

Irene Below "When art breaks out of its elite white ghetto..." (Liz Crossley)

Approaches to Liz Crossley's projection

"An Other" 1995 in Trier

Introduction

My article deals with the projection *An Other* which Liz Crossley, who was born in South Africa and has been living in Berlin since 1986, carried out during the 6th Conference of Women Art Historians in Trier. My interest in this artist and her attempt to work within different cultural systems and bring these systems into dialogue with one another is the result of a long process.

It started in January 1987. I met "the ambivalent white South African", as Liz Crossley once called herself¹, at a symposium in Berlin. Parallel to the exhibition "Das verborgene Museum", a debate was held about the contemporary exclusion of women artists from the art business. The mood of the late 1980s was one of indignation about the marginalisation of women artists. Later this gave way to deeper analysis of the gender dimension in art discourse and business, including work on the constructions and myths in art history and just recently the perspective has broadened from class and sex to embrace geographical and ethnic factors.

My wish for a deeper acquaintance with the emigrant, art historian and artist Liz Crossley, her background and her work was closely linked to this development. The initial impetus for co-operation was provided by our mutual interest in the South African painter Irma Stern (1894–1986). A paradigm emerged for me as I explored this important white South African artist, still referred to by the "Süddeutsche Zeitung" in 1967 as "the top woman painter" in South Africa², her connections with German Expressionism and her artistic reception in South Africa on the one hand and Europe on the other, and I pursued a dialogue with the contemporary, less well-known artist Liz Crossley.

Through my work on Irma Stern and the way she has been interpreted, I discovered the importance of cultural dominance and its consequences; through Liz' art and the changes in a new South Africa, I learnt the significance of "cultural diversity", and "cultural identity". Through my work on both these artists I was confronted with the limitations of my vision as a white woman art historian from Germany – with how the arts and sciences in the Federal Republic of Germany fail to take issue with Germany's colonial and neo-colonial history, with our meagre awareness of the Anglo-Saxon discussion about *class, gender, race and the post-modern world*³ and with our ignorance of debates about the role of art and culture or, indeed, the work of artists (past and present, male and female) in countries outside of the vision of the "western world". On a trip through South Africa with Liz Crossley, I became acutely aware just how blinkered this eurocentric perspective is.

"Decolonising Our Minds" ⁴

In April 1995, a year after the South African process of democratisation began, Liz Crossley and I travelled through "the new South Africa"⁵ – in the steps of Irma Stern and in search of works for a big Irma Stern exhibition at the Kunsthalle Bielefeld in 1996. The places the artist had lived in and visited, her works, and the interviews we conducted with people from all walks of life, ethnic backgrounds and cultures composed a picture of the artist which had many facets. The contours became visible: the distinctive way in which her Jewish background influenced her position within various cultural contexts in South Africa and Europe, her criticism of civilisation and yearning for "primeval origins", the value she attached to different ways of life and the art of different ethnic groups, but also her roots within colonial South Africa and the apartheid system which prevailed in

her day.⁶ At the same time, our experience during our research highlighted the narrowness of eurocentric art history, not only because it excludes this (and other) artists, but because in so doing it suppresses the questions raised by her strategies, her works and her artistic stance.

During our trip we constantly heard, in the media and in conversation, fundamental ideas about democratising and reorganising the art world, about the role of the arts in transforming South African society and the place for South African art and culture in the international art world.⁷ Our encounters with contemporary art in South Africa and the so-called third world, especially at the First Johannesburg Biennale, were just as important. One of its themes became my motto for my own experience: "Decolonising our minds". A feast of fascinating works by contemporary artists from countries we had not previously seen at major exhibitions in Europe, combined with thematic exhibitions like "Taking Liberties – The Body Politic" (Gertrude Posel's gallery, University of Witwatersrand, Johannesburg), where the relationship between gender, race and power came across with a more vivid and political precision than I had ever witnessed at other exhibitions, not to mention a variety of co-operation projects with artists from different countries, made the Biennale a salutary lesson for me in what Liz Crossley described in her review as "art breaking out of its white ghetto".⁸

