Justice
—Amy R. West

Like lightning bugs on starless nights
And summer blossoms fresh with color,
The spark ignites, from deep within,
Immortal passion—fuel to soothe or feed her anger—
Like a song from time’s beginning,
Composed from heat and molten lava,
From core of earth and man’s conception,
Upon our dust and that of neighbors’ ashes,
The empire is built,
Each nation an urn,
Held aloft, cracked or cracking,
Split apart and forced to shatter.
Like a mountain mist unveiling
Good Hope’s table chiseled thus,
And as the legs begin to buckle, escapes a question:
Are we better forged, not sculpted—
From the start—
By merciless elements easily deciphered,
White / Black
Which shade more subtle?

Image: Gabisile Nkosi, Justice, 2006, linocut

The exhibition and catalog are dedicated to all those who have passed through Caversham and those who have passed on. Let their inspiration and creative spirit continue to breathe life into each of us.
Acknowledgments

The Caversham Press was established in 1985 in the countryside of the Balgowan valley in the KwaZulu-Natal province. Since its founding, the press has occupied an important place in the history of South African printmaking. From the early years, in which Caversham worked almost exclusively with formally trained white artists, such as William Kentridge, to its current focus on community outreach through arts training and skills development, the evolution of The Caversham Press reflects, in many ways, the political and cultural shifts that have taken place in South Africa over the past two-and-a-half decades.

South Africa: Artists, Prints, Community, Twenty-Five Years at The Caversham Press

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Lynne Cooney, Exhibitions Director, School of Visual Arts
Introduction
The Power of the Impression: Printmaking and The Caversham Press

The energetic contour of fine and the dynamic interplay of black ink on off-white paper are visually striking in Gabrielle Nkosi’s (1974–2009) Journey of Inspiration, 2004 (cover). From the cacophonous sea of Nkosi’s rapid marks and graphic signs (such as the iconic curl of the AIDS ribbon), which very nearly envelop the expanse of foreground and background, emerges a small structure positioned on a hill. Beneath it is inscribed “Caversham Centre Collaboration.” Further down, women stand at a large press engaged in the collaborative activity of making prints. Nkosi’s print symbolically narrates her journey to become an artist, one which eventually led her to the small printmaking studio in the hills of Balgowan, South Africa. A larger version of Nkosi’s powerful and deeply personal work, created posthumously as a digital print, to produce characters in relief.3

According to Donald Saff and Delil Sacilotto in their book, Printmaking: History and Processes, lithography was accidentally “discovered” by the German playwright Alois Senefelder in the 1790s when he attempted to reduce the cost of publishing his own plays by experimenting with soft paste and sealing wax to produce characters in relief.4

The most contemporary technique, serigraphy, or screenprinting, employs a method in which ink is pressed through a stencil or half-tone screen onto a prepared substrate. Its applications in the twentieth century were largely commercial, as an image could be easily transferred onto a variety of surfaces and materials. Serigraphy also gained momentum in the hands of artists as they exploited the medium’s relationship to mainstream media, appropriating its visual language, often as a means of critique. Contemporary printmakers, and those artists who typically work in other media but also make prints, liberally employ a wide range of printmaking methods, often layering multiple procedures in a single work. However, there are those who remain purists and specialists, adhering to a single process, and those who traverse freely between traditional techniques and the latest digital technologies.

In the South African context, the chronicle of printmaking is no less dynamic and the development of printmaking as a fine art practice is intimately intertwined with South Africa’s complex sociopolitical history. Broadly, the introduction of printmaking techniques to South Africa came as a European import, and the medium’s expansion in the early part of the twentieth century took place largely within the exclusive domain of academic institutions and in the production of formally trained white artists who followed Western models. Printmaking in this period was virtually nonexistent in the visual practices of black South African artists working in a Western fine art tradition. By the middle of the twentieth century, the draconian segregation policies of the apartheid government divided opportunities for education along distinct racial lines. As the oppressive and discriminatory logic of apartheid seeped into all aspects of creative life, access to formal education, let alone formal training in the visual arts, was extremely limited for black South Africans. Once the privilege of white artists, printmaking eventually began to appear in the work of black artists by mid-century, largely due to access to arts training through alternative and informal channels.

The emergence of a small number of art centers and workshops in the 1950s and 1960s—notably Polly Street Art Centre, which later relocated to the Jubilee Social Centre—and the Evangelical Lutheran Church (ELC) Art and Craft Centre at Rorkes’ Drift in...
KwaZulu-Natal—provided black artists with formal arts training in a variety of media. Due in part to the accessible and affordable nature of relief printing and the possible precociousness of its kinship to skills used in traditional woodcarving or crafts-based forms, printmaking courses were slowly introduced into the curricula of these centers. Cecil Skotnes at Polly Street taught a weekly evening course in printmaking in the early 1960s, and printmaking courses eventually became a staple of the fine arts curriculum of the ELC Art and Craft Centre at Rorke’s Drift, which was established in 1962. By the 1970s, printmaking had gained currency at these centers. Particularly at Rorke’s Drift, the distinct and graphic aesthetic of the linocut, narrating a range of subject matter from Christian themes to Zulu imagery, ultimately became emblematic of the center.1

Founded in 1985 at the site of a former Wesleyan Methodist chapel in the pastoral countryside of KwaZulu-Natal, The Caversham Press followed the valuable work achieved decades earlier by Polly Street and Rorke’s Drift in offering facilities, skills-based knowledge, and empowerment through visual expression. As the first comprehensive printmaking facility of its kind in South Africa, the Caversham Press has since become highly regarded not only for the range of processes it offers and the expertise of its staff, but also because of its accessible and collaborative art center. Diverse individuals—from internationally renowned artists to those who have had no previous arts training—have made the journey to Caversham’s rural location to create prints. In fact, one’s first impression of Caversham is the spectacular array of prints. Stacked neatly into the allotted flat files that populate the crowded print studio are diaphanous black and white lithographs, brightly colored silkscreens and collages, and softly hued aquatints, all of which attest—some boldly and others quietly—to the breadth of Caversham’s twenty-five-year history.

In the first years of Caversham, Christian worked primarily with formally trained South African artists wishing to produce limited edition prints. The late painter Robert Hodgins (1920–2010) was the first such artist. Viewed by many as a painter’s painter, Hodgins approached the printed image as he would a canvas, and he often worked closely with practitioners of printmaking to produce limited edition prints. The late painter Robert Hodgins (1920–2010) was the first such artist. Viewed by many as a painter’s painter, Hodgins approached the printed image as he would a canvas, and he often worked closely with practitioners of printmaking to produce limited edition prints. Caversham’s role was to serve as a conduit for Callan and his students to further teach and develop Hodgins’ printmaking skills. Hodgins’s continued relationship with Caversham over the years would result in many individual prints, and also the collaborative production of three thematic print portfolios—(Nobani in Johannesburg [1986], Little Morals [1991–92] and Ubu Tells the Truth [1996–97])—with South African artists William Kentridge and Deborah Bell.2

By the end of the 1980s and cognizant of the need to cultivate opportunities for multiple voices and narratives that reflect South Africa’s complex cultural diversity, Christian developed outreach programs that fed into the local townships and conducted printmaking workshops for black artists. The year 1994 was a watershed, and the first democratic elections signaled a new era for South Africa. In that same year, Christian conceived of the project The Spirit of Our Stories, which celebrated African narratives through storytelling and image—or, more specifically, through prints.3 Edith Bukani’s Mangun’i Women, 1995 (Plate 10), part of The Spirit of Our Stories portfolio, is a portrait of two rural African women. Bukani’s accompanying narrative describes the women as the recent widows of the same man (polygamy is accepted by many black ethnic groups) who must now support themselves by selling decorative calabashes. Bukani’s print expresses an assuredness of line and deftly illustrates her burgeoning artistic confidence and ability as an emergent artist. The significance of Mangun’i Women is that it is a story of women told from a female perspective. The hierarchy of the two figures within the spirited and active background elevates and empowers Bukani’s subjects, visualizing them as taking charge of their lives in the face of adverse circumstances.

The largely self-taught artist Sthembiso Sibisi (1976–2006) also came to Caversham to take part in The Spirit of Our Stories project, which eventually led to collaboration on a remarkable suite of prints. Sibisi’s careful rendering and discerning use of color in such works as Afternoon Song (1991) (Plate 4) can be viewed as both a departure and a return. The basic outline of a plane conveys multiple meanings, as it suggests a means of transport that literally moves bodies from place to place and serves as a visual metaphor for the self as a carrier of one’s cultural identity. A return to the linocut through Dlamini’s print is also an apt metaphor for Caversham itself. As Christian reflects, “The linocut represents a cutting away and reveals the elemental structure of the image, which is the primary source of communication.”4 The history of The Caversham Press—from its humble beginnings in 1985 to its present role as a conduit for cultivating inspiration in the individual—is most visibly communicated through the prints themselves, and these prints are far from silent. They speak volumes. The collection of works reproduced in this publication seek to further illuminate this dialogue. Marion Arnold’s cogent essay explores the turbulent history of late-apartheid South Africa in the context of Caversham’s evolution and its role in nurturing visual expression. S. J. Brooks looks to the work of three artists in her examination of the early years of The Caversham Press through the collaborative projects of Deborah Bell, Robert Hodgins, and William Kentridge, who were among the first artists to make prints there. The artist’s voice is present in the writings of South African David Koloane and American artist Lisa Tuttle. From distinct vantage points, these artists illustrate their impressions of Caversham and their experience of working in a collaborative and open environment. The written word—an essential component of the later-formed Caversham Centre for Artists and Writers—is thoughtfully represented by the poets Vonani Bila and Kobus Moolman. Finally, conversations with Jabulile Mthethu and Malcolm Christian establish a context for Caversham’s future. As these writers emphasize, Caversham’s past, present, and future are in a continual and mutual dialogue—one that is far from complete, but still being spoken.

Sawubona Caversham—
Home of People and Prints

On 21 March, 1985, a crowd en route to a funeral moved down Maduna Road between the white residential town of Uitenhage and the black township of Langa in South Africa’s Eastern Cape Province. The procession stopped abruptly as members of the South African police fired on the mourners, killing twenty people on a date already notorious for violence. March 21 was the anniversary of the 1960 Sharpeville killings, in which sixty-nine black lives were lost. Sharpeville in 1960, the Soweto uprisings in 1976, and the Langa and Trojan Horse massacres in 1985 all offer poignant reminders that South African history is punctuated by the repetition of multiple deaths in public spaces.

