

Images of Metal
Post War Sculptures and

Assemblages in South Africa
Rooms 7, 20 April - 14 May

The period since 1945 witnessed a remarkable development in sculpture in bronze, steel and other metals in South Africa. This was largely due to economic growth and the development of new materials and technology which stimulated the art of sculpture amongst white sculptors who were heavily influenced by sculptural trends emerging in Europe and America. Black sculptors, who did not have easy access to institutions and training, rarely had the chance to share these international aspirations. Forced into informal training and the use of unusual materials, they nonetheless produced some remarkable work.

This exhibition focuses on work by sculptors born after 1935, the birth date of Sidney Kumalo, the first black South African

Standard
Room 234 Bank
Two sculptures by Sidney Kumalo, Seated National Woman and Zulu Chief (both works Arts undated), bronze. Festival

sculptor to win public recognition.

Interchange between white and black sculptors intensified after 1950 in the face of the entrenchment of apartheid and the increasing isolation of South Africa, and new directions were evolved. This exhibition has been curated by Professor Elizabeth Rankin, Head of the Department of Art History at the University of the Witwatersrand. It is a sequel to her highly successful exhibition, Images of Wood, which was seen at the Johannesburg Art Gallery in 1989.

This latter exhibition was accompanied by a superb catalogue which was awarded the Volkskas Prize for Art Historical Publication. Images of Metal is accompanied by a similar catalogue with over 20 essays and 100 reproductions. It is a seminal text for anyone interested in the history of sculpture in South Africa.
Catalogue on sale in the Gallery Shop.

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Objects of Defiance/
Spaces of
Contemplation

From the Johannesburg Biennale
Lieberman Room, 11 May – 9 July

This exhibition has been curated by Emma Bedford of the SANG. The show explores how artists are shaping new discourses on gender by challenging patriarchal structures and values or proposing new constructions of femininity and masculinity. Concepts and experiences of silence, absence, lack and loss are highlighted. The genres of still life and interiors to which women were historically confined, as Marion Arnold illustrates, are privileged over those prioritised in Western art.

Several artists are concerned with ways in which colonial and post-colonial history impact on women. While the triple oppression of race, class and gender is exposed by photographers Mavis Mtandeki and Primrose Talakumeni, women's efforts to empower themselves and their communities are celebrated. Penny Siopis investigates the interrelationships between racism and sexism and how these shape representations of women. Sue Williamson uses modest objects to recover and write women's stories into history. Kim Siebert and Veliswa Gwintsa create spaces for the contemplation of abundance in the light of a history of dependence, oppression, poverty and colonisation.

Several artists investigate personal history by examining the social practices that have shaped their lives and those of female role models, exposing the oppressive forces that dominate women's worlds and highlighting contemporary concerns with making the world a more humane place for women.

Primrose Talakumeni, Dorothy Zihlangu (chair of United Women's Organisation from 1982–85) and Dorothy Mfaco at June 16 rally, Guguletu Stadium (1990),

detail, photographic print.

In some works, artists transgress familiar systems of everyday gendered meanings. In New York artist, Martha Rosler's video *Semiotics of the Kitchen*, icons of domesticity are redefined, becoming objects of defiance rather than domination.

A number of images and installations

convey desires or states of mind which cannot comfortably be articulated in the social arena.

Lien Botha, Sandra Kriel and Bronwyn

Thomson break taboos by dealing with the terrors of physical and mental abuse and the fears of assault which stalk women. In some cases, humour is used to deal obliquely with taboo subjects or as a palliative for coping with pain and frustration.

If female subjectivity is to be experienced

differently, male identification and desire will need rethinking. Works are therefore included by men and women who are reflecting on gender and sexual ideologies and practices.

While this exhibition was curated for the Johannesburg Biennale, several additions and omissions have been made for practical reasons.

SA National Gallery

Address

Government Ave, Gardens, C'Town, 8001.
Tel (021) 45-1628 Fax (021) 461-0045

Government Ave

Orange St

Hatfield St_- Plei

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Roeland St
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Visiting hours ,
Monday: 13:00-17:00
Tuesday-Sunday: 10:00-17:00

Parking

Visitors to the SANG may use the parking facilities available alongside the Annexe Building. While parking for museum visitors is free, we offer parking for commuters on other business at the following rates:

R4 per day; R20 per week; R80 per month.

Disabled visitors

There is a ramp at the SANG Main Building and a lift at the Natale Labia Museum for special access. A wheelchair is available on request. Please ask at reception for assistance.

Library

The SANG Reference Library may be visited

by appointment between Monday and Friday
from 08:30-13:00 and 14:00-16:00.

Advice on works

Curators at the SANG are available on the first Wednesday of each month from 09:00-12:00 to advise the public on their works of art. No valuations will be given.

Natale Labia Museum

Address

192 Main Road, Muizenberg, 7951.
Tel (021) 788-4106 Fax (021) 788-3908

Atlantic Rd

Visiting hours

Monday: closed

Tuesday-Sunday: 10:00-17:00

Admission

There is no entrance fee at the SANG or the NLM, except for events with advertised fees, e.g., workshops, concerts, etc.

NLM Permanent Collection

The SANG was presented with a fine collection of European artworks and objets d'art by Count Natale Labia in 1985. This generous donation, which includes the house, was made in memory of his parents, Prince Natale Labia and Princess Ida Louise Labia, daughter of the famous mining magnate and art collector, Sir Joseph Robinson. The art collection includes paintings from the Schools of Bordone, Hogarth, Metsu, Rubens and Van Dyck.

Caf  Labia

This restaurant has many special characteristics, notably its delicious menu and the low prices offered. You can begin your day with a champagne breakfast on the terrace (R20 per person), a picnic on the lawns (R15 per person), or invite your friends to tea and lunch. Phone Achmat Marcus at 788-2130.

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