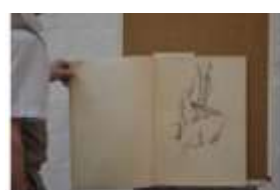
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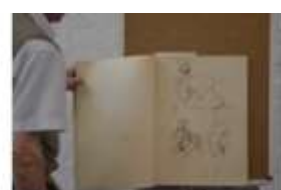
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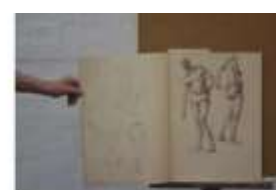
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RIR-0569_25



RIR-0569_26



RIR-0575



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RIR-0575_4



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RIR-1294



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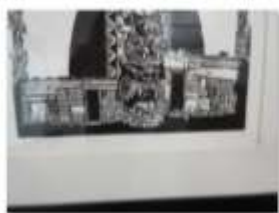
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RIR-1303 to RIR-1307



RIR-1308 to RIR-1307_1



RIR-1309 to RIR-1307_2



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RIR-1471



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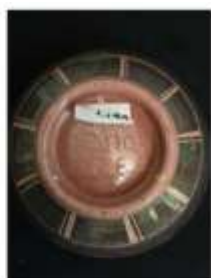
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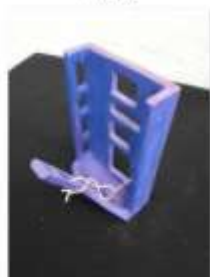
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RIR-1780_36



RIR-1780_37



UKZN (CVA) Slide Room 04.08.2018 (33)



UKZN (CVA) Slide Room 04.08.2018 (34)



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UKZN (CVA) UKZN Archives - October 2018
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UKZN (CVA) UKZN Archives UKZN Art Collection
Part 2 060



UKZN (CVA) UKZN Archives UKZN Art Collection
Part 2 061



UKZN (CVA) UKZN Archives UKZN Art Collection
Part 2 151



UKZN (CVA) UKZN Archives UKZN Art Collection
Part 2 152

Appendix C – Process of Consolidating Inventories for this Research

Colour Coding:

1. Items appearing in only the 1980 Inventory have been placed on a green background.
2. Items reflecting in both the 1980 Inventory and the 2010 Inventory have been placed on a white background; and,
3. Items listed only in the 2010 Inventory have been placed on a pink background



