



CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

CAPE TOWN PUBLIC ART CATALOGUE 2019



CONTENTS

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WHAT IS PUBLIC ART?

The City of Cape Town, in its Public Art Standard Operating Procedures document, defines public art as 'artwork or design elements that are either temporarily or permanently located in a public space. Public art also seeks to create and inspire relationships and communication and can be a form of collective community expression that enhances the built or natural environment. It may take various forms, including but not limited to: sculpture, paintings, murals, mosaics, land art, photography, digital technologies, performance pieces and busking.'



Leon Oosthuizen



Bruce Sutherland

Public art, by its very nature, is located in a space accessible to a wide audience of viewers. This space is typically an outdoor public space such as a pedestrian square, street or building forecourt, but may vary widely depending on the spaces that 'the public' is most likely to inhabit.

The notion of 'public space' and definitions of what constitutes art are widely debated and, as such, public art is likely to be interpreted in a variety of ways. For the purposes of this project, the following criteria and definitions have proved helpful in understanding and documenting public art in Cape Town.

- Does it create a sense of place?
- Does it give the community texture?
- Is the concept tied to aesthetic considerations?
- Does it celebrate history or culture, or make a political statement?
- Does it relate to passers-by?
- How effectively does it communicate?
- Does it resonate with the site?
- Is/was the artwork physically accessible?
- If it is a temporary artwork, was it created after 1980? This stipulation was determined, as it was deemed too onerous to find works from earlier times.
- If it is a permanent artwork, was it created after 1945? This stipulation was determined to frame the artwork within a modern, post-war era.

WHAT IS TEMPORARY PUBLIC ART?

Temporary public art may occur in all kinds of media, but each artwork has been planned to happen at, or be part of, a specific space for a period of time. For this reason, temporary public art is often called site-specific work. These include stand-alone or collaborative pieces that can be, but are not limited to: street theatre, festivals, dance, live art, music, visual art, murals, graffiti and video projections.

Temporary public art may be intended to celebrate history and culture, promote local identity, provoke thought, stir up protest or make a political statement.

Typically, temporary art is, as the name suggests, intentionally ephemeral and spontaneous, lasting a few minutes, or hours, or days. It communicates a sense of place to people passing by in a short space of time, providing an alternative texture to one's immediate surroundings.

Temporary art is free, in that it is not limited to how, where and when it can occur. In this way, it is often allowed to be more immediate, experimental and experiential than permanent works, and often requires interaction from the public. Engagement with the public is often essential for the art to occur. In this way, the process becomes more significant than the result.

Though temporary, these spurts of public artworks create an indirect record of a city and what is possible within the expression of its public spaces. This kind of public art allows people passing by to view their surroundings through fresh eyes, and encourages them to explore areas they might not normally. This claiming of public space breaks down individual barriers, and affirms and empowers the self within a collective whole.



Klaus Warschkow

WHAT IS PERMANENT PUBLIC ART?

Permanent public art is thoughtful, conceptualised artistic expression positioned permanently in a place accessible to the public. Permanent public art is a physical, visual composition of materials constructed in such a manner that ensures the longevity of the piece. It is made to withstand the elements of nature and the physicality of people. Most artworks are tied to the site physically, and cannot be moved without significant effort.

Permanent public art needs to be a product of its site and, in its conceptualisation, will often respond to this.

Memorials placed on the site of the event they depict are excellent examples of this locational relationship. In addition to adding cultural texture and memory to the city, this element allows the public an additional landmark by which to orientate and locate themselves in the city. Permanent public artworks that have not responded well to this criterion are often moved or removed over time.

Public art is often found among the barrage of visual stimuli of the city and, as such, the message of each piece needs to have cultural and conceptual strength. As the physical construction is designed to be robust, the subject matter and design are also required to withstand generations of dialogue. Memorialisation and understanding of historical events and shared ideas, albeit from the single point of view of the artist, are good examples of creating a robust dialogue. The immortalisation of 'heroes' of specific times, as well as causes such as artworks addressing equal education, non-violence and HIV/Aids awareness, sparks continual debate through artistic representation. Permanent public art transforms ideas, perspectives and collective memories into a well-conceptualised physical form that allows viewers to entertain their own opinions on the subject.



Leon Oosthuizen

PUBLIC ART IN THE CITY OF CAPE TOWN

Starting in June 2013, the Cape Town Public Art project team has researched and compiled information on public artworks in Cape Town. This catalogue records artwork that is temporary in nature - and either no longer exists or is only intended to be seen for a limited period of time. It also shows most of the public artworks that exist permanently within the geographical area covered by the City of Cape Town.

For ease of reading, we have divided the artworks into two categories:

1. TEMPORARY PUBLIC ART

The section on temporary mural artworks includes the Cape Town International Public Art Festival mural artworks, which have been done on an annual basis in Salt River from 2017 to 2019. This festival is led by an international non-profit organisation known as Baz-Art.

The second part of this section includes some of the most notable artists that have created artworks across a range of public spaces in the Cape Metropole. In this segment, the artists have been featured alongside their most notable works, and sometimes as a collective of artists. In most cases, given the rebellious foundation of the graffiti work, artists work under pseudonyms or an alias.

At the end of this section, temporary public art projects initiated by the City of Cape Town's Arts and Culture Branch are featured.

2. PERMANENT PUBLIC ART

Using agreed criteria (which you can find in 'What is public art?'), the initial starting point for the research was the audit of sculptures, memorials and monuments compiled in March 2009 by Bridget O'Donoghue. Of the 114 items documented in this 2009 inventory, our team determined that those sculptures showcased in this catalogue should be considered permanent public art for this project.

The rest of the sculptures featured here have been added to provide a wider view of permanent public art across the Cape Metropole, and to include artworks that are not the responsibility of the City of Cape Town. In this way, artworks from public spaces owned by private organisations or companies are also covered, including the University of Cape Town (UCT) collection and other notable works.



Jamie Litt



Isia Haddow-Flood

TEMPORARY PUBLIC ART

This section lists mural artworks from the Cape Town International Public Art Festival that takes place in Salt River on an annual basis. Mural artworks shown here are from 2017 to 2019. Local and international artists partake in this festival. The festival is run by an international non-profit organisation known as Baz-Art.

The second section lists a few of the most notable artists (and arts collectives) who specialise in graffiti, poster or other mural artworks that have been done in the Cape Metropole. The public artworks are usually temporary in nature, as there is an element of subversion and protest in the history of the medium. However, through dialogue and the clear artistic merit and value of graffiti and mural artworks in Cape Town, and an increasingly progressive attitude towards the practice by the City of Cape Town, more and more artists in this medium are being given largescale commissions. The artists listed here are shown with a few examples of their individual work and, where relevant, as a collective. It is arranged alphabetically according to the title or artist's name.

INTERNATIONAL PUBLIC ART FESTIVAL

The International Public Art Festival (IPAF) has been held on an annual basis in Salt River from 2017 to 2019. The festival is led by an international non-profit organisation known as Baz-Art. The IPAF gives both local and international artists the opportunity to showcase their stories, skills and styles in real time and on a global platform. The IPAF's main aim is to create awareness of public art, bridge the gap between fine art and street art, and use it as a medium to educate, uplift and inspire the public.

Activities on offer to the public attending the festival not only include watching these paintings come to life, but they will also be able to participate in spray-painting workshops, attend guided tours run by street art specialists, or simply enjoy the daily entertainment.

Photographers for International Public Art Festival:

2017: Melissa Cucci

2018 & 2019: Momentum Production



AnaKuni (2017)



Bushman (2017)



Cheeky Observer (2017)



Claude Chandler (2017)



Conform (2017)



Cosmic Lucky (2017)



Dfeat (2017)



Ello (2017)



Fok (2017)



Grant Jurius (2017)



Ibrahim Baaith (2017)



Marcelino Manhula (2017)



Marie (2017)



Mars (2017)



Mars (2017)



Martin WhiteBoy (2017)



Mr Migo (2017)



Murphy Tyler (2017)



Melissa Cucci

Mysterious (2017)



Prefixx (2017)



Melissa Cucci

Raphael Federici (2017)



Melissa Cucci



Melissa Cucci

Seth One (2017)



Melissa Cucci

Tarryn Gordon (2017)



Melissa Cucci

Wise Two (2017)



Anthea Missy (2018)



Care One Love (2018)



Cristina Navarrete (2018)



Damien Gillot (2018)



Julia Rio (2018)



Lucas Aoki (2018)



Mariana Palomino (2018)



Mars & Serge One (2018)



Pangolina Roa (2018)



Ruben Carrasco (2018)



Salla Ikonen (2018)



South Africanist (2018)



Linus Haertjens (2018)



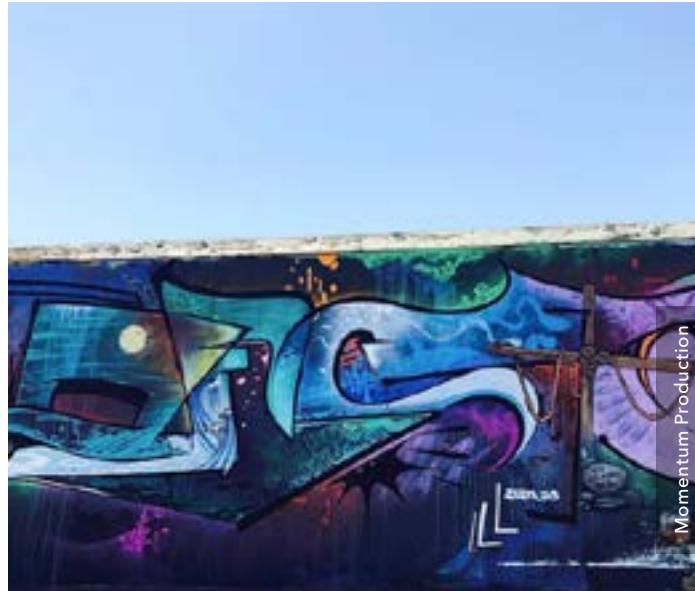
Spear (2018)



Page 33 (2018)



Spear (2018)



Zesta (2018)



Tatiana Hund (2018)



Momentum Production

Alk (2019)



Momentum Production

Bona (2019)



Momentum Production

DBongs (2019)



Momentum Production

Dekor (2019)



Momentum Production

Jono Dylan (2019)



Momentum Production

Justin (2019)



Momentum Production

Mandy (2019)



Momentum Production

Mernette (2019)



Momentum Production

Mister (2019)



Momentum Production

Ryan (2019)



Momentum Production

Said (2019)



Momentum Production

Seth (2019)



Momentum Production

Shinji (2019)



Momentum Production

Sony (2019)



Momentum Production

Tim Marsh (2019)



Momentum Production

Urban Khoi (2019)



Momentum Production

Vandal (2019)



Momentum Production

Zola (2019)

MURAL ARTWORKS ACROSS THE CAPE METROPOLE BY VARIOUS ARTISTS

Showcasing the work by some of the most notable artists specialising in graffiti, poster or other mural artworks in the Cape Metropole.

CERN AND BINHO

Elephant and Bird (2012)

Hercules Street, Woodstock
CBD/City bowl

Description of artwork:

Street art/graffiti/murals by graffiti artists
Cern from the USA and Binho from Brazil.

Materials:

Spray paint and paint





CHRIS AURET

Art in Action Project (2015)

31 Station Arcade

Parow Central

Description of artwork:

Street art/graffiti/mural

Commissioned by:

The Greater Tygerberg Partnership

Materials:

Spray paint and paint

Reason, context or artist's statement:

To beautify and upgrade the area.

Art in Action, a mural project by the Greater Tygerberg Partnership, called for murals that represented the theme of 'Celebrate Diversity - Celebrate Our People'. These murals consider the unique landscape of the Parow Station Corridor, the mix of people and character, as well as add to the public's experience of the space. It is hoped that these murals will contribute to making the location a destination in itself as the upgrade of the area continues.

Reference:

<https://gtp.org.za/portfolio/art-in-action/>

CHRIS AURET

In Memory of Bonzaya (2014)

Albert Road, Woodstock
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint





CLAIRE HOMEWOOD

World Cup: Woman with Soccer Ball (2010)

CBD/City bowl

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

CONFORM

Murals (date unknown)

Various locations in Cape Town

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint



The City of Cape Town



The City of Cape Town



The City of Cape Town



DALEAST

Leaping Buck (2012)

Williams Street, Woodstock
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint

DODIE BOY

Page Street (2011)

Page Street, Woodstock
CBD/City bowl

Albert Road (2011)

Albert Road, Woodstock
CBD/City bowl

Description of artworks:

Street art/graffiti/murals by London-based artist David Shillinglaw (aka DODIE BOY) while on a residency in Cape Town

Materials:

Spray paint and paint

Reason, context or artist's statement:

"I enjoy the way people use language to define a feeling or physical condition. We support what we think, feel, say and mean, with often ridiculous idioms and metaphors, placing frogs in throats and fires in bellies, in order to paint a picture of something invisible and abstract. I feed on these very human expressions. I find day-to-day, conversational poetry casts a warm light on an otherwise very calculated, systematic, clinical and scientific world. My work is about people. Human nature. Both the civilised and monstrous, the stupid and articulate."

David Shillinglaw was born of British parents in 1982 in the Middle East. Since graduating from Central Saint Martins in 2002, he has exhibited in galleries in Japan, China, Holland, New York, London, Berlin and Istanbul.



Klaus Warschkow



Klaus Warschkow



Julia Podpora



Atiyyah Khan

FAITH47

All Shall be Equal Before the Law (2010)

Parking lot, corner of Green
and Queen Victoria streets

CBD/City bowl

Nelson Mandela, Steve Biko,
Cissie Gool and Imam Haron
(date unknown)

Darling Street, Sir Lowry Road

CBD/City bowl

Description of artworks:

Street art/graffiti/mural

Materials:

Spray paint, paint and/or stencils

Reason, context or artist's statement:

The Freedom Charter is a 1955 ANC document outlining the rights that all South Africans are entitled to. The graffiti pieces were located to strongly contrast the spirit of this document with the harsh current reality of South Africa.

