**Gavin Jantjes Interview Summary**

Track 1 [1:12] [March 21, 2018] Gavin Jantjes [GJ] explains he will respond to interview questions that have been sent to him; he has provided CV to accompany audio files. Describes himself as artist of prints, paintings and drawings; born in Capetown, South Africa. [1:12]

Track 2 [5.53] Comments on GJ’s birth in District Six, Capetown, which no longer exists. Explains evacuation and demolition of District Six under Apartheid State; non-white residents moved to Cape Flats; GJ attended Anglican Zonabloom Boys School; Harold Cressy High School; studied fine art and graphic design at Michaelis School of Fine Art, University of Capetown; graduated 1968; undertook additional two years of graphic art; won DAAD [Deutscher Akademischer Austauschdienst] scholarship to Hamburg, Germany in 1970.

[1:51] Describes working-class background; cultural and religious diversity in District Six; attended children’s art centre at St Phillips School; later art school relocated to Woodstock; GJ attended arts centre from 3-22 years old; great benefit of starting art at early age.

[2:48] Mentions GJ’s parents and grandparents were not interested in visual arts; uncle interested in photography.

[3:13] Remarks that GJ studied at Michaelis School of Fine Art, University of Capetown; rare experience for non-white people; GJ graduated as second black student of Michaelis School; studying in Germany was also rare for South Africans.

[4:03] Comments on setting up GJ’s first professional studio in Hamburg; made silkscreen prints; worked with print workshop Boer and Gutcher; first solo exhibition at ICA [Institute of Contemporary Art], in London, 1976; GJ met politically engaged, activist artists, Rashid Araeen, art critic Guy Brett, performance artist David Medalla.

[5:04] Mentions working with Tom Lix Square Print Cooperative when GJ lived in United Kingdom in early 1980s.

[5:20] Remarks on joining Edward Trotter Gallery in 1980; GJ left Hamburg; lived in Christian Malford, North Wiltshire. [5:53]

Track 3 [9:17] Comments on regular exhibitions of GJ’s silkscreen works all over Europe; works related to anti-Apartheid struggle in 1980s; began oil painting in late 1970s; later acrylic paintings.

[0:53] Story about being invited by Greater London Council [GLC] to design mural about upheavals in Brixton, South London; invitation from Parminder Vir and Paul Boateng, who were responsible for GLC’s cultural division; GJ designed and produced mural; assisted by artist Tam Joseph.

[2:32] Refers to being inspired by Picasso’s painting ‘Guernica’ in Spain; title painted into mural itself; mural titled ‘The Dream, The Rumour and the Poet’s Song’.

[3:31] Continues story about producing Brixton mural; GLC requested GJ become involved with Brixton community; debates about cultural diversity led by GLC, later developed by Arts Council England; GJ served on Arts Council, designing policy on cultural diversity in late 1980s; mural located on Railton Road Brixton; mural no longer exists; wall was rendered; initial plans to use dye method; mural was painted with acrylics. Explains choosing Railton Road wall from possible sites in Brixton; consulting with community groups; GJ met police inspector, Jim Crow; police concern about depiction of violence against black community; GJ’s refusal to show mural design to police; GLC provided GJ and Tam a chauffeur - driven Mercedes; police thought they were drug dealers. [9:17]

Track 4 [5:21] Further comments on Brixton mural; aims for mural outlined by GLC; following riots, Brixton Borough Council and GLC wanted to acknowledge Brixton community; GJ’s interest in producing large, abstract painting; GLC press conference about commissioning anti-racist mural in 1985; organised by Peter Pitt, Chairman of GLC Arts and Recreation Committee. GJ reads quote by Peter Pitt.

[2:13] Mentions other murals produced by Keith Piper; Chila Kumari Burman ; Shanti Panchel, Lubaina Himid; Simone Alexander mural in Notting Hill.

[2:41] Comments on people in Brixton GJ and Tam Joseph interviewed; predominantly from Caribbean Islands after Second World War; mural 27 metres long and four metres tall. Describes images on mural; depiction of poet Linton Kwesi Johnson.

[4:06] Explains reasons why GJ chose to work with artist Tam Joseph; knowledgeable about Caribbean life and history. Remarks that producing mural was superb period of GJ’s life; Tam was active in London art scene. [5:21]

Track 5 [5:00] Describes challenge of finding wall for mural; designed mural without knowing size of wall; GLC negotiations for wall at affordable rate; consulted with Mural Workshop about technicalities of producing mural; final decision to use acrylic paint; rendered wall; Gesso coats; painted wall; process of transferring design onto wall.

[3:00] Remarks on murals in London being defaced by neo-fascist and right wing groups; danger of Brixton mural being vandalised; mural was street level; protected wall with layers of anti-graffiti spray; wall now painted grey. [5:00]

Track 6 [5:14] Comments on painting Brixton mural summer 1985; great time; movable scaffold on wheels. Describes painting process; patterned frame painted around mural edges; title painted into frame; mural took approximately six weeks to paint.

[1:56] Mentions overhearing local people’s comments about GJ, Tam and mural. Anecdote about priest and community discussing mural. Speaks about local police frequently visiting mural. Remarks on lack of trust between local people and police.

[4:17] Story about filmmaker John Akomfrah filming GJ and Tam painting mural. [5:14]

Track 7 [5:44] Reflects on experience of making mural; vital for GJ; introduced GJ to London’s Caribbean community, Carnival, Rastafarian thinking, black local politics, met Linton Kwesi Johnson, and politician, Paul Boateng, Britain’s first Ambassador to South Africa; GJ’s satisfaction with his mural design based on community consultations.

[2:14] Comments on original design; GJ gave original design to artist Rashid Araeen, who was involved in anti-racist struggle and wanted to keep design as momento of important historical moment.

[2:53] Recalls mural opening attended by Paul Boateng and GLC officials; street party.

[3:22] Remarks that GJ returned to view mural four years later; surprised that mural was not vandalised; GJ was later disappointed when mural was over-painted; little consideration given to saving mural nor discussion with GJ or Tam. Mentions potential to restore mural. [5:44]

Track 8 [2:32] Reflects on GJ’s potential interest in producing new mural; radical change to his work over last 30 years; Brixton mural served its purpose; GJ’s satisfaction with mural; enjoyed producing mural; art work in public places; South African rock paintings; public access to art. [2:32]