RIR



RIR-0001



RIR-0002



RIR-0003



RIR-0004



RIR-0005 and RIR-0006



RIR-0007



RIR-0008



RIR-0009



RIR-0010



RIR-0011



RIR-0012



RIR-0013



RIR-0014



RIR-0015



RIR-0016



RIR-0017



RIR-0018



RIR-0019



RIR-0020



RIR-0021



RIR-0022



RIR-0023



RIR-0024



RIR-0025



RIR-0026



RIR-0027



RIR-0028



RIR-0029



RIR-0030



RIR-0031



RIR-0032



RIR-0033



RIR-0034



RIR-0035 and RIR-0036



RIR-0037



RIR-0038



RIR-0039



RIR-0040 and RIR-0041 and RIR-0042



RIR-0043



RIR-0044 and RIR-0045



RIR-0046



RIR-0047 to RIR-0052



RIR-0053



RIR-0054



RIR-0055



RIR-0056



RIR-0057



RIR-0058



RIR-0059



RIR-0060



RIR-0061



RIP-0062



PUB-0063



RIR-0064



R1H-DC65



RIR-DC58



FIR-0059



RIR-0060



RIR-DC63



RIR-0062



RIR-0063



RJR-0064



RIR-0065



RIR-0056



RIP-0067



FIR-DC68



RJR-0069 to RJR-0070



RIR-0071



RIR-0072



RIR-0073 to RIR-0074



RIR-0075



RIR-0076



RIR-0077



RIR-0078



RIR-0079 to RIR-0082



RIR-0083



RIR-0084



RIR-0085



RIR-0086



RIR-0087



RIR-0088



RIR-0089



RIR-0090



RIR-0091



RIR-0092



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RIR-0099_1



RIR-0100



RIR-0101



RIR-0101-1



RIR-0102



RIR-0103



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RIR-0105



RIR-0106



RIR-0107



RIR-0108



RIR-0109



RIR-0110



RIR-0111



RIR-0111-1



RIR-0112



RIR-0113



RIR-0114



RIR-0115



RIR-0116



RIR-0117



RIR-0118



RIR-0118_1



RIR-0119



RIR-0120



RIR-0121



RIR-0122



RIR-0123



RIR-0124



RIR-0125



RIR-0126



RIR-0127



RIR-0128



RIR-0129



RIR-0130



RIR-0131



RIR-0132



RIR-0133



RIR-0133_1



附錄-0134



附錄-0135



REF-0136



RR-0127



PUR-0137_1



RJR-0138



RR-0138_1



RIR-0139



PRR-0139_1



RIR-0140



RJR-D141



RR-0141_1



RIR-0142



RUR-0143



RIR-0144



RJR-0145



RIR-0146



R/R-0147



RJR-0149



RJR-0150



RIR-0151



RIR-0152



RIR-0153



BIR-0154



RIR-0155



FIR-0156



RJR-D156_1



RJR-0157



RIR-0158



RIR-0159



FIR-D160



RIR-0161



RJR-0152



FIR-0163



RJR-0164



RIR-0165



RIR-0166



RIR-0166_1



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RIR-0198_1



RIR-0199



RIR-0200



RIR-0201



RIR-0202



RIR-0203



RIR-0203_1



RIR-0204



RIR-0204_1



RIR-0205



RIR-0206



RIR-0206_1



RIR-0207



RIR-0207_1



RIR-0208



RIR-0209



RIR-0210



RIR-0211



RIR-0211_1



RIR-0212



RIR-0212_1



RIR-0213



RIR-0214



RIR-0214_1



RIR-0215



RIR-0215_1



RIR-0216



RIR-0217



RIR-0218



RIR-0219



RIR-0220



RIR-0214_1



RIR-0215



RIR-0215_1



RIR-0216



RIR-0217



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RIR-0219



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RIR-0223



RIR-0223_1



RIR-0224



RIR-0225



RIR-0226



RIR-0227



RIR-0227_1



RIR-0228



RIR-0229



RIR-0230



RIR-0230_1



RIR-0231



RIR-0231_1



RIR-0232



RIR-0233



RIR-0234



RIR-0235



RIR-0235_1



RIR-0236



RIR-0237



RIR-0238



RIR-0239



RIR-0240



RIR-0241



RIR-0242



RIR-0242_1



RIR-0243



RIR-0244



RIR-0244_1



RIR-0245



RIR-0246



RIR-0246_1



RIR-0247 to RIR-0250



RIR-0251 to RIR-0252



RIR-0253



RIR-0254



RIR-0255



RIR-0256



RIR-0257



RIR-0257_1



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RIR-0260



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RIR-0264



RIR-0265



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RIR-0267



RIR-0268



RIR-0268_1



RIR-0269



RIR-0270



RIR-0270_1



RIR-0271



RIR-0271_1



RIR-0272



RIR-0280



RIR-0281



RIR-0282 to RIR-0284



RIR-0287



RIR-0288



RIR-0289



RIR-0289_1



RIR-0290



RIR-0291



RIR-0292



RIR-0293



RIR-0294 to RIR-0295



RIR-0296



RIR-0296_1



RIR-0297



RIR-0297_1



RIR-0297_2



RIR-0297_3



RIR-0297_4



RIR-0298



RIR-0299



RIR-0299_1



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RIR-0302



RIR-0303



RIR-0303_1



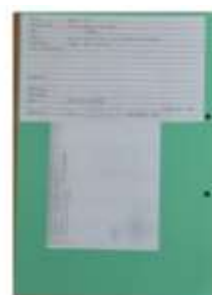
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RIR-0305



