

LEDELLE MOE
Forecast of Human Trembling II (After Hermanides)
March 18, 1994

With this work, Ledelle Moe continued the “Forecast” series and like Hermanides, chose to use ‘real people’ in her installation. At that time, she had been in conversation with Hermanides about doing an installation that would in some way be a ‘response’ to his. Where he had tackled the issues of repressed sexuality, she chose to deal with the broader topic of violence and security in South African society.

Both installations revealed what was then a growing need for young South African artists to offer a political critique of their own white colonial experience. This required the invention of new art forms. The question facing us then was how to speak sincerely from our own personal experience, and yet still address our social concerns? This was a departure, in some ways, from the protest art of the previous generation, which out of political necessity spoke for those who were silenced in a more readable rather literal ‘pictorial narrative’.

In his essay for the 2nd *Johannesburg Biennale*, Clive Kellner writes about the problem of how white South Africans of colonial heritage can speak now with a politically active voice and yet not speak for the ‘other’. He quotes Linda Peckham, who “puts forward a succinct expression of how contradictory the white intellectual’s voice is”. (Artist could be substituted here for intellectual.) Peckham says:

What is the position of the White South African intellectual who is critical of apartheid? It is inherently contradictory for as soon as I speak against I find myself speaking for, on behalf of... For White South African intellectuals to criticise apartheid means to examine our own position, our own two tongued/tweetalig selves.⁸⁸

Kellner raises here the question of representation of a black subject by white artists, and proposes that critique is possible by speaking through the complexity of one’s own experience:

⁸⁸ Clive Kellner quotes Linda Peckham in ‘Cultural Production in Post-Apartheid South Africa’, *Trade Routes – History & geography*, Catalogue 2nd *JHB Biennale*, Johannesburg, 1997, p. 29 – 31.

...speaking from one's own position, not through that of the Other, will contribute to a heterogeneous, yet cohesive, social politik. Perhaps one should speak of the self rather than the other.⁸⁹

As young artists we struggled then to develop new forms, new means to reconcile the contradiction of speaking to political concerns; and yet not speak 'for' other South Africans with experiences that we could not presume to know.

In considering the issue of violence in South Africa, Moe was led to confront the complexities of privilege combined with those of the aged. On a visit to her Grandmother, who resided in a home for the elderly, she took a number of individual portrait-like photographs of elderly people that she would subsequently use in the installation. Contrasting ideas about safety, protection and vulnerability all came together in a work that combined photography and performance.

The FLAT room was still blue from Hermanides' display, and Moe chose to make it into a kind of 'waiting room' for the viewer/audience. But for two benches the room remained empty. Moe had kept her room free after the curators visit the previous week, and so she had an extra space to use. She installed a blue felt curtain that echoed Hermanides installation, around the entire room to form a room-within-the-room and a very dark space.

The seven photographs, taken of residents at an old age home were each framed in impermanent baroque wax frames, and suspended each with its own dim light bulb, along the blue felt wall. The ambiance in the room was dark and forbidding, and as the viewer entered the space, these small portraits required a close view. While looking, however, one got the distinct feeling of being watched. Turning around one would be faced with the 'live sculptures': three security guards with loaded guns.

Hired by Moe for the evening, the three arrived without the knowledge that they were hired for an 'art event'. Moe had only specified that three come and so it was a coincidence when one black, one coloured and one white guard appeared. It was indeed a significant feature that the guards represented three 'races' and the elderly pictured in the photos were all white. This could not have gone unnoticed in race obsessed South Africa. It spoke to the vulnerability of the elderly, protected by force and by guns, and perhaps also to the obsolescence of aging South Africans as well as their regime. It was a loaded metaphor, indeed, in a society where the largest industry is

⁸⁹ Ibid.



LEDELLE MOE
'Forecast of Human Trembling II
(after Hermanides)'
1994
Andrew Verster in the installation.

security and where violence levels are the highest in the world. Frost addresses this issue in our interview:

Allen: I remember you were shocked when you saw this exhibition.