Four-and-a-half decades of rule by the Afrikaner Nationalist Government (1948–1994) were characterised by undemocratic white control of a diverse indigenous population. The ideology of apartheid (separateness) constructed a harshly unjust, segregated society defined by white minority government legislation. By 1985, resistance to apartheid was gathering momentum, fuelled by high inflation and rising unemployment, and, echoing the 1976 Soweto uprising, the Eastern Cape sociopolitical crisis generated widespread school boycotts to protest about inferior black education. The state, alert to the political crisis generated widespread school boycotts to protest about inferior black education. The state, alert to the political crisis generated widespread school boycotts to protest about inferior black education.

Although 1985 was not a propitious year for a new venture demonstrating faith in the human spirit, a decision taken by one man had consequences that shaped many lives for decades. Malcolm Christian, artist and master printer, founded The Caversham Press in what was then the province of Natal (now KwaZulu-Natal). Caversham thrived; apartheid died.

To understand the Caversham enterprise it must be situated in the context of South African politics and creative activity because artists have complicated relationships with social reality, cultural heritage, and personal vision. The years from 1985 to 2010, extending from late apartheid to the post-apartheid era, are a significant period in South African history, and mark the transition from a pariah state to a new nation accepted by the global community. The Caversham Press print archive, a microcosm of South African art, reflects the politics and events of life in an unequal society, responses to a country in flux, and the challenges confronted by a developing African nation conscious of different concepts of “culture.”

For most of the twentieth century, the intense pressure of racial politics permeated every level of South African existence, disrupting attempts to locate a balance between reality in the external world and the poetics of personal imagination. Politics defined consciousness—white, brown, and black—because racial classification operated under apartheid. Race determined one’s quality of education, health care, place of domicile, employment, and income—and whether one went through doors, sat on benches, or swam at beaches signposted “Whites/Blacks” or “Non-Whites/Nie-Blacks.” But, while the state controlled society, it could not suppress aspiration or personal expression.

Although bloodshed and unrest characterised 1985, the year was a cultural watershed. As civil liberties and political expression were increasingly restricted, many individuals used art, in all its forms, to render overt or metaphorical comment on apartheid South Africa. The 1985 Cape Town Triennial, a national exhibition sponsored by the Rembrandt Van Rijn Foundation, travelled from the South African National Gallery in Cape Town to Durban, Johannesburg, Port Elizabeth, Pretoria, Pietermaritzburg, and Bloemfontein, making visual interpretations of South Africa available to a wide, but predominantly white, public. The content of many exhibits (ninety-eight jury-selected works) stirred debate, but the exhibition also exposed social divisions and privilege because the submissions were almost entirely by white, formally trained artists. This was not the case with the 1985 BMW Tributaries exhibition. This selection, made by curator Ricky Burnett for a European tour first shown in South Africa, brought together art by white and black artists, formally and informally trained, working in urban and rural areas. It offered evidence that “art” and “craft” are neither binary concepts nor stable signifiers of visual creativity in Africa. Although both exhibitions revealed the diversity and range of contemporary South African visual expression, there was only one print in the Triennial. Tributaries fared better: with twenty-one prints amongst one hun-
dred eleven exhibits, including a screening by Malcolm Christian and ten linocut prints by black artists.

Both the 1985 Triennial and Tributaries had large proportions of works by women artists, and yet feminism and consciousness of the politised role of gender had been slow to reach South Africa. That changed in 1985. A Women’s Festival of the Arts was held in Johannesburg, and an exhibition entitled Women Artists of South Africa was mounted at the South African National Gallery. The National Festival of the Arts, held annually in Grahamstown, Eastern Province, and sponsored by the Standard Bank (another instance of corporate patronage of the arts) presented an exhibition by its first female Young Artist Award Winner for Fine Art. Historically, South African women had been excluded from all visual arts; now they were beginning to articulate gender issues, so long suppressed by the dominant issue of race, and to understand gender in relation to institutionalised power structures. In an inherently conservative society this took courage, for belief in male entitlement and superiority was one of the few areas of consensus among most men, black and white.

From its foundation in 1985, the location of Caversham signalled that the press was to be an unconventional player in the art world. It was not situated in an urban metropolis but in the countryside beyond the national highway from Johannesburg to Durban. Christian bought an old, decommissioned Wesleyan Methodist chapel on a hill above the rushing Lions River. He converted this quietly spiritual space, erected in 1878 to serve a settler community, into a print studio and rented a house nearby, while his wife, Rosmund, created a garden round the graveyard headstones. Initially The Caversham Press, echoing Western models, provided facilities and technical support to individual artists wishing to make prints for their own exhibitions, while commissioned portfolios, such as the Johannesburg Centenary Print Portfolio (1998), were produced for particular events.
The year 1994 divides the old from the new South Africa. After the first Caversham exhibition, Five Years at The Caversham Press (1990; eighty works by twenty-six artists), a change of direction occurred: Christian decided to formulate workshops themes and invite a wide range of artists to contribute to Caversham concepts. He had already begun reaching out beyond the framework of trained artists and was running workshops programmes with artists from the township communities. His premise was that interaction and dialogue were the foundation of collaboration (the sharing of responsibility), itself a process intrinsic to print production in which a master printer assumes a prominent role.

In 1990, dialogue became part of the South African political process. The new president, F. W. de Klerk, opted for constructive action in contrast to his predecessor, P. W. Botha. In February, de Klerk announced the lifting of a thirty-year ban on the ANC, and the unbanning of the Pan African Congress and other anti-apartheid organisations. The death sentence announced the lifting of a thirty-year ban on the ANC, while violence continued to infect communities resistant to change or eager to increase the power of their own ethnic groups. Finally, in April 1994, South Africa held its first democratic general election. A post-apartheid nation, with the ANC as the new government and Nelson Mandela the first president, emerged to claim its place in the world. This event still resonates as something extraordinary.

In 1993 Christian established the Caversham Press Educational Trust on a non-profit basis. The trust was intended to facilitate Christian’s outreach objectives by assisting disadvantaged communities and nurturing emerging artists. These goals were, in part, framed in response to a society undergoing transition. Christian wanted to make visual creativity relevant to black people who had been deprived of art education and opportunities for visual expression. The majority of the local Zulu population, especially in rural communities, had little experience of the arts as understood in the West, and little or no access to art imagery in a pre-Internet period. Knowledge of pictorial imagery was largely gleaned from the media and popular culture. However, the Zulu possess a rich heritage of oral literature, dance and music, and experience in handling materials to create distinctive ceramics, baskets, beadwork, and carved wooden artefacts.

The years of transition before and after 1994 were challenging for South Africa. Although a new constitution and bill of rights were approved by the Constitutional Assembly in May 1996, KwaZulu-Natal continued to witness outbreaks of violence as the ANC and IFP contested regional power, causing a delay in holding regional elections. The establishment of the Truth and Reconciliation Commission, which began its hearings in April 1996 under the wise chairmanship of Archbishop Desmond Tutu, was an attempt to address the past on a national level. Public testimony from victims, their families, and perpetrators barred reconciliation and chilling narratives of human reducibility to history. The HIV/AIDS crisis gathered momentum, partly because of government denial and inextinction in the poverty of as foreign artists were accorded more exposure than South Africans. However, exhibitions (often closely focused on politicalised art) travelled outside South Africa, as did artists who extended their personal vocabularies through encounters with wider horizons in an increasingly globalised art world. South Africa’s specialist art literature began to develop as academics had papers accepted at international conferences and research was published in specialist journals, which had excluded their work during the academic and cultural boycotts. In short, a “normal” art scene started to develop within the generous boundaries of democratic freedom of expression, and the concept of “South African” art and culture became a topic of debate.

The reshaping of South African society influenced Caversham’s identity. During the bleak late apartheid years the press printed Little Moral (1991) for Deborah Bell, Robert Hodgins, and William Kentridge, and two commissioned portfolios—Decade of Young Artists: Ten Years of Standard Bank Young Artist Awards (1991) and Art Meets Science: Flowers as Images (1993). Both the latter, the results of corporate patronage, were exhibited at the National Festival of the Arts in Grahamstown and then toured, and the works familiarised the public with printmaking processes (etching, lithography, screenprinting)—with which Christian was particularly innovative—and established The Caversham Press as a presence in the art world and purveyor of affordable art.

Process, so pivotal to the technical transformation from drawn images to inked printed impressions, gained social dimensions as Christian extended collaboration and dialogue—the processes of human discourse he considered key to meaningful learning and creativity. In 1994, he conceived a project that engaged directly with the multiple identities within South African culture while acknowledging something deep-rooted in the human consciousness of self and other. The Spirit of Our Stories was a recognition that storytelling is not only a powerful means of communication, but is at the root of understanding and articulating personal and cultural identity. Visual storytelling, as a theme, would allow experienced artists and people lacking an art profile, who might not consider themselves “artists,” to communicate incidents from their lives and their visual, oral, and written heritage.

Using the Caversham Press Educational Trust resources, Christian ran workshops for black artists. Work for The Spirit of Our Stories was stimulated by Gcina Mhlophe of Zan ndaba, the Storytelling Association, and Educational Trust artists interpreted some of this charismatic storyteller’s tales. Twenty-three workshop prints eventually featured in The Spirit of Our Stories. Fifty-six works by twenty-four artists, the majority of them little-known black artists, were shown at the 1995 National Arts Festival exhibition in Grahamstown and travelled widely. The portfolio was a success: good sales made an extension of the Caversham facilities possible, and the Caversham philosophy of investment in people offered evidence that art could be a potent tool of inclusion and empowerment. It also demonstrated the interconnectedness of the arts so characteristic of art in Africa.

Believing that art in the Western sense had become exclusionary and had developed an aura of esoteric, privileged knowledge acquired through access to educational institutions, Christian made collaboration a key workshop principle. He believed that artists possessed ideas and the technical knowledge of the teacher/master printmaker meant the one affirmed the other. He returned to the concept that both inspiration, arguing that the Caversham Centre was driven by a chain reaction of connections summarised up in the question “How do we inspire you, and how do you inspire others?” Inherent in this question is the social dynamic of art practice, not as a solitary individual pursuit resulting in object production, but as an activity of listening and responding that generates sharing and making through discussion. The result is not the singular production of an artefact—a print—but the development of multiple skills, creative, technical, and social, which embed and affirm the individual in the group, thus sustaining the Caversham vision: “Inspiration in the individual and the individual as inspiration.”
The year 1998 saw the completion of a new theme. Of Note and Song, an exhibition of prints and artists’ books, was shown at the 1998 National Arts Festival, together with Vuminkosi Zulu’s prints. Both Of Note and Song and its antecedent, The Spirit of Our Stories, were successful in motivating artists to address ideas concerning the human condition and cultural knowledge. Black artists responded enthusiastically to interpreting their familiar oral literature, verse, and music.