FAITH47

Living Apart/Entwined (2012)

Corner of Williams and
Sussex streets, Woodstock
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint, paint and stencils

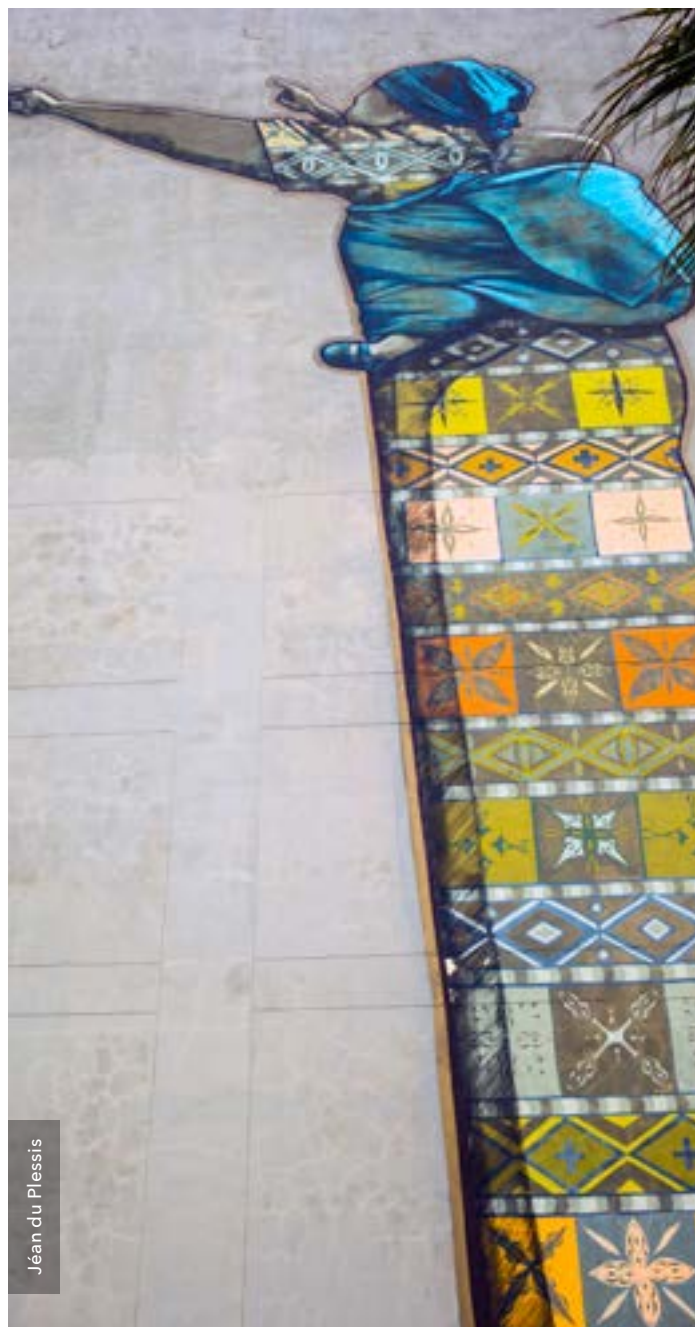
Ons Plek (2012)

Albertus Street
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint, paint and stencils





FAITH47

Woman with Child (2010)

Cape Peninsula University of Technology (CPUT)
building, corner of Darling and Hanover streets
CBD/City bowl

Description of artwork:

Street art/graffiti/mural

Commissioned by:

British Council

Materials:

Spray paint, paint and stencils

FAITH47

Harvest (2014)

Philip Kgosana Drive
CBD/City bowl

Description of artwork:

Street art/graffiti/interactive mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

The wall lights up at night each time enough money is raised for one new light to be installed in the informal settlement of Monwabisi Park in Khayelitsha through VPUU (Violence Prevention through Urban Upgrading).





The City of Cape Town

FAITH47 AND MAK1ONE

Refugee Rights are Human Rights (2006)

Zonnebloem
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Commissioned by:
Human Rights Media Centre

Materials:
Spray paint and paint



The City of Cape Town

FALKO

Murals (date unknown)

Various locations in Cape Town

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

Widely regarded as integral to the foundation and development of South Africa's graffiti scene, Falko's art has taken him to Sweden, Germany, France, Switzerland, Kenya and Greece. His 22-year career as a graffiti artist includes highlights such as participating in the 50th anniversary of the United Nations, creating murals for the build-up to the 2004 Olympics in Greece, and establishing a line of communication between artists in Kenya, England and South Africa through his *Lines of Attitude Project*.

Back home, he is a graffiti icon. While he is recognised for his style, it's his role in establishing graffiti as a credible visual art form and creating a platform for aspiring artists that has earned him the greatest respect.

This initiative started the first graffiti competition in South Africa in 1996, a concept which has been popularised around the world since then. He was a member of the crew selected to represent South Africa in the international graffiti competition *Write For Gold 2006*. Projects he has been commissioned for during his inspiring career include the backdrop for Nelson Mandela's 79th birthday, work for the Cape Town 46664 concert, and advertising campaigns for major labels such as Adidas, Black Flys, MTV, Puma and Levi's. He was chosen as one of the Mail & Guardian's *100 young people in 2006* and received Hype Magazine's 2010 *Graffiti Artist of the Year* award.





The City of Cape Town



The City of Cape Town



The City of Cape Town

FALKO

Murals (date unknown)

Various locations in Cape Town

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint



FALKO

Murals (date unknown)

Various locations in Cape Town

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint



FALKO

World Cup: Zebra (2010)

CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint

FALKO AND RASTY

Once Upon a Town (2012)

Mamre (Western Cape)

Pella (Northern Cape)

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint





FALKO, FAITH47, PHIKS, MODE2 AND DREPH

Lines of Attitude (2006)

Philip Kgosana Drive
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Commissioned by:
British Council

Materials:
Spray paint and paint

Reason, context or artist's statement:

The Lines of Attitude Project featured graffiti artists from South Africa (Faith47 and Falko), Kenya (Phiks) and the UK (Mode2 and Dreph). The theme 'Media and Cultural Expression' aimed to explore the potential of graffiti culture and its relevance within society, while hoping to broaden the latitudes of people's perceptions as to what constitutes media expression, and encouraging the youth to give a public voice to their experiences through art.

Note:

Artwork replaced with Harvest mural in 2014

Klaus Warschke

FALKO, JACE AND MAK1ONE

Elephants (date unknown)

Mustang Way, Mitchells Plain

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint





FREDDY SAM

Murals (date unknown)

Woodstock

CBD/City bowl

Description of artwork:

Murals by Ricky Lee Gordan (aka Freddy Sam), founder of *A Word of Art* space

Materials:

Spray paint and paint

Reason, context or artist's statement:

"I have been painting murals on the street for over 12 years and it's the core reason for my humility and respect towards art, as painting on the street for the everyday man is an experience and satisfaction that I feel cannot be replicated by any other art form. 'Freddy Sam' is my two grandfathers' names put together and the name I have given myself to represent me as an artist.

Freddy Sam is my forever youthful, fearless romantic alter ego, who still believes in Peter Pan. It is my intention to explore my community and surroundings using public art as a tool to communicate and connect with people from all walks of life, as I am more interested in the experience than the result. I believe removing the greyness from the soul of the city is the job of artists, musicians and poets."

(Freddy Sam, artist)



FREDDY SAM

Art in Action Project (2015)

11A Station Road

Parow Central

Description of artwork:

Street art/graffiti/mural

Commissioned by:

The Greater Tygerberg Partnership

Materials:

Spray paint and paint

Reason, context or artist's statement:

Art in Action, a mural project by the Greater Tygerberg Partnership called for murals that represented the theme of 'Celebrate Diversity - Celebrate Our People'.

These murals consider the unique landscape of the Parow Station Corridor, the mix of people and character, as well as add to the public's experience of the space. It is hoped that these murals will contribute to making the location a destination in itself as the upgrade of the area continues.

Reference:

<https://gtp.org.za/portfolio/art-in-action/>





The City of Cape Town

FREDDY SAM

Joe Slovo (2014)

Langa

Mitchells Plain/Khayelitsha

Description of artwork:

Mural of the struggle icon Joe Slovo

Commissioned by:

City of Cape Town

Materials:

Spray paint and paint

FREDDY SAM AND VELILE SOHA

King Langalibalele (2015)

Washington Drive, Langa
Mitchells Plain/Khayelitsha

Description of artwork:
Street art/graffiti/mural

Commissioned by:
City of Cape Town

Materials:
Spray paint and paint

Reason, context or artist's statement:
The artwork is a celebration of key individuals,
ideas and concepts unique to Langa.





GAIA

Bird (2013)

Bila Street, Khayelitsha

Mitchells Plain/Khayelitsha

Description of artwork:

Mural of a bird by Baltimore-based artist Gaia

Materials:

Spray paint and paint

Reference:

www.streetartnews.net/2013/01/gaia-new-street-piece-in-khayelitsha.html

GRANT JURIUS

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

Grant Jurius is a self-taught artist, born, raised and currently located in Elsies River, Cape Town. He works full-time as an artist in painting, drawing and found objects for installation, and at other times freelances as an illustrator, facilitator and designer.

Some of his exhibited works include group shows at *Artvark*, *Greatmore*, *hupelo* and a solo exhibition at the *Black Box gallery* in June 2013. Grant is also a member of the street art collective *Burning Museum*.

Reference:

www.burningmuseum.wordpress.com



Woman with Dog (2013)

Wynberg (below Wetton Road), Maitland



Blue Woman (2013)

Wynberg (below Wetton Road), Maitland



Woman Looking Down (2013)

Wynberg (below Wetton Road), Maitland



Wynberg Public Mural (2013)

Wynberg (below Wetton Road), Maitland



JACK FOX

Art in Action Project (2015)

178 Voortrekker Road, Parow
Tygerberg

Description of artwork:
Street art/graffiti/mural

Commissioned by:
The Greater Tygerberg Partnership

Materials:
Spray paint and paint

Reason, context or artist's statement:

Art in Action, a mural project by the Greater Tygerberg Partnership called for murals that represented the theme of 'Celebrate Diversity - Celebrate Our People'.

These murals consider the unique landscape of the Parow Station Corridor, the mix of people and character, as well as add to the public's experience of the space. It is hoped that these murals will contribute to making the location a destination in itself as the upgrade of the area continues.

Reference:

<https://gtp.org.za/portfolio/art-in-action/>

JACK FOX

Title unknown (date unknown)

Woodstock

CBD/City bowl

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint





LADY AIKO

The Kiss (2012)

Woodstock

CBD/City bowl

Description of artwork:

Mural by New York-based artist Lady Aiko

Materials:

Spray paint and paint

Reason, context or artist's statement:

Japanese-born Aiko has lived and worked in New York City since the mid-1990s. She has a BFA in graphic design and filmmaking from Tokyo Zokei University and an honours in Media Studies from the New School, New York.

Louis Vuitton released an Aiko silk scarf for its spring/summer 2013 collection as a collaborative accessory line of *Foulards d'Artistes*. The Japan Society furthermore featured her work in a landmark exhibition, *Edo Pop: The Graphic Impact of Japanese Prints*, in March 2013.

Reference:

<http://www.ladyaiko.com/top/>

Atiyah Khan

MAK1ONE

Woman Face (2010-2013)

Church Street, Canterbury Street
and Kloof Street, CBD
Muizenberg Station

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

"Being born and raised in Mitchells Plain, Cape Town, in the 1970s meant (and for many, still means) a life where putting food on the table was a daily battle, poverty was rife and choices were limited. Discovering the expressive medium of graffiti art in the late 1980s was a liberating and pivotal moment for me. It empowered me to express who I was and what I was thinking.

"The beauty of the art form is that it cuts across all boundaries – be they racial, financial, language or educational. All you need is a can, a surface and time to paint. This makes the art form an incredibly powerful one that has been used globally to engage with and speak on behalf of disenfranchised communities for decades.

"My first-hand appreciation of the value of this art form as a tool to empower disadvantaged communities and individuals – in particular youth – has led me to use my work to inspire others to pursue their dreams and talents. The power of graffiti art to inform and challenge is harnessed in much of my work to bring social, educational and uplifting messages to those living in areas plagued by poverty and social injustice, who often have limited access to information.

"In addition to my own work on murals, I hold workshops at schools and work with partners whenever possible to access communities where graffiti art will have a positive impact."

Reference:

<https://workandco.co.za/mak1one-colab/>



Atiyah Khan



Atiyah Khan



Atiyah Khan



The City of Cape Town

MAK1ONE

Nelson Mandela (2013)

Canterbury Street
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint

MAKATRON

Planet Cape Town (2009)

Caxton Street, Zonnebloem
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint



Klaus Warschke



Klaus Warschcow

MAKATRON

Bees (date unknown)

Albert Road, Cornwall Street
and Hercules Street, Woodstock
CBD/City bowl

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

Makatron's work is preoccupied with the interface between man, beast, nature and machine. Presenting a visual riot that stimulates the mind, it conveys an imperative message for many confined in the concrete jungle: Stay connected with the natural world.

First travelling to New York to study Fine Art on a full scholarship at the age of 20, Mike kept on travelling. He has completed six round-the-world trips and couriered bikes in eight cities, painting anywhere he could.



Klaus Warschcow

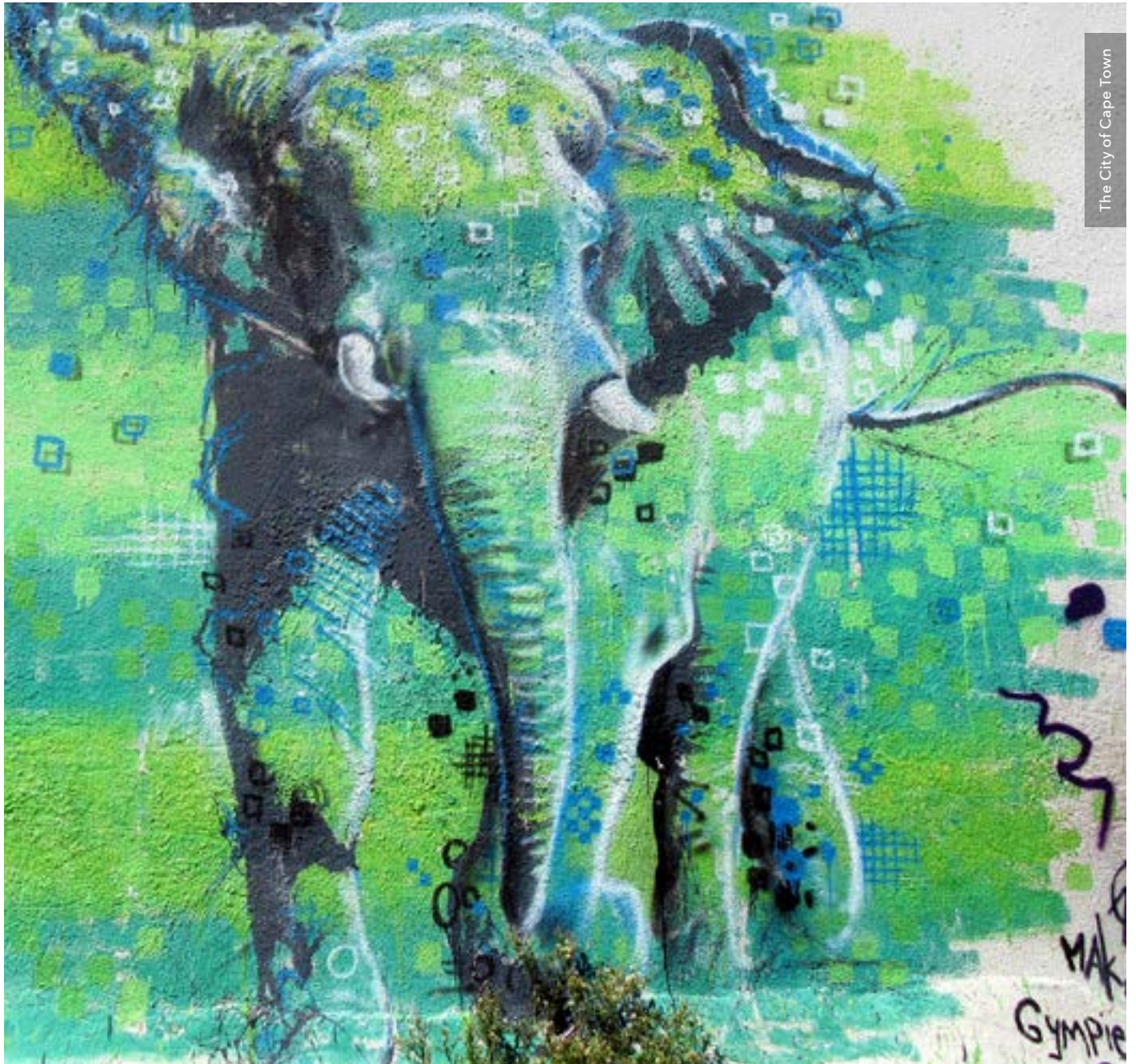
MAKATRON

Elephant (2012)

Gympie Street, Woodstock
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint





Klaus Warschkow



Klaus Warschkow



Klaus Warschkow

MASAI

Murals (2013)

Crane - Williams Street, Woodstock

Giraffe - Frere Street, Woodstock

Cheetah - Bila Street, Khayelitsha

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

London-based painter Louis 'Masai' Michel spent a few weeks painting on the streets of Cape Town. The pieces depicted various critically endangered animal species.