Meetings and discussions with a wide variety of people gave me my first glimpse into a variegated cultural scene and the work of committed artists and scientists. Among others we visited the artist, Peter Clarke,⁹ "grandfather of community art", in Cape Town, the photographer Etel Fodor-Mittag, a former Bauhaus student who emigrated to South Africa, Marilyn Martin,¹⁰ head of the South African National Gallery in Cape Town, and Karel Schoeman, a well-known author in South Africa who, as keeper of the Irma Stern papers in the South African Library, wrote a book on Irma Stern's youth¹¹, Neville Dubow,¹² head of the Irma Stern Museum in Cape Town, Carol Brown¹³ from the field of museum education in Durban and Stephen Sack¹⁴ of Johannesburg Art Gallery. My desire to promote exchange through inter-cultural projects grew stronger with each discussion – this, too, is a form of decolonisation and of reflection upon my own eurocentric lines of vision in pursuit of new ethnological considerations.¹⁵

Through these meetings I felt that the relationship between the centre and the periphery had been inverted. The social importance and political poignancy of art and cultural policy is evident in South Africa today. In the present breakthrough period, demands for new structures in the organisation of the arts and ways of dealing with cultural heritage are discussed and converted into political action more openly and competently than in the so-called centre. Everywhere, people are talking about colonialism, hegemony and oppression by the whites and attempting to establish a democratic and fair society without denying their history. These problems cannot be marginalized or projected onto far-away populations, as is the case "back home".

The experience of this journey gave me a opportunity to change my perspective, and I learnt to see South Africa, its politics, art and culture, Irma Stern's work, but also Liz Crossley's art and my own "western eurocentric vision" in a new light. Irma Stern and Liz Crossley are my signposts to new interests and themes, to shifts in the way I see and the questions I ask and, to some degree, to a new way of working.

Cultural sciences need to ask new questions. The accepted socio-historic and feminist approaches must be modified and expanded. This presupposes a critique of the dominant categories in art history and cultural studies and the normative function they exercise. The following must be revisited:

- geographic constructions, such as the concept of important artistic and learned centres – Paris, London, New York, USA – and a periphery too insignificant to merit attention;
- ethnic stipulations which set their stamp, for example, on present debates about whether contemporary art from Africa or by Australian Aborigines should be regarded as "tribal art" or as "modern art";

- implicit value judgements, such as the hierarchy of art genres, often with gender-specific connotations;
- "cultural identity" as an instrument of exclusion or monopolisation, whereby other cultures are presented as alien and different for an art market geared to novelty – yesterday China, today South Africa, tomorrow Tibet.

What the new orientation should be is more difficult to formulate, for one cannot simply eradicate patterns of academic thinking or widespread images of distant lands. To achieve the level of discussion which has been attained in South Africa as a result of the apartheid experience, or indeed in other societies which have taken a serious look at their colonial past and their neo-colonial present, Germany will probably have to go through a long process of reflection about its own colonial and neo-colonial history and draw on co-operation with colleagues in other countries.¹⁶

I shall later address Liz Crossley's Trier projection, which can be taken as an example of attempts by artists from South Africa and other "third world" countries to move around "the conflict-ridden field of tension between participating in global art and exploring their own roots and concerns".¹⁷ To place the work of Liz Crossley and the present debate about contemporary South African art within a cultural and political context, I shall first refer to a paper presented by Albie Sachs of the ANC, who put forward an understanding of culture which explicitly rejects any cultural dominance and advocates the diversity of often contradictory cultures.