A grant from the W.K. Kellogg Foundation in 1998 gave Caversham workshops an international dimension. The Hourglass Project Residency Programme was designed to generate creative dialogue between South Africans and people of other nations. A decade earlier South Africa had been isolated from the world artistically, owing to the enforcement of the cultural boycott. Now internationalisation became a reality at Caversham and the first residency in 1999 produced the millennium Hourglass Project, A Women’s Vision (work by fifteen women from five countries). The exhibition, which travelled to Atlanta in January 2000, forged a formal partnership between the Caversham Press/Caversham Centre in South Africa, and the Fulton County Arts Council in the United States. Ongoing Hourglass Projects yielded a sequence of portfolios: Baggage (2001; seventeen artists, forty-five prints); Journey (2003; sixteen artists, thirty-two prints); Personal Vocabulary (2005; seventeen artists, thirty-four prints); and People, Prints, and Process—Twenty Five Years at Caversham (2015; seventeen artists, one hundred and sixty prints). The projects also furthered and sustained relationships with international artists, predominantly American.

A spin-off of the residencies generated a shift in Caversham’s staff. In 2002, Gabriël Nkosi (1974–2008), a graduate of the Durban University of Technology, joined Caversham as the first (training) programme manager and community coordinator, to develop programmes in local communities. While still a printmaking student, Nkosi had participated in Baggage, the 2001 Hourglass Project. One result of this experience was that she realised how art can change lives, and she committed herself to her new role as artist-educator with passion and dedication. As an artist, Nkosi developed a distinctive vision and exhibited widely. As an educator, she became a prime mover in the concept of the CreACTive™ Centres, which use creativity to promote personal development—mainly amongst women and children in small, under-resourced rural locations such as Lidgotten, near Caversham, where she established the first centre at Jabula Combined School. Gabi Nkosi was murdered in 2008. Her death had many repercussions. Not only was she the career of a very talented printmaker cut short, but a vivid personality—two with one foot in communication and leadership skills was denied the opportunity to make a long contribution to Caversham’s goal of empowerment through creative practice. In life, Gabi Nkosi was a remarkable individual; in death, she joined a horrifyingly large number of South African women who suffer the fatal consequences of domestic violence.

It is obvious, when reviewing Caversham’s twenty-five-year history in the context of a distinctive nation, that the centre evolved a complex, continuously changing identity at an important time in South African history.
By adding relief printing to the Caversham repertoire of methods, Christian gave new energy to the press where he initiated his commitment to printmaking and promoted the means to realise creative vision. Taking stock of the mutually interdependent components of Caversham after twenty-five years, the enterprise reveals its unique personality in a context of art production. There are now other private, professional presses producing editions of prints for artists, and other printmaking initiatives working with communities—notably the Artist Proof Studio in Gauteng, led by Kim Berman.

South Africa is a large country. It has the space to accommodate multiple initiatives and, given the long history of discrimination and suppression of talent, the nation needs to develop its human resources. Caversham has made a significant contribution to this goal. As Christian’s projects evolved, he identified an educational imperative as the means to drive the Caversham mission. He made his rural location a positive factor for the implementation of his philosophy as the communities around Caversham and the KwaZulu-Natal region became growth points for developing human potential. This local/regional focus is balanced by the international dimensions of Caversham: it has an established network of contacts in many countries who, desirous of sharing their passion for art, sustain cross-cultural dialogues.

History is constructed from significant events that punctuate time’s passing. In 1887, a great fire swept the Balgowan valley. Driven by wind, the flames jumped the Lions River and destroyed all the settler homes at Caversham. Only the church survived. This structure is still a defiant sign of survival.

Signs and portents are important to creative people. When conceiving his residency programme in 1998, Malcolm Christian adopted the hourglass as a logo. Container and conduit, as a signifier this object does more than identify a successful project: it symbolises Caversham as a unit with two equal, connected structures functioning as mutually transformative. The hourglass is transparent, allowing the spectator to view and measure time passing. Shaped with precision, it responds sensitively to the angle of orientation, allowing fine grains of sand to run freely back and forth, ensuring an infinite capacity for beginnings, endings, and renewals.

That is the story of Caversham. It is a human story and a story of art as process, played out as a statement: Masabelaneni—let us share. ♦

1. I was the first female recipient of this prestigious award. I subsequently joined the National Arts Festival committee and in our deliberations on the fine art awards I ensured that women artists were accorded due consideration. In 1989, the first black woman artist, Mmakgabo Helen Sebidi, won the award.

2. My references to Christian’s philosophy are drawn from many conversations over many years, and particularly from discussions in June 2009 when I undertook research at Caversham.

3. For a detailed account of Rorke’s Drift, see Philippa Hobbs and Elizabeth Rankin, Rorke’s Drift: Empowering Prints (Cape Town: Double Storey Books, 2003).


5. Township art refers to artists who, of necessity, were based in the black residential townships circling the white suburbs of cities and towns.
Reflexions

Printmaking techniques have always been associated with various forms and varieties of craft-making and basic pattern design. The Evangelical Lutheran Church (ELC) Art and Craft Centre, Rorke’s Drift in KwaZulu-Natal, was one of the first projects to introduce printmaking within black African communities in South Africa in 1962. (This became fondly known as Rorke’s Drift.)

At the height of its operations in the ‘60s and ‘70s, the centre catered to virtually the length and breadth of South Africa and beyond, as exemplified by the late John Muafengo, the prolific printmaker from Namibia. It is of utmost importance to note the historic role the Rorke’s Drift centre played within South Africa by introducing pottery and weaving along with various printmaking techniques.

Linoleum printmaking, or linocut, techniques were popular, and became characteristic of many artists (who favoured this form of expression in their exhibitions). The linocut had particular relevance amongst black African artists because of its accommodating economic nature, and because space and equipment posed little problem—an artist can use any nook and cranny to carve a linoleum block, and the tools can be improvised when necessary. Many Rorke’s Drift students also initiated similar projects around the country, the most notable being the Khatshong Art Centre east of Johannesburg, which still functions in part to this day.

In the KwaZulu area there is a sprinkling of similar projects, the most notable being the African Art Centre in the heart of Durban, with its gallery-cum-craft shop specializing in artwork, beadwork, and miscellaneous craft products. The artwork is characterized by a variety of prints, paintings, and sculpture by Durban-based artists such as Derrick Nxumalo, Sifiso ka Mkhame Thami Jali, and Paul Sibisi.

Ardmore ceramic studio began in the champagne Castle area of the Drakensberg Mountains and now has moved to the Caversham valley in proximity to The Caversham Press. It specializes in hand-painted ceramic products made famous by the late Bonnie Ntsunalisho, whose work received the Standard Bank Young Artists Award in 1990. The Caversham Press property itself was a Wesleyan Methodist district chapel and cemetery, Malcolm Christian, who was for many years a university lecturer, and his wife, Rosmund, transformed the premises into an admirable and welcoming ambiance for visiting artists. He started work with a few artists, including William Kentridge, Deborah Ball, and Robert Hodgins, who formed a cohesive group working on a number of thematic portfolios inspired by artists such as William Hogarth.

The first main intake of black artists took place in 1990 when printmaking workshops were held for younger artists, including Vusi Zwane, who came from a peri-urban area of Newcastle in KwaZulu-Natal, but was working in Johannesburg at the time. When he arrived in Johannesburg, he became a student of mine at the FUGA Academy in the Market Theatre complex where I was head of the fine art section in the early ‘80s, when there was no funding for the arts within black African communities. Vusi, despite his physical disability, has displayed a remarkable tenacity in a dog-eats-dog field of endeavour, and has initiated several rural and urban projects. As an artist, he is still navigating his way in the mainstream art market.

On returning to Caversham one day with the well-established artist Helen Sobiri, the presence of gravestones within the household garden unsettled him. Helen and Vusi come from two divergent ethnic backgrounds—she from the conservative and traditional Tswana ethnic group situated north of Johannesburg in the Hamanskraal area, and he a Zulu from a semi-rural environment with one foot in traditional culture and the other in urban culture. Helen is a no-nonsense traditionalist who expects matters to be resolved through a traditional process, irrespective of its relevance in any given situation—and is not apologetic about it. She is also one of the foremost female visual artists on the continent today.

Helen and Vusi appealed to Malcolm and Ros to be allowed to appease the ancestors by praying before each gravestone as a rite of passage. According to most African customs the deceased were buried within the grounds of the compound or kraal. A kraal, where cattle were kept, was regarded as the symbol of wealth, manhood, and status. At dawn the following day, Malcolm shared in this ritual that had a profound effect on him.

With time, the Caversham residency and workshop programmes for artists and writers expanded. These included the international cultural dialogue by residencies, which were well-coordinated thematic programmes characterized by diverse individual interpretations. Well-known artists who have participated in these international and local projects include Lioen Davis, Peter E. Clarke, Zwelethu Mthethwa, Xolile Matyaka, Osiah Masekoameng, Colbert Mashile, Garth Erasmus, and Vellile Soha.

My personal experience in one of these took place in 2001 with local and international participants around the theme of routes and journeys. In reality I did not know what to expect in working with Malcolm, as I was used to working independently or with a technician, and to being in total control of what I produced and how I went about it.

Malcolm’s approach took me by surprise, as I had not expected him to consult with each individual artist in order to elicit individual responses—without necessarily ending with a uniform response. Malcolm’s years of teaching experience enabled him to gently extract from each individual deep personal idiosyncrasies, like conger-gants suppressing themselves in a confessional.

My personal journey began in a Greyhound bus from Johannesburg to Howick in the KwaZulu-Natal midlands: I passed through the majestic and alluring valley of thousands of hills, with their ever-misty shrouded expanse and twinkling fireflies’ lights floating around—a beauty so mystical to the naked eye. The same meandering inclines and steps are home to various ethnic groups in the area, who constitute the extensive migrant labour system for South African industry and diverse trades.