Reference:

<https://streetartnews.net/2013/03/masai-new-murals-in-cape-town-south.html>

www.louismasaimichel.blogspot.com/

MODE2, DREPH, PHIKS, FALKO AND FAITH47

Lines of Attitude (2006)

District 6 Homecoming Centre,
Buitenkant Street
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Commissioned by:
British Council

Materials:
Spray paint, paint and stencils





Jamie Litt

NARDSTAR

Two Face/Leopowl (2013)

Salt River

CBD/City bowl

Description of artwork:

Street art/graffiti/mural

Materials:

Spray paint and paint

Reason, context or artist's statement:

*"In life, something must always create counterbalance.
This thing is usually unique, vibrant and unexpected."*

NARDSTAR

Swanepoel (2012)

Fenton Road, Salt River
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Commissioned by:
British Council

Materials:
Spray paint and paint



Atiyah Khan



Klaus Warschke



The City of Cape Town

RAYAAN CASSIEM

Free Tibet (2013)

Alfred Street, Woodstock

CBD/City bowl

Description of artwork:

Street art/wheatpaste graffiti/mural

Materials:

Spray paint, paint and stencils

Reason, context or artist's statement:

"I decided to do some street art touching on the illegal Chinese occupation of Tibet. According to Wikipedia, as of 14 February, there have been about 100 reported self-immolations in Chinese-occupied Tibet. The youth pictured in the artwork is a 10-year-old Tibetan boy by the name of Lobsang. His parents crossed the Himalayas along with Lobsang to escape the illegal occupation. A big thanks to my friend Jigme Ugen, himself a Tibetan living in exile and a vocal activist on the Tibetan struggle for justice, for the use of his photo as a reference."

"I created the life-size illustration with ballpoint pen and acrylic paints, and collaborated with fellow Cape Town artist Grant Jurius from the Burning Museum crew, who created the butterfly in the final paste-up. The paste was an original life-size illustration created with ballpoint pen and acrylic paints. It's not a photo print. I pasted my original artwork on that wall."

SKUBALISTO

Brenda Fassie, Dlamini Dlamini
and Temba Bavuma (2015)

Langa

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint





SLATE

Murals (2010)

Darling Street, Sir Lowry Road
CBD/City bowl

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint



ZOLA 'ROBANE' TSOTETSI AND SKUBALISTO

Langa (2016)

Langa Station

Description of artwork:
Street art/graffiti/mural

Materials:
Spray paint and paint

Commissioned by:
City of Cape Town

Reason, context or artist's statement:

This mural formed part of the Langa Station upgrade and talks about the history of Langa, the station, the migrant passage and the Pass Laws.

TEMPORARY PUBLIC ART PROJECTS INITIATED BY THE CITY OF CAPE TOWN

The City of Cape Town, in its drafting of the Public Art Standard Operating Procedures document, initiated a number of pilot public art projects to inform and test the content of this document.

The four projects focused on for this catalogue are the following:

1. How Painting Can Transform Communities (Mural Projects)
2. Art54
3. The Pilot Busking Project
4. The Icons of Langa Mural Project

HOW PAINTINGS CAN TRANSFORM COMMUNITIES (MURAL PROJECTS)

Mural projects play an important role in the city because they assist in transforming spaces in communities, and make a contribution to tourism and social and economic development. This project forms part of the City of Cape Town's commitment to creating an enabling environment for public art, showcasing the city's creativity and its vision as a sustainable cultural and creative capital.

The mural project commemorates the history and culture of neighbourhoods in a manner that celebrates Cape Town's rich diversity and contributes to economic growth, development, skills transfer and being an inclusive, opportunity city for all its citizens.

A community co-design workshop is held with community members, leaders, councillors, professional and community artists, facilitators, and City officials at a local community centre. The workshop provides an environment for the community to engage with these various role players in order to provide them with ideas on what and how they want the murals to look. Stories and culture of the history of the community are discussed and expressed in the workshop through various art mediums. Once this is done, the lead artists use the information and materials from the co-design workshop and come up with conceptual designs. This is then shown to the various stakeholders and role players for feedback. Once the designs are approved by all the relevant stakeholders and role players, implementation of the murals then take place by the professional artists with the assistance of the community artists.

The City of Cape Town's Arts and Culture Department has implemented mural projects in various areas in the city since its inception in 2018. It has been rolled out at council-owned facilities, which include rental-stock housing facilities, a signage structure, an early childhood development (ECD) facility and a library. The areas covered were Leonsdale, Kleinvlei, Athlone, Dunoon and Ocean View.



KLEINVLEI SIGNAGE STRUCTURE

Urban Khoi (2018)

Sabina Street, Kleinvlei



HAPPY VALLEY ECD

Martin Lund and Tatiana Hurn (2018)

Luyolo Crescent, Happy Valley, Blackheath



Afriworld Business Solutions

DUNOON LIBRARY WALL

Skubalisto (2019)

Waxberry Street, Dunoon



Afriworld Business Solutions

DUNOON MOSAIC

Olwethu Notywala (2019)

Waxberry Street, Dunoon



OCEAN VIEW

Jean America (2019)

Corner of Slangkop and Hydra Avenue, Ocean View



Afriworld Business Solutions



Afriworld Business Solutions



Afriworld Business Solutions

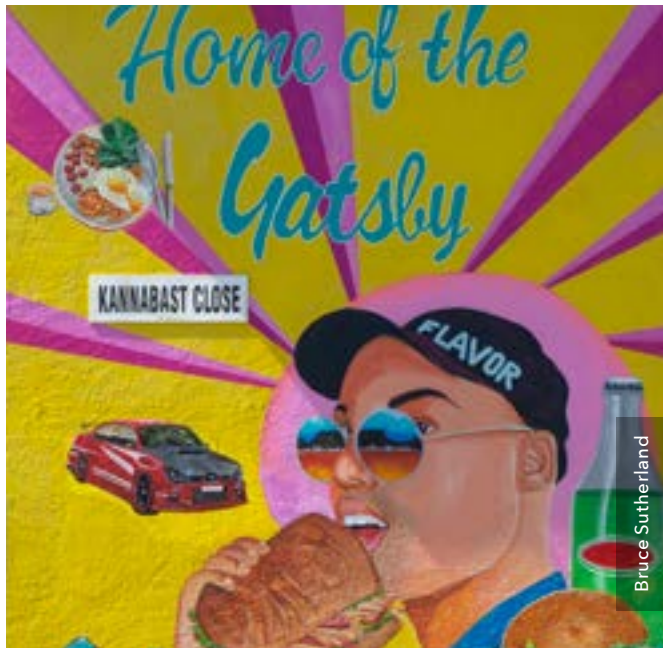


Afriworld Business Solutions

LEONSDALE

Wayne Beukes and Zola Tsoetsi (2018)

Elsies River, City rental owned flats
facing Francie Van Zijl Road



ATHLONE

Eugene Bezuidenhout, Gary Frier,
Grant Jurius and Roscoe Masters (2018)

Kewtown, Athlone, City rental owned flats
facing Klipfontein Road



ART 54

Art54 was initiated by former ward councillor Beverley Schäfer, and run by the City of Cape Town's Arts and Culture Department in conjunction with SJ Artists. An open call for temporary public art submissions was put out and a steering committee formed to select artworks to be displayed.

This project aimed to act as a testing ground for municipal public art regulations, create a workable model for other wards, create an enabling environment for public art, and provide an opportunity for the City to work more closely with artists and 'demystify' the public art permissions process.



Jonx Pillimer

ART 54

Bench Project (2014)

Artists:

Greg Benatar

Elana Drago

Metropolis Design

Strijdom van der Merwe

Lionel Smit

Aidan Bennet

Sea Point Promenade, Camps Bay

CBD/City bowl – Public space

Description of artwork:

Functional public artworks

Reason, context or artist's statement:

This project, commissioned by Greg Benatar, aimed to deliver functional public art that educates, stimulates dialogue and is aesthetically pleasing.



Jonx Pillimer



Jonx Pillimer





Jonx Pillimer

ART 54

Kom Oor Die See (2014)

Haroon Gunn-Salie

Sea Point Promenade

CBD/City bowl – Public space

Description of the artwork:

Conceptual text-based artwork

Materials:

Composite metal

Reason, context or artist's statement:

This artwork was inspired by the popular Cape Minstrels and slave song '*Daar kom die Alibama*', referencing the CSS Alabama's visit to Cape Town in 1863. The artwork also refers to the South African history of colonialism and slavery.



ART 54

Mural (2014)

Andrzej Urbanski

Sea Point Promenade
CBD/City bowl – Public space

Description of the artwork:

Mural

Materials:

Paint

Reason, context or artist's statement:

"This painting is based on the idea of the variety of the cultural influences that I have explored in South Africa. It shows a structure of overlapping shapes (rectangles and squares). Those shapes are mostly based on the overlap of influences that I have seen during my first visits in Cape Town. I met different local community members, each with a different life experience and history. I chose most of the colours for this mural through influences and interactions with these people. Things like clothes, environmental structures, nature, media and architecture. The two wall paintings are symbolising the development of an experience from a small experience on the left wall with a big expectation to a lot of experiences on the right wall, symbolising the variety of experiences that I made in Cape Town and that everyone who visits can make. It provides a positive atmosphere in Sea Point and creates a colourful surrounding/ environment with a significant point for the area."

(Andrzej Urbanski, artist)



ART 54

Perceiving Freedom (2014)

Michael Elion

Sea Point Promenade
CBD/City bowl - Public space

Description of the artwork:
Large-scale sunglasses

Materials:
Bent and welded internal steel
frame encased in fibreglass

Reason, context or artist's statement:
This artwork was contested in the arts community and resulted in the artist removing his artist's statement together with the accompanying signage. The artwork, however, remained popular with the general public.

Jéan du Plessis



Jonx Pillimer

ART 54

The Rhinosaur (2014)

André Carl van der Merwe

Sea Point Promenade
CBD/City bowl – Public space

Description of the artwork:
Steel sculpture

Materials:
Ship-grade steel

Reason, context or artist's statement:

"By the deconstruction, scattering and fragmentation of a two-dimensional image, I tried to illustrate the vulnerability of the species: the rhinoceros may soon only exist as a two-dimensional image, a memory made up of fragments or parts of our human record. A three-dimensional living animal is thus being reduced to a two-dimensional image, existing only in memory."

(André Carl van der Merwe, artist)



ART 54

Sea-Change Exhibition (2014)

Ross Frylinck and Craig Foster

Sea Point Promenade

CBD/City bowl - Public space

Description of the artwork:

Large-format photographs

Reason, context or artist's statement:

This exhibition tells the story of the birth of humanity and the relationship humans have with the sea. This multimedia exhibition of large-format photographs had augmented reality components.



ART 54

Thornhill Park Mural (2014)

Kirsty Reilly, Candice du Toit, Andrew Breitenberg and Grade 10 design students at Reddam House

Thornhill Park, Green Point

CBD/City bowl - Public space

Description of the artwork:

Mural

Materials:

Acrylic paint

Reason, context or artist's statement:

To beautify the area.

THE PILOT BUSKING PROJECT

Busking is defined as the practice of performing in public spaces. People engaging in this form of public art may be referred to as street performers, buskers, street musicians, or troubadours. Performances may include, but are not limited to: acrobatics, clowning, comedy, contortions, dance, singing, fire skills, mime, living statue, music performance, puppeteering, snake charming, storytelling, reciting poetry or prose, sketching, painting and street theatre.

The *Pilot Busking Project* was conceptualised to inform the busking/street performance component of the Public Art Standard Operating Procedures document, with the aim of fostering an environment that encourages and enables a range of performances to thrive in the city. This project was implemented to promote this type of performance genre and provide buskers with an opportunity to showcase their talent and skills.



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THE PILOT BUSKING PROJECT

Various performers

Various locations in the CBD/City bowl

Commissioned by:
City of Cape Town

THE ICONS OF LANGA MURAL PROJECT

The Icons of Langa Mural Project was implemented in collaboration with Subcouncil 15 who provided the funding for the murals.

This is a collaborative public art project in Langa, aimed at the upgrading and beautification of the Langa Precinct through public art and murals. This phase of the public art project aimed to celebrate key individuals, ideas and concepts unique to Langa.

The murals are not merely a collection of people who have passed, but rather serve as a public archive of citizens and ideas. The murals should not be seen only as portraits that point to a likeness of a great person, but should rather be conceptual and embrace a broader set of ideas.

The process of implementing this project involved extensive community consultation and participation through collaborative community workshops. Priority was placed on skills transfer and development, mentorship and the commissioning of local artists.



ICONS OF LANGA MURAL PROJECT

Mural (2013)

Velile Soha and Sipho Hlati

Guga S'thebe Cultural Centre
Langa

Description of artwork:

Mural

Commissioned by:

City of Cape Town

Reason, context or artist's statement:

The mural incorporates various genres including music, poetry, the Guga S'thebe Centre itself (drumming activities), as well as other factors. There are approximately five icons depicted in the mural and the poem by Fatima Dike is also included, which makes reference to King Langa libalele.



ICONS OF LANGA MURAL PROJECT

Mural (2013)

Velile Soha and Sipho Hlati

Johnson Ngwevela Hall, Washington Drive

Langa

Description of artwork:

Mural

Commissioned by:

City of Cape Town

Reason, context or artist's statement:

The theme was based on the five most active and prominent tribes in Langa: amaXhosa, amaHlubi, amaMphondo, amaBhaca and abaThembu. These tribes were identified following numerous community consultation meetings and two workshops with tribal leaders of Langa.



ICONS OF LANGA MURAL PROJECT

Mural (2013)

Jarett Erasmus and Luyanda Mkhuthungu

Langa Clinic, Washington Drive

Langa

Description of artwork:

Mural

Commissioned by:

City of Cape Town

Reason, context or artist's statement:

Hamilton Naki was a local resident of Langa who worked at Groote Schuur Hospital (initially as a gardener and then as a lab technician). He assisted Professor Christian Barnard in performing the first heart transplant in South Africa.



ICONS OF LANGA MURAL PROJECT

Mural (2013)

Jaconia 'Jack' Makhubo, Abongile Sidzumo
and Sive Ndeleni

Langa Indoor Sports Centre, Bhunga Avenue
Langa

Description of artwork:
Mural

Commissioned by:
City of Cape Town

Dimensions:
12 x 4 m

Reason, context or artist's statement:

The theme of this mural is based largely on sports icons from Langa, identified during community consultation meetings, but also includes other codes of sport: swimming, basketball, hockey, fencing, body building and rhythmic gymnastics.

The image features three icons from Langa: Ben Malamba (cricket player and double Springbok), Thabo Mngomeni (Bafana Bafana soccer player) and Nika Khumalo (boxing champion).

PERMANENT PUBLIC ART

This section displays public artworks that have been determined as permanent artworks according to the criteria established for this project, detailed in the '*What is public art?*' section.

PERMANENT PUBLIC ART IN THE CITY BOWL

This section displays permanent public artworks that are located in the Cape Town city bowl, which is an area that is defined as starting at the V&A Waterfront, encompassing the area ringed by Signal Hill, Lion's Head, Table Mountain and Devil's Peak, with the eastern edge coming from Vredehoek through District Six and down to the town/Salt River boundary towards the sea. Each work is listed alphabetically according to title.