Frost: Well, talking about shock, you have to remember the time. I remember at that time almost being on the verge of a nervous breakdown with regard to the proliferation of violence. Indeed now, in relation to the levels of crime in South Africa, what was beginning there was the start of an industry - an industry that was already tinged with the past. The notion of security guard had everything to do with the apartheid era and yet we had moved into this supposedly new era. And here was a bald dragging in of both the past and the future. If I am saying I was shocked, I suspect I was reading that - especially in that very confined space. Also in relation to Durban; our engagement with art as object and not person... if you look at this person with hairy arms and breathing chest, yet rendered as object, was doubly shocking. I would say that I was shocked.⁹⁰

The event was notorious in Durban art circles and along with Hermanides' previous "Forecast" installation, generated a great deal of publicity. Both were examples of a new format, but both had thematic connections as well. MacKenny had this observation to make about the connection between the two:

But I think what is quite interesting is that it came directly after Adrian's, because in a way this is the next step, literally. The "school boys" become the "men with guns". And you say the cocking... [laughter]. It might be coincidental, but the fact that you had your gran's friends from the old age home and so on... the whole notion of the 'Woman', the 'Mother', the white vulnerability... What is happening in my head is a bounce off between this exhibition and Adrian's exhibition... its like it has grown on either side... You have the schoolboys, they come from somebody, they become something. When they grow up and become something, what they became moves away in this direction back into the past, the old ladies. The old ladies were at some point closer to the schoolboys, if you like. And now the schoolboys grow up and become part of the system and they also protect the system. Do you know what I am saying? And so I think there is something incredibly fragile, vulnerable, and brutal at the same time happening here. I actually really like the piece.⁹¹

Moe later discussed with MacKenny, Buster and myself some of her motivations for the work and events that led up to the installation:

⁹⁰ Frost, Allen; Interview 12, Richmond, Feb 18, 1999.

⁹¹ MacKenny, Moe, Buster, Allen; Interview 9, Washington, Aug 1998.



Moe: I think it was a retaliation at that time against making objects. It was more like “What is my idea and how can I express it in an exciting way? How could I shock Durban, through the use of this space?” Ja, I hated (high) school – I remember Adrian and I talking about the idea of the uniform and how weird uniforms are but how sexy they could be in a funky way. And so he wanted to go back to his school, find younger boys like himself, dressed in their funny little tight-arse blazers and ties and just displace them. And have this poetic thing happening. It was a complete result of sitting around bars drinking and talking about it. What I was talking about with him was the idea of security in South Africa and how gross the old age home was that my grandmother was staying in. We kind of ‘essenced’ down the ideas and reformatted them. So instead of making a sculpture of...it was a much quicker, immediate solution.

MacKenny: The FLAT Gallery seemed to encourage that. It seemed to encourage a lack of preciousness; an immediacy – the fact that you did not have to make something that would last; that it could be something that you would not find in any other circumstance. It seemed very direct.

Moe: So you would walk in, it was really dark. And you would be having a look at the old pictures...and suddenly, after a while, you would hear a cock of a gun, or notice the security guards standing behind the door.

Allen: They didn’t really cock their guns all the time, I heard it only once or twice. They just stood there on display. They were hired security guards.

Moe: I paid them R80 each for twelve hours. And they got dropped off by this high-security van. And their job was to guard the place.

Allen: I thought that it was quite interesting in terms of the situationist idea of interacting with “everyday life”. That is Ledelle contacting a security firm and employing people (guards) to be used as art was taking something out of its context. There may be a lot of problems there, but at the same time it transgresses boundaries.

Moe: These men were not lit up, they were all in the dark.

She goes on to discuss the symbolic references in using the guards and their reaction to the performance as well as some observations about her connection to Hermanides’ work:

Moe: Adrian and I had been discussing the uniformed people that had been looking after these old women. Uniforms were definitely a huge conversation piece between us.

Buster: So you and Adrian had a conversation, not so much about the piece that you were going to do, but your experience in this home, or your experience of confronting a kind of institution. I think what is interesting is Adrian’s institution is his memory of school while yours was more recent in the old age homes.

Moe: I would say Adrian's has a lot to do with sex, sensuality and male repressed desire. Mine was more the frail white person, the really obscure policeman, security guard. Navy blue, big gun... And how each of us could articulate those ideas in a poetic way.

