chapter 2
REVIEW + REASONING

2.1. BACKGROUND AND RATIONALE

A building that facilitates creativity within the community and allows for the education, exposure and the development of art skills is required to challenge the perception that art is exclusive (Lynch, 2006: 19–20). The arts facility will counter the traditional art gallery through educational and leisure programmes. These programmes will focus on the individual's exposure to art and the development and production of art.

2.2. TYPES OF VISUAL ART FORMS

Art can be defined or interpreted in multiple ways. However, the term "art" is generally understood as the visual arts. There is the traditional media: the fine arts, which is defined by painting, drawing and sculpture (Gule, 2010: 120; Stupples, 2009: 127). Fine arts have existed from ancient times. The medium of painting is perceived to be the most accessible in terms of understanding art (Belton, 2002: 8). Sculpture was explored by various ancient civilisations from the Egyptians to the Romans. Art installations are different to sculptures in the sense that they are "interactive", although it could be argued that people may not know how to interact with such installations because of the complexity of the artwork. New media emerged with the advent of technology in the twenty-first century. Photography is the oldest of the "new medias", although it was not included or exhibited in art gallery collections until the late twentieth century as it was perceived to be of a documentary rather than artistic nature (Gule, 2010: 125). Other new medias include the "...electronic arts – animation, video...film, television, [and] multi-media installations" (Stupples, 2009: 127). Such digital art has changed the way art is created, seen, perceived and accessed (Gule, 2010: 124). Art can now be accessed online instead of in an actual building. Public art is geared towards beautifying and defining city districts, while graffiti aligns itself to non-conformity and rebellion in an urban context.

The crafts are defined by the skilled creation of objects that are functional yet beautiful. Examples of craft art are ceramics, textiles, fashion design and jewellery (Stupples, 2009: 127).

2.3. ROLE OF ART IN SOCIETY

Art has multiple functions in society. It is not only an aesthetic or "beautifying" object, but may also serve as an expression of an individual's or a society's identity, culture and civilisation (Belton 2002: 9). Indeed, intentionally or not, art often reflects historical moments in time and reflects specific philosophical and political issues or aspects of the zeitgeist (Ref. to Fig. 2.1.).

Art can educate viewers on certain topics and values on both a personal or societal level (Ref. to Fig. 3.) (Benjamin, 1935: III; Belton 2002: 9). Art can encourage intellectual stimulation and discussion owing to the content or the message of the artwork. In fact, storytelling (fact or fictional) is also often prevalent in artworks (Benjamin, 1935: III) (Ref. to Fig. 2.2.).

Art "embraces creativity as a method of communicating emotional content" (Manetsi & Meyer, 2007: 199) and may very well evoke an emotional response from the viewer (Ref. to Fig.2.3. & 2.4.). In fact art is often understood as having a cathartic purpose, and may serve as a form of healing or therapy (TLF, 2011d).

2.3.1. THE ROLE OF ART IN SOUTH AFRICA

In the past few decades art in South Africa has primarily served a political function, although there are a number of artists that created more subjective pieces linked to international art trends or movements (Ref. to Fig. 2.8. & 2.9.). During apartheid, resistance art in South Africa challenged the regime and attempted to educate and politicise the black masses and white minority about apartheid (Crampton, 2003: 225) (Ref. to Fig. 2.5. & 2.6.). In democratic South Africa, artwork satirising both apartheid and post-apartheid South African society and culture exists alongside decorative or narrative art (Gule, 2010: 125). (Ref. to Fig. 2.7. & 2.10.).

2.4. THE POSITION OF ART IN CURRENT DAY SOUTH AFRICA

At the National Consultative Summit on the Cultural and Creative Industry on 14 April 2011, at the Newtown Cultural Precinct in Johannesburg, a strategy (known as the New Growth Plan) to strengthen and outline the role of arts and culture was presented by Paul Mashatile, the Minister of Arts and Culture (Department of Arts and Culture, 2011a). In the address he noted that key to South Africa's developmental needs is the upgrading, growth and expansion of the arts and culture sector to facilitate job creation. Indeed, the Ministry hopes to establish a series of arts, culture and heritage programmes that will allow historically disadvantaged individuals to make a sustainable income to benefit both themselves and their communities (Department of Arts and Culture, 2011a).

However, the Ministry's initiative is framed not only as an economic project but as a means of contributing

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Fig.2.1. Andy Warhol (1928-1987). Marilyn. 1967. Screen print on paper. This artwork explores the mass consumerism and popular culture of America. It comments on social culture, as depicted by Marilyn Monroe, the famous actress who committed suicide. It essentially packages the artwork (and even her death) like a consumer item, depersonalising it for "easy consumption" (Admin,2011)

Fig.2.2. Michelangelo Merisi da Caravaggio (1571-1610). Doubting Thomas. 1599. Oil on Canvas. The painting depicts the story of Jesus after the Crucifixion, with a disbelieving St. Thomas checking Jesus' wounds for verification (Phaidon, 2000: 81).

Fig.2.3. Francis Bacon (1909-1992). Study after Velazquez's Portrait of Pope Innocent X. 1953. Oil on canvas. This painting depicts a tortured human figure, evoking emotions of horror and shock from the viewer (Phaidon, 2000:23).

