

MISCAST: NEGOTIATING KHOISAN HISTORY AND MATERIAL CULTURE
South African National Gallery

VISITORS BOOK

13TH APRIL 1996 — 15TH SEPTEMBER 1996

- Very impressive indeed! Russel Viljoen - Unisa History 1996
- Very accessible and well laid out. Very informative and thought provoking.
- Professionally done and an eye-opener. Well needed. 15.4.96 AYM
- A courageous exhibition which touches the soul - an important statement - well exhibited. [signed illegible]
- A statement necessary in our time. Thank you. Hella Linkmeyer - Berlin - C.T.
- I think theres so much to think about - my mind is crazy with all this information. The way the exhibition has been set out shows an immense amount of thought, sensitivity, social comment and yet at the same time possessing a degree of "artistic insight". C. Lane 15/4/96
- A beautiful touching and sensitive exhibition. It is also wonderful that the viewer has access to so much information - it makes the exhibition more accessible/understandable. 15/4/'96
- Brilliant!! Thank you!! Leo Boonzaier 26/5/96
- This goes at the bottom of bringing out the truth. Inevitable for a "reconciled new South Africa". Justice to the San and Khoi! 15/4/96 K. Kraft
- Very interesting.
- exquisite! 16/4/1991 barend de wet
- Looking around and seeing all the bushmen articles and the almost tangible realness of the castings it gives me great angst understanding and ind insecure realm of the atrocious way people introspected bushmen. bushmen? 16/4/96. Paul Bisset
- Challenges preconception and gives life to unsurfaced mystery of culture. [signed illegible] 16/04/96
- Anyone who has passed through all of this oblivious and unscathed deserves to be seriously embarrassed (at best) and in the name of "Gods work"? Shame!
- 27th April 1996. To all, but especially the Khoi San people - thank you for the privilege of working with you - albeit remotely. A most significant exhibition and catalogue - long overdue. It has been a sensitising experience and very special. I thank you all again. Ivan May, Nedbank, Johannesburg. "Why is it that we are persecuted by Christians? Is it because we live in desert lands, clothe ourselves with skins and feed on locust and wild honey ..."
- The exhibition and history of Sans and Khoi's give the African students a chance to make a thorough research about the African history in the past as well as in the present. [signed illegible]
- The atrocities exhibited here lends me only one question. This is why "God" has the white man continue to crawl on this earth. Meaning revenge from African natives almost seems inevitable. I am tormented by the actions of my white ancestors , yet my suffering is but a spot compared to what is witnessed here.
- Its good to see the exposure of the bushmen's deprived post. But what of the future. I hope we will see their land claim become a reality. I hope that this helps approx. 80 000 San people in Southern Africa. May God forgive those responsible and give us now power to stop the final destruction of these human beings. Wayne Hammon. 18/4/96
- Cause for thought and questions about what we are doing to our brothers and sisters even today. 18/04/96. Cecilia Rosenhurst. Sweden
- This comes from a Griqua perspective. We the Khoisan people might be in danger but we not extinged [sic]. (Nico Kouter.)
- A spectacular display. A little overwhelming and even disturbing but a bold and powerful statement by the artist.
- God - what can one say? Sadness and guilt and helplessness to right a terrible wrong! We can only grieve? Thank you Pippa for this amazing experience which is your exhibition!!! Larry. 18-4-96.
- The S.A.N.G. is alive with people. Their thoughts and re-actions permeate the air. A brilliant exhibition to inspire and inform all S. Africans. I will bring the children that I teach for them to learn. Liz Smith. 18.4.96.

- It's common ground and a platform of unity for all Khoisan people to look at. Also I see it as a window for the unknown generations of our people. Thanks for reuniting us again and also show the importance that we are not what colonists thought of us, and that we are very, very much just indigenous as other African people. I really thank you Pippa. It's out of reconciliation, Griqua. George Engelbrecht.
- An informative exhibit about one of the greatest evils of colonialism and the savage mentality of white (and black) [added] colonials covered or shield with Christianity and civilization. Evils done by human race to another human race in the name of salvation from barbarism and savagery. This shows us how barbaric a white man was when he landed in this continent. This tells us how evil was their ideology and religion. This tells us how short-sighted were Europeans in those days. What was not Europe was not human. Monde Zilindile. 29 April 1996.
- The life during the past time was really pathetic and European's main aim was to exploit and achieve their goals by using black people. Why should they portray or depict them as barbaric people instead of teaching them new technology so that they can also be civilized if they are uncivilised. 10/05/96. [signed illegible] UWC.
- How humble it leaves me ... Annelise. 14.9.96.
- A thought provoking and moving look at our past to remind us of the suffering and pain that our forefathers went through. Don Othoro. 19/6/96
- If we lose the KhoiSan we lose our magic selves... What can we, whose ancestors stole Africa, say to those whose ancestors owned it? Don Pinnock whose forebears came here in 1820.
- I do believe the Bushmen have been exploited and dehumanised to a large extent, was it not due to colonization, for the purpose of research it does not make sense, I believe the Bushmen are very unique and I am very impressed by what I saw. [signed illegible] U.W.C. 11/5/96
- A most painful and poignant exhibition and extremely well mounted and presented. What can we do, what can we say? The question we have to ask is in the present - are we still de-humanising and robbing people of their rights and dignity? M E Donald. 5/6/96.
- Every generation blame the one before! The new S.A. blame the Apartheid regime, who blame the British who in turn blame the Dutch and so it goes on and on ... But if I could go back in time, to the past, I'll negotiate a clean future for all, without and free from race, culture, identity, language and heritage genocide! I would ask everybody there to preserve the present for the future! And also ask them to record the music and scenes, to write down the history and language, to save and to document the culture. I would begged them to preserve! Martin L. Engelbrecht, spokesperson for Adam Kok V's Griquas in Campbell lands, Northern Cape. PO Box 1270 Kimberely 8300. 18/4/96.
- Hoe sink mens se hart as jy die vertraptes nog verder vertrap! Hierdie is sekerlik wan to MEES BETEKENISVOLLE UITSTALLINGS - nie alleen om diep in eie geskiedenis te delf nie maar om saam te bieg "WATTER VLAKKE WAN VERSKRIKKING LE IN EN ONDER DIE ROTS EN SANDFORMASIES VAN ONSE MENSWEES - ..." Miskien is did slegs die onteenseglike gees wan inspirasie en insig van die KUNSTENAAR was uiteindelik HALT kan roep aan die mens se onmenslikheid teenoor sy end haar medemens. van Zyl.
- I feel distraught, depressed and sickened that this oppression has taken place, its not that I don't know - the graphics made it even more real - as a Jew it conjures images of past genocides - where are the 'survival stories' and the proud legacies - it would have been nice to have the negative with the positive - still, well put together and N.B. for the world to see - may the Khoisan and all oppressed indigenous peoples have recourse to the justice they deserve. - Shifra. 20.4.96.
- Its taken such a long time. But ... we're arriving my brothers and sisters. Gerry. April 96.
- Celebrate the margins and there you will remain ... At last an exhibition which shatters the myth that culture is ahistorical and static. We must all learn and teach our children to see the world differently, to have a politicised vision, to understand how historical knowledge is produced, to stop being blind to the desperation which surrounds us, to uncover the rhetoric, to live our lives wit integrity. Thank you very much - we need more exhibitions which deal with these issues. K.W.
- Yours years of hard work and dedication to this magnificent exhibition are clearly evident - you have made me truly reflect on our past - My prayer is that it will never happen again in South African's history. May the sins of our fathers not be repeated by our children. Thank you Pippa for all your effort, time and hard work it speaks for itself. Sharon.
- It is time to return to the past and all its attendant evil sills. For there lies our history; our sorrow; our degradation. It is time to let them know we know. And from that knowing all things become

possible:- Our march to the future; Our search for our history; The restoration of our dignity; the Road is long; along the way there are the bones of those who call out for JUSTICE. You are traversing that road. L. Sakarai. UWC Bellville.

