

**Sequential Art and Narrative in the prints of
Hogarth in Johannesburg (1987) by
Robert Hodgins, Deborah Bell and William Kentridge**

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‘Just absolutely accept that this was history, and this was the time
that you were coming from.’

Malcolm Christian at Caversham Press, 2010

DECLARATION

As MAFA candidate, I state that this is my own work, and that other sources are duly acknowledged in the text. This dissertation has not been presented in any form for examination at another institution.

.....
Natalie Fossey

.....
Date

As supervisor, I state that this MAFA dissertation is ready for examination.

.....
Ian Calder, Professor

.....
Date

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ABSTRACT

Key words:

William Hogarth

Exhibition; *Hogarth in Johannesburg* (1987-1988)

Series; *A Rake's Progress*, *Marriage-a-la-Mode* and *Industry and Idleness*

Artists; Robert Hodgins Deborah Bell William Kentridge William Hogarth

Caversham Press, KwaZulu-Natal, South Africa

Printmaking

Printmaking in South Africa

Resistance art

Narratology, narrative, discourse, story, plot, Transference of narratives

Sequential art narrative and comics

This dissertation considers the prints by South African artists, William Kentridge, Deborah Bell, and Robert Hodgins for the *Hogarth in Johannesburg* exhibition (1987) in the context of William Hogarth's historical suites of prints referred to in the title of the exhibition, and contemporary theories about Sequential Art and Narrative.

Produced for the artists at The Caversham Press of Malcolm Christian in KwaZulu-Natal, particular emphasis is placed on the images created by Deborah Bell, Robert Hodgins and William Kentridge (such as *Industry and Idleness*, *Marriage-a-la-mode* and *A Rake's Progress*), and shown in their combined exhibition *Hogarth in Johannesburg*, in 1987.

CHAPTER 1

INTRODUCTION

1.1 Introduction

This study focuses on *Hogarth in Johannesburg* an exhibition created and displayed in 1987 and 1988. The contributing artists were Robert Hodgins, Deborah Bell and William Kentridge, three contemporary South African artists. The body of artworks was undertaken at the Caversham press, under the guidance and technical support of the owner Malcolm Christian and was exhibited in Johannesburg at the Cassirer gallery.

These works were recently on show, completely or in part, as part of three international exhibitions celebrating 25 years at the Caversham press. These exhibitions included, firstly; *25 years at the Caversham Press, South Africa, Artists, Prints, Community* which was held at the Standard Bank gallery in Johannesburg, South Africa in 2010. The succeeding two exhibitions ran concurrently from 8 February to 27 March, 2011 in Boston, America, at the Boston University Art Gallery, and the Boston University 808 Gallery respectively. They were titled *Three Artists at The Caversham Press: Deborah Bell, Robert Hodgins and William Kentridge* and *South Africa: Artists, Prints, Community. Twenty Five Years at The Caversham Press* (Fossey, 2011).

The original exhibition *Hogarth in Johannesburg*, put on display in 1988, focused on three series created by the three aforementioned artists. The three series revisited, reworked and re-conceptualized the sequential artworks of the 18 century English printmaker William Hogarth. Each of the participating artists worked with one series created by Hogarth. Hodgins revisited *A Rake's Progress* (1735) with a series of 7 etchings (see Chapter 6: Illustrations Figures 8-10, 12, 13, 15, 16 pp 94-100). Bell produced 7 etchings based on Hogarth's *Marriage à la Mode* (1745) (see Chapter 6: Illustrations Figures 17-23 pp 101-107) and Kentridge revisited *Industry and Idleness* (1747) with 8 etchings (see Chapter 6: Illustrations Figures 24-31 pp 108-115). The artworks produced by Hodgins, Bell and Kentridge were appropriately and respectively named *A Rake's Progress*, *Marriage à la Mode* and *Industry and Idleness*. A complete lists and images of the three complete series which were on display during the exhibition is available in chapter 6.

1.2 Aim of the study

1.2.1 Aims in point form

- To research a large body of knowledge surrounding the exhibition *Hogarth in Johannesburg* which included considering the following;
 - The context, South Africa in the 1960s, 70s and 80s (see Section 2.1 South Africa 1960s, 70s and 80s pp 7-12)
 - The making of the three series at Caversham Press (see Section 2.2 Making *Hogarth in Johannesburg* (1987-1988) pp 13-20)
 - The work of William Hogarth (see Section 2.3 William Hogarth pp 21-40)
 - The artists and the art works, particularly Robert Hodgins and his series *A Rake's Progress* (see Section 2.2.1 The artists pp 13,14) and Chapter 3 Analysis of *Hogarth in Johannesburg* (1978-1988) pp 59-82)
 - Photographing and catalogue the artworks of *Hogarth in Johannesburg* (see Chapter 6: Illustrations pp 90-115)
- To consider and develop a theoretical framework for the understanding and evaluation of Sequential Art Narratives (see chapter 2.4 Theoretical frame work underpinning the analysis of *Hogarth in Johannesburg* (1987 -1988) pp 41-58) which included
 - Narrative
 - Sequential Art Narrative
 - Visual language
 - Verbal signs
 - Visual icons
 - Characters and stereotypes
 - Frames, frame transitions and panels
 - Time, timing and illusions of time
- To evaluate the narratives (stories and discourses) present in the exhibition *Hogarth in Johannesburg* (1987-1988) (see chapter 3 analysis of *Hogarth in Johannesburg* (1987-1988) pp 59-82)
- To assess the principles and practices of Sequential Art Narrative as they are present in each series. The evaluation focuses particularly on the series created by Hodgins titled *A Rake's Progress*, and where necessary the works of Bell and Kentridge have been referenced (see chapter 3 analysis of *Hogarth in Johannesburg* (1987-1988) pp 59-82)

1.2.2 Aims

In this dissertation I aim to study each of the series exhibited in *Hogarth in Johannesburg* as an examples of ‘Sequential Art Narrative (according to Dardess, 1995) as proposed by the two seminal Sequential Art Narrative scholars and authors, Scott McCloud (McCloud, 1993) and Will Eisner (Eisner, 2008a).

The framing narratives created by Hogarth will be outlined. Hogarth’s series trace the following simple narratives, namely 1) the rise and fall of the Rake in *A Rake’s Progress*, 2) the failure and betrayal of an arranged marriage in *A Marriage–a-la-mode* and 3) the rise and fall of two apprentices in *Industry and Idleness*.

I aim to study each of the series created by the three artists as examples of ‘Resistance Art’ which to Sue Williamson encompasses all art made during the apartheid period (Williamson, 2009). I will show that each of the artists created a political statement portraying the struggles, lifestyle and vices of ordinary people in South Africa at the height of apartheid. These illustrations construct a discursive analysis of the ways in which each of the artists felt about South Africa, and in particular, depicted the lives of those living in Johannesburg at the time.

In researching the exhibition *Hogarth in Johannesburg* a combination of resources was used, including readings and an interview. *Hogarth in Johannesburg* (2001), by Michael Godby, was extensively utilized as a basic reference to the series created by the three artists as well as to the life of Hogarth. The interview with Malcolm Christian (studio owner and master printmaker at Caversham Press, near Lion’s River in KwaZulu-Natal) (see Appendix: Interview pp 1-20) gave me a deeper understanding of the circumstances that surrounded the development of the exhibition at the time, which complimented the larger body of knowledge surrounding the *Hogarth in Johannesburg* exhibition. The interview allowed for the development of a complex body of information on the exhibition, including the processes regarding the making of the series, the contextual challenges of the time.

The literature review includes commentaries by Christian, which have been supplemented and reinforced by readings and quotations by authors and theorists on related topics. The interview has been structured as a supporting argument in order to highlight areas of concern. The material has been broken down, restructured, formatted, condensed, presented and

analyzed, resulting in a comprehensive discussion surrounding the challenges of production and exhibition in South Africa at that time.

The interview took the following form. An open and discursive interview was arranged with Christian on the 8 April 2010 at Caversham Press. My discussion with Christian focused on questions I had emailed him prior to the interview, such as:

- How did the exhibition come to be?
- What brought the artists together?
- How did Christian know each of the artists?
- What was the motivation for the exhibition?
- What part did Christian play in the production of the images that formed the exhibition?
- What were some of Christian's suggestions?
- What did Christian think is the most significant of the works in the exhibition?
- What would Christian like to add, that he felt could further the analysis of the exhibition?

The interview with Christian provided firstly, an opportunity to grasp the complex context and circumstances surrounding the exhibition as he had experienced them directly in his studio interactions with each artist. Secondly, he elaborated on the lived experience of each artist during the making of their individual series, and thirdly he discussed the collaborative interaction between artists and himself. Christian also highlighted the many challenges faced by the three artists and himself.

Details of the interview with Christian and a transcript of the interview have been taken up in the appendix (see Appendix: Interview pp 1-20). Formatting note: when ellipses [...] are used in the text, it indicates an omission and is used in the transcript to indicate hesitation or poor audio quality in the recording, while [example] refers to clarifications.

Inherent in the development of a series such as this is the process of selecting for particular visual information. In their development of their series the three artists Hodgins, Bell and Kentridge, were required to make a number of selections. These choices included decisions

relating to the actual narrative, and choices relating to the presented story and those concerned with the perceivable discourse. Simply, this resulted in artworks which required the contemplation of:

- What stories were they going to tell?
- What surrounding circumstances were going to be represented in their narratives?

Furthermore the artists engaged with the medium in which they were working. Their engagement required grappling with questions related to visual language and visual literacy. For this study the medium has been unraveled and considered, and is therefore referred to as Sequential Art Narrative (see chapter 2: Literature review and Methodology, 2.4.3 Sequential Art Narrative pp 47-56).

Their engagement would have included the following points:

- Contemplation of the verbal signs (words and statements)
- Contemplation of the visual signs (symbols, icons and pictures)
- Contemplation of characters, stereotypes and gestures
- Consideration of flow and the use of frames, frame transitions and panels
- The development of depictions of time, timing, illusions of time and pacing.

Each of these choices engaged the artists in a process of ‘select and decline’, developing artworks which were inspired by, but not limited to, William Hogarth’s many series of images.

Considering the complexity and importance of the exhibition *Hogarth in Johannesburg*, a range of tools is necessary to gain a full analytical understanding of the way it functioned both as a contained event and as a representation of art in South Africa during the 1980s. In developing a methodological structure through which the exhibition can be seen, a combined approach has been adopted with the understanding that the series themselves and the exhibition existed within multiple realms.

With the use of McCloud and Eisner’s pragmatic, structuralist approach to Sequential Art Narrative, an understanding of the aforementioned elements has been derived. An analysis of those elements has been applied to the series *A Rake’s Progress* created by Hodgins (see Chapter 3 Analysis of *Hogarth in Johannesburg* (1978-1988) pp 59-82). Furthermore, the

works of narratologists Brooks (Brooks 1984 cited in Felluga 2002) and Barthes (1977) as well as others have been reviewed and used to illustrate the way narrative functions, and in particular how it functions in the series *A Rake's Progress*. The combination of these two forms has resulted in an analytical discussion which gives a deeper understanding of the exhibition *Hogarth in Johannesburg* and specifically the series *A Rake's Progress*.

Formally, each of the series will be proven to be and thereafter considered as sound examples of Sequential Art Narrative (also known as comics). The series will be shown to have required the mastery of multiple, diverse and complex complementary skills. Furthermore the exhibition is shown to exist discursively as a vehicle for complex meaning and associations immersed in the social and political history of South Africa. Particular points and assumptions of narrative theory will also be guided by the works of the exhibition.

Accordingly the aim of this dissertation is firstly to develop a body of knowledge surrounding the exhibition and thereafter to evaluate the narratives (stories and discourses) present in the combined exhibition *Hogarth in Johannesburg* by Robert Hodgins, Deborah Bell and William Kentridge within the context of the principles and practises of Sequential Art Narrative as put forward by Will Eisner (2008a, 2008b) and Scott McCloud (McCloud, 1993). As noted references will be made to the series *A Rake's Progress* (1735), *Marriage à la Mode* (1745) and *Industry and Idleness* (1747) created by Hogarth as the developmental predecessor to the narratives and Sequential Art Narrative Sequential Art Narrative. The evaluation focuses particularly on the series created by Hodgins. Where necessary, the works of Bell and Kentridge will be referenced to extend and support the discussion.

CHAPTER 2

LITERATURE REVIEW AND METHODOLOGY

2.1 South Africa Printmaking and Politics: 1960s, 70s and 80s

The exhibition *Hogarth in Johannesburg* was made in South Africa during a difficult time in our history. It is therefore necessary to develop an idea of the time in which it was made and the location of the artworks and printmaking.

South Africa has often been the focus of worldwide interest as a result of our turbulent history which has been marked by violence and social injustice. Two of the most recent and influential changes which have shifted this view are the dismantling of the apartheid system and the election of Nelson Mandela as president in April 1994 (Welsh, 1998).

Before the landmark event of the dismantling of the apartheid system, South Africans lived for 42 years subject to segregation and discriminatory practices by the state (Williamson, 2009), during the last ten years of which the Group Areas Act was strictly enforced. Society was highly policed, to the point that a person's education and job as well as whom one could marry were determined by one's race (Williamson, 2009). During this time, black South Africans were discriminated against through the practice of being expected to carry passbooks or documents of identification at all times. These practices are thought to have led to one of the most appalling and widely media-circulated historical events in South Africa, the Sharpeville Massacre (Williamson, 2009), which saw a peaceful march turn into a massacre. After this event and other injustices, the art of South Africa took up the role of 'Resistance Art' (Williamson, 2009).

In her book *South African Art Now* (2009) Sue Williamson explains the notion of 'Resistance Art' as defining the entire field of contemporary South African art, as well as shaping an era of powerful representations of social injustices (Williamson, 2009). She further explains that the art made in this time 'was most significant when it directed attention to the everyday struggles that artists were waging to emancipate both art and society from the illegitimate authority of a debased political system'(Williamson, 2009 pp 19). Her comments introduce the debate surrounding the value of art and specific artworks as vehicles of complex meaning through

which society may be commented on and possibly provoked or prompted to change. This notion will resonate throughout this dissertation as it is present in the work of Hogarth as well as the three artists Hodgins, Bell and Kentridge.

Malcolm Christian reinforces this notion in his interview and suggests that the images presented in *Hogarth in Johannesburg* by Hodgins, Bell and Kentridge illustrated and commented on South African social issues at the time.

What were the images that were coming out of 1985? When you think about 1985, 1986, it really is the height of [a] state of emergency, the height of apartheid, the height of separation. How do you actually comment [...] in a sort of simplistic approach.’ ‘The challenges of individual content, collective perception, historical context, commentary both as an individual but also universally to do with South Africa. (See Appendix: Interview pp 13).

Christian comments further in considering their capacity at the time and retrospectively. Christian introduced the notion that each of the artists engaged in transformation through commenting on the status quo of the time. His observation is supported by our position as viewers 24 years after the production of the original exhibition.

[...] It's a kind of observer capacity rather than somebody who actually engages in transformance. So it's more commentary on the status quo as well as the potential for change. And I think it is interesting once again when you go back in retrospect [...]. That's the value of looking at things in hindsight and looking at things within the broader context. When you are involved with it on the ground you really are not aware of either its impact or very often its context with broader implications. (See Appendix: Interview pp 14).

Hogarth in Johannesburg focused specifically on the ironies, imbalances and social vices which characterized life in South Africa in the 1960s and 1970s. The exhibition intended to communicate three distinct narratives, each of which can be read and understood. The series of narratives focused on the everyday lives of characters living and working in Johannesburg under the apartheid system (Godby, 2001). The three series each has its own focuses and way of commenting on their community.

The basic narrative of the series *A Rake's Progress* (see Chapter 6: Illustrations Figures 8-10, 12, 13, 15, 16 pp 94-100) by Robert Hodgins depicts the life of the fictional central character, Robert Rakewell. It contextualises the life of an overweight, unattractive, vulgar, vain white South African business man, living the life style of a modern 'Rake' who finally loses his

mind (see Chapter 6: Illustrations, Figures 13, pp 75,98 and 15 pp 78,99) and kills himself (see Chapter 6: Illustrations Figure 16 pp 80,100). Hodgins here has given the audience a chance to witness the downfall of a white man in South Africa, regardless of his state-supported and reinforced affluence. The series creates a discriminatory position where the character's actions and thinking are depicted alongside the consequences thereof.

The narrative of Deborah Bell's series *Marriage a la Mode* (see Chapter 6: Illustrations Figures 17-23 pp 101-107) illustrates an arranged marriage and its failure. The narrative shows the two main characters exploring their sexuality, the wife through an affair (see Chapter 6: Illustrations Figure 21 pp 105) and the husband through homosexuality also in an affair (see Chapter 6: Illustrations Figure 20 pp 104). The narrative culminates in the murder of the husband (see Chapter 6: Illustrations Figure 22 pp 106) and the wife moving on with her life as the manager of an escort agency (see Chapter 6: Illustrations Figure 23 pp 107). Bell has developed a narrative closely tied to the pursuit of wealth and selfish pleasures, even to the detriment of the self and those around you. Her work structures a position of resistance against social norms as well as resilience after the events of life have taken their toll.

The series *Industry and Idleness* (see Chapter 6: Illustrations Figure 24-31 pp108-115) by William Kentridge narrates and follows the lives of two juxtaposed characters, one black and the other white. Each of the characters is trying to pursue a life in Johannesburg. The white character is shown as fat and his activities are selfish and motivated by greed (see Chapter 6: Illustrations Figure 29 pp 113) whereas the black character continues trying throughout the narrative to improve his life with the little facilities that society at the time afforded him (see Chapter 6: Illustrations Figure 26 pp 110). However, unlike the white character, as a result of his race he finds no help or support. Both characters meet their end at the closure of the narrative (see Chapter 6: Illustrations Figure 31 pp115). Here Kentridge has positioned his narrative in direct criticism of the state systems in South Africa and the norms associated with it. He depicts the everyday failures and injustices of the state system in South Africa and the consequences affecting both the black and the white sectors of the population.

The series clearly depicts positions of comment and criticism with regard to the politics and social norms of the time. Each artist's series creates a discursive world through which it is safe for the audience to consider some of the harsh realities of the time.

Marilyn Martin discussed the relationship between art and politics in her article *Art in the Now South Africa; Facing truth and transformation*:

In the old South Africa, culture was used both as a basis for apartheid and as a site for liberation. Art was a weapon for political struggle and the country has a proud and significant history of political art, and of intellectuals resisting oppression and registering dissent. Political art, in the form of direct and unambiguous comment on militarism, the security forces and the repressive Pretoria regime, emerged in the 1970s with artists such as Herman van Nazareth and Robert Hodgins. [...] [A number of artists [...] have all worked towards finding the most appropriate technical, formal and expressive solutions for summing up, responding to and giving substance to the demands of their society and of humankind. They have shifted and pushed the boundaries of their methods and techniques, and along with it they have altered the scope and nature of our vision and perception (Martins, 1997: pp 131-150).

The exhibition and its position as 'Resistance Art' is further reinforced when considering how the artists have chosen to locate themselves partially within the history of each of the preceding etched series *Marriage-a-la-Mode* (1745), *A Rake's Progress* (1735) and *Industry and Idleness* (1747), created by William Hogarth. Christian further described the exhibition in his interview.

And also by putting them into an already existing context in some ways, I guess that you are changing the way that you are actually communicating and challenging and criticizing the status quo within one's society at that stage. So you're talking about creating literature, you're talking about creating a sort of expression that comes out, that's, referential to historic precedents. And that gives it, for me, an interesting linkage between coming from Africa and coming out of a Eurocentric history. (See Appendix: Interview pp 13).

Hogarth's series are credited as some of the first examples of Art Narrative (McCloud, 1993; 2006). His Sequential Art Narrative series include *A Harlot's Progress* (1732), *Marriage-a-la-Mode* (1743-1745), *A Rake's Progress* (1735) and *Industry and Idleness* (1747). Part of the process of reading images and Sequential Art Narrative is visual iconography. Erwin Panofsky (Białostocki, 1970) considers iconography to be the linking of artistic motifs with themes, concepts or conventional meanings (Argan and West, 1975; Moxey, 1986). Therefore the series created by the three artists cannot be considered without considering the way Hogarth worked, the artistic motifs, themes, concepts and the conventional meanings. Hogarth's Sequential Art Narrative series are well known for their intended use by the artist to comment on the state of his community. Hogarth's works both at the time of their creation

and today, are considered by Peter Wagner in his book *Reading Iconotexts; From Swift to the French Revolution* to be representative of social criticisms and satire (Wagner, 1995). Taken up in section 2.3 is a brief discussion surrounding Hogarth and his creative process.

The transferential relationship (Brooks, 1984) (cf. Felluga, 2006) between a storyteller and his or her audience has been illustrated by the way each of the artists has chosen to work within the framing narratives of Hogarth. This allows for a deeper critical perspective on their subjects. Each of the artists produced a series of sequential etchings based on the work of Hogarth. Each of the etchings recount, reconsider, reinterpreted and re-conceptualize the narratives created by Hogarth within a South African context. Therefore it could be said that their reconsidered narratives are framed by the original narratives created by Hogarth as well as his intended use of Sequential Art Narrative as a form of social criticism and satire.

Okwui Enwezor further detailed the location of printmaking in Africa in his article *Neglected Artform or Poor Relation; The importance of printmaking in Africa* (1997). He explained that a very strong printmaking tradition has emerged in South Africa, with strong links to colonial and post-colonial influences, including virtually every possible print-making medium. African artists found that these various mediums were important means of reaching a wider public (Enwezor cited in Geers, 1997). Okwui Enwezor's description of the development and persistence of printmaking in Africa is as follows:

I believe the chief reason for this is the relatively low cost of production of the print, its portability and its capacity for mass dissemination. But there is a far more historical reason for the persistence of printmaking in Africa as an expressive technique of image production. Beginning with the colonial mission schools and the informal art workshops set up in different parts of Africa, there was a tendency among the different organizers [...] to provide African artists with the rudimentary tools of technology. This was [...] seen to form part of the transforming process of nation building; of the transition from colonial vassals to independent post-colonial states [...]. From the 1960s in particular, [...] the print came into use as an intellectual tool; as a form of intervention and political strategy. These artists were able to reformulate their work around the edges of the present and the historical simultaneously. It gave the artists a liberal platform to address questions of identity, often articulated in terms of the political struggle against colonization, while affirming their social relation to their respective communities as thinkers and artists. And because of the nature of print as a reproduction rather than a unique artifact, the artists were able to reach many more people. It is precisely on account of this dissemination that the print represents an important aspect of African visual culture (Enwezor cited in Geers, 1997).

Enwezor further developed the position of print as grounded in narratives which confront the societies they practice in. Examples are given of the series *A Rake's Progress*, *Marriage-a-la-Mode* and *Industry and Idleness*.

For although the print afforded the artist an opportunity to elaborate their concerns within a broader social-political domain in the manner of Marxist social realism [...], it was the opportunity to merge conventions of pictorial tradition with textual elements, which were then expanded through a self-consciously reflexive narrative, that made the print a potent form of creative discourse. The shift that occurred within the semantic transposition of a pictorial language to a textual sign revealed an emergent metropolitan perspective that was shaped by the increasing friction resulting from changing political and cultural realities in Africa (Enwezor cited in Geers, 1997).

In relation to the exhibition *Hogarth in Johannesburg* Christian, in his interview, drew a connection between the process of printmaking and that of social commentary:

The amazement of [...] three individuals coming together producing 23 or 24 images, and, which are remarkably different, but in the same process, and then the thread of common inquiry or commentary that actually comes through [...]; it's like looking at a book and its different chapters, the book contains in those individual chapters and allows each to explain and how to see through their eyes briefly. (See Appendix: Interview pp17).

It really resonated then, back to when print had been used as a vehicle to inform or transform social perception [...] If you're thinking particularly about Hogarth [series'] you know, and could one actually use that as an existing paradigm to actually talk about one's local, one's immediate context and the universality of those lessons that transcend time, but we never learn those lessons so we repeat [them] endlessly through history. (See Appendix: Interview pp13).

The many years that South Africa was exposed to apartheid had a profound effect on all walks of life. Indeed the resonance of Apartheid is still influencing and shaping the future of our country. The exhibition *Hogarth in Johannesburg* by Hodgins, Bell and Kentridge was a significant event that demonstrated the power of 'Resistance Art'. The exhibition focused the attention on the everyday struggles faced by South Africans in an unjust political system.

2.2 Making *Hogarth in Johannesburg* (1987–1988)

2.2.1 The artists

The three artists who participated in *Hogarth in Johannesburg*, Robert Hodgins, Deborah Bell and William Kentridge, all hailed from different walks of life and uniquely different experiences. Robert Hodgins was born in Dulwich, London on the 27 June 1920 and died on 15 March 2010. Hodgins was formally trained as an artist and received a major in painting at Goldsmith College, University of London, shortly after which he left for South Africa. Hodgins' career as an artist only began in earnest at the age of 63 when he left his lectureship at the University of the Witwatersrand in order to paint full time (Atkinson, 2002). Hodgins' biography will be further elaborated upon in chapter 3: Analysis of *Hogarth in Johannesburg* (1987-1988).

Deborah Bell was born in Johannesburg, South Africa on the 25 May 1957. Bell comes from Johannesburg, where she studied for her B.A. and her B.A. Hons at the University of the Witwatersrand. It was here that she completed her M.A. in Fine Art in 1986. Around that time she lectured art at a tertiary level in various institutions, including the University of the Witwatersrand and Unisa. She has travelled extensively in Africa, North America and Europe. In 1986 she spent two months working at the Cite Internationale des Arts, Paris.

This internationally acclaimed, award-winning artist relies upon a range of media in order to convey her messages and meanings. Her media range from painting, drawing, printmaking and animation to, more recently, ceramics and ceramic sculpture. She is as adept at creating sets of graphics and etchings as she is at contributing to installations and movie sequences.

Since 1997 Bell has primarily been concerned with elaborating the artist's debt to history, both as visual and spiritual references. Following on her examination of West African colonial and traditional images in her interpretation of Alfred Jarry's character 'Ubu Roi' for the French play's centenary, Bell has engaged in expanding the metaphor of a journey for the development of her art.

William Kentridge is one of South Africa's most celebrated artists, living and working in Johannesburg, South Africa. Kentridge was born in Johannesburg in 1955 (David Krut Arts Resource). The experiences of his father, prominent South African attorney Sydney Kentridge, as a defence lawyer for victims of abuse in the Apartheid system, introduced Kentridge to the unnatural happenings of South Africa's political structures (David Krut Arts Resource).

Kentridge is renowned the world over for his activities in film, theatre, writing, directing, acting, set-design and visual artistry. Kentridge earned a B.A. in Politics and African studies from the University of the Witwatersrand, Johannesburg in 1976. He then went on to study Fine Art at the Johannesburg Art Foundation until 1978, where he later taught printmaking (David Krut Arts Resource).

Kentridge's printing experience spans from the 1970's to today. His experience has taken him to various studios across South Africa and the world where he has had the opportunity to work with many well-established printmakers. Between 1976 and 1978 he studied etching with Bill Ainslie at the Johannesburg Art foundation and in 1986 Kentridge began a working relationship with Malcolm Christian at the Caversham Press. Later he worked with master printer Jack Shirreff at 107 Workshop in Wiltshire in 1992, followed by a period of professional artists' lithography workshops in Johannesburg at The Artists' Press in 1999 where he met Mark Attwood. In 2002, Randy Hemminghaus, a New York-based Canadian printer, came to South Africa to work on photogravures with artists in Johannesburg and during a residency at Columbia University in late 2002 Kentridge explored the photogravure process further with Hemminghaus amongst others (David Krut Arts Resource).

2.2.2 The exhibition

Within this larger context of art in South Africa at the time and the location of print and resistance art, the specifics of the exhibition have been further elaborated upon by Malcolm Christian in his interview. To follow is an overview of the conditions as well as the challenges that were faced by Christian and the three artists, which gives an idea of processes as well as the immediate environment.

The exhibition created by Hodgins, Bell and Kentridge comprised 22 individual etchings. The three artists worked together at Caversham Press (also known as the Caversham Center for Artists and Writers (CCAW)) in the KwaZulu-Natal Midlands, with the support of Malcolm Christian. Even to this day the press brings artists together to work in a studio environment. The press was started and is still run (2012) by Christian and his wife Ros. Caversham has made an immeasurable contribution to South African art through numerous community-based activities as well as its art residency programmes. Here individuals from diverse creative backgrounds are invited to participate in thematic workshops that foster the production of a range of remarkable artworks, not only focused on printmaking.