Fig. 2.4. Claude Monet (1840-1926). WaterLily Pond. 1899. Oil on canvas. This artwork falls under the Impressionism movement, where colour, light and natural scenes were explored. Monet was captivated by this scene's beauty, and would paint this soothing image repetitively Phaidon, 2000: 322).

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Fig. 2.5. Jane Alexander's The Butcher Boys (1985/6) (Crampton, 2003: 228). This work was done in protest of Apartheid atrocities that were committed, reflecting on the political and social zeitgeist of the time.

Fig. 2.6. Helen Sebidi. The Hope is Twisted. 1991/2. Pastel. The artwork comments on the hardships brought on by the past and Apartheid, and the challenges such hardships bring with hope. (Artthrob, 1998-2010)

Fig. 2.7. Conrad Botha's Valley of Death. 2009. Lithograph. (Brodie/Stevenson, 2009). Botha comments on many controversial South African issues in his artworks, from sexism, politics to societal values.

Fig. 2.8. Gerard Sekoto. Yellow Houses: a street in Sophiatown. 1940. Oil on board (Art.co.za, n.d.) Sekoto explored everyday Township scenes (Gule in Carman, 2010: 122), people and portraiture with bright colours and strong brushstrokes.

Fig. 2.9. Maggie Laubser's Cat and Japonicas. 1936. Oil on board (Artthrob, 1998–2010).

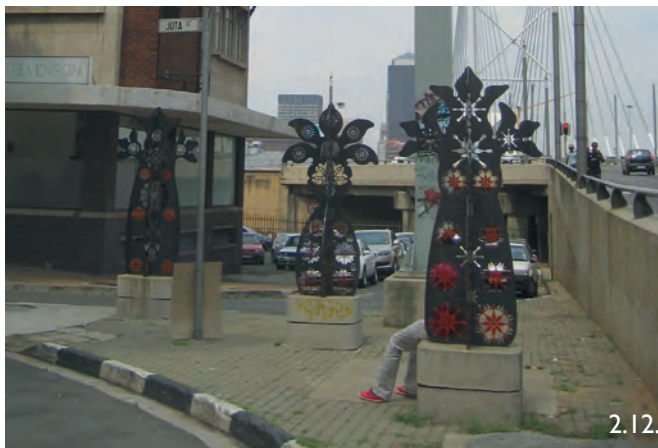Fig. 2.10. Dylan Lewis sculpture. 2009. Bronze. (Author, 2010). Exploration of form, bodies and movement.

to "national healing, national dialogue, reconciliation, nation building, social cohesion and inclusive citizenship" (Department of Arts and Culture, 2011b). In this sense the establishment of an arts and culture industry is a demanding project that seeks to play an important role in the current democratic project. Instead of merely promoting an arts and crafts sector, the Ministry hopes to develop aspects of culture (such as literature, the visual arts and film) that speak to and lend themselves to complex philosophical thought and interrogate notions of identity, history and aesthetics.

The Ministry has also embarked upon the display of public art. Public art is meant to enliven the city's built environment, support public ownership and define districts within the city. It further encourages a public dialogue with art. Johannesburg's Braamfontein District has incorporated public art sculptures in the form of steel trees to define the area, allow interactivity between pedestrians and add beauty to the city (Dlamini, 2009) (Ref. to Fig. 2.11. & 2.12).

The newly introduced Rea Vaya Bus Stations for the Bus Rapid Transit (BRT) system in Johannesburg have also incorporated artworks into their structures as part of the Johannesburg Development Agency's (JDA) initiative on improving the public urban environment (Ref. to Fig. 2.13.) (Naidoo, 2009). The intention was to create "... eye-catching public artworks that celebrate the city's heritage [and identity]...[and] create a unique experience at each station" (Naidoo, 2009) for its users.

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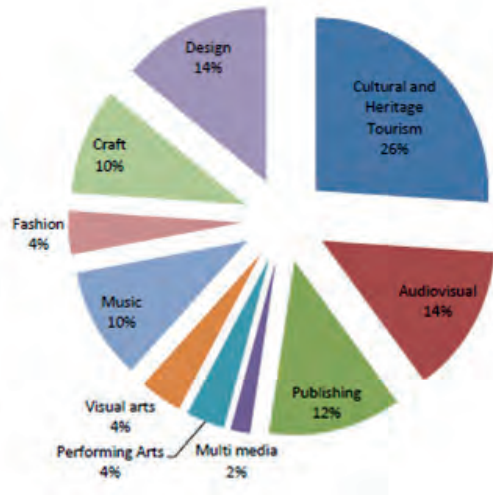Fig. 2.11. & 2.12. Public art in Braamfontein, Johannesburg (Author, 2011).

Fig. 2.13. Rea Vaya Bus Stations with the artworks on the glass wall panels (Naidoo, 2009).