- Y I dont know; I don't understand; all we have left is hope; (in our pockets); hope that the cuts will heal; hope that we won't; be separated any more.
- Very eye opening! Wow!!! 24/7/1996. A Swartz.
- Not enough on the Bantu/ Khoi-San interphase.
- Wonderful! Wonderful! So much more understanding. Seems a pity to remove it - suggest set it up somewhere on a permanent basis!!
- Insiggewend - uitstellend 'n ervararing. Dankie wir die wonderlike werk. [signed not legible]
- Baie geluk met 'n treffende uitstalling in ALLE opsigte. Mag die uitbeelding van hierdie besonderese volk mense laat besin om mekaar in LIEFDE en VERDRAAGSAAMHEID te aanvaar, al verskil hulle oop hoe' radikaal van mekaar! Thina Basson, Ceres. 25.4.1996.
- Thank you for a very moving exhibition. Fiona Baumann.
- A beautiful and very moving exhibition. Gina Buckley. London.
- One more example of mans inhumanity to his fellow man. It makes no difference if its white to black. Could easily be the other way around. Mankind has lost his/her soul.
- Sunday 28th April 1996. It is all one: art culture, history, politics. It is my wish and hope that this exhibition will allow us to see how misunderstanding, judgement and the lack of tolerance lead to death and destruction. The message of this exhibition is not only for South Africa, but for the world. Please take it traveling. Sigi Howes.
- Net kuns and gu-feelings se vir ons waarvandaan ons kom en waarna one op pad it. Die wese wan hiedie drie sale, gee vir ons 'n effe aanduiding hoe onseker die hele menslike bestaan en dit waartoe my binne daardie onsekerheid instaat toe is ... Pieter du Toit. Mei '96.
- Stunning - this exhibition will haunt my psyche for a long long time - let us never forget the past! Well done polar crossers. David Brown.
- 13/09/96 - Farieda Ricketts (Khan). Some very good researched. Not happy about the researched floor. Had to consider and consult before spending thousands of rands on placing the info floor. ?Why do "white people made money on other peoples struggle and blood and sweat". Start to: Research how, why we were colonised and contribute to it [?] that anger and get back.
- Very good exhibit! Our children should be taught this part of history at school, never to forget this genocide!! These actions and cultural imperialism continues to this day. Smitsdrift is a case in point where their peoples languages are not being spoken or taught to their children. Afrikaans is being imposed on them by the Dutch Reform Kerk!! These indegenous [sic] peoples have not ended. The Afrikaner is still in the new S.A. forcing the Khoisan to forget their culture and Languages and become pseudo white Calvinist "civilise" people!! People stop this madness!! White culture is not superior. Jesus, is not superior to other beliefs! Afrikaans is not a superior language to the indegenous [sic] languages. Don't eradicate the last Khoisan languages spoken in the new S.A. Jason De Lacy May 96.
- You have beautifully shown us a heart-breaking truth. Can there be an reconciliation? M.B.
- This exhibit should be permanent - it is important that all South Africans see the genocide that was perpetrated. No truth and reconciliation commission is possible for the "Bushmen". K.J.M. May 96.
- An informative exhibit about one of the greatest evils of colonialism ever done in this continent of Afrika [sic]. This tells us of the evils, barbarism and savagery of the white race that landed in Africa during early centuries. This teaches us how evil was their Calvinian Christianity and ideology. European descendents [sic] must take the shame, not Khoisan people, for their are innocent. M. Zilindile. 4/ May/ 1996
- You have just said everything I felt, - I couldn't agree with you more. K. Townnow. U.K. 5/5/96.
- Walking round and around the 4 heads wit the guns in the centre while the music played I remembered "Rind-a-ring-a-rosie (or was it posie); A-tissue-a-tissue-we-all-fall-down" They have rings around their necks. Why? - Another tool of slavery. I am confused!
- Whilst in South Africa I have listened to may Afrikaaners tell me what the English did to them during the Boer War. I agree it was despicable. But perhaps they should take off their blinkers. 7/5/96 N.Z.
- Perhaps the writer above should take a deeper look at Maori history and that of the Australian aborigine. Blinkers removed he would see that people are the same worldwide. 7/5/96 KwaZulu.

- A deeply moving experience. It should become part of a permanent monument or memorial of the experiences of our country's past so that we - and the future - can recover memory. Douglas [illegible] 7.5.95
- An eye opener or just my reflection (I mean (y)our). 3 Blind mice and I am the 4th. Think of a prism; it has 4 sides; light enters; and out comes a rainbow; (y)our rainbow nation; (we) each of our faces can be reflected in glass - our spirits flow thru' and fly out the other side like a rainbow.
- I am left quite speechless. Everyone has a role to play and should be valued - a plea for tolerance understanding and hope.
- An exhibition which shows the evil that man is capable of - and the need for the toleration of all types of cultural diversity. A very powerful experience. Thank you. Nick Brock. UK, 7.5.96
- A brilliant exhibition. However, the technique of displaying a montage of photographs and newspapers and other facts on the floor did give me the impression that we were tramping once again all over the past of the bushmen. Deon van Tonder.
- Die [not legible]
- The installation was a real eye-opener for myself (part of the younger generation). I found the visual material overwhelming. I just wish I could take it all in! The information was shocking and saddening. How could people treat others as animals and feel nothing for fellow human beings. Thank you for this insightful interpretation. No one is free of guilt except the victims. Clare.
- All the silences are not yet broken. What has remained has been left unsaid, unseen remains in the heart of the oppressor. To all who believe in equality for all - let this be not the final truth but the beginning of wisdom and freedom! CMB, UWC Bellville.
- 11-05-96. I am total surprised at the information presented in this exhibition. It is an excellent effort put in to free the voices of the most oppressed and also the most forgotten people. The information presented here has served as an eye-opener of me. I was unaware of the suffering of these people. This is just a stepping stone to the truth - I hope that this will encourage people to explore this approach to history. FREE THE MANY SILENT VOICES - The suffering showed here is sad and sorry. Thank you for the knowledge I received here. R Hendricks (U.W.C.)
- Inherently man (as in human race) is violent and kills. A hunting instinct that will never leave us. When this instinct is not satisfied in hunting and fishing for food it turns into atrocious acts of war. This exhibition portrays these two aspects, one people still in harmony with nature the other already infested with the social ills of greed and thoughts of superiority and there was nothing to control this erring breed that had strayed from its ancestral harmony. We definitely side the oppressed [sic], we are shocked that such things could have taken place - WRONG TENSE it goes on, the world is a museum of such real (live) exhibitions - wars everywhere. Everybody is capable of changing this by: realising your own inherent violent nature using mind control to change and keep on being aware of the need to turn from hatred, anger, revenge, bearing grudges, being irritated, nagging, arguing ... to "loving thine neighbour". And this is not an idealist dream. We are capable of immense positive energy emittance (sic) we must just want to. (Hugging helps).
- For sure, we shall save the world, nature, plants and animals. We believe that it shall be enough, when we keep them within zoological gardens and game reserves. We want to save the Bushmen. Therefore we have to keep them in reserves too. Are they animals? Or we? Who act in such a behaviour. Reinald Mayer, 13th May '96. Germany.
- Seeing the Bushman woman in the video collapsing into tears, I ask myself what happened to her. How I wish we could all know, how I wish she could tell her story! It would be wonderful to hear them tell about their own experiences and the atrocities that occurred to them. Thanks so much for a moving and sometimes heart breaking exhibition. Laurine Albetyn.
- Who is a South Africa? Perhaps those of us who call this country home owe a debt to early inhabitants whose lives have been stolen by our various intrusions. The so-called sophistication of our cultures has damaged a culture from which we could have learnt so very much - one which had inhabited this subcontinent without damaging it the way we have done. Your exhibition is a searching and sensitive jolt to our collective responsibility - it should be preserved as a permanent feature of this museum, and translated into those media which could travel to all parts of our country and further. Thanks you. Allen Zimble. May 1996.
- Is this an anthropological museum or an art gallery? Perhaps the overlap should be made more evident ... or is my ignorance evidence? Are we not being made into sensationalists just as those we have observed were? What are the real issues we are being presented with, and will anyone be proactive to their new found shock-realizations?? A point of interest: I overheard 2 people discussing the "European - Kaffir - Bushman" chart as if they believed its contents to be real! So

whats changed?? Overall - one of the best gallery presentations I've ever seen in SA. Perhaps the SANG will continue to use their imaginations and not think of their public as static. T. Botha. Cape Town.