Hogarth in Johannesburg was the first of a number of collaborations between Hodgins, Bell and Kentridge, exploring the work of old 'masters' in a South African context. This was followed later by *Little Morals* (1990-1991) exploring the work of Spanish artist Goya and *Ubu Tells the Truth* (1996-1997), which explores the parody *Ubu Roi* by Alfred Jarry and the South African Truth and Reconciliation Commission which was implemented after the dissolution of the Apartheid system in 1994. These series were developed with the guidance and technical support of Malcolm Christian.

The exhibition *Hogarth in Johannesburg* was created for the most part at the press with all three artists working over the same period in what at that time was just a small refurbished church building, not the expansive studio which stands today (See Appendix: Interview).

The exhibition came about through a combination of elements, which were explained by Christian in his interview. Firstly, printmaking at the time was complex and Caversham (CCAW) was one of the first professional, collaborative, independent studios in South Africa.

If you think about printmaking in 1985, we set up really the first professional, collaborative studio in South Africa, which allowed people to come and work together (obviously with a printmaker), but also the idea of how you could bring artists together. (See Appendix: Interview pp 3).

Secondly, through interactive conversations between Hodgins and Kentridge (and later Bell) with Christian, it was resolved to undertake a project at Caversham.

It wasn't through my instigation the idea of looking at working with Robert and William and Deborah, but it came through a conversation and an interaction between those three in Johannesburg, and me going to Rob and saying 'you know, is there stuff that we could do together etcetera?' And I think all of that combines to create a sort of. (See Appendix: Interview pp 3, 4).

Thirdly, each of the contributors, Christian and the three artists, knew each other through their respective experiences and connections with the University of Witwatersrand.

Robert taught at Wits, Deborah was an MA student when I arrived there in 80. He'd obviously taught and interacted with her. William had actually come to Wits just before I left because I'd set up the litho and the screen print department at Wits when I went up, because printmaking wasn't a major until I arrived in 1981. So I set up screen and litho, and William, we really worked together doing the litho whilst I was up there. So, I really knew Rob well because he'd been an external examiner of mine while I was teaching at UKZN, and then, obviously a colleague of mine when I was teaching at Wits. (See Appendix: Interview pp 8).

So I think they knew each other, and I think it was initially, if I remember correctly, it was really Robert and William initially and then bringing Deborah into the conversation. (See Appendix: Interview pp 8).

And fourthly, each of the artists had developed a dynamic before they arrived at Caversham Press, and had already developed a rudimentary understanding of what they were going to do.

The conversations and obviously what happens as well was those conversations already established a dynamic prior to coming down. So in other words, lunches were had up there, or dinners, and discussions and then arriving and then you know sort of having not clear ideas, but really sort of the script organized and then each one going off. And, really, the processes then lent and lead into the three deciding almost on what aspects of Hogarth they were going to work on. (See Appendix: Interview pp 15).

The exhibition *Hogarth in Johannesburg* really it was the first collaborative, cooperative-collaborative project worked on at Caversham Press. (See Appendix: Interview).

The exhibition *Hogarth in Johannesburg* was marked by the socializing and interactive process of collaborative printmaking. Christian explained collaboration in no uncertain terms: 'It is through process that you allow others to participate.' (See Appendix: Interview pp 1). Considered in its entirety, the exhibition catalogued and commented on by Michael

Godby in his book *Hogarth in Johannesburg* explored the challenges of individual content, collective perception, historical context and commentary, both individual and universally to do with South Africa (Godby, 2001).

The environment was a lived experience with the artists living, eating, sleeping and working together on the Caversham Press premises; a complete socializing encounter. Within this socializing environment there was the opportunity for each of the participants, Christian and the three artists, to engage in a lively and creative atmosphere, marked by music, conversation, and exploration of the technical processes of printmaking (etching).

So you know the whole process of socializing, of interacting, of bouncing one off against the other one was a sort of a wonderment of the Hogarth and thereafter obviously followed *Little Morals* (1991) and *Ubuwa*. (1998). [...] I think the crucible of Caversham actually encouraged these sorts of dialogues and interactions to come about. (See Appendix: Interview pp 4).

So when you look at Hogarth [the exhibition] and you look at the suites, you know immediately what comes to my mind is, [...] this constant banter, this constant creative interaction in terms of ideas, in terms of images, in terms of processes, within the constraints, confines of a particular size format allied to the particular portfolio. (See Appendix: Interview pp 5).

I just remember Robert and Deborah dancing around the studio together and I think in some ways that is what it was, it was a dance, you know people coming together and emulating the movement you know stepping backward or stepping forward or guiding or being guided as it were. (See Appendix: Interview pp 18).

I think it is about rhythm and that's why I say you know the idea of artwork the idea of process, the idea of dancing through the studio after supper, you know the studio literally sounded like a taxi driving past at full volume. (See Appendix: Interview pp 19).

The process of production at Caversham was for Christian and the three artists about the exploration, experimentation and development of the process.

The three and myself, it was a starting of exploring what collaborative printmaking is about, and understanding and then experimentation and development related to a suite of prints like that. (See Appendix: Interview pp 7).

The process of production of the exhibition was that of etching. Etching requires a great deal of skill and is marked by multiple steps of production. Christian, in his interview, recalled

that this resulted in an industrious environment of constant production, with up to 24 plates simultaneously in creation, being subjected to any one of the many steps which included polishing, grounding, re-grounding, degreasing, proofing, etching, *et cetera*.

After the initial intervention and the bulk of the production completed, the artists returned to Johannesburg. The exhibition was thereafter completed through each of the artists traveling to Caversham Press, separately, to complete their plates. This was followed by the gathering of the three artists in Johannesburg to inspect the test prints which Christian had sent.

And after that first initial intervention it was a matter of them each coming down separately to work and complete their plates. [...] actually got [getting] together up there and looked at, [...], when I sent up prints for them, for them to actually see how all the series were coming together. (See Appendix: Interview pp 6).

Throughout the development and production of *Hogarth in Johannesburg*, many challenges were faced individually and together as a group.

Firstly, they had to translate into mark-making from painted imagery to printed format (hence finding formal and technical solutions to the origins of the preparatory studies in painterly processes), whilst tracking the development of the 24 plates which made up the editions. Secondly, they had to work together in a small space running a completely new form of print studio with a lack of materials and limited knowledge. Thirdly, they had to do everything by hand in the absence of digital technology since their era of production predated the use of computers in art making. And fourthly, they had to provide for their own individual personal needs.

I mean it is interesting obviously, revisiting those early processes, [...] and I think the idea of challenge is absolutely right in that artists are challenging themselves in terms of concept and content and the creation of that in a physical form, and I think my participation was the challenge of, obviously, finding the most appropriate and the most relevant way to actually put that into a printed context. (See Appendix: Interview pp 12).

The kind of ill at ease with the inability both in terms of my experience as well as the process at that stage to translate things that he [Hodgins] did naturally and immediately and instinctively on canvas, to translate that into printed ink on paper surfaces, I think that was the challenge. (See Appendix: Interview pp 11).

I think that's where I am fortunate [...] that I had to develop technical solutions to painterly processes. [...] So it is back to drawing, it is back to the sort of basic element of keeping things less sophisticated, least distanced from the artist and in some ways that actually became the hallmark of what we did. (See Appendix: Interview pp 11, 12).

In those days for Hogarth [the exhibition] and for the beginning of *Little Morals* it was simply the church, it wasn't you know the expansive studio that you've got now so, it's just this little building. And so it was very tight to actually have three artists working together. (See Appendix: Interview pp 15).

We didn't have the luxury of selecting vast ranges of paper or working on this metal or that metal or with that ink or this ink. I mean it was very primitive in those days because there wasn't any support for print, there wasn't really any knowledge, I mean certainly there was knowledge allied to Rorke's Drift or allied to education institutions, but a sort of multi-disciplinary printmaking studio hadn't actually happened before. (See Appendix: Interview pp 15, 16).

Christian had little experience in printmaking when he started Caversham, having only had one year of training.

I trained and majored in sculpture and photography and only had one year in etching when I won the Emma Smith and went to England, and that is all the printmaking experience or teaching that I had, [...] I had to actually teach myself and learn, and I think in some ways that is the way that I still approach it. (See Appendix: Interview pp 7).

Christian played the indispensable role of technical and supportive printmaker in the production of the exhibition *Hogarth in Johannesburg*.

I [...] played more the traditional role of printmaker. I was going to say collaborative printmaker, but collaborative on the technical side rather than on the content side. [...] in all of those series it was just myself doing the technical, the proofing, the printing and what have you. [...] And, in those days it was with that tiny little Hunter Penrose press, you can see it in the studio. (See Appendix: Interview pp 5, 6).

The three artists' industriousness, Christian's technical expertise and the socializing, interactive environment of the collaborative process at Caversham press, finally culminated in the production of an exhibition consisting of three series' of etchings; one series created by each participating artist; Hodgins series *A Rake's Progress*, Bell, *Marriage à la Mode* and Kentridge, *Industry and Idleness*, and exhibited as *Hogarth in Johannesburg* in 1987-1988 at

the Cassirer's Gallery in Johannesburg, owned by Riney Cassirer. A complete list of illustrations and images of the complete three series is available Chapter 6: Illustrations.

2.3 William Hogarth

Central to the evaluation of the exhibition *Hogarth in Johannesburg* was the use of William Hogarth's artworks as 'target'; namely the idea or object that inspired the artwork (see Chapter 5, Glossary pp 86-89 (Suárez, 2003). It is necessary, therefore, to develop an understanding of the importance of his work, how it functioned in his era, and the principles and practices that formed their foundations .

Hogarth's series *A Rake's Progress* (1735), *Marriage á la Mode* (1745) and *Industry and idleness* (1747) each notably communicated a story; stories that created meaning through discursive structures. Hogarth conveyed these narratives through the utilization of what is referred to today as Sequential Art Narrative, implementing particular principles and practices thereof, which included the use of characters, stereotypes, icons, text, frames, pacing, timing, and the illusion of time. Hogarth developed his narratives through arranging pictures, sentences, gestures and movements and other elements into sequences that can be actively perceived. His narratives created meaning and dramatized ideas and the nature of the medium and the style of the story exerted pressure on the comprehension of these narratives. The narratives contained within each series are not absolute but rather contain multiple readings or interpretations.

Hogarth's stories were first exhibited as a series of paintings and later sold as a portfolio of engravings (Dick, 1929). Both the series of paintings and engravings were created with the intention that they be viewed side by side in a deliberate sequence (McCloud, 1993), which was rather unique for the time but not unheard of. Hogarth's sequential series *A Harlot's Progress* became so popular that it was copied in many forms by many printers and distributed. This resulted in Hogarth waiting a significant period of time before releasing the series *A Rake's Progress* to the public, rather opting to wait until the Engravers' Act law was passed on the 25 June 1735 to protect the relatively new form of art. The law later became known as Hogarth's law. Hogarth also made use of a subscription process in his distribution of the series.



Figure 1 W. Hogarth. Subscription ticket for *A Rake's Progress*, 1733. Engraving. Collection unknown. (December 2012) www.wikimedia.org

Hogarth's series were about serious, moral and social dramas in England. The development of these notions has been traced to the scene of *The Beggar's Opera*, a work of satire, humor and pathos which illustrated the popular ballad opera featuring John Gay. The image depicted an actual stage and brought him great success. The result of this accomplishment was the idea of 'his own theater' using 'pictorial dramas' to reach the wider public through the means of engravings (Bindman, 1981). Hogarth attempted to bring together the conventions of a stage and pictorial representations. Similar to most plays of the time, his series had a plot, dramatic confrontations, changes of scenes, serious and tragic elements juxtaposed, and a high degree of topicality (Bindman, 1981).



Figure 2 William Hogarth. *The Beggars Opera*, early to mid 18th century. Engraved print. Museum no. S.259-2009. Harry R. Beard Collection. (December, 2012). <http://www.vam.ac.uk/users/node/8985>

Hogarth formulated his own system of production. The Hogarthian model was of large, complex, richly accounted compositions (Kunzle, 1990). He developed a system of signs working as a visual language from which he would interpret the events of his observations (Bindman, 1981). His visual language functioned such that one could read the action of events through inanimate objects as well as through gestures and expressions. As is well known, Hogarth wrote an *Analysis of Beauty*, in which he addresses the topic of representations of beauty giving an idea of to the extent to which he was fascinated by it. Hazlitt pointed out that Hogarth's works have to be read rather than contemplated (Bindman, 1981). This is supported by Hogarth himself, who spoke of his repertory of observation of attitudes and gestures as a form of language (Bindman, 1981). His series are multilayered using visual icons, pictorial symbols and words to develop a diegesis through which the central characters can appear to be moving and changing over time. Hogarth employed a range of techniques through which he communicated. He used a sophisticated mixture of visual and verbal signs, signs with multiple meanings, signs which created a realistic effect and paratext which supported the iconographic and rhetorical readings of the artworks (Wagner, 1995).

When evaluated from the perspective of discourse analysis, Hogarth's series are examples of the contemporary discourse in England at the time of their production. With the use of intertextual (different forms of art and artworks by other artists are referenced and/or represented within an artwork (Irwin, 2004)) and intermedial (mixed media, combination of different forms of art (Chilvers and Glaves-Smith, 2009) apparatuses, Hogarth was able to develop artworks that can be read and understood to be laden with marked and unmarked allusions to the discourse of the time. Hogarth consistently alluded to the power relationships and state apparatuses of the time, creating artworks that function as critical visual commentaries on society (Wagner, 1995) as well as unique works of art. The use of intertextuality in Hogarth's artworks can further be explained by the understanding that no text can exist hermetically, rather that it functions as part of a larger system of representations, of which Hogarth appears to have been, to a certain extent, aware as he used familiar and popular characters, situations, icons, statements and locations.

Hogarth's three series that formed the inspiration for the exhibition *Hogarth in Johannesburg* can be read together to develop an understanding of Hogarth's impressions of society at that time of his life. In his earlier works *A Rake's Progress* (1735) and *Marriage a la Mode* (1745) there is a negative association with particular forms of entertainment and the vices of parts of the English society. Hogarth conceived *A Rake's Progress* as an exploration of a cultured, polite world and its frivolous tendencies, exploring the social vices popular at the time, and most notably the danger of seeking social success at the expense of moral integrity (Godby, 2001). Wagner has suggested that as Hogarth's career progressed his graphic works displayed a growing awareness of the discursive policing of cultural consumption, which is evident in his series *Industry and Idleness* (Wagner, 1995). Within the series we see reference to this first with the note on the industrious apprentice's workspace and lastly with the court appointed death of the idle apprentice as a result of his failure to achieve suitable behaviour.

Hogarth's series communicate narratives surrounding the lives and experiences that are central to the characters within the narratives. In his series one is confronted with the use of stereotypes and caricatures. Hogarth synthesized three ingredients in caricature: (1) comic faces, which varied according to the character and social type or in an arbitrary, grotesque and virtually unconsidered manner; (2) expressive posture; and (3) the setting, which was constructed by everyday significant objects (Kunzle, 1990). He used stereotypes and

characters to portray individuals and groups rather than just a single entity. Through this he was able to comment on the nature of middle class control of society, in particular the hegemony of middle class values.

Hogarth's series, in particular, are credited as some of the first examples of sequential art (McCloud, 1993; 2006). These include *A Harlot's Progress* (1732), *A Rake's Progress* (1735), *Marriage a la Mode* (1745) and *Industry and Idleness* (1747).

Below is a partially detailed discussion of Hogarth's series *A Rake's Progress* and a brief discussion of the series *Marriage-a-la-Mode* and *Industry and Idleness*. A complete definitive discussion of a series by Hogarth would be rather difficult as one of his greatest visual devices was the use of icons with multiple meanings. Nevertheless a discussion of possible interpretable details is still valuable and has been entered into by various authors. The discussion of Hogarth Series *A Rake's Progress* serves as introduction and counterpart to the series *A Rake's Progress* by Hodgins to be considered in Chapter 3: Analysis of *Hogarth in Johannesburg* (1987-1988).

A Rake's Progress consists of eight engravings first published by William Hogarth on the 25 June 1735 (Figure 4 pp 36, 37). It was created several years after *A Harlot's Progress*, and chronicles many of the same vices and follies. But whereas Moll, the heroine of the *A Harlot's Progress*, is a victim of society, the young, aristocratic 'hero', of *A Rake's Progress*, Tom Rakewell, is a victim of himself and his failure to choose well.

In *A Rake's Progress* Hogarth satirizes the often idle and destructive character of Britain's ruling classes. The series shows the decline and fall of Thomas Rakewell, spendthrift son and heir of a rich merchant, who lives in London, who wastes all his money on luxurious living, whoring, and gambling, eventually is imprisoned in the Fleet Prison and ultimately finishes his life in Bedlam. Sarah Young is engaged to Thomas at the start of the narrative, she could represent "good" in this series and acts as a counterbalance to the character of Tom, he clearly shows little love and affection for her and continues along his course.

Plate 1: *The Young Heir Takes Possession*

The central characters and English setting of the narrative are introduced in the first plate of the series, *The Young Heir Taking Possession*, Thomas is shown being fitted for a pair of

trousers, as the room around him is abuzz with characters and symbols each of which develop a reading of the events present and preceding.

The room is being prepared for mourning through the draping of black cloth, Thomas's father, who can be seen in the painting above the fireplace has died (Innes & Gustav Herdan, 1966). The contents of the room are being inventoried by a steward, who is shown taking advantage of Thomas's distraction and stealing some guineas from an open purse. Thomas is shown paying off his former lover Sarah Young, whose name is evident on a collection of letters in the apron of her mother, with the words 'to marry you' visible. This, with the juxtaposed illustration of her holding a ring, clearly indicates that there was an agreement of marriage (Innes & Gustav Herdan, 1966). Her mother appears frustrated and angry as she is shown scowling at Tom with her one hand clenched whilst comforting her daughter.

The plate is full of icons representing the fortune and treasures which have been shrewdly conserved by the Rake's father, for example the coins falling from the ceiling as the skirting is being attended to and the handful of guineas Tom is offering to Sarah. There may also be a reference to the misery of the father character when one considers the escutcheon of the deceased which has been nailed to the wall above the fair Sarah, with the motto 'Beware, keep what you have' (Innes & Gustav Herdan, 1966), The skillfully depicted starving cat meowing over the strongbox, which reveals within silver but no food, creates a tension between the care of some forms of property and wealth and the neglect of others. As the reading of the plate continues, the two half resoled shoes in the left corner reveal not only has the father of the Rake clearly tried to do it himself but he has also chosen to use the hard cover of The Holy Bible, developing further tensions as the value system of the Rake's father are questioned (Innes & Gustav Herdan 1966).

Plate 2: *The Rakes Levee*

The state of affairs, and the setting of the narrative is further explained in the second plate of the series, *The Rakes Levee*, where we have been transported some time from the events of the last plate to a new location layered with various introductions to characters and trends. The plate shows the Rake in a new apartment wherein he is surrounded by characters each of which are representations of practitioners of the polite accomplishments. There are 14 characters presented in the image not including Tom. Some of the characters can be identified and have been in brief as follows;

The man to the direct right of the Rake (whom he is addressing) can be identified through the letter in Tom's hand which reads 'The Capt is a Man of Honour; his sword may serve you'

and the letter is signed by 'William Stab'. The signature as well as the man's appearance leave one wondering if he is truly a man of Honour. He is referred to by Innes & Gustav Herdan, as Bravo, a fire-eater who fights for money. The next man to the right behind the Capt is a horn player, most likely drawn from life which can be seen by his stance. The man to the centre of the plate, is a French dancing master of the time. Behind the dancer stands Dubois, a French fencing master, . Behind the fencing master to the right, depicted with a stern expression is Figg who was a skilled British athlete, noted for his artistry with the broadsword and the quarter-staff (Innes & Gustav Herdan, 1966) (Sala. G, 1866 cited in Hogarth. W, 1923). The gardener to the center of the image appears unenthusiastic, holding a possible plan for a garden. He is identified as Charles Bridgeman (1690-1738) noted English gardener. In front of Tom is a jockey presenting a heavy silver bowl. On the bowl is an engraving of the horse and jockey, above are the words 'won at Epsom' and below 'Silly Tom' (Innes & Gustav Herdan, 1966).

Intriguingly in the room to the rear are both a tailor and a wig maker each holding their wares. Considering that the Rake was fitted for a suit in the previous plate we become aware that his transformation after his father's death is continuing complete with artistic accompaniments and Honourable men to deal with less honourable affairs (Innes & Gustav Herdan, 1966).

The theme of choice is referenced throughout the plate in the representation of the paintings (two fighting cocks and *The Judgment of Paris*) as well as the body language of Tom, who appears confused. Hogarth made an intriguing suggestion of narration through the use of his visual language when one considers the way he has chosen to structure the events of the room to reveal a multitude of elements about the character of Thomas in an instant.

Plate 3: *The scene in a Tavern*

The third plate of Hogarth's series, *The scene in a Tavern*, moves the viewer from the last scene to the next, where we find the Rake engaged in what could be seen as an orgy in a brothel. How these events have come to be are not specifically explained, but are rather

intended to be taken as a linear progression from the past to this present and can only be extrapolated through reading symptomatic visual devices within the image.

One visual device which may suggest the events of a preceding time is the watchman's staff and lantern positioned in the left hand corner of the plate, possibly left in such a disheveled state by some form of altercation (Innes & Gustav Herdan, 1966). The location of the brothel could have been the Rose Inn, Drury Lane. This is suggested because of the waiter who has been identified as a notorious waiter at the Rose Inn, known by the name Leather-coat (Innes & Gustav Herdan, 1966). The events of the room appear to have been going on for some time, as is clear from Hogarth's use of illusions of time such as the half drunk or completely consumed bottles on the table and the watch which is being stolen from Tom in his state of obvious intoxication. This appears in the etching to show the time as quarter to twelve or in reversed copies quarter past twelve or three if Innes and Gustav (1966) are to be believed.

The occupants of the room have made themselves comfortable as the night has moved on, with a heap of undergarments clearly visible in front of Tom, and Tom himself in a state of near undress. The room for the most part is occupied by prostitutes, some of whom have been drawn with black spots on their faces, a technique used to conceal marks left by syphilitic sores. One of these prostitutes is engaged in the somewhat curious behaviour either of investigating the map in the centre of the plate or intentionally setting it ablaze.

Plate 4: *Arrested for debt*

Arrested for debt, the fourth plate of the *A Rakes Progress*, is the first to take place out of doors, where we see the return of Sarah Young to the events of the narrative. The scene takes place on the corner of the street leading to the main entrance of St James's Palace, which we can see in the background of the plate. The date is the first of March, the birthday of Queen Caroline. This is marked by the activities around a carriage in the middle-ground behind Sarah Young and by the older Welsh gentleman to the right who wears a leek signifying, St David's Day, also the first of March, as a badge on his hat (Innes & Gustav Herdan, 1966) (Sala, 1866 cited in Hogarth. W, 1923).

The appearance of the Rake has again changed further and his dress is adorned with detail and fine craftsmanship. At this point Tom is at the height of his prosperity within the narrative. The splendor of Rakewell's appearance, the vehicle (a porte-chaise) and the

surroundings can possibly be explained by the importance of the queen's birthday and possible royal audience.

Tom's posture and gesture, rather than a look of joy and excess as in the last plate, is illustrated as a state of shock, his mouth ajar and a hand which appears to have just expressed a jerk at the startling events of the plate. These events include a police officer presenting the Rake with a piece of paper, on which there appears to be a claim that Tom has incurred debts that he is unable to pay back (Innes & Gustav Herdan, 1966) (Sala. G, 1866 cited in Hogarth. W, 1923).

Surrounding the Rake within the chaos of the plate is the inclusion of characters of what would appear a lower standing, a lamp lighter intentionally spilling some oil on to the ornate clothes of the Rake, a band of seven youths smoking, gambling and picking Thomas's pocket as well a character, similar to the Figg character in the second plate, clearly a fighter clear from the bruising on his face.

One of the ways we have been able to grasp some of Hogarth's visual language is the result of there being duplication of the content of the series in paintings and etchings, as these were produced Hogarth made changes to the imagery and visual devices, one such observable change is that in the painting of this scene, only one of the youths from the band is represented and he is rather stealing Tom's cane.

Sarah apparently has not lost her love for the Rake and tries to help him by handing over her own purse to the policeman, all at the same time neglecting the fall of her own possessions, from which we learn her name and confirm it is Sarah as it is represented on the surface of the box. With the inclusions of the lamplighter spilling oil on the Rake to the reading of events we can start to possibly associate the events of the scene and Sara's impact as a form of blessing complete with anointing oil (Innes & Gustav Herdan, 1966).

The scene is further developed and Hogarth's opinion on the character of English society is revealed when the white sign board in the background is read: 'White's', a notorious coffee house. Coffee houses had a particular atmosphere in old England. From the book *All about coffee* by William H. Ukers (1922) we learn that coffee houses at the time also sold forms of alcohol. Ukers includes in his section 'the coffee houses of old London' etchings and texts

from the time giving an idea of the true nature of coffee shops at the time. An excerpt From his text, *A Brief and Merry History of Great Britain* makes it clear that many social significant activities took place in this context:

There is a prodigious number of Coffee-Houses in London, after the manner I have seen some in Constantinople. These Coffee-Houses are the constant Rendezvous for Men of Business as well as the idle People. Besides Coffee, there are many other Liquors, which People cannot well relish at first. They smook Tobacco, game and read Papers of Intelligence; here they treat of Matters of State, make Leagues with Foreign Princes, break them again, and transact Affairs of the last Consequence to the whole World. They represent these Coffee-Houses as the most agreeable things in London, and they are, in my Opinion, very proper Places to find People that a Man has Business with, or to pass away the Time a little more agreeably than he can do at home; but in other respects they are loathsome, full of smoak, like a Guard-Room, and as much crowded. I believe 'tis these Places that furnish the Inhabitants with Slander, for there one hears exact Account of everything done in Town, as if it were but a Village.

At those Coffee-Houses, near the Courts, called White's, St. James's, Williams's, the Conversation turns chiefly upon the Equipages, Essence, Horse-Matches, Tupees, Modes and Mortgages; the Cocoa-Tree upon Bribery and Corruption, Evil ministers, Errors and Mistakes in Government; [omitted]



Figure 3 White's and Brookes', St. James's Street

In the eighteenth century beer and wine were commonly sold at the coffee houses in addition to tea and chocolate. Daniel Defoe, writing of his visit to Shrewsbury in 1724, says, "I found there the most coffee houses around the Town Hall that ever I saw in any town, but when you come into them they are but ale houses, only they think that the name coffee house gives a better air." (Ukers. W. H, 1922).

The reason for this expansive quote will become clear during the analysis of *A Rake's Progress* by Hogarth and his development of his third plate *He's in the money* (see Chapter 3: Analysis of *Hogarth in Johannesburg* (1987-1988) Figure 10 pp 96)

Plate 5: *Marriage to an old maid*

Hogarth's fifth plate is titled '*Marriage to an old maid*'. Here we see Thomas Rakewell before a blind parson and skinny clerk as he is making a good match, attempting to save his fortune by marrying a wealthy old maid at St Marylebone Parish Church (Sala, 1866 cited in Hogarth. W, 1923).

His appearance has changed significantly. His face has filled out along with his waist and his wife is truly unattractive with little appeal; she is short and has large black beauty spot in the centre of her forehead.

The events of the scene are interlaced with various objects and characters. If we believe Lichenderg (Innes & Gustav Herdan 1966), we see Sarah Young and her child in the background, her mother having an argument with a guest; or, if we consider Sala's (Hogarth. W, 1923) observations, Sarah may be the young girl attending to the old maid having possibly had to take a job as a maidservant after giving up her earnings to help Thomas in the previous scene.

A little charity boy with a lovely face (Sala, 1866 cited in Hogarth. W, 1923) introduces the notion that there is a theme of charity, or more accurately charity and imbalance. Some support icons in the image are the spiders web over the donation box, the crack through the IXth Commandment, and the two dogs snarling at each other.

Hogarth makes use of the two dogs snarling at each other as icons to further investigate the relationship of the Rake and the old maid, the bitch pug to the left appears proud and only partially receptive to the advances of Hogarth's pug dog Trump (Trump can also be seen in the statues and busts of Richard Parker) (Innes & Gustav Herdan, 1966). She is illustrated with a boast worthy white breast and a little bell around her neck. Tom and his bride are soul mates in their efforts not to wed for love, but rather a marriage of convenience for the purposes of elevating their respective standings.

Plate 6: *Scene in a Gaming House*

Scene 6 shifts the viewer from the events of the Rake receiving his wedding rites to the next scene, the interior of the White's coffee shop. Hogarth makes use of a recent event to identify the location, the fire at the White's Coffee House on May 3, 1733 (Sala. G, 1866 cited in Hogarth. W, 1923) (Innes & Gustav Herdan, 1966). There is smoke rising up to the roof the occupants of the room appear to be so absorbed by their money matters that few are aware of the blaze, just the watchman with his lamp and quarter-staff and the two he is has roused. Hogarth first introduced this location in the fourth scene *Arrested for debt*. We are already aware of the dubious nature of the location, but now are introduced to the interior. The events of the room illustrate that Thomas has once again been put on his knees as a result of his affiliation to the location and goings on therein.