Buster: Strength and vulnerability has been a recurrent thing in your work for a very long time. The appearance of strength, the fact that it is a cardboard strength. These three men look very vulnerable to me. Even though I have an idea of a South African policeman or security guard that is such a stereotype, when I see these guys, the first thing I think is: "God, how did they feel?" They are being objectified. I think that is really interesting.

Moe: They were there for about two hours and I had hired them for twelve. They said when we sat them down and gave them a beer afterward, that they were very uncomfortable that Moonlight and other black people were around. Although one was a black guy, one a coloured guy, and one white, they were from that 'other side' of Durban... go to marquee weddings and threaten to shoot anyone who comes near. They are the dudes. They are part of the security business. They arrived in this big, high-security van and jumped out saying: "OK we are here". I was so disorganized - I ran down the stairs telling them that I was the one that hired them..."So come up!"

MacKenny: And they had no idea what they were getting into?



Moe in discussion with the security guards after the performance, 1994

Moe: No, and they went back down to their van and loaded up their shotguns. They told us later that when they are unsure about the situation that they are going into, they load up their guns. They came back up, sat down on the bench and said: “You are the boss, you tell us what to do.” I told them to go into the velvet room, stand behind the door and do not respond to anybody. They should not talk to anybody. At the most, I told them to cock their guns. All of a sudden they were in this really hot, tiny, fabric cube, and they waited and waited there for about two hours throughout the entire performance. Later they came out, had a beer, and said: “What was that?” I said that it was an artwork. They said: “We were art?” I said yes, and they said that they had no idea that they could ever be a part of art, and what kind of art was it anyway. They stayed for a while.

Allen: We have photos of them hanging out in the FLAT afterwards, which is quite funny.

Moe: They were laughing nervously. Though, they were happy to get off the full twelve hour shift; only doing about three of them.

MacKenny: I’m sure!⁹²



Moe, in the days that followed, packed up and moved out of the FLAT. She had won a generous grant of R 25 000 from the Emma Smith Scholarship for her artwork, and was going to be flying to the USA (where she would remain for the next few years.) At that point Barry who had been living with us on and off for the last few months, decided to move in and take her room as a full-time, paying occupant of the FLAT Gallery.

⁹² Ibid.

JAY HORSBURGH, MELISSA MARRINS
Sub/Merge: SoNic CaLcuLAS(so)O
March 26, 1994

The next FLAT project, *Sub/Merge: SoNic CaLcuLAS(so)O*, was staged by Horsburgh and Marrins. The two had been working together for some time on collaborative works and texts at the commune where Marrins lived and they decided to organize a performance at the FLAT. The room remained blue and this provided a setting for what was to become a work that was both installation and performance. In the course of the event, the two artists built a complex environment, interacted with it, and then finally destroyed it.

As the audience entered, they encountered a 2 by 2 meter square of loose beach sand in the center of the room. Half buried were various objects including a plastic medical skeleton, a working lamp, a dead bird, animal organs and severed chicken legs - some bound in pairs. Written in the sand were words, such as "Submerge". Beyond this 'beachscape', in one corner of the room was placed a mute television and video machine. A small table was set up near the site and latex sheets, like flayed skins, covered the windows.

The performance began when the artists each took a ball of sisal, and proceeded to string lengths across the entire room. Stringing it from wall to wall and ceiling to floor, they anchored the lines with plaster weights; criss-crossing, until a kind of 'web' was formed. The audience at this stage was held back by this 'barrier' and so viewed the construction/performance from the periphery.

As the stringing action continued, the pattern of lines in the space became dense. Horsburgh and Marrins then began to hang clear plastic bags from the string with clothes pegs. Inside the bags, that numbered somewhere around fifty, were items that ranged from chicken body parts and fluids to photographs and cut out images from various sources. While hanging these, they also scattered onto the floor squares of paper that appeared to be cut fragments of text and images from a notebook - perhaps from their collaborative writing exercises. Resting on a table were two jugs filled with animal blood, and Marrins at some point poured small pools from these jugs into the sand. After the pouring, the jugs were placed precariously on the table, and were supported by the web of string.