Political equality and cultural diversity: The position of the ANC

The experience of apartheid made not only intellectuals and artists, but also broad sections of society more aware of inter-ethnic communication, of the potential and limitations of multicultural life and cross-cultural activities, of marginalisation on the basis of class and race and/or gender, more aware also of the important role which culture and education played in the apartheid era and which they must play in the new South Africa.¹⁸ The works of contemporary artists in South Africa and the works of emigrants like Liz Crossley betray the marks of apartheid experience and discussions since the mid-1980s about the role of culture in a future democratic South Africa. Albie Sachs, the lawyer born in 1935 and now a judge at the South African constitutional court, who was severely injured by a bomb attack while in exile in Mozambique, gave a paper called "Preparing ourselves for freedom" at an ANC seminar in the late 1980s.¹⁹ This lecture has been published a number of times and was hotly debated.²⁰ Sachs marks out positions which not only help to explain trends in contemporary South African art, and also the work of emigrants, but which have contributed to discussions on multi-culturalism in Europe and the USA. Sachs rejects art and culture which is political in a narrow sense, the idea of culture as "a weapon in the struggle". Instead, he regards it as a strength of art that it is able to uncover contradictoriness and hidden tensions²¹ and to imagine a world full of love, grace, beauty, humour and vitality regardless of political oppression. He sketches out a varied ANC culture, which reflects the varied experiences and personalities of those in the ANC:

"What a mixture that is! African tradition, church tradition, Ghandi tradition, all languages, customs and ways of life of the many societies in our country. We have black awareness, elements of red awareness even green awareness. (Long before the greens we had green in our flag as a symbol for the land). The fact that our members are distributed throughout the world has led to our having aspects of all the cultures of humanity. (...) Our culture, the ANC culture, is not a picturesque collection of separate ethnic and political cultures existing side by side, or mixed in certain proportions(...)"²² This intercultural transcendence permits a new view of culture in democratic South Africa.

Sachs formulates the following vision: "Language, religion and so-called ways of life cease to be confused with race, sever their bondage to apartheid, becoming part of the positive cultural values of society."²³ "National unity" and "complete equality for all South Africans" do not imply the "call for a homogenised South Africa(...), made up of identikit citizens.(...) The aim is not to create a model culture, into which everyone has to assimilate, but to acknowledge and take pride in the cultural variety of our people. (...) We envisage it as a multi-lingual country. It will be multi-faith and multi-cultural as well."²⁴ In the past, attempts were made to force everyone into the mould of the "English gentleman, projected as the epitome of civilisation", while "the apartheid philosophy, on the other hand, denied any common humanity, and insisted that people be compartmentalised into groups forcibly kept apart. In rejecting apartheid, we do not envisage a return to a modified form of the British Imperialist notion, we do not plan to build a non-racial yuppie-dom, which people may enter only by shedding and suppressing the cultural heritage of their specific community."²⁵

In place of a dominant western culture and the apartheid ideology of different cultures which should be strictly separated, Sachs places the varied religious, political, social, ethnic and geographic South African interweave which have resulted from history. Out of this, a new multi-cultural model might arise, in which "each one of us has a particularly intimate relationship with one or other cultural matrix", without being "locked into a series of cultural 'own affairs' ghettos". Basically each person must have the space for cultural self-determination.²⁶

For Sachs the contradictions within each culture are a part of this vision of a diversity of many cultural traditions. The various groups of "coloureds" and blacks as well as the various groups of whites have ambivalent cultural traditions and languages. Examining the Afrikaans culture usurped by white racists in a short historical outline, he points out its particular ambivalence as an expression of oppression, resistance and rule. In a similar way the traditions of the Zulu kings Chaka and Ceteswayo can be used to support both the fight for freedom and tribal chauvinism.²⁷ As a white member of the ANC, Sachs points out that whites fought against apartheid and for participation in this diverse culture out of self-interest. They are neither the liberators of others, nor can their goal be to end up as a despised and despising protected minority.²⁸ In order to make equal participation possible for all, "special programs for the previously discriminated against majority will also be necessary in the cultural sector".²⁹ He also warns that one must keep a wary eye on ideas of cultural dominance and see that they do not re-establish themselves. Neither must the ANC build its cultural policy on hegemonic ideas.