ABDULLAH IBRAHIM MEMORIAL

Mark O'Donovan and Francois Venter (2006)

S 33 55.516' E 018 24.931'

21 Bloem Street

CBD/City bowl - Public space

Description of artwork:

Seven steel pipes wall-mounted on a steel barrel inscribed with an invitation to play them

Commissioned by:

The Sunday Times Heritage Project

The task was to tune seven pipes to correspond with the opening notes of 'Mannenberg', the jazz song from the Cape Flats area of the same name. This musical piece became an anthem for the freedom struggle in the dying decades of apartheid.

Inscription:

Inscribed into the stainless steel is the instruction:
Run a stick along these pipes to play Mannenberg.

Materials:

Stainless steel

Reason, context or artist's statement:

This artwork is mounted outside the building that houses the recording studio where the song 'Mannenberg' was originally produced. Interestingly, the song memorialised in this artwork celebrates the culture of a people in the place where they moved to, rather than where they were moved from. Much has been written and composed about District Six during this time, yet the artist chose to view forced removals from a different vantage point.

The memorial has gained limited exposure compared to the song itself. It is not positioned in a high-traffic area for tourists or occasional city visitors.

Reference:

http://sthp.saha.org.za/memorial/articles/the_light_bulb_moment_the_artists_concept_21.htm



Leon Oosthuizen



Leon Oosthuizen

"I want the public to interact with the work, the notes and the place where the song was recorded. I want anybody who sounds those notes on the sculpture to feel the thrill of expressing themselves through sound."

- Francois Venter



Leon Oosthuizen

ABSTRACT

Johan van Heerden (1981)

S 33 55.233' E 018 25.749'

On a podium between City of Cape Town Civic Centre and Artscape (Albert Luthuli Square)

CBD/City bowl – Public space

Description of artwork:

Three large metal swirls of different sizes and proportions on a granite base

Commissioned by:

City of Cape Town

Materials:

Steel sculpture on a granite base

Dimensions:

80 x 40 x 30 cm

Reason, context or artist's statement:

Johan van Heerden is a highly regarded South African artist who was commissioned by the City of Cape Town to produce this sculpture. The piece is typical of a period where many artists believed that form is the content of the work.

(O'Donoghue, 2009)

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.

AFRICA

Brett Murray (2000)

S 33 55.263' E 018 25.387'

St George's Mall at Waterkant Street intersection
CBD/City bowl - Public space

Description of artwork:

Bronze 'African' sculpture adorned
with bright yellow Bart Simpson heads

Commissioned by:

J.K. Gross Trust

Public sculpture competition to
revitalise/activate St George's Mall.

Materials:

Bronze and paint

Reason, context or artist's statement:

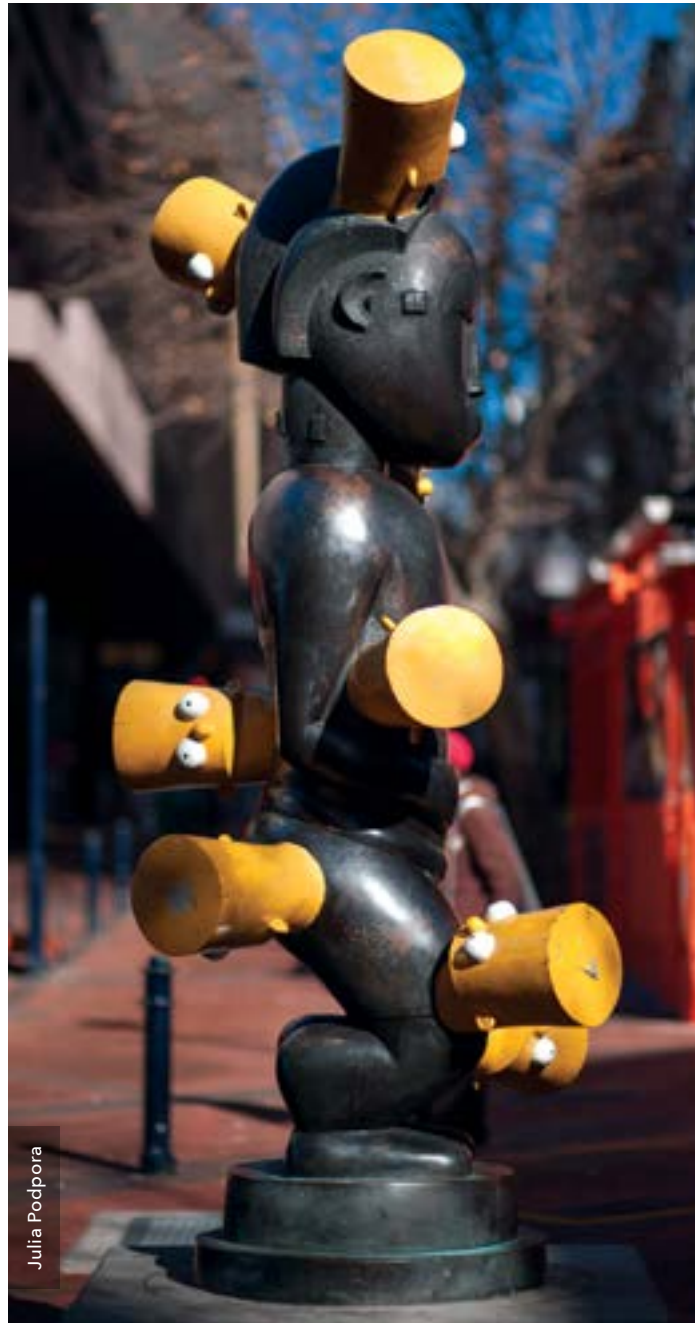
With this work, issues of afrocentricity versus eurocentricity and indigenous versus decadent Western culture were raised. Murray challenged notions of what art is and evoked questions about what the last century's cultural production will be remembered for.

"Certain elements within the Cape Town City Council did everything possible to prevent the prize-winning sculpture from going ahead, saying that Murray's use of an African fetish figure might offend the religious sensibilities of West African communities. A lawyer engaged by the J.K. Gross Trust, the Cape Town Urban Arts Foundation and the AVA, initiators and managers of the project managed to fight this one off, pointing out that the little wooden figure Murray was using as a resource was tourist art, and getting affidavits from respected academics to say that the intended piece could not be construed as in any way offensive."

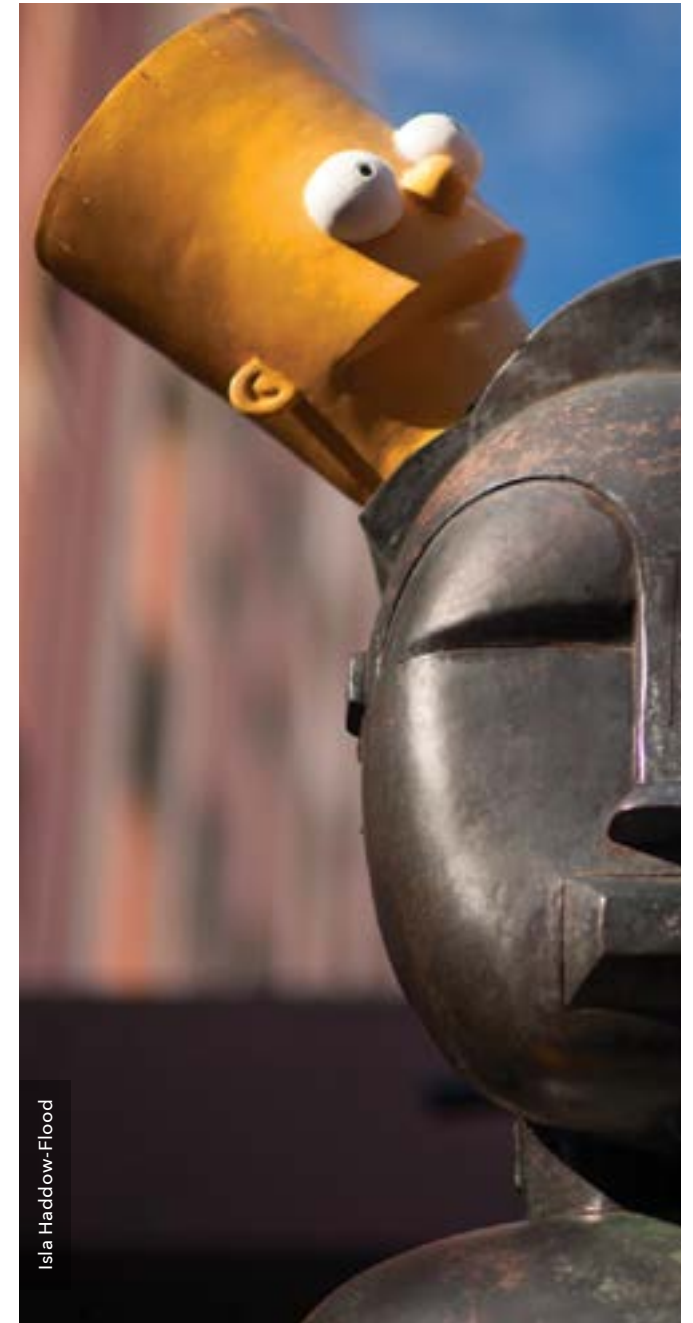
(Sue Williamson, artist)

Reference:

<http://www.brettmurray.co.za/essays-and-texts/mario-pissarras-essay/>



Julia Podpora



Isia Haddow-Flood



AIDS MEMORIAL

Brett Murray (2002)

S 33 55.669' E 018 24.991'

Rose Garden, the Company's Garden

CBD/City bowl - Public space

Description of artwork:

Memorial on public-owned land

Commissioned by:

City of Cape Town

Materials:

Steel sculpture on a granite base

Dimensions:

80 x 40 x 30 cm

Reason, context or artist's statement:

Memorial to the Aids pandemic, which has claimed the lives of millions of South Africans. Reflection of the global Aids awareness campaign signified by the red ribbon emblem attached to the marble block reminiscent of a gravestone.

Note:

Memorial no longer in position as represented here.

ARM-WRESTLING PODIUM (AWP)

Johann van der Schijff (2007)

Patio of AVA Gallery, Church Street
CBD/City bowl - Privately owned public space

Description of artwork:

Large podium on wheels with handgrips, all cast in bronze

Commissioned by:

AVA Gallery, J.K. Gross Trust, Spier
Competition winner for public sculpture.

Inscription:

Attached to the sides of the podium are four plaques, outlining the United States Armwrestling Association's rules in English, Afrikaans, Xhosa and Braille.

Materials:

Bronze

Reason, context or artist's statement:

The AWP was created as a public sculpture, acting as a communal platform where disputes could be settled once and for all in public view, by means of the physical act of arm-wrestling. Located on the patio of the Association of Visual Arts Gallery, it was foreseen that it could play an important role in resolving those nasty art world disputes that seem to be part and parcel of the 'scene'. It was hoped that it would be used more broadly, for political disagreements or simply to settle disputes between passers-by.

"Formally, the work makes reference to the forgotten monuments found in and around platteland dorps to commemorate 'Boer War' battles or to honour South African servicemen who died during the First and Second World Wars. It was therefore important that the podium plaques used similar bronze sand casting techniques to those used on these commemorative monuments, and that the selected font was also appropriate to this period."

(Johann van der Schijff, artist)

Reference:

www.johannvds.co.za/upload/text/file/59_johannvds_aip08.pdf



Kirsten Wilkins



The City of Cape Town

BERLIN WALL

Artist unknown (date unknown)

150 St George's Mall
CBD/City bowl – Public space

Description of artwork:

This concrete portion of the historic Berlin Wall formed a part of a 155 km stretch dividing East and West Germany. The side with the most prominent graffiti was originally facing West Berlin.

Originally a gift to Nelson Mandela; relocated to entrance to Mandela Rhodes Place.

Materials:

Concrete

Dimensions:

±3,6 m x 1 m

Reason, context or artist's statement:

In 1996, while he was still president, Nelson Mandela visited Berlin.

Following his visit, and as a special commemoration of it, the German government gifted a portion of the wall to President Mandela.

The German ambassador to South Africa organised for the piece to be housed outside the BMW Pavilion at the V&A Waterfront, where it remained until the pavilion changed ownership. It was then relocated to its current position in St George's Mall.

Reference:

<https://www.southafrica.net/za/en/travel/article/a-symbol-of-peace-and-a-token-of-reconciliation-a-piece-of-the-berlin-wall-in-cape-town>

BERTIE REED

Charl Frank (2009)

Clock Tower Precinct, V&A Waterfront
CBD/City bowl - Privately owned public space

Description of artwork:

Larger-than-life bronze bust on a concrete plinth

Commissioned by:

City of Cape Town

The work pays tribute to the contribution made by Bertie Reed to the sailing fraternity, as well as the establishment of the V&A Waterfront.

Inscription:

Stanley John (Bertie) Reed 1943-2006

South African and International Sailor Supreme

Completed 3 Solo Circumnavigations

A True Sportsman A Real Hero

A Living Legend

Materials:

Bronze and concrete

Reason, context or artist's statement:

This commemorative piece pays tribute to Bertie Reed. The bust itself bears a great likeness to the man, as does its larger-than-life scale. Bertie Reed was arguably South Africa's best yachtsman, having competed internationally after dedicating himself to 22 years of service in the South African Navy.

Reference:

<https://www.yachtingmonthly.com/news/obituary-for-bertie-reed-23644>



"Bertie Reed received the Wolraad Woltemade Decoration (the highest civilian award for bravery), a presidential citation for outstanding seamanship, brave action and sportsmanship. His name was also entered into the Civic Honours Book of the City of Cape Town after rescuing John Martin on his approach to Cape Horn in the Southern Ocean. He has been decorated and recognised for his contributions by three different eras of political leadership for acts of bravery, sportsmanship and civic contribution."

Candice Allison



Elephant's Eye / Diana Studer

BIODIVERSITY GARDEN ANIMALS

Roddy McGuffog (2011)

Green Point Urban Park
CBD/City bowl - Public space

Description of artwork:

Steel cut-outs of animals and objects
relating to the story of biodiversity

Commissioned by:

City of Cape Town

Enhancing the interactive, educational nature of the
Biodiversity Garden in the Green Point Urban Park

Inscription:

A detailed story regarding the threats to biodiversity
accompanies the various steel cut-out images. The
stories are mounted on a series of steel signposts
within the foliage of the garden.

Materials:

Steel with rust patina

Dimensions:

Various sizes

Reason, context or artist's statement:

Visual and engaging accompaniment to the educational
signage in the Biodiversity Garden in the park.

BIODIVERSITY GARDEN BEADWORK ANIMALS

Streetwires (2011)

Green Point Urban Park
CBD/City bowl - Public space

Description of artwork:

Variety of beadwork animals positioned
in the Biodiversity Garden

Commissioned by:

City of Cape Town

Visual/interactive accompaniment
to educational nature of the park.

Inscription:

Variety of information boards surround these
sculptures, some referencing the animals the
sculptures represent and their role in biodiversity.

Materials:

Steel wire frame with plastic and glass beads

Dimensions:

Various sizes



Candice Allison



CISSIE GOOL MEMORIAL

Ruth Sacks (2006)

S 33 55.588' E 018 25.472'

Longmarket Pedestrian Mall, between

Buitenkant and Plein streets

CBD/City bowl – Public space

Description of artwork:

Representational, outside, functional (street furniture/ lighting), political, commemorative memorial

Commissioned by:

The Sunday Times Heritage Project

Materials:

Concrete, paint and plaster

Reason, context or artist's statement:

Seventeen bollards of different sizes represent the seventeen laws that Cissie Gool was able to pass, as a result of her actions as the first black woman to be elected to the local government. Each bollard has a different text relating to the legislation that was passed.