2.4.1. THE ECONOMIC VALUE OF ART IN CURRENT DAY SOUTH AFRICA

The Visual Arts sector currently contributes approximately R 2 billion to the country's Gross Domestic Product (GDP), providing jobs for 17 700 people (South Africa, 2011b: 18), even if it employs only four percent of the arts and culture industry (Ref. to Fig. 2.13) (Department of Arts and Culture, 2011c: 20). In comparison to the Cultural and Heritage Tourism sector, which employs the most at 26 percent (Ref. to Fig. 2.14.) (Department of Arts and Culture, 2011c: 20), it is clear that the Visual Arts industry needs to grow more (Department of Arts and Culture, 2011c: 21).
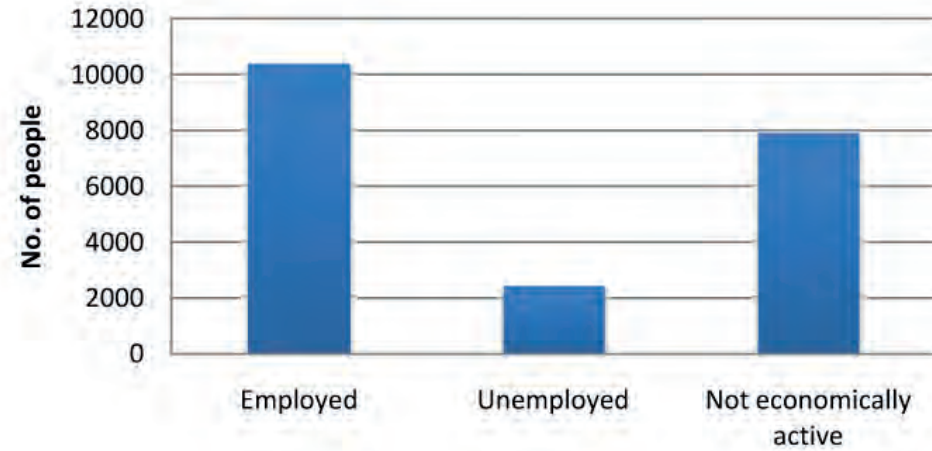
According to the Department of Trade and Industry, the Craft sector creates jobs for approximately 38 000 people through an estimated 7 000 small enterprises, contributing R1, 1 billion to the country's revenue (Department of Arts and Culture, 2011c: 18). Such industries have grown significantly in the last few years, and continue to do so owing to tourism and government initiatives (Department of Arts and Culture, 2011c: 18). Overall, the Arts and Culture sector in Gauteng contributes approximately R33 billion, employing over 182 000 people or 1, 9 percent of the population. This should be compared with the mining sector's 2, 5 percent and the 1, 8 percent of the agriculture and foresting industries (Department of Arts and Culture, 2011c: 20). From the statistics provided, it can be deduced that the arts and culture sector is a significant contributor to the country's economy.

Analysing the demographics provided by Statistics South Africa IN 2011 for the CBD of Pretoria, it is clear that a large percentage of working age people fall under the "unemployed" or the "not economically active" category (Philippou, 2011) (Ref. to Fig. 2.15.). The majority of people that live and work in the city are between the
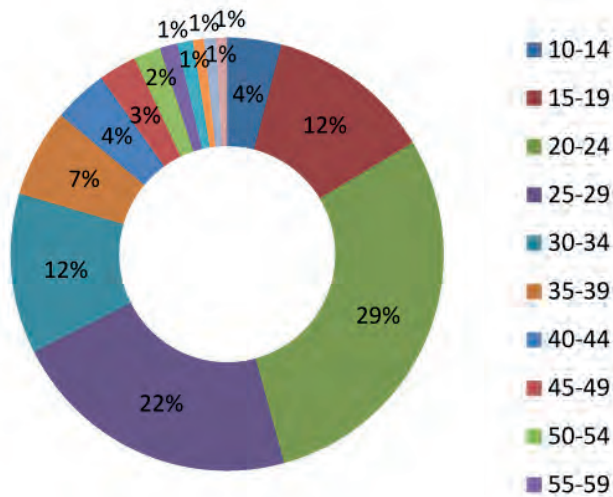
EMPLOYMENT DISTRIBUTION IN ARTS INDUSTRY

Fig. 2.14. The distribution of employment by sector in the arts industry (Department of Arts and Culture, 2011c: 20).

EMPLOYMENT STATUS IN SA
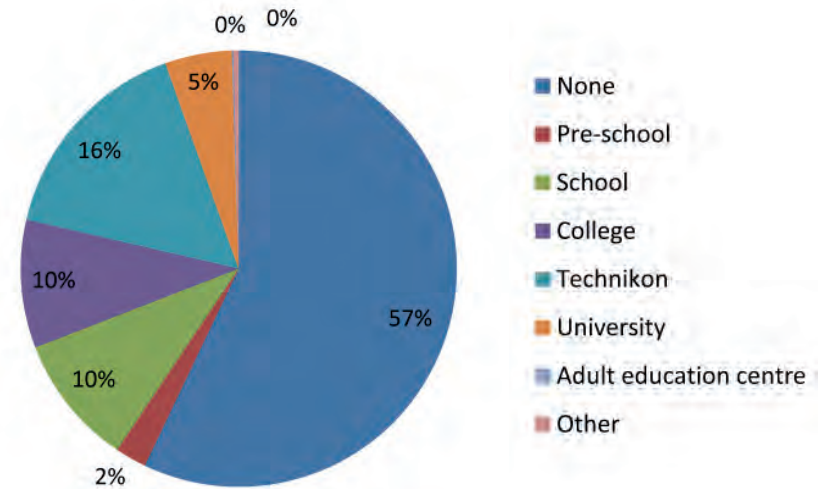
Fig. 2.15. Employment status of working age South Africans provided by Statistics South Africa (Philippou, 2011).