- On the 13th September 1968! The Cape Times reported that a Bushman appeared "Naked in Adderley Street". I think Pippa you've made him (them) appear naked again, only this time in "our" National Gallery. (Do your propaganda but) remain conscious of the dignity of the people who: ",,, walk the sky, for we (they) are heaven's things ... " Vittorio Vaccaro. (Wits University).
- In this time of rule of the white man has fulfilled the prophetic warnings of what to expect of him. Evil is the word live spelt backwards. Evil is that which is anti life. History bears witness that the white man has been the greatest evil doer on earth. Death, destruction and weapons has been his to (?) priority and preoccupation with continuing history of mass genocide against people of colour on all continents. Whites have collectively established themselves arch enemy of all people they classify as non white (90% of the world). He has done everything to ruin the balance in nature and has been destructive to all civilisation of people of colour on all continents. Whether or not whites were created to be devils, they have do we and are doing a spectacular job of it. Kaya. (UCT). [Insert by another visitor: which "white man" are you talking about? - stop generalising!]
- A very good insight of the atrocities against the San. A rude awakening, but extremely in touch with reality (just very blatant). Simone Smith and Marlon Klink. History student, C.B.C. Greenpoint. 15th May 1996.
- For the first time, I finally, really realised the horrors of the San. The National Gallery gave me a rather vivid idea but somehow something is missing! Liesl Burgess (Matric History student). Christian Brothers' College Greenpoint.
- I really don't know what to say about the exhibition, except that it's horrific and very scary. Lizetter Du Luz (Matric History). C.B.C. Greenpoint.
- Once we take the liberty to change arbitrarily the people's historical name - calling them Khoisan - we are free to make up history for them. This exhibition has produced yet another MISCAST of the Kung of Bushmen with stress on their genitals. Cyril Hromnik.
- Insightful [signed illegible] 16th May 1996.
- I enjoyed walking through the museum especially the room with the 3 devils. The old man looks very real. Farhana Daniels. Boston House College.
- An ambitious and important theme [?], considerable resources, but unsuccessful in communicating to ordinary people unfamiliar with post modern theory,. It could have used a good deal more history, contrasting of narratives and encounters, visions and/or artefacts. As it is, the show is stranded between art and ethnography and imparts far less than it might. It needs more coherence. Craig Charmey.
- We agree with these criticisms [above] to some extent, but also think the exhibition as it stands is very powerful and important. The exhibition was successful for us anyway! - in portraying the horrific history and current reality of the dispossession of the Bushmen. Very well done!. Fran and Manuel.
- I disagree [with Craig Charmey above] - needs less coherence, and one needn't understand po-mo theory in order to understand po-mo representation. Lots of questions raised, but none answered - if nobody can play mediator, then what have you done? If you're accepting the role of "mediator" you need to do it with more agency. "Horror" and "shock" are one thing, but we've got to move beyond those to understand the problems of representation, so I'm upset is all people get out of this is "wow" or "Oh my" - thats a white guilt response, and the issues at hand: land reform, possession of artifacts/art, facts. the problem of the drive to catalog and preserve - these deserve more attention and are more complex issues that a guilty complex is capable of resolving.
- So much for Christianity. It stinks. In "God's" name the white man rapet [sic] murder [sic] and destroyed complete civilesations [sic] what is the presen church doing to rectivy [sic] its demonic mistakes ? - nothing . Excellent exhibition. There are even more untold stories, especially about the brutality of the SADF 80-88 in Namibia against Bushmen. Franck Sachse. Cape Town.
- Hopefully in the new SA the extermination of people, physically and spiritually, will stop. R.K.
- Hopefully! Yes! Definitely! Maybe! It only depends on the "people" of SA including BLACK, WHITE etc. [signed illegible]
- White people may have done the above [referring to Franck Sache above] in ignorance, however God loved people even though certain people twisted everything He wanted to do. God loves people blame the people not God. SDW.

- Very interesting in the way that it was exhibited. I thought the way of the newspaper clippings on the floor was a good idea and gave it a deeper meaning. All in all a very good exhibition. Michael van Rooyen, Bishops. 17/05/96.
- Great exhibition and was very well put forward. Enjoyed it a lot! Dijn Lester. 17/05/96.
- All of us who bare the fruits of our forefathers evils, need this type of realisation; that what was done is not yet past, until we can accept collective responsibility and undo some of the sorrow and pain and anger, that was caused by people in the past for our benefit - It is for them to forgive us, but we need to ask for it, and repent! This is not only a exhibition but also a testimony to a past that needs to be remembered not forgotten, and then be forgiven, for all of our benefits. How can we live in this world, filled with past injustices, without acknowledging that we need to change things now, in our hearts and minds, so our souls can finally rest in peace. Glyde Thompson. 17/05/96.
- What a superbly presented exhibition. 18/05/96. [signed illegible]
- We the pupils of Portland High found it was very interesting. Great exhibition! [three signatures]. I think that this exhibition was very interesting! and very well presented. Good work! [three signatures]
- An exhibition which will remain with everyone who has had the opportunity of viewing it. A.B.
- I must congratulate you on a fine exhibition. In this country of ours it is important to know the truth. The media image of the Bushmen is a distorted one. Thank you for trying to give a realistic perspective. Hayward Barends. Peninsula Technikon.
- Well done! I am a student studying rural development and I'm studying a bit of the !Kung bushmen. Your exhibition is one which uncovers the truth and also exposes the negative side of research or curiosity - exploitation with photographs, being placed on show, etc. Also the differences between the Bushmen, Hottentots, should be more clearly understood. I would like to from this exhibition like to investigate or study these differences. I really admire the bushmen for their close relationship with the land and the environment and not exploiting it. They should be studied as an example of only utilising minimal inputs from the earth and putting back so much. It is sad that this was recognized by earlier people. Well done again! Wendy. 17/05/96. University of Stellenbosch.
- A very interesting work and a very real way to be in touch with what many people have never seen, heard or lived. Its a very good work, congratulations. 17.05.96 [signed illegible]. Brazil.
- [Hebrew message]
- I realise that the Africa we live in now is not Africa at all. I am embarassed [sic] to be white. Ida Mimosa, Norwegian [?]
- This is a start - but it's not enough. I would have liked to have seen your interpretations and analysis of the events and images depicted in this exhibit, particularly in the film. (As is done in Marlon Rigg's film "Ethnic Notions" about representations of African Americans in American television, films, cartoons, etc.) It's not enough just to show the same images that have been shown throughout the century. This exhibit assumes that we, the viewers, will engage these images critically and perhaps few people come to a museum expecting to do this - thus, the message is lost. I greatly appreciate that you have this book for comments - I learned a lot from reading the comment book. Holly [illegible] PhD student in Anthropology. Emory University. USA.
- A stunning, disturbing exhibition. It really should be on permanent display. [signed illegible]
- Who is the victim; speak! Who is the killer.
- I'm saddened by the exhibition, and rightly so. Eileen Cruise. 18 May 96.
- Humbled. [signed illegible]
- David Kramer was ook hier, hy lyk soos 'n boesman.
- Pipa, [sic] Congratulations on this wonderful, sad exhibition - May the sins of our fathers be exposed, May we repent and may our children benefit from all that has gone before - May their future be clean and their consciences clear - Thank you for the Truth!!
- I'm a student from U.W.C. studying about the life of Bushmen. I also just want to thank you for your depiction about the Bushmen. What impresses me the most is (?) how you have been depicted. The Bushmen I don't think from my perspective view that it is good enough to show the boy miscast of everyone in public. Now you are not trying to show history of Bushmen rather then you are making a fun of it. And also thanks (?) the anthropologist of measuring the Bushmen [sic] which also give me some view different about this portrayal of the bushmen. The

anthropologist undermined Bushmen they did not take them as [illegible] they live their life.
[signed illegible]

