

GRADUATION AWARDS

Faculty of Humanities

Austrian Embassy Book Prize 3:

For the best student in German III proceeding to Honours
Klara-Mari Beyer

School of Geography, Archaeology & Environmental Studies -Top Student Award in Geography 3:

This special prize of R1000-00 is awarded to the top second year student in Geography III.
Michelle Mason

John Wellington Medal:

This medal is awarded annually to a student in either the Faculty of Science or the Faculty of Humanities for outstanding work in the final undergraduate course in the School of Geography, Archaeology and Environmental Studies. It was endowed in 1975 by past students to mark the late Professor JH Wellington's eightieth birthday.
Aura Clacey

Faculty of Humanities Gold Medal:

to the student with the most distinguished record in the Bachelor of Arts
Acqueline Bischof
Anton Lines

Evanna Millner Scholarship:

distinguished postgraduate or undergraduate work in Fine Arts and History of Art
Ma Barnett

Chief Justice Ismail Mahomed Medal:

awarded to the undergraduate student with the best overall marks in African Political Studies
Sisica Lutrin
Ina Ally

Government Overseas Study Grant:

awarded to the most promising student intending to do further studies in Italy
Maureen Howse

St Grieve Prize:

to the best Philosophy III student with a first class pass
Maureen Sher

Medal (Music):

Best Student in Music
Maureen Tracey

Cluckman Prize:

to the student who has produced the best piece of creative work in Dramatic Art
Van Niekerk
Kahn

Clucker Prize:

to the best director in the School of Dramatic Art
Maureen Matzofin

Cladon Prize, Established by the Ebrahim Foundation:

to the best undergraduate student in Political Studies
Maureen Lutrin
Maureen Ally

LINDA GIVON TO BE AWARDED THE GOLD MEDAL OF THE UNIVERSITY OF THE WITWATERSRAND

Givon has enthusiastically promoted South African contemporary art for over 40 years from her Johannesburg base, the Goodman Gallery, and has extended her support significantly beyond what may usually be expected of a commercial gallerist and an astute businesswoman. Passionate about culture, she describes art as "the bloodstream of a nation. If you cut off its supply the country goes gangrenous". Givon has tirelessly and generously used her considerable means, energy and commitment to "foster a culture of culture" and thereby do her best to ensure the health of South African society.

Born in Johannesburg on 2 August 1936, Givon graduated with a Bachelor of Arts degree at Wits University, after which she travelled to England and obtained a diploma in acting and teaching from the London School of Dramatic Art. During the 1960s she trained at the Grosvenor Gallery in London under the tutelage of its founder Eric Estorick, before returning to South Africa in 1966 and starting the Goodman Gallery. The name of the gallery was derived from Givon's married name, although she has since remarried and taken her new husband's name.

Initially located in Hyde Park, the Goodman Gallery soon gained a reputation for defying the government. During the apartheid years Givon was determined to exhibit art that was socially engaged and that confronted important issues, unlike most galleries which exhibited what she called "pretty scenes of life in the townships". In the 1960s and 1970s Givon held solo exhibitions of artists Dumile Feni, Julian Motau, Cyprian Mpho Shilakoe, Sydney Kumalo and Ezrom Legae among others. Their association with the Goodman Gallery significantly helped to establish their careers and ensure that their considerable importance to South African art history has since been widely lauded.

At a time when the Group Areas Act proscribed people's free movement through the city, Givon and the artists she represented regularly defied apartheid legislation in the day to day activities involved in running the gallery. Elaborate subterfuges were developed to avoid discovery during the inevitable raids by the security police which were designed to shut down the multiracial gatherings held at the Goodman Gallery. Many confrontations with the authorities could however not be avoided, and Givon remembers "constantly getting into my car and driving down to the cop shop to bail my artists out for pass offences". She developed close friendships with many artists and her support extended beyond exhibiting and selling their work to facilitating legal help and financially providing for their families. This despite the lack of economic support from art buyers – at that time only a few far-sighted individuals and a very few public institutions were acquiring art by the artists exhibited at the Goodman Gallery.

Politically challenging subjects were not the only artworks that attracted unwanted attention from the apartheid government. Givon played an important part as Queen Asteroa in Fook Island, the provocative fantasy world created by controversial artist Walter Battiss, and the Goodman Gallery hosted many Fook functions. Fook Island was created as an alternative to the censorship and repression that characterised South Africa in the 1970s. Battiss' erotic art was seen by the establishment as deeply transgressive of accepted norms and its public display resulted in sustained harassment under the Immorality Act.

Givon's support for the democratic movement in the 1980s included such activities as organising a 1 km Peace Ribbon for the Black Sash made by artists around the country, the exhibition and sale of 100 works by 100 artists in aid of the Detainees' Parents' Support Committee at the Market Theatre Gallery and a Human Rights exhibition in Durban. These collaborative events, which involved large numbers of artists and art supporters, sometimes functioned as fundraisers for the NGOs involved but also, importantly, as rare opportunities for anti-apartheid protest in the local art world at the time. They are also examples of Givon's ability to generate support from others through evidence of her own commitment and powers of persuasion. This is apparent when considering the many instances in Givon's career of charitable giving when she has facilitated donations, gifts, sponsorships and patronage from others through her own determination to "grow the arts" or enable a project.

During the 1980s Givon continued to promote South African art abroad by arranging international exhibitions. Although seemingly in contravention of the cultural boycott in place at the time, these exhibitions were sanctioned by the ANC cultural desk in London. Givon strongly believed in the fundamental worth of South African art and the need to showcase it to the world. She also believed it critical to create opportunities for South African artists to travel worldwide and locate their practice within a global context. At this time this goal was primarily realised through Goodman Gallery representation at the prestigious Basel Art Fair in Switzerland.