We see Thomas in a state of desperation, on his knees fists clenched one stretched out in the air, pleading to the Almighty. The Rake has aged and lost much of his hair, which we can see from his losing his wig in the haste of events and its falling to the wayside alongside his empty purse. His face is drawn with utter desperation, eyes wide and bulging and teeth clenched. We would be safe in assuming that he has once again lost his fortune, which he only recently acquired through his marriage to the old maid in the previous scene.

The room in which the scene takes place is loaded with characters, each of whose behaviour can be read to represent the common events of the time, which include:

1) Gambling, which has left our Rake, recently married, and a man dressed for mourning both in forms of despair at their losses. Each of their fortunes which they have recently gained through their familial ties to others have been lost. Their expressions and gestures vary, the Rake expressing outwardly and the mourner pulling himself in on himself developing an interesting tension. 2) Debtors and lenders, the man to the back of the barking dog is clearly the most sober minded, a usurer, carefully entering notes and amounts into his ledger, as he lends money to a Lord Cogg (Innes& Gustav Herdan, 1966). 3) Drinking, as evident from the highwayman to the right of Thomas. who is being offered a drink by a small boy. The highwayman is armed with a pistol clearly protruding from his pocket. 5) Money changing hand and 6) Fights and altercations, we see a lord falling and hugging a man who is stealing his silver-hilted sword.

Plate 7: *The prison Scene*

In the seventh scene of the series, *The Prison Scene*, events have unfolded after the loss of his second fortune and Thomas has found his way in to the Fleet Prison. We see it is a prison from the furniture and inhabitants of the room and the room itself, which has bars over the windows and a large door complete with heavy struts and lock and key. The large Chamberlains key is clearly visible hanging from the hand of the turnkey, waiting behind the Rake, ledger in arm expecting garnish. The truth that Thomas has no money to give as garnish is reinforced by the boy to his left demanding payment for the pot of porter that he has supplied the Rake. Thomas appears hopeless with no foreseeable recourse to free him from his current state, having received disappointing correspondence. The letter on the table reads 'Sir, I have read your play, and find it will not *doe*. Yours, J,R.'". Clearly in an attempt to change his fate the Rake has tried to write a play and has sent it for review to Mr Rich (director and manager of one of the largest London theatres) where it has been found less than suitable (Sala. G, 1866 cited in Hogarth. W, 1923) (Innes & Gustav Herdan, 1966).

Our Rake has now changed his appearance significantly, in contrast to the ornate dress of the fourth scene in which his debt and incarceration resulting from his inability to pay them were also at the centre of events. In this image he is not young as he once was. His clothes have taken on a modest makeup and his wig is perched on his head somewhat a mess. In the former scene Sarah had the opportunity to help and is truly a representation of hope, but in the latter of the plates this hope appears has been turned on its head, and she now needs the help and assistance of others.

Once more Thomas is confronted by his two lovers in one scene, Sarah Young and his rightful wife Mrs Rakewell. His wife has come to visit or scold and abuse him; we see her fists clenched and her eye scowling at him. Sarah Young is across the prison cell and seems to be overcome and has fainted, smelling salts and room to breathe the cure to her state. What has led to her state can only be suggested to have been the result of the two meeting here. Possibly the meeting of the two at the prison at the same time and the events to follow is the content of our Rakes tongue lashing delivered by Mrs Rakewell. The despair of Sarah is further reinforced by her daughter (the bastard child of Thomas) crying out and the child's pained expression.

The scene is once more loaded with characters and objects, constructing readings as more is revealed. Beautifully represented and staged is the pair of wings discarded in the corner of the plate above Sarah's unconscious form. The wings, maybe made in an effort to fly away from this place, as in the Greek tale of Daedalus and his son Icarus, have been discarded with a sense of hopelessness., Their craftsmanship leads to the understanding that their maker at one point was very driven by this idea which has motivated him to excellence (Sala. G, 1866 cited in Hogarth. W, 1923).

But not all hope has been abandoned in act seven. A very complicated form of hope is displayed by the prisoner coming to Sarah's aid. He appears to have been in the prison for some time with his aged face and worn attire. In his efforts to stabilise Sarah through her descent from lucid to unconscious, a scroll has been dislodged from his pocket, whereon we read, 'A Scheme to pay the National Debt. By J.L., now a prisoner in the Fleet'. His hope to solve his own money troubles has left him and has been replaced with a hope that he can solve the debt of the commonwealth, a much larger task (Sala. G 1866 cited in Hogarth. W, 1923). Furthermore there is a myopic chemist in the background fully involved with his experiments, possibly an alchemist trying to produce gold, hoping for an outcome, but prepared for further inquiry and solution-finding if that outcome is not reached.

Knowing the potential of the scene, one realises the levels of reading, knowing that hope and the various permutations thereof are present in the Fleet prison. Herein our Rake has the opportunity to learn lessons of humanitarianism and patience.

Plate 8: *In the Madhouse*

In the eighth scene we find Thomas in the London Lunatic Asylum Bedlam. The location is complete with cells and bars on the windows, various permutations of madness, asylum wardens and two young ladies from polite society having an outing. Tom has lost his mind, his face and figure relating a form of severe madness, his eyes and clenched grin leaving the viewer uneasy. Sarah, our heroin has regained her senses after the last scene only now to have to rely on them to cope with the pain of her present circumstances.

In this final scene of Hogarth's series, the youth and treasures of the first scene are now spent, and not sensibly at that. Only the two young ladies have money and would have use for it again. This outing may serve as a warning to them and their parents.

The indulgence and potential defined in the nature of choice in which autonomy is implicit, presented in the second plate, are now forgotten. Thomas having harmed himself (a stab near his heart) is now subject to the options of the asylum warders and they have selected chained ankles as his course.

The excess, freedom and pleasure of plate three could only be suggested by the three inmates to the left of the plate. They are free to roam the hall of the asylum, but only within the asylum, a musician, with music book on his head as a musical accompaniment.

The potential for a royal audience and a change in course or second chance of the fourth scene are too much to hope for. The only royal audience available now is with the naked mad man in cell 55 suffering from political mania, on his throne of straw accompanied by a crown and sceptre. The potential for a change in course and second chance is now a fool's errand. The fool armed with charcoal has taken on a task which has possessed his mind; we see a ship with three masts, a moon and an illustration of the globe. Just in front of his nose is the word 'longitude'. He is attempting to find the longitude of the sea and attempting to plot a new course.

The potential religious anointments and rites (baptism, marriage, last rites etc.), though insincere, of the fifth scene are now only available to the Rake through the anguished utterance of the man in cell 54. He is suffering from religious mania, clear from the three saints on the wall behind him, Saint Laurence, Saint Athanasius and Saint Clement and the illuminated figure of the cross on seeing which he recoils and pleads. Thomas has now moved from his marriage of convenience and soul mates to soul mates of another kind rather cellmates of convenience, for the state that is.

His all-consuming pleas to the Almighty in plate six have clearly not been answered and nothing of his dignity has been returned to him. The notions of hope of other lessons which could have been learned (patience, humanitarianism, dedicated craftsmanship) in his experience in the Fleet prison would now not be of any use to him having lost his mind.

1



2



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6





Figure 4 *A Rake's Progress* (1735) by William Hogarth. Plate 1: The young heir takes possession of the miser's effects (size $14 \times 16 \frac{1}{2}$ inches). Plate 2: Surrounded by artists and professors (size $14 \times 16 \frac{1}{2}$ inches). Plate 3: The tavern scene (size $14 \times 16 \frac{1}{2}$ inches). Plate 4: Arrested for debt (size $14 \times 16 \frac{1}{2}$ inches). Plate 5: Married to an old maid (size $14 \times 16 \frac{1}{2}$ inches). Plate 6: Scene in a gaming house (size $14 \times 16 \frac{1}{2}$ inches). Plate 7: The prison scene (size $14 \times 16 \frac{1}{2}$ inches). Plate 8: In the madhouse (size $14 \times 16 \frac{1}{2}$ inches).

Marriage a la Mode consists of six engravings first published by William Hogarth in 1745 (Figure 5). The series explores the dire consequences of an arranged marriage and looks at the foolish and dangerous natures of the aristocracy and the aspiring merchant class. In this series the theme of vulgarity and sexual impropriety emerges. One example is the portrait covered by a curtain where the viewer is able to see the foot of a woman peeking out from behind the curtain, giving the impression that the painting had recently been viewed.





Figure 5 *Marriage à la Mode* (1745) by William Hogarth. Plate 1: The opening scene takes place in the opulent home of Lord Squanderfield (size $17 \frac{15}{16} \times 13 \frac{1}{2}$ inches). Plate 2: Represents a telling image of idleness and dissipated life (size $17 \frac{7}{16} \times 13 \frac{15}{16}$ inches). Plate 3: Some of the depraved entertainments of Squanderfield (size $17 \frac{1}{2} \times 13 \frac{7}{8}$ inches). Plate 4: Concentrates upon the domestic life of the bride (size $17 \frac{5}{8} \times 13 \frac{13}{16}$ inches). Plate 5: Squanderfield has discovered the lovers' hideout and fights a dying duel to defend his 'honor' (size $17 \frac{9}{16} \times 13 \frac{3}{4}$ inches). Plate 6: The story concludes in the miserly house of the merchant (size $17 \frac{7}{16} \times 13 \frac{3}{4}$ inches).

Industry and idleness (1747) consists of 12 engravings first published by William Hogarth in 1747 (Figure 6). Its primary purpose is to illustrate the benefits of sincere and honest work and the disastrous path awaiting those who follow the opposite course. Hogarth portrays the progress of two apprentices, Francis Goodchild and Thomas Idle. Some theorists also consider this series as an illustration of the relationship of the written word with the policing of society. For example, in the first plate the perceived correct way of behaviour is communicated through the use of icons such as the scrap of paper on the press, as well as the

scrap of paper Thomas Idle disregards in the scene where he is seated in the boat paddling out to sea in plate 5.

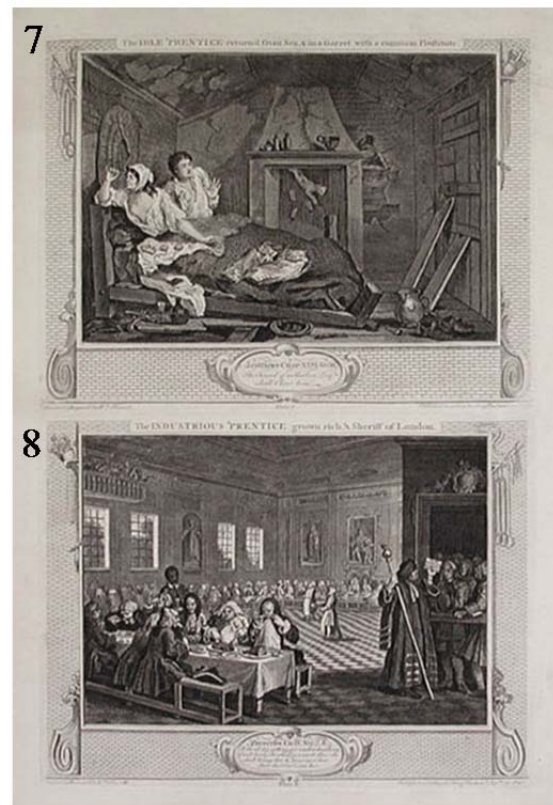
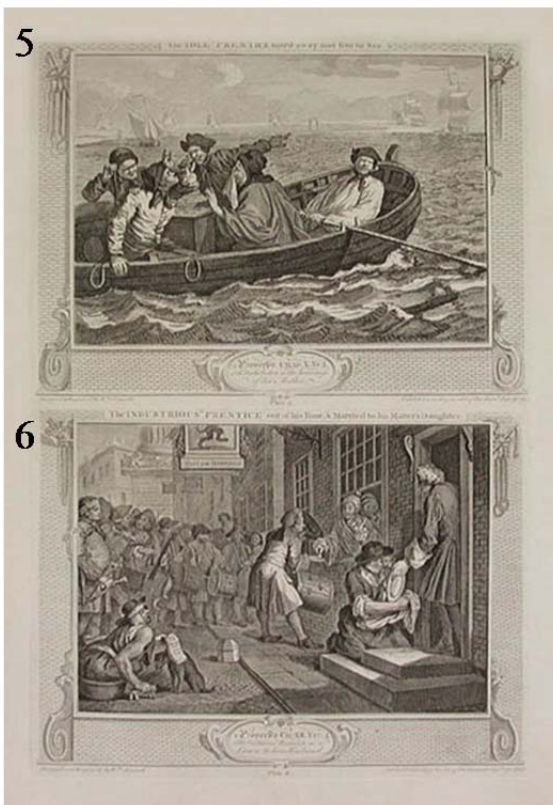
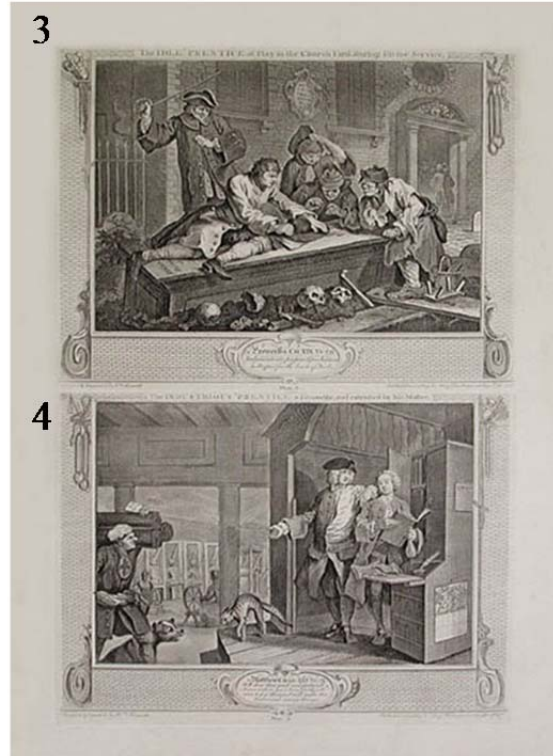




Figure 6 *Industry and idleness* (1747) by William Hogarth. Plate 1: The fellow prentices at their looms (size $19 \times 12 \frac{7}{8}$ inches). Plate 2: The industrious prentice performing the duty of a Christian (size $18 \frac{3}{4} \times 12 \frac{1}{2}$ inches). Plate 3: The idle prentice at play in the Church yard, during divine service (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 4: The industrious prentice a favourite, and entrusted by his master (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 5: The idle prentice turned away, and sent to sea (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 6: The industrious prentice out of time, and married to his master's daughter (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 7: the idle prentice returned from the sea, and in a garret with a common prostitute (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 8: The industrious prentice grown rich, and sheriff of London (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 9: the idle prentice betrayed by his whore, and taken in a night cellar with his accomplice (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 10: The industrious prentice alderman of London, the idle one brought before him and impeached by his accomplice (size $18 \frac{1}{2} \times 12 \frac{1}{2}$ inches). Plate 11: The idle prentice executed at Tyburn (size 18×14 inches). Plate 12: The industrious apprentice Lord Mayor of London (size $23 \frac{1}{2} \times 16 \frac{3}{4}$ inches).

2.4 Conceptual framework underpinning an analysis of *Hogarth in Johannesburg* (1987-1988)

2.4.1 Introduction

Having explored the three preceding fields of interest, firstly, section 2.1 South African art at the time of *Hogarth in Johannesburg* (1987-1988) in which resistance art and the history of printmaking in South Africa was considered; secondly section 2.2 Making *Hogarth in Johannesburg* (1987-1988) in which the context of Caversham press and the challenges of producing the three series was considered; and finally section 2.3 William Hogarth where Hogarth's narrative process, and the details of *A Rake's Progress* have been considered, a conceptual framework for the analysis of the series is now follows.

A conceptual framework will introduce concepts and elements which can be identified in the series created by each of the three artists. The elements and concepts identified will further be considered and structured into certain fundamental principles which have been applied in section 3.3 in an analysis of *A Rake's Progress* by Robert Hodgins. My framework focuses on and expands on narrative, sequential art narrative and the methodological structure applied in chapter 3. For ease of use a glossary has also been attached in appendix 1, in which specific explications of words and terms used in the body of this text are available.

Narrative has been the topic of study in a variety of disciplines and schools and this has resulted in there being no definitive explanation of the construct. This has led to difficulty in studying the topic as different disciplines have applied the same or similar terms in different ways with different emphasis. Furthermore, theorists have approached narrative in distinctly different ways as their premise for study has varied. Therefore, an effort will be made to clarify the terms used in this paper, as well as the way they have been used and by whom. The theories and ideas of the narratologists Brooks (1984 cited in Felluga, 2006), Branigan (1992) and Barthes (1977) will be emphasized in an effort to identify the narrative functions of art, specifically regarding a temporal perspective in sequential art narrative as present in *A Rake's Progress* by Robert Hodgins.

The sections of this chapter expand on the central concept of narrative, particularly regarding sequential art as an essential element of visual narrative. A synthesised approach has been

adopted to understand sequential art narrative with the intention of creating a structured framework to organise the narrative elements of *A Rake's Progress* by Hodgins. Will Eisner (2008a; 2008b) and Scott McCloud's (1993; 2006) writings on sequential art narrative, are seminal as their theories address the pragmatics and the structural elements which make up this art-form.

2.4.2 Narrative

The notion of narrative has met with considerable interest since the mid-1960s (Hazel, 2007). Branigan (1992), Greimas (1976), Chafe (1980), Barthes (1977) have suggested that narrative exists across cultures. Ultimately, their understanding of narrative is that it is a form of human expression which is constant regardless of language and ethnicity (Hazel, 2007). Barthes (1977) elaborated further and explained that narrative can be carried in many ways and by multiple materials and enjoyed by all men and women.

Narrative functions in two ways: firstly, as a psychological object which arises from perceptual labour, a way human beings react to the world; and secondly, as a social and political object with an exchange value arising from its manufacture as an object for community, where it responds to the agendas of communities and is consumed by the community as a social and political object (Branigan, 1992).

Human beings experience the world and their encounters therein in many ways. One such way is through the use of narratives. Although our experiences in reality are continuously varied and seamless, we structure them into 'events'. These events are structured around times such as night, day, season and year, as well as more personal understandings of time, where the actor has performed an act for a period of time (Hazel, 2007). When considering the notion of narrative time, it is far more complex than units of time such as seconds, minutes or hours. In a narrative, time exists temporally or psychologically with flexibility; time can stand still or pass quickly (Hazel, 2007). This realization and understanding of time implies that narrative and narratives are subjective.

Bruner (1990) (cited in Hazel, 2007) explained that the sequential nature of narrative is probably its principal property. Events and states are ordered into sequences which give the narrative meaning. The meaning generated is most often socially situated. This socially situated meaning occurs because language forms differ in different contexts. This meaning is

affected by the factors which are associated with language, such as the material setting, the language which has come before and after the narrative, the social relationships of the people involved and their ethnic, gender and sexual identity, as well as culture, history and institutional factors (Gee, 2005; cited in Hazel, 2007).

Narrative and the way it functions can be understood through considering the way people store information. Information is not stored as raw data but rather is grouped together, thus overcoming the limitations of short-term memory. Edward Branigan in his book, *Narrative Comprehension and Film* (1992), examined the interaction of narrative with the perceiver; the pragmatics of narrative. The goal of the pragmatics of narrative is to give a 'psychological' description that can explain how a perceiver is able to interpret a narrative text moment by moment (Branigan, 1992). Branigan refers to the specific method with which the reader searches for a narrative pattern as a *narrative schema*. Assuming that peoples' knowledge is organized; a narrative schema is one form of arrangement. *A Rake's Progress*, *Marriage à la Mode* and *Industry and Idleness* by Hodgins, Bell and Kentridge are all examples in which a sequential narrative schema is used to create meaning. Other authors (cited in Hazel, 2007) who refer to this process and use terms such as schemes, schematas and frames are Bruner (1990 pp 56), Samuel (1999 pp 56) and Dijk (1980 pp 233-236) (cited in Hazel, 2007).

Schema is an arrangement of knowledge already possessed by the perceiver, which is used to predict and classify data (Branigan, 1992). A narrative schema works by grading sets of expectations about experiences in particular domains (Branigan, 1992). More specifically, the reader assigns probabilities to events and to parts of events represented to them within a narrative (Branigan, 1992). The schema functions by testing and refining sensory data and simultaneously tests the adequacy of the implied criteria embodied in the schema (Branigan, 1992). Through the process of testing and refining, the data and schema interact to create the reader's recognition of global patterns and characteristics of the artwork or text (Branigan, 1992). Through these patterns the reader creates meaning. The meaning created by the reader is not absolute, but rather has a probabilistic quality which incorporates assumptions and expectations (Branigan, 1992).

The reader of a narrative endeavours to create logical connections within the data with the goal of matching the categories of the schema (Branigan, 1992). The knowledge accumulated

from narrative by a schema is sorted and measured against other kinds of knowledge bases (Branigan, 1992). Events within a text of specific significance are marked as salient, depending on the expected internal order within the schema (Branigan, 1992). A reader's attention works unevenly backwards and forwards constructing a hierarchical pattern (Branigan, 1992).

According to Branigan, a narrative schema generally includes (Branigan, 1992):

1. an introduction of the setting and characters;
2. an explanation of the state of affairs;
3. initiating events;
4. an emotional response or statement of the goal by the protagonist;
5. complicating actions;
6. outcomes; and
7. reactions to the outcomes.

Together with proposing a narrative schema, Branigan (1992) sets out other strategies for collecting data. Data can be understood as information represented in the artworks. Narrative, for example, is one way of collecting data. Many forms of data, other than narratives, are implemented in the development of a narrative:

1. a *heap* is a virtually random collection of data or objects assembled largely by chance. These objects are linked to one another only through an immediacy of perception and free association of the moment;
2. a *catalogue* is created by collecting objects, each of which is similarly related to a 'centre' or core;
3. an *episode* is created by collecting together the consequences of a central situation. An episode shows change as it develops and progresses. The parts of an episode are defined through cause and effect;
4. an *unfocused chain* is a series of causes and effects, but with no continuing centre;
5. a *focused chain* is a series of cause and effect with a continuing centre; and
6. a *simple narrative* is a series of episodes collected as a focused chain. The parts in each episode are linked by cause and effect. The centre is allowed to develop through interactions from episode to episode. A narrative ends when the cause and effect chain is judged to be totally delineated. This is referred to as closure.

The above strategies for collecting data within a narrative text will be expanded on in the section Sequential Art Narrative as their use in Sequential Art Narrative is collated with McCloud's (1993: 2003) understandings of scene transitions (see Section 2.4.2.5 Frames, frame transitions and panels pp 52-55)

The theorist Peter Brooks (1984) developed three relevant points that pertain to the understanding of narrative (cited in Felluga, 2006). Firstly, he provided a temporal understanding of plot and plotting through mapping it onto Barthes' (Barthes, 1977) hermeneutic and proairetic codes. Hermeneutic codes refer to those plot elements that raise questions on the part of the reader of the text or the viewer, while proairetic codes refer to actions; those plot events that simply lead to other actions, as well as the distinction between metaphor and metonymy. Secondly, he elaborates upon the concept of narrative desire through the application of Freud's notion of the death drive; and thirdly, through his Freudian understanding of narrative, Brooks (1984) elaborates further the transference relationship between a storyteller and his/her listener or viewer (cited in Felluga, 2006).

Brooks' (1984) understanding of narrative focuses on the temporal dynamics that shape narratives in our reading of them (cited in Felluga, 2006). Plot and plotting is the design and intention of narrative. What shapes a story and gives it a certain direction or intent of meaning with particular focus is 'temporal sequence' and 'progression' (Brooks, 1984 cited in Felluga, 2006). Plotting for Brooks (1984) means 'that which makes a plot move forward' (what makes us continue reading, seeking progress towards meaning) and plot as 'the internal logic of the discourse of mortality' (a delineated space which is ultimately tied to questions of at least closure, but most fully death) (cited in Felluga, 2006). Brooks further explains that plot might best be thought of as an 'over coding' of the proairetic by the hermeneutic. The latter structuring the discrete element of the former into larger interpretive wholes, working out their play of meaning and significance' (Brooks, 1984 cited in Felluga, 2006). He, therefore, is suggesting that we read proairtically to ultimately achieve the sense that everything finally makes sense hermeneutically at the end of the narrative (Brooks, 1984 cited in Felluga, 2006).

A plot is the principle by which a narrative organizes the relationship between story and discourse. Story refers to the actual chronological events in a narrative, while discourse refers to the basic structure of all narrative forms (Brooks, 1984 cited in Felluga, 2006). Through

discursive manipulation of the story, delineation that is necessary to create suspense in a story is provided (Brooks, 1984 cited in Felluga, 2006).

In Brooks' (1984) elaboration of narrative desire, his second point, he locates the reader's desire to keep reading within that of Freud's notions of the struggle between the death drive and the pleasure/reality principle (cited in Felluga, 2006). He argues that the reader is driven to read because of our drive to find meaningful, bounded, totalizing order in the chaos of life, but it must be noted that the drive for order is most fulfilling after the detours or dilations that we associate with plot. He states that 'the paradox of the self becomes explicitly the paradox of narrative plot as the reader consumes it: diminishing as it realizes itself, leading to an end that is the consummation (as well as the consumption) of its sense-making' (Brooks, 1984 cited in Felluga, 2006). Simply put, narrative desire is 'desire for the end', although any narrative requires also the delineation and transformation of the middle to make that end desirable. The fascination with the ordering power of closure structures our own lives. We are compelled to repeat the events in our lives that we have found traumatic (the repetition of completion) in the search for mastery thereof and ultimate ends.

Transference is the notion that readers of stories are affected by stories, contaminated, and often feel the need to re-transmit these contaminations. Possibly the most relevant of Brooks' understandings of narrative for the understanding to the examples *Hogarth in Johannesburg* is that of transference. Brooks (1984) turned to Freud's theory about transference, suggesting that the relationship between narrative and the listener is analogous to the relationship between the analyst and the analyzed and/or patient. This theory makes use of the notion of framed narrative, a story within a story (as described in Felluga, 2006).

Having explored the relevant theories pertaining to the study of narrative text, we can conclude this section with the understanding that narratives are subjective and dependent on a narrative schema and require particular skills or processes on behalf of the analyzer to create meaning. These skills include the interpretation and structuring of a sequence within the narrative, the collection and processing of data of different forms, and the ability to perceive elements imbedded within the nature of a narrative. These elements include the plot and plotting of a narrative, the structuring of a narrative through the manipulation of discourse and story to create interest, the narrative desire which drives the narrative forward and lastly the way narrative function within framing narratives as a result of transference.

2.4.3 Sequential Art Narrative

Having outlined narrative as a social and political objective and the some essential analytical terms and concepts I will proceed to expand on narrative and narrative comprehension as it pertains to sequential art narrative. Narratology is the study of narrative and narrative structures as well as the ways these affect our comprehension; it provides for the description and interpretation of narrative images in a way that articulates their visual storytelling, without reducing them to illustration (Bal and Bryson, 1991).

The long and rich English tradition of didactic and comic images goes back as far as, and further than, Hogarth (Kunzle, 1990). David Kunzle, in his book *The History of the Comic Strip* (Kunzle, 1990), made reference to Hogarth's series as being early examples of comics. The scholarship of comics and Sequential Art Narratives has become increasingly more popular, as evidenced by the number of publications dedicated to the subject (Roberts, 2004). Dardess (1995), an advocate for comics, debated the use of terminology referring to comics in his article, *Bring Comic Books to Class*. He traverses the terms 'graphic novel', 'adult comic' and 'Sequential Art Narrative' in creating a versatile body of terminology (Dardess, 1995).

For the purposes of clarity, it is necessary to note that the term comic has a history of use describing a material object (for example a comic book), and has experienced some difficulty in being defined. Authors such as McCloud (1993; 2006) and Eisner (2008a; 2008b), define comic with a formalist approach, including examples similar to the artist's series which make up the exhibition *Hogarth in Johannesburg* (1987-1988). Others, such as Aaron Meskin in his article *Defining Comics* (2007), believe that it is necessary to take into account the context in which an artwork is produced, therefore excluding *A Rake's Progress*, *Marriage à la Mode* and *Industry and Idleness* Dardess (1995). The choice to favour the term Sequential Art Narrative (Dardess, 1995) is to avoid the loaded connotation of the term 'comics' and thus to allow a focused assessment of the art-form as used in the series by Hogarth, Hodgins, Bell and Kentridge, removed from the long-standing history of a particular industry.