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RIR-0306



RIR-0306_1



RIR-0307



RIR-0307_1



RIR-0308



RIR-0308_1



RIR-0309



RIR-0309_1



RIR-0310



RIR-0310_1



RIR-0311



RIR-0312



RIR-0312_1



RIR-0327



RIR-0328



RIR-0329



RIR-0330



RIR-0331



RIR-0332



RIR-0332_1



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RJR-0434



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RIR-0436



RIR-0437



RJR-0438



RIR-0439



RJR-0440



RIR-0441



HR-0442



RIR-0443



RIR-0444



RIR-0445



RIR-0446



RIR-0447



RIR-0448



RJR-C449



PJR-0450



RJR-0451



RIR-0452



RIR-0453



RIR-0454



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RIR-0474



FIR-0475



RJR-D476



RIR-0477



RIR-0478



RIR-0480



FIR-0481



RUR-0482



RJR-0483



RJR-0484



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RIR-0489



RIR-0490



RIR-D401



RIR-D492



RIR-0493



R1R-0494



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RIR-0496



RIR-0497



RIR-0498



RJR-0499



RIR-0500



PJR-0501



RIR-0502



RIR-0503



RIR-G504



RIR-0505



RJR-0506



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RIR-0508



RJR-0509



FJR-0511



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RIR-0513



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RJR-0533



RIR-0534



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RIR-0536



RJR-0537



92R-0539



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FIR-0952



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RJR-0957



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RJR-C967



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Appendix D – 1974 Inventory

P.O. Box 3170, University of Natal
Johannesburg

VALUATION FOR INSURANCE OF PRINTS AND SOUTH AFRICAN
PICTURES AT THE UNIVERSITY OF NATAL, (DEPARTMENT OF
FINE ARTS), PIETERMARITZBURG

	R
PIETER VAN DER BORCHT - Rebecca at the Well, from the Old Testament Illustrations, etching, 6.3/4 by 10 in.	40
FRANCISCO DE GOYA - Los Caprichos, Pl. 79, aquatint, First Edition of 1799, 8 1/2 by 6 in. Should be cleaned.	320
REMBRANDT - Samuel Janssens Ben Israel, etching, 5.3/4 by 4.1/4 in. Should be cleaned and holes repaired.	480
REMBRANDT - Rembrandt's Mother seated near a Table, etching, rather worn, 5.3/4 by 4 in. Should be lightly cleaned.	320
ALBRECHT DÜRER - The Virgin and Child with a Monkey, engraving, late impression, 7 1/2 by 4.3/4 in. Should be cleaned and re-inforced at the edges to prevent further tears.	160
FRANCIS DODD - Portrait of Jacob Epstein, drypoint, signed in pencil, on China paper, 15 by 11.3/4 in. Should have foxing removed.	400
W.H. DÖETZER - Landscape with Africans, etching and aquatint on thin Japan paper, signed in pencil, 8 by 5 1/2 in. Should be flattened and have tape removed but not cleaned.	50
JAN VAN DE VELDE - Abraham's Sacrifice, engraving, 6 1/2 by 8.1/4 in.	120
SIR FRANCIS SEYMOUR HADEN - Hands Etching, drypoint on China paper, signed in pencil and numbered 17, 8 1/2 by 6 1/2 in.	240
HERMAN VAN SWANEVELDT - Italian Landscape, etching, 4 1/2 by 7 in.	50
ADOLPHE APPIAN - Environs de Menton, etching on China paper, 5 1/2 by 8 1/2 in.	40
JAN JORIS VAN VLIET - The Sculptor, etching, 8.1/4 by 6.1/4 in. Should be cleaned if possible.	65
PAUL SAVARIN - Fini de Rire, lithograph, 7 1/2 by 6.1/4 in. Should be de-foxed.	25
CHARLES RAFFET - Ouverture du Feu de la Batterie No. 1, lithograph on Chine appliqué, 7 1/2 by 12.3/4 in.	50
CHARLES JACQUE - Cottages on the Hill, etching, 6 1/2 by 8 1/2 in.	25