The collapse of apartheid and the achievement of democracy in South Africa in 1994 are regarded by Givon as miraculous. At one stage, despairing at the seemingly impossible conditions, she briefly considered closing the Goodman Gallery, only to rally, move to bigger premises and relaunch in Parkwood in 1996. Givon decided to focus exclusively on exhibiting South African art. There have been two streams to this approach: Givon has played an important role in motivating for the return to South Africa of work by our prominent exiled artists such as Dumile Feni on the one hand, and on the other has worked tirelessly to enable South African artists to develop an international profile through participation in art events such as Biennales, art fairs and through cultivating a high profile through publishing. She believes it is essential for both the development of artistic talent and cultural consciousness to exhibit abroad.

Important international events at that time that Givon organised include *On the road*, an exhibition of contemporary art from southern Africa for *Africa 95 Festival of Arts*, the seminal African art event in London in 1995. This undertaking provided a group of selected artists from South Africa, Zimbabwe and Angola with the opportunity of participating in a high profile event and was significant in launching many of their careers abroad. Givon participated on the Curatorial Committee for *Africus*, the first Johannesburg Biennale in 1995 and was strongly supportive of this seminal event. She rapidly became established as an essential authority to consult for the many international curators who have streamed in to South Africa in the last decade.

Known as passionately promoting the work of artists in whom she believes, irrespective of fashion or financial risk, Givon has an enviable reputation for the conviction and integrity of her artistic vision. Artists associated with the Goodman Gallery such as William Kentridge, David Goldblatt, Zwelethu Mthethwa, Moshekwa Langa, Tracey Rose and Willie Bester have become internationally acclaimed and have raised South Africa's cultural flag high. The gallery's programme of consistently high quality exhibitions established in the early years has continued and the Goodman Gallery is synonymous with professional standards and is widely recognised as South Africa's most important contemporary art gallery.

Givon's involvement in the wider arts community has included representation on boards of community art centres such as the Johannesburg Art Foundation and the Ainslie Remembrance Trust, Government bodies such as the National Arts Council and Heritage sites such as Constitution Hill. Her recognition of the urgent need to invest in the future is manifest in her long term provision for educational bursaries in many educational institutions such as Funda Community College, the University of Johannesburg, the Johannesburg Art Foundation, Wits University and the Artists Proof Studio. In addition, Givon regularly lends her and her gallery's support to deserving sectors of the art community through, for example, assisting the Artists Proof Studio with reconstruction and the replacement of equipment after a devastating fire, arranging art auctions in aid of deserving subjects such as the Fordsburg Artists Studios and Funda Community College; financing prizes for art competitions, sponsoring international artists to show in South Africa, engaging support for community art centres and funding academic exchanges. Public institutions to which Givon has donated artworks include Pretoria Art Museum, Johannesburg Art Gallery, Durban Art Gallery and the South African National Gallery in Cape Town. Regular participation in the Standard Bank National Festival of the Arts extends the reach of art activity to a national audience.

At Wits alone, Linda Givon's support for the arts is extensive. She has made regular donations of artworks to Wits Art Galleries, essential at a time when the university's budget for the acquisition of contemporary art has been suspended,

nas donated funds towards projects such as the library mural by Cyril Coetzee, the Rock Art Research Institute and provides education bursaries to Wits School of Arts students.

OFFICERS OF THE UNIVERSITY

Chancellor

THE HONOURABLE JUSTICE D E Moseneke BA B.Iuris LLB (UNISA) LLD (Hon) (UNIN) D.(Hon) (Natal) D.Sc (Hon) (TUT)

Vice-Chancellor and Principal

PROFESSOR L G NONGXA BScHons MSc (Fort Hare) DPhil (Oxon) FRSSAf

Chairman of Council

THE HONOURABLE MR JUSTICE E CAMERON BAHons (Stell) LLB (Unisa) BCL MA (Oxon)

Vice-Principal

VACANT

Deputy Vice-Chancellor (Academic)

PROFESSOR Y BALLIM BSc (Eng) MSc PhD (Witwatersrand) MCSSA

Deputy Vice-Chancellor (Research)

PROFESSOR B BOZZOLI BAHons (Witwatersrand) MA DPhil (Sussex)

Acting Deputy Vice-Chancellor: Finance

PROFESSOR PT FITZGERALD BA (Witwatersrand) MPA (Liverpool)

Executive Director: Human Resources

MR G TAYLOR BA (UCT) IRDP MHRP (Stellenbosch)

Please get this right!

President of the Convocation

PROFESSOR DL KOLITZ BCom (Natal) BComHons (UNISA) MCom (Witwatersrand)

Deans of the Faculties

(Acting Dean) Commerce, Law & Management

PROFESSOR KA MUNRO BA Honours (Witwatersrand)

Dean Engineering & the Built Environment

PROFESSOR BM LACQUET PrEng BSc(Hon) (Elect) MIng(Elect) DIng (RAU)

Health Sciences

PROFESSOR HP LABURN BScHons PhD (Witwatersrand) FRSSAf

Dean Humanities

PROFESSOR T KUPE BA Hons MA (Zimbabwe) PhD (University of Oslo)

Science

PROFESSOR R BHARUTHRAM MSc PhD (Natal)

Registrar

DR D K SWEMMER BAHons MA (Pret) DLitt et Phil (Unisa) TTHD (JCE)