AGE IN PTA CBD

Fig. 2.16. Age distribution of people living in Pretoria CBD provided by Statistics South Africa (Philippou, 2011).

SCHOOL ATTENDANCE

Fig. 2.17. School attendance of people living in Pretoria CBD provided by Statistics South Africa (Philippou, 2011).

ages of 15–39 (Philippou, 2011) (Ref. to Fig. 2.16.), with 57percent of the CBD's population not having attended any form of schooling (Philippou, 2011) (Ref. to Fig. 2.17.). The job generation, skills development and arts education aims of the New Growth Plan can be fulfilled in one building. An arts facility that caters for the visual arts (drawing, painting, photography) and crafts (sculpture, bead classes, pottery) will positively contribute to society and the economy by creating job opportunities and developing skills for South Africans. This will encourage an arts culture that positively enables both artists and unskilled people. Considering that the School of Creative Arts is lacking a visual arts programme and intends on incorporating a visual arts and crafts programme into the school, a building of this nature is an important addition to Pretoria.

2.5. TERMINOLOGY: ART MUSEUMS VERSUS ART GALLERIES

The terms "museum" and "gallery" are often used interchangeably and thus need to be defined and clarified for the dissertation concerned. Whereas the Concise Oxford English Dictionary defines a museum as "a building in which objects of historical, scientific, artistic, or cultural interest are stored and exhibited" (2002: 939), a gallery is defined as "a room or building for the display or sale of works of art" (2002: 580). In both cases, art is exhibited, although the museum does not attach itself to a commercial element as an art gallery would. The Pretoria Art Museum (PAM) collects and exhibits art, specifically using the term "museum" to distance itself from a gallery's commercial ventures of selling art (Pretoria Art Museum, 2000: 8). Art galleries and museums will be analysed in the argument as both exhibit artworks and offer an informal education.

2.5.1. MUSEUMS AND GALLERIES IN SOUTH AFRICA

The first South African Art Museum was built in the early 1900s to represent colonial superiority and governance over the "uncivilised" masses (Crampton, 2003: 218, 221). South African public and national art galleries and museums showcased and supported international artists to suggest a relationship between South Africa and the Western world (Manetsi & Meyer, 2007: 193). Once South Africa became a republic in 1961, the state encouraged the acquisition of South African artworks for the public museums, although black artists were usually overlooked (Crampton, 2003: 223). Such actions created a schism between the general black public and the museums (Crampton, 2003: 225).

In post-apartheid South Africa, museums face the challenge of being democratic institutions which need to "…display a new unified [and democratic] South African Identity" (Crampton, 2003: 226), encouraging "nation-building" (Crampton, 2003: 219). Their purpose is to holistically represent the political and cultural shifts in South Africa, allowing access to all South Africans (Crampton, 2003: 227). Apart from these good intentions, art galleries and museums still alienate the black South African population as misconceptions still exist for these museums (Hall in Hooper-Greenhill, 1995: 180).

2.5.2. ACCESS TO MUSEUMS DURING APARTHEID

Formerly disadvantaged communities do not usually frequent art museums. Part of the reason that disadvantaged communities do not attend museums is because they are associated with colonial or apartheid rule. Indeed, South African museums are "a legacy of the British colonial era, and are by their very origin a western Eurocentric concept" (Hall, 1995: 176). Many South African museums and galleries were built in the nineteenth century style of "Victorian palace[s] with over-impressive facades" (Erasmus, 1973:203) suggestive of white superiority (Hall, 1995: 176). These "Western temple" gallery designs are perceived by formerly disadvantaged communities to be inaccessible, intimidating and unwelcoming (Lynch, 2006: 21; Stupples, 2009: 134-5). In fact, Bongi Dhlomo (the Johannesburg Art Gallery's (JAG) first black committee member) notes of JAG during the apartheid era: "[t]he setting of the displays, the distinguished schools of art production – it was all overwhelming and intimidating" (Carman, 2010: 15).

Before the breakdown of apartheid in 1994, British and European art was predominately exhibited to emphasise South Africa's role within the British Empire and to set the identity of "civilized" white settlers in opposition to the "uncivilized" indigenous black people (Crampton, 2003: 222, 223; Gule, 2010: 122). Displays purposefully projected the government's racist ideology on its citizens (Crampton, 2003: 221) and did not wholly represent South African artists or the nation appropriately. South African traditional art was often collected and exhibited at natural history museums because it was seen to have "ethnographic" rather than artistic value (Leibhammer, 2010: 83). Western art was only housed in art galleries and museums (Crampton, 2003: 224; Leibhammer, 2010: 83). This separation served to emphasise the division between the "uncivilized" and the "civilized". As a consequence, the black population did not identify with the collections presented at art museums (Carman & Lissoos, 2010: 46) and did not frequent them (Hall, 1995: 180). As a consequence, black visitors still view museums with a level of suspicion (Hall, 1995: 180; Lynch, 2006: 20). It is clear that the white population were free to visit such institutions, whereas non-whites were restricted in their access to such art institutions, much like the lower

classes in Europe when museums first opened (McLean, 1997:11). According to JAG's publication <u>1910-2010 One Hundred Years of Collecting: The Johannesburg Art Gallery</u> art students of all races were allowed access to the gallery by JAG's director, Anton Hendriks, who worked for JAG from 1937 to the early 1960s, whereas access to other galleries such as the Africana Museum (today Museum Africa) was altogether denied (Carman & Lissoos, 2010: 45). However, another source states that the JAG was "until the 1980s not open to blacks unless chaperoned by a white person" (Peffer, 2009: 195). Therefore, there are historical reasons linked to the black population not visiting art institutions today.