The taxi industry appears to be the only independent South African industry and diverse trades. The Caversham valley is a testimony to the microcosm of the world that is present in South Africa. Meals are served under the embracing warmth of the veranda that overlooks the splendid vista of the sprawling valley, which has inspired numerous interpretations by artists from various cultural backgrounds. The valley’s steep incline is also a stern reminder of life’s journeys and challenges. We sat on the laughter-filled veranda—a down-to-earth belly-laughter—where a little wine swigging and bizarre anecdotes washed down sumptuous meals.
The Bus Ride to Caversham

I have lots of stories trapped in my head. Can you help between artists and writers, the real and the imagined. and clearly she’s never heard of Caversham; she demands home is a state of emergency,” I say. She looks puzzled, “I’m going to Caversham in Balgowan, to sit down and near Howick station. years ago? Hey Shangaan boy, Howick belongs to retired “What are you gonna do in Howick, Bila? Watch the watersfalls? Go to the site where Mandela was arrested years ago? Hey Shangaan boy, Howick belongs to retired rich people and tourists who like to bask in the sun, take pictures, and take walks in the woods!” she probes as we near Howick station.

“I’m going to Caversham in Balgowan, to sit down and write! There’s little time to write in this country because home is a state of emergency,” I say. She looks puzzled, and clearly she’s never heard of Caversham; she demands to know more. I tell her Caversham is a meeting point between artists and writers, the real and the imagined. “I have lots of stories trapped in my head. Can you help release them out for me, please… So many horrible things have happened to me and my family,” she says with a grin.

I imagine all sorts of ugly things that wreaked havoc in KwaZulu-Natal in the early ’90s before the miraculous 1994 transition to Mandelaand (Mandela land)—the violent bloodbath, the raping of women and girls, the burning of people’s homes to ashes, the plundering of fields and savage slaughter of cattle, sheep, and goats by political thugs, the forced dislocation of communities, and the beaming faces of desperate apartheidites when black lives were being wasted. But Dudu’s ordeal is of domestic cruelty: a rape encounter at the hands of a trusted uncle, a teacher. This is supposed to be scary, but it’s a typical cruelty: a rape encounter at the hands of a trusted uncle.
By Kobus Moolman

Caversham Journal

22 January

Up early. The eastern sky alight.
Self-belief rather than self-confidence.

Day One of the residency
Synchronicity / Put yourself in the right place for opportunity to find you / Want something / What do I want? / Am I afraid to want what I want? / Am I afraid of getting it? / What will I do with it if I get it?

A red dirt road goes up over the hill and disappears from sight.
The road ceases to be.
It stops in the middle of itself, because it can no longer be seen.
Seeing is being.
To be is to be seen.

What do I expect of this residency? Is it coming at the wrong time? Having just moved in to our house, and now.
But still what do I expect to get out of this residency?
To finish something. Complete a project. Write up notes from our Karoo trip. Revise those poems? Written beneath that sun and that sky? Write new poems? Begin the play about the family and the lost woman?
But is this real? True. Right.
Isn't there something deeper—which I don't know—something I cannot expect because I do not know what it is. But which is the real thing that will come out of this residency.

23 January

The journey of inspiration.
Once you start trusting your intuition you are already in the future.

25 January

The more you give, the more you will receive. But what is giving? How do I understand what giving is, in relation to myself and who I am?
A day of silence. Golden silence.
Now that my mouth is closed
I start to see things I had not seen before:

A fragment of a red feather on the ground,
a round Zulu hut on a hillside,
the scalloped small teeth of a bread knife,
the thin hand of a waving blade of grass.
A small praying mantis comes to visit. Messenger of the gods.

How does one depict wind?

How is one to depict wind?
Does one use the effects / results of wind? Or is there a way of depicting wind directly?
The voice of the river

26 January

What was my breath before it became my body?
Where was my breath before it was tied to my body?
What was the taste of my breath before it had the taste of my body?

Open
Receive
Give
In
Out
Pause
Slow
Quick
Shallow
Blocked
Thin
Stale
Fresh
Clean
Old
Closed
Hand
Long
Short
Soft
Sharp
Take
Take
Release
Out
In
Out

1 February

Do I have enough words in me to say what I really want to say?

Do I have the strength and the depth and breadth of words in me to say what I know I really want to say?

To move people. To bring insight and profound understanding. And comfort.
The desk lamp spreads a yellow transparency across the wooden table.
Everything that crawls or flies or falls into that brisk orbit will never get out.
It is fixed with a formula stronger than words,
more secure than the darkness.

He grinds his teeth in his dreams.
He wakes up with a sore jaw,
and a mass of images on his pillow.

2 February

Slowly the day slides out from under one's fingers, and trickles away into the dark.
Unbutton the stars.
Let me small the dark skin of the night.
Step out into the night. Low swirling mist. The damp smell of earth rising all round.

A day of silence. Golden silence.
What do I expect of this residency? Is it coming at the wrong time? Having just moved in to our house, and now.
But still what do I expect to get out of this residency?
To finish something. Complete a project. Write up notes from our Karoo trip. Revise those poems? Written beneath that sun and that sky? Write new poems? Begin the play about the family and the lost woman?
But is this real? True. Right.
Isn't there something deeper—which I don't know—something I cannot expect because I do not know what it is. But which is the real thing that will come out of this residency.

3 February

Write as if by instinct. Write with eyes closed—As if not seeing what you are writing.

Thank God for the words.

The mist appears to be at the top of the hill. But when you get there it is further on.
Always.

4 February

A dry shoe squeaks like a guillotine.
A tired shoe twists on the rack of the ground.

Two fragments. Emerging from I know not where.
Leaping up into the light of the page. Out of unconsciousness.

Down a path without lights
Down a road without eyes
His feet have no path
His eyes are without lights
He closes his hand
He opens his stick
The path grows into him
PLATES
Plate 1
David Koloane
Night Shift II, IV, V, 2008–10
Drypoint
Each Print 3.9 x 17.7 in. / 100 x 450 mm

Plate 2
David Koloane
Home and Away, 2001
Screenprint
23.8 x 26.7 in. / 605 x 728 mm
Plate 5

Deborah Bell
Salutations from Ubu Tells the Truth, 1996–97
A portfolio of eight etchings with drypoint and chine-collé
19.5 x 13.4 in. / 495 x 340 mm

Plate 6

Deborah Bell
Shining Through the Shadows, 1999
Etching, drypoint, and chine-collé
37.8 x 23.2 in. / 960 x 590 mm
Plate 7
Lynne Allen
My Winter Count, 1999
Screenprint, lithograph, and chine-collé
26.2 x 38.2 in. / 665 x 970 mm

Plate 8
Zama Dunywa
Ucansi/Icansi, 2003
Screenprint
30.7 x 20.5 in. / 780 x 520 mm
Plate 9
Penny Siopis
Thinking of You, 2008
Screenprint and linocut
11.8 x 9.6 in. / 300 x 245 mm

Plate 10
Edith Bukani
Manguni’s Women, 1995
Linocut
14.2 x 9.8 in. / 360 x 250 mm
Plate 11
Osiah Masekoameng
Badimo, 2003
Screenprint
30.7 x 20.2 in. / 780 x 515 mm

Plate 12
Witty Nyide
Base Bethi (Then They Said), 2010
Lino-cut
9.4 x 7.1 in. / 240 x 180 mm
Plate 13
Bongumusa Hlongwa
Connection 3, 2010
Linocut
16.9 x 10.9 in. / 430 x 276 mm

Plate 14
Colbert Mashile
Chickens Always Come Home, 2008
Linocut
11.8 x 9.4 in. / 300 x 240 mm
I came to know about Caversham quite by chance through the University of the Witwatersrand. My first residency was such a crucial experience both on a personal and professional level. It is a rare place in our country where enriching dialogue and creative juices are shared between writers and visual artists. The tranquil surroundings humbled me to a deep reflection that enlightened my soul, and I took life-changing decisions. The print studio is also well equipped with modern apparatuses and research material for any enthusiastic printmaker. I wish the Caversham legacy to live long and be an inspiration to others.
The Early Years of The Caversham Press: Three Portfolios

The exhibition South Africa: Artists, Prints, Community, Twenty-Five Years at The Caversham Press, presented by Boston University’s School of Visual Arts, offers a small glimpse of the abundance of prints that have been made during the press’s twenty-five years of operation. Held in the expansive 808 Gallery, the exhibition showcases how the press, located in rural KwaZulu Natal, South Africa, has developed into what it is today.


The British artist William Hogarth (1697–1764) served as inspiration for Hogarth in Johannesburg, the first portfolio that Bell, Hodgins, and Kentridge made in conjunction. Influencing writers such as Jonathan Swift and Alexander Pope, Hogarth’s work provided insightful and reflective commentary on moral and social standards in his era. In *Pope*, Hogarth’s work provided insightful and reflective commentary and confronted moral and social behaviors. Today many artists—Bell, Hodgins, and Kentridge among them—continue to create narratives that act as social commentary and confront moral and social behaviors.

The second collaborative portfolio, *Little Morals* (1991), is based on *Minima Moralia: Reflexionen aus dem beschadigten Leben (Minima Moralia: Reflections on a Damaged Life)*, 1951, by Theodor Adorno (1903–1969). Inspired by Magma Moralia, a work on ethics attributed to Aristotle, Adorno wrote *Minima Moralia* while in exile in the United States during the Second World War. In the dedication preceding the collection of essays, Adorno explains: I wrote the book for the most part during the war, under conditions of contemplation. The violence which drove me into exile simultaneously blocked me from its full recognition. I had not yet admitted to myself the complicity of those who, as if in a magic circle, speak at all of what is individual, in view of the unspoken things which collectively occurred.

Thus the book serves as a personal philosophical reflection, not solely on the war, but also on the perception of the development of a society during a simultaneous lessening of humane ethical principles. The growth of capitalism and bourgeoisie culture are held responsible for idiocies of society. The final portfolio, *Ubu Tells the Truth*, refers to the pre-surrealist play *Ubu Roi* (*Ubu the King*), 1896, by Alfred Jarry (1873–1907). The main character of *Ubu* is today recognized as an allegorical representation of a tyrant, but, as South African educator Laurent Deveze stated, *Ubu is not just any tyrant: “He is the worst possible news for a tyrant: a transparent tyrant. His despotic face does not bother to appear to be different from what it is.”* Also important to an understanding of this allegorical figure is Jarry’s own drawing of *Ubu* published with the original text of the play. *Ubu* represents an allegory recognizable both in literature and in visual culture. Originally not well received by the public, the play did not receive serious academic scholarship until after World War II, when the personification of such outright, open repression and oppression became recognizable.