At the core of Sachs' thinking, then, are the historical nature and the function of different, inherently self-contradictory, partially over-layered cultural traditions. They stand opposed to racist and imperialist conceptions of culture. Sachs put his weight behind the self-definition of diverse cultural groups and individuals and the opportunity for all to obtain an education and participate in cultural life to the extent that these activities appear useful and desirable. A crucial precondition, apart from dissociating cultural practice from ethnic and geographic difference, is first and foremost broad social discourse.³⁰

In view of the demolition of multicultural life-styles in Bosnia, xenophobia and racism in Germany and the difficulties experienced since 1989 in allowing the cultural traditions of the former GDR to survive, such visions appear absolutely utopian from a European point of view. Nevertheless, during our South African trip, through my further studies and through discussions with Liz Crossley and in my dealings with her work, I have come to see this utopia, for all the economic and political problems now confronted by South Africa, as the basis for a new and unaccustomed practice which has given wings to my political fantasy, but which has also covered me in shame.

Liz Crossley: The ambivalent cultural background

Liz Crossley, who was born in 1949 in Kimberley in the Northern Cape, grew up as a white person in colonialist apartheid society. She has been influenced by different cultures with contradictory cultural practices, as described by Albie Sachs. There was her British-Scottish background with strong, professional and freedom-loving women in the family, who made her critical of the patriarchal structures of apartheid.

From 1967 till 1972 she studied Art and Art History at Cape Town University – a double degree such as is common in Anglo-Saxon countries and the former colonies. At Michaelis School of Art, the practice and the theory and history of art are oriented towards Europe; many immigrants taught there. After her BA in 1970 she did a post-graduate diploma, which qualified her in 1972 to teach art and English. Cape Town's orientation towards European art was itself ambivalent. On the one hand it revealed the dominance of white colonial society, which shut out black people and their cultural tradition; on the other hand, however, it was part of a culture saved by Jewish emigrants from Europe.

After her first degree Liz Crossley ran an art gallery in Cape Town and later taught painting and art history. At the end of 1973 she decided to leave South Africa. Once again the reasons are ambivalent. On the one hand, she was disgusted by the unfairness of a system which paid her as a white teacher 300 Rand, a "coloured" woman teacher 200 and a black woman teacher 100 Rand, so that she benefited from the apartheid system whether she wanted to or not.³¹ On the other hand, travel called. Her goal was Europe – first Holland and, after some months, London. In London, where she was classified an "alien", conditions were reversed. She was no longer the privileged representative of a group in power, even though she never wanted to play this role in South Africa. As an immigrant, she was one among many who came from the "periphery". Through her experience of being valued differently when her geographical, social and cultural context changed, Liz Crossley sensed clearly, not only that dominant white culture in South Africa appeared marginal from another perspective, but also that cultural identities founded on geography, race and gender can themselves be regarded as constructions. This idea was strengthened by her involvement in the women's movement in London, which was also active in the arts and cultural policy.

In 1981 she attempted to live in the apartheid state again. She worked as an art teacher at the Boys' High School in her home town, started to study again, but returned to London after a little more than a year. Besides working for her living as a teacher of English as a foreign language, Liz Crossley took part in initiatives such as The Women Artists' Slide Library and gave courses in the London Centres for Adult Education in "Women's Art History", and continued to work as an artist. She received her Master of Fine Arts from Rhodes University in 1985 by correspondence. This gave her space to develop her interest in the feminist angle. Her thesis was on "Images of Women in Florentine Renaissance Painting", and for her examination theme she chose "The Self Portraits of Käthe Kollwitz".

Only after receiving British citizenship did Liz Crossley come to Germany, to Berlin, in 1986. Here, too, she took part in feminist projects. In 1987 she wrote a text for the catalogue of "Kein Ort, Nirgends?", an exhibition in Berlin devoted to 200 years of women's lives and women's movements in Berlin. In this text she reflects on ambivalences in her own background from a feminist point-of-view. In this text the self-reflective exploration of contradictory cultural traditions so characteristic of her work emerges clearly for the first time. She describes the different women who have influenced her, and being torn between commitment to others and pursuing one's own autonomous aims.