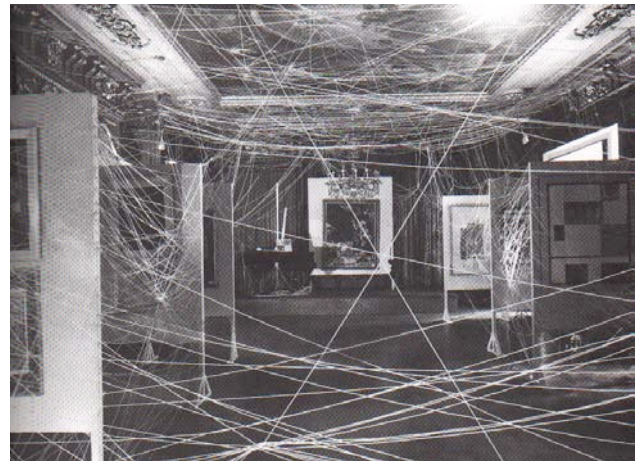
When the ‘construction’ was complete, the ‘destruction’ of the webbing proceeded. A burning oil lamp was placed beneath the string that had been attached to one of the jugs and as it burned through, the jug spilled its contents onto the sandy floor. Horsburgh and Marrins, then each took burners and proceeded to sever all the string connections to the wall. The entire ‘structure’ slowly collapsed. Some items were then set afire, and the two joined the audience as we all sat in silence looking at the remains. The destruction of the installation brought the event to an end.

In some sense the installation at the ‘height’ of its construction, before the burning brought its collapse, formally resembled Duchamp’s work in the *First Papers of Surrealism*⁹³ exhibition in New York in 1942. Here he strung twine throughout the gallery, creating an installation that he called *Spider web as an example of the ‘natural’ isolation of a carcass (pseudo-geometric) of infrathin*. Duchamp’s “fantastic network of white cord” according to William Rubin, was,

an installation which consisted of a maze of string, an Ariadne’s thread beyond which the pictures hung like secrets at the heart of the labyrinth.⁹⁴

Duchamp had employed simple twine to create a drawing in space, and an environment that mapped and even interfered with the art works in the exhibition. Horsburgh and Marrins too built a network, a nerve-like circuit where flat works and objects could adhere like constellations.

The building and destruction of the work, all in one evening, seemed to address the fugitive nature of connections and constructs, both physical and metaphoric.