'Cissie Gool was known as the Jewel of District Six; not only was she the first black woman to be elected into government, but she was also a founder and leader of the National Liberation League and the Non-European Front in the 1930s, and was active in the fledgling passive resistance movement. In 1962, Gool became the first black woman to be called to the Cape Bar.'

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area.*



COME TO PASS

Fritha Langerman and Katherine Bull (2004)

S 33 55.079' E 018 25.256'

St George's Mall at Shortmarket Street intersection

CBD/City bowl - Public space

Description of artwork:

Conceptual, abstract, outside, interactive
memorial on public-owned land

Commissioned by:

AVA Gallery, J.K. Gross Trust, City of Cape Town

Inscription:

Inscriptions are an integral part of this work. See below.

Materials:

Bronze, concrete paving, stainless steel and glass

Reason, context or artist's statement:

Come to Pass takes the form of a compass and clock - referring to time and space - and is composed of two sets of six units (glass and bronze discs that echo each other formally), which intersect to form a cross and correspond to a further 24 glass units (cat's eyes) encircling the cross. The sculpture is concerned with the construction of history through different models: the official record - the archive, the oral record - the anecdotal and history as an invention - a fiction.

Come to Pass is self-reflexive as a memorial and record of both the past and present. The structure of the city and its popular history largely reflect and valorise the exploits of men, whereas women have been elided from the city's history and the evolution of its design. In response to this, and as part of the symbolic collection of 'oral testimony', the sculptor includes composite portraits and the names and occupations of 24 women interviewed at the site intersection on 26 September 2003.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.





Leon Oosthuizen

DANCING IN A MELTING POT

Etienne de Kock (2010)

Opposite Prestwich Memorial, corner
of Buitengracht and Somerset Road
CBD/City bowl – Public space

Description of artwork:

Steel sculpture mounted on a post with three
dancing figures framed in a structure

Commissioned by:

City of Cape Town

Competition for art positioned along the Fan Walk.

Materials:

Steel

Reason, context or artist's statement:

Six Cape Town artists were given the opportunity
to interpret the theme of 'A trophy for Cape Town
as the best city in the world'. These artworks were
positioned along the Fan Walk pedestrian route
linking Cape Town Station with Cape Town Stadium.

The large-scale sculpture project was
commissioned by the City of Cape Town and
facilitated by the Cape Craft and Design Institute
(CCDI), who put out a call for interest to artists,
designers and craft producers from its database
and that of the Visual Arts Network of South Africa.

Reference:

<http://www.designindaba.com/articles/creative-work/see-it-it-art>

EXUBERANCE/UITBUNDIGHEID

Herman van Nazareth (2010, originally 1965)

Artscape Theatre Centre Piazza

CBD/City bowl - Privately owned public space

Description of artwork:

Abstract representation of two large figures side by side in an expression of energetic celebration

Inscription:

Exuberance/Uitbundigheid

Cast by Sculpture Casting Services SA

Materials:

Steel (hollow)

Dimensions:

600 cm

Reason, context or artist's statement:

Although placed outside the Naspers building in June 2010, this work dates back to 1965 when the artist was directly addressing and challenging the policies of the Nationalists. The rich black patina is symbolic of 'African brotherhood, the struggle for freedom and the inevitability of victory which beckoned for the oppressed masses in South Africa and across the continent'.

This artwork has however been moved and is now displayed at the Artscape Theatre Centre Piazza.

Reference:

www.smacgallery.com/new/herman-van-nazareth-sculpture-unveiled-at-the-naspers-building-in-cape-town/



Isia Haddow-Flood



Leon Oosthuizen



Leon Oosthuizen



Leon Oosthuizen

FULL-CYCLE TREE

Kommetjie Environmental Action Group (2010)

Opposite Prestwich Memorial, corner
of Buitengracht and Somerset Road
CBD/City bowl - Public space

Description of artwork:

Large, festively decorated tree
constructed from recycled materials

Commissioned by:

City of Cape Town
Competition for art positioned along the Fan Walk.

Materials:

Recycled materials, predominantly plastics

Reason, context or artist's statement:

Six Cape Town artists were given the opportunity to interpret the theme of 'A trophy for Cape Town as the best city in the world'. These artworks were positioned along the Fan Walk pedestrian route linking Cape Town Station with Cape Town Stadium.

The large-scale sculpture project was commissioned by the City of Cape Town and facilitated by the CCDI, who put out a call for interest to artists, designers and craft producers from its database and that of the Visual Arts Network of South Africa.

Reference:

<http://www.designindaba.com/articles/creative-work/see-it-it-art>

GRANITE GLOBE

Artist unknown (date unknown)

Intersection of Longmarket and Corporation Street
CBD/City bowl - Public space

Description of artwork:

Large granite globe 'floating' and rotating
on slowly flowing water feature

Materials:

Granite and water

Reason, context or artist's statement:

This work is an obtrusive piece in the pedestrian environment, with no markings, signature or history of commission. It was given a popular corporate water feature design, so passers-by would assume it is owned by the adjacent retail store headquarters.



Leon Oosthuizen



Leon Oosthuizen



Leon Oosthuizen

IMPLEMENTS

Conrad Hicks (2010)

Opposite Prestwich Memorial, corner
of Buitengracht and Somerset Road
CBD/City bowl - Public space

Description of artwork:

Solid steel mounted on red/orange steel cubes

Commissioned by:

City of Cape Town

Competition for art positioned along the Fan Walk.

Materials:

Steel

Reason, context or artist's statement:

Commissioned by the City of Cape Town and facilitated by the CCDI, this large-scale sculpture project gave six Cape Town artists the opportunity to interpret the theme 'A trophy for Cape Town as the best city in the world'. The artworks were positioned along the Fan Walk pedestrian route linking Cape Town Station with Cape Town Stadium.

The CCDI put out a call for interest from artists, designers and craft producers from its own database and that of the Visual Arts Network of South Africa.

Reference:

<http://www.designindaba.com/articles/creative-work/see-it-it-art>

INTO TOMORROW

Paul du Toit (2015)

Heritage Square, corner of Bree
and Shortmarket streets
CBD/City bowl - Public space

Description of artwork:

Large bronze sculpture depicting
two figures standing arm in arm

Commissioned by:

Donated to the City of Cape Town
by Lorette du Toit

Materials:

Bronze on a concrete base

Reason, context or artist's statement:

The large bronze sculpture, entitled *Into Tomorrow*, depicts two figures standing arm in arm, with one taking a title-defining step 'into tomorrow'.





IT'S BEAUTIFUL HERE

Heath Nash (2010)

Opposite Prestwich Memorial, corner
of Buitengracht and Somerset Road
CBD/City bowl - Public space

Description of artwork:

Painted, laser-cut steel rainbow arch

Commissioned by:

City of Cape Town

Competition for art positioned along the Fan Walk.

Materials:

Powder-coated steel in bright colours

Dimensions:

250 cm

Reason, context or artist's statement:

Commissioned by the City of Cape Town and facilitated by the CCDI, this large-scale sculpture project gave six Cape Town artists the opportunity to interpret the theme 'A trophy for Cape Town as the best city in the world'. The artworks were positioned along the Fan Walk pedestrian route linking Cape Town Station with Cape Town Stadium.

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Reference:

<http://www.designindaba.com/articles/creative-work/see-it-it-art>



NON-VIOLENCE

Carl Fredrik Reuterswärd (1999)

V&A Waterfront,
CBD/City bowl - Privately owned public space

Description of artwork:

Larger-than-life bronze handgun
with barrel tied in a knot

Commissioned by:

Non-Violence Project Foundation (NVP)
Thirty of these icons have been placed strategically
across the world to promote non-violence.

Inscription:

Most of the replica sculptures include a dedication
and lyrics from John Lennon's song, *'Imagine'*.
This was the inspiration for the original artwork.

Materials:

Bronze on a concrete plinth

Reason, context or artist's statement:

The knotted gun was originally created as a memorial
tribute to John Lennon when he was shot and killed
outside his home in New York City in December 1980.
It recognised the man for his vision and activism for a
world with less violence. The message in many of his
songs, whether written for pop group the Beatles, as a
solo artist or with his wife Yoko Ono, centred on peace
and non-violence.

*"This piece is one of 30 commissions placed worldwide
by the Non-Violence Project Foundation to promote
non-violence. The original sculpture was unveiled in
1988 as an official symbol for peace and non-violence
at the United Nations headquarters in New York City."*

Reference:

www.nonviolence.com



Leon Oosthuizen



Leon Oosthuizen



Leon Oosthuizen



Julia Podpora

MAN RUNNING FROM LION

Mark O'Donovan (2004)

S 33 55.740' E 018 25.008'

The Company's Garden, in front
of Iziko SA National Gallery
CBD/City bowl – Public space

Description of artwork:

Conceptual, outside, interactive
artwork on public-owned land

Sponsored by:

National Lotteries Board
Competition winner for public sculpture

Materials:

Metal and coloured plastics

Reason, context or artist's statement:

Inspired by a craftwork, *Man Running from Lion* was the winning proposal for an interactive work outside the Iziko SA National Gallery. It encourages people to turn the wheel in order to make the scene come alive. The original beading adorning the piece is no longer present.

MEMORIALISATION OF GREEN POINT TRACK

Artvark: Theresa Jo and C.P. Wessels (2013)

Green Point Track (Entrance A)

CBD/City bowl - Public space

Description of artwork:

Five pairs of laser-cut steel sculptures depicting the rugby, cricket, athletic, Minstrel and war heritage of the site

Commissioned by:

City of Cape Town

Celebration of the history of Green Point and an addition to the new track precinct.

Materials:

Steel

Reason, context or artist's statement:

The objective of these sculptures was to visually and emotionally portray the rich history and significance of the publicly accessible site, which is now used for sports and fundraising events. The pieces depict five figures in both positive and negative space allowing for extended public interaction.

In the redevelopment of the Green Point sports precinct, little public art has directly engaged with the history of the space. From apartheid activists in sport to staging the first Minstrel carnival, the artists explored this rich history. By depicting these events as eye-level figures, they made the historical background easier to engage with in both positive and negative space.

"Artists C.P. Wessels and Theresa Jo hope that their pieces at Green Point Track A will be a timeless anchor for recreation and sporting activities. They hope it will embrace the diversity to be enjoyed by a variety of cultures and that visitors will have fun taking interactive and group photographs with the sculptures."

Reference:

<https://artvarkgallery.files.wordpress.com/2013/07/green-point-track-public-art2.pdf>



Jéan du Plessis



Kirsten Wilkins



MYTHOLOGICAL LANDSCAPE: A CELEBRATION OF DIVERSITY

John Skotnes (1994)

S 33 55.173' E 018 25.419'

Thibault Square, bounded by Hans Strijdom,
Riebeek, Long and Adderley Street
CBD/City bowl – Public space

Description of artwork:

Cluster of abstract figures

Commissioned by:

J.K. Gross Trust

Competition winner for public sculpture.

Materials:

Core-ten steel and bronze

Reason, context or artist's statement:

This work is an attempt to invert the *Tower of Babel* myth. In the Bible story, difference became the catalyst for diaspora and isolation. Here on the 'tower', mythological creatures start the process of finding one another. The figures are tentative and curious. The ideas invested in the creation of the work were rooted in the issues of the time.

NOBEL SQUARE SCULPTURES

Claudette Schreuders (2005)

Nobel Square, V&A Waterfront

CBD/City bowl - Privately owned public space

Albert Luthuli

Description of artwork:

Larger-than-life bronze man figure
(standing with three others)

Materials and dimensions:

Bronze

2,07 x 0,8 x 0,5 m (196 kg)

Reason, context or artist's statement:

These portrait figures were erected to commemorate South Africa's Nobel laureates. Nkosi Albert Luthuli joined the ANC in 1945, and was appointed provincial president of the ANC in Natal in 1951.

The four Nobel laureate figures are representative of South Africa's most celebrated leaders, and the part they played in the long, tedious and fraught struggle for democracy. For each, the political struggle was filled with personal hardship and tragedy, and yet, these remarkable men held fast to their belief that there was a peaceful way forward.

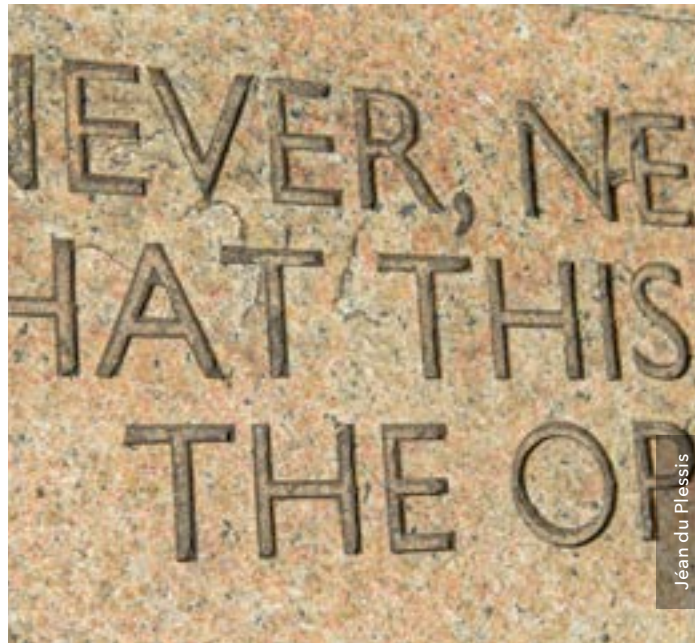
The figures also reflect the ambiguities of the search for an 'African' identity in the post-apartheid 21st century. There is a fifth sculpture in the square called *Peace and Democracy*.

Reference:

www.vgallery.co.za/2006article1/vzine.htm



Jéan du Plessis



Jéan du Plessis



Kirsten Wilkins



Kirsten Wilkins



Kirsten Wilkins



Kirsten Wilkins

Desmond Tutu

Description of artwork:

Larger-than-life bronze man figure
(standing with three others)

Materials and dimensions:

Bronze

2 x 0,75 x 0,55 m (221 kg)

Reason, context or artist's statement:

"Desmond Tutu has shown that to campaign for the cause of peace is not a question of silent acceptance, but rather of arousing consciences and a sense of indignation, strengthening the will and inspiring the human spirit so that it recognises both its own value and its power of victory."

(Excerpt from the presentation speech by Egil Aarvik, Chairperson of the Norwegian Nobel Committee, 1984)

Reference:

www.vgallery.co.za/2006article1/vzine.htm

FW de Klerk

Description of artwork:

Larger-than-life bronze man figure
(standing with three others)

Materials and dimensions:

Bronze

2,1 x 0,75 x 0,6 m (180,5 kg)

Reason, context or artist's statement:

On 2 February 1990, State President De Klerk announced the release of political prisoners, including Nelson Mandela, and the lifting of the ban on the African National Congress (ANC), the Pan Africanist Congress (PAC) and the SA Communist Party (SACP). This bold approach, and his leadership role in the constitutional transformation of South Africa, earned him the 1993 Nobel Peace Prize, as co-recipient with Nelson Mandela.