The concept of sequence in visual narrative was written and considered by two seminal scholars and authors on the topic; Scott McCloud (McCloud, 1993; 2006) and Will Eisner (Eisner, 2008a; 2008b) in their study of comic books. Eisner, a contemporary authority in the

field, is remembered for his writing and artistry on the comic, *The Spirit*, as well as his celebrated books *Comics and Sequential Art* (Eisner, 2008a) and *Graphic Storytelling and Visual Narrative* (Eisner, 2008b). McCloud has furthered the scholarship of Sequential Art Narratives and comics with his books in the format of Sequential Art Narrative; *Understanding Comics* (McCloud, 1993) and *Making Comics* (McCloud, 2006). McCloud reviewed the history of sequential art in his chapter 'Setting the record straight' and makes reference to Hogarth as one of his examples (McCloud, 1993). Garyn Roberts (2004) states, 'taken individually or collectively, Eisner and McCloud represent the vanguard of intellectualism and aesthetic value in comics and sequential art'(Roberts, 2004 pp 210-217).

In his definition of the term comics, McCloud gives a structure by which to identify examples of Sequential Art Narrative (McCloud, 1993): '*Comics n. plural in form, used with a singular verb 1. Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.*' (McCloud, 2006 pp 9) McCloud further clarifies this definition by making clear what is not included in the definition, such as genre, subject matter, style, materials, tools, schools of art, philosophies, movements and ways of seeing. McCloud's definition allows for the inclusion of the series, *A Rake's Progress*, *Marriage à la Mode* and *Industry and Idleness* by Hodgins, Bell and Kentridge respectively into the study of Sequential Art Narrative.

Sequential Art Narrative is a distinctive strategy for organizing data and making sense and significance thereof (Branigan, 1992). Stephen Heath understands the causality of narrative events in a plot as a pretext for larger transformations, which demonstrate our everyday beliefs about ourselves and our world, and the way in which we formulate or replace those beliefs (Branigan, 1992). Hogarth, and later, Hodgins, Bell and Kentridge used Sequential Art Narrative and the particular norms and practices associated with it as a device through which they communicated a narrative aimed at effecting change and reform in society (Godby, 2001; McCloud, 2006).

Aristotle defined the philosophical position of Western stories in his poetics as the dramatic imitating and plotting of human action (Kearney, 2002). Aristotle initiated the notion that stories give society a shareable experience/insight. He stated that through stories becoming memorable we become full agents of our history (Kearney, 2002). His development of the

notion of *Polis*, which is the transition from nature to narrative, involves the transition from flux of events into meaningful social and political communities (Kearney, 2002).

A growing number of narratologists; for example Bordwell, Reid, Fludernik and Herman (Lefèvre, 2000) have stressed the role of reading, and the way 'text' engages the reader. Pascal Lefèvre (2000) describes the most essential characteristics of narration as it relates to Sequential Art Narrative as: 'A formal system that the reader interprets as an interesting representation of a series of logically and chronologically related events caused or experienced by actors'. A reader's ability to comprehend and interpret Sequential Art Narrative, therefore, is dependent upon the reader's competence (Branigan, 1992).

Sequential Art Narrative focuses on a string of images that are read one after another to produce meaning. Sequential Art Narrative, as a cohesive language, is a vehicle for complex thoughts, sounds, actions and ideas and it uses text, ambiguity, symbolism, design, iconography, literary technique, mixed media and stylistic elements of art to help build a subtext of meanings (Eisner, 2008a).

The arrays of elements present in Sequential Art Narratives affect the success of the medium. Douglas Wolk (2007) lays them out as drawn things and/or people, real or imagined, moving through space, changing over time, where the perceiver is always aware that what they are reading is a representation of something or someone (Wolk, 2007). The skills required to communicate these representations are, according to Eisner, design, drawing, caricature and writing (Eisner, 2008a).

2.4.3.1 System of signs working as a visual language

Sequential Art Narrative is an art of communication best understood as a 'language' that is 'read' by the viewer (Sabin, 1996). The unique elements of the art-form take on the characteristics of the 'language' (Eisner, 2008a). The word 'language' here refers to a special subset of more general cognitive enterprises. Furthermore, the notion of 'reading' here must be understood more broadly than commonly applied (Eisner, 2008a). Tom Wolf explained that 'reading' words is a subset of more general human perceptual activities; involved in the processing of symbols and decoding of information as well as interrogation and organisation (cited in Eisner, 2008a).

The language of Sequential Art Narrative is made up of the juxtaposed use of images and words (Eisner 2008a). With the utilisation of both text and images the reader is expected to practice verbal and visual interpretive skills. The verbal skills required are those pertaining to the regime of literature such as grammar, plot, syntax and so forth (Eisner, 2008a). The visual skills required are those of the regime of art such as understanding perspective, symmetry, and line and so on (Eisner, 2008a). Thus the reader reads both intellectual (referring to the words) and aesthetic (referring to the pictures) information.

The success of Sequential Art Narratives requires two practices on the part of the reader and writer relationship. Firstly, the readability of Sequential Art Narratives is reliant on a common 'language'. This 'language' is made up of the shared experience of the reader and the artist. For example, many words and images are culturally specific (Eisner, 2008a). Thus, comprehension of the 'language' requires interaction by the reader, whereby the writer and reader evoke images and words stored in their shared experience (Eisner, 2008a). Simply, the reader and writer require a history of observation where the elements of the 'language' are recognisable and/or universal. Secondly, Sequential Art Narrative requires the participation of the reader, where the reader is expected to be interested and continue reading. This is achieved through the reader's accumulation of experience and reasoning as well as empathy (Eisner, 2008b). Empathy is a visceral reaction of one person to the experiences of another (Eisner, 2008b). Thus, emotional contact with the reader is achieved through the reader's ability to experience the emotions of the characters, which is possible as a result of the comprehension of a shared 'language' and the reader's participation through empathy (Eisner, 2008b).

Part of the process of reading Sequential Art Narrative is visual iconography. Iconography, as defined by Erwin Panofsky, who is regarded as the master of visual iconography (Białostocki, 1970), is considered to be the linking of artistic motifs with themes, concepts or conventional meaning (Argan and West, 1975; Moxey, 1986). It is concerned with what is being communicated to the viewer (Schneider Adams, 1996). Through iconography the subject matter and language of art is investigated and subsequently understood (Schneider Adams, 1996). Panofsky further defined three levels of iconographic reading that can be used to understand the levels of meaning contained within a sequential artwork (Hasenmueller, 1978). Firstly, *Pre-iconography*, which is the primary or natural subject matter. The subject

matter is just described as it is evident (Hasenmueller, 1978; Schneider Adams, 1996). Secondly, the *conventions* and *perceptions* are considered. The text underlying the image is explained and the story of the image is described (Hasenmueller, 1978; Schneider Adams, 1996). And, thirdly, the *intrinsic meaning* of the image is considered. The time and place of creation, and the cultural and the artistic style are considered. Indicators of this are for example cultural themes, contemporary texts, transmission of texts of the past and cultural precedents (Hasenmueller, 1978; Schneider Adams, 1996).

2.4.3.2 Verbal signs

Words are made up of letters. These letters are symbols whose origins are in recognisable phenomena, but as their use has become more sophisticated they have become more simplistic and abstract (Eisner 2008a). The study of words and their origins is known as etymology. Through the use of words, literature and linguistic devices, the 'language' of Sequential Art Narrative is further possible (McCloud, 2006). Words give a level of specificity and the desired meaning through summing up the story (McCloud, 2006). The use of words in Sequential Art Narrative can act as clarifier as well as image (Eisner 2008a) and functions to clarify and persuade the reader through communicated ideas, specific concepts, names, voices, conversations, speech and sound effects (McCloud, 2006).

2.4.3.3 Visual icons

A pantomime is a story made up of images without words. Stories without words require a greater ability on the part of the reader, where the images are used to draw upon the shared experience of the reader and the creator (Eisner 2008a). The reader requires a history of observation in order to interpret the feelings of the characters (Eisner, 2008a).

Sequential Art Narrative represents and reflects the human condition by simplifying images into repeatable symbols, icons and pictures (Eisner, 2008d). The choice of images within an artwork is of importance because their meaning is fluid and variable (McCloud, 1993). Icons can be used to represent a person, place, thing or idea. Symbols are icons that are used to represent concepts, ideas and philosophies, and pictures are icons that are designed to resemble their subject (McCloud, 1993). Icons, symbols and pictures need to communicate quickly, clearly and compellingly to evoke the appearances of characters, objects,

environments and symbols to ultimately carry out the basic intent of a sequential artwork (McCloud, 2006). The anatomy and perspective need to be convincing. The stance, body language and expressions of character must convey suitable information, and the artist's use of abstract, expressionistic and symbolic images should effectively intensify emotion and mood (McCloud, 2006).

McCloud defines the characteristics of icons, symbols and pictures that affect the perceiver's ability to identify with the image. These characteristics exist within a scale where the representation's qualities affect the reader's empathy. The characteristics are complex to simple, realistic to iconic, objective to subjective and specific to universal (McCloud, 1993).

2.4.3.4 Characters and stereotypes

In Sequential Art Narrative there is little time to develop the characters, thus it is necessary for the creator to use stereotypes to communicate, thereby accelerating the reader's acceptance of the characters and their actions (Eisner, 2008b). A stereotype is an idea or character that is standardised in a conventional form without individuality (Eisner, 2008b). Stereotypes and caricature are drawn from accepted physical characteristics associated with occupations and certain human characteristics that are communicated by physical appearances. They require a familiarity with the audience, as each community has its own accepted stereotypes (Eisner, 2008b). Many images portray universal postures and gestures which maintain the viability of the visual 'language' (Eisner, 2008b). Given the narrative function of sequential art, stereotypes and caricatures are integral communication tools, functioning to simplify characters and ideas into repeatable symbols (Eisner, 2008b).

2.4.3.5 Frames, frame transitions and panels

Within the language of Sequential Art Narrative the grammar comprises the implementation of frames, frame transitions and panels. The elements within the frame and/or panels and the way they work together affect the readability of the artwork (Eisner, 2008a).

Panels function as a control mechanism working with the reader's cooperation and involve the cognitive, perceptive and visual literacy of the reader (Eisner, 2008a). Framing functions to contain the thoughts, ideas, actions and locations of a narrative (Eisner 2008a). They

dictate the sequence and the flow of the narrative; which is affected by the shape and size of the frames (Eisner, 2008a). Frames act to grab the attention of the reader and guide him or her through the narrative to the right place (McCloud, 2006). Compositional factors such as composition, balance, perspective and tilt work within a frame to create an atmosphere (McCloud, 2006). Within a frame, the creator makes choices regarding the angle, distance, height, balance and center (McCloud, 2006). Ultimately framing indicates the focus and viewpoint of the moment (McCloud, 2006).

The perceptual process of closure is required throughout the reading of a Sequential Art Narrative. It functions by connecting each still image into a sequence to create a narrative whole. McCloud (1993; 2006) identifies six panel-to-panel transitions used in Sequential Art Narrative

1. *Moment to moment*; is a single action portrayed in a series of moments which requires very little closure.
2. *Action to action*; is a single subject (person, object, etc.) in a series of actions. The frames feature a specific subject in an action to action transition.
3. *Subject to subject*; is a series of changing subjects within a single scene or idea which requires more reader involvement to create meaning.
4. *Scene to scene*; is a transition across significant distances, time and space, for which deductive reasoning is required.
5. *Aspect to aspect*; sets the eye wondering on different aspects of a place, idea or mood.
6. *Non sequitur*; is a series of seemingly nonsensical, unrelated images and/or words, which offers no logical relationship between panels.

McCloud's books are all written in the form of sequential art narration, a testament to the versatility of the art form. To follow is an excerpt from his book *Making Comics* (McCloud, 2006)

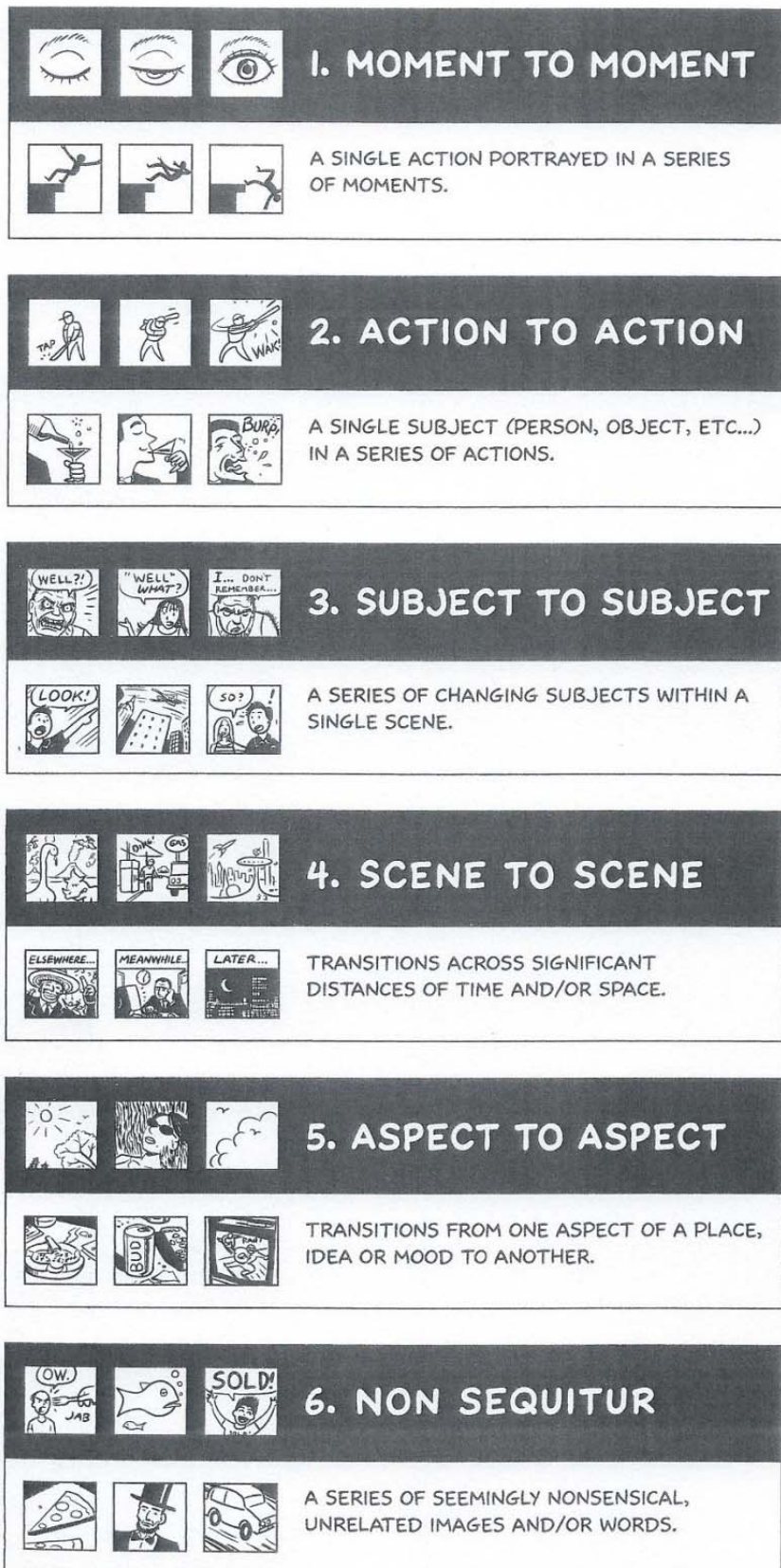


Figure 7 McCloud, S. *Making Comics; storytelling secrets of comics, manga and graphic novels*, 2006 Comic book art, New York, Harper Publishing.

All six transitions moment to moment, action to action, subject to subject, scene to scene, aspect to aspect and non sequitur, have been shown by McCloud to exist in Sequential Art Narrative (McCloud, 1993; 2006). Each of the transitions functions to further the narrative communicated and functions through the process of closure to present the narrative. The narrative presented is made up of information which is collected in various ways which have been set out by Branigan (1992).

Branigan's (1992) first two strategies for collecting data and McCloud's (1993; 2006) last two panel to panel transitions are directly related as follows:

- A *heap* is a collection of random data or objects assembled by chance, which is the information communicated by *non sequitur* panel to panel transitions.
- A *catalogue* is a collection of objects which are related to a central core; which is the information communicated by *aspect to aspect* panel to panel transitions.

Less directly related, but still relevant, is the relationship between Branigan's (1992) last four strategies for collecting data and McCloud's (1993; 2006) first four panel to panel transitions. An *episode* is created by collecting together the consequences of a central situation. An episode shows change while it develops and progresses. The parts of an episode are defined through cause and effect (Branigan, 1992). *Moment to moment*, *action to action*, *subject to subject* and *scene to scene* panel transitions transmit this information to the reader. And, when read as a whole, as they are intended in Sequential Art Narrative, form a *simple narrative* made up of *chains*, *focused* and *unfocused*.

Within the six ways of associating data, Branigan (1992) identifies four notions of time. The *heap* and *catalogue* display two forms of time, a temporal and descriptive time, where elements are viewed simultaneously and/or chronologically (Branigan, 1992). Then *episodes* to *simple narrative* display time in two more forms. Firstly; an increasingly consequential directional version of time where implications and probability become apparent and cause and effect are comprehended; and secondly, when time exhibits a large scale configuration, a symmetry or closure (Branigan, 1992). These notions of time are simultaneity, duration, causality and order, and demonstrate the result of specific ways of processing data (Branigan, 1992).

2.4.3.6 Time, timing and illusions of time

Having developed an understanding of characters, stereotypes, caricatures, symbols, icons, pictures, words, environments, panels, frames and frame transitions, it is necessary to consider time from a pragmatist perspective and the way it functions within Sequential Art Narrative.

Within a narrative, some person, object or situation undergoes a particular type of change and this change is measured by a sequence of attributions which apply to the thing at different times (Branigan, 1992). Thus, time and timing are especially important in Sequential Art Narrative. In the human consciousness, time combines with other sensory constructs such as space and sound to create the meaning and aesthetic products (Eisner, 2008a). Timing and the way it is utilised affects the way in which the reader is able to perceive concepts, actions, motions and movements (Eisner, 2008a).

Time is understood as duration experienced by the reader. The relationship of time to sound is dimensional. Sound is measured in its audibility through considering its distance from the receptor. Space is perceived visually, and affects time as it is measured through the memory of experience (Eisner, 2008a). Timing is understood as the manipulation of the elements of time to achieve a specific message or emotion (Eisner, 2008a). The elements that affect the reader's experience of time are: the reader's human understanding which allows recognition and empathy of a range of experiences, the use of panels, and the use and arrangement of symbols and illusions (Eisner, 2008a).

The panel is the central element of time in Sequential Art Narrative. It is not absolute but relative to position (Eisner, 2008a). It defines the perimeters and position of the reader, and the duration of the events portrayed. When set in sequence, the panel becomes the criterion by which the illusion of time is measured. Timing and rhythm are created by actions and the framing thereof (Eisner, 2008a). Panels affect the reader's ability to read and are the criteria by which the illusion of time is determined. Their use affects the pace of the artwork. Time is further conveyed to the reader through the arrangement of illusions and symbols and the implementation of balloons (Eisner, 2008a). By placing the panels closer together, we deal with the rate of elapsed time in its narrowest sense.

2.5 Methodology

The series created by William Hogarth, *A Rake's Progress* (1735), *Marriage A-La-Mode* (1745) and *Industry and Idleness* (1747), after which the exhibition *Hogarth in Johannesburg* (1987-1988) was modeled has been investigated on three levels: firstly, the narratives have been considered by Lichtenberg in the book *Lichtenberg's Commentaries on Hogarth's Engravings*, by Innes and Gustav Herdan (1966). Secondly, discursively by Wagner in his book *Reading Iconotexts; From Swift to the French Revolution* (1995). And, lastly, the formal medium, Sequential Art Narrative, is considered by McCloud in brief in his books *Understanding Comics; The invisible art* (1993) and *Making Comics; Storytelling secrets of comics, manga and graphic novels* (2006).

The exhibition *Hogarth in Johannesburg* (1987-1988) can likewise be analyzed on the same three levels:

- The narrative: the story contained within the formal texts.
- The contemporary discourse: the discussions present in the society/community within which the formal texts exist and therefore represents.
- The medium: the formal texts, which is in the form of sequential art.

The contemporary discourse and discussions present in the society and /or community within which the formal texts exist and therefore represents have been investigated and discussed in the literature review and methodology in sections 2.1 South Africa Print and Politics 60s 70s and 80s, 2.2 Making *Hogarth in Johannesburg* (1978-1988) and 2.3 William Hogarth.

To fully develop a reading of the exhibition it is necessary to use a combination of methodological approaches. At each level of analysis particular analytical instruments are necessary. To investigate the narrative, which is made up of story and discourse, a combined approach will be implemented. For the stories contained within the formal example of Sequential Art Narrative (particularly within the work of Robert Hodgins, but where necessary Deborah Bell and William Kentridge), a combination of narratology and narrative studies will be applied with reference to the observations made by Godby in his book *Hogarth in Johannesburg* (2001).

To investigate the medium, which is Sequential Art Narrative, a combination of McCloud (1993, 2006) and Eisner's (2008a, 2008b) formalistic approach to understanding sequential art will be used to gain an understanding of the medium as it was used by Robert Hodgins, but where necessary Deborah Bell and William Kentridge will also be referred to.

In analyzing *Hogarth in Johannesburg* the medium of sequential art has been explained and each of the elements considered. Examples from Robert Hodgins series *A Rake's Progress* presented in the exhibition *Hogarth in Johannesburg* have been used to illustrate the medium.

The following elements have been identified and will be used to create an understanding of the narrative presented:

- Conveying narrative through the utilization of Sequential Art Narrative (images in sequence)
- System of signs working as a visual language
- Verbal signs
- Visual icons
- Characters and stereotypes
- Frames, frame transitions and panels
- Time: Timing and Illusions of time

CHAPTER 3

AN ANALYSIS OF HODGINS'S *HOGARTH IN JOHANNESBURG*

3.1 Introduction

An understanding of the Robert Hodgins' series *A Rake's Progress* created for the exhibition *Hogarth in Johannesburg* is discussed in terms of the experience of Malcolm Christian, the owner of Caversham Press where the exhibition was created, but also further analyzed in more detail based upon the conceptual framework. The analysis is teased out in more detail focusing on aspects such as the title, and the narrative, highlighting differences to the Hogarth rendition (see Section 2.3 William Hogarth pp 21-40) , but more particularly focusing on the uniqueness of the Hodgins' series. For clarity, a brief biography of Robert Hodgins is also provided.

3.2 Robert Hodgins

Robert Hodgins was born in Dulwich, London on the 27th of June 1920, and died in 2010. His interest in art started as a young child but only came to the fore after his discharge from the military in 1945. After leaving the military, in an effort to become proficient in art and become a schoolmaster, Hodgins underwent training at Goldsmith College, University of London, where he received a major in painting. He then returned to South Africa, where he had first arrived by boat on his eighteenth birthday before his enlisting in the army (Atkinson, 2002). He lectured in Art at the University of the Witwatersrand before retiring the age of sixty-three; where after he focused his career as a painter (Atkinson, 2002).

Hodgins' artworks are dramatic depictions of the socially-charged world in which he lived and of the image-making processes which he had mastered through many years of teaching effort and practice. Hodgins has been remembered for stating that the finished product seen by a viewer at an exhibition cannot fully convey the process through which it was achieved, and it was the process not the product that he lived for (Atkinson, 2002).

Hodgins' genius was his ability to produce chillingly effective visual instances of the archetypal unconscious (Atkinson, 2002). What made Robert Hodgins special as an artist was

that he embraced the ambiguities of perception, memory and history as the overriding matter of his art-making (Powell, 2002). As William Kentridge has pointed out, ‘Hodgins is neither the ideologue nor the didact of history’s specific and savage events, but a gifted interpreter of their commonalities’ (Atkinson, 2002). Hodgins executed his work using visual expressions that were obviously influenced by modernist conventions, recognizable gestures, and his images have a dominant characteristic in their use of daring colour (Bester, 2007). Hodgins’ success in image-making lay in his ability to create tensions of possibilities and virtuality, provoking the viewer to fill the picture with associations, connections, subliminal and half-realized ideas (Powell, 2002).

Hodgins had the ability to take a complex situation and present it as an easily understood ideogram, which remains in the mind of the viewer as a signifier of the situation. His work seems like streams of consciousness occurring almost as compulsively as thought itself; and it is marked by complex themes and sophisticated techniques (Williamson, 2009). ‘The satire in Hodgins’ images is as much in technique as in iconography; pathologically loose, he plays with painting and its rules, updating the old journalistic adage ‘speaking truth to power.’ Hodgins seemed to want to tell powerfully and truthfully how funny it looks’ (Williamson, 2009 pp 186).

Hodgins’ images are fraught with the unattractive manifestations of human frailty. His characters display characteristics such as vanity, corruption, beastliness and greed (Williamson, 1989). On his own work, Hodgins has been remembered for saying ‘If I had to describe what my work is about I would say, human beings are what human beings are’ (Williamson, 1989). ‘Painter Robert Hodgins has spent a lifetime deflating egos and shooting down the puffed up. Hodgins takes as his particular targets officials, businessmen of every stripe and colour and anybody who might consider themselves superior in any way to anyone else’ (Williamson, 2009 pp 173).

Malcolm Christian recalls about Hodgins:

You know that what Robert would draw with pen and ink, would actually take maybe five to ten different stages and take, you know that period of time.(Appendix, Christian, 2010 pp 19).

Rob wanted white surfaces where you had to actually polish that surface you actually have to spend, you know, time preparing that plate before putting a

hard-ground on or the approach to the preciseness of hard-ground and you look at the line, a organic brutality a kind of clumsiness that actually belies, you know, sort of the fineness of cross-hatching that one would associate with traditional images. (Appendix, Christian, 2010 pp 18-19).

William mentioned the other day, and I remember seeing it still hanging up there, [...] he was talking about Rob and one of the phrases that Rob kept on using was; 'Ho Ho Ho, Hogarth, Hockney and Hodgins'. It was great! (Appendix, Christian, 2010 pp 16).

3.3 Analysis of *A Rake's Progress* by Robert Hodgins

3.3.1 Introduction

In analyzing the series *A Rake's Progress* created by Robert Hodgins, the narrative will be assessed in terms of plotting and plot. The narrative organizes the relationship between story and discourse, where the story refers to the actual chronological events in the narrative and the discourse refers to the manipulation of the story in the presentation of the narrative.

The sequential nature of Hodgins' series *A Rake's Progress* propels the reader forward through the narrative creating anticipation and suspense as more is revealed to the reader. What becomes revealed is through the language of Sequential Art Narrative, which is made up of juxtaposed images and words. Hodgins makes use of complex illustrations of characters, whose body language and body type, as well as their facial characteristics communicate their personality and integral information on their character. The characters are further exposed through the use of traces of knowledge preceding the series. The central character in the series is that of Robert Rakewell. The character of Robert Rakewell is dependent on a stereotype which Hodgins has used to accelerate the reader's acceptance of him, as well as his actions. This stereotype has the last name of Hogarth's central character 'Rakewell' and Hodgins' first name Robert. Through the adaptation of the name and inclusion of personal elements Hodgins is able to comment on his own impact in South African society as a white member of the population at the time.

Robert Rakewell personifies a stereotype common to Hodgins' work. He is an overweight, unattractive, vulgar, vain, white South African man. A similar derivation of the stereotype is the later character of Ubu, in the group of artworks dedicated to Ubu, of which one example

is *Ubu and the Commanders-in-chief* (Atkinson, 2002). Hodgins also makes use of the uniquely satirical character of Ubu in the series to follow *A Rake's Progress, Ubu tells the truth* (1996-1997). The character of Ubu was first introduced by Alfred Jarry. Ubu Roi (which can be translated as King Turd) made use of scatological humour and farce to present Jarry's views on art, literature, politics, the ruling class and current events (McQuaid, 2008), through the dramatic telling of narrative surrounding the life of this central character.

Similarly, the series *A Rake's Progress* communicates Hodgins' viewpoint on art, literature, politics, the ruling class and events of the time, through the use of a narrative surrounding Robert Rakewell's life in South Africa that is both simple and complex.

The reader is further educated about the nature of the story through the use of icons, symbols, pictures words and statements presented in each plate. The reader is, therefore, expected to be able to interpret each of these and to process the narrative in the reading thereof. Words give a level of specificity and the desired meaning through summing up the story. In Sequential Art Narrative, words act as clarifiers as well as images. They function to clarify and persuade the reader through communicated ideas, specific concepts, names, voices, conversations, speech and sound effects. The reading of *A Rake's Progress* is further influenced by the way Hodgins has chosen to present each of his characters, symbols, icons and settings, each walking the line between graded approaches, where his illustrations are structured between complex and simple, realistic and iconic, subjective and objective and specific and universal. Hodgins favours simple, iconic, representations, whilst developing a subjective point of view specific in some contents but a narrative with universally identifiable themes of vanity, art, greed, sex, power, fate, loss, madness and death.