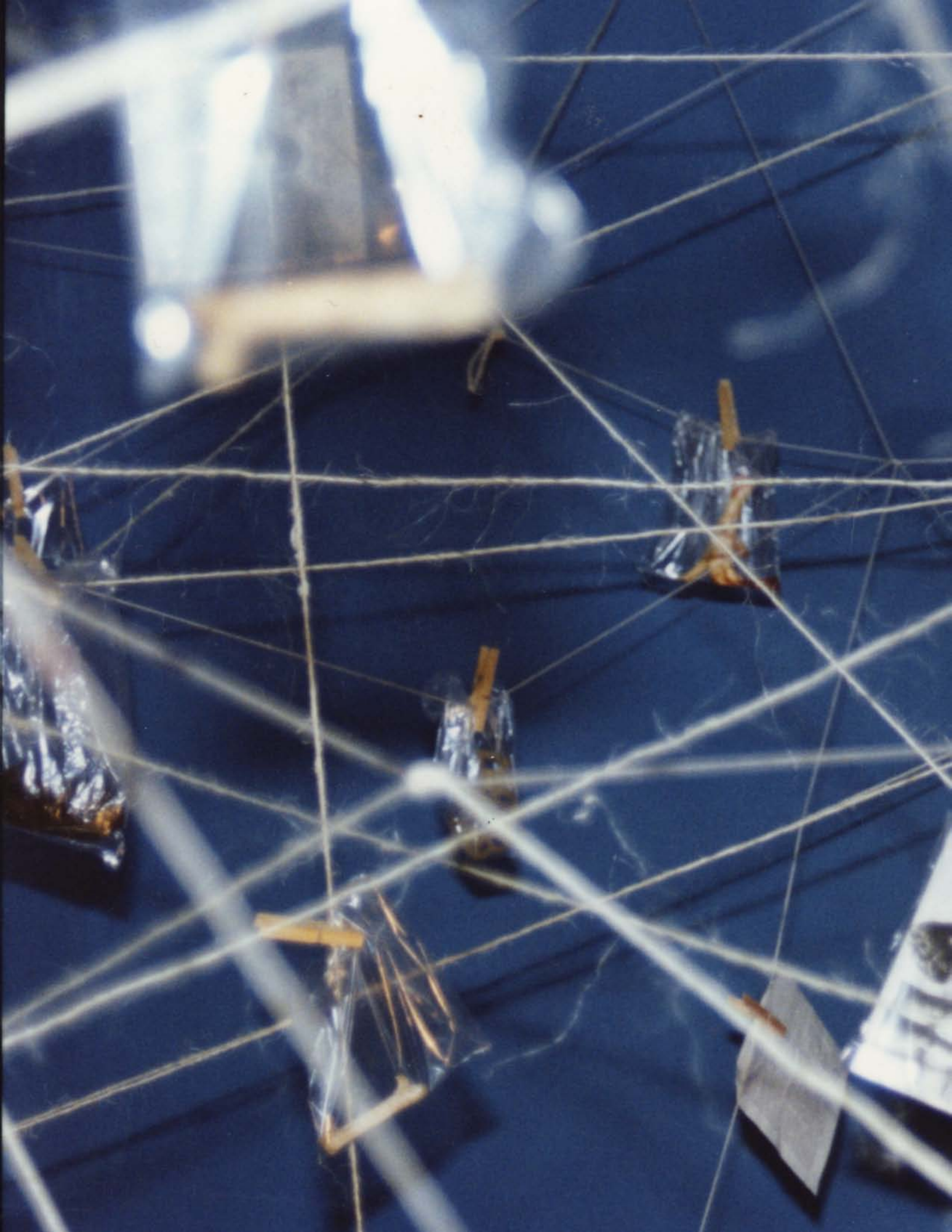


MARCEL DUCHAMP
First Papers of Surrealism
1942

(This image is taken from *Dada & Surrealist Art* by William Rubin, p. 441.)

⁹³ An allusion to the “first papers” of immigrants to the United States. (William Rubin) Indeed many of the French Surrealists ‘fled’ to New York during the war to escape the German occupation.

⁹⁴ William Rubin; *Dada & Surrealism*, New York, Harry Abrams, undated, p. 344.





Indeed, what was perhaps, most interesting about the collaborative efforts of Marrins and Horsburgh was the manner in which this event brought together what had been important features in each of their individual approaches. Though, it would be impossible, and unnecessary to identify each artist's contribution, the lines between their individual practices are too blurred, it is interesting to note linkages to works each had done outside the collaboration.

The notion of the cut-ups, fragments brought together in an almost random fashion, was closely connected to Horsburgh's literary strategies. Marrins, had long been interested in the referencing of the body and the use of a kind of 'grotesque' symbol. On one level, the installation / performance was formed out of methodical actions, fragments from written text and mechanically reproduced images. But it also contained within its rich vocabulary of images, animal parts and blood - visceral references to the body.

In discussion with MacKenny, Buster and Moe, we talked about some of the personal history that informed the work and its relation to Marrins' later work.

MacKenny: For me what happened here at this performance was largely intuitive. I think it was very much to do with her (Marrins') relationship with Jay. Maybe you need to find her and ask her about that. I think it was like these two people trying to do this task which seemed very specific but at the same time rather random. There is a funny combination of the two languages – having a structure and then within the structure having a randomness occur. And so there was this kind of sense of two people being on the same endeavor but missing each other. For me Melissa's concentration was so complete and so utter that she seemed to get into some kind of space that pushed her into another kind of head space... So she seemed far more emotionally involved in it and what I find interesting looking at these photographs now, is that I think that this piece is in fact the genesis of her later work. But the other later pieces seem to refer far more to an external world.

Allen: What do you mean by that?

MacKenny: I mean the language or the approbation of an external world. Melissa often used the feminist vocabulary. Like 'body'! 'Body' is an issue, 'body' is constrained in a patriarchal society and so on. I mean she set the Mount Edgecombe work in an operating theatre. The whole notion of 'body' under stress, 'body' under duress and so on. She used a lot of external symbols or external contexts which a lot of feminists have used. And sometimes I think that students use that because it is an available vocabulary. But looking at this I think that those pieces came out of very personalized feelings which she then concretized more in the Mount Edgecombe piece which was very much about damaged 'body', but it was also a lot about healing. I mean she had cabinets of, I think, Ayurvedic medicines...⁹⁵

⁹⁵ These themes are explored in conversation over Marrins' first FLAT exhibition. See pages 85 – 90.