"I protested, like my Grandmother, about that which I saw to be unfair from an early age. In some of my recently produced works about my youth in South Africa my first awareness of racism is reflected.(...) I went through phases of wanting to be a nurse, a teacher or a missionary, although I was always drawing and painting. At 16 I had decided to be an artist, have no children and make something out of my life. The aim of service had disappeared. (...) South Africa, with all its racism and patriarchal traditions still sticks in my throat. The long years of saving to come to Europe were

worth it. Europe was for me a way out. But the longer I stay here and the more I am accepted, including my change of nationality, the more aware I become that I cannot escape my background of racism, sexism and puritanical religiousness. I am and will remain an ambivalent white South African, for whom many things which women in Europe of my age count as natural still create a battle between common-sense and emotion. (...) It is this conflict-filled ambivalence, especially as pertaining to the role of women, which creates the most barriers to my creativity."³²

At that time, and particularly since the end of apartheid, she has been very involved with developments in South Africa. She now travels regularly to her home country and – rather like the immigrants who returned to Germany after 1945 – is not always seen to belong. Knowledge of very varied cultural milieus and movement between different cultural systems obviously made Liz Crossley aware very early on that cultural identity is a construct. Not only does she make this experience bear fruit in her art, she also tries to realise projects which further communication and exchange between South Africa and Europe – among others the planned exhibition on Irma Stern with Kunsthalle Bielefeld.

Her experience as an emigrant, contact with artists in Berlin from other countries in Africa and Asia, and especially her openness towards others make it easier for her to establish links with very different people in South Africa. Unusual encounters are now possible and illustrate the reciprocal interest which exists between people influenced by different cultures who want to engage in exchange in the manner described by Albie Sachs. So, in 1995, Liz went to Soweto to see the Sangoma, D.N., brother of the painter E.N, who lives in Berlin. She was greeted with an ancestral rite: "Our ancestors were all there. It was a magnificent example to me of how the African and Christian traditions have come together in South Africa. On the wall along with all the signs and symbols, hang a few verses about the need to fight to defend your values, framed in the ANC colours."³³ At the end of the visit, Liz Crossley formulated a hope crystallised by this visit. "There is a spirit in Africa which I trust. If this spirit remains the forming factor, all shall be well. The projects which further this spirit of understanding, tolerance and co-operation in all groups are those which should be advanced."³⁴

In 1996 Liz Crossley exhibited her work as a painter in South Africa for the first time since 1981. In the exhibition "Looking Back – Looking Forward" she showed her work in her home town, Kimberley, and in Cape Town. In Cape Town she also presented the projection "Once We Were All Black". For Liz Crossley's method of reflecting different cultural traditions to which she feels bound by origin, migration or interest, one critic coined the apposite pun "Cross Cultural Crossley".³⁵

Liz Crossley's way of working and the projection in Trier

Liz Crossley's specific way of working has set its stamp on her art over the last few years. Self-reflective research along with an ability to express herself in various media has become the basis of her painting and projection work. Her scientific education comes in useful in her search for multifaceted historical and cultural experiences in multifarious forms. She examines apparently familiar things from new perspectives, uncovers elements hitherto ignored, but also investigates what is foreign and makes it hers. In the spirit of Albie Sachs she sees the various cultures of South Africa as part of her culture – the colonial culture of her origins, vestiges of past African cultures, but also contemporary artistic and political forms of expression in South Africa. Further cultural traditions come within her range of vision through encounters and experiences in Europe, through targeted (e.g. feminist) questioning, and through her interest in the philosophy of Zen Buddhism. For many years, Liz Crossley has been interested in the stone age engravings and rock paintings of the Khoisan, which are also to be found near her home town. She visits and examines the sites with David Morris of the McGregor Museum in Kimberley, who is one of the experts in the field of ancient and contemporary Khoisan culture.³⁶ With him she discusses existing interpretations and puts forward her own for discussion. She searches for the spoor of her ancestors (especially the