These three primary materials inspired Bell, Hodgins, and Kentridge to respond critically and to interrogate other art forms through different media: prints, philosophy, theater, and, yet again, prints. Such artwork reveals the nature and focus of the individual artists and their vastly different artistic personalities. Each artist approached each theme in a different way, with Bell’s prints most notably exhibiting individual growth and development. In 1987 her Hogarth prints were formal drawings (fig. 1–3), but by 1997 her work for *Ubu* had developed into innovative prints that stretch the image to the edge of the paper, include African imagery, and have an abstract nature. Kentridge’s prints also evolved, though perhaps more thematically than stylistically. His work became more serial and theatrical, taking on the quality of storyboards. The trend toward narrative is apparent in the *Ubu* portfolio, where prints are clearly structured and titled, like scenes in a play. This anticipates his later works with video. Hodgins’s work demonstrates the most consistency in the subject matter of the human form, though it also evolves. He repeats the form of the man in a pinstripe suit (fig. 4), though varying its placement. Hodgins’s compositions shift from overcrowded scenes to open landscape configurations with a focus on the main characters. In combination, these portfolios of prints represent a unique opportunity to see three artists growing, but also the ways they influenced each other.

The three portfolios are typically termed “collaborative productions.” However, the manner in which they were produced challenged usual notions of collaboration. In one interview, Bell states:

We call our working together ‘collaborations’ but most of the time, we worked alongside rather than with each other… I allowed myself to be absorbed and influenced, to ‘steal’ imagery and to have imagery ‘stolen’ in return. We looked at each other’s plates, making suggestions, criticizing, sparking each other off.
Bell’s comment describes a different type of process—one of mutual inspiration. Collaboration does not seem adequate to convey these coordinated and uncoordinated efforts: the sparks of inspiration, the shared moments of revelation, the socialization. Hodgins describes the process of making prints together and questions the label of collaboration as well:

Collaboration is a very dodgy word, and whether Deborah Bell and William Kentridge and I really collaborate is perhaps uncertain: the word implies too many kinds of intercourse. What happens, has three times happened now, is that we agree to do work with a common theme, each pursuing his own way into the theme. Of course when we work together (not always possible) probably watching each other plants something subterranean—so deep that when it emerges it is not always recognizable.¹¹

In their own words, all three artists question the generalized notions of collaboration in contrast to the unique style in which the portfolios were created out of combined interpretations.

The artists describe a shared process of developing art, imagery, and ideas. Although rarely discussed, the nature of the process involves the referencing, inspiration, and “stealing” that naturally occur when three artists meet to work closely together on the same theme. Thus, it seems more fruitful to compare these three events to an opera: three acts with three strong voices singing—voices sometimes in harmony, sometimes competing. They are musically riffing off one another, one voice singing and creating the exposition of the piece, another voice continuing with a chord or printing technique, offering a section of development, then a third voice chiming in with a harmony, a recapitulation of the original image, eventually presenting the material in a new, perhaps barely recognizable way.

Boston University Art Gallery’s exhibition Three Artists at The Caversham Press presents a unique opportunity to engage with these three portfolios in which this trio of artists critically examine South Africa and the world around them. Additional prints the artists made independently at Caversham round out the exhibition.

Just as the roots of the portfolios can be seen in the aforementioned prints and literature, the roots of Caversham can be seen through these portfolios. In commemoration of twenty-five years with Malcolm Christian as a master printer, Three Artists at The Caversham Press brings into focus the press’s early history, documenting the starting point from which the organization evolved to collaborate with many more South African and international artists. These portfolios are reunited as an exhibition of one body of work in three parts, multiplied by three voices.

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2. A derivation of Jarry’s drawing can be seen in Kentridge’s Ubu Roi: An Analytical Study (University of New Orleans: Tulane University, 1974), p. 10.
Plate 16
Zwelethu Mthethwa
A Hero’s Song I, 1998
Screenprint
24.4 x 35.2 in. / 620 x 895 mm

Plate 17
Bongi Bengu
Life of Domesticity, 2000
Screenprint
19.2 x 26.4 in. / 487 x 670 mm
Plate 18

William Kentridge
Sleeping on Glass—Adaptability Compliance, 1999
Etching and chine-collé
9.8 x 13.2 in. / 250 x 335 mm

Plate 19

William Kentridge
Act IV, Scene 7 from Ubu Tells the Truth, 1996–97
A portfolio of eight etchings with drypoint, aquatint, and engraving
9.8 x 11.6 in. / 250 x 295 mm
Plate 20
William Kentridge
Take Off Your Hat, 2010
Linocut
13.8 x 21.3 in. / 350 x 540 mm

Plate 21
William Kentridge
Tondo—Tatlin’s Tower, 2006
Etching, drypoint, and chine-collé
13.6 x 13.6 in. / 345 x 345 mm
Plate 22
Robert Hodgins
All Gone...All Gone, 1994–95
Screenprint
24.2 x 17.7 in. / 615 x 450 mm

Plate 23
Robert Hodgins
Girl Thinking of Her Own Perfection, 1994
Screenprint
24 x 30.1 in. / 610 x 765 mm
Plate 24
Robert Hodgins
Non-Whites Only, 2000
Lithograph and screenprint
25.7 x 19.7 in. / 652 x 500 mm

Plate 25
Robert Hodgins
Twin Cigars, 1999
Screenprint
24.8 x 25.2 in. / 630 x 640 mm
Plate 26
Mmakgabo Helen Sebidi
Don’t Let it Go, 1991
Screenprint
23.4 x 33.5 in. / 595 x 850 mm

Plate 27
Mmakgabo Helen Sebidi
The Loss of the Garden, 1993
Etching
17.4 x 11.8 in. / 442 x 300 mm
Plate 28
Fahamu Pecou and Kobus Moolman
Meditations on Manhood II, 2008
Screenprint
19.7 x 14.2 in. / 500 x 360 mm

Plate 29
Bonnie Ntshalintshali
"Daniel Namabhubesi (Daniel and the Lion), 1995
Screenprint
32.7 x 21.1 in. / 830 x 537 mm
Plate 30
Cristina Cardenas
Zapatista, 1999
Screenprint, lithograph, and chine-collé
38.3 x 27.5 in. / 970 x 700 mm

Plate 31
Joseph Manana
Namba Katle, 1998
Screenprint
13 x 23.3 in. / 330 x 592 mm
In 2002, I took an amazing journey. Selected by Fulton County Arts Council (FCAC) to be a resident artist at Caversham Centre for Artists and Writers, I took part in a three-week Dialogue Residency followed by two weeks of travel in South Africa—an artistic and personal experience of ongoing indelible resonance.

My fellow residents at The Caversham Press were women artists from South Africa, each from a different background. We were different ages, and worked in very different styles. There was the talented and hard-working Rosemarie Marriott, an Afrikaner from Johannesburg and my apartment mate; the delightful Lalitha Jawahirilal, of Indian heritage and a repatriated exile; and the intense Gabisile Ngcobo, a young urban Zulu who recently graduated from art school in Durban. Over the course of three weeks, we exchanged ideas, stories, aesthetics, political and spiritual beliefs, personal histories, recipes, tea, jokes, language, books, music, and finally, prints. Through formal and informal discussions, over meals and in the studio, we took notice that our similarities far exceeded our differences. We shared in each other’s worries and triumphs as our artworks progressed. We became friends.

Also at Caversham at this time was Sean Stroehle, a printmaker and intern from New Jersey, and Gabisile Nkosi, a talented and thoughtful printmaker who was beginning her new job as Caversham Centre programme manager. (But more about our beloved Gabi later…) During my travels, I was to spend time with other wonderful South African artists with ties to Caversham—Lyn Smuts, Bronwen Findlay, Peter Clarke, and Susan Woolf, to name a few.

Orchestrating Caversham—guiding its vision—are the splendid Malcolm and Ros Christian, the two remarkable people who founded The Caversham Press twenty-five years ago as the first fine art printing atelier in South Africa. It is their wisdom, openness, generosity, love, insight, and humor, along with a profound commitment to art and creativity as forces for social change, that hold together this special enclave and extended creative family, and to which we all are indebted.

We as Atlanta and Fulton County artists were connected to this printmaking facility in the ‘90s when the former director of the FCAC, Harriett Sanford, was traveling in South Africa looking for ways to make international art connections in advance of the 1996 Summer Olympics. The resulting meeting of Sanford and the Christians was a multi-year, ongoing collaboration between the two organizations. Fulton County visual and literary artists who have been privileged to participate in the resulting Hourglass Project are, by theme: A Women’s Vision: Lynn Marshall-Linnemeier and Mildred Thompson; Baggage:
SouTh AfRiCA: ARTiSTs, pRinTS, CommuniTy
Kojo Griffin, Diane Solomon Kempler, and Wayne Kline; Journey: Jill Larson, Kevin Sipp, and myself; Personal Vocabulary: Terri Dilling, Anna Hamer, M. Ayodele Heath, Marcia Jones, and Alice Lovelace; and Inspiration: Lillian Blades, Lynwoodt Jenkins, Linda Armstrong, Ruth Watson, Gregor Turk, Fahamu Pecou, and F. Geoffrey (Geoff) Johnson. This international interchange has produced a beautiful collection of prints, exhibitions, catalogues, artist talks, panel discussions, and artist books. Administratively, several FCAC staff members have been instrumental along the way, including former director Veronica Njoku, Val Porter, Ife Williams, Michael Simanga, and Emmett Stephenson.

About my prints…Often, my artworks begin with a literary reference or some story—a grain of sand around which I, oyster-like, conceptually build my artwork. As I planned for my trip to Caversham, I was delighted when reading The Son of Jawa, an ancient epic poem from Mali, to find the proverb, “What sitting cannot solve, travel will resolve.” Besides this quotation, other cues for the artwork came along the way. Flying in, one of the first things I noted in my journal about the South African landscape was its coloration—red dirt, like my home state of Georgia. And when I reached the moment of decision of color choices for my Caversham print, we took a trip to the Drakensberg Mountains. The artist/shaman’s use of red earth, charcoal, albumen, chalk, and egg shell in the San cave paintings at Giant’s Castle became another site-specific prompt for the work—a link between their attempt to express a spiritual connection to material experience and my own. The formal European-looking chair is sitting on a South African ground. Flying around the chair are illustrations of movement, taken from a language book, describing concepts such as “over,” “under,” “around,” and “through.” The chair is empty. The sitter has considered the possibilities and taken action, moved towards a vision. The chair might be the seat of the soul, surrounded by potentialities, engaged in an internal dialogue. The work poetically expresses much about my experience during this residency.