Reference:

www.vgallery.co.za/2006article1/vzine.htm



Leon Oosthuizen



Leon Oosthuizen

Nelson Mandela

Description of artwork:

Larger-than-life bronze man figure
(standing with three others)

Materials and dimensions:

Bronze

2,15 x 0,74 x 0,45 m (175,5 kg)

Reason, context or artist's statement:

Nelson Mandela is an international figure who symbolises resistance against the oppression of apartheid in South Africa. In 1993, Mandela, together with De Klerk, received the Nobel Peace Prize for his efforts in promoting a democratic South Africa. Reconciliation characterised his leadership after his release from 27 years of incarceration.

Reference:

www.vgallery.co.za/2006article1/vzine.htm

NUMINOUS BEAST

Bruce Arnott (1978)

S 33 55.732' E 018 25.019'

The Company's Garden, in front
of Iziko SA National Gallery
CBD/City bowl - Public space

Description of artwork:

Bronze sculpture of an abstract animal
positioned on a granite cube

Commissioned by:

SA National Gallery (1979),
now Iziko SA National Gallery
Competition winner for public sculpture.

Materials:

Granite pedestal base with bronze sculpture

Dimensions:

2,8 m

Reason, context or artist's statement:

"The sculpture refers to San therianthropic imagery, in particular to a small painting of a karossed, antelope-headed figure on Whale Rock, at the foot of Mpongweni Mountain in the South Eastern Drakensberg. With hindsight, it is possible to speculate that the germinal image depicted a shaman-of-the-game, a 'kaross-clad figure with an antelope-eared cap', whose function it was to entice animals towards the waiting hunters' bows.

"Works such as this have led scholars to understand that form and content in San art often have metaphoric functions; that they are capable of holding complex meaning. But it was more the ritualistic undertones in an ambiguous confluence of human and animal attributes that inspired the 'Numinous Beast'; a subjective reading of the semiotics."

(Bruce Arnott, artist)





OLDUVAI

Gavin Younge (2008)

S 33 55.052' E 018 25.682'

Intersection of Heerengracht and
Walter Sisulu Drive, eastern façade of Cape Town
International Convention Centre (CTICC)

CBD/City bowl - Public space

Description of artwork:

Over-sized figure of a man with a representation of the Great Rift Valley cut into his chest. The title is taken from the Olduvai Gorge, one of the world's most important palaeontological sites.

Materials:

Welded and painted mild steel

Reason, context or artist's statement:

The sculpture forges a link between the Africa-centred CTICC and the Olduvai Gorge, a ravine in the 5 000 km Great Rift Valley: one of the most important prehistoric sites in the world. It attests to human endeavour, global commerce, travel and Africa's centrality in human evolution.

OPEN HOUSE

Jacques Coetzer (2015)

Corner of Dorp and Long streets
CBD/City bowl - Public space

Description of artwork:

Red, outdoor structure (10,5 m)
with windows and balconies

Commissioned by:

Western Cape Government
Public Art Competition winner.

Reason, context or artist's statement:

Open House is a result of the Public Art Competition run by the Western Cape Government, celebrating 20 years of democracy and Cape Town being the 2014 World Design Capital.

The artwork celebrates democracy and serves as a tribute to the people who fought for freedom, dignity and a better South Africa.

"Democracy is an Open House with a firm foundation and a balcony to sing from."

(Jacques Coetzer, artist)

The name *Open House* positions this work as a space to encourage dialogue and interaction, and a platform for talks, debates, addresses, street performances and other types of creative expression.

Reference:

<https://www.gov.za/western-cape-minister-cultural-affairs-and-sport-date-30-november-2014-release-immediate-western>

<https://www.westerncape.gov.za/general-publication/open-house-cape-town>





OSCAR THE SEAL

Danie de Jager (1997)

S 33 54.08' E 018 25.20'

Table Bay Hotel entrance, Jetty 2, V&A Waterfront
CBD/City bowl - Privately owned public space

Description of artwork:

Large-scale Cape fur seal on circular plinth, displaying names of prominent visitors to the Table Bay Hotel

Commissioned by:

Table Bay Hotel (Sun International Group)

Materials:

Bronze statue on a concrete plinth

Reason, context or artist's statement:

"He is affectionately named after a legendary old fisherman who used to be seen fishing off the pier. Each morning a Cape fur seal would swim near the shoreline and visit with the old man on the rickety wooden jetty. The warmth of the fisherman's heart was so big, he used to throw his bait, and occasional catch, to the seal - going home empty-handed, but with a happy heart."

"While the Table Bay Hotel was being built, the opening team 'adopted' the old fisherman, Oscar, and joined him in his daily ritual. Sadly, the old man stopped coming just before the hotel opened. The opening team decided to name the seal 'Oscar' in his honour, and it's said that Oscar's warm heart and kind spirit transferred into the old seal."

(Table Bay Hotel blog)

Reference:

<https://www.suninternational.com/table-bay/stories/travel/the-legend-of-oscar-the-seal-lives-on-at-table-bay/>

Leon Oosthuizen

PEACE AND DEMOCRACY

Noria Mabasa (2005)

Nobel Square, V&A Waterfront

CBD/City bowl - Privately owned public space

Description of artwork:

Bronze, sculpted slab composite of figures and forms

Commissioned by:

Western Cape Government

Materials and dimensions:

Bronze

1,53 x 1,03 x 0,8 m (420 kg)

Reason, context or artist's statement:

Noria Mabasa sculpted *Peace and Democracy* in clay at her home in Vuwani, Limpopo. A mould was made of the sculpture at her house and brought to Cape Town. The sculpture was cast in bronze at the Bronze Age Art Foundry (formerly based in Simon's Town).

Reference:

www.vgallery.co.za/2006article1/vzine.htm





Jéan du Plessis

Woman 1

Life-sized sculpture of woman standing with her arms resting on her hips.



Leon Oosthuizen

Man 1

Life-sized sculpture of man walking, wearing a business suit and talking on a mobile phone.

PIER PLACE SCULPTURES

Egon Tania (2007)

S 33 55.087' E 018 25.555'

Pier Place, Heerengracht

CBD/City bowl - Public space

Description of artwork:

Life-sized sculptures of figures

Commissioned by:

City of Cape Town

Materials:

Bronze

Reason, context or artist's statement:

Pier Place is located on the reclaimed Foreshore area of Cape Town. Today, its proximity and historical connection with the sea is hardly noticeable due to high-rise buildings and highways.

The old Cape Town Jetty was located near Pier Place. The development of the CTICC and subsequent pedestrian upgrades have breathed new life into this area.

The materials reflect a theme that was initiated with the upgrade of boulevard islands directly east of the square. To the southwest, the square flows into Jetty Square. The concept was to create a vibrant public space, using sculptures, trees and paving patterns to entice the pedestrian to linger here.

It aims to reflect the current urban environment that surrounds it, while paying tribute to the historical and natural virtues of the place. In time, more restaurants will open on the square and it will add to the pedestrianisation of the city.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.



Child and Scooter (detail)

Life-sized sculpture of a child playing in the sand, with a scooter behind him.



Old Woman

Life-sized sculpture of an old woman walking, carrying a shopping bag.



Jéan du Plessis

Man 2

Life-sized sculpture of man walking, wearing cloth beanie (hat).



Jéan du Plessis

Man 3

Life-sized sculpture of a man seated with a book in his hand.

RACE CLASSIFICATION BOARD

Roderick Sauls (2007)

S 33 55.551' E 018 25.043'

High Court Annex, Queen Victoria Street
CBD/City bowl - Public space

Description of artwork:

Exterior-based conceptual piece, using functional wooden benches to commemorate enforced divisions during apartheid

Materials:

Wood, concrete, paint and varnish

Commissioned by:

The Sunday Times Heritage Project

Inscription:

Race Classification Board

1959-1991

In the 1960s, a room in what is now the High Court Annex was the scene of formal hearings of the most bizarre and humiliating kind as ordinary people came before an appeal panel to argue about what 'race' they should be labelled. Between 1950 and 1991, apartheid's Population Registration Act classified every South African as belonging to one of at least seven 'races' and accordingly granted or denied them citizenship rights on a sliding scale from 'White' (full rights) to 'Bantu' (with the fewest). The classification was subjective, and families were split apart when paler or darker skinned children or parents - or those with curlier hair, or different features - were placed in separate categories.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.



Jéan du Plessis



Jéan du Plessis



SHARKS

Ralph Borland (2007)

S 33 55.080' E 018 25.519'

Jetty Square, Lower St George's Mall,
adjacent to Pier Place

CBD/City bowl – Public space

Description of artwork:

Five steel sharks positioned on concrete
support poles in decorative paving

Commissioned by:

Earthworks Landscape Architects,
City of Cape Town

Materials:

Steel and concrete

Dimensions:

Various sizes, 3 m above ground

Reason, context or artist's statement:

In 2005, Earthworks Landscape Architects (ELA) commissioned Borland to create an artwork for a new public space in Cape Town's Foreshore, on land that had been reclaimed from the sea within the last century. Borland's group of ghost shark sculptures swim through the public space 3 m above a cobble pattern of stylised water swirls, designed by Diekie van Nieuwenhuizen of ELA. The sculptures pivot to point into the wind like weathervanes, and make a sound when a strong wind blows through wind flutes built into their gills. The sculptor worked with musician Brendon Bussy on designing and making the flutes, and on the arrangements of tones across the sculptures.

SOAP BOXES

Rosenclaire: Rose Shakinovsky
and Claire Gavronsky (2005)

S 33 55.721' E 018 25.019'

The Company's Garden, in front
of Iziko SA National Gallery

CBD/City bowl - Public space

Description of artwork:

Bronzed cardboard boxes positioned on lawn invite interaction, performance, etc. Camera records activity which is transmitted live into gallery on a monitor.

Commissioned by:

Public Arts Commission

Competition winner.

Sponsored by:

National Lotteries Board, Phillips,
Institute of Landscape Architects

Materials:

Bronzed cardboard boxes outdoors,
with camera and monitor inside gallery

Reason, context or artist's statement:

Soap Boxes is the result of a National Public Sculpture competition. The criteria for the competition specified creating a collaborative work of art that would 'melt the walls of the gallery', and one with which the public could interact. The work had to be permanent in terms of contemporary sculpture, and blend in with the surrounding environment, both complementing the architecture of the gallery and not competing with the surrounding sculptures. The artists conceptualised a kind of antimonument, a platform for the public to speak, rather than creating a cultural structure, which acts as a mouthpiece for the public.



Julia Podpora



Julia Podpora



THAT'S ME ON THE CORNER

Paul du Toit (2011)

Strand Tower Hotel façade,
corner of Strand and Loop Street
CBD/City bowl - Privately owned public space

Description of artwork:

Colourful interpretation of a human figure reclining from the hotel's pool deck, overlooking the street

Commissioned by:

Jacques Osse (private), Strand Tower Hotel
To create a memorable and eye-catching façade.

Materials:

Coated aluminium

Dimensions:

±6 x 4 m

Reason, context or artist's statement:

"I was influenced by a metal plate I found when looking around a scrap heap of metal at a stone crushing plant. In Cape Town, we have to factor in the tremendous strong wind we get, so the holes allow for the wind to pass through the sculpture as well as for aesthetic reasons, to accompany shape and form."

(Paul du Toit, artist)

The artist became fascinated by the holes in the metal plate, which he perceived as negative spaces, and focused on a range of sculptures relating to the negative spaces. This piece satisfies the brief by being playful, eye-catching and colourful.

Leon Oosthuizen

THE CAPE TOWN MEMORIAL TO THE ENSLAVED

Wilma Cruise and Gavin Young (2008)

S 33 55.512' E 018 25.275'

Church Square, corner of Spin and Parliament Street
CBD/City bowl - Public space

Description of artwork:

Eleven granite blocks. Two are placed on a raised plinth on the corner of Church Square closest to the Iziko Slave Lodge. Nine are arranged in a grid close to the *Slave Tree Plaque*, each 80 cm².

Their common 'footprint' represents our common humanity; their different heights represent growth.

The sides of the two large blocks are engraved with the names of the enslaved. In this task, the artists were guided by the comprehensive research of many historians and activists. Their research has revealed these forgotten names. By engraving these names, we remember them for what they suffered, and for what they contributed to the building of the South African nation.

The other nine blocks are engraved with words from the slave period in South Africa, 1652-1834. The words embrace elements of resistance, rebellion, suffering on the slave ships and on the 'middle passage', the provenance of slaves, religion, slave life, manumission, punishment, and the Slave Lodge. The words are engraved in concentric circles, with the *Slave Tree Plaque* as the centre.

Commissioned by:

City of Cape Town
National competition winner.

Materials:

Inscribed, hollow granite blocks

Dimensions:

Nine each 80 cm²; other two 80 x 80 x 60 cm
and 80 x 80 x 40 cm

Reason, context or artist's statement:

The artwork commemorates the contribution made by slaves in the establishment and development of the city. The location of the memorial is important as it is positioned on Church Square and opposite the site of the tree under which slaves were formerly bought and sold.

"The memorial is characterised by silence – silence in the face of the abomination that was slavery. This is evoked by the reflective surface of the stones and their solemn arrangement on Church Square. Their weighty presence elicits the memory of the slaves that were sold, tortured and suffered at Church Square."

(Gavin Young and Wilma Cruise, artists)

The work has been criticized for its cryptic imagery and the fact that there is no creation of solemnity, but the artists wish to point out that the City still intends to erect an interpretative panel.



Gavin Young



Gavin Young



THE KNOT

Edoardo Villa (1981)

S 33 55.232' E 018 25.662'

Hertzog Boulevard, adjacent to
City of Cape Town Civic Centre
CBD/City bowl - Public space

Description of artwork:

Abstract, convoluted 'knot' of red steel tubes

Commissioned by:

City of Cape Town

Materials:

Painted steel

Dimensions:

67,5 m

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area.*

Jéan du Plessis

THE PURPLE SHALL GOVERN

Conrad Botes (2006)

S 33 55.407' E 018 25.178'

Corner of Burg and Church Street
CBD/City bowl – Public space

Description of artwork:

Signpost-style printed image

Commissioned by:

The Sunday Times Heritage Project

Inscription:

The Purple Shall Govern

On 2 September 1989, anti-apartheid protesters marching on parliament were stopped by police near this spot. They mounted an impromptu sit-in and police retaliated with tear gas, batons and a new weapon: a water cannon laced with purple dye to stain demonstrators and make them easier to identify and detain. As protesters scattered, one climbed onto the armoured vehicle with the cannon and turned the purple jet on police. Purple dye stained most of the surrounding buildings, including the National Party headquarters and the white-washed walls of the historic Old Townhouse.

The next day graffiti all over the city proclaimed 'The Purple Shall Govern'. This was one of the last protest marches outlawed by the apartheid government. Eleven days later, 30 000 people marched through the city without police intervention.

Materials:

Metal support poles and printed image on plastic

Reason, context or artist's statement:

This artwork commemorates the Purple March of 2 September 1989, a key moment of apartheid resistance in the 1980s.

The artwork is positioned at the site where the events of 2 September took place. The artwork is double sided with portraits of the Purple March participants on the one side and a Casspir on the other side, surrounded by everyday objects which would have been carried by the protesters at the march.

Reference:

www.saha.org.za/news/2009/September/the_purple_shall_govern_20_years_on.htm

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area.*



The City of Cape Town



The City of Cape Town



UNTITLED

Ian Redelinghuys (1982)

S 33 55.741' E 018 25.019'

The Company's Garden, grassed area outside Iziko SA National Gallery
CBD/City bowl - Public space

Description of artwork:

Exterior-based steel bar and steel mesh structure that encourages physical interaction with large geometric shapes

Commissioned by:

Iziko SA National Gallery
Competition winner for public sculpture.