women) and for traces of her black nanny, follows the tracks of the South African painter Irma Stern, asks her father about his Second World War experiences in North Africa, where he fought as a South African in the British army against Rommel, and as a German prisoner of war in Poland.... Liz Crossley follows the complexity of her cultural biography by reading academic works and historical documents and also by compiling her own documentation from an oral history process and photography. In addition to this, she seeks information about the cultural and political contexts of others with whom she wishes to come into contact. For specific works, Liz Crossley uses this material, placing it within a creative context and extending it through further research. The sound and light projection, "AN OTHER" on the Porta Nigra, which was performed as part of the Women Art Historians' Conference on 30 September 1995, and the accompanying documentation exhibited in the Städtisches Museum Simeonstift in Trier are products of this way of working. The projection in Trier was preceded by a number of spectacular big projection pieces in public spaces. Among these were "Light Image for Rosa Luxemburg" on the ICC building in Berlin in 1988 (with Roswitha Baumeister and Dagmar Schöning), "Berlinerinnenstadt" on the Berlin Town Hall in Schöneberg in 1989 (with Roswitha Baumeister) and "Licht und Schatten" for Garcia Lorca, Deutsche Oper Berlin, 1992.

"AN OTHER" is based on work originally created for the opening of the "Workshop of Cultures" in Berlin, which she recreated for the Trier conference. The title paraphrases a quote from Paul Ricoeur which Liz Crossley came across while she was working on Irma Stern: "Suddenly it becomes possible that there are just *others*, that we ourselves are an other among others."³⁷ This quote appears at various places and in various languages during the performance. The central theme of the 30-minute sound and light collage is the sensual recognition that our own culture is relative, that it is only an other among others and that all are of equal value. A quote by Václav Havel forms the prologue. Here he speaks of the development of "a pluralistic meta-culture" as the basis for a new global political responsibility which would help "human beings to overcome the dangers which they pose to themselves".³⁸

The piece starts as a creation myth. Out of chaos appear the firmament with sun and moon, the four elements, plants and animals and various humans, "others among others". These are followed by two variations on life in community and death, separated from each other by a phase of quietness. In the first version life in community leads to hate, flight, war, violent death and chaos. In the second there is exchange, understanding and finally "harmonious chaos" (creation). The images and concepts appear above and alongside each other thanks to two overhead projectors and three slide projectors. On one of the overhead projectors Liz Crossley draws live. Overpainted slides, natural items, images and scripts from various cultures and countries. The images are combined with smells and sounds, including spoken words from a collection of over 30 languages, from Fulani to Farsi and Quechua, recorded in Berlin for the first performance. These were combined with natural sounds and the music of the Finnish composer Kaija Saariaho and Dumisani Maraire from Zimbabwe. At the end of the performance bread from various countries was distributed, not as a quasi-religious act reminiscent of the Last Supper, but rather – analogous to the myths of creation with which the piece begins – as an element which recurs in many cultures and yet expresses their diversity. This ending can be interpreted differently, depending on the symbols in our own culture and how we are used to applying them, and at the same time it is a reminder that bread is not only a universal source of sustenance, but that in most cultures bread and the eating of bread is embedded in a network of symbolisations.³⁹

The audience experience an unaccustomed series of overlapping images, sounds and elements natural and cultural, at times threatening, frightening, then seductive, heartening. They are led intellectually and aesthetically into new territory and encouraged to search out the experiences they know, relativise these against other cultures and exchange.

In her documentation in the Museum Simeonstift, Liz Crossley made her creative process for "An Other" visible. She exhibited the story-board for the projection and the individual elements from

which she created the sound and light work. She also showed the texts and images which she used to create ciphers for life situations. A newspaper photo from South Africa⁴⁰ which was sent around the world in 1992 displays ANC supporters fleeing before the bullets of the guard of the homeland Ciskei. This image, among others, was the starting point for images of flight in "An Other", as well as for a series of paintings on this theme. They expose the destructive forces of apartheid politics, expulsion and ethnic cleansing wherever they occur. Against this, in the second half of the projection, there are images of hope, of understanding and co-operation between people from very different cultural, social and ethnic backgrounds. Whether and how this hope can be fulfilled inevitably remains an open question.