As anniversaries are times to remember, since 2002, two Fulton County artists—Wayne Kline and Mildred Thompson—have passed away from illness. And then, senselessly, we lost Gabi Nkosi two years ago to violence. Gabi is the person who helped me title my artwork. Often, during group discussions, when one of us would offer an idea for a way to steer a particular work—technically or aesthetically—after careful consideration, she would gently offer, “It’s possible.” When I wanted to choose a Zulu phrase, I asked her how to say this in her language. It was Gabi who observed that the shadow underneath the chair looked like the figure of a woman holding up the legs of the chair, something which I hadn’t seen, but now cannot look at the piece without seeing. When Gabi came to the U.S. for an artist residency in Charlotte, North Carolina, and an exhibition of her own work with Wayne Kline’s Rolling Stone Press studio in Atlanta, she stayed at our house. There are too many stories to tell here, but, quite simply, we loved her. There aren’t words to express the shock and sadness we experienced on learning of her death. Our hearts continue to go out to everyone, especially her son Sandile. There are many parallels between the American South and South Africa—living together in the present with the horrendous histories of the slave trade and apartheid, as well as other innumerable struggles of the world. The creative nurturance and special atmosphere offered at Caversham Centre for Artists and Writers are positive creative counterpoints to the difficulties of contemporary life, and we are grateful. The exquisite works produced there are testaments to the quality of the artists’ experience, working with the guidance of consummate master printmaker Malcolm Christian. As I remember Lallitha commented one day in the studio, “We’ve all experienced a little piece of heaven here, and we don’t even realize it yet!”

Plate 33
Gabisile Nkosi
Endlini Yakutha Yakithi (In Our Bedroom), 2001
Hand-colored linocut
15.7 x 21.7 in. / 400 x 550 mm
Plate 34
William Kentridge
Felix in Exile, 1994
Etching and drypoint
8.3 x 10.6 in. / 210 x 270 mm

Plate 35
William Kentridge
Give and Take—Palindrome, 2001
Etching and drypoint
7.4 x 9.8 in. / 188 x 248 mm
Plate 38
Lallitha Jawahirilal
Oh, South Africa, A Silver and Gold
Light Floods the Beloved Country, 2002
Screenprint
22.4 x 32.7 in. / 570 x 830 mm

Plate 39
Moleleki Frank Ledimo
Burdensome Words in Comatose, 2000
Screenprint
21.9 x 16.9 in. / 555 x 430 mm
Lionel Davis
Reclamation, 2005
Screenprint
24.8 x 33.1 in. / 630 x 840 mm

Peter E. Clarke
You Really Must Come Sometime, 2001
Screenprint
22.5 x 33.8 in. / 575 x 860 mm
Plate 42
Moses Buthelezi
Transportless, 1994
Screenprint
8.9 x 13.8 in. / 225 x 350 mm

Plate 43
Moses Buthelezi
The Escape to No Where, 1994
Screenprint
8.9 x 13.8 in. / 225 x 350 mm
Plate 44
Fée Halsted-Berning
Raphael, 2007
Linocut
11.8 x 9.8 in. / 300 x 250 mm

Plate 45
Peter Schütz
Constellation 3, 2007
Hand-colored linocut
11.8 x 10 in. / 303 x 255 mm
Plate 46
Vusi Zwane
Today it’s Me, Tomorrow..., 1996
Stone lithograph and screenprint
11 x 17.3 in. / 280 x 440 mm

Plate 47
Marion Arnold
Incident, 1991
Screenprint
24 x 35.8 in. / 610 x 910 mm
Plate 48
Sthembiso Sibisi
Afternoon Song, 1998
Screenprint
17.7 x 30.3 in. / 450 x 770 mm

Plate 49
Sthembiso Sibisi
Shembe Is the Way, 1995
Etching
11.8 x 19.5 in. / 300 x 495 mm
Plate 50
Elza Botha
Nomdele, 1995
Linocut
16.9 x 23.6 in. / 430 x 600 mm

Plate 51
Vuminkosi Zulu
Monkey and the Crocodile, 1995
Linocut
13.2 x 19.7 in. / 335 x 500 mm
Plate 52
Mduduzi Xakaza
Return of the Storm, 1999
Stone lithograph and screenprint
8.5 x 12.6 in. / 215 x 320 mm

Plate 53
Wonderboy Nxumalo
Basa Umthilo Ngaphandle
(Make a Fire Without Matches), 1995
Screenprint
16.1 x 16.1 in. / 410 x 410 mm
Plate 54
Hlengiwe Dlamini
Ubomi (Life), 2010
Linocut
9.6 x 11.8 in. / 245 x 300 mm

Plate 55
Sbusiso Mvelase
Going Home, 2010
Linocut
8.7 x 14.6 in. / 222 x 370 mm
Plate 56
Gabisile Nkosi
Umthwalo (Baggage)
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm

Plate 57
William Kentridge
Entirely Not So, 2010
Screenprint
56 x 32.9 in. / 1422 x 835 mm
Masabelaneni—Let Us Share
An Interview with Jabulisile Mtheku,
Caversham’s administrator and leader of Masabelaneni

Jabu, can you please explain what a CreACTive Centre is, and how Caversham came to establish these?
Being an arts-based organization, Caversham Centre for Artists and Writers (CCAW) naturally looked to the arts when seeking to forge links and establish areas of collaboration with local communities. The concept of CreACTive™ Centres, with their mission statement of self-belief through self-expression, was a direct outcome from an international residency programme run at Caversham Centre in 2001. This residency resulted in Gabisile Nkosi joining the Caversham staff in 2002, and the founding of a local community initiative entitled Masabelaneni, meaning let us share. The Masabelaneni umbrella now encompasses all CreACTive Centres.

How do these CreACTive Centres work?
Underpinning the CreACTive Centre network is the belief in empowerment through contribution. The centres are community-based and partner with existing structures such as educational institutions, churches, and arts organizations. A variety of workshops are run for children, youth, and women on a regular basis. Incorporating creativity and the arts as a vehicle to nurture talent, they provide a place for reflection in a focused environment where people can explore and value the meaning and purpose of their lives.

Can you provide some examples of CreACTive Centres?
CreACTive Centres bridge the gap between formal academic structures and the community at the periphery, and they use art as a vehicle to achieve social justice and empowerment beyond gender, class, and other traditional hierarchies within South Africa.

How does Caversham train the catalysts?
We run Masabelaneni Leadership and Vision-Sharing Programmes, which focus on the complementary growth of inspiration in the individual and the individual as inspiration. We use the Caversham Hourglass Process, which is fundamental to all Caversham programmes.

Can you briefly describe the Hourglass Process?
Very briefly, the Caversham Hourglass Process consists of four components. They are reflection, an inward journey of discovery and personal significance; dialogue, active listening as a source of recognition, affirmation, and contribution; CreACTion, which means combining a collaborative innovative attitude with creative action. These three components then lead to the fourth and final one: ownership, which is responsibility for the future, acknowledgement of the past, and engagement with the present.

How does Caversham see the centres in terms of community contribution?
Through the Masabelaneni CreACTive Centres, Caversham contributes to the empowerment of rural and urban communities, the school curriculum, and the long-term growth and sustainability of the arts. We see this as cultivating a reservoir of future talent through leadership and specialist training, as well as development of individuals in aspects of programme design, implementation, and management.

When was the first CreACTive Centre established and who was the catalyst?
The first CreaCtive Centre to be established beyond Caversham is situated at Jabula Combined School in the local Caversham community of Lidgettown. It was started in 2002 by the late, legendary Gabisile Nkosi, and is called Ulwazi, which means place of knowledge. Gabi died tragically in 2008, but she remains very dear to our hearts at Caversham. In many ways, this underlines Caversham’s belief in legacy, as even two years after her death, Gabi continues to inspire and motivate people. In fact, the cover of this catalogue is an image Gabi created especially for Caversham.

Jabu, that is intriguing. Please tell me the history of Gabi’s imprint of her Caversham journey.
If you look closely, you will see the story she tells. The image reflects her life’s journey, from hardship and poverty in the sprawling Umlazi township on the outskirts of Durban, to her arrival at Caversham, firstly as an artist-in-residence and then as programme manager. Here, while maturing as a powerful young black woman artist in South Africa, with her passion for working with children and women in underserved communities, she saw her life as a spiritual journey, which she described as “unveiling the other me.”

Since Ukwazi was established, eight more CreACTive Centres have been started throughout KwaZulu-Natal. We hope this successful programme will be expanded nationally and beyond our borders.

Can you give an example of another centre?
Yes—in fact, this is critical to the ongoing success of our centres! Once a centre has been established, catalysts return quarterly for residencies and workshops. Using dialogue and sharing stories, we work through various issues that they may be facing, administrative as well as creative. An important part of Masabelaneni is that our catalysts feel part of a whole.

Jabu, are there any final thoughts about Caversham CreACTive Centres that you would like to share with us?
I would like to end by saying that our CreaCtive Centres are a manifestation of Caversham’s belief in a living legacy. They demonstrate our belief in empowerment through contribution, and epitomize our vision of inspiration in the individual and the individual as inspiration.
Caversham: Where Visions Are Allowed to Grow
AN INTERVIEW WITH MALCOLM CHRISTIAN

A series of three exhibitions commemorates the twenty-fifth anniversary of The Caversham Press. The exhibitions are: Hats Off! 25 Years of Linocuts from Caversham (Tokara in Stellenbosch); People, Prints and Process—Twenty-Five Years at Caversham (Standard Bank Gallery, Johannesburg), and South Africa: Artists, Prints, Community, Twenty-Five Years at The Caversham Press (Boston University).

These exhibitions emphasise the multifaceted processes that channelled creativity at Caversham, but here my intention is to introduce the inspiration behind these processes: Malcolm Christian.

EM: Malcolm Christian, after twenty-five years, despite your reticence, it’s time we get to know you, founder of The Caversham Press (established in 1985), Educational Trust (1993–99) and Caversham Centre for artists and Writers (2000). Born in Durban, what triggered your interest in art?

MC: I was born on October 10, 1950, into a staunchly religious, loving family, living my first twenty-one years in the same house. Ever striving towards balance, my difficulty in rapid decision-making (trust the process!) can be blamed on my birth sign, Libra. For me, balance is a rare gift. Her sisters feared it would be a personal/ family indictment, but Gabi created an eloquent view of the Umlazi bedroom, bathed in light and colour, endorsing a sense of belonging.

Could you elaborate on your idea of sound being spatial?

If you hear Gcina Mhlophe storytelling or listen to women singing whilst working, you will recognise the power of human voices as musical instruments to build, transform. This describes Caversham. We provide a language more akin to music than words. It is about actions interspersed with pauses, affirmation, surprise—where process provides spaces to fill with meaning.

