

URL: <https://stv.stanford.edu/clips/the-damaging-legacy-of-apartheid>

Karabo Morule, founder of Capital Art, explains how apartheid restricted art in Black South African communities, leading to a continuing lack of government funding and support for art education and institutions. This reduced the local art collection base and contributed to stereotypes about what is considered art.



Transcript

- Big art fair that occurred in South Africa 00:00:04,230 is the Cape Town Art Fair.. It's one of the two big art weeks.. The other being the Joburg Art Fair, which occurs later in the year.. And actually, I attended that and there was a discussion around kind of the lack of arts education, in the current curriculum of many schools in South Africa.. And also just the closing down, and the lack of public funds, or governments investments, and support for a number of the art centers, and art institutions.. So we actually have a great big challenge in South Africa not having grown a local collector base.. And the same can be said for many countries, kind of across continent, around the world.. And actually there was also something that was a hallmark of apartheid, in terms of closing down these art centers, and actually con restricting the amount of art education, that occurred in black communities.. And that doesn't play out into how people see art, and whether they see art as a class or not.. You know, and how art is then passed down from generation to generation..

And whether the stories about this artwork, and what gives it value is also transitioned from generation to generation or not.. And I, you know, I think we don't then value this as a society, and then we don't make sure that we take care of it in passing it on.. And I think another stereotype, the one that you touched on very importantly, is this issue of what is appreciated as being various forms of art and what isn't.. So the Wangi Global collection, I think contains tapestry, and it contains these wood sculptures that are painted.. And often those have been overlooked, very much like you say, you know.. You'll see kind of artists who've been creating stuff, and you drive past them in the road.. And actually you kind of just see it just as that.. and people kind of then categorize it as craft, Audience Member Yes.. 00:01:43,373 - and not necessarily see it as art.. 00:01:44,206 Audience Member Uh Yes..

00:01:45,039 - And there has that being 00:01:47,790 that kind of longstanding challenge in the valuation, and appreciation of African art, and art forms from other regions.. And you know, it's been up to, for example, China to say, ceramics are important to us, and part of our history, and heritage.. And that's a form of art.. And for the Middle East to similarly say, calligraphy, and beautiful geographic geometric patterns, in ceramic tiles are forms of art.. So that's really important for us.. And I think in Africa it's exactly the same.. You know, the Wangi Global collection contains, yeah, these beautiful tapestries.. And actually the, you know, the naming of it is really important.. And the one artist who was making these tapestries, she put her name on it.. And that is this act of defiance, of saying, I'm not gonna allow for this artwork to just be relegated to kind of the artist unknown category...