The JAG only selected its first black committee member (Bongi Dhlomo) in 1992 (Murray, 2010: 15) and created the position for an African Art Curator between 1991–2 (Dhlomo, 2010: 36). This shows how late the transformation of museums occurred - during the interregnum to South Africa's democracy.

2.6. BLACK ARTISTS DURING APARTHEID

Although art in South Africa is currently thriving, it should be noted that black artists in South Africa were not encouraged or well-supported before South Africa's democratisation in 1994 (Manetsi & Meyer, 2007: 193). During apartheid black artists in South Africa were usually "…unrecognized, underrated and neglected" (Carman, 2010: 189). Although black artists were strongly supported by universities and commercial and private galleries, they were, to some extent, excluded by the national art museums and galleries (Crampton, 2003: 223–224). National galleries preferred to focus on European and Western artists, which reflected the country's colonial links (Carman & Lissoos, 2010: 46; Crampton, 2003: 221–223; Manetsi & Meyer, 2007: 193). Furthermore, the apartheid government intended

on asserting their white superiority over the black majority (Crampton, 2003: 223). This neglect of South African black artists was evident with the JAG: it bought an artwork by a black artist, Gerard Sekoto (1913-1993), for the first time in 1940. The next purchase of an artwork by a black artist was only in the 1970s (Carman & Lissoos, 2010: 46; Crampton, 2003: 223-224; Manetsi & Meyer, 2007: 193). The Durban Art Gallery was the only national gallery that supported, collected and exhibited black artists throughout the apartheid years (Crampton, 2003: 224; Manetsi & Meyer, 2007: 193). It was only in the late 1980s that artworks by black artists emerged in public art galleries (Crampton, 2003: 224). In Johannesburg some of the first exhibitions by black artists were held at various galleries where black artists started to contribute and impact the arts scene (Leibhammer, 2010: 83, 84; Manetsi & Meyer, 2007: 194). With the transition to democracy occurring in 1994, the promotion of black artists in national institutions was no longer an issue. However, the promotion of black artists and a black viewing audience is still currently limited and needs development.

Furthermore, major black artists (such as Helen Sebidi) were often exiled because of their art, or died young owing to apartheid atrocities or ill health (Gule, 2010: 123; Manetsi & Meyer, 2007: 194). These factors resulted in local South Africans being unfamiliar with these artists as their impact was small locally (Manetsi & Meyer, 2007:

Fig. 2.18. Ernest Mancoba. Bantu Madonna. 1929. Yellowwood (Carman, 2010: 135).

194). Gerard Sekoto, for example, received a sponsorship which allowed him to emigrate to Paris in 1947 (Berman, 1970: 268-270; Gule, 2010: 122). He never returned, carrying on his career overseas – not without difficulties (Berman, 1970: 268-270). Another prominent black artist, Ernest Mancoba (1904-2002) (Ref. to Fig. 2.18) left South Africa in 1938 and lived in Paris and Denmark having joined the anti-establishment group "Cobra". This group, whose name is derived from the names of the cities Copenhagen, Brussels and Amsterdam focused on "…giving greater prominence to art from sites that were, at the time, peripheral to the major art centres in France, Germany and England" (Gule, 2010: 122).

Art education amongst the older black generations proved problematic. The apartheid government enforced the Bantu Education Act of 1953, which limited and denied black students the right to an art education in high school (Manetsi & Meyer, 2007: 193). Such pupils had to explore art and art education outside of school at private community art centres or individually (Manetsi & Meyer, 2007: 193). Many of the community art centres were often located in the major cities in South Africa such as Johannesburg, Durban and Cape Town (Dhlomo, 2010: 36). The Polly Street Art Centre in Johannesburg was one such centre which was greatly influential in advancing (many significant) black artists. The Johannesburg Art Foundation – formerly known as the Bill Ainslie Art Studios (1971–1981) – established by the artist Bill Ainslie (1934–89), was another important school. It trained and influenced both white and black artists such as Helen Sebidi (Gule, 2010:123; Peffer, 2009: 67, 133, 136–137). From the 1970s independent art schools emerged, such as the Federated Union of Black Artists (FUBA) in Johannesburg that offered black art students the opportunity to a decent and formal education –even university education (Gule, 2010: 124; Peffer, 2009: 139). It should be noted that some of the institutions were quite financially poor, hindering

the development and exploration of art and various art mediums for many aspiring and practising artists (Gule, 2010: 122). It was only in the late 1980s through international support that art production workshops for black artists gave them the full opportunities and the materials to explore (Dhlomo, 2010: 36; Peffer, 2009: 131). Art education was finally made accessible to all in 1990 (Manetsi & Meyer, 2007: 193), although the absence of an art appreciation culture is still evident in the older generations.