- Powerful, provocative, deeply disturbing and [illegible]. A tragic reminder of the terrible cost of European expansion, which, as in the Americas, India, Asia and elsewhere, always came at the expense of our humanity. Lynn Zastoupil. Memphis, Tenn. 19-5-96
- Please make this exhibition permanent. C F [illegible]. E.L. 18.5.96.
- [] laai die prentjies wan die vloer af, hoe voel hulle nie as hulle so vertrap word nie. Mooi uitstalling. [added] Ek dink die uitstalling is uitestekend (Hou so aan). Samantha Williams.
- Ek dink dat dit 'n wonderlike uitstalling is en dat julle baie interessante goed hier het. Ek stem nie saam met die gemors ek dink dat did a goeie idee is [referring to comment above].
- Goeie uitstalling, en alles van die bested. Die San voel dat ons op hulle voorvaders betrap en ek stem volkome daarmee saam! L. Human
- Verskoon hulle! [referring to above]. Die uitstalling is goed behalwe daai drie "mans" daar onderkant [referring to another exhibition in the gallery]. Marguerite.
- Ek weet nie eintlike wat om to skryf nie, want dit verbaas my , sommige goed is mooi end ander baie ("snaaks") die voorwerpe. Loame'.
- I think theres too much African culture and no culture of other races. It is a nice clear and enspiring (?) place. Visitor.
- I met a girl who had been beaten. She had a long sleeved white dress. I undress her in public to show my friends and strangers all her wounds - photography of violence. [signed illegible]
- A very well example of dedicated work. Well done. [signed illegible]
- We've come back for a second day to continue looking at this exhibit about the "Bushmen". We saw the dioramas at the SA National Museum and now better understand not only the "Bushmen" lifestyle, but also how they've been portrayed in museums and in the press. We found this a powerful, moving, and informative exhibit. One can only hope that exhibits like this will give us all pause to consider how we treat each other, and how we justify our actions to ourselves and others. Thank you. Allen Hoppes and Heidi Secord. Kempton, Pennsylvania. U.S.A. 20 May 1996.
- On a practical note: In the second hall I could have done with a place to sit. An exhibition such as this requires time and thought. The reading table alone does not make up for the lack of seating. Perhaps you could also have included a worksheet for children who like to be fully engaged. Although I have learnt a great deal from this book, I should have liked to [illegible] their views of the purpose of the exhibition. Adults carry baggage, while young people tend to speak from the heart more freely. Jeanette Groenewald. Stellenbosch.
- I am deeply disturbed by the anguish of the San, the troubles these original inhabitants of Southern Africa. It must not be forgotten that these people were caught between the European colonists and the Bantu races coming from the North. They had no chance caught in this pincer movement. This exhibition is a fine expose of man's inhumanity to man. Marigold Evans, Cape Town.
- A really courageous exhibition - I particularly liked the use of the boxes! The students (aged 13-16) that I brought to this exhibition showed a lot of interest, asked many questions, seeing history in a very new way. Congratulations! Colleen Radus. Rosebank House College.
- One of the most moving and thought provoking exhibitions it has been my pleasure to see. S.M. Hannington. England.
- Thank you for telling me how my forfathers [sic] attacked a generation of simple people. But - I must ask, at whom were you aiming the pointing accusing finger. I am really ashamed to say that I have not happy or congratulating comments to make because I am very disappointed. [signed illegible]
- I really enjoyed reading all the fascinating information presented in this museum, especially on the Bushmen. I appreciate all the effort and time spend to allow us to understand and recapture our past people. Jacky Dixon.
- CHECK PAGE 33
- Just amazing. Jolanda. 23.5.'96.
- Extinction is a hell of a think! When we die, we rot and smell. What is this thing? Mark Burden.
- When will man's inhumanity stop? [signed illegible] 24/5/96
- [foreign language illegible]
- Important exhibition - immensely realistic and inevitably disturbing. 245.5.96.

- Very impressive, but at times too depressing. We must ensure this will never happen again. [signed illegible] 25/5/96.
- 25/5/96. I am not sure how to start; Treading too on interpretations; on lives carpeting; and cushioning my feet. I am not sure how to feel; Reading too "NOT FOR DISPLAY"; on displays perhaps apologetically so; my (?) collaborating; too; with ... the ... oppressive; colonial gaze and hand. Researching? Where do we draw the line; how do we prevent; replicating that which we should abhor? All in all, the exhibition - leaves me feeling cold - due to both content and manner of presentation. PDG (Y?) (UCT)
- Thank you for showing us some truth. "We are stars, we must walk the sky, for we are heaven's things." May God's people always remain strong.
- Chilling and sad - Man's inhumanity to man!
- Oh the pain - the unutterable pain. In a land which was thirsty - so thirsty for rain. But the people who came - shot, killed and maimed. Will we learn from history - and ease our shame. Oh Christ - how could you have allowed these people to use your name. Please forgive. [signed illegible]
- It is time to realise that we are not all the same. Those who did this are still with us. We must stop them. Please. L.W.
- Thank you, I feel as emotional as I did during a visit to Dachau concentration camp. P.M.
- Absolutely overwhelming - sensitive, informative, poignant. P. W. Romero. Baltimore, MD USA.
- Extraordinary! I'm convinced the exhibition should have taken place (I was doubtful before I came). Maybe more engagement on the social construction of what's ethnic. Not only in the past but now as well. And where was the politics of custodianship explicit? I only noticed one reference to the British Museum. A social history of museum ethnography should not stop in the dark past. Leslie.
- #Heikum is Great. Forth [sic] generation descendant of Krotoa.
- It's very interesting to look through this book and see how angry the "white" people have got about some of the words the "black" people have written. I'm white and Australian, so I know a lot about genocide. Believe me what happened to the Aborigines was even more horrific . But that wasn't me. It was people before me. I can only be sad and hope wrongs can be averted and what little that remains - preserve!. Don't be angry. Accept this for what it is art. South African are so quick to talk about Aborigines when you mention apartheid. Apartheid happened! Accept it! Move on! Change. Congratulations! Your art has made people think about the issues. What more can we do? A.Z.
- Thank you for continuing to explode myths and stereotypes. It is one of the great challenges of museums to interpret the range of perspectives and assumptions we have been taught about the peoples of Africa. John Franklin. Washington D.C. May 27th 1996.
- Perceptions of reality and truth. Well done Pippa !!!! W[illegible] 96;05;28
- Extremely funny. K Hector. 96:?:05
- Tragic. Moving. Necessary. N.G. London
- Distraught. Tsepo Headbush, 05/96
- A wonderful exhibition - please bring it to Gauteng so my children can see it! (By the way - second pile of boxes from left - there was no "state president" c. 1950 - nor was there even a Nationalist party - only a Nasionale/National Party. Pile of 'miscellaneous texts' - citation of Philip - Paternoster-Row is/was a street in London, not a publisher - the hyphen was Victorian usage).
- Its easily the best exhibition I have ever seen. It shows clearly the way that the bushmen lived in earlier times. It's really interesting! S[illegible] from Angola.
- If ever there were an example of people's intolerance of other cultures and the results this is it!! [signed not legible]
- Very sad to see how they were neglected. [signed illegible]
- A very good exhibit! Much more informative than the exhibit on the bushmen in the S. Af. Museum. A creative use of space (esp. the floor). The display really depicts the dehumanisation and objectification of the people considered previously as the "other". Well done. Many lessons can be learned from the display. (It should travel abroad). D. Lovinsky. June 16 '96. (Canada).
- Words cannot get around my response --- Take a look at the Aliens Control Amendment Act of 1994. I think there's a connection somewhere between this representation and the way our society views and deals with illegal immigrants and "aliens". Ryan Coetzee.
- Europeans can sometimes really be described as "The Wretched of the Earth". The exploitation and dehumanization of the bushmen is outrageous. There are not enough reasons in the world to

explain the atrocities placed upon the people. There needs to be a stronger emphasis on the fact that what happened was deplorable. Overall the exhibit is pretty good, but for those with no background knowledge of their eyes to see the truth, it may be seen as pure fiction.

- Thought provoking and shocking.
- A shocking indictment of our so called Christian Civilization. Can hardly feel any pride for my white skin. May the New S.A. learn from the past. [signed not legible]
- Brilliant!
- I think its fantastically thought provoking and important that you are presenting us, the public, with this sort of work. Thank you. We want more! We need more! E. Kirsten.
- The Bushmen were great [illegible] a danger at times. Leave them to live their lives the way God created them. [signed illegible] don't get me wrong please [added on the side].
- Striking, poignant, moving images of oppression and exploitation the n/oa kweni ("red people") have suffered at the hands of the white settlers, colonial offices and sadly, researchers. But note that the Bushmen/San/N/oa Kweni suffered the same plight from the hands of a number of black groups (Tawana, Herero, Ovambo) - of "miscastings" - that chapter should also be mentioned. I would also have liked to have seen a bit more on the contemporary efforts of various Bushman groups to regain their ethnic identity and political voice. On balance the exhibition shows that there is, maybe, in fact, an "escape from the politics of knowledge". [signed not legible]
- I leave this exhibition filled with sadness, anger, guilt and the realization that humankind will never learn from the past. History just keeps repeating itself. WHY!!! Brenda Wittenberg.
- History does not repeat itself.
- The exhibition is very well done. But the information leads to feelings of pain, helplessness and also extreme anger! I must admit, at one point I was in tears. BDG.
- Profoundly disturbing. 'n Mens wil huil vir 'n verlore kulture, vir die geweldige mooi violence van geskiedenis. On gelooflik. [signed not legible]
- The exhibition is good but the history about the bushmen say little. Are you going to be having a picture of Saartjie Baartman, to show how the lady looked and have a bit more news about her history? [signed not legible]. 01/06/96.
- Shocking, how the Bushmen were neglected. [signed not legible]. 1/6/96.
- A very informative exhibition! We learnt very much about the bushmen. The floor is a very good idea!. 02/06/96
- Important that we do not forget ... yet in the W Cape, we seem to suffer from mass amnesia and give legitimacy to those who stand accused in this profoundly moving exhibition. Pat. 2/6/96.
- Well Pippa You have certainly gained considerable financial and status from this exhibition frankly, it does not work for me because this exhibition does not play a part of my personal history. I hope this is not called "art", you have certainly blurred institutional boundaries. It has aesthetic appeal. Furthermore, it's rather sad and pathetic what you've done and I perceive hidden agenda's @ play here. Christopher Gebers.
- egotistical jerk [referring to comment above] they're dying, they are real and you have personal agendas!
- Moving, alarming visual validation and testament to the HOLOCAUST suffered by the indigenous African thru out the continent. Please bring to America. Thank you. Vanessa Williams. USA June 3, 1996.
- Timely, necessary, salutary, frightening. Take to country. A visual TRUTH (but not yet reconciliation) Congratulations! Brilliant! Robi Biggs (Bishop [illegible]) 3/6/96
- Pippa - thank you for sharing the () such refined culture- I feel aching and sad and ignorant. We in this country (world) are lost to ourselves - The portraits are beautiful - all the faces together - they are uplifting and the poetry is healing. Margaret Chilton. June 4th.
- A strongly mounted exhibition leaving an indescribable depth of sadness that the "people of the wind" should have been so destroyed. Thank you for the realization of history. Cindy Tauscott.
- This "strong" exhibition has left me aghast at the past. May the future be better - it can only be. [signed not legible].
- Feel humbled and humiliated at so little knowledge and how we accepted the suffering and inhumane treatment of a people. T.W. [signed not clear] 5/6/96.
- A truly fascinating, sensitively portrayed and thought provoking collection of exhibits and writings, there is a clear message there and I hope many more people will have the chance to learn from it. [signed] 5.6.96.