Hodgins' narratives are complex in their use of frames, scene-transitions and 'staged' depictions of intervals of time. The narrative presented to the reader is contained by the way Hodgins has chosen to frame each plate or the way he has chosen to compile an image of many parts communicating various pieces of information, slowing or speeding the narrative through collections of various elements with diverse emphasis in their presentation and /or detail. In section 2.4.3.5 frames, frame transitions and panels, a relationship between frames and the form of information communicated to the reader is theorized. I have proposed that the way the plate is coordinated and the way images are broken up structure the reader's interpretation of events and data. The analysis of the series *A Rake's Progress* will allow for the illustration of this hypothesis as the narrative is related and analyzed.

Hodgins also makes use of complex lines and object positioning on plates to denote the end of one scene or moment and the beginning of the next. This is evident in the plates; *He buys and buys*, *He's in the money*, *He makes good marriage*, *He loses everything* and *He loses his reason*. This allows the reader to gain more information from the seven plates than they would have gained from only the use of one frame per plate.

Throughout the series, Hodgins makes use most often of *aspect to aspect* and *subject to subject* scene transitions. This structures a temporal experience which is not reliant upon the representation of time as duration, but rather the representation of time temporally and descriptively, where the elements which make up the plate are viewed simultaneously and / or chronologically.

When considering the scene transitions from plate to plate, the use of *action to action* and *scene to scene* transitions becomes more apparent, which, when read as a whole as they are intended in Sequential Art Narrative, form a *simple narrative* made up of *chains*, *focused* and *unfocused*. The simple narrative of *A Rake's Progress* displays time in an increasingly consequential directional version, where probability, cause and effect and time as a large scale configuration of symmetry and closure are evident.

3.3.2 The title

Before considering the details of the series *A Rake's Progress* produced by Robert Hodgins, it is necessary to dissect the title of the series as it was coined by William Hogarth. Notable is the choice of the word 'Rake', which is short for 'Rakehell', a historic term applied to a man who is habituated to immoral conduct and is frequently a heartless womanizer (Webster's Online Dictionary). Often a Rake was a man who squandered his fortune on gambling and a lavish life style, incurring plentiful debts in the process. The word Rake, in the time of Hogarth, needs further clarification, because not all philandering and squandering men can be referred to as Rakes. In this time, Rake was clearly linked to a particular societal class, usually to the more affluent classes. The true Rake, as described by Lichtenberg (Herdan and Herdan, 1966), is a man who drinks heavily, gambles, indulges in prostitutes, ruins the innocence of young women who fall in love with him, fights duels with people

whom he has offended and squanders money everywhere, his own and that of others, and in all this he is seeking honour (Herdan and Herdan, 1966, pp 189-190).

The loaded meaning of 'Rake' takes on further connotation, with the inclusion of an Afrikaans interpretation. Afrikaans at the time of apartheid was the dominant language spoken by the dominant political party. 'Ryk' meaning wealthy in Afrikaans introduces the reader to one of the central themes present in the series, which is the use and misuse of money. This further reading of the term structures a relationship between more affluent Afrikaans members of South Africa and the prior uses of the term 'Rake' referring to a man who is habituated to immoral conduct (Webster's Online Dictionary).

The word 'progress' in *A Rake's Progress* refers to changes over time and is clearly depicted in the series of Hogarth's *A Rake's Progress*, which shows the decline and fall of Tom Rakewell, the spendthrift son and heir of a rich merchant,. The use of the word 'progress' gains more relevance when considering that before the making of this series Hogarth also produced *A Harlot's Progress* (1732) a series of etchings also tracing the ultimately flawed life of a central character Moll to the end of her life where she meets her end illustrated by a coffin in the last scene. The meaning of progress could therefore be understood not just as changes over time but changes which ultimately have outcomes / consequences and in the case of Hogarth's series these outcomes appear detrimental.

3.3.3 Narrative and sequence

The narrative sequence of Hodgins' *A Rake's Progress* is presented in a series of seven etchings (Figures 8-10, 12, 13, 15, 16 pp 66-70, 73, 75, 78 ,80 / pp 94-100). The basic narrative of the series depicts the life of the central character, Robert Rakewell, and the way he feels about it is revealed to the reader as the series progresses. The series also gives the reader an impression of the way Robert Hodgins felt about South Africa and the actions of people who lived in Johannesburg at the time. Hodgins' choice to name the Rake Robert after himself rather than Tom, as it is in the series created by Hogarth, may be interpreted as a cathartic response to his own position in South Africa as a white man experiencing apartheid.

Plate 1: *He Inherits*

Hodgins introduces the central character, Robert Rakewell, in Plate I, *He Inherits* (Figure 8 pp 66, 94), which shows just one frame and, as a result, just one period of time. Hodgins gives no explanation for the Rake's new fortune, but shows his Rake as a man of financial means with his tweed suite, cigar, and whiskey and soda, seated in expensive furniture (Godby, 2001). This is further reinforced by the only writing, 'A New Man of Property', referencing the written work of John Galsworthy's first book in the *Forsyte Saga*, '*The Man of Property*'. Robert Rakewell is seated in the centre of the plate, cross legged smoking a cigar. His stance and body language communicate an air of arrogance and, significantly, his fragile hold on reality is suggested in the flattering image that the portrait painter is making. He further highlights the vulgarity of the situation with the ornate curtain suggesting the flattery of the 'studio' portrait.

In accordance with the Hogarthian model, Hodgins used the appearance of a person to indicate their character, where attractiveness and unattractiveness indicate the extent to which the character was a representation of good or evil. The facial features of Robert Rakewell are distorted and very unattractive. His hair, eyes, and mouth are drawn arching downward, creating a face which appears to be devoid of any positive inflection, and giving the reader important information about his character.

Plate I also introduces some parts of the setting which, as the series progresses, reveals that Robert Rakewell has a great deal on his mind. This temporal element, and a suggestion of delusion, is suggested by the significantly more attractive portrait which is viewable by the reader.

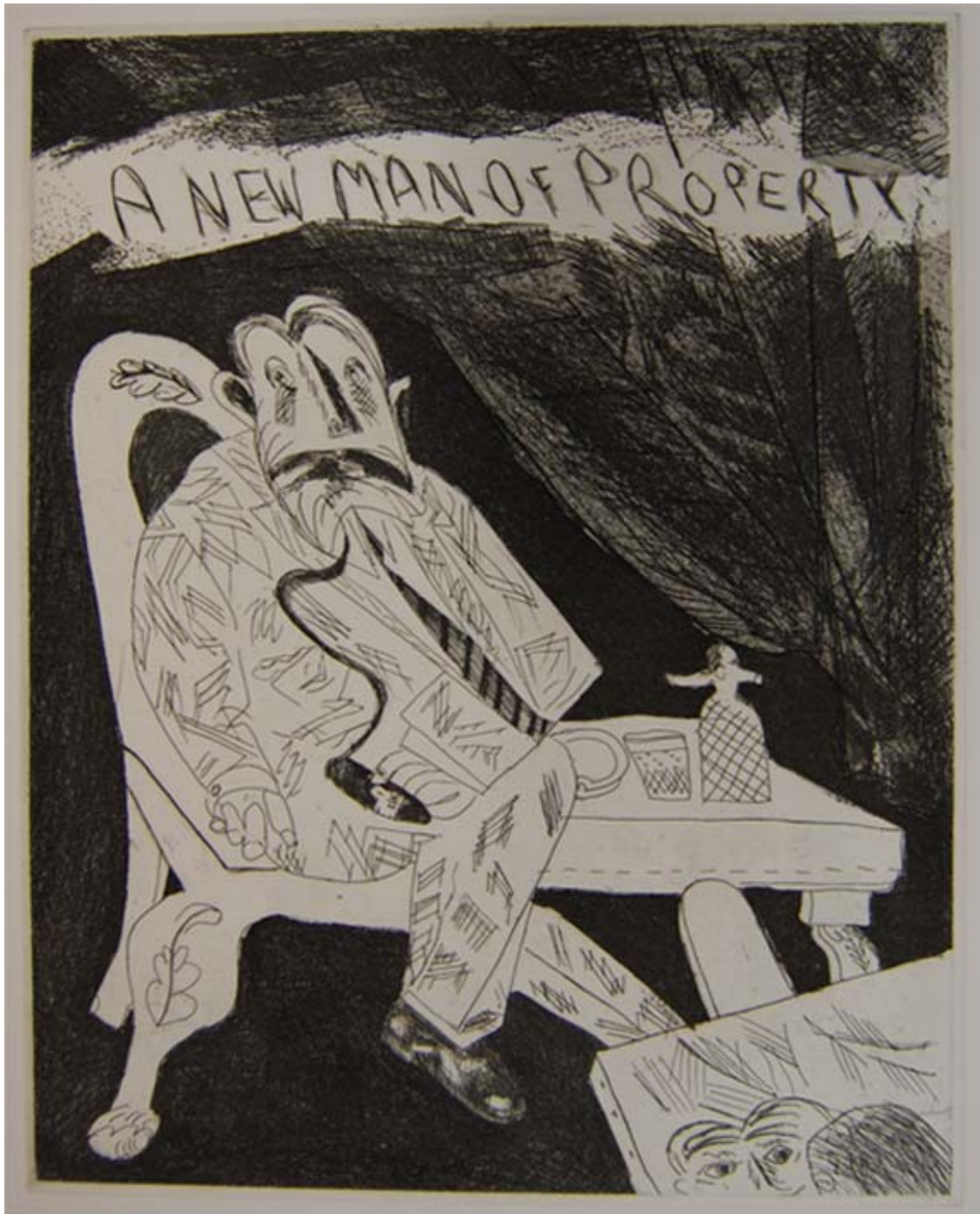


Figure 8 R. Hodgins. *A Rake's Progress*, I. He inherits, 1987-1988. Etching, 250×200mm. Caversham press collection. Taken Natalie Fossey, 8 of April 2010

In Plate II: *He buys and buys* (Figure 9 pp 68, 95) Hodgins elaborates further on the state of affairs, notably the emotions of the Rake, which in this plate clearly function as a statement of the goals of the protagonist. Hodgins' Rake is identified as Robert Rakewell by the initials 'R.R.' on the gable of his Cape Dutch house. The defacing of a traditional homestead as he

has done suggests further his extraordinary vanity. Rakewell's character as a vulgar person is reinforced through Hodgins' representation of him in a yachtsman's costume, gloating over his worldly possessions, which are illustrated across the plate and listed in the top left-hand corner, including bikini girls on parade, a yacht, limousine, paintings and a wine cellar. The Rake's vulgar manner is once again apparent showing him clenching a cigar in his mouth, while also holding another provocatively, suggesting a phallus at his groin, while drinking two drinks at once. 'His 'heart eye' denotes a single-minded cupidity, suggesting that the Rake comes to be identified with the things that he owns and not necessarily by what he feels' (Godby, 2001, pp 28).

Hodgins uses words to give the viewer a more specific view of the personality of the Rake. The words 'POSSESSIONS ACQUIRING' at the base of the plate structures part of the perspective of the Rake as a greedy person, striving to collect specific items listed on the shopping list. Much like our Thomas Rakewell of Hogarth's series acquisitions of an ego centered nature is the theme of the plate.

Hodgins further acknowledges the origin of the series within a transference narrative by referencing other artists working with themes presented in Hogarth's series. The word 'Hockney' refers to the British artist who also worked within the 'Rake's Progress' theme with his 16 print series (1963). The word 'Hogarth' references the originator of the theme *A Rake's Progress*. Furthermore he also acknowledges the creators of *Hogarth in Johannesburg* with the words 'Hodgins', 'Bell' and 'Kentrige'. This statement of names acknowledges the origins of the Marxist themes of social commentary as well as contemporary artists working in the same vein. The notion of Marxist commentary is derived from the work of Karl Marx and Friedrich Engels and is characterized by the explanation of social change in terms economic factors, which influence and determine political and ideological superstructures. This reference to other artists through intermedial and intertextual devices can be identified throughout the series created by Hodgins, as well as the series created by Hogarth.

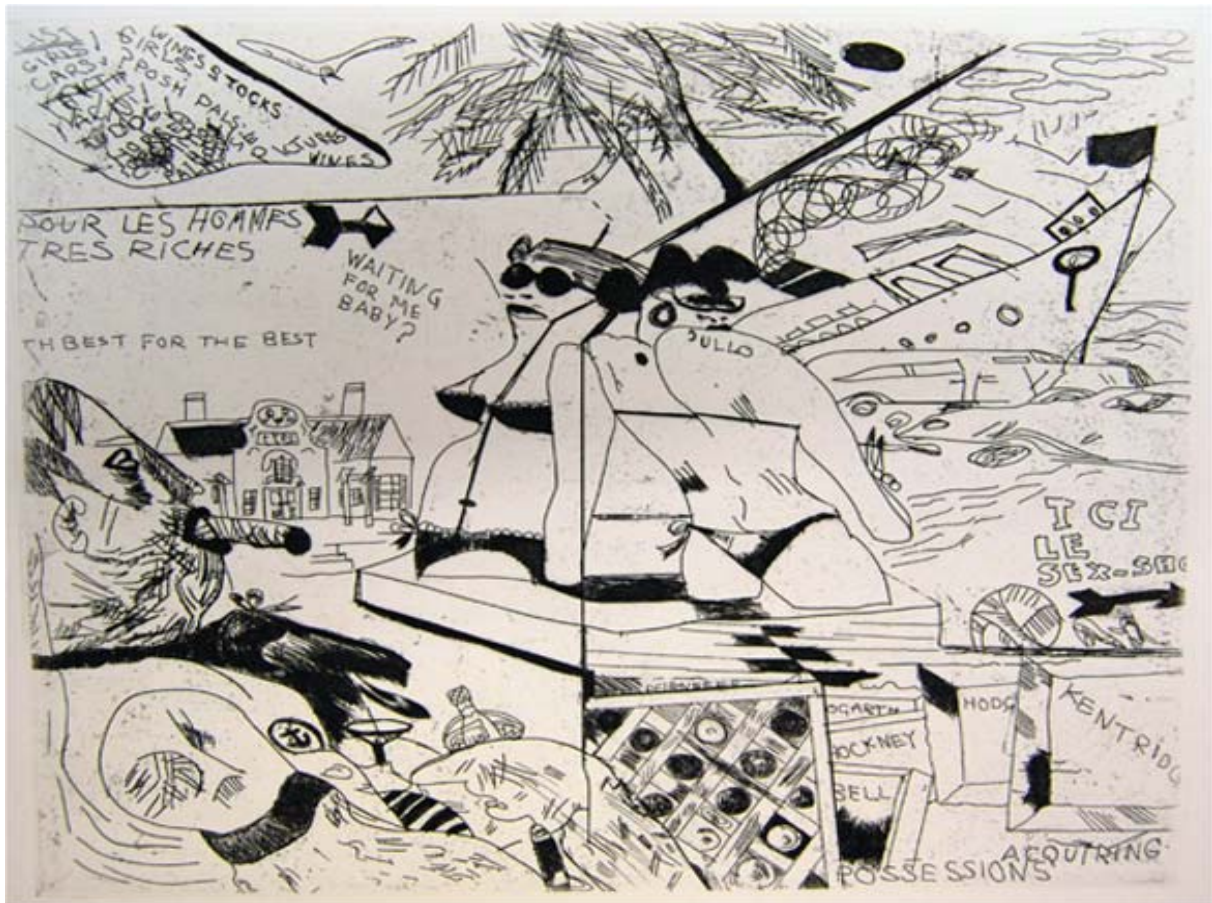


Figure 9 R. Hodgins. *A Rake's Progress*, II. He buys and buys 1987-1988. Etching 255 × 295 mm. Caversham press Collection. Taken Natalie Fossey, 8 April 2010

The next two plates, Plate III: *He's in the money* (figure 10 pp 70, 96) and Plate IV: *He makes good marriage* (figure 12 pp 73, 97), function integrally to give a further explanation of the setting, the character, the state of affairs and initial events.

In Plate III: *He's in the money* (Figure 10), Hodgins has combined Hogarth's Scenes 3 and 4, in which the Rake's extreme excesses are portrayed; his obsession with money and the pursuit thereof. The plate is dominated by the feeling of conspiring as well as indulgence. Hodgins' Rake wears a suit in this plate, providing further insights into his character through a look into his life as businessman in South Africa. The reader is confronted with a scene in a tavern at a club, which is evident from the inscription on the bar near the centre of the plate, which reads 'IN THE TAVERN AT THE CLUB'. The use of two symbols, the stuffed kudu head and airplane propeller, also suggests the self-conscious British atmosphere of certain South African bars (Godby, 2001 pp 32).

The plate is dominated by groups of two conspiring, whispering and indulging in the activities of bar life. Hodgins makes use of postures to communicate the atmosphere of the club; characters leaning on the bar, or sitting on large lounging chairs appearing to be in a state of relaxation, but each dressed in their suit and tie. The most rigid of the characters are the two to the right at the top of the plate. These two characters can be considered as representations of icons or symbols, as their facial features have been removed to some degree and replaced with symbols and words to describe money. Their suits are striped and shoulders sharp, which may represent accountants. 'The exchange between the only woman in the plate and her companion, who is giving her a present, implies the commercialization of sex and thus, perhaps, a connection with Hogarth's brothel scene' (Godby, 200pp 32).

The relevance of this scene is further reinforced when we consider the English tradition of coffee houses at the time of Hogarth's production and the fact that Hodgins was classically trained in England. Knowing as we do from the quote from the book *All about coffee* by William H. Ukers, (1922) in section 2.3 page 30, coffee houses were locations of a particular nature and events of these locations had particularly hedonistic indulgences at heart. These included the drinking of liquor, smoking, games, discussing matters of state, making league with others of power and transacting affairs.

Throughout the plate there are writings, such as: 'YOU'D BETTER WATCH CONSOLIDATED', 'A WORD IN YOUR EAR', 'DIFFICULT TO BELIEVE THAT', 'I'D WATCH THAT IF I WERE YOU', and 'REAGAN'S DOWN, GOLD'S UP'. Each of these words and statements reference money, made clearer in the repetition of the word 'MONEY' in three forms, escaping from a seductive mouth at the top right of the plate. Much like the coffee houses of Hogarth's time, money and the changing hands of money is one of the central events of this location.

Hodgins shows a dog urinating in the center of the plate in a Breughel-inspired commentary (Godby, 2001), further criticizing the ruling class and their values. Pieter Bruegel (1525-1569) in the 1560's developed a two series of images, *The Vices* and *Virtues*. In these images he makes use of representations of different animals (for example a hog in his image *Gluttony*) within the developments of his scenes to give further clarification (Foote, 1975).

Once again, in this plate Hodgins makes use of *aspect to aspect* scene transitions to communicate events surrounding a central idea, through which a catalogue is formed containing information surrounding the club lifestyle of the Rake. In Hogarth's narrative the inclusion of Sarah young indicates that the Rake has the option of choosing good. In his re-representation of the narrative Hodgins does not give the reader the opportunity to consider that his character might use a moral code to choose between good and evil. Instead, the inevitability of his fate is emphasized by the absence of Sarah Young.



Figure 10 R. Hodgins. *A Rake's Progress*, III. He's in the money. 1987-1988. Etching, 255 × 295 mm. Caversham press Collection. Taken Natalie Fossey, 8 of April 2010

In Plate IV: *He makes a good marriage* (Figure 12), Hodgins introduces the Rake's wife through *action to action* scene transitions showing the Rake and his wife engaging in various activities across the plate. Hodgins chooses to confront the reader with the selfishness of the

Rake revealing that he is motivated only by his own personal wants and needs rather than 'love' or 'sensitivity' as one would expect of a marriage. The greed of the Rake is further emphasized, for the first time in the narrative, through his effect on his wife. She is shown as being distracted from the state of affairs in her marriage by indulging in the arts. Specifically she is shown with a pyramid, a sphinx, a Greek temple, a classical profile, and the Mona Lisa. At the bottom, Paul Simon's lines from *Graceland* (1986) provide her with cold comfort (Godby, 2001). The words are as follows, 'DON'T CRY, DON'T CRY, DON'T CRY BABY, DON'T CRY'.

In the bottom of the plate is a photograph of the Rake's wedding, the Rake is shown with his new bride on their wedding day, words 'our wedding' ballooned above his bride's head. His wife appears fat and indulgent, as in her depiction on the left, where she is surrounded by the before-mentioned art and artifacts. In the photograph the wife's arm is firmly hooked by the Rake's arm, as is often the practice in wedding photography. The impression of ownership is strongly communicated by the sharp eye with which the Rake appears to be addressing his wife. In Hogarth's series Mrs Rakewell is the character depicted with one good eye, but here Hodgins has selected to attribute this to Robert, possibly suggesting the myopic nature of his intended acquisitions. The nature of their marital union is further clarified by the lewd way in which they are shown to be kissing in the depiction above the photograph.

Hodgins creates tension in this plate using postures in the representation of a live sex show to the right of the plate. The Rake is shown from above seated in the chair presented in the series created by Deborah Bell, smoking a cigar, at that angle suggestive of a phallus.

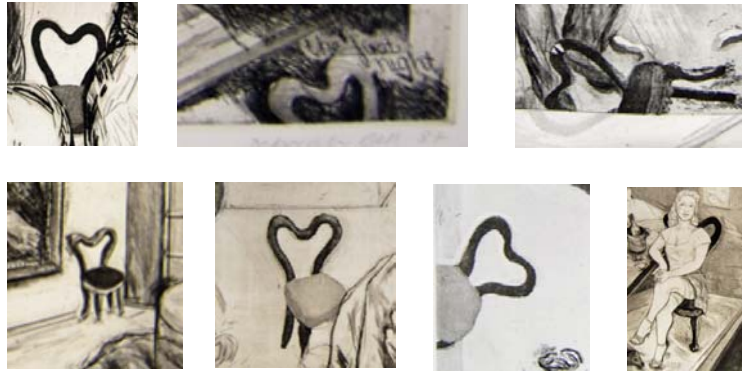


Figure 11 Details from D. Bell's series *Marriage-a-la-Mode*. 1987-1988. Detail 1: *Marriage-a-la-Mode*, Frontispiece, 1978-1988. Etching 165×250 mm. Detail 2: *Marriage-a-la-Mode*, I, She Marries the Lawyer of her Mother's Choice, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Detail 3: *Marriage-a-la-Mode*, II, The Morning After, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Detail 4: *Marriage-a-la-Mode*, III, He Considers his Fate, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Detail 5: *Marriage-a-la-Mode*, IV, Her First Infidelity, 1978-1988. Etching , Dry-point and Aquatint, 250×310 mm. Detail 6: *Marriage-a-la-Mode*, V, Flagrante Delicto, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm,.Detail 7: *Marriage-a-la-Mode*, VI, She Becomes the Manageress of an Escort-agency, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Caversham press Collection. Taken Natalie Fossey, 8 of April 2010

Bell makes use of the heart backed chair throughout her imagery to communicate the state of emotional affairs between her two central characters as their relationship changes as we move through the narrative. If we are to apply the same reasoning here we could deduce that Rakewell's marriage is the possession of only one of the two, Robert, as represented in the last scene of Bell's series after the death of her husband. The chair is erect, seen from above, not toppled over as in Bell's third plate, and it is in the foreground and not in the recesses of the events of the scene, as in Bell's fourth plate.

The three women parading for his pleasure are clearly posed for their provocative sexuality. 'Robert Rakewell's egoism is communicated neatly in the contrast between the lettering of 'Our Wedding', which appears as his wife's speech bubble in the wedding photograph in the bottom centre, and the assertiveness of 'MY HONEYMOON' describing his visit to an erotic live show (Godby, 2001 pp 36). Hodgins selects to use the words 'LIFE SHOW' to describe Robert's experience of the live sex show, possibly in an effort to reinforce the viewer's experience of the imagery as the 'life' of our central character from his view point, whilst subtly suggesting that the viewer is experiencing it from his own perspective. The term 'life

show' could also embody Hogarth's idea of stage performances communicated in the medium of images in a sequence (see *The Beggar's Opera* figure 2 pp 23).

To this point in the series, the Rake's life has been illustrated at its peak, from a temporal perspective, giving the reader a view from inside his mind. His world, so far, appears to be a life of collecting possessions, money and people, through which he derives his own notion of himself.



Figure 12 R. Hodgins. *A Rake's Progress*, 1V. He makes good Marriage, 1987-1988. Etching, 250 × 200 mm. Caversham Press Collection. Taken Natalie Fossey, 8 of April 2010

In plate V: *He loses everything* (Figure 13 pp 75, 98), Hodgins introduces the reader to the complicating action in the narrative, which is indicated only once in the illustration of a scrap of newspaper reading, 'CRASH'.

The crash of the stock market sent the world of the Rake out of control, shown through the use of *aspect to aspect* scene transitions.

In the middle of the scene the reader is confronted with the previously stated goals of the protagonist, first introduced in Plate II: *He buys and buys* (Figure 9 pp 70, 96). This is surrounded by the outcomes of the stock market crash. The withdrawal of those elements, money, positions and people are addressed in this plate.

The Rake appears prostrate, lying face down on the floor. His position portrays a level of worship for his positions, but also a level of submission.

It appears as if he has truly been brought down from his position of power and is now at the mercy of fate. This is represented through the image / icon of the hand and thunderbolt in the top right-hand side of the plate. The appearance of the thunderbolt may relate to Hogarth's plate IV *Arrested for Debt* (Figure 4 pp 36-37), which was added to the plate in later stages, possibly in relation to criticism of the Rake's affiliation with locations like the 'White's' coffee house or the impact of fate on the life of the Rake.

The caricature of an infant with a tail next to him projects the childlike satisfaction of having finished a meal with the words, 'ALL GONE'. Also, above the central image are images of diminishing possessions and a cherub from Raphael's Sistine Madonna (Godby, 2001), dressed for the occasion in collar and tie, pondering the scene with a repeat of the words, 'ALL GONE'. Hodgins here has managed to give each of the readings of the same words different values through their combining with particular icons, creating a rich reading of the statement of loss and consumption, a consumption which has been already explored as a part of Robert's character.

Godby (2001) identifies the three characters near the Rake to be the Erinyes (classical furies) which come from Greek mythology. Their name can be translated as avengers. Their purpose was the punishment of those who break oaths. Having just seen in the last plate how Robert chose to spend his honeymoon, we can safely say he has broken his marriage vows and in his own mind here is his punishment. The cigar of the Rake is now in the hand of one of the figures also wearing a fur coat, perhaps a metaphorical castration.

In this setting too, the narrative is partially present in the mind of the Rake. It is experienced only by him and the reader, who have been given a unique temporal perspective from the recesses of the mind of the Rake, which is filled with the signifiers further reinforcing the reader's understanding of the personality of the Rake and how he feels about his existence.



Figure 13 R. Hodgins. *A Rake's Progress*, V. He loses everything, 1987-1988. Etching, 255 × 295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 of April 2010

In Plate VI: *He loses his reason* (Figure 15 pp 78, 99), significantly, Hodgins does not have his Rake imprisoned for debt like Hogarth's but moves directly to him losing his mind. Throughout the series, society, and reality in general, do not exist beyond Robert Rakewell's own creation of them. Hodgins has now chosen to fill this plate and the narrative with images

of insanity, vulgarity and extremism, through the use of *aspect to aspect* scene transitions. Here the viewer is led to read the reactions of the Rake to the complicating action and previous outcomes. The Rake is shown to have lost his mind with the loss of all his possessions. The setting, which now appears to be only in the mind of the Rake, is no longer filled with the pursuit of his goals, or the excesses of his life style, or the dealing with the loss of both, but is rather filled with delusions and fantasies. These delusions and fantasies do not require the influence of a rational world, as do his possessions or his experiences in clubs and sex clubs, but rather only that he exists to perceive them. The appearance of the Rake has changed. He is now completely wide-eyed, appearing to be in some sort of shock and exhaustion, but still his face is devoid of any positive inflections and his mouth is pulling to the side.

The plate is dominated by characters each of which is drawn as a representation of his delusions and fantasies. The Wagnerian woman (operatic horned helmeted woman) represents his honeymoon and the woman's head next to her sings from *Don Giovanni* by Wolfgang Amadeus Mozart (Godby, 2001). In *Don Giovanni*, the Don sings this song to several women he is trying to seduce, married and unmarried. It can be translated as follows; 'Oh my treasure' (or beloved). Below is a translated portion of the song.