2.6.1. CURRENT CHALLENGES FOR BLACK ARTISTS IN SOUTH AFRICA

Although the art scene in South Africa is very active it does have its drawbacks which discourage artists from entering the creative industry (Hannelie du Plessis, personal communication, 26 May 2011). South African artists believe that art is not supported by the native inhabitants. A painter from the Eastern Cape explains that "… [M]any people in our societies do not know art and so it makes it difficult for us have followers" (Manetsi & Meyer, 2007: 196). Formerly disenfranchised communities in South Africa are often "unaware" (Murray, 2010: 15) of the arts scene. This lack of artistic education results in art and the art sector often being misunderstood, misperceived and underappreciated (Manetsi & Meyer, 2007: 196). This can be attributed to black students being denied the right to an arts education during apartheid (Manetsi & Meyer, 2007: 193).

South African artists suffer a lack of financial support from the arts community and from the South African masses (Manetsi & Meyer, 2007: 191, 196). Many artists interviewed complained of being taken advantage of by their buyers, being forced to sell their artworks at a reduced price or being forced to conform to a specific art genre in order to make a living, and not making a

profit (Crampton, 2003: 224; Manetsi & Meyer, 2007: 198; Peffer, 2009: 195). Art galleries were criticised for charging high fees to exhibit artworks (Manetsi & Meyer, 2007: 198). The lack of financial security has been a common worldwide problem for artists throughout the ages.

South African artists acknowledge that the "…urban centres such as Cape Town and Johannesburg provide the possibility of sustainable income for many people" (Manetsi & Meyer, 2007: 196), which is attributed to the fact that the city has greater financial opportunities in comparison to the townships (Manetsi & Meyer, 2007:198). The commercial and arts sectors therefore need to work alongside each other to allow for economic and creative viability. Furthermore, arts education should be further encouraged to allow for society to support artists and the creative industry.

2.7. ESTABLISHING RELATIONSHIPS BETWEEN COMMUNITIES AND ART INSTITUTIONS

Currently, there is still a perceived class distinction that galleries only cater for the upper classes (Erasmus in Harmsen, 1973:198). It should be acknowledged that institutions, such as JAG, have seen a change in its audience demographic over the last few years. A small percentage of young educated black visitors now frequent the gallery (Dhlomo, 2010: 37). This indicates positive change in post-apartheid South Africa (Dhlomo, 2010: 37).

Art museums and galleries should acknowledge that they are "…not above… [the] community but are of it "(Hall, 1995: 185). It is clear that the staff at galleries and museums need to find ways to make art more accessible to the working classes. Art curators and people who are

involved in the arts scene have a social responsibility, regardless of their social and economic background, to involve and educate the public on art. Such individuals should realise that such places need to communicate to the general public on a more personal level in a variety of ways. Encouraging public participation through community-orientated and diversified programmes is necessary to achieve this outcome.

Cultural influences and social status contribute to the individual's image or perception of cultural institutions (Merriman, 1991:77). Art is strongly related to one's social background or formal education (Bourdieu and Darbel, 1991 in Merriman, 1991:78). Families orientated towards a cultural education influence a child to appreciate art and culture and encourage them to visit art galleries (Merriman, 1991: 79). The South African artist Willem Boshoff (1951–present) believes that "[m]ost frequenters of art galleries are artists, art critics and art students, who are 'visually aware/literate' because they have received special training in visual appreciation" (2007: 74). Boshoff suggests that the majority of frequenters are educated in or knowledgeable on art.

From the research, it is evident that the lack of art knowledge in previously disadvantaged communities in South Africa needs to be addressed. If an uneducated viewer is unfamiliar with the artwork viewed, his inability to interpret the artwork will lead to feelings of exclusion (Bourdieu and Darbel, 1991 in Merriman, 1991:81). Such lack of access will purposely discourage an individual from visiting such institutions as it is perceived to be a wasteful activity (Merriman, 1991: 91).

The incorporation of educational programmes, such as workshops and talks, are important to foster an understanding of art. The public and the local communities should also become involved with art institutions and centres and contribute to exhibitions so that they

become acquainted with art and learn to appreciate it (Merriman, 1991 in McLean, 1997: 76). Allowing and enabling the community to produce their own artworks would contribute significantly in the appreciation and education of art.

At the same time, the support of local artists is important. Such support increases community participation, awareness and involvement and offer long-term benefits that include social and economic empowerment (McLean, 1997: 79). Furthermore, influences from local artists' community background are often evident in their artworks (Manetsi & Meyer, 2007: 192). This allows community members to relate to and identify with the subject matter in the art, thereby cultivating and encouraging an appreciation of art.

2.8. THE ACCESSIBILITY OF VARIOUS TYPES OF ART

The art selected to be exhibited is important because it needs to "communicate" with and relate to the audience. Indeed, certain art movements or artworks that intentionally aim at being inaccessible to a large number of viewers is certainly inappropriate to the project where the primary emphasis is on familiarising individuals with art.

Artworks should be exhibited in the creativity facility that allow for easy understanding for its viewers. The content and subject matter of certain art movements allow for this recognition (Ref. to Fig. 2.22). Pop Art is one such movement that is easily identifiable to its viewers. Pop-artist Andy Warhol created art that was inspired from popular culture and mass-produced items in the supermarkets, such as food tins (Ref. to Fig. 2.19.) Street art or graffiti is targeted towards the masses and often speaks out against institutional conformity. Such

"low" or populist art appeals to a wide spectrum of people owing to its non-elitist character (Ref. to Fig. 2.20.) (McLean, 1997: 17).