Materials:

Stainless steel

Dimensions:

7 x 5 x 2,35 m

Reason, context or artist's statement:

This construction of abstract forms in stainless steel is intended as a proclamation of the gallery's contemporary interests. However, small children visiting the Company's Garden happily use the sculpture as a jungle gym.

Reference:

www.mdpi.com/2076-0787/2/1/72/pdf



WE ARE STILL HERE

Lovell Friedman and Leora Lewis (2011)

Longmarket Pedestrian Mall, between
Buitenkant and Plein streets
CBD/City bowl - Public space

Description of artwork:

Large concrete wall with mosaics behind
three concrete cubes, also mosaic

Commissioned by:

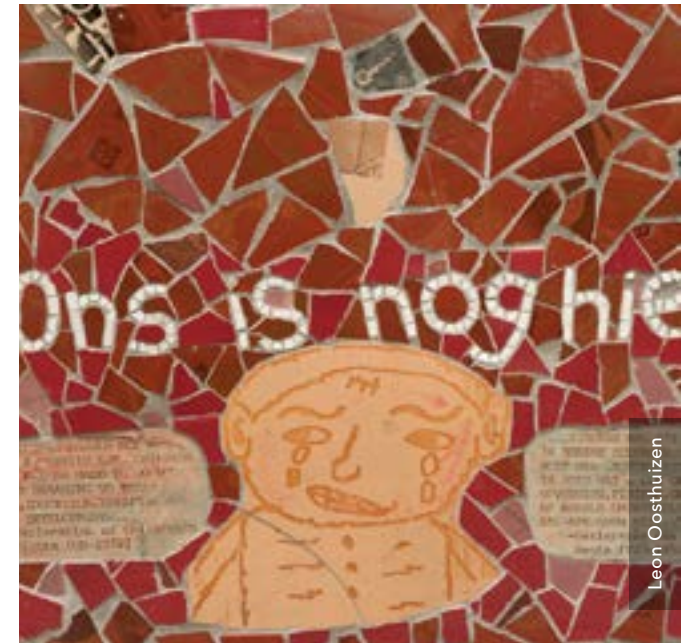
Donald Gordon

Materials:

Concrete with ceramic and glass mosaics

Reason, context or artist's statement:

This memorial recognises the thousands of
children left destitute and homeless between
1884 and 1921 in the city of Cape Town.





WHITE HORSES

Kevin Brand (2011)

Sea Point Promenade

CBD/City bowl - Public space

Description of artwork:

Five white horses, each with a polished aluminium vuvuzela protruding from both the mouth and tail

Commissioned by:

City of Cape Town

Upgrade of the Sea Point Promenade.

Materials:

Concrete, paint and aluminium

Reason, context or artist's statement:

The artwork alludes to an interesting story from the artist's childhood experiences on the Promenade. He drew his inspiration from his memory of the SS South African Seafarer running aground during a storm about 50 m from the Mouille Point lighthouse on 1 July 1966. The 63 crew and 12 passengers on board all survived the shipwreck thanks to the South African Air Force's heroic action.

At the sculpture's unveiling, Brand explained that the ship's cargo contained, among other things, some miniature white plastic horses. Brand says that the crashing white horses of the Atlantic Ocean washed these little white horses to shore and scattered them on the beach, where he and many others delighted in finding the tiny treasures.

Jéan du Plessis

WIND TREE

Felix Holm (2010)

Opposite Prestwich Memorial, corner
of Buitengracht and Somerset Road
CBD/City bowl - Public space

Description of artwork:

Steel frame and wire tree bent to
one side with decorative (steel) fruit

Commissioned by:

City of Cape Town
Competition for art positioned along the Fan Walk.

Materials:

Steel

Reason, context or artist's statement:

Six Cape Town artists were given the opportunity to interpret the theme of 'A trophy for Cape Town as the best city in the world'. These artworks were positioned along the Fan Walk pedestrian route linking Cape Town Station with Cape Town Stadium.

The large-scale sculpture project was commissioned by the City of Cape Town and facilitated by the CCDI, who put out a call for interest from artists, designers and craft producers from its database and that of the Visual Arts Network of South Africa.

Reference:

<http://www.designindaba.com/articles/creative-work/see-it-it-art>





WIRED

Willard Musarurwa (2010)

Opposite Prestwich Memorial, corner
of Buitengracht and Somerset Road

CBD/City bowl - Public space

Description of artwork:

Bright green table and chairs in twisted wire, which flow
down into tangled roots and up into a myriad of branches

Commissioned by:

City of Cape Town

Competition for art positioned along the Fan Walk.

Materials:

PVC-coated wire

Reason, context or artist's statement:

Six Cape Town artists were given the opportunity to
interpret the theme of 'A trophy for Cape Town as the
best city in the world'. These artworks were positioned
along the Fan Walk pedestrian route linking Cape Town
Station with Cape Town Stadium.

The large-scale sculpture project was commissioned by
the City of Cape Town and facilitated by the CCDI, who
put out a call for interest from artists, designers and craft
producers from its database and that of the Visual Arts
Network of South Africa.

The Fan Walk art pieces were well received during the
excitement of the 2010 World Cup. Recently, however,
they seem to have blended into the noise of the city. This
public space is an interesting remnant of 2010 planning
- the artworks remain as playful and celebratory as the
Fan Walk they adorn, yet the art is lost in the clutter of the
space and the daily grind of passers-by.

Reference:

<http://www.designindaba.com/articles/creative-work/see-it-it-art>

PERMANENT PUBLIC ART IN GREATER CAPE TOWN

This section lists permanent public artworks located in the Greater Cape Town metropole, which is defined as starting in the north at Mamre and extending east to Gordon's Bay, but excluding the city bowl. Each work is listed alphabetically according to districts, as determined by the City of Cape Town.

AIDS MEMORIAL (MITCHELLS PLAIN)

City of Cape Town Health Department
(collaborative) (2007)

S 34 04.224' E 018 37.046'

Corner of Baden Powell Drive
and Eisleben Road, Mitchells Plain
Mitchells Plain/Khayelitsha – Public space

Description of artwork:

Inscribed granite pyramid on a concrete
base, with the red ribbon symbolising Aids

Commissioned by:

City of Cape Town Health Department

Materials:

Concrete and granite

Inscription:

*This stone was unveiled by the Executive Mayor
of Cape Town Helen Zille on the 1st December 2007
in Memory of all those who died of HIV/AIDS.*

LEST WE FORGET.

Reason, context or artist's statement:

The memorial commemorates the victims
of the Aids pandemic with a large 'beacon'
structure engraved with the Aids symbol.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of
Sculptures, Memorials and Commemorative Monuments
within the City of Cape Town Metropolitan Area.*



Bridget O'Donoghue

LEST WE FORGET

– inscription on pyramid

"One chameleon is perched on the apex of the sculpture, the other moves up the column, tying his supporting element to the whole. These details challenge the ruling order of the composition and allude to change."

The intention of the piece has been somewhat 'confused' in the artist's opinion, as subsequent to the work being erected, the usage of the surrounding buildings have changed."

- Heritage Trail, UCT



ALMA MATER

Bruce Arnott (1996)

Middle Campus, University of Cape Town

Southern (excluding False Bay)

- Privately owned public space

Description of artwork:

Bronze sculpture of female figure and chameleon on a concrete pillar

Commissioned by:

University of Cape Town

Materials:

Bronze and concrete

Dimensions:

2,88 m sculpture; 6,4 m column

Reason, context or artist's statement:

"This sculpture of a female figure used as a supporting column is referred to as a caryatid and is often associated with classical Greek figurines. However, it is not exclusively a Western figure, since it is known from China, Ancient Persia, West Africa and the Congo, particularly in the art of the Luba people. This caryatid symbolically combines the twin roles of authority and responsibility. The phrase, Alma Mater (Latin: 'nurturing mother'), is often used to denote a school or university, and there we see the emblems of learning being generously offered by the stylistically evolved caryatid figure. The chameleons represent historical process and transformation. The rhetoric is strategically destabilised by the inclusion in the composition of two chameleons that provide a counterdrama to the stasis and solemnity of the figure."

(Heritage Trail, UCT)

Reference:

<http://www.uct.ac.za/downloads/uct.ac.za/about/introducing/heritage/heritagetrail.pdf>

BALL AND CHAIN

Donovan Ward (2007)

Newlands Cricket Ground,
Campground Road, Newlands
Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Sheet of oxidised metal with a hole punched through it by a bronzed cricket ball

Commissioned by:

The Sunday Times Heritage Project

Materials:

Core-ten steel and bronze

Reason, context or artist's statement:

The artwork commemorates the role of sporting legend and cricketer Basil D'Oliveira in transforming apartheid-era sport in South Africa.

On the events of the 1968 English Cricket Test Tour of South Africa, D'Oliveira writes, *"I'll never forget the events of the summer of 1968 as long as I live. It was a nightmare, punctuated by occasional bouts of euphoria. Actions that had little to do with events on the cricket field meant that South Africa would inevitably be barred from test cricket and, indeed, from most international sport. And the unwitting reason for that ban? ME!"*

When asked about his concept for the Basil D'Oliveira artwork, Ward said what informed him was the notion of sport breaking down boundaries and the role of sports activists in helping to change the system.

Reference:

http://sthp.saha.org.za/memorial/basil_doliviera.htm

<https://www.brandsouthafrica.com/people-culture/sport/sports-news/cricket-doliviera-21111>



"I was also thinking about the playing of sport and people meeting each other and getting to know one another. In the artwork I focused on the role sport can play in breaking down barriers or boundaries and making the seemingly impossible real,"

– Donovan Ward



BODY MAPS

Lovell Friedman (2007)

Medical Campus façade,
Anzio Road, Observatory
Southern (excluding False Bay)
- Privately owned public space

Description of artwork:

Three large figures in a mosaic mural

Commissioned by:

University of Cape Town

Materials and dimensions:

Ceramic and glass mosaics
6 m x 2,8 m

Reason, context or artist's statement:

Originally on brown paper, *Body Maps*, was created by three women in the Bambanani (which means 'to support each other; to lend a hand') HIV/Aids support group, in a workshop run by Jane Solomon in Khayelitsha in 2002.

These women were asked to trace their bodies, and within the image, express their identity as now being HIV-positive.

Reference:

<https://www.news.uct.ac.za/article/-2007-03-05-body-maps-of-hope-captured-in-mosaic>

COSMOLOGIC

Etienne de Kock (2000)

West Dome, Canal Walk Shopping Mall,
Century Boulevard

Table Bay – Privately owned public space

Description of artwork:

Large concentric (slow-moving) metal rings centred
around silhouette of man and hanging from ceiling

Commissioned by:

Canal Walk Shopping Mall

Materials:

Steel

Dimensions:

9 m in diameter

Reference:

www.sculpture.za.net



Canal Walk



Leon Oosthuizen

DIALOGUE AT THE DOGWATCH

David Brown (2011)

Alma Mater Plaza, Middle Campus,
University of Cape Town

Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Two large figures mounted on abstract
forms a short distance from each other

Commissioned by:

Charles Diamond (private), donated to UCT

Diamond was president of the SRC in 1966/67 and
donated his piece to be erected in the Alma Mater Plaza.

Materials:

Stainless steel and core-ten steel

Dimensions:

100 m² footprint

Reason, context or artist's statement:

Diamond described 'the dogwatch' as a nautical term
for the hours between late afternoon and night, when
fading light can play tricks on the eyes.

Reference:

<https://www.news.uct.ac.za/article/-2011-04-12-dogwatch-sculpture-added-to-ucts-living-museum>

FIRST TRANS-AFRICA FLIGHT MEMORIAL

Strijdom van der Merwe (2007)

Rosmead Avenue, Wynberg

Southern (excluding False Bay) – Public space

Description of artwork:

Steel sculpture on a concrete plinth

Commissioned by:

The Sunday Times Heritage Project

Materials and dimensions:

Core-ten steel, paint and concrete

3,5 m sculpture; 600 mm plinth

Reason, context or artist's statement:

The memorial celebrates the efforts of Pierre van Ryneveld and Quintin Brand who completed the first trans-Africa flight from London to Cape Town. They touched down on 20 March 1920 in a De Havilland DH9 at Youngsfield, Wynberg. Several other British teams had set out to pioneer this new air route, but each had crashed and abandoned their effort. Van Ryneveld and Brand crashed two planes en route – one in a forced landing in Southern Egypt, the other during take-off in Zimbabwe. Prime Minister Jan Smuts was determined that the South Africans should succeed, and each time ordered replacement aircraft to be sent to them. The pilots, who were knighted for their achievement, spent 109 hours and 30 minutes in the air. The journey took 45 days.

Van der Merwe hopes that those who pass this sculpture see more than a black metal square. *"Hopefully they look and realise here are two guys on each other's shoulders, and they look some more and say, 'Oh, their arms become wings, that's funny'. That's what I'd like".*

Reference:

http://sthp.saha.org.za/memorial/first_trans_africa_flight_london_to_cape_town.htm



GUGULETHU SEVEN MEMORIAL

Donovan Ward and Paul Hendricks (2005)

S 33 58.044' E 018 34.073'

Corner of Steve Biko Drive and NY121, Gugulethu
Klipfontein/False Bay – Public space

Description of artwork:

Seven free-standing concrete pieces
with abstract figure cut-outs

Commissioned by:

City of Cape Town

Inscription:

Plaques removed/vandalised

Materials:

Rustenburg granite, steel, screws, tile adhesive,
bronze, bricks, cement and concrete

Reason, context or artist's statement:

On 3 March 1986 in the township of Gugulethu, seven youths were murdered by the South African state. The *Gugulethu Seven memorial*, dedicated to these seven youths who lost their lives during the liberation struggle, is located in close proximity to where the killings occurred.

Reference:

www.asai.co.za/artist/donovan-ward/

HOERIKWAGGO

Gavin Young (date unknown)

Upper Campus, between Jameson Hall and
Main Library, University of Cape Town

Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Bronze abstract sculpture

Commissioned by:

University of Cape Town

Materials:

Bronze

Reason, context or artist's statement:

The large metal statue between Jameson Hall and the Library building is called *Hoerikwaggo*, which is the Khoisan name for Table Mountain.

Reference:

<http://www.uct.ac.za/downloads/uct.ac.za/about/introducing/heritage/heritagetrail.pdf>



Kirsten Wilkins



INGRID JONKER MEMORIAL

Tyrone Appollis (2006)

S 34 09.652' E 018 52.052'

Intersection of Beach Road
and Cilliers Lane, Gordon's Bay

Eastern – Public space

Description of artwork:

Steel tricycle sculpture with sandals hanging on the handle bars on a concrete inscribed base

Commissioned by:

The Sunday Times Heritage Project

Materials:

Steel and concrete

Inscription:

Several lines from Ingrid Jonker's poem '*The Child*' appear on the four sides of the plinth on which the sculpture rests:

The child just wanted to play in the sun

*The child peers through the windows of houses
and into the hearts of mothers*

*The child grown into a giant journeys through
the whole world*

The child is not dead

Reason, context or artist's statement:

This work commemorates the life and work of Ingrid Jonker, a South African poet. One of her most enduring works '*The Child*' was written in the wake of the Sharpeville Massacre of 1960 and inspired the image of the tricycle. In his inaugural address to South Africa's first democratic parliament, President Nelson Mandela read this poem.

Ingrid Jonker was an activist through poetry and mastery of Afrikaans prose. Her history is fraught with internal anguish and external forces weighed heavily on her, resulting in her suicide in Sea Point in 1965. Even at her funeral, political tussles and family infighting kept her from a quiet end. The peace and playfulness surrounding this sculpture are a most welcome way to bring tribute to this life of turmoil.