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P.O. Box 31910, EDAMONTEN
Johannesburg

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	FELIX BRACQUEMONT - Teal, etching, on thin Japan, signed in pencil, 8.3/4 by 11 1/2 in.	30
	DOMENICO TIEPOLO - Head of a Priest, after Giambattista, etching, 5.3/4 by 4 in.	240
	GERALD BROCKHURST - Lassitude, etching, signed in pencil, 5 1/2 by 7.1/4 in.	80
1	MURHEAD BONE - Stockholm, drypoint, signed in pencil, 9 by 11 1/2 in. Should be cleaned.	50
2	JOHN SELL COULAN - French Beggars, etching, 5.3/4 by 4 in. Should be cleaned even though of small value	15
	SIR WILLIAM RUSSELL FLINT - Shipping Steps, drypoint, signed in ink, numbered XL, 5 1/2 by 5.1/4 in.	55
	AUGUSTUS JOHN - The Jewess, etching, signed in pencil, 5.1/4 by 5 in.	130
	AUGUSTUS JOHN - Geendalen, etching and drypoint, signed in pencil, 5 1/2 by 3.3/4 in.	105
2	AUGUSTUS JOHN - Head of a Girl, etching, signed in pencil, 3 by 2 1/2 in. Should be cleaned.	65
1	ALDERS ZORN - Gärdegarde, etching, signed in pencil, 5 1/2 by 5.1/4 in. Should be cleaned.	65
2	GERALD BROCKHURST - In the Wood, etching, signed in pencil, 4.3/4 by 5.3/4 in. Should be cleaned.	50
	BEYNDUR HADEN - The Tow-Path, drypoint, 5 1/2 by 8 1/2 in. Do not clean.	80
	J.H. PIERNEEF - Landscape, etching, proof, signed in pencil, 3.3/4 by 5.1/4 in.	65
	A COLLECTION OF PRINTS BY VARIOUS ARTISTS INCLUDING D.S. MACLAUGHLIN, JOSEPH HECHT, FRANK SHORT, MARIUS SAUER, ALPHONSE LEBROS, WILLIAM STRANG, JULES JACQUEMONT, MAXINE LALANNE, etc.	200

IN THE LIBRARY

NINE PLATES FROM ACKERMAN'S HISTORY OF CAMBRIDGE, coloured etchings, framed, each 12 by 9 in. (9)	70
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P.O. Box 31010, SANDHURST
Johannesburg

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PAINTINGS

ENGLISH

R

VICTOR PASMORE - Still Life with Fruit, oil on board, signed with the initials, 11 by 12½ in. 1600

SOUTH AFRICAN

J.H. PIERNEEF - Mountains at Sunrise, oil on board, signed and dated '45, 11.3/4 by 15½ in. 2500
(Small patch where paint flaked off)

WALTER BATTISS - Figures under Trees, oil on canvas, signed, 15.3/4 by 19.3/4 in. 350
(One tear)

J.H. PIERNEEF - Bodwanrivier, watercolour and pencil drawing, signed and dated Aug. 1943, 13.3/4 by 20½ in. 1000

J.H. PIERNEEF - Landscape near Nelspruit, watercolour and pencil drawing, inscribed "to the N.U.C. Fine Arts" signed and dated 1941, 11 by 15 in. 400
(Repairs)

DRAWINGS

J.H. PIERNEEF - Landscape, pencil drawing, inscribed "to the N.U.C. Fine Arts" signed and dated Pietersburg 29.11.42., 13 by 17 in. 300

J.H. PIERNEEF - Lowveld Landscape with Trees, pencil drawing, inscribed "to the N.U.C. Fine Arts" signed and dated 1942, 10.3/4 by 14½ in. 200

LINOCUT

J.H. PIERNEEF - Trees, linocut, inscribed "to the N.U.C. Fine Arts" signed and dated 1942, 14½ by 11.1/4 in. 125