Art installations often encourage interaction with the people who encounter it, as is the case with The Gates, Project for Central Park (1979-2005) in New York, by the artists Christo and Jean-Claude (Ref. to Fig. 2.21. 2.22. & 2.23). The installation is a covered walkway of "saffron fabric" panels (Jodidio, 2005: 56) that mould the spaces that the pedestrians follow, thereby actively engaging and involving them. Such art movements and approaches can help demystify art and attract an audience.

2.9. ARCHITECTURE, ARCHITECTURAL PROGRAMMING, GALLERY IMAGE + INTERNAL DISPLAYS

The neoclassical style of JAG (Ref. to Fig. 24. & 25.) and the South African National Gallery (SANG) in Cape Town are clear examples of pro-colonial philosophies (Crampton, 2003: 218, 221, 223; Erasmus in Harmsen, 1973: 203). Currently there are attempts to integrate JAG with its surrounding context – Joubert park (Dhlomo, 201: 37). Integrating JAG with the park will help reconnect it to the city. The Pretoria Art Museum (PAM) (1964), located outside the city centre in suburban Arcadia, is the only contemporary public art museum designed in South Africa (Erasmus, 1973: 204). The museum was built to house the city council's existing collection, which was previously exhibited in Pretoria's City Hall, and designed by the architectural firms W.G. McIntish and Burg, Lodge and Burg in the International Style (Pretoria Art Museum, 2000: 5, 8). Much like JAG and SANG, PAM is a modernist temple (Ref. to Fig. 26. & 27.). It exists within a public park but appears out of place and clinical in this context. It is a good example of the inaccessible character of South African art institutions and their

architectural styles.

It is crucial to note that the museum's presence in Africa is compromised if architects are unable to create an "…authentic African approach" (Hall, 1995: 176). Indeed, existing "…historical monument[s]" in South Africa (Erasmus in Harmsen, 1973:203) are "too inward-looking and oblivious" (Hall, 1995: 178) and offer outdated and inadequate gallery spaces and displays. It is realised that a greater communication with the South African populace through the architecture is thus necessary.

A gallery's internal displays and layout can contribute to the overall impression of the institution, with many galleries designed in the "…white cube gallery" style (Stupples, 2009:127). Although a gallery's primary function is for the public to learn, enjoy and be enlightened by the displays and spaces, gallery visitors often feel bored and unstimulated (McLean, 1997: 23). Musuem visitors complain that museum exhibitions and marketing is dull and staff are intimidating and unwelcoming (Merriman, 1991:65, 67). Furthermore, the unwelcoming atmosphere that exists in many galleries and museums has resulted in many people feeling alienated in such environments (Lynch, 2006: 21).

Therefore, a gallery that communicates with its audience is necessary. This can be achieved through the creation of a mixed-use programme, introducing educational and leisure elements and de-formalising the architectural style of the gallery building. The overall atmosphere needs to be welcoming and participative. It is important to allow visitors to identify with the artworks, leaving them with something that is valuable to their own interpretation (McLean, 1997: 82). This can be encouraged in a variety of ways: through the use of art installations, mixed-media (McLean, 1997: 82) and audio-visual media (e.g. videos). Artworks should also be touched. Displays that appeal to a variety of senses allow the user to understand and

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2.22.

Fig. 2.19. Andy Warhol. Campbell's Soup Cans. 1962. Silk screen on canvas. (Author, 2009).

Fig. 2.20. Street art or Graffiti. Newtown, Johannesburg. (Author, 2010).

Fig. 2.21. 2.22. & 2.23. Christo and Jeanne-Claude. The Gates, Project for Central Park (1979–2005) (Christo, 2011).

2.23.

interact with the exhibits on a more personal level. The exhibition spaces of the Community Creativity Facility should engage more positively with the public.

South African museums and galleries have to reinvent and de-formalise themselves (Erasmus in Harmsen, 1973: 198) and distance themselves from the negative perception that they are sacral institutional temples for the upper classes (Stupples, 2009: 133). This can be achieved by the diversification of a programme that will assist in a more accessible interface between the public, the facility and art. Museums and galleries have to market themselves as a place for entertainment and leisure (Stupples, 2009: 133) so that they can encourage a greater dialogue with society. Leisure activities enjoyed by most people are often of an educational nature and include participation and interaction with people on an informal level (Hood, 1983 in Merriman, 1991: 76). Therefore, leisure programmes with an educational element and vice versa should be approached in the design. This will enhance the experience of the user in the facility.

The commercialisation of museums and galleries (McLean, 1997: 25) can "democratise" them and allow them greater accessibility to a wider audience as it neutralises their image in line with popular culture trends(McLean, 1997: 25; Stupples, 2009: 133).

Contemporary institutions have opted for various methods to attract a variety of classes. A mixed-use programme ensured that the ICA in Boston was able to successfully combine an active public building with an intimate and personal art gallery (Chami, 2009). The building, which can accommodate multiple activities and programmes, such as lectures, art courses and city tours, encourages a large variety of people to "interact" with each other (Institute of Contemporary Art/Boston, n.d.e). Commercial and leisure activities such as a restaurant

2.24.

2.26.

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2.27.

Fig. 2.24. The JAG building, in the neoclassical style, is in the foreground of the photograph. (Carman, 2010: 25).

Fig. 2.25. The interior of JAG indicates an ornate and colonial architectural style (Carman, 2010: 25).

Fig. 2.26. The International style PAM is located within a park. (Author, 2011).