Caversham encourages connections between past, present, and future, deepening understanding of our concurrent notion of spatial reality. In the 1990s when we began Educational Trust programmes, a worried young artist, Vusi Zwane, came to me. He shared the need to undertake rituals of recognition and appeasement to those fifty-six people buried in the Caversham graveyard. He returned with matriarch Mmakgabo Helen Sebidi. At dawn we knelt next to the first grave. I was asked to introduce Helen and Vusi, explaining their visit. They communicated with the interred, leaving offerings next to each grave. The quietly intense ritual, unharried rhythm of a drumming heartbeat, moved us from grave to grave: recognising names, dates, creating a deep sense of connection. The reverence and sound of voices in languages that I didn’t comprehend gave me the treasured gift of access and embryonic understanding of connection between those who precede us and those who follow. I felt similar kinship on a visit to Ireland, where one’s sense of connection does not reside in monuments but in music, lyricism of stories, and the beat of dancing feet.

You studied at Natal College for Advanced Technical Education (NCATE) from 1971 to 1973, obtaining the National Diploma in Art and Design, majoring in sculpture. You were awarded the Emma Smith Overseas Scholarship. You also enrolled for the National Certificate in Photography, excelling in this field. Why is photography special to you?

Photography was my first connection to the magic of a printmaking process. It requires concentration, solitude to develop the negative then use it to produce positive images. Placing photographic paper into the developer, seeing traces of an image appearing, is magic: gifts that come from process rather than intention.

Being awarded the scholarship, I chose Croydon College of Design, which offered sculpture and filmmaking. However, on arrival I joined their International Postgraduate Printmaking Programme even though I lacked experience. I spent the year working in etching. The tangible processes involved in intaglio connected with my affinity for tactile sculpture processes and love of tools. The opportunity to work with international artists allowed me to appreciate the universality of core issues with the uniqueness of individual perception and expression. This was reinforced with Caversham’s international programmes.

EM: Where Visions Are Allowed to Grow
When and where did you get to know Rosmund Davey, who became your wife and ever-supportive companion? We met in 1970 when Ros was training at NCATE as a home economics teacher. On graduation she joined me in London, where we married. Her creative culinary skill and knowledge were invaluable when The Caversham Press began. Its reputation amongst artists was not simply for printmaking but for Ros’s memorable meals.

You excelled at Croydon College. With external examiners—the likes of Ian Colverson and Peter Blakes—you passed with distinction. Did your Implement Series reflect on your return to South Africa? In No 2 you show a spade: What does it imply, in hindsight, with what you have achieved at Caversham?

The series took everyday implements as symbols of inclusion and separation. The formal juxtaposition of shovel and spade reflects nuances of difference and uniqueness of application whilst giving dignity—icon-like status to something used for menial tasks. It recognised the patina of hands, a reminder of how others’ labour allows us the privilege of realising personal creative vision.

Our lives start with raw materials of self-interest, but as we journey comes the realisation that it is only through sharing, becoming the spade in others’ hands, a collaborator, that the benefits of knowledge and resources are transformed into a source of continuity and affirmation of the human spirit. It is this that provides us with courage to embrace change and build in hope.

At the end of the academic year at Croydon, Jan Mladovsky, one of your assessors, commented that you were “committed to [your] conscience as a South African.” How does your piece of sculpture South African Machine No 1, a large etched steel plate tensioned like a trap, stemmed from work I began on my return, examining how information was portrayed in school atlases, where symbol and data were used to dehumanise and obfuscate.

Who assisted in the renovations/building? As The Caversham Press was the only professional printmaking studio in South Africa then, did you have a clear plan to follow? We built the house with recycled materials, buying inputs from dealers, making the house itself as carpenter, finally moving on 1 July, 1985. We then focused on transforming the church into a print studio. Our first artist, Robert Hodgins, came to Caversham as part of our inaugural project, The Johannesburg Centenary Portfolio, arriving on 27 September, 1985, followed by four artists selected by the Johannesburg Art Gallery.

As a to clear plan/model to follow, there was none. This still holds true. Like making a linocut, starting with multiple possibilities, through tentative steps and numerous proofs, the image is created.

The sense of history, residue of rituals of belief, is powerfully present. This is the greatest gift Caversham has given me: trusting my intuition, a deeper listening, reduced dependence on previous patterns and criteria. This constantly evolving approach continues to present challenges, which keeps alive inventiveness.

When you decided to move to the countryside, you and your family lived in Johannesburg. Why did you make such a drastic decision? My time at Wits was one of enormous challenge and growth—a catalyst for my future. I felt a deepening unease; the existing exclusive environment of formal educational institutions was an unnatural fit for me, reinforcing my need to find another way of contributing. However, without the supportive network I developed there, I doubt that Caversham would have become reality.

How did you find the derelict 1878 Wesleyan Methodist chapel that became your home and studio? While visiting the Walters at the peaceful Caversham Mill pottery, on an evening stroll, we saw the abandoned chapel, scaled the gate, walked around the graveyard, paired through dusty windows. I felt an instant connection, seeing it transformed into a collaborative printmaking studio.

On your return, you lectured on printmaking at the University of the Witwatersrand. Did you enjoy teaching? Why did you move to Johannesburg, to the University of the Witwatersrand? My happiest teaching experiences were at Technikons, where one had uninterupted time with students. The move from UKZN, Pietermaritzburg to the University of the Witwatersrand resulted from my participation in a sculpture competition, and meeting Professor Alan Crump who instigated printmaking as a major option for fine art students. Up till then, Maestro Giuseppe Cattaneo had taught etching as a minor. I was to establish the screen-print and lithography departments.

When the Centre for Artists and Writers was launched, was your dream of working with writers realised? The inclusive name recognises the broader historical context from which contemporary printmaking has evolved. Caversham has worked with writers since the 1990s, always from the perspective of a visual arts organisation, building bridges between visual and literary artists. Current programmes often involve those with no training. The process of constructing books provides a source of individual affirmation. Even a simple printed book carries a highly prized aura of authority.

In working with young people, to keep the medium of communication relevant, we are developing a mobile digital laboratory. Digital movie-making programmes run with local schools provide skills and another source for storytelling. This will include DVDs or writers reading their work, accompanied by artists’ images.

In our society, senior artists are often overlooked, yet you accommodated respected elders along with the vibrant young. Could you please expand on this? I am drawn to those who reside on the periphery. This explains where Caversham finds itself today, not solely a professional production studio, but a place where visions are allowed to grow within all individuals. In this competitive world, it is important to build complementary structures enabling us to build for future generations.

After the devastation of apartheid, a deep need remains to re-grow connections: reconnecting the continuity of legacy through mentorship between vitality of youth and life wisdom of elders.

Our return to the international community brought opportunities, which tended to focus on the well known and the youth. This perpetuated exclusion of some older artists with whom I wanted to work, and encouraged me to find ways to ensure that their wealth of knowledge and life experience should be a continued source of inspiration.

Dreams do come true. What do you wish for the future, building on the legacy of Albert Adams, Robert Hodgins, Gabielle Ribou, Dan Rakpanthe, Sthembiso Sibisi, and Vuminkosi Zulu, who have passed on? I hope those who follow at Caversham see themselves as custodians of this place of life and death, so it remains a dynamic place of change and creativity.

Relating to our printmaking context, most traditional printing presses were made from solid materials and castings that could withstand pressure and endure time. “Those, no matter how ornate and efficient, were simply a means for a person to transfer ink, image, and idea to paper and people.”

I see Caversham as a similar vehicle, one that artists can continue to use—not in a prescriptive way, but in the search for meaning and understanding that inspires others to follow, and to consider that a creative path is a worthy life’s vocation.
Lynne Allen (American born) is the director of the School of Visual Arts and a professor at art at Boston University. From 1989–2006 she taught art at Rutgers University, and was associate director (1989–2000) and director (2000–2006) of the Brodsky Center. Before her tenure at Rutgers, she was a manuscript printer and educational director at Tamam Institute. Allen’s work has been exhibited nationally and internationally, and is included in the collections of the Whitney Museum of American Art; the Museum of Modern Art Library; the New York Public Library; the Corcoran Gallery of Art; the Library of Congress; the Springfield Art Museum, Missouri; the Minneapolis Museum of Art; the Vesteros Kunst Museum, Sweden; and the Victoria & Albert Museum, London. Allen has authored articles and presented papers in academic conferences and publications. Her honors include two Fulbright Scholarships (USSR 1990, Jordan 2004–05), two Andrew W. Mellon Foundation Research Grants, a New Jersey State Council on the Arts Fellowship, a Pennsylvania Council on the Arts Grant, and a Whiting Foundation Grant.

Dr. Marion Arnold (South African born) is a practicing artist and academic who is represented in major South African collections and has published widely on colonial and postcolonial Southern African art. Having lectured at South African universities for twenty years, she moved to the United Kingdom in 2000 and currently teaches in the School of the Arts, Loughborough University. Her publications include Art in Eastern Africa (editor), 2008; From Union to Liberation: South African Women Artists 1910–1994 (with Jane Carruthers), 1995; Art in Southern Africa (editors, Marion Arnold and Brenda Schmahmann), 2005; Women and Art in South Africa, 1996; Zimbabwean Stone Sculpture, 1981; and studies on 20th-century artist Irma Stern, 1994; and colonial artist Thomas Baines (with Patricia Hills) 2005; and still unpublished, 2007; and 5 Poetry, 2001, with five other South African poets. He is the recipient of numerous awards including the 2005 Jury Prize for Best Script from the Performing Arts Network of South Africa for his play Full Circle. He was formerly head of the Education Department at the Tatham Art Gallery in Pietermaritzburg and currently teaches creative writing at the University of KwaZulu-Natal, Durban.

Elza Miles (South African born) is the author of Lifeline out of Africa: The Art of Ernest Mancoba, 1994; Ernest Mancoba: A resource book, 1995; Current of Africa, 1996; Land and Lives: A Story of Early Black Artists, 1997; The World of Jean Welz, 1997; Namfaniseka Who Paints at Night: The Art of Gladys Mgudlandlu, 2002; Polly Street: The Story of an Art Centre, 2004; and, still unpublished, 2007, To fly with the north bird south—Sefely Mvuvi. As guest curator at the Johannesburg Art Gallery she has been responsible for retrospective exhibitions of the art of Ernest Mancoba, Sonja Ferlov, Selby Mvusi, Gladys Mgudlandlu, and black South African artists born before 1950. Apart from writing, she is a printmaker and her prints are held by corporate and public art collections in South Africa, as well as the Kauffman Museum, Bethel College, Kansas, and the University of Wisconsin.

Contributors

The following are contributors who have written articles or provided insights related to the themes of visual art and contemporary culture in South Africa.