JAY HORSBURGH, MELISSA MARRINS, 'Sub/Merge: SoNic CaLcuLAS(so)O', performance & installation, 1994

Allen: I remember it was almost vulgar.

MacKenny: Ja, there was a funny combination of healing and damage. And one wasn't sure which vocabulary was winning out. Some of the foodstuff that is meant to be healing, nourishing and nurturing, was rotting. The combination between inside and outside, operating theatre, healing whereas one was far more conscious of the incision and the blood... So there was a kind of unease between the two. Looking at this photo, and seeing words like "Submerge" in the sand, and this is a word you very often associate with water but its in sand here. The chicken-legs and the little packets; they would come up again in the Mount Edgecombe work later.

Allen: He (Horsburgh), if I may... is an actor. He is always about performance.

Buster: He's performing and she's experiencing - the performative versus the experiential. See I think that is very interesting because with performance you can almost look at two categories, in a way. When I'm talking to my students, they are never really quite sure if they are doing the performance as spectacle; performance as effect; as something that is observed. Or maybe it is not so interesting to observe it; maybe its not a whole lot to look at, but the performance has to do with a kind of experience. And I am fascinated that you have these partners, these two people participating in a performance doing the exact same thing physically. And yet what you guys are suggesting which I think is not so far off; is that it's possible that you might have two performers operating simultaneously, but on two very different levels of consciousness. Which could even be part of the content of a work.

MacKenny: I think it was, that was my reading of it.

Buster: I also liked what you said about the way the string functioned - that the string didn't fall with a big bang. It wasn't about spectacle so much as it just reached this point where it just 'sagged'.

Moe: Like if there was anything going on between them it collapsed. It just poofed out.

MacKenny: It was almost like a non-event.

Buster: Let me ask you this. In terms of theatrical strategies, in terms of a beginning, middle and end...what is interesting with Adrian Hermanides, is the same thing, it is duration, there is no beginning no crescendo, no climax. In a sense the climax of this was an anti-climax.

MacKenny: Ja, definitely.

Allen: What is quite interesting is I was trying to find some sources or similar work historically and I found this thing that Duchamp had done at some Surrealist exhibition in 1942...with string.

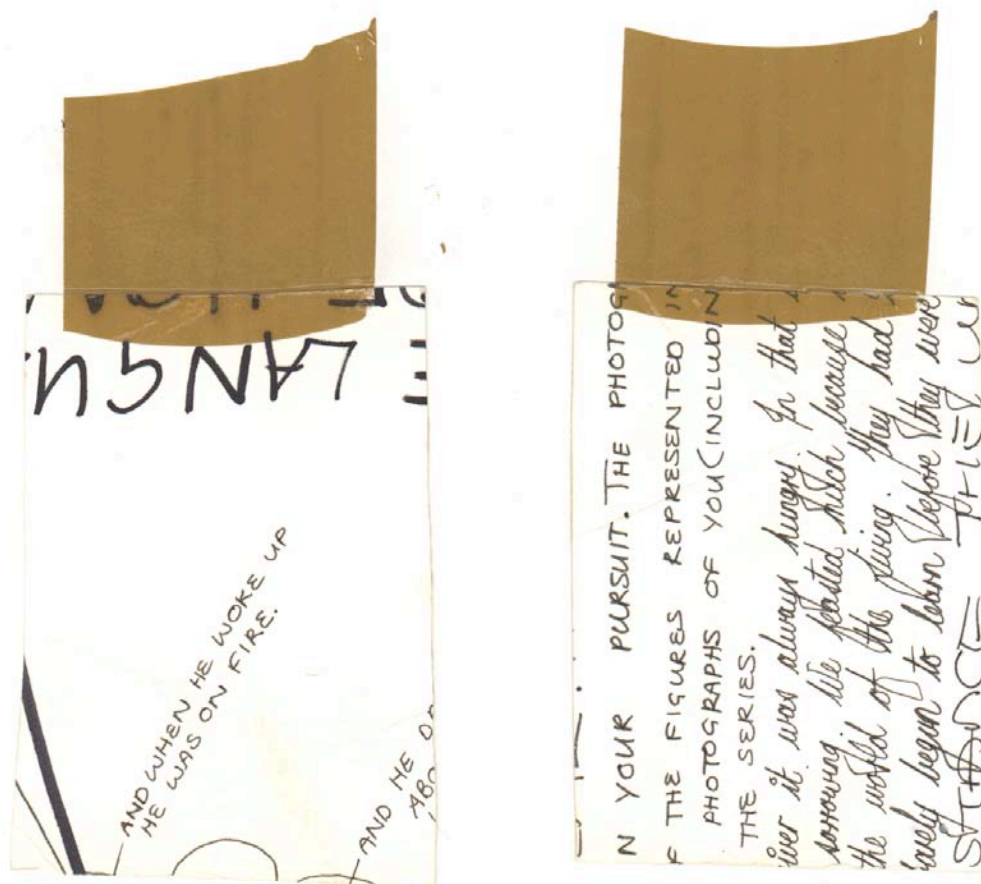
MacKenny: Well the one thing that string did do, is eventually, it kept people out of the space.