SERIGRAPH

M. VAN ESSCHE - Set of Seven Nude Studies, serigraph, Cape Town, 1952 15

- 4 -

SOTHBY & CO.
P.O. Box 2101, BRAKFOURTEIN
Johannesburg

We value the foregoing items for the purpose of insurance at the sum of ten thousand two hundred and fifteen Rand (R10,215) that is on the basis of what in our opinion it would probably cost to replace the items in the condition in which we saw them with similar items in a similar condition if purchased or purchasable in the ordinary retail market. These figures do not represent our views as to the value for sale or for any other purpose.

For and on behalf of

SOTHBY & CO.,

34 & 35 New Bond Street,

LONDON W1A 2AA

Mr. Director



This 20th day of June, 1974.

Appendix E – 1995 Inventory

page 1 of 4

University of Natal Permanent Collections: KwaZulu Ceramics

09-Feb-98

Out 8	Out 9	Out 10	Out 11	Out 12	Out 13	Out 14	Out 15	Out 16	Out 17	Out 18	Out 19	Out 20	Out 21	Out 22	Out 23	Out 24	Out 25	Out 26	Out 27	Out 28	Out 29	Out 30	Out 31	Out 32	Out 33	Out 34	Out 35	Out 36	Out 37	Out 38	Out 39	Out 40	Out 41	Out 42	Out 43	Out 44	Out 45	Out 46	Out 47	Out 48	Out 49	Out 50	Out 51	Out 52	Out 53	Out 54	Out 55	Out 56	Out 57	Out 58	Out 59	Out 60	Out 61	Out 62	Out 63	Out 64	Out 65	Out 66	Out 67	Out 68	Out 69	Out 70	Out 71	Out 72	Out 73	Out 74	Out 75	Out 76	Out 77	Out 78	Out 79	Out 80	Out 81	Out 82	Out 83	Out 84	Out 85	Out 86	Out 87	Out 88	Out 89	Out 90	Out 91	Out 92	Out 93	Out 94	Out 95	Out 96	Out 97	Out 98	Out 99	Out 100							
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Appendix F – Located Loan Records

DEPARTMENT OF FINE ART AND HISTORY OF ART
UNIVERSITY OF NATAL, PIETERMARITZBURG.

WORKS ON LOAN TO PROF. J. BUTLER-ADAM
ASSOCIATION OF TERTIARY INSTITUTIONS OFFICE
UNIVERSITY OF NATAL, DURBAN.

<u>ARTIST</u>	<u>DESCRIPTION OF WORK</u>
KING, T.H.	Mixed media drawing of silos.
HEATH, B.J.	Screenprint. "Still-Life"
HEATH, B.J.	Relief Etching. "Garden"
HEATH, B.J.	Soft-ground etching; hand painted. "Still Life with Coffee Pot"
GNUDI, G. (ex Collection B.J. Heath)	Etching: Vase of Flowers.

Please sign both copies. Retain one copy and return the other to Department of Fine Art and History of Art, U.N.P.

Received in good order. *and with very sincere thanks!*

Signature:

Date:

13 : 11 : 15

UNIVERSITY OF KWAZULU-NATAL

Faculty of Humanities, Development
and Social Sciences
Centre for Visual Art

Private Bag 5512, Scottburgh
Pretoria 2010, South Africa
Telephone: 031 3301170
Fax: 031 3301170
e-mail: art@ukzn.ac.za

These documents were
located in 2011.
Works in. not yet
recorded.

T/K.
20/1/11.

With Compliments

WORKS ON LOAN TO ADMINISTRATION FROM DEPT. FINE ART AND HISTORY OF ART 25th March, 1983.