¹ Liz Crossley, Leave it to the women to define their sphere of activity! Fundorte, 200 Years of Women's History in Berlin, catalogue for the exhibition "Kein Ort, Nirgends?", Berlin 1987, 164

² Fritz Thorn, Bauhaus und Negerkral. London Retrospective for Irma Stern. *Süddeutsche Zeitung* 30.3.1967. On Irma Stern, Esmé Berman, Painting in South Africa, Southern Book Publishers, Halfway House, 1993, 74-86; Karel Schoeman, Irma Stern: the early years 1894-1933, Cape Town 1994; Marion Arnold, Irma Stern, A Feast for the Eye, published by Rembrandt von Rijn Art Foundation, Cape Town, Fernwood Press, 1995, Irma Stern und der Expressionismus – Afrika und Europa. Bilder und Zeichnungen bis 1945, ed. by Irene Below, Jutta Hülsewig-Johnen, Bielefeld 1996; Irene Below, Irma Stern. In Delia Gaze (ed.), Dictionary of Women Artists, London 1997

³ Sub-title of Glenn Jordan, Chris Weedon's important book Cultural Politics, Gender, Race and the Postmodern World, Oxford (UK) and Cambridge (USA) 1995.

⁴ A theme at the 1995 Biennale in Johannesburg, Africus: Johannesburg Biennale, Exhibition catalogue, Johannesburg 1995

⁵ Thanks to the Heinrich Hertz Foundation and the Ministry of Science in Nordrhein-Westfalen for funding my trip.

⁶ Irene Below, Africa and Europe. Periphery and Centre: Irma Stern in Context. Irma Stern and Expressionism, Irma Stern in Delia Gaze (ed.), Dictionary of Women Artists, London 1997

⁷ Compare Looking forwards, Looking backwards. Culture & Development Conference Johannesburg April-May 1993, Mayibuye Books, Belville 1995 and the 1995 discussion papers by the Arts and Culture Task Group (ACTAG). Documents submitted by various arts and culture groups were discussed by local and regional groups of scientists, artists and other interested parties and presented in summer 1995 to the Minister for Arts, Culture, Science and Technology. In April 1996 a friend of Liz Crossley's in Kimberley Museum gave us these documents and asked us for our opinion, as we came from a country which had democratic cultural institutions. On reading this material, I became aware of how much more critical the vision in South Africa was at that time, and it reminded me of periods of radical change like the student movement of the 1960s and the GDR around 1989. In the ACTAG Draft Policy Proposals on Heritage for discussion at Provincial Workshops in February 1995 we read: "the biases of the past must be recognised and redressed: African cultural heritage has been recorded systematically in some areas and ethnographic collections in museums are a valuable resource, but more needs to be done in the field of amasiko. In general written documents rather than oral histories have received priority, the heritage that has been promoted is mainly focused on that of European origin, there is a bias towards the middle and upper classes, city rather than rural biases predominate, and there is a gender bias that largely ignores the hidden abode of the domestic sphere" (13). According to Marilyn Martin, Die Regenbogenation – Identität und Wandel. In: Colours – Kunst aus Südafrika, Ausstellungskatalog, Haus der Kulturen der Welt, Berlin 1996, 53, the whole process was published as a White Paper in March 1996.

⁸ Liz Crossley, We are watching you as you are watching us. In South Africa the first Biennale comes to an end: *Berliner Zeitung* 27 April 1995

⁹ Peter Clarke, The Hand is the Tool of the Soul, Catalogue, S.A. National Gallery, Natalie Labia Museum, 1992

¹⁰ Martin 1996 (See Note 7)

¹¹ Karel Schoeman, Irma Stern: the early years 1894-1933, Cape Town 1994

¹² Neville Dubow is head of the Michaelis School of Fine Art, University of Cape Town, and has published books and films about Irma Stern, managing the Irma Stern estate which belongs to the University of Cape Town.