Buster: That was my other question, whether it was a sense of a web or a barrier?

MacKenny: I think, eventually, it became their personal web, with all these things in it. Look at all the photographs there are no members of the audience standing inside. In the end everyone was

kinda peering from the doorway and so on. But when the string had been burnt, of course, you were allowed back in.⁹⁶

On a lighter note, Dan Cook, an Art History lecturer at the Technikon and art critic for *The Sunday Tribune*; had come to the performance, only to find an empty room. Upon seeing a pair of dirty underpants on the floor, he stormed off complaining that the gallery was “totally unprofessional.” Indeed, Marrins had given him an invitation, but he had failed to read it properly, and subsequently had arrived two hours too early.



Two examples of the cut-up cards distributed by Horsburgh and Marrins during the performance, 1994.

⁹⁶ MacKenny, Moe, Buster, Allen; Interview 9, Washington, Aug 1998.



Increasingly borders between 'art' and 'life' were blurred, and as the FLAT became more popular it began to accumulate a wide range of 'stuff' - the gallery slowly encroached on the living spaces of its occupants. For each exhibition, the main space had to be emptied, and usually this material found its way into the private spaces, as evident in these two images. This material soon became out of control and instigated a complaint letter (opposite) from our land-lord.

Tenant Flat 4

I would like to request that all the goods in the down stairs corridor plus the goods on the back veranda be removed as our verandas are not store rooms and it looks rather unsightly from the road.

I trust that you will assist us in this matter and will be done no later than the 8th of April 1994.

Yours sincerely
Henri (Henric)
H. L.



De Kock installing his exhibition at the FLAT, 1994

ETIENNE DE KOCK

April 9, 1994

As programming continued, the FLAT enjoyed support from many of the Technikon Fine Art faculty. MacKenny, Frost, Chandler, Roome and Jeremy Wafer amongst others, were all regular visitors to the exhibitions. For some time, Frost, Chandler and MacKenny had mentioned the possibility of showing work. Some, like MacKenny, saw it as an opportunity to work outside of their usual format, and those of us who had been former students were interested in provoking a more experimental approach in our lecturers' work. It was Etienne De Kock, Technikon Sculpture lecturer and foundryman, who would become the first faculty member to exhibit at the FLAT.

De Kock's exhibition featured three 'machine-like sculptures'. Two of these were meticulously crafted brass and bronze constructions made with movable parts, which allowed for audience participation. Like intricate games with enigmatic purposes, one featured a lever, which when pulled set a small metal ball into motion. Another was built with three concentric rings that moved to spin a central figure. In a sense, these two 'games' confronted the viewer with an almost philosophical conundrum. They offered action and rich imagery, but the 'purpose' remained unknown.

The third of the 'contraptions' was a 'drawing machine' made of wood and designed to resemble a standard three-legged easel. It was this 'machine' which had been used to 'produce' many of the drawings that hung in long strips on the walls. In an interview with De Kock he describes this work:

Allen: Can you talk about your work that you did at the particular exhibit?