STAFFING

Medium	Location	Signature
<u>Ceramics</u>		
1. Shane Richards	Room 3	Wendy Weller
2. Fiona McKay	Room 3	"
3. Debbie Goodman	Room 3	"
4. Ralph Johnson	Room 9	"
5. Doreth Ege	Room 9	
<u>Paintings</u>		
2. Jane Rennie	Corridor	Wendy Weller
<u>Drawings</u>		
1. Anthony Passmore	Room 3	Wendy Weller
2. Anthony Passmore	Room 3	
<u>STUDENT AFFAIRS</u>		
<u>Sculpture</u>		
1. Andrew Inhabalala	Room 103	— staff
2. Andrew Inhabalala	Room 113	
<u>Paintings</u>		
1. Sue Adie	Corridor	J. Pyle
2. Louise Hall	Corridor	
3. Roy Heam	Corridor	
4. Ray Heam	Staircase Room	
5. "	"	
6. CLIFF FOCUSSET	"	TAKEN BY DI PAGE 8/12/86
7. "	"	
8. KATI BARNARD	"	
9. OLGA GIGLIO	"	
10. SUE ADIE	Dept 3 Store Room	P.T.O.

FROM PERMANENT COLLECTION!

- 1990: Vice President's Office - Plaza Hotel - 3. Etcetera. The Hotel & Landscape
- 2007: EDUCATION DEPT / TEA ROOM - ESTELLE LIEBERBERG'S BIG PAINTING (CONTACT KATHY ARBUCKLE
NEW ARTS BLDG, PMB) (ARRANGED BY FRANK J. ARMITAGE)

Appendix G – Details of Location of the Current Digital Holding of 2010 Inventory



1 October 2015

Ms. Njabulo Zuma
8th Level
Westville Campus Library
University of KwaZulu-Natal
Westville
KwaZulu-Natal

Dear Ms. Zuma,

RE: Copy Discs of the Permanent Collection of Art: Centre for Visual Art UKZN

Please find enclosed the copy discs relating to the Permanent Collection of Art as requested. We would be grateful if you would kindly acknowledge safe receipt and we look forward to meeting with you in the near future.

Yours sincerely



Ian Calder, Professor: CVA
calderi@ukzn.ac.za



Amanda Bucknall, candidate PhD (Art History)
Custodian: CVA Permanent Collection of Art
cva-archives@outlook.com