Fig. 2.27. The clinical interior of the PAM speaks of the international style (Author, 2011).

and social event facilities have also been introduced. The ICA also offers memberships. These memberships have benefits – reduced entrance costs and exclusive access to events (Institute of Contemporary Art/Boston, n.d.e). South African art galleries, such as Circa on Jellicoe, located in Johannesburg, host lectures and social events in order to attract a larger audience (Circa on Jellicoe, n.d.) (Ref. to Fig.28.).

2.28.

Fig.2.28. The Paco Robanne "Lady Million" Perfume launch at Circa on Jellicoe (Circa on Jellicoe, n.d.).

2.10. LOCATION AND ACCESSIBILTY

It has been realised that the location and the accessibility of art institutions impact on public attendance (Erasmus in Harmsen, 1973: 200). Easy access to public transport to and from the gallery is desirable (Erasmus in Harmsen, 1973: 200). Public transport reduces travelling costs for visitors. Institutions lining street edges with good visual accessibility also attract visitors as do building façades that show or suggest the building's programme (Erasmus in Harmsen, 1973: 200). It is thus important to find a site that can respond to these needs successfully and to allow

for a building that is welcoming and visually accessible. A site in the Pretoria CBD is desired as it is believed that all the above "guidelines" are readily available in the CBD.

2.12. URBANISATION AND URBAN REGENERATION

Choosing a site within the city, an urban environment, has further benefits apart from offering good public transport. Both the United Nations Population Division and the CIA World Factbook, estimate that by 2025 the world could have 27 megacities with over ten million inhabitants (Gore, 2009: 234). Considering that the world's population has quadrupled in the last hundred years (U.S. Census Bureau, 2004: 1), and that more than fifty percent of the world's population currently live in cities (United Nations, 2004: 107), effective urbanisation solutions is an important issue that needs to be addressed.

The African urban population is further expected to increase within the next twenty years by a hundred percent (Gore, 2009: 230). South Africa's urban population is already sitting at just over fifty percent (Njoh, 2003: 170). Pretoria is second after Johannesburg in receiving the greatest amount of migrant workers looking for jobs (Cox, Hemson & Todes, 2005: 8). Migrants believe, often rightly so, that cities offer better access to job opportunities and other services such as education, healthcare and transport (Njoh, 2003: 168, 172-3).

Although Pretoria is the second most frequently chosen city for job opportunities by migrant workers, Pretoria's inner city spaces have not been utilised effectively. With many buildings standing vacant (du Toit, 2009: 3-4) and many open sites serving as waste landscapes, Pretoria is just one of many cities that have been affected by urban sprawl and decentralisation, having partially

lost its "dense urban form" (Waldheim, 2006: 15) and activity. However, as the urban population grows, waste landscapes can now be used to address the populations' living needs (Berger, 2006: 199).

The theory of Landscape Urbanism argues that inner-city reactivation is necessary to encourage urban regeneration. Inner-city reactivation can be approached through the redevelopment of Brownfield sites. It reincorporates forgotten and overlooked waste landscapes back into the city, thereby containing urban sprawl (Berger, 2006: 214). It allows for the introduction of functionality back into areas that were once deemed problematic. These areas can be reincorporated as "urban infrastructure" (Waldheim 2006: 39), bringing people back into the city (Shane, 2006: 63). As businesses, services and recreational activities return to the city, a "live-work-play in the city" concept emerges. The city can offer many benefits (Shane, 2006: 63) such as job creation and better access to various services and infrastructures to urban communities. The contained urban form of the city contributes to a more robust and lively city, allowing for the upliftment of urban communities. It is clear that growth of such "waste-scapes" need to be dealt with in an effective manner.

"Adaptive reuse" is a feasible solution for waste landscapes, whether it be open land or abandoned buildings. Adaptive reuses can re-imagine a neighbourhood and building, and ultimately develop its potential through creative and unique solutions. Owing to the fact that waste landscapes are unique in their processes and relationship with the city and its users (Corner, 2006: 29), a sensitive design approach to the site can positively influence the site as well as its surrounding context.

The UN Centre for Human Settlements note the reclamation of post-industrial waste landscapes is also beneficial to the environment: Brownfield sites have

already been disturbed and therefore prevent the depletion and unnecessary consumption of Greenfield sites where fertile agricultural soil and natural resources are limited (2004: 275). The UN Centre for Human Settlements posit that the further benefit of developing a Brownfield site is that transport, infrastructure and development costs are considerably lower than on Greenfield sites outside the city, resulting in lower costs for city inhabitants, shorter travelling times and a lower carbon footprint (2004: 275). A compact urban form results in more affordable and efficient modes of transport, especially public transport. Cycling and walking are more easily accommodated within a compact city. The redevelopment of the city centre is a feasible and sustainable solution that uplifts the urban environment and the city's users.

A site within the CBD for the creativity facility would contribute to effective urbanisation. The needs of an arts facility is also well suited to what the CBD offers. (Further exploration of the area and the chosen site will be offered in Chapter 5).

2.13. CONCLUSION

It is evident that the arts and culture industry is important to South Africa's development. A creativity facility would contribute to the social, economic and cultural needs of South Africa. A creativity facility would also deal with the challenges existing in the South African arts scene. The facility should cater for both the artists and the community through various educational and commercial initiatives.