¹³ Carol Brown curated the 1994 exhibition No Man's Land, an exhibition of recent works by South African women artists from the permanent collection of Durban Art Gallery, Exhibition Catalogue, Durban 1994

¹⁴ Stephen Sack was curator to one of the first exhibitions of African artists in 1988: The Neglected Tradition. Towards a New History of South African Art (1939-1988), Exhibition catalogue. Johannesburg Art Gallery 1988.

¹⁵ Ethno-psychologists Maya Nadig and Mario Erdheim in particular have emphasised the importance of self-reflection in the process of recognising norms and changing them. Here too, dialogue is an important method towards gaining insight because it permits us "to transcend one's own categories" and because "a talk with friends ... allows the researcher to change his categories and so bit-by-bit, himself." Mario Erdheim made this remark in reference to the question and emergence of cultural identities in Latin America. In: Joachim Möller (ed.), *Das Ei des*

Kolombus? Lateinamerika und Europa im Unterricht. Perspektiven auf das Jahr 1992. Conference documentation from the Bielefelder Oberstufen Kolleg, Bielefeld 1992, 59; Maya Nadig, Formen von Frauenkultur aus ethnopschoanalytischer Sicht. In: Brigitta Hauser-Schäublin (ed.), Ethnologische Frauen-Forschung, Berlin 1991, 212-248, esp. 220ff.

¹⁶ In the unabridged version of this article, Irene Below proceeds to analyse "two common patterns, informed by the eurocentric view, which shore up the dominance of western culture and the categories of periphery and centre: one derives from constructions of 'the primitive' in civilised societies and the other is the idea that 'contemporary art' only exists in the western world." She also reviews the presentation in Germany of art by the South African AmaNdebele.

¹⁷ Martin 1996 (See Note 7)

¹⁸ See the contributions to the catalogue for the Colours 1996 (Note 7)

¹⁹ Albie Sachs, Preparing ourselves for freedom. In: Kunst und Kultur. Signale aus dem Süden. Afrika im Wort. Hrsg. Im Auftrag des Bundesministeriums für Unterricht und Kunst, Abteilung Erwachsenenbildung, Wien 1993, 19.25.

²⁰ Cf. Andries Walter Oliphant, Bild und Text: Vergangenheit und Zukunft in der südafrikanischen Kunst. In: Colours 1996 (Note 7), 25

²¹ Sachs 1993, 20

²² Sachs 21

²³ Sachs 22

²⁴ Sachs

²⁵ Sachs 25

²⁶ Sachs 25

²⁷ Sachs 25

²⁸ Sachs 27

²⁹ Sachs 29

³⁰ Sachs

³¹ Cf. Kendell Geers, The Perversity of my birth – the birth of my perversity, in Colours 1996 (Note 7) 36-43. Born into the apartheid regime as a white man, his participation in the system is even less avoidable than for Liz Crossley, though they are similar in principal.

³² Crossley 1987 (see Note 1), 164

³³ Liz Crossley, Orlando-Soweto, Ms 1995, 2

³⁴ Liz Crossley

³⁵ Nan Melville, Cross Cultural Crossley. In VUKA SA Magazine, April 1996, 32-35

³⁶ David Morris was one of the curators of the section of the Johannesburg Biennial entitled From Cavewall to Canvas. Here contemporary artists from rural areas of Khoisan origin exhibited their work with ancient pieces. See Catharina Schepers-Meyer, David Morris, Cavewall to Canvas, in Africus. Johannesburg Biennale, 1996, 94

³⁷ Quoted by Neville Dubow (ed.) Paradise. The Journal and Letters (1917-1933) of Irma Stern, Chameleon Press, Diep Riever, 1991, 104.

³⁸ Václav Havel, Postkommunismus. Alptraum oder Weg zu einem globalen Verantwortungsdenken. In. Lettre Internationale 21, 1993, 13.

³⁹ In Trier Liz Crossley did not manage to find enough different kinds of bread, so the intended variety was lacking and the intercultural associations did not function.

⁴⁰ The Guardian Weekly, 13 Sep. 1992