Lynne Allen (American born) is the director of the School of Visual Arts and a professor at art at Boston University. From 1989–2006 she taught art at Rutgers University, and was associate director (1989–2000) and director (2000–2006) of the Brodsky Center. Before her tenure at Rutgers, she was a manuscript printer and educational director at Tamam Institute. Allen’s work has been exhibited nationally and internationally, and is included in the collections of the Whitney Museum of American Art; the Museum of Modern Art Library; the New York Public Library; the Corcoran Gallery of Art; the Library of Congress; the Springfield Art Museum, Missouri; the Minneapolis Museum of Art; the Vesteros Kunst Museum, Sweden; and the Victoria & Albert Museum, London. Allen has authored articles and presented papers in academic conferences and publications. Her honors include two Fulbright Scholarships (USSR 1990, Jordan 2004–05), two Andrew W. Mellon Foundation Research Grants, a New Jersey State Council on the Arts Fellowship, a Pennsylvania Council on the Arts Grant, and a Whiting Foundation Grant.

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Kobus Moolman (South African born) is a South African poet. He received a master’s degree in English and an honours degree in drama studies from the University of KwaZulu-Natal. Moolman has published several books of poetry including Time Like Stone, 2000 (Ingrid Jonker Prize), Poet of the Sky, 2003; Separating the Seas, 2007; and 5 Poetry, 2001, with five other South African poets. He is the recipient of numerous awards including the 2005 Jury Prize for Best Script from the Performing Arts Network of South Africa for his play Full Circle. He was formerly head of the Education Department at the Tatham Art Gallery in Pietermaritzburg and currently teaches creative writing at the University of KwaZulu-Natal, Durban.

Josephte Mthetu (South African born) has been involved with Caversham since 1999, working with the Szechukho Women’s Group in Mphomomezi where she provided inspiration and leadership to the group of women, offering encouragement and guidance in many different areas. She joined Caversham Centre for Artists and Writers as a full-time administrator in April 2005, where she is responsible for program administration, fundraising, accounting, reporting, staff liaison, and overall management of the Caversham Centre for Artists and Writers. She was also the director of the Caversham Centre for Artists and Writers from 1999 to 2003, and has been a member of the National Department of Education as technical support to the KwaZulu-Natal provincial education pilot project during the phasing-in of early childhood development.

Lisa Tuttle (American born) is an artist and arts administrator living in Atlanta. Her works are in the permanent collections of the Museum of Contemporary Art of Georgia, the Federal Reserve Bank, and Hartsfield Jackson Atlanta International Airport, as well as numerous private collections. She is represented by Sandler Hudson Gallery, and her studio is located at the Arts Exchange. Her works include a Soros Foundation Documentary Photography Project grant, a King Baudouin Foundation Cultural Exchange Fellowship in Belgium, a Caversham Centre for Artists and Writers residency in South Africa sponsored by the Fulton County Arts Council, and two Southern Arts Federation/NEA Visual Arts fellowships—Sculpture (1991) and Photography (1995).
**Exhibition Checklist**

**LYNCA ALLEN**

*My Winter Court, 1999*

Screenprint, lithograph, and chine-collé
26.2 x 38.2 in. / 665 x 970 mm

**Marcello Incognito**

1997

24 x 35.5 x .10 in. / 610 x 910 mm

**Deborah Bell**

*Baggage 1, 2000*

Lithograph and chine-collé
24.4 x 15.5 in. / 620 x 385 mm

**Baggage 2, 2000**

Lithograph and chine-collé
24.7 x 13.3 in. / 627 x 415 mm

**Baggage 3, 2000**

Lithograph and chine-collé
24.4 x 15.5 in. / 620 x 385 mm

*Ehlo Etching and drypoint
38.4 x 22.1 in. / 975 x 561 mm*

**Marriage à-la-Mode**

She Marries the Lawyer of Her Mother’s Cousin from Hogarth in Johannesburg, 1986

A portfolio of eight etchings with drypoint and aquatint
9.8 x 11.6 in. / 250 x 295 mm

**Marriage à-la-Mode—The Morning After from Hogarth in Johannesburg, 1986**

A portfolio of eight etchings with drypoint and aquatint
9.8 x 11.6 in. / 250 x 295 mm

**Marriage à-la-Mode—The Ghost of You Clings**

from Hogarth in Johannesburg, 1986

A portfolio of eight etchings with drypoint and aquatint
9.8 x 11.6 in. / 250 x 295 mm

**Every Man’s Morals from Little Morals, 1993**

A portfolio of eight etchings with drypoint and aquatint
9.1 x 12.4 in. / 230 x 315 mm

**A Good Woman Apparently from Little Morals, 1993**

A portfolio of eight etchings with drypoint and aquatint
9.1 x 12.4 in. / 230 x 315 mm

**Less Savagery Than Some from Little Morals, 1993**

A portfolio of eight etchings with drypoint and aquatint
9.1 x 12.4 in. / 230 x 315 mm

**Shining Through the Shadda**

1999

Etching, drypoint, and chine-collé
39.7 x 23.2 in. / 990 x 595 mm

*Exhibit Information*

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39.7 x 23.2 in. / 990 x 595 mm

*Exhibit Information*
Shosho Mvelase
My Grandchild, 1995
Linocut
13.4 x 12.4 in. / 340 x 315 mm
Going Home, 2010
Linocut
8.7 x 14.6 in. / 222 x 350 mm

Gabielle Ngcobo
Awakening, 2002
Screenprint
23.4 x 19.3 in. / 595 x 485 mm
We’ve Come Too Far, 2002
Screenprint
8.2 x 32.7 in. / 208 x 830 mm

Gabielle Nhusi
Asaphelwethu ilakhehi (Still a Timel), 2003
Linocut
14.8 x 13.8 in. / 375 x 350 mm
Cutman (Sing With Me)
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm
Endlovu Yobulele Yikhath (Child In Our Bedroom), 2001
Hand-colored linocut
15.7 x 21.7 in. / 400 x 550 mm
Gida Nami (Dance with Me), 2003
Linocut
17 x 12.1 in. / 432 x 305 mm

Iwele Lami (My Twin), 2003
Linocut
16.1 x 12 in. / 408 x 305 mm
Uxolo (Peace)
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm

Mmamane Ntsoane
Mmamane Ntsoane (Grazie and Me), 1995
Screenprint
17 x 23 in. / 432 x 580 mm

Bonne Ntshilashintshi
U/Daniel Nanahubabie, 1995
Screenprint
32.7 x 21.1 in. / 830 x 537 mm
Kuwokile Kuyilwane (Birth of Jesus), 1995
Screenprint
16.3 x 26.4 in. / 418 x 670 mm

Derick Neumalo
Togala Mt. Viwe, 1992
Screenprint
30.7 x 23.4 in. / 780 x 595 mm

Wonderful Neumalo
Baas Emmi Nqaphiwalwe (Mole A Fire Without Match), 1995
Screenprint
16.1 x 16.1 in. / 410 x 410 mm
Unkulunkulu Ungumhlengi (The Freedom of the Nation and the World), 1990
Screenprint
36.4 x 24.2 in. / 920 x 610 mm

Roshka Neumalo
Baas Emmi Nqaphiwalwe (Mole A Fire Without Match), 1995
Screenprint
16.1 x 16.1 in. / 410 x 410 mm

Nairy Nkosi
Nkosi (Child In My Keep), 1996
Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm
Nkulunkulu Ungumhlangeni (Wemi (God In My Keep), 1996 Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm
Nkulunkulu Ungumhlangeni (Wemi (God In My Keep), 1996 Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm

Ngxoso Sibeko
(Vinходить Sunday Morning), 2003
Linocut and screenprint
16.1 x 19.7 in. / 410 x 500 mm

Ngxoso LwileHababa (O the Sabbath Day), 2003
Screenprint
12 x 17.3 in. / 30 x 440 mm
Obakwakile (The Blessed One), 2006
Linocut
24.5 x 19.6 in. / 623 x 497 mm

Osipathazi N opponents (Lyu and Down), 2007
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm

Siyafuli Bahale (Tshy Death Do Us Part), 2005
Linocut
16.5 x 11.8 in. / 425 x 300 mm
Ukakhambane (Working Together), 2003
Screenprint
12.3 x 16.5 in. / 312 x 420 mm

Umthethwa (Baggage)
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm
Ungubani! (Who Are You?), 2003
Linocut
16.3 x 12 in. / 408 x 305 mm

Usuku (Peace)
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm

Miriam Nyubeni
Uxolo (Peace)
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm

Juanita Ntshilainthi
Nkosi (Child In My Keep), 1996
Screenprint
17.3 x 23 in. / 440 x 580 mm

Kiraj Ntshilainthi
Nkosi (Child In My Keep), 1996
Screenprint
17.3 x 23 in. / 440 x 580 mm

Bonne Ntshilashintshi
U/Daniel Nanahubabie, 1995
Screenprint
32.7 x 21.1 in. / 830 x 537 mm
Kuwokile Kuyilwane (Birth of Jesus), 1995
Screenprint
16.3 x 26.4 in. / 418 x 670 mm

Derick Neumalo
Togala Mt. Viwe, 1992
Screenprint
30.7 x 23.4 in. / 780 x 595 mm

Wonderful Neumalo
Baas Emmi Nqaphiwalwe (Mole A Fire Without Match), 1995
Screenprint
16.1 x 16.1 in. / 410 x 410 mm
Unkulunkulu Ungumhlangeni (Wemi (God In My Keep), 1996 Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm
Nkulunkulu Ungumhlangeni (Wemi (God In My Keep), 1996 Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm

Roshka Neumalo
Nkosi (Child In My Keep), 1996
Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm

Nairy Nkosi
Nkosi (Child In My Keep), 1996
Screenprint and etching
12.9 x 16.3 in. / 330 x 405 mm

Ngxoso Sibeko
(Vinходить Sunday Morning), 2003
Linocut and screenprint
16.1 x 19.7 in. / 410 x 500 mm

Ngxoso LwileHababa (O the Sabbath Day), 2003
Screenprint
12 x 17.3 in. / 30 x 440 mm
Obakwakile (The Blessed One), 2006
Linocut
24.5 x 19.6 in. / 623 x 497 mm

Osipathazi N opponents (Lyu and Down), 2007
From The Healing Portfolio, 2007
Linocut
8.3 x 5.9 in. / 210 x 150 mm

Siyafuli Bahale (Tshy Death Do Us Part), 2005
Linocut
16.5 x 11.8 in. / 425 x 300 mm
Ukakhambane (Working Together), 2003
Screenprint
12.3 x 16.5 in. / 312 x 420 mm