O come to the window, beloved;
O come and dispel all my sorrow;
If you refuse me some solace,
Before you dear eyes I will die.
Your lips are sweeter than honey,
Your heart is sweetness itself:
Then be not cruel, my angel,
I beg for one glance, my beloved!

Traffic signs pick up the theme of arrows amplifying the craze of movement of the plate. The signs indicate stop and turn right and the lane arrows indicate this is a forward or only left turning lane. Apparently these two indicators (road signs and arrows) are at odds, possibly relating to Hogarth's theme of choice and a failure to choose.



Figure 14 Details from R. Hodgins series *A Rake's Progress*. 1987-1988. Detail 1&2: *A Rake's Progress*, II. He buys and buys 1987-1988. Etching 255 × 295 mm. Detail 3: *A Rake's Progress*, III. He's in the money. 1987-1988. Etching, 255 × 295 mm. Detail 4: *A Rake's Progress*, IV. He makes good Marriage, 1987-1988. Etching, 250 × 200 mm

Above the Rake's head a crazy charivari gestures wildly (Godby, 2001), a European custom through which society and communities are / were able to moderate norms. They were characterized by the false serenading of couples engaged to be married or married, in protest of their union. When witnessing this internal moment the last becomes more real. The Erinyes have now been replaced by a serenade of hearts, bellows, 'LOVE CONQUERS LOVE', hair and tongues and all in protest.

'HOGarth, HOCKey, HODgins' are once more acknowledged by Hodgins in this series. We learn from our interview with Christian that both he and Kentridge retained the memory of Hodgins in the studio having said this

One of the things also that William mentioned the other day, and I remember seeing it still hanging up there, was that he was talking about Rob and one of the phrases that Rob kept on using was Ho Ho Ho, Hogarth, Hockney and Hodgins. It was great! (See Appendix: Interview pp 16)

'HOGarth, HOCKney, HODgins' rests on the heart-shaped back of the chair invented by Deborah Bell for her series accompanied by a gargoyle. Might it be a representation of the state of Roberts marriage?

Maniacal inscriptions are presented at the bottom; 'alles sal regkom', 'In the mad house' and 'I me ego' captured in reverse. The line 'alles sal regkom' contextualizes the Rake and something of his character. He has been exposed to Afrikaans at some stage in his life and to the point that when seeking comfort that is the chosen language. The reverse of the 'I me ego'

further reinforces the reading of the metaphorical castration from the previous scene, the destruction of his own self-image construct

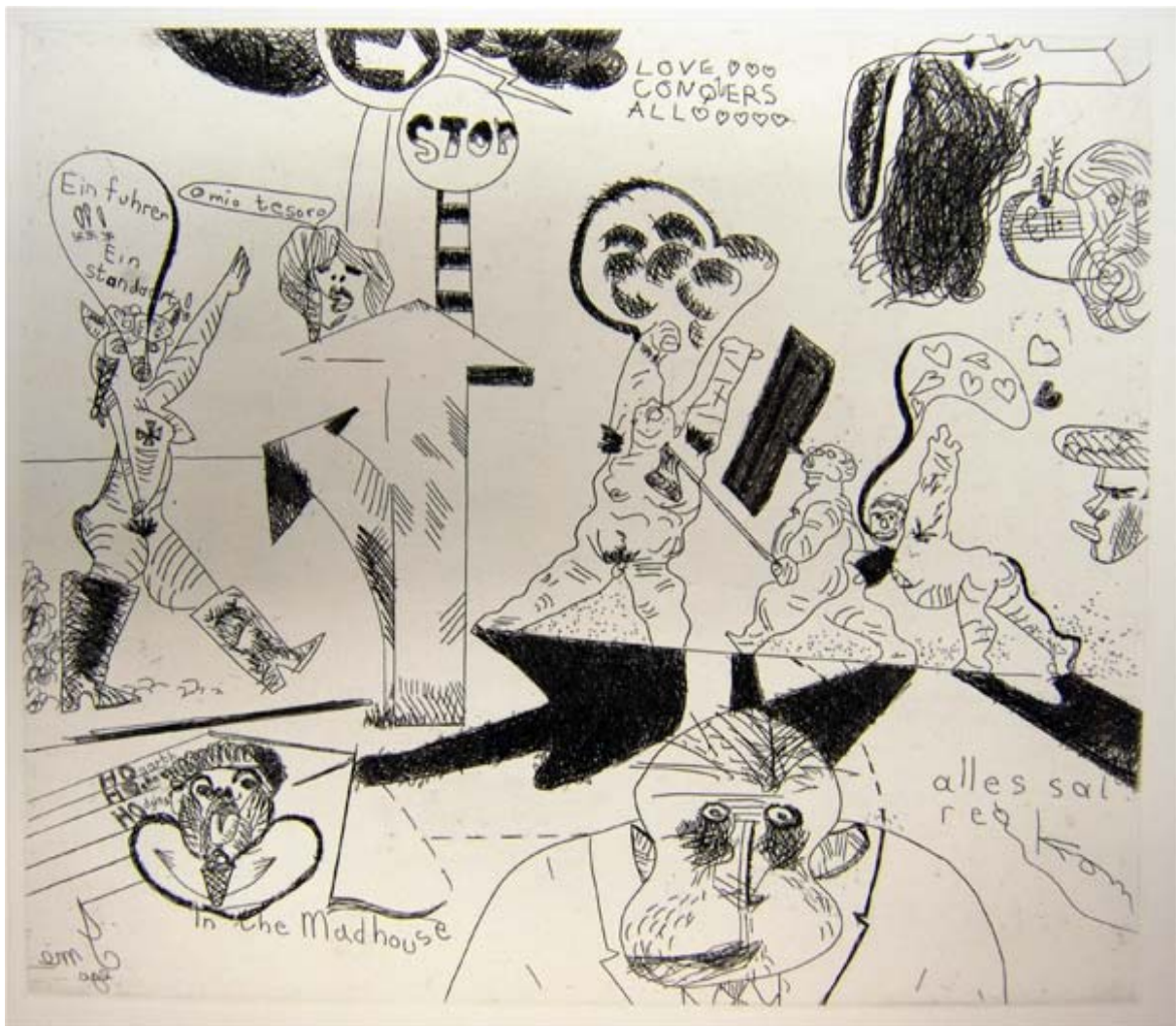


Figure 15 R. Hodgins. *A Rake's Progress*, VI. He loses his reason, 1987-1988. Etching, 255 × 295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 of April 2010

In Plate VII: *He takes his own life* (Figure 16 pp 80, 100), Hodgins depicts the Rake's death. The Rake is shown from a bird's eye view, lying dead on his bed. In death the Rake is shown more at peace, and perhaps flatteringly slightly more youthful, than in any of the other manifestations. The lines on his face appear to be less drawn and harsh than in the other plates. In his final position the Rake is portrayed completely alone, but shown intriguingly upside down. This pathetic quality of the Rake is confirmed in the completed line from the stage adaption of Ellen Wood's novel (1861) *East Lynne*, from which the inscription 'dead!

dead!' has been taken; 'Dead! dead! and never called me mother' (Godby, 2001) In death Robert Rakewell is un-mourned and unremembered, questioning the purpose of human life.

In this final plate of the series *He takes his own life* the reader is no longer privileged to participate in the world as it exists for the Rake, because it is over. This plate illustrates the final and definitive reaction of the Rake to the preceding settings, events and complicating actions. The reader has experienced the narrative from beginning to highly charged middle, complete with setting, events, complication and outcomes, and now finally, closure has been reached, and in this case it is absolutely final, ending in suicide.



Figure 16 R. Hodgins. *A Rake's Progress*, VII. He takes his own life, 1987-1988. Etching, 255 × 200 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April 2010

In summary the hero of the narrative, Robert Rakewell, could be called the 'designing machine' whose presence in the text creates and sustains narrative movement through the forward march of desire, projecting the self onto the world through scenarios of desire imagined and then acted upon. Ultimately the goal is to reach the quiescence of closure, which Brooks aligns with Freud's understanding of desire. The death drive as related by

Brooks (1984 cited in Felluga, 2006) is at the centre of Hodgins' narrative. The reader is ushered through the narrative by desire, the desire for closure and ultimately the end which comes in the Rake's death.

When considering the narrative presented by Hodgins, there is no avoiding the fact that the narrative exists within an already existing frame of other stories, for example, the framing of the story by its predecessor *A Rake's Progress* by Hogarth, as well as the framing of the narrative within the context of South African as well as western history. Furthermore, there is a long history of stories aimed at the telling the stories of a Rake. One such example is alluded to in the sixth plate where the words 'o mio tesoro' are illustrated which are from the opera *Don Giovanni*, which also follows the antics of a Rake as he swaggers through life possessed by his own ego and bravado.

Here, readers are given the opportunity to consider the transference relationship between the storyteller and the reader, the desire, power and danger of storytelling. The transference situation that occurs is the strange repetition of past event or tales, where the past can be actualized in symbolic forms so it can be replayed with a possible successful outcome, but alas not this time.

In communicating the Rakes narrative Hodgins could have changed the direction it takes in many of the preceding framing narratives, which lead to the traumatic demise of the central character. He might have made it the tracing of a life with the presentation of a cure, but he does not. Instead Hodgins continues the theme of the failure of the cure, and once more the story of the Rake comes to a tragic end.

Although the reiterations of Robert Hodgins', Deborah Bell's and William Kentridge's series, *A Rake's Progress*, *Marriage á la Mode* and *Industry and Idleness*, demonstrated many similarities to the works of the original master, Hogarth, they all presented distinct features of difference, demonstrating each of the artists perspectives and skill in communicating that perspective. The series *A Rake's Progress* produced by Hodgins displayed many deviations from the theme set by Hogarth.

Firstly, the narrative contextualized the contemporary life of a white businessman living the lifestyle of a modern 'Rake' during apartheid South Africa.

Furthermore Hodgins also chose to avoid the element of 'good' depicted in Hogarth's series in the character of Sarah Young, shifting focus directly onto the life of the central character Robert Rakewell. Hodgins' series is also notably shorter by one etching compared to Hogarth's series. This was achieved by the combining of Plate three and plate 4 of Hogarth, resulting in Plate III: *He's in the money*.

Finally, Hodgins' series is a distinctive example of the use of the death drive as related by Brooks (1984 cited in Felluga, 2006) which drives the reader through the narrative, creating a desire to reach closure and the end, which is finally achieved in the last scene of the series with the suicide of the central character

CHAPTER 4

CONCLUSION

The exhibition *Hogarth in Johannesburg* was created by three contemporary artists living in South Africa, Robert Hodgins, Deborah Bell and William Kentridge. Each of them considered a particular series by the British artist William Hogarth: Hodgins worked with *A Rake's Progress* (1735), Bell *Marriage à la Mode* (1743-1745) and Kentridge *Industry and Idleness* (1747). It is significant that this was the first occasion in which these South African artists all worked together at Malcolm Christian's studio, Caversham Press in the Midlands of KwaZulu-Natal and this was followed later by *Little Morals* of 1990-1991 and *Ubu Roi* of 1996-1997.

I have come to four realisations during my research, outlined in my concluding chapter as follows.

Firstly the impact and importance of productions of art in a country experiencing turmoil, like Hogarth's England, and Hodgins's, Bell's and Kentridges's South Africa.

In the chapter 2.1 South Africa printmaking and politics: 1960s, 70s and 80s, (pp 7-12) relevant theorists have been highlighted. The relevance of art making and printmaking in South Africa, as a practice engaged in by the residents of the country whilst subject to particular historical consequences and constraints, is considered. This section of the paper demonstrated the importance of works produced at this time and the development of technologies in art, such as printmaking, whose use is effective because of its cost, portability, potential for replicable results and wide dissemination.

Secondly, the realisation that the circumstances of the production at Caversham press effected the development of the series on exhibition and resulted in innovation of the technologies in printmaking in South Africa. Malcolm Christian, in his 8 April 2010 interview, recounted vividly with me the circumstances more than twenty-five years earlier in which *Hogarth in Johannesburg* was created; the details of this interview were transcribed and presented as documentary material in this dissertation as (Appendix: Interview).

The interview with Christian and my first hand inspection of the printed series and the photographic cataloging of the works has led to the development of what I feel is a 'robust' original source, comprehensive with personal observations, thoughts and memories, In the interview insights about the challenging making process, experimenting, the guidance of collaborative making and the studio production of the 24 print series was recounted.

It was important to note that Caversham Press was in its beginning stages at the time of the *Hogarth in Johannesburg* print-productions, and that this presented numerous creative challenges for the artists. I emphasize that the small Press had limited space for large scale productions; nevertheless that the three artists and Christian worked together to resolve practical problems and ultimately to produce the highly acclaimed three series which made up the exhibition. The collaborative context of the four working together in the small press has had an innovative effect on the art community and technologies' evident in the continued operations at Caversham press until now (2012).

Thirdly, through the my investigation and analysis of Hogarth's preceding series (discussed in Section 2.3 William Hogarth) and analysis of *Hogarth in Johannesburg* (in Chapter 3 An Analysis of Hodgins *Hogarth in Johannesburg*) I have come to understand the use of Sequential Art Narrative in this exhibition as a visual communication device wherein intertextual and intermedial motifs have constructed complex artworks which engage with social issues and concepts such as death, sex, love, greed and morality specifically within the urban context of Johannesburg and South Africa during apartheid.

Although the reiterations of Robert Hodgins', Deborah Bell's and William Kentridge's series, *A Rake's Progress*, *Marriage á la Mode* and *Industry and Idleness*, demonstrated many conceptual similarities to the historical works of Hogarth, the South African artists all represented their distinctive individual and contemporary expressions.

Finally, through the development of a succinct theoretical framework, wherein visual language and the Hogarthian model has been examined and expanded on with the inclusion of new and contemporary theories, I have realized a critical analytical perspective which has also been useful in my own art.

The theories included, Sequential Art Narrative (popularly referred to as 'comic books') and theories that were developed after the popularization of television and scripts. I emphasised

that the transecting of these two theoretical domains resulted in the collating of two understandings, McCloud's (1993:2006) 'panel to panel transitions' and Branigan's (1992) theories which expand on forms of data which are communicated to the viewer. The notion that particular visual devices are used to communicate particular forms of narrative 'plotting' and 'plot' information was useful to me as an analytical means to new ways of interpreting the series, *Hogarth in Johannesburg*.

CHAPTER 5 GLOSSARY

Catalogue:

Created by collecting objects each of which is similarly related to a 'centre' or core.

Closure:

Closure is the mental process of completing that which is incomplete based on past experience.

Comic:

Comic is defined as juxtaposed pictorial and other images in a deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer.

Diegesis:

The diegesis of a narrative is its entire created world; the entire time-space continuum. Any narrative includes a diegesis, however, each kind of story will render time-space continuum in different ways.

Discourse and Story:

Story refers to the actual chronology of events in a narrative; discourse refers to the manipulation of that story in the presentation of the narrative. These terms refer to the basic structure of all narrative form. Story refers, in most cases, only to what has to be reconstructed from a narrative; the chronological sequence of events as they actually occurred in the time-space continuum of the narrative.

Episode:

Created by collecting together the consequences of a central situation. An episode shows change it develops and progresses. The parts of an episode are defined through cause and effect.

Fabula and Sjuzhet:

Fabula refers to the chronological sequence of events in a narrative; *sjuzhet* is the re-presentation of those events (through narration, metaphor, camera angles, the re-ordering of the temporal sequence, and so on).

Focused chain:

A series of cause and effect with a continuing centre.

Heap:

A virtually, random collection of data or objects assembled largely by chance. These objects are linked to one another only through an immediacy of perception and free association of the moment.

Hegemony

Hermeneutic and Proairetic codes:

The two ways of creating suspense in narrative are by using unanswered or by the anticipation of an action's resolution. These terms come from the narratologist Roland Barthes, who wished to distinguish between the two forces that drive narrative. The hermeneutic code refers to those plot elements that raise questions on the part of the reader of a text or the viewer. The proairetic code, on the other hand, refers to mere actions; those plot events that simply lead to yet other actions.

Hermetically:

Self contained.

Iconography:

Visual iconography considers the linking of artistic motifs with themes, concepts or conventional meaning.

Intermedial:

Mixed media, combination of different forms of art apparatuses.

Intertextual:

Different forms of art and artworks by other artists are referenced and/or represented within an artwork.

Narratology:

Narratology refers to both the theory and the study of narrative and narrative structure and the ways that these affect our perception.

Polis:

Polis is the transition from nature to narrative. It involves the transition from flux of events into meaningful social and political communities.

Sequential Art narrative:

Sequential Art Narrative is an art of communication best understood as a 'language' that is 'read' by the viewer. The language of Sequential Art Narrative is made up of the juxtaposed use of images and words. With the utilisation of both text and images the reader is expected to practice verbal and visual interpretive skills.

Stereotype:

A stereotype is an idea or character that is standardised in a conventional form without individuality.

Simple narrative:

A series of episodes collected as a focused chain. The parts, themselves, in each episode are linked by cause and effects. The centre is allowed to develop through interactions from episode to episode. A narrative ends when the cause and effect chain is judged to be totally delineated. This is referred to as closure.

Target:

The idea or object that inspired an artwork.

Transitions:

Transitions function by connecting each still image into a sequence to create a narrative. Six panel-to-panel transitions are used in Sequential Art Narrative which

require the closure process and include: moment to moment; action to action; subject to subject; scene to scene; aspect to aspect; non sequitur transitions.

Unfocused chain:

A series of cause and effects, but with no continuing centre.

CHAPTER 6

ILLUSTRATIONS

6.1 List of illustration

Complete below is a list of images of the three series on display during the *Hogarth in Johannesburg* (1987-1988) exhibition.

Figure 8: Robert Hodgins, *A Rake's Progress*, Plate I, *He inherits*, 1987-1988. Etching, 255×200 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 9: Robert Hodgins, *A Rake's Progress*, Plate II, *He buys and buys*, 1987-1988. etching, 255×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 10: Robert Hodgins, *A Rake's Progress*, Plate III, *He's in the money*, 1987-1988. Etching, 255×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 12: Robert Hodgins, *A Rake's Progress*, Plate IV, *He makes a good marriage*, 1987-1988. Etching, 255×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 13: Robert Hodgins, *A Rake's Progress*, Plate V, *He loses everything*, 1987-1988. Etching, 255×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 15: Robert Hodgins, *A Rake's Progress*, Plate VI, *He loses his reason*, 1987-1988. Etching, 255×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 16: Robert Hodgins, *A Rake's Progress*, Plate VII, *He takes his own life*, 1987-1988. Etching, 255×200 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 17: Deborah Bell, *Marriage-a-la-Mode*, *Frontispiece*, 1987-1988. Etching, drypoint and aquatint, 165×250 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 18: Deborah Bell, *Marriage-a-la-Mode*, Plate I, *She marries the lawyer of her mother's choice...*, 1987-1988. Etching, drypoint and aquatint, 250×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 19: Deborah Bell, *Marriage-a-la-Mode*, Plate II, *THE MORNIG AFTER*, 1987-1988. Etching, drypoint and aquatint, 250×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 20: Deborah Bell, Marriage-a-la-Mode, Plate III, He considers his fate, 1987-1988. . Etching, drypiont and aquatint, 250×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 21: Deborah Bell, Marriage-a-la-Mode, Plate IV, HER FIRST INFIDELITY, 1987-1988. . Etching, drypiont and aquatint, 250×310 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 22: Deborah Bell, Marriage-a-la-Mode, Plate V, flagrante delicto, 1987-1988. Etching, drypiont and aquatint, 250×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 23: Deborah Bell, Marriage-a-la-Mode, Plate VI, She becomes the manageress of an escort-agency, 1987-1988. Etching, drypiont and aquatint, 250×295 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 24: William Kentridge, Industry and Idleness, Plate I, DOUBLE SHIFT ON WEEKENDS TOO, 1987-1988. Sugar-lift aquatint, drypiont and engraving, 250×200mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 25: William Kentridge, Industry and Idleness, Plate II, RESPONSIBLE HADONISM, 1987-1988. Sugar-lift aquatint, drypiont and engraving, 250×295mm. Taken Natalie Fossey, 8 of April, 2010

Figure 26: William Kentridge, Industry and Idleness, Plate III, FORSWEARING BAD COMPANY, 1987-1988. Aquatint, drypiont and engraving, 250×295mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 27: William Kentridge, Industry and Idleness, Plate IV, WAITING OUT THE RECESSION, 1987-1988. Aquatint, drypiont and engraving, 255×295mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 28: William Kentridge, Industry and Idleness, Plate V, PROMISES OF FORTUNE, 1987-1988. Hard ground, engraving, aquatint and drypiont, 250×290 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 29: William Kentridge, Industry and Idleness, Plate VI, BUYING LONDON WITH THE TRUST MONEY, 1987-1988. Hard ground, engraving, aquatint and drypiont, 250×200 mm. Taken Natalie Fossey, 8 of April, 2010.

Figure 30: William Kentridge, Industry and Idleness, Plate VII, LORD MAYOR OF DERBY ROAD, 1987-1988. Drypoint and engraving, 255×290 mm. Taken Natalie Fossey, 8 of April, 201

Figure 31: William Kentridge, Industry and Idleness, Plate VIII, CODA, 1987-1988. Aquatint and drypoint, 250×200 mm. Taken Natalie Fossey, 8 of April, 2010

6.2 Illustrations

Complete to follow are images of the three series on display during the *Hogarth in Johannesburg* (1987-1988) exhibition

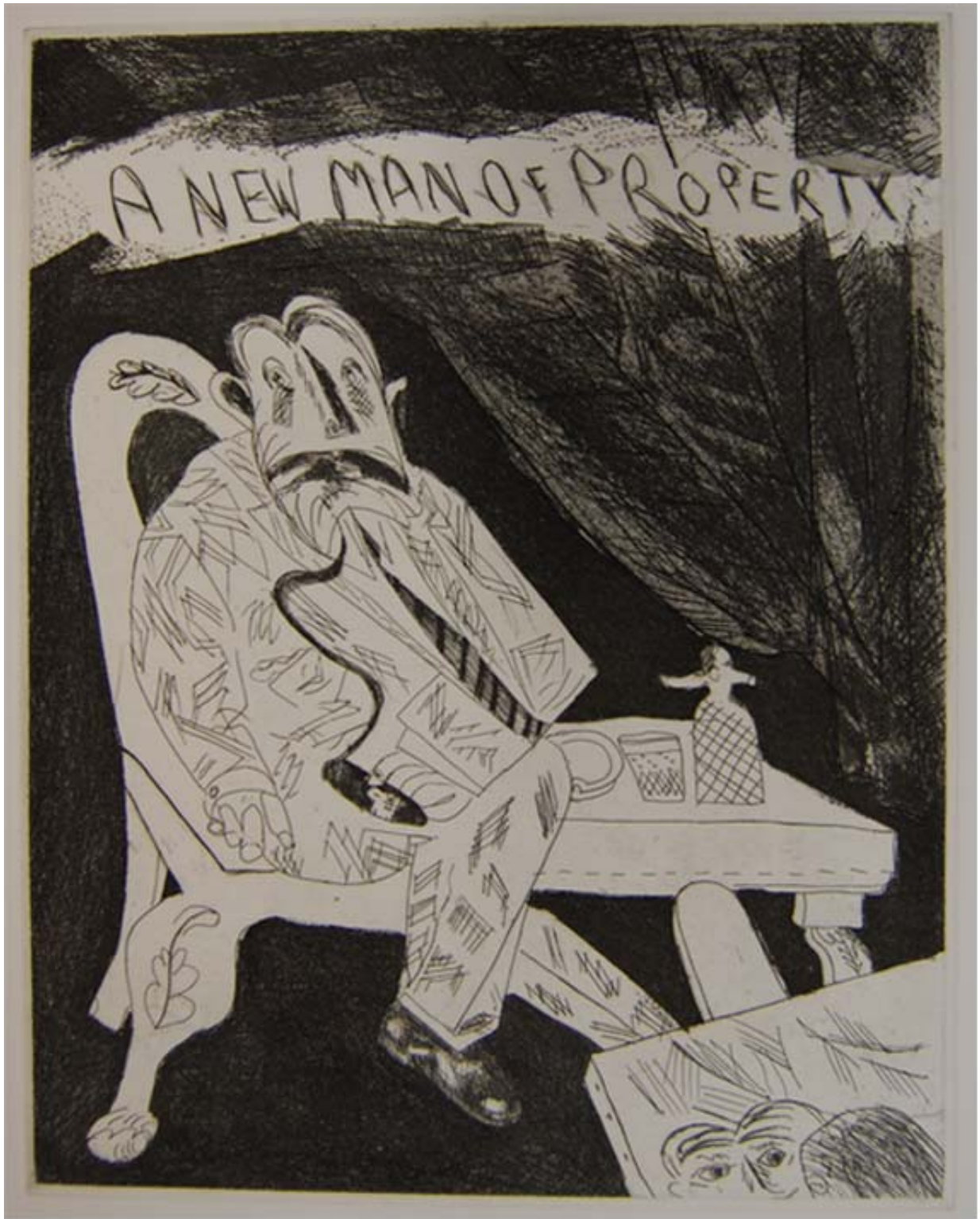


Figure 8 R. Hodgins. *A Rake's Progress*, I. He inherits, 1987-1988. Etching, 250×200mm. Caversham press collection. Taken Natalie Fossey, 8 of April 2010

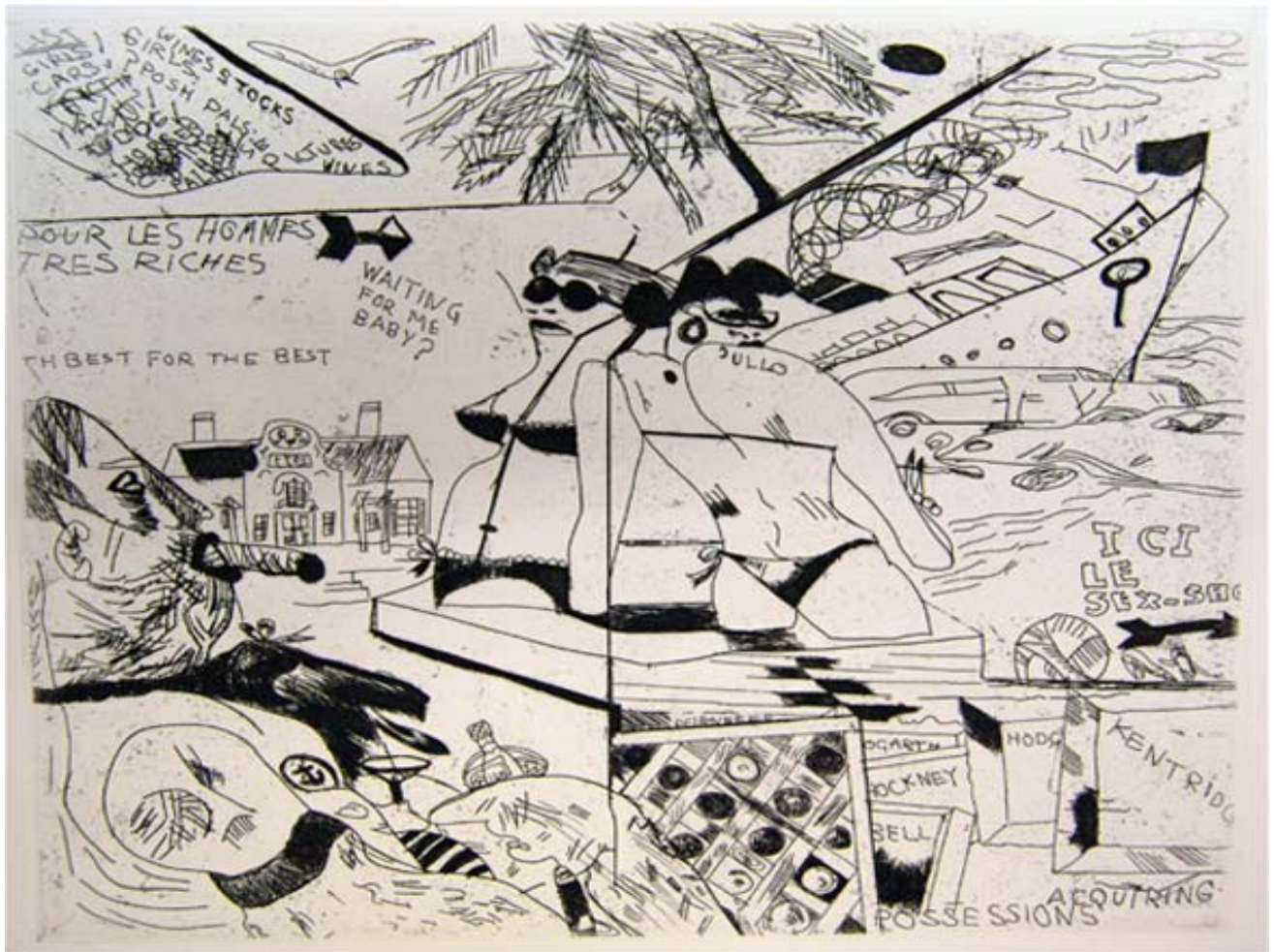


Figure 9 R. Hodgins. *A Rake's Progress, II. He buys and buys* 1987-1988. Etching 255 × 295 mm. Caversham press Collection. Taken Natalie Fossey, 8 April 2010