- Pippa. On overall it is an informative exhibition about the Khoisan. However it has 2 problems. (a) It is difficult to follow what is being shown on video. (b) With respect to its aim, I find it difficult to see the relationships (which are talked about) between the 2 groups i.e. Khoisan and strangers. But this is an excellent informative piece of work, lets hope history does not repeated itself. Dzunisani U.C.T.
- Pippa!!!? You have done no different to what the white man's perception is about emancipating Africa and that is: "To promote self gain and brutalized misconception to ironically relate to the true savages of civilization - the white man self. Please not - no racial bigotry intended!! A. Adams. Paarl, 6 June 1996.
- Not very apt in bringing your message across. If your exhibition had the intention of informing, Why am I still confused and ignorant about the San. Samantha Hendricks. Paarl, 6 June 1996.
- It looks more like a museum than just a usual gallery. I expected to see more paintings, but still nice. I enjoyed it. Thank you. Makiko. Jun. 6 '96.
- Of course the exhibition has flaws, clarity and informative mission but, I'm immensely sad that part of the soul of Africa- has died () at the heart or is mortally wounded. Blame the past if it makes it easier but rather let us concern ourselves with our own stewardship! Thank you! David of Constantia MVI. 1996.
- Despite the conficions [sic], despite some faults it's relationship to mans cruelty to man, and the responsibility all whites have in our country for what happened to a people of colour relates directly to the heroes of the Nazi period - Well done we need more of this sort of exhibition. M. Berman. Newlands CT.
- A very necessary exhibition these days. [signed not clear]. 17 June 1996.
- Very necessary at last. If it opens a few more eyes. My heart is torn & I wish they could all come back, they are all worth so much more than we are. Gaia will miss them. M. 96.
- How do we walk/tread? What do we tread on? Can we change? Can we, do we want to see? T.E. 8/6/96.
- By destroying cultures, we destroy ourselves. The culture depicted here represent our ancestral [sic] beginnings. By omitting this, we are murdering a bit of ourselves. I would have preferred more pertaining to the way ahead. I found the comments extremely relevant from the hilarious to the gratefull [sic], etc. etc. L.H. Fortuin. 10/6/96.
- Your exhibition contradicts [sic] what you say are your beliefs you are just exploiting the exploitation of the bushman people. I feel you are a pretentious hipocryte [sic] but, - nice try! from V.R. & Sam W.
- I am very upset so see those cultures being tramped on And nothing feelings. [signed illegible]. 09.09.96.
- Personally, I find any representation of our past a good thing (as long as it is not overtly biased) as people are evidently beginning to realize why what happened was so terrible. I don't have an opinion of this exhibition, save that I can see there has been a lot of work put into it and I appreciate it... (It should be permanent) (Keep this book as a historical record!!) Thank you. Rayelle.
- NEVER STOP REMEMBERING! T. June '96.
- Please re-cycle this paper & your exhibition when you are finished. Knalege [sic] & representation will always be wrong. Don't forget to hear the dead wood scream with the torn faces. You can try to feel what the other is but you will never know. Good attempt but perhaps just another miscast of the past. We will see in 20 years time. Don't flatter yourself with what you have done. We have lost so much. There is so much to gain. (I'm serious about recycling the paper etc.) Love Matthew [illegible].
- I thought it was interesting and I learnt a bit of information. It was nice. Leigh-Roi.
- The exhibition was to [sic] heavy. [signed not clear]
- But nice.
- No sound in movie.
- Very informative [signed not clear].
- Not fascinating! [signed illegible].
- The stars under which the Khoi lived will only now shine brighter! Jess & Jay.
- Comparable in its provocation to a holocaust-museum [sic] tastefully displayed. NAM. June '96.
- More exhibits like this that present history (or at least one side of history) in such a powerful way should be created & shown to as many people as possible, especially here in South Africa today. The exhibit is excellently researched & presented. Not only have I learnt a lot from it but also felt

the people's history was presented as very human and very real. It is the only way to not repeat the same inhumanities in the future.

- My wife does better than most of these artists just because its ethnic does not make it more special. [signed illegible].
- Very well organized and very interesting. I really enjoyed coming here, the art was ? Samantha Walker. Jenna Barenblatt.
- I don't like it and there is definite room for improvement. from S.G.
- Hate it - don't love it (although, I do like the floor). N.K!
- Extremely fascinating! I like the floor. [signed illegible].
- I like the exhibition. I have heard many comments about you and what you have done. I am not complementing you but the bushmen. You could have been more original, but the floor is nice. Very different. From Anonymous.
- Congrats to Bushmen for splendid paintings. Love Sharon Stone.
- 'Miscast', perhaps, but the display of rough resin and plaster does little to reveal the intention of the casters, or the real lives of the people who were cast. The diorama in the South African museum does have the virtue of portraying, or seeming to portray whole people whose lives we can sympathise with, and with whom we can possibly empathise. When they were small my children delighted in these casts and saw real magic in them. When walking in the bush later they remembered these people whose casts made visually real for them, and thus participated in something of the positive, seriously experienced heritage of the Bushmen. They felt enriched by it. Without these casts, such possibilities for empathetic involvement would be poorer for it.

I enjoyed seeing so much space devoted to the Bushmen who were the original people in this part of the world, and who have been forgotten. I regret, however, that the issues of violence and loss are so much in the foreground. It is very difficult to retain the memory of the beauty of a skin bag or the sublimity of face, in the context of the medical instrument on display and the detailed instructions for cutting off and preserving a Bushmen's penis or ear for posting to the "scientist". Life can be hard, and violence is a universal feature of the entire human past, and the achievement of the Bushman in surviving for thousands of years, and for composing a culture of subtle beauty should not be lost from sight while we contemplate the destruction of these gifts to humanity. Some of them have been passed down to us, the viewers whoever we are, and some people have survived to welcome the New South Africa. This is achievement in itself. R. Thornton. Gauteng, 13/6/96.

- I must disagree with the peculiar first paragraph opposite [above], in which such brutal evidence of the objectification of other human beings - the precise objectification & dehumanization that enables genocide - are seen by Prof. Thornton as "possibilities for empathetic involvement." Objects all across Eastern Europe in various concentration camp museums arguably can serve the same purpose, but we would all be better off, I think, without them & the events they bear witness to. Joanne P. Clarkson Univ., Potsdam, NY. 14 June 96.
- I knew there was room for postmodern physical anthropology! D. Guidane. U of Windsor, Canada.
- An important exhibition. This kind of work should not stop with interrogating the past - it raises important questions for the present; questions of the construction of ethnicity, research, ownership, social histories of museums etc. Where are the "borderlines"? What is "authentic"? As we unsilence the past, let's unsilence the present, too. Painfully and courageously. Celia-Anita Economon.
- Seems to me that this is the actual role of an artist - you don't have to be 'creative' to be an artist. CHRIS DE BEER.
- [In reference to the previous sentence,] I am confused by the last sentence? Is an artist an "objective" reporter? What is a journalist then? L.H. FORTUIN.
- Remarkable exhibition which we desperately need on permanent display. Well done and may we never forget. Tessa Redman. June 96.
- If science thought it well & proper to categorise, store and analyse human heads & penises as displayed here not too long ago, what is science (and society) doing today? (Are we "better" now?) Ralph Hamann, C.T.
- There is still a lot of work to do in S.A. We wish you all the luck (because I think you will need it...) Philippe S. Annence C. Roeseldene, BELGIUM.