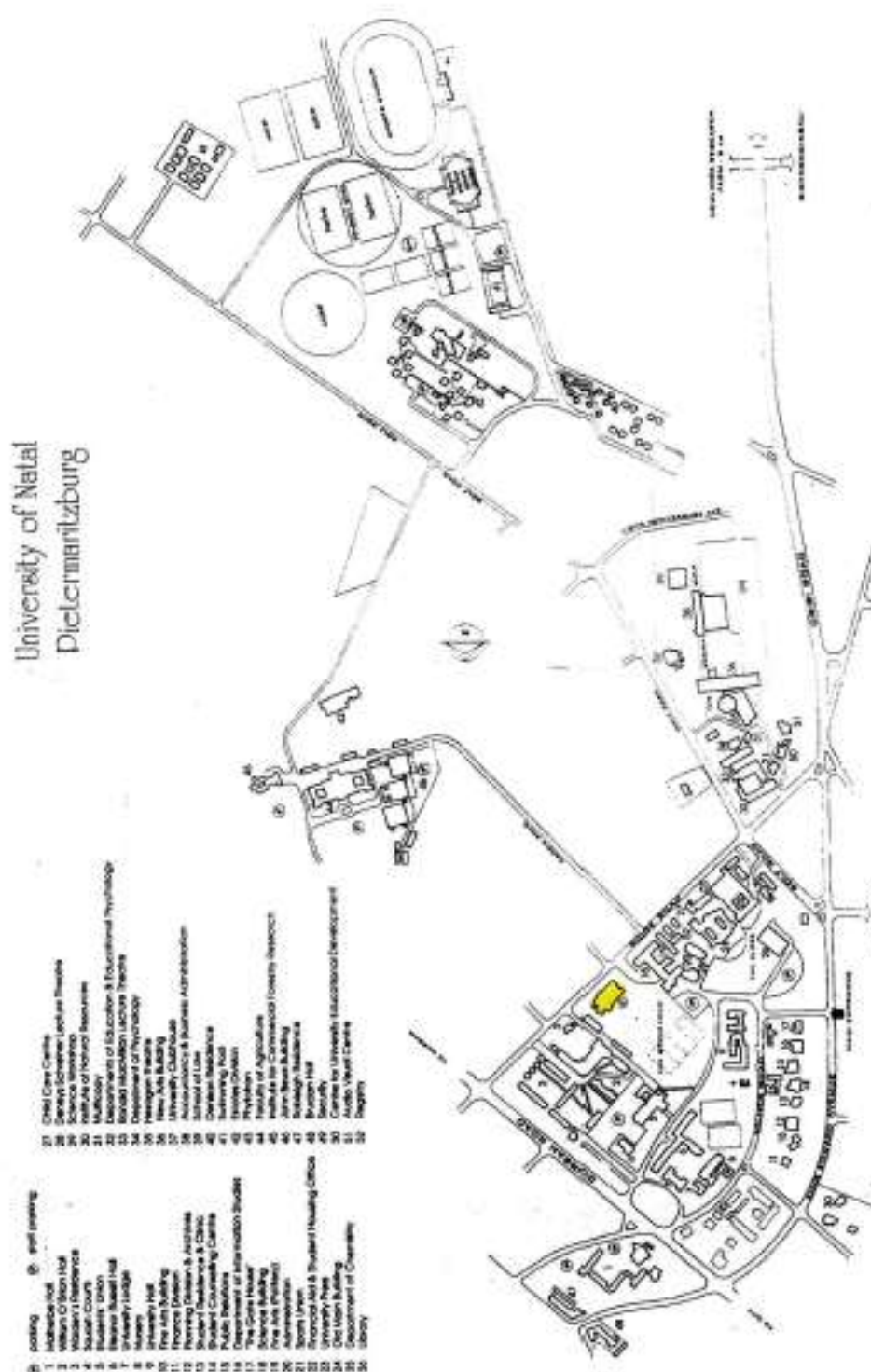
Founding Campus: Durban Pietermaritzburg Westville Scottsville Howick Middelburg Richards Bay Stanger

Visual Arts

Telephone: +27(0)33-2605250 / 2605170 Website: www.ukzn.ac.za

School of Arts
College of Humanities
Pietermaritzburg Campus
Postal Address: Private Bag X 01, Scottsville,
3209, Pietermaritzburg, South Africa

Appendix H – Plan of the Pietermaritzburg Campus at UKZN



Appendix I – Marketing Imagery of UKZN

UKZN's Facebook Profile Image updated on 21st October 2020 removing the iconic statue of King George VI from the viewpoint.



Appendix J – Ethical Clearance Letter



26 September 2018

Mrs Amanda Edwina Tracey Bucknall 892213658
School of Arts
Pietermaritzburg Campus

Dear Mrs Bucknall

Protocol reference number: HSS/0764/018D

Project title: The Art Collection at the University of KwaZulu-Natal: An appraisal of Content and purpose

Full Approval – Expedited Application

In response to your application received 9 July 2018, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol has been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment /modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully

Dr Ronicka Mudaly (Deputy Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

cc Supervisor: Dr Katherine Arbuckle
cc Academic Leader Research: Dr Sandra Pitchers
cc School Administrator: Ms Debbie Bowen

Humanities & Social Sciences Research Ethics Committee

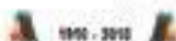
Dr Shamsa Singh (Chair)

Westville Campus, Govan Mbeki Building

Postal Address: Private Bag X54001, Durban 4000

Telephone: +27 (0) 31 260 358/0330/4527 Facsimile: +27 (0) 31 260 4806 Email: hssc@ukzn.ac.za / humanities@ukzn.ac.za / ethics@ukzn.ac.za

Website: www.ukzn.ac.za



Funding Campus: Edgewood Howard College Medical School Pietermaritzburg Westville