De Kock: Well, I had this drawing machine, where it rolled the paper on so that I can draw without dirtying the paper. And I had rolled pages and pages. It was like two, three years work. And when I had this exhibition, I just chucked all my work on. I took everything I was working on, put it down... I sliced up all of this long line of paper, which was about 100 yards long, that I had done all my drawings on and I just hung it up on the walls. And I didn't care that it wasn't in... The one thing that it was in was chronological sequence, which I enjoyed. But that's all, I just put my work up and people came.⁹⁷

⁹⁷ De Kock, Buster, Allen; Interview 8, Washington, July 1998.

The Exhibition was one of the best attended at the FLAT, with over 100 people filling the small space throughout the evening. In attendance were Carol Brown and Jill Addelson from the Durban Art Gallery. This was their first visit to the FLAT. Press coverage followed with these comments from Meijer:

The idea that Durban's experimental gallery, the FLAT, only caters for students and young artists was disproved at the weekend when works by established sculptor Etienne De Kock, were exhibited. The exhibition drew a large crowd and received much acclaim. The FLAT organizers encourage all artists to come along. Their goal is to break down barriers between so-called established artists and "young" student artists. The space is for all who want to experiment with new ideas.⁹⁸

In conversation with De Kock, he spoke about his reasons for exhibiting at the FLAT:

De Kock: I just felt like with the NSA, I just could not exhibit with... I can't remember the woman's name... but I remember her face. But the NSA has a political structure; the whole point is that you have to buy into that if you are going to exhibit there. Do you buy into that? I was very glad to exhibit at the FLAT Gallery because I didn't have to buy into anything. I could just deal with the space, you know. There was nothing attached to it.

De Kock: It was a good space and it was low pressure. I could just go there and put it up.

Allen: ...and do what you want to do?

De Kock: Ja. There was no curatorial pressure or anything like that. I just thought I am showing my stuff and it didn't need to be some 'serious' exhibition space.

Buster: Did you do different work, because you were showing at the FLAT? Did that affect your work in any way?

De Kock: No, not at all. I just carried on doing what I was doing but I had a chance to have space to show it.⁹⁹

But later, he voiced some objections to the notion of his show giving the FLAT 'legitimacy':

Allen: A lot of people at that time were saying that your exhibition at the FLAT helped legitimize the gallery in terms of the Durban 'art establishment'. Because up until that point some people thought that the FLAT was just a 'wank'. But the fact that you had an exhibition there and you were a lecturer at Tech and an established artist; that legitimized the FLAT Gallery. People like

⁹⁸ Marianne Meijer; 'ArtBeat', *The Daily News – Tonight*, Apr 15, 1994.

⁹⁹ De Kock, Buster, Allen; Interview 8, Washington, July 1998.



The opening night of De Kock's exhibition, 1994

Carol Brown [senior curator, DAG] and Jill Addelson [then director, DAG] came to see the show and therefore came to the FLAT.

De Kock: I don't know. I have nothing to say about that. I don't know who said that I legitimized the gallery. You see, the real problem is that everyone thinks that youngsters have nothing to say. Now it's fine having that point of view, if you have vested interests. So that they can always say you were not legitimate because you had not shown anyone who is established, which is what you are trying to say. And because I come along and have a show, suddenly you have legitimacy, is just bullshit. Just because you are young artists, doesn't mean you have nothing to say. The problem is those with vested interests that don't believe you are legitimate until you have a member of the 'vested interests' exhibiting in your gallery. It's not right. And what you did is you got a space and you activated it, and that is legitimate. The stuff that happened there was fine. The young people got into it. You know people who just ignore things on the basis of legitimacy are just wankers.¹⁰⁰

However, De Kock, who often worked with commissions and public sculptures had this to say about 'press coverage' and 'affirmation' for artists at the FLAT:

De Kock: What we have been talking about is my, the artist's response, to having a space to exhibit. What I don't know is what anyone thought of the show. You see no one... There was no acknowledgement. And, you know I put the stuff up and that was good enough for me.

Allen: What do you mean by acknowledgement? Criticism in the newspaper or just conversational?

De Kock: Look I'm less worried about the newspaper than people who throw money at me and ask me to do things for them. No, I want to make a fucking living...

[Laughter]¹⁰¹

¹⁰⁰ Ibid.

¹⁰¹ Ibid.