- It is unfortunate that debates such as these that you have raised here seemingly have no impact on the Tourism Industry - instead exploitation, commodification and objectification of people continue very profitably! Kagga Kamma!!! Shareen Parker. Mowbray.
- I feel extremely uncomfortable viewing the exhibition. The 'Stars' don't shine any longer. Informative, though. There is still [illegible] today. F. Abrahams. Zubayr. Maryam. Rosebank, C.T. 16 June '96.
- A horrifying and deeply moving exhibition. Like the [illegible] chamber of Europe it must always be preserved or a reminder of man's inhumanity to man, a reminder of what's the [illegible] of real savagery and a reminder of how far we have come in South Africa and how much further we still have to go. Tony.
- I don't know. James.
- Very trippy. Spot.
- Floor is excellent Frieze ridiculous! - can't read upside down and interesting photos & articles are obscured; is it "art" or information? Photos are excellent - where are the postcard reproductions? Excellent exhibition; so important to raise everyone's knowledge and understanding before we lose precious cultures. Good luck, it is imperative to continue such powerful imagery. Sarah. London. G.B.
- S.A. Good luck! There's only one way to go and that's forward. Miami beach.
- Work on the Bushman very moving. However I will continue to search for something on the Hottentot - my very own ancestors!! [signed illegible]
- The Western Cape really belong to the bushmen. [signed illegible]
- The saddest exhibition I've ever seen anywhere. [signed not legible] London SW15 18.6.96.
- This is a modern "museum" Mitchell Wol[illegible] Miami.
- Where is the Divinity that shapes men's [illegible] as we rough [illegible] at our will. Paddy O'Neill. Newlands. 18.6.1996
- Thought provoking. Disturbing. Shocking. Revealing. Peter AC Hendrickse. 19/6/96.
- Very interesting. Shocking.
- I found it interesting because these people had powerful skills that were never acknowledged. 13.09.96
- I don't care. K.A. 4.8.96.
- I found it very interesting. I think the artist has used their creativity. [signed illegible] 23/6/96
- Excitin' but disappointin'. [two signatures] from "America"
- Only an idiot [commenting on above] "American" will see something so beautiful as something so "disappointin'"
- A stunning exhibition - A work of art! Pat and David Naude.
- Very sad and upsetting when comes to think of what colonialism could do to people. [signed illegible]
- Exploitations of the highest order. We should of taken this country not negotiated for it.
- Something of the past. 04/08/96 [signed illegible]
- I respect them. M Kreunkamp. 13/09/1996.
- Find it very interesting. J.P. Mbelu Zinima. 13/09/96
- Sad how we have come and disrupted these people's beautiful existance, a part of nature. [signed illegible] 21/06/95.
- Good to see. Winnifred Joan. 13-09-96.
- Visitor from Berlin, illegible.
- Truth, devoid of sensationalism is the best way of doing/exposing silent justice to a group of people who never had it. Thank you. Andrew Hellawell (?) Obs. C.T. 21/06/1996.
- Interesting perception and display of history. [signed illegible] 19.06.'96.
- Actually quite disappointing - when will SA wake-up from the past and move into the future!?!? A. Theron. 19-06-96.
- I fully agree [commenting on above]. Fourie.
- It's interesting. Vilene E Titus. Springbok 13.09.96.
- Very interesting. Will definitely come again. 19/6/96
- Very moving. The importance of the exhibition can only increase. Good Christians? S. R {surname not legible} 20/6/96
- Please add to future showings of this exhibition all those tourist, A.A. dept of info. "via Afrika" brochures of the 1950s, 1960s, 1970s that added to white brainwashing by calling genocide "the Bushmen retreated before the advance of civilization until the white man brought law and order".

Our school books, history, etc. Write letters to the editor on your exhibition. Show the effects of racist brainwashing is unchanged. Re-write schoolbooks. Give us, please the author/source of the quotes on the wall. Keep up the good work; thanks artists. Keith Gottschalk. Political Studies Dept. U.W.C.

- Hierdie uitstalling behoort uitgebrei te word tot 'n volledige verteenwoordiging van die geskiedenis van onderdrukking wat steeds voortduur. MArion Hattingh. 22.6.96.
- We often know what we say, and we usually know what we do; but more often we do not know what we say says, what we do does. This is an excellent exhibition, helping us to see what we did do - and are still doing. Johan Hattingh. 22/6/96.
- An important exhibition. Not because it shows how horrible the white people treated the San people - we know that - but because it questions the power of the museum world and its justification. Maun Dorph Reit. Sun. 23.06.96.
- An important exposure of evil - "live and let live" embraces a respect for the intrinsic worth of peoples other than ourselves. Lets uphold the beauty of the San culture. KTW [signature not clear] CT June 96.
- Harrowing! Gillian Wiggill. Hout Bay. 25.6.96.
- Incredibly moving, touching and eye-opening! One must always be reminded of the PAST so as to better the FUTURE!! Thank you! Neil Johnson. (C.T.) 25/06/96
- This art gallery allows you to escape your natural world and enter a mystical and enchanting one. Taking exploration through the highs and lows of life. An unforgettable experience. Brent Selfe.
- Finally an exhibition that shows the true beauty of a wronged people! I hope that many others will follow this example. K. Epstein. Toronto. Canada.
- An exhibition that is vital to our understanding of the colonial experience and the negative effects it had upon a vulnerable and misunderstood people. The importance of history must never be underestimated and should be re-inforced within the school system. The story that is told here is replicated throughout the world, that was once so markedly touched by European hands. One must never forget the atrocities of the past, not must one excuse them. Miscast is excellent and sets an important precedent for the future of museum displays. Truth is the only weapon one has to prevent the atrocities of the past from happening again. M Allen (C.T.)
- How true [referring to the above]. E.D. C.T.
- An interesting new outlook on life. People's everyday lives past, present, future? Insight giving. An amazing experience! One I'll never forget. Thanks! 26 June '96.
- This is the first time I've been to a gallery and it is incredible. I will be back soon. W. Peters (C.T.) 26.06.96
- Informative and thought provoking, 'the Painted Caves' is a good book on Rock Art and beliefs in Zimbabwe. Many thanks. Joey. June 96.
- Treffend, so half skokkend. San dit beslis nie sommer vergeet nie. Michelle. 27.6.96.
- I'm from Argentina thanks for all you give me. Lies R[surname illegible]
- 'n Kultuur is verlore, herrinerings new bou voort na die soeke van ander ook onthou eendag sal jy alles verstaan wat jy nou nie kan of wil nie begryp. Regtin treffend. I. vd Berg. 27/6/96
- Thank you for this exhibition! Bea and Jo 28.6.96.
- Omvoellende en konfronterende uitstelling. "found it mind-boggling". Andre. 27/6/96
- Thank you very much for the exhibition. 28.6.96. Desiree.
- Lawrence Mabona from Pretoria was here on the 30th of June 1996.
- [5 signatures]
- Strange feeling - But problems of representation and truth is not as easy as urging and restoring historical beliefs [?]. Hegel was more clever than you are - but not as powerful. My regards [signed illegible] Sweden.
- Can we forgive ourselves? C de Brent. '96.
- To have wiped out such a noble people is a great crime. Thankfully the memories of the atrocities have not been lost. Maybe whats in this country should [illegible] before the people they have exploited for so long, get their revenge! [signed]
- G.J. Chidi was here on the 30 June 1996. I was happy about the arts exhibition appearing in this museum. Keep it up!
- [13 signatures from visitors from Pretoria.]
- Its a sad day for humanity. Europeans continue to exploit Africans, no matter what state they live in. Whether it be for culture, art, or science. M.
- Africa is for Africans and Europe is for Europeans. Shaneeda January.