Figure 10 R. Hodgins. *A Rake's Progress, III. He's in the money.* 1987-1988. Etching, 255 × 295 mm. Caversham press Collection. Taken Natalie Fossey, 8 of April 2010



Figure 12 R. Hodgins. *A Rake's Progress*, 1V. He makes good Marriage, 1987-1988. Etching, 250 × 200 mm. Caversham Press Collection. Taken Natalie Fossey, 8 of April 2010

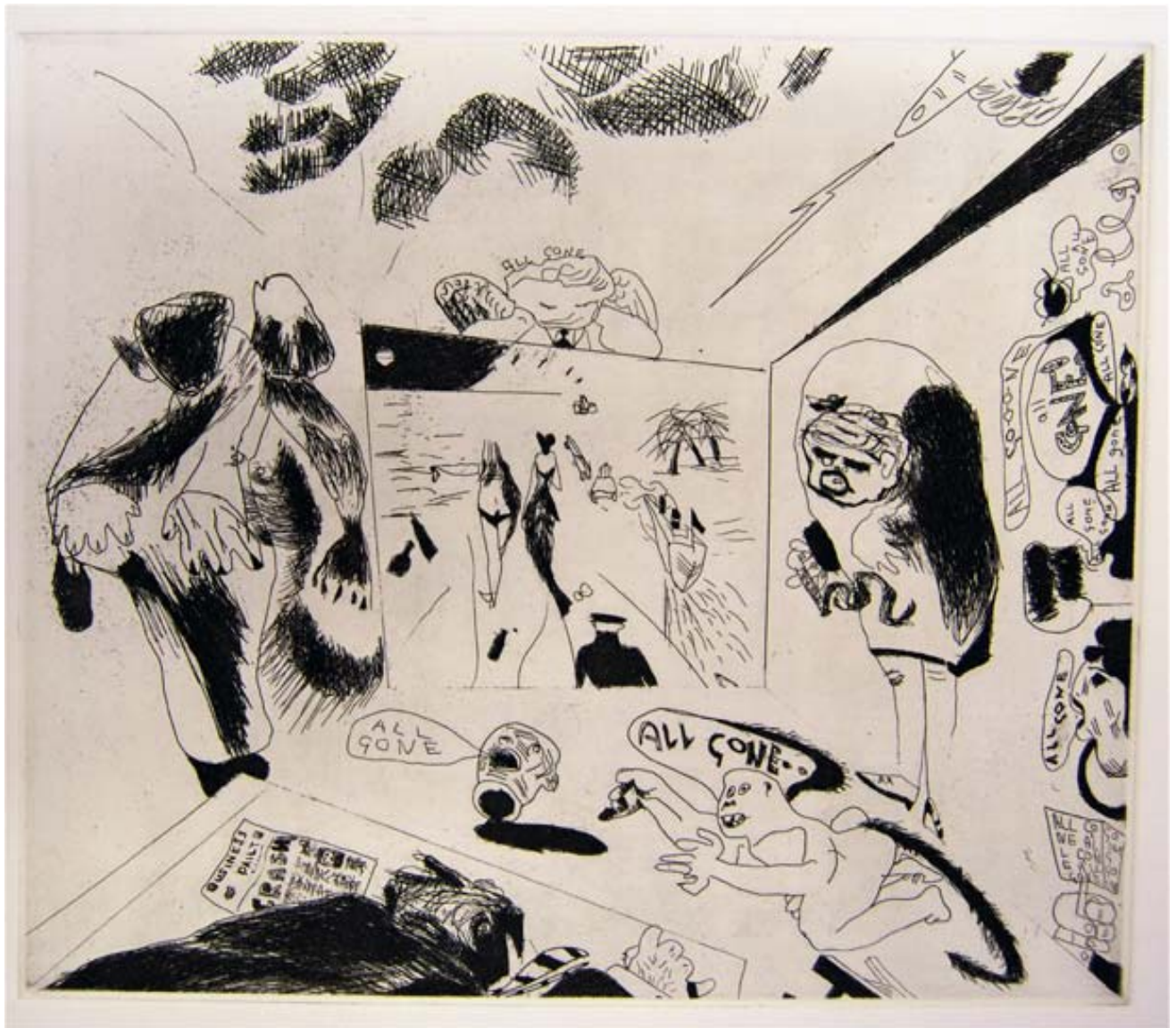


Figure 13 R. Hodgins. *A Rake's Progress*, V. He loses everything, 1987-1988. Etching, 255 × 295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 of April 2010

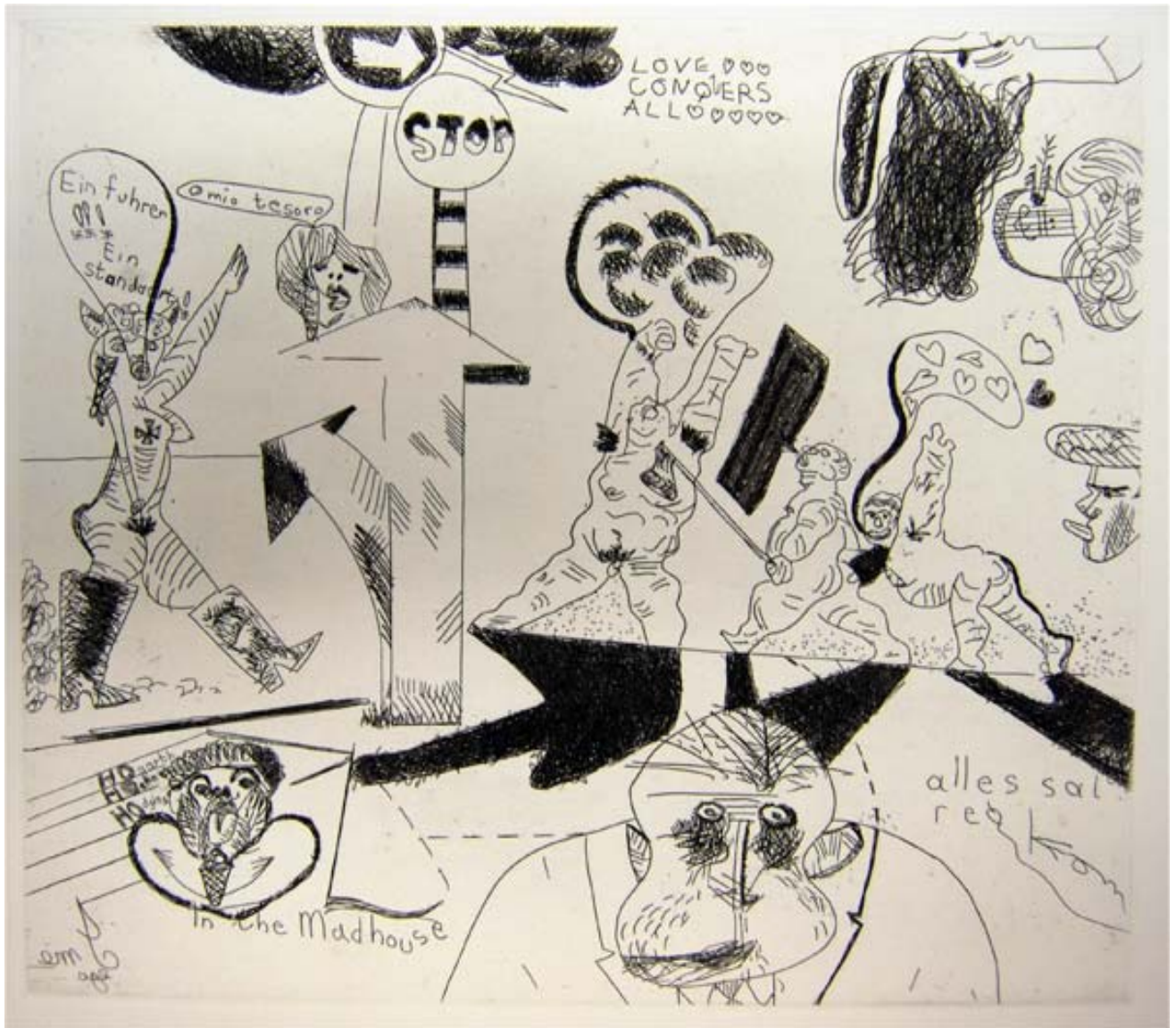


Figure 15 R. Hodgins. *A Rake's Progress*, VI. He loses his reason, 1987-1988. Etching, 255 × 295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 of April 2010



Figure 16 R. Hodgins. *A Rake's Progress*, VII. He takes his own life, 1987-1988. Etching, 255 × 200 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April 2010



Figure 17 D.Bell. *Marriage-a-la-Mode*, Frontispiece, 1978-1988. Etching 165×250 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 18 D.Bell. *Marriage-a-la-Mode, I*, She Marries the Lawyer of her Mother's Choice, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010

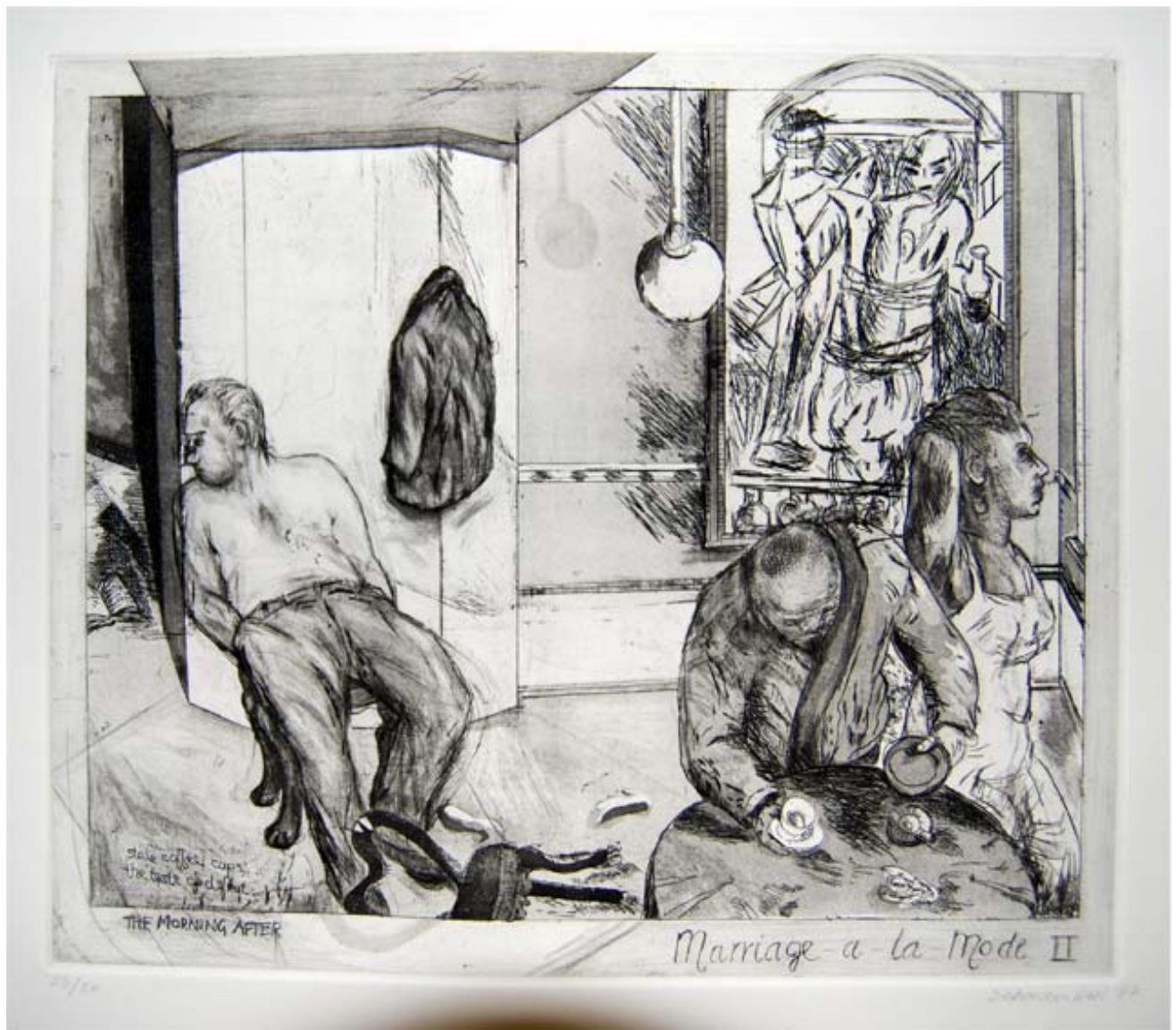


Figure 19 D. Bell. *Marriage-a-la-Mode, II, The Morning After*, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010

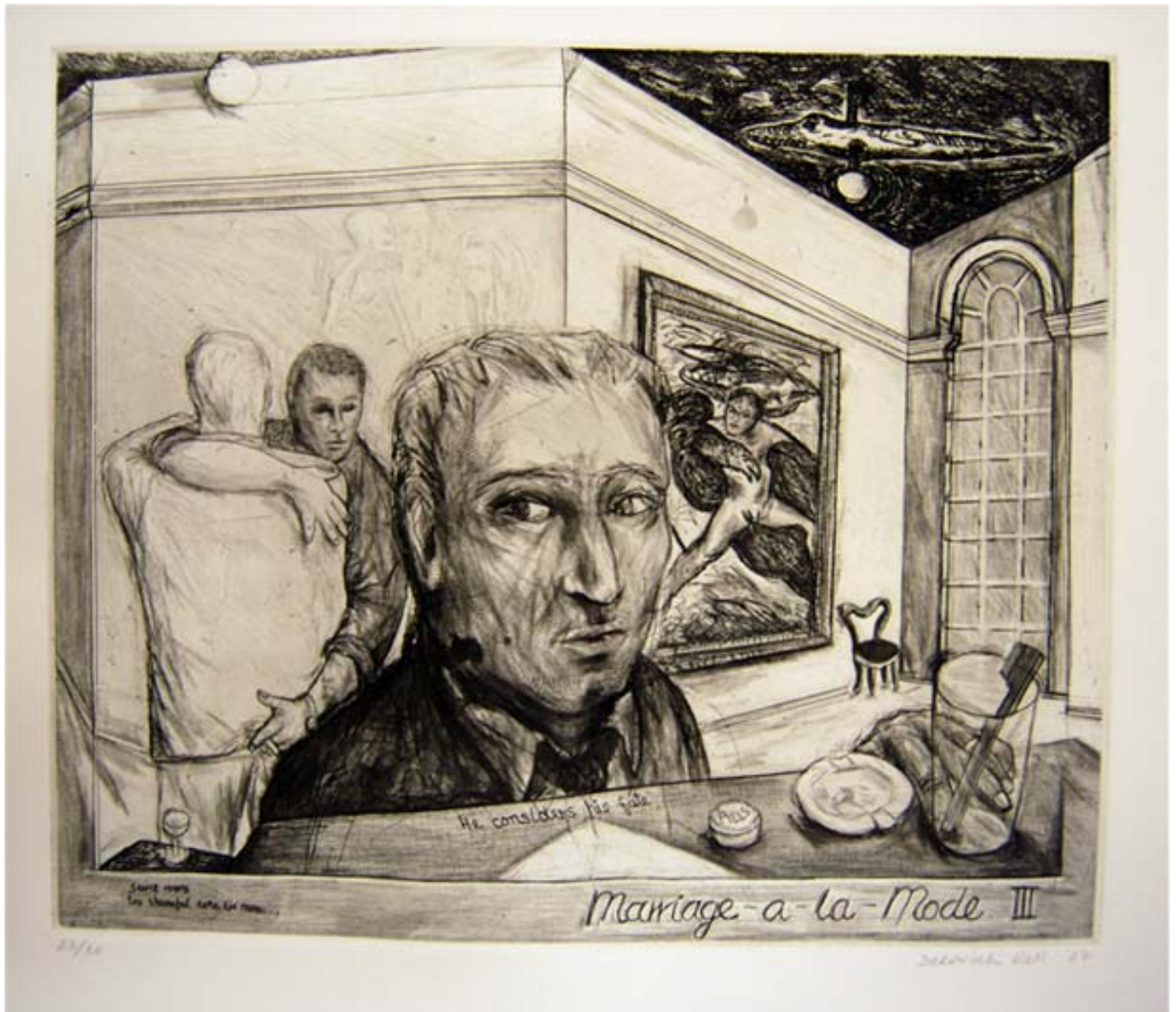


Figure 20 D.Bell. *Marriage-a-la-Mode, III, He Considers his Fate*, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 21 D.Bell. *Marriage-a-la-Mode, IV, Her First Infidelity*, 1978-1988. Etching , Dry-point and Aquatint, 250×310 mm. Coversham Press Collection. Taken Natalie Fossey, 8 April, 2010

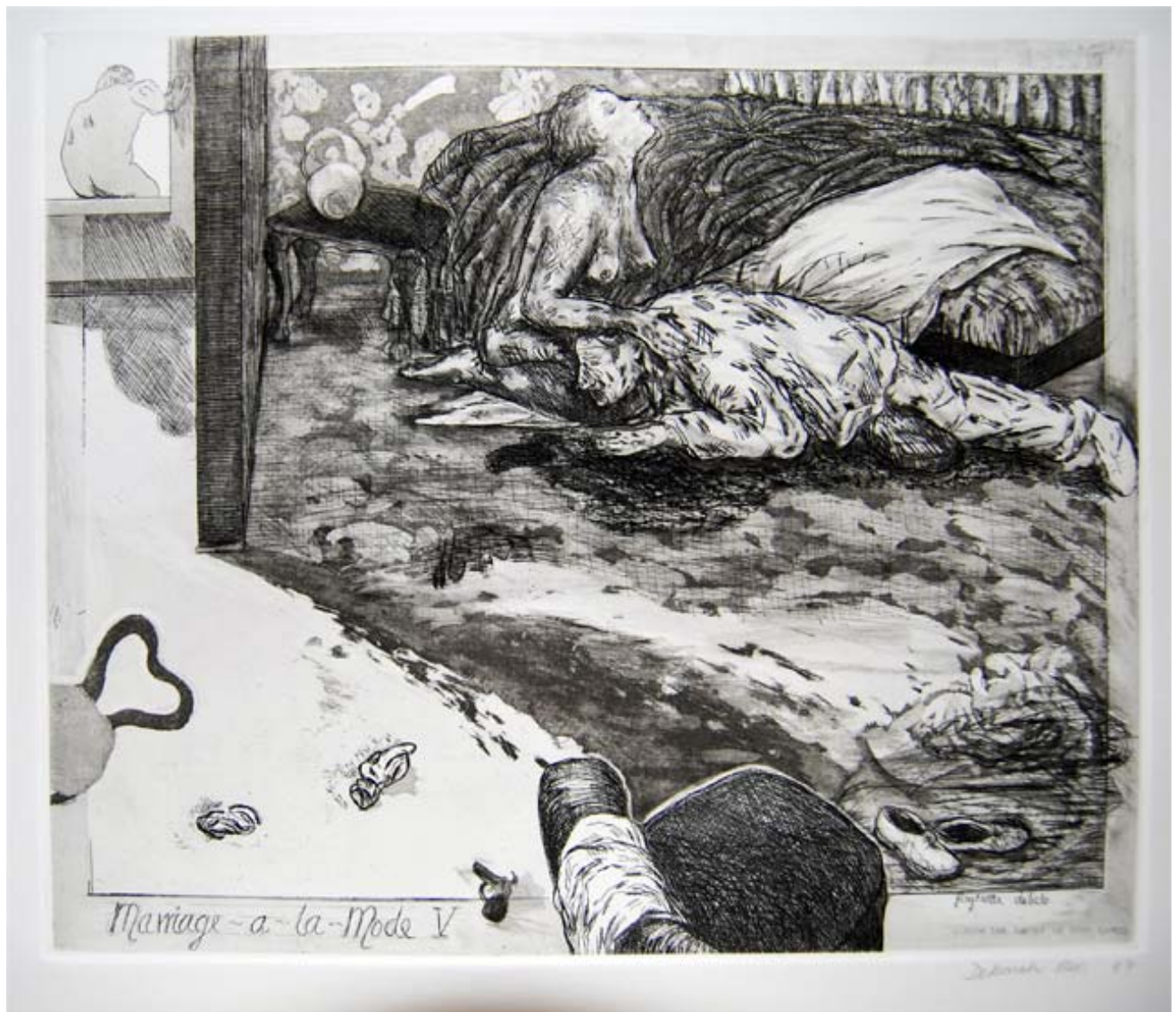


Figure 22 D.Bell. *Marriage-a-la-Mode, V*, *Flagrante Delicto*, 1978-1988. Etching, Dry-point and Aquatint, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 23 D.Bell. *Marriage-a-la-Mode*, VI, She Becomes the Manageress of an Escort-agency, 1978-1988. Etching , Dry-point and Aquatint, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 24 W. Kentridge. *Industry and Idleness, I, Double shift on Weekends too*, 1978-1988. Etching, Sugar-lift aquatint, Dry-point and Engraving, 250×200 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 25 W. Kentridge. *Industry and Idleness, II, Responsible Hedonism*, 1978-1988. Etching, Sugar-lift aquatint, Dry-point and Engraving, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010

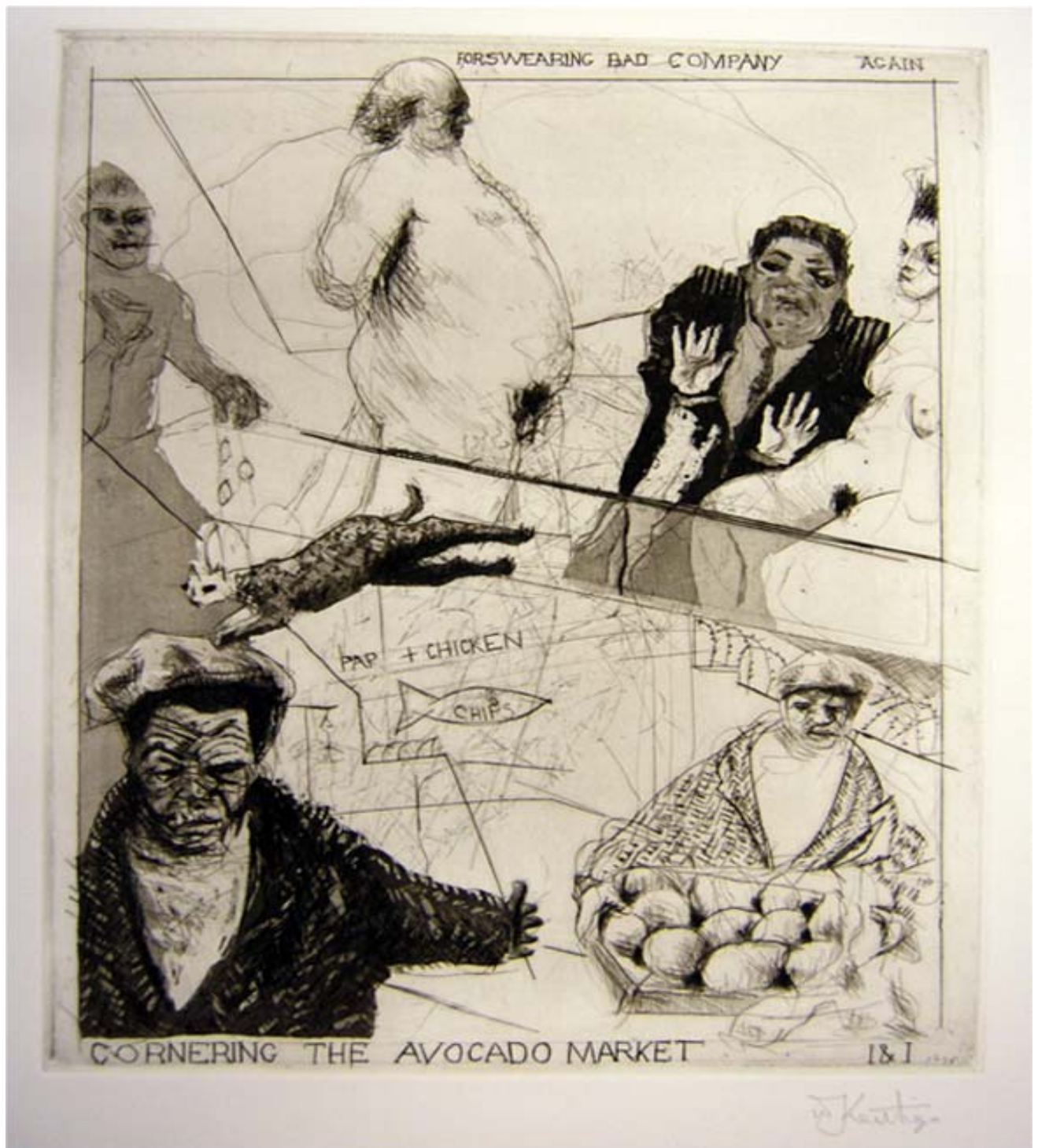


Figure 26 W. Kentridge. *Industry and Idleness*, III, Forswearing Bad Company, 1978-1988. Aquatint, Dry-point and Engraving, 250×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 27 W. Kentridge. *Industry and Idleness, IV, Waiting out the Recession*, 1978-1988. Aquatint, Dry-point and Engraving, 255×295 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 28 W. Kentridge. *Industry and Idleness*, V, Promises of Fortune, 1978-1988. Hard ground, Aquatint, Dry-point and Engraving, 250×290 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010

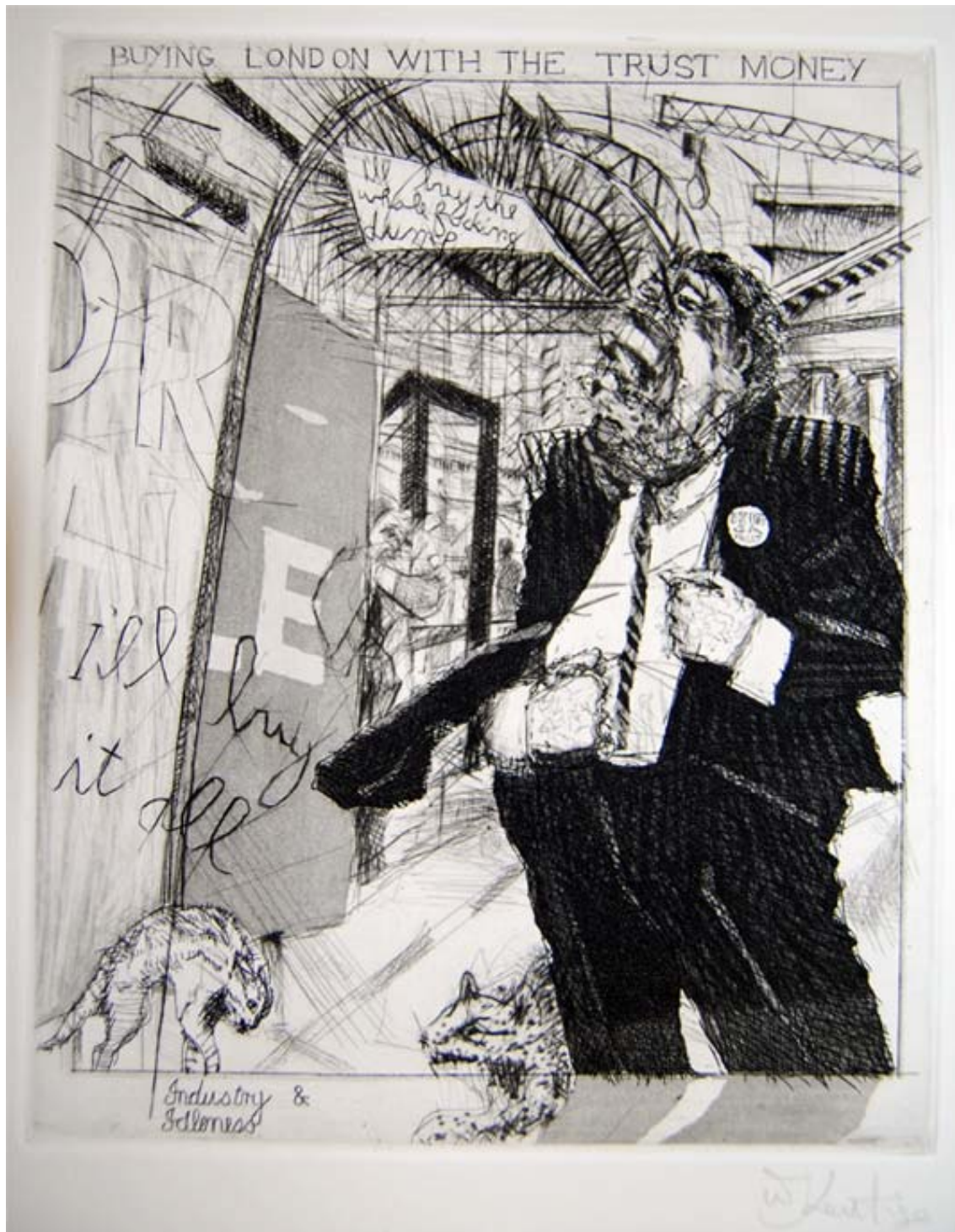


Figure 29 W. Kentridge. *Industry and Idleness*, VI, Buying London with the Trust Money, 1978-1988. Hard ground, Aquatint, Dry-point and Engraving, 250×200 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 30 W. Kentridge. *Industry and Idleness*, VII, Lord Mayor of Derby Road, 1978-1988. , Dry-point and Engraving, 255×290 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010



Figure 31 W. Kentridge. *Industry and Idleness*, VIII, Coda, 1978-1988. , Dry-point and Engraving, 255×290 mm. Caversham Press Collection. Taken Natalie Fossey, 8 April, 2010

CHAPTER 7

APPENDIX

7.1 Details of the interview Malcolm Christian

An interview was conducted on the 8th April 2010 at Caversham Press, by Natalie Fossey a student reading for her Masters in Fine Art (MAFA) at the University of Kwa-Zulu Natal in South Africa, with Malcolm Christian, the owner and proprietor of Caversham Press, in the KwaZulu-Natal Midlands. The interview gave an opportunity to examine the exhibition *Hogarth in Johannesburg* (1987-1988) from an intimate perspective giving information related to the lived experience of each artist during the making as well as their individual process and that of collaborative print making at Caversham Press. Christian gives an account of the many challenges that were face by the three artists and himself.