Very little response, artistic critique or recognition can be found regarding this artwork. The enormity of the poet and her life overshadow reviews and publications, with barely a mention of the piece.

Reference:

http://sthp.saha.org.za/memorial/ingrid_jonker.htm

"I consider political and social reconciliation to be an integral part of art. A cross-cultural dialogue, personal therapy and as communication to God. All my compositions are, in one way or another, autobiographical."

- Tyrone Appollis

JUST NUISANCE

Jean Doyle (1985)

S 34 11.581' E 018 25.991'

Jubilee Square, Main Road, Simon's Town

Southern (excluding False Bay) – Public space

Description of artwork:

Life-sized bronze statue of
Great Dane dog on a stone base

Commissioned by:

SA Royal Navy

Inscription:

Able Seaman JUST NUISANCE

1 April 1937-1 April 1944

*Loyal friend and companion of the sailors
who called at this port during World War II.*

Remembered with affection.

Materials:

Bronze and rock

Reason, context or artist's statement:

The sculpture honours the dog that was well-known in the SA Royal Navy and in Simon's Town during World War II. Just Nuisance remains the only dog ever to be made an 'Able Seaman'.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area.*



Bridget O'Donoghue



The City of Cape Town

LAYERS OF MIND

Angus Taylor (2012)

Obz Square, Main Road, Observatory
Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Larger-than-life figure clad
in strata of rock and bronze

Commissioned by:

University of Cape Town,
Cape Living Developments

Materials:

Concrete with stone and bronze cladding

Dimensions:

4,4 m

Reason, context or artist's statement:

This artwork was commissioned by Cape Living Developments, the developer of the Obz Square student residence.

"We form part of a story of billions of years, developing from single cell organisms to trillions of cell organisms like ourselves. Not central to the tale, but part of it. This evolutionary tale is not as visual as that of soil, therefore I used the layers of material as conveyor of this meaning. Our minds have allowed us to become self-aware and to grasp how absolutely amazing an opportunity it is to live, learn and contribute to everything around us. I sincerely hope this sculpture will contribute to thoughts and some understanding around this awareness."

(Angus Taylor, artist)

Reference:

https://www.everard-read.co.za/artist/ANGUS_TAYLOR/biography/

LANGA HERITAGE MEMORIALS

Fiona Beresford (in collaboration
with local residents) (2005)

S 33 56.683' E 018 31.507'

Intersection of Washington Drive
and Lerotholi Avenue, Langa
Mitchells Plain/Khayelitsha – Public space

Description of artwork:

Four large, three-dimensional pillars
with mosaic work on all sides

Commissioned by:

City of Cape Town

Materials:

Concrete with ceramic and glass mosaics

Reason, context or artist's statement:

"A component of the Langa Heritage Project which aims to promote the identified heritage of Langa. The pillars commemorate the various sectors of heritage of the former black township Langa. The plinths are placed on the main route through Langa in a context that is well used by residents, visitors and tourists."

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area.*



Bridget O'Donoghue



Bridget O'Donoghue



ACG Architects

LANGA-SHARPEVILLE MEMORIAL

The Langa Memorial Collective: Bongani Mbangeni, Mark O'Donovan, Malcolm Campbell and Shirley Gunn (2010)

On the traffic circle in Washington Square, adjacent to the Langa taxi rank, Langa Mitchells Plain/Khayelitsha – Public space

Description of artwork:

Large cylindrical steel structure bearing relief images, mounted on a large brick pedestal, with six flags flying from the top of the drum

Commissioned by:

City of Cape Town

To commemorate the 50th anniversary of Langa's participation in anti-pass legislation (Sharpeville Day in Gauteng).

Materials:

Brickwork, stainless steel, fabric and indigenous landscaping

Dimensions:

Entire traffic circle \pm 9 m in diameter; tower 19 m

Reason, context or artist's statement:

The memorial represents a celebration of the courage and determination of participants in the Sharpeville, Vanderbijlpark, Langa and Nyanga massacres on 21 March 1960, which are widely regarded as a turning point in South African history, the threshold to the chain of events that ultimately led to the installation of a democratic regime in 1994, and a reminder that the struggle for human rights and human dignity is a continuing struggle.

The form and content of the memorial have been significantly informed by the consultative workshops with representatives from the Langa community, in particular the branch structure of the PAC, which included activists and witnesses of the massacre in Langa in March 1960.

They continue to play an active role in safeguarding the memorial and take great pride in engaging with visitors on its significance and meaning.



Bridget O'Donoghue

MENDI SQUARE MEMORIAL

City of Cape Town (2005)

S 33 56.614' E 018 31.547'

Mendi Square, corner of Washington and Leretholi Avenue, Langa

Table Bay – Public space

Description of artwork:

Concrete base clad in ceramic and glass mosaics, surrounded by a low wall

Commissioned by:

City of Cape Town

Reason, context or artist's statement:

The South African troopship SS Mendi had set sail from Cape Town for La Havre in France on 16 January 1917.

She carried the last contingent of the South African Native Labour Corps (SANLC) to support the war effort in Europe. The SS Mendi sank on the morning of 21 February 1917 in the English Channel near the Isle of Wight due to being rammed by another ship, the SS Darro. The ship sank within 20 minutes and the occupants of SS Darro did nothing to assist. Of the 805 black troops on board, 607 lost their lives along with nine of their fellow white countrymen and all 33 of the crewmen. On receiving the news of the disaster (on 9 March 1917), all the members of the South African House of Assembly, led by Prime Minister and former Boer War general Louis Botha, rose in their seats as a token of respect to those who had gone down with the Mendi.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.

NELSON MANDELA (BUST)

John Francis Gardner (2011)

Upper Campus, adjacent to Jameson Hall,
University of Cape Town

Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Bronze bust of Nelson Mandela on a stone plinth

Commissioned by:

John Francis Gardner (private), donated to UCT

Materials:

Bronze and sandstone

Dimensions:

Life size

Reason, context or artist's statement:

This piece was donated to the university by the artist. He is currently focused on creating works that memorialise 'legends of Africa', and is an alumnus of UCT.

"The best part of sculpting for me is creating life from raw clay. I've been fortunate to work with some amazing people and, in studying them, capturing the essence of their personality in bronze. Many of these people have made a significant and positive contribution to the world, and their memory will live on through the images created."

(John Francis Gardner, artist)

Reference:

www.uct.ac.za/mondaypaper/archives/?id=8884



"The best part of sculpting for me is creating life from raw clay. I've been fortunate to work with some amazing people and, in studying them, capturing the essence of their personality in bronze."

– John Francis Gardner



ROBERT WATERWITCH AND COLINE WILLIAMS MEMORIAL

Egon Tania and Guy du Toit (2005)

S 33 57.674' E 018 30.358'

Old Klipfontein Road, Athlone

Klipfontein/False Bay – Public space

Description of artwork:

Two bronze figures

Commissioned by:

City of Cape Town

Materials:

Bronze

Reason, context or artist's statement:

The sculpture was created to commemorate the lives of Robert Waterwitch and Coline Williams, members of Umkhonto we Sizwe, who were killed in a limpet mine explosion in July 1989.

The memorial is significant because it commemorates the service and lives of the ANC cadres to the liberation struggle. It is one of the first post-1994 memorials that commemorate deceased members of the ANC.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*



SKULL SERIES

Neels Coetzee (1986)

Zoology Building, Upper Campus,
University of Cape Town

Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Bronze amalgamation of skull forms

Commissioned by:

UCT

This work forms part of a series of work exploring the human skull. Other pieces can be found at Wits University.

Materials:

Bronze

Reason, context or artist's statement:

"The human skull was a major inspirational source. In life, the human head is believed to be the seat that controls all human faculties, yet after death, the skull is seen as a symbol of death and decay, a reminder of the transience of life. The irony of these notions evokes a strong interest in the human skull as an image."

"In the 'Skull Series', the skull form is distorted so that it could refer to human and/or animal forms, foetal forms, torsos or figures in different stances and postures. Textures, colours and forms within the work are intended to evoke associations with biological phenomena, the major subject matter of the research conducted in the Zoology Building. These symbolic references stimulate personal views and associated imagery."

(Heritage Trail, UCT)

Reference:

<http://www.uct.ac.za/downloads/uct.ac.za/about/introducing/heritage/heritagetrail.pdf>

SPECIMENS

Brett Murray (2005)

Medical Campus façade,
Anzio Road, Observatory
Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Wall-mounted, red oxide steel squares (48);
each square cut out to reveal a colourful,
amoeba-like shape

Commissioned by:

UCT Works of Art Committee

Funding received from the university's 1% programme,
which funds artwork on campus.

Materials:

Metal and paint

Dimensions:

12 m x 5 m

Reason, context or artist's statement:

"The cut-outs are bilaterally similar shapes, suggestive of human faces seen from the front. These are rendered with Murray's characteristic wit and irreverence, flavoured by his penchant for the pop and the satirical, and produced in his succinct, confident manner."

"Sixteen different heads, eight different background colours and 48 units in all result in a fair but finite number of variants amongst the specimens. Is Murray suggesting that, while there certainly is the possibility of some variety among us, we can't avoid classification completely? Or is the spectre of eugenics and genetic manipulation raising its head here, proposing that some combinations are more equal than others?"

Reference:

<http://www.brettmurray.co.za/essays-and-texts/specimens-paul-edmunds-essay/>





SPHINX

Bruce Arnott (1977)

Main Entrance, Baxter Theatre,
Main Road, Rondebosch
Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Large abstract work depicting
a sphinx gazing into the distance

Commissioned by:

Jack Barnett (Baxter Theatre architect)

Materials:

Bronze

Dimensions:

1,2 m

Reason, context or artist's statement:

The sculpture of the mysterious sphinx gazes inscrutably into space – the artist felt this to be a symbol particularly appropriate to theatre and its historic, magical and religious origins. This sculpture inspired the graphic design of the Baxter logo.

"The Baxter sphinx did not evolve from any classical model, although human, leonine and winged forms have been abstracted. Its mood is essentially benign, whereas classical sphinxes are often dramatic and threatening."

Reference:

https://journals.co.za/docserver/fulltext/ayor/2/2/ayor_v2_n2_a15.pdf?expires=1568810922&id=id&accname=guest&checksum=EBA0AE72307FBC843AD0DD742CB57AA5

"The Baxter sphinx did not evolve from any classical model, although human, leonine and winged forms have been abstracted. Its mood is essentially benign, whereas classical sphinxes are often dramatic and threatening."

– Bruce Arnott

THE ORACLE

Bruce Arnott (1987)

Jameson Plaza, Upper Campus, University of Cape Town
Southern (excluding False Bay)
– Privately owned public space

Description of artwork:

Concentric concrete shapes in a shallow water feature

Commissioned by:

UCT

Materials:

Concrete and water

Reason, context or artist's statement:

"Bruce Arnott uses concentric circles of substance, space and contained movement. The central turbulent void suggests beginning, roundness suggests wholeness, stone suggests permanence and resistance, flowing water suggests flux and process, and change is suggested by permutations of broken and unbroken lines in the I Ching trigrams on the Taoist sun disc. Trigrams were originally yarrow sticks, which were thrown at random, and the resulting pattern 'read' to determine the future. Each pair of trigrams, or the hexagram, thus gets a verse in the I Ching, the ancient Confucian 'Classic of Changes', analysing the good and bad fortune entailed by its appearance. Later on, the Taoists arranged the trigrams in standard groupings to ensure good luck (although these depicted in this work are considered more stylistic than accurate). Arnott notes that all the trigrams have a binary structure, or two beats to a bar, and suggests that the disc as a whole may be described as 'a computing apparatus with psychoanalytical and prognosticatory potentials'. Depending on the rules devised, the disc might also suggest a children's game, the form of a poem or novel, or the structure of a symphony or an economic theory."

(Heritage Trail, UCT)

Reference:

<http://www.uct.ac.za/downloads/uct.ac.za/about/introducing/heritage/heritagetrail.pdf>





Bridget O'Donoghue

TWINS SCULPTURE

Speelman Makwa Mahlangu (2003)

S 34 11.601' E 018 25.994'

Jubilee Square, Main Road, Simon's Town

Southern (excluding False Bay) - Public space

Description of artwork:

Two interlocking carved figures
on a plinth, cast in bronze

Inscription:

Speelman Makwa Mahlangu (1958-2004)

Twins, edition of 3

Materials:

Bronze

Reason, context or artist's statement:

Originally meant to be a series of sculptures to be exhibited, this one has become a permanent feature in Simon's Town's Jubilee Square.

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.



ACG Architects

TROJAN HORSE MEMORIAL

Shirley Gunn (Human Rights Media Centre)
and Malcolm Campbell (ACG Architects) (2006)

S 33 57.674' E 018 30.358'

Thornton Road (near intersection
of St Simon's Road), Athlone

Klipfontein/False Bay - Public space

Description of artwork:

Representational, exterior-based unvarnished
steel structure presenting a silhouette outline
that recreates the Trojan Horse incident

Commissioned by:

City of Cape Town

Materials:

Steel, vibracrete walling and bronze

Reason, context or artist's statement:

"Large structure that is placed along the pedestrian sidewalk. It has used the natural surroundings by leaving places of the sculpture open, so that one can see the graffiti that speaks about the Trojan Horse incident. There are three small plaques as well as one large plaque. This memorial commemorates the three lives that were taken and the many people that were injured on the afternoon of Tuesday 15 October 1985. The people that were killed were Michael Miranda (age 11 years), Shaun Magmoed (age 16 years) and Jonathan Claasen (age 21 years).

"This violence was as a result of the actions of a few policemen, who shot blindly at the street. The policemen were hiding beneath crates to disguise their presence, and when stones were thrown at the truck without the throwers being aware of who was in the truck, the police opened fire on the street. The site of the memorial is important, as it is close to the place where the actual shooting occurred."

Reference:

O'Donoghue (2009) *Specialist Heritage Survey: Survey of Sculptures, Memorials and Commemorative Monuments within the City of Cape Town Metropolitan Area*.

THE ARMILLARY AND SEALS

Keith Calder (Date Unknown)

Main Entrance, Grand West Casino,
Vanguard Drive, Goodwood

Table Bay – Privately owned public space

Description of artwork:

Bronze seals in circular stainless-steel-and-brass
water feature

Commissioned by:

Grand West Casino

To serve as decorative and memorable
entry point to building.

Materials:

Bronze, stainless steel, concrete,
plaster, brass and water

Dimensions:

5 m x 5 m

Reason, context or artist's statement:

An armillary sphere is an ancient astronomical model
focusing on the earth as the centre of the universe.
In this work, the framework of rings is slowly turned
by a motor concealed within a bronze seal.



UNITED DEMOCRATIC FRONT (UDF) MEMORIAL

The Tchisa Collective (2011)

Rocklands, Mitchells Plain

Mitchells Plain/Khayelitsha – Public space

Description of artwork:

Large concrete pergola with purpose-made cracks
and steel cut-out UDF images mounted above

Commissioned by:

City of Cape Town

To commemorate the place where the UDF was founded.

Inscription:

Numerous inscriptions appear on the cracked rocks
outlining the acts that entrenched segregation into law.

Materials:

Concrete, granite, steel and landscaping

Reason, context or artist's statement:

The memorial is a tribute to the UDF members for
their role in the fight for democracy in the country,
and celebrates the founding of the UDF. The UDF was
launched at a gathering of 15 000 people at Rocklands
Civic Centre in Mitchells Plain on 20 August 1983.

Reference:

<https://www.sahistory.org.za/sites/default/files/The%20United%20Democratic%20Front%20%28UDF%29%20Memorial%20Storyboard.pdf>

This Cape Town Public Art Catalogue was compiled
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