- And Asia is for the Asians ! Idiot!!! [commenting on above]
- Where does one draw the line between celebrating a culture and destroying a heritage? [signed illegible]
- Estes es la otra parte de la historia (? pg61)
- Very impressive except for three figures of men with horns [referring to another exhibit] [signed illegible]
- I love the world and its surroundings. We love you. Steven Philbin. Nick Parris, Karl Halabi 2/7/96.
- Its not surprising and it fucked up. Mike V. [illegible] Castle Gate
- It is people like you who should be locked up for being naive and obnoxious! [sic] [referring to above comment]
- A bold and necessary contribution to the rewriting of what has too long passed for our S.A. history. Beautiful in its resolution of human dignity. Nadine Gordimer.
- It's time to get the other multiple, repressed sides of history - yet it is hard to escape the representation of indigenous cultures as "exhibition" for the world to see. [signed illegible]
- Such feeling created by the beautiful poems and dramatic art! Emily Stockil.
- This is my fourth time seeing Miscast. It strikes me that the exhibit is for white people as well as by them. The Bushmen remain objectified, remain the other. But the exhibit is still very powerful, despite this. It is time for white South Africans to take responsibility for what they have done to black groups, including the Bushmen. This exhibit is a beginning. [signed illegible]
- I would like to thank you for a thought provoking, moving and powerful exhibition "there is no escape from the politics of our knowledge" is true, so true. [signed not clear].
- Thank you! I hope your exhibition becomes permanent - Not everyone is aware of their own hypocrisy [sic] in searching for the "wild" Africa. Your exhibition is educational as well as moving. 4/7/96.
- I second your opinion [referring to the above] E D Smith.
- The measuring devices and use of medical cabinets strongly reminded me of the tests from the Holocaust. Genocide is omnipotent? historical [illegible] and we shall never forget the "Bushmen" or any group that has suffered. Wonderful thought-provoking exhibition. Sharon Kapp. USA.
- A powerful representation of how art can highlight an entire stretch of time in a form that is neither mis-leading or un-appealing. Superb. Grateful to witness. Thank you. Power to the people. James (Eng) 4/7/96
- I am not impressed by having to literally trample on the dignity of the Bushmen like this. I however appreciate the trouble you went into in putting together this exhibition. To repeat I don't think there will be any intelligent excuse for dehumanising these people like this. Chaile Makaleng. UWC. 05/07/96
- Interesting to read the articles on the Bushman in the w. edge of the Kalahari in the GHANZ Dist of Botswana. The Bushman have lost their dignity by handouts of money and have have [sic] become alcoholics. Mabe now they will be allowed to farm their land and they will again be able to be bushmen. The same thing is happening in Doomadgee, Queensland, Australia. The aboriginals have lost their culture with government hand out, instead of allowing the people to become nomads as originally they were. M.R.B. Wood Scotland. The doctor who lives in Doomadgee and helping the people is my daughter-in-law. Address: Dr Sarah Lythgoe. Doomadgee Hospital. Doomadgee. Queensland. Australia.
- Thank you for the issues raised here. These injustices must be remembered. Perhaps, we will learn something and work to stop human atrocities occurring today. Why can't humanity accept difference? Melissa Rocci. 7/4/96. Student Northwestern University.
- That so many people read this exhibit as "setting the record straight" might tell you all you need to know about the issues of artistic representation. A. Sainsbury. 5-7-96.
- Good work you are doing. But it will be interesting to have one of the people whose history is being preserved to be part of the even. For we cannot really totally represent them. Maude Dikobe (Botswana).
- This exhibition draws or implies a direct connection between the genocide of Jews and Gypsies by the Nazis and the loss of a culture of the bushmen. I cannot agree with this viewpoint. The holocaust was wicked and deliberate. The Bushmen lost their way of life because of an historical process or accident - sad, tragic but not wicked. Who are you?

- Pippa - "its a thin line between love and hate" - go to places like N. Cape, and Ghanzi and then redo your exhibition. Thank you Paul Weinberg for being honest about the contemporary people and their lives - Jamar Mason.
- A very appreciative piece of work though controversial. Bring one of them to speak for their kind as they see and feel for themselves. Naude Neeta (Univ. Venda)
- Why? Lynne Fouche.
- Good exhibition except the life casts - fibre glass dont there just result in constant re-enactment of 'voyeurism' by curious - and thats us, the viewers - inescapably confronted in centre stage by these fragments of humanity - not giving back dignity to the original man/woman/ (they were each an individual, not just 'San'. D.V.
- The floor is very striking and very nice and the bushmen paintings are very interesting [sic]. It is all very interesting [sic] and theres lots to learn. Claudene van Zyl. Nelspruit.
- It is the reactions contained herein which are the most disturbing to me. Offered factual sides to this story, many fail to adjust their limited idea of Khoisan people. Even the positive reactions remain steeped in the misguided teachings of past 'intellectual' teachings of past 'intellectual' communities as well as those that continue to exist (despite being disproven.) We must continue to search for the truth beyond our primary school textbooks. There is always a struggle. Kelly E. Reimann. Northwestern University, Chicago. IL.
- The floor was extremely powerful. Knowing and learning the exhibit before visiting did not do anything to prepare for the emotion of that experience. Thank you.
- Representations of Bushman culture and the past tended to lean towards the obfuscatory. Whatever reviews has been done on this exhibition, one thing is certain; the degradation of the Bushmen stands out. The past here have been decoded, unscrambled and revisited in a powerful way which propels us into the realm of introspection, guilt and identification with them, the miscasts. Thank you Pippa. John Willian Linderts (Jnr) U.W.C.
- Pippa - this is a wonderful exhibition - thought-provoking, insightful, and it leaves just enough to the audience. Congrats! Love Paul Landau.
- I think a strength here is showing the present as well as the past, both of which are inaccessible to most S.Ans [South Africans] and foreigners. It's pretty sick that looking at the exhibition, I kept involuntarily remembering the Bushman as stock characters in S.An (and other, but esp. S.An) slick advertising. In the past, Euro culture relied on its own mythological characters for storytelling and now instead we make up myths about actual people in order to sell telephones and cars. Thanks. Lynne Murphy. Wits.
- Despite all the controversy I have found this a very moving experience - just another reminder of Man's inhumanity to Man. Jill Gaill.
- Pippa, merely that you are sensitive to the issues surrounding Khoisan and colonial history does not necessarily preclude 'non'-representation on your part! I detect a send-up of the diorama [sic] method of exhibition, that does necc (?) mean you can utilise that method tongue-in-cheek. You are not legitimate in your right as an artist or academic/historian - one needs to earn the legitimacy to do what you have here. This exhibition, while impressive at some level, is as offensive as the material you are aiming to parody! Kadija Richards. Univ. of the Witwatersrand. Johannesburg.
- I as a "coloured" child feel disgusted at the way my "white" ancestors treated my "black" ancestors. But learned a lesson from it all that we should respect each other for who we are irrespective of colour, race and culture. Final comment: Very good. Rosanne E. De Kock. Std 7. Elsie's River High School. 5th July 1996.
- The challenges facing South Africa and the inauguration are brilliant. Jill Cornish. Ireland.
- Although our black ancestors were so brutally disgraced I still think that they had a lot of character and I hope it was passed on from generation to generation and from you to me. Craig Korasie, student, Technical College. 6th July 1996.
- Almost unbearably moving. Keep it as a permanent exhibition. Jeanne Daly. (Australia)
- We have not had enough of this topic!! We're sorry, we're sorry. we're sorry!!
- Its not about guilt or repentance brother [comment on above].
- This exhibition is the first attempt to decolonise our history with Government support - may there be many more.
- In putting them in glass are you not doing the same as those before you? Distancing yourself?

- Xenophilia, racism and genocide are universal human traits. Even now they are not universally considered to be wrong. It is by no means certain that humans are fully capable of leaving this inheritance behind. [signed] Cape Town.
- Fascinating - please ensure this exhibition remains in the permanent collection for all to learn from.
- What will S.A. be in the next 50 years? [signed illegible] 11/7/96
- A light to the world [comment on above]. Look where we've come from and listen to the positive voices in this land. Charles van O.
- Everything in the universe is as we conceive [sic] of it, is a moment, a process toward annihilation [sic], either way, depending on whether [sic] you subscribe to contraction or expansion theories! Are we all fated to die the heat-death held incumbent in the practical implications of the 2nd law of thermodynamics? Or will mankind, or an intelligent species/life form escape this corner of the universe? Time will tell. This is the problem, we in our narrow human-life span concept of time have to deal with - coming to terms with our own insignificance and fleeting, arbitrary presence [sic]. All love, all creation, all hatred, all destruction, according to the big picture, are natural processes. All attempts to record, re-create and restore are natural processes. As is the second law of thermodynamics. Russell Travers. 9/7/96.
- Sad. This exposes the hypocrisy of those who claim to love nature. They have destroyed the very people who were living in harmony with nature. M. M. [illegible]
- It proves that the human race has not changed in 30 000 years. 10.7.96. [signed illegible]
- I'm sure the Bushmen themselves must have been a lot less joyless and sanctimonious than this exhibition, and had a lot more to offer us than the fact that they were slaughtered. I can't help feeling, excellent as this all is, that it's a lot easier than trying to do something for the living. There is a lot of mourning needing to be done, but young people need more to look forward to than sadness. This is a bourgeois, morbid aesthetic of death. It would be wonderful to see this amount of effort going into something topical for people trying to make a life in South Africa today. Like, get a life! Lizza Littlewort.
- I, for one, really appreciate the effort. Negativity comes from people too busy finding excuses to actually make any difference at all. Trees will never grow, without a seed being planted. Commending the effort! Steve York.
- How could anyone walk through these rooms, read these words, step over these reports and see our past laid out before us so clearly without feeling the deep, sad desolation of regret. In my heart I weep for what has and should never have been done.
- Dear Pippa, The whoo-ha around this exhibition was completely uncalled for, I saw you (Pippa Skotnes) in public debate twice in connection with this exhibition and you were unconvincing. You have not attempted to educate, if you have it was only academics, in my opinion you have insulted your subject (the San). I heard that you communicated with remnant groups of San, but 2 or 3 letters does not constitute communication. The Jumble of bodies is meant to be the way museums store these casts, not so at all! You have alienated and decontextualised your subject matter, insulted their dignity and create [sic] an environment for even more misunderstanding. The way the "Rock Art" was handled is in a similar vein. I am not denying atrocities or massacres, but you have created one exhibition with no value other than a self-motivating selfishness to make the name Pippa more pronounced. History and the environment always has a way of finding the balance (Gaia) and you have just made the pendulum swing further outwards. From J. Napier. Dept of Archaeology. (UCT) 1996.
- Ich, als Deutsche, die auch immerwieder in Europa als judenfeindin angemacht wird, denke das die neue Generation vieles besse machen wird. Die Eindrücke von dieser Ausstellung waren schockierend und traurig. Doch was viel trauriger ist, in Deutschland weiß wirklich niemand, was ein - Bushman - ist, ich werde alle nach Kapstaat schicken. Bettina Bremen (15).
- Very moving and quite harrowing. Having to walk over the newspaper articles is very powerful. One feels quite guilty. Sarah 13/07/96.
- Some of the above comment are well thought and ratio-[illegible] arguments. For once however, I wish to speak from the gut. I found the exhibition exciting, gruesome, harrowing, enlightening and informative. I could, if I wished, spout forth philosophical jibber-jabber, but such rationalization is best left for others. Thank you for a great exhibition. Nigel Hartman. 13/7/96.
- To look into the eye of the past is to see yourself, your past, present and future and be ashamed. A Hartman. 13/7/96