7.2 Talking points

The following talking points were provided to Christian before the interview.

- How did the exhibition come to be?
- What brought the artists all together?
- How did Malcom Christian (MC) know each of the artists?
- What was the motivation for the exhibition?
- What part did MC play in the production of the images that formed the exhibition?
- What were some of MC's suggestions?
- What do you think is the most significant of the works in the exhibition?
- What would you like to add, that you feel could further the analysis of the exhibition?

7.3 Transcription

MC Ok, where do we start? Put my mind back 25 years.

NF It was wired that I chose them because, it is like where I am at, at the beginning and they were at the beginning [...].

So the first question

Question 1: How did the exhibition come to be?

MC Well I think it really was Rob Hodgins who was the first artist that we worked with here, and that was in September of 1985. He came down as part of the, celebrating the centenary of the *Johannesburg portfolio*, that was commissioned by the Johannesburg Art Gallery. And he was the first artist at Caversham press, and as such, he was, (and I actually called him) the Guinea pig, and he took exception to that.

And that was interesting because at that stage he had made prints before but only in a student-based context and he wasn't familiar with the processes in terms of his own work. It was an interesting challenge because he'd been told that he was able to do litho or etching or combinations of this or that, and because of the size of the edition which we were printing, I think 150. Everybody wanted to work in colour which really limited us to working in screen print.

So you know there was a kind of learning process on both sides. Coming from a teaching background into a production background was completely different. And so there was a wonderful etching, a dry point which I will show you later, about that first visit (because half way through that). We worked for four days, he arrived down on the Wednesday and on the Sunday we had a celebratory dinner with every body up from Pietermaritzburg from the University of Natal, as it was then, to celebrate the start of Caversham press and we went back in to the studio

after copious amounts of champagne and celebration and what have you and it was 11 o'clock we were trying to print the color and he looked at me and he said 'I knew this wouldn't fucking work Malcolm, I am going home'. And I think that is precisely it, and I thought what have I got myself into? And I said 'you know just go to sleep, let's start again in the morning' and that is precisely what we did.

I think in some ways when you look at Hogarth it actually has a reference to the work that we actually did, in the sense that I think not only was there a interest, a sort of engagement around the ideas of process and drawn mark, but also there was a reticence, a almost a kind of purist - not puritanical but purist - approach to it. And his comments were that etching is about hard ground and that is it. You know when I look back on his work over the many, many years he worked with us, you just see this growth, this interest, this fascination with process [...]

NF Development.

MC Absolutely, so you eventually ended up with combinations of screen prints and etchings. All the processes to do with etching and dry point, a sort of explosion of that technical exploration, but in Hogarth it really was to do with that.

Question 2 And Question 3: What brought the artists all together? And How did Malcolm Christian know each of the artists?

MC I am not sure how and maybe Michele Godby's book (*Hogarth in Johannesburg*, 2001) actually explains how the series came about.

I think it was a combination of a whole lot of things. Because if you think about printmaking in 1985, we set up really the first professional, collaborative studio in South Africa, which allowed people to come and work together (obviously with a printmaker), but also the idea of how you could bring artists together. It wasn't through my instigation the idea of looking at working with Robert and William and Deborah, but it came through a conversation and an interaction between those three in Johannesburg, and me going to Rob and saying 'you know, is there stuff

that we could do together etcetera?’ And I think all of that combines to create a sort of impetus to actually explore.

We can go down to Caversham and we can work together. And really it was the first collaborative, cooperative-collaborative project that we’ve worked on. Because if you think about the *Johannesburg portfolio*, really it was individual artists, coming down, working towards a project but working essentially as separate entities.

So you know the whole process of socializing, of interacting, of bouncing one off against the other one was a sort of a wonderment of the Hogarth and thereafter obviously followed *Little Morals* (1991) and *Ubuwa*. (1998). You know *Little Morals* was at the beginning of the 90’s, 91 and then 98 for *Ubu*. So I didn’t have that much to do with it other than I think the crucible of Caversham actually encouraged these sorts of dialogs and interactions to come about [...] And then you know in those days we didn’t actually have the accommodation to really accommodate artists as such. Right at the beginning in actual fact we moved the kids out of their bedrooms and the artists would move in there and the kids would sleep on the floor in our bedroom, whilst artist’s were here. I think what it did was it really reinforced the notion of a lived experience, because right the way up until the late 90 I guess, Ross would actually provide all the food. In other words it would be a complete socializing process of, you know, eating breakfast together and lunch and then having wonderful dinners because Robert was a marvelous cook and I think Deborah and William, not obviously, but Deborah and William were really sort of appreciative mouths which you could feed by these wonderful combinations of food. And it’s kind of nice.

This year is 25 years so we’ve got this big exhibition, well not big exhibition, but exhibition with Standard Bank and this very large exhibition of course next year. So we said to Ross ‘could you put a recipe book together’ because I think that the kind of combination you know.

So when you look at Hogarth and you look at the suites, you know immediately what comes to my mind is, as I say, this constant banter, this constant creative interaction in terms of ideas, in terms of images, in terms of processes, within the constraints, confines of a particular size format allied to the particular portfolio and that size format stayed kind of pretty standard.

NF [...] how it affected the production

MC Ultimately it wasn't an exactitude, but it was a sort of, this is the sort of size we'd actually work on when we looked at the paper and all of those kinds of things and worked from there. But it was also, you know, sort of the studio building resonating from this opera, this Mozart, and with music and a kind of vitality and energy that comes from three people working together. And really the processes then lent and lead into the three deciding almost on what aspects of Hogarth they were going to work on. And then taking that and deciding yes, we would work with 7 images or 8 images so the suite would actually comprise of 24 prints or what have you. But I think it wasn't self consciously once again and saying there's going to be 8 images or there's going to be 6 images per artist it really came out of the individual. So I think in the Hogarth you've got Robert and Deborah doing 7 plates each and William doing 8 plates.

NF (Not clearly recorded). Do you know about the narratives, was there were there, strict planning no of the narratives and the related images.

MC And I think you know, once you start talking about a kind of sequence, a kind of narrative, the content of the works, that really was to do with the artists, to do with their interaction and discourse that actually came out of this, and I think all the way through in all three series I probably played more the traditional role of printmaker, I was going to say collaborative printmaker, but collaborative on the technical side rather than on the content side.

Because you can imagine what it would be like to actually have three artists working in the studio, and in all of those series it was just myself doing the

technical, the proofing, the printing and what have you. So you've got sort of 24 plates or the bulk of that up and running, so each time you start with an image you need to print it, so it was literally, you know sort of non stop printing. And in those days it was with that tiny little Hunter Penrose press, you can see it in the studio, the little one which we still use now.

So it was almost this constant kind of constant production of taking a plate once somebody had worked on it, etching it and then proofing it and then re-grounding it, you know degreasing it, re-grounding, putting it onto a surface putting, a surface on that they wanted to draw on and then constantly the kind of printing as it were.

And I think that was really the way that we worked. And after that first initial intervention it was a matter of them each coming down separately to work and complete their plates.

So you know it was an ongoing developing process. And then I am trying to actually think whether they came down when every body [...] I don't think so, I think they actually got together up there and looked at, you know, when I sent up prints for them for them to actually see how all the series were coming together.

And I think out of that you know, you talk about narrative and sequential image making and reading and interaction, and I think in lots of ways you can actually see that that initial impetus results a legacy that runs all the way through, In terms of the animation programs that they've put together etcetera. So in the late 80's early 90's as well, when they worked together on using Photoshop and Coral Paint to actually make the animated images they worked together with this whole notion of setting up, and William has obviously continued with that in the animation and the theatre, the interaction of narrative/ that and vousac and foust and you know sort of finally working on the *Ubu and the Truth commissions*, and then obviously.

So for me, I think for both of us, in other words the three and myself it was a starting of exploring what collaborative printmaking is about, and understanding and then experimentation and development related to a suite of prints like that.

And I look back on the 25 years and I say I wish I could be more, you know, I wish I had gradually documented, I wish I had done this, I wish I done that, but you get to a stage where you just absolutely accept that this was history and this was the time that you were coming from.

It was coming out of academia, having taught at the various institutions that I did, and just following that whole romantic notion of setting up a print studio and then learning as you go, because I mean that is really all my print making experience, is really based on that. It's not in I mean being taught to become a printmaker, but actually doing it by default, as it were. I trained and majored in sculpture and photography and only had one year in etching when I won the Emma Smith and went to England, and that is all the print making experience or teaching that I had, so when I got jobs in teaching it I had to actually teach myself and learn, and I think in some ways that is the way that I still approach it.

In other words, you develop the process allied to the individual, allied to the content, rather than saying this is the technical process now let's find something that we can actually explore with that technique.

So it's dyslexia, it's kind of you know, reading things in a different kind of way and I think you know for me that's symptomatic how we developed. And people say you should have had these kinds of records, you should have done this or you should have done that. It was such suck your thumb and going, well ok, it feels right to do it like this and that's great.

NF [...] (bad recording)

MC How did each one of the artists actually know each other?

Well Robert taught at Wits, Deborah was a MA student when I arrived here in 80. He'd obviously taught and interacted with her. William had actually come to Wits just before I left because I'd set up the litho and the screen print department at Wits when I went up because print making wasn't a major until I arrived in 1981. So I set up screen and litho, and William, we really worked together doing the litho whilst I was up there.

So I really knew Rob well because he'd been an external examiner of mine while I was teaching at UKZN, and then, obviously a colleague of mine when I was teaching at Wits. But we'd really never sort of bonded at all other than through the experience of the centenary portfolio.

So I think they knew each other, and I think it was initially, if I remember correctly, it was really Robert and William initially and then bringing Deborah into the conversation. And I think it was a vital component in that Deborah brought a different sensibility, a different awareness, and a different age. So I think the kind of difference, you know, obviously the gender dynamic, is really important. I think also just the age, the kind of maturity of vision and interest in looking at the production of the three artists right the way through to the present, just to actually see the resonating elements, the common elements that continue to be areas of concern and exploration.

But to see how Deborah's work has changed and evolved, something which in some ways is still strongly referential of other artists you know people like and people like that. Not in a derogatory sense but ultimately just that one starts off looking for inspiration, looking for mentorship in content or in form and then seeing one's own language and one's own sort of metaphor and syntax actually coming out.

NF You were saying some thing about visual language and how they developed there visual language do you think you could elaborate on that

MC Well I think you know you obviously, what one would be looking at is, and I am thinking particularly as we've were talking about Deborah. We didn't work that much with Deborah when we actually looked at the number of prints that we produced. Obviously it was a series but those were the main interventions that we had.

She started obviously working with Artist Proof and Artist Press in Johannesburg as did Robert and William towards the end of the 90's. And I think 2000 was the last time we worked with Robert. But with Deborah it is really interesting to actually look at how important three dimensional exploration, sculpture became in her work, and in some ways it is in those early works it is really still a kind of representation of a logical realizable space in some ways, you know almost seeing it as either theatre or a TV or a film screen but you know there is a logic within that, whereas gradually more and more it became fragmented and, constructs of that space start to disappear and it is about I guess the resonance and the implication of object existence within reality and within the new reality of the painting or the drawing or the print.

I mean I find looking at these works probably one could call them in one way illustrative of the whole notion of carrying meaning, carrying the story's, carrying narrative, being accessible but using the juxtaposition of the elements within that to question, to challenge boundaries.

Where as I think the later ones, and what I think is really interesting with this exhibition is there were five plate four of which we actually can only print now which were produced it 1997, and the first plates for *Ubu*, and they followed almost the same sort of format that had happened in Hogarth and *Little Morals* and then into *Ubu*. And she brought them up to proofing stage and then decided that she would change completely to the *Ubu* that finally resulted, and those were much more organic, and didn't have a plate mark, a separate boundary you know sort of border area and then the image but the entire sheet of paper became

something which was physical. In other words we worked with plates that were bigger than the sheet size plus aqualey plus all of those fragments.

So you know looking at that, and for me what was interesting is that really that transition is so clearly demarcated by her choice to disregard, reject what she had already done half way through the edition, half way through the series as it were, five out of the 8, and to say no I want to get some thing else, there needs to be some other way of saying that, but whether this is a conscious thing or just part of that organic process.

But for me its kind of interesting now and when you look back it would be a interesting exploration to see how, working in printmaking, in the opposite from what one would traditionally think, in other words you would think about the painter doing paintings and then creating prints that derive from his painting or her painting, to saying by the kind of process engagement, does it give you a different opportunity, a different context to explore? Meaning context, expression, putting al of those together and how does that impact in to your major area of exploration or expression?

NF And I agree because those [...] (bad recording) development. I think coming to the end I will be looking and the way each of the artists approach to image making differed. How each of the artists retained some of the narrative element but changed it. Retaining Hogarth's approach while retaining there own narrative

MC I think William said something quite interesting at Rob's memorial celebration Monday before last, and he was talking actually about the animation series that they worked on using Coral (paint) and he said both Deborah and himself would actually take the stylus and start to select a paint brush that would allow them to draw a linear element and then to start to work with adding colour and then embellishing the image from that. Whereas he said that the way that Robert actually worked, and I think references back to Hogarth with working just with the line, was he would immediately go to the palette option and he would create a

colour and then he would paint the entire surface with that colour and then start to actually add and develop on that ground as it were.

And I think when you think about the *Johannesburg portfolio*, the kind of ill at ease with the inability both in terms of my experience as well as the process at that stage to translate things that he did naturally and immediately and instinctively on canvas, to translate that into printed ink on paper surfaces, I think that was the challenge, and in some ways when I look back at that print, and it is still sitting up on the wall there to support our conversations, it really was going in and trying to take this, the kind of the sketch that he had done, that prototype that he wanted to work with and literally photographing that to see the quality of surface and trying to find ways to get that spread texture and the only way you could do it was photo-mechanically.

You know those kind of things, and I think for me working with Rob and talking about the evolution and development from this, the whole idea of the introduction of colour, that love of, as Jinny was saying of playing, for me the memorable thing with Rob's visits is that, there two things I think, is that we would sit at breakfast in the morning and we would say 'what should we do today, what haven't we tried to explore?' And it would be that sort of thing, 'do we need to try this and do we take a litho image and add to that and etcetera, etcetera'. Right the way up to saying you know 'I find it a challenge with your oil based screenings as opposed to what oil paints that I work' with, we then actually said 'why can't we use the same?' and that's what we did. We actually worked with Winsor and Newton oil paints into transparent medium and you know he created a painting called *The boy learning to whistle* and then we created a print of exactly the same scale with exactly the same colours etc.

It is that sort of exploration but it was mainly to do with colour, it was mainly to do with the painterly aspects, and I think that's where I am fortunate in the sense that I had to develop technical solutions to painterly processes, and instead of saying I will photo-mechanically reproduce the kind of stipple of a spray paint it

is to say but what surface could we use, so you could do it orthographically. So it is back to drawing, it is back to the sort of basic element of keeping things less sophisticated, least distanced from the artist and in some ways that actually became the hallmark of what we did.

I know it was quite stressful for international artists coming here who have worked in other print studios, them talking 'but why don't you have Photoshop, why don't you have, aren't you able to read this and do this and do that?' And for one we couldn't afford it and two we didn't have the expertise, three it was really about what the challenge of translating this mark into a printed vehicle and being able to reproduce it. For me it was always that element, unlike the workshop that we did Pete Jones. It is the challenge of being able to edition it.

NF I have high lighted the word challenge because I think [...] (bad recording)

MC I mean it is interesting, obviously, revisiting those early processes, and as I say being interviewed or inquiring about one's role within those processes, and I think the idea of challenge is absolutely right in that artists are challenging themselves in terms of concept and content and the creation of that in a physical form, and I think my participation was the challenge of, obviously, finding the most appropriate and the most relevant way to actually put that into a printed context.

And I think if I had worked with the same sort of technical approach that a master printer would, and I am generalizing, but that idea that you actually know everything about one particular process, and all you are doing is technically implementing what the artist wants to actually achieve, I think Caversham would not have lasted this long.

But this is the interesting thing, you say you could have used a computer but this was 1985, there was no such thing, so everything was done by hand. It is incredible. 25 years has seen such a technological evolution and it increases and increases. We are organizing to start running digital programs, actually next week.

Pearson Foundation are coming in to teach skills and video making, image making, which we will roll out into the schools.

And for me that's the fascination you know, this idea of the traditional ways of doing things, and I think how do you combine that, how do you actually build those bridges between the two disparate elements rather than saying I am just about this or I am about that. It is a dynamic. I think those challenges continue to actually be evident, I guess, in the broader evolution of Caversham as well as the technical evolution that is evident in the three series that you are documenting.

Question 4: What was the motivation for the exhibition?

MC I don't really know. I think it is interesting, you know, to look at it on one level, and this is what Marian Arnold highlighted when we were looking at the archives of Caversham, it's what were the images that were coming out of 1985?

When you think about 1985, 1986, it really is the height of state of emergency, the height of apartheid, the height of separation. How do you actually comment? And in a sort of simplistic approach it really resonated then back to when print had been used as a vehicle to inform or transform social perception within [...] If you're thinking particularly about Hogarth you know, and could one actually use that as an existing paradigm to actually talk about one's local, one's immediate context and the universality of those lessons that transcend time, but we never learn those lessons so we repeat endlessly through history.

And also by putting them into an already existing context in some ways I guess that you are changing the way that you are actually communicating and challenging and criticizing the status quo within one's society at that stage. So you're talking about creating literature, you're talking about creating a sort of expression that comes out, that's referential to historic precedents. And that gives it, for me, an interesting linkage between coming from Africa and coming out of a Eurocentric history. And yet still coming from a white perception, from a middle

class privileged or what ever you want to call it, I don't know what you would call it ,you know, sort of educated, sort of you know.

NF (bad recording) in one of Kentridge prints he puts himself in the back ground naked, um, in an effort to comment on his location on the [...].

MC So in some ways I think you are quite correct in that way, because it's a kind of observer capacity rather than somebody who actually engages in transformance. So it's more commentary on the status quo as well as the potential for change. And I think it is interesting once again when you go back in retrospect, I guess that's the value of looking at things in hindsight and looking at things within the broader context. When you are involved with it on the ground you really are not aware of either its impact or very often its context with broader implications.

They exhibited them at Riney Cassirer's Gallery (and I think that also was Nadine Gordimer's husband) and I think because William exhibited there Robert and Deborah did too. Deborah really hadn't actually exhibited elsewhere, but certainly Robert was connected with the Goodman Gallery. I think kind of interesting the side issue that once again it didn't seep into the sort of main established structures although Riney's gallery was Cassirer's Fine Art was well established but it wasn't you know the same sort of brand or the same sort of profile that Goodman was.

I think what was really interesting and just thinking back I think because of the connection, the European connection, there was a kind of traditional link with, the feeling that I get, was with French print etcetera rather than with English, you know sort of that whole tradition of professional interaction or collaboration between artists and master printers. Not an American but a European tradition.

Question 5: What part did MC play in the production of the images that formed the exhibition?

MC Really just purely technical. Obviously it's all the kind of technical side you know, the cutting and preparing, the additioning and all of those kinds of things. And learning more and more about the processes as we went through, finding ways to do it more effectively. I think it is a completely different scenario from teaching students to be able to do it predictably time, time, time and again. I mean it's just a technical interaction, just saying what roles do we play? Still in some ways I am probably much more engaging with artists now in suggestions of what could happen but in those it really was technical support

Question 6: What were some of Mc's suggestions?

MC I am not too sure, whether it was time for them to go home or [...] (bad recording)

I think it's likewise it would just be really to do with the processes, and I think working in a collaborative like that, having another additional voice apart from the print maker really wasn't necessary. If you were thinking about trying to keep track of 24 editions, technically it's sufficient challenge, whereas to actually be part of the conversations and obviously what happens as well was those conversations already established a dynamic prior to coming down. So in other words, lunches were had up there, or dinners, and discussions and then arriving and then you know sort of having not clear ideas, but really sort of the script organized and then each one going off into, I was going to say into different areas of the studio, but in those days for Hogarth and for the beginning of *Little Morals* it was simply the church, it wasn't you know the expansive studio that you've got now so, it's just this little building. And so it was very tight to actually have three artists working together, and probably why we worked with single artists right the way through until we built the other building in 1991.

So the suggestions really are of a technical nature, and really what was available. We didn't have the luxury of selecting vast ranges of paper or working on this metal or that metal or with that ink or this ink. I mean it was very primitive in those days because there wasn't any support for print, there wasn't really any knowledge, I mean certainly there was knowledge allied to Rorke's Drift or allied

to education institutions, but a sort of multi-disciplinary printmaking studio hadn't actually happened before.

One of the things also that William mentioned the other day, and I remember seeing it still hanging up there, was that he was talking about Rob and one of the phrases that Rob kept on using was Ho Ho Ho, Hogarth, Hockney and Hodgins. It was great!

NF It works, it does work.

MC Yaa no it does.

NF (Bad recording) I was really sad when I heard he'd passed.

MC Just one of the most widely read men I've ever met, highly intelligent intellectual you know and just such compassion and generosity just remarkable. But I think as Neil Dundith actually said in his eulogy as well (what was it again, uuh) Wilkinson Tongue (I think it was) talking about the sharpness the curviness of his tongue, that he could be, you know he had these two extremes the kind of love of students, he would give time and endless energy to that, although when he left his teaching job, he said Malcolm you know what it does, it gives me the privilege of being able to say never again will I look at a bad painting, unless I choose to. You know it's that whole kind of thing, jet [...] just seeing the kind of impact on people you know their lives and particularly young people, you know who have come up under his tutelage, his mentorship it's just been remarkable.

I said to him, when I spoke to him a couple of weeks ago, because we really haven't actually seen each other for about ten years now, last year towards the end of last year obviously with the 25th, I said I have got to come and see you, we would keep in contact on the phone but not really that often or that intimately and you know sort of nothing happened and then sort of January, I said I need to go see this guy, and I phoned about that and they organized to come and see me when I went down to Cape Town, when I spoke to him three weeks before he died, he said, he's got lung cancer and that the next two weeks they going to start

radiation so come see me the week after that, of course he had died by that stage. But I said to him I can't believe this Rob, because I thought you would live for ever, and he said 'so did I'.

NF But he will actually.

MC Aaa no, he will. Absolutely, absolutely.

NF (bad recording) I was talking to some one the other day Sue Fistic, she was saying she heard him talk and it was amazing, he could talk to any one, that there's no problem with talking to anyone and it was just an amazing experience. And I just said I hate you, go away.

MC it just makes you realise how fragile life is and you know you need to do things when you need to do them immediately.

NF [...]

MC [...]

MC You know I don't think you select out of that I think you know you can actually look at individual pieces and say I really find that interesting or you look at the entire series, and for me it's always that, the amazement of you know three individuals coming together producing 23 or 24 images, and, which are remarkably different but in the same process, and then the thread of common inquiry or commentary that actually comes through with that. And I guess it's like looking at a book and it's different chapters, the book contains in those individual chapters and allows each to explain and how to see through their eyes briefly.

Question 8: What would you like to add, that you feel could further the analysis of the exhibition?

MC What would you like to add [...] (bad recording)

MC I think it is what we have been talking about. I think really you know to look at it historically and I think historically in terms of particularly political context, but the evolutionary context or kind of yes the evolutionary context of both the individual as well as the press. The kind of facility with print making you would need access to that facility were as painting you can do it any were, as long as you've got a paint brush canvas or some thing to paint on and the paint. Where as here you need you know the metal, you need presses, you need the inks, you know all those kind of things.

So in some ways, what you saying is and maybe the word challenge, is the idea of stereotypically transcending boundaries and in some ways requiring those limitations in a [...] for it to really come into its own [...] for it to be innovative to allow us to move beyond existing prototypes and notions of character.

And I some ways working with the whole idea of separateness of process (and I from my perspective it is through process that you allow others to participate). And I think it is because, you begin and end and begin and end. And in some ways it becomes almost metaphoric or symptomatic of the series you know, allowing the interaction, of, to take all of those images not see them as one series but almost to take Robert and William and Deborah interact them into you know a understanding of that process of socializing engagement, inquiry a kind of bouncing-off with the other, you know it almost becomes like (I think it was that time, I am not to sure if it was that or *Little Morals*, let me think about that, it probably was um [...] um and I just remember Robert and Deborah dancing around the studio together) and I think in some ways that is what it was, it was a dance, you know people coming together and emulating the movement you know stepping backward or stepping forward or guiding or being guided as it were.

And in some ways I think that's really the process of how they interacted. So you know sort of for me it would be to look at language of print and use that as the basis for the saying you know, Rob wanted white surfaces where you had to actually polish that surface you actually have to spend you know time preparing

that plate before putting a hard-ground on or the approach to the preciseness of hard-ground and you look at the line, a organic brutality a kind of clumsiness that actually belies you know sort of the fineness of cross-hatching that one would associate with traditional images.

You know almost take that as the basis to say how do I explain, how could I use it to look at another layer, because I think that what it is sort of, because with etching it is constantly a layering, a proofing, a layering and a layering and proofing and I think you know sort of subsequently certainly with the shift from Hogarth to *Little Morals* particular approaches to plates would begin to happen.

You know with William it really mainly actually started with soft-ground, which gives you that soft pencil like quality. It gives you the structure in some ways that then actually hard-ground and aquatints and sugar lifts, all of those come one after the other and then the brutality, the direct gestural mark of the dry point being applied to the surface

And in some ways I think it [...] to actually explore as a print maker or using the kind of process to analyze and deal with the kind of challenges of individual content, collective perception, historical context, commentary (both as a individual but also universally) to do with South Africa. And how you using this whole idea of metal sheet covered with bees wax put in to acid etched down and to actually not printing the surface but printing the recesses, you know all of that to make a mark.

You know that what Robert would draw with pen and ink, would actually take maybe five to ten different stages and take, you know that, period of time. And I think it is about timing I think it is about rhythm and that's why I say you know the idea of artwork the idea of process, the idea of dancing through the studio after supper, you know the studio literally sounded like a taxi driving past at full volume.

NF That kind of organic atmosphere.

MC Exactly, a graveyard this is a church, you suddenly realize that you know it is precisely what we were saying about earlier it was about inclusion it was not about exclusion, it was using the whole environment to create a spirit rather than you belong too this denomination or that denomination. You're still dealing with the notions of expressing and understanding the leeks those things that actually make meaning and celebrating those.

I think all of that and for me you know sort of analysis of the exhibition would be from my print making perspective and my just gratitude to be able to work in combination with people like that and I think it also gives, it gives affirmation and recognition to collaboration where not all the voices have to be so logical, not all the [...] that we are here as supporter. Maybe all I was doing was playing the triangle.

NF And it was so important.

MC Ha ha, ting-ting.

CHAPTER 8

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