- I have spent five hours on two occasions [sic] pondering this exhibition. What excellent work! The tenor of frightened people on both sides cries out! What did the boer who stood to lose all his livestock feel as more and more of his family's livelihood got carried off? What did the Khoisan feel as more and more of the invaders from the setting sun took more and more of his and her land. They could not speak to each other. Do we today? Larry Siwel. 12.7.96.
- Very important exhibition, but it makes me sad. J. Storic(?) 13/7/96
- Excellent exhibition and what a lesson to all. Breede McKnight. Ireland. 13/7/96
- Pippa - its absolutely incredible - eye opening and terribly sad. It's something that I won't ever forget. S. Lani.
- A magnificent exhibition, but I would have liked to see the issues Wilmsen raises in *Land Filled With Flies* (re: Tswana and Herero interaction with Khoisan and the role of the expanding European economy in strengthening Tswana ability to exploit San (Sarwa) hunting) addressed. The exhibit is an important and necessary contrast to the S.A. Museum. The use of genital casts, however, is sensationalist and absolutely unnecessary. I intend to use material from your book in my teaching. Derick Fay. Boston University, Department of Socio-Cultural Anthropology.
- I am very happy to have had a chance to see this exhibit. Unfortunately, the plight of the Bushman is a scenario which has been occurring throughout history ... whenever two or more cultures, "foreign" and indigenous peoples, meet. I think it is valuable and important to know what happens under these circumstances, whether it be unpleasant or not. To understand the controversial resin body casts it is important to look beyond the "sensationalistic" aspect of the display, and realize, as Pippa points out in the caption, that physical anthropologists were working with the means at their disposal—both technical and intellectual. Research doesn't take place in a social vacuum, but reflects the social and political attitudes most prevalent at the time. The mistake is not to "sensationalize" the past, but to not change as we learn more about humans and our past—evolutionary, cultural and historical. Julia Lewandowski. Dept. of Anatomical Sciences. Wits. Dept of Anthropology, University of Pennsylvania, Philadelphia, USA.
- A most interesting and provocative (re)presentation of the construction of the other and of the political implications of such construction in this country. Claudia Mitchell and McGill. U. Montreal.
- A superb exhibition covering a range of themes and ideas. Rachel, UK 1996.
- A most effective attempt to render literal the problems of "making" or "doing" history and reconstructing the past. Sonja Laden. 14.6.96
- Impressed visitor on 14-7-1996. Friedrich Lamprecht. Lubeek Germany.
- Aangrypend, ontroerend ... [signed] Jhb.
- Very moving and brilliant exhibition. It illustrates, saddens and infuriates all at the same time. Dpest Che(?) University of Chicago. 14.7.96.
- The concept and execution are most effective in portraying the humanity and the sadness of the San history. P. Woods. Natal.
- I found the images and words incoherent, in that they left me with many muddled impressions but not a lot of pulled-together information. I don't see how the pictures, floor tiles etc. illustrate the "politics of knowledge" by themselves—you seem to have left a great deal unsaid. However, it was good to see so much material which you obviously had to dig hard to get at - it provided a less "sterilised" view of history. One of the most interesting parts of this exhibit has been, for me, this book. What an interesting view of some of the New South Africans. But, some of the outpourings of guilt and self-flagellation seemed a bit strange, as if this exhibition was the first thing which had triggered it. Didn't they know before this what goes on here and everywhere else in the world? Thanks you. K. Hewson. Madison. 7/14/96.
- Is it still o.k. to use the term "Khoisan"? And to what possible images/realities am I then referring to. Can someone please tell me. And what about Zulu's, Xhosa's, etc. I am confused. A student of Fort Hare University. 17th July 1996.
- A magnificent museum. It has a lot of beautiful art works. Michelle.
- Wonderful exhibit. Hope you great success. [signed]
- A wonderful and moving exhibition. You mention that for anthropometric photos, the San subjects were forced to strip and stand next to a tape measure. Were you aware that several generations of American undergraduate students were forced to do the very same at places like Harvard and Yale? Jonathan Marks. Dept of Anthropology. Yale University. 17th July 96.
- I hope this exhibit will help bring awareness of the past so change can take place—if only that could help right the many wrongs! Holly de Jong. UNP. 18/7/96

- [Three signatures/images]
- Why only the white colonised aspect. Did the Hereros, Inguni [sic] and later the Basothos not do the same terrible deeds. Maybe a wider perspective! Dumb. 19/6/96
- The Western world has killed a planet – when it could of so easily saved it. [signed] 19th July '96.
- Tragic how the Bush has been removed from the Bushmen by the greed in commercial man. The RSA pioneer – Jami Uys! Johan Coetzee. 19th July 1996.
- Obviously you have not studied all the South African history regarding "exploitation" of the South African people's [sic]. What about the Europeans?
- This is a touching reflection of the "educated" peoples ignorance they are still mishandling the world today! The Indians in America ... where ever they went with their "intelligence" they have ruined. However we move with the times who knows how it will all end. This exhibition is really very stirring .. have one about the street children's existances [sic]. V MacCrae. 1996. 19th July. p.s. did you enjoy the opening party without inviting the Bushmen!
- On thing this exhibition has taught me is that we cannot be held responsible or guilty for the sins of our forefathers. It is correct to make us aware of the past so we will not repeat it in the future. Let us rather consenstrate [sic] on the future and living together as a single nation instead of "condemming" [sic] the wrongs of the past. Take note America, Britain, Greece, Turkey and all the other colonizing nations of the world. You are no better than the South African Boere. I am proud to be an Afrikaner and to live amongst "blacks" in peace! Annoyed! p.s. Well done for making the exhibition so "interesting" out of a single point of view.
- How could you allow the floor to be decorated in this manner? It is in apallingly [sic] poor taste. You are asking the viewer to tread on a sad and painful chapter of this country's history. Sylvia Vickers. Harare, Zimbabwe.
- Get a life!!! [comment on above]. [signed] Durban.
- It was very necessary (for me) to listen to Pippa Skotnes' ideas of her exhibition, which were unclear to me beforehand! Judging by what has been written in this book, many people feel this way and I suggest an explanatory pamphlet be issued/sold. A wonderful talk – many thanks. Lily Forbes. 20.07.96.
- A beautifully thought-out exhibition. D. Plumbridge.
- This exhibition is very controversial but also well thought out. Other than that I can only say that it seems to attack one's emotions. The 'floor idea' is very original – I respect that, but walking on Bushman history feels almost like sacrilige [sic] (personally). I'm sure the people who did those awful and decietful [sic] things to the Bushman are paying for it at the hands of a 'greater being'. Grica Forbes.
- Wonderful exhibition, truly inspiring to the art youths in the country. Thank you. A Waltman. Matric Herzlia.
- Thank you for this informative exhibition which, in part only, details the sad plight of the Bushpeople in southern Africa. It is a clear support to these people and. I hope and pray it's message is brought to the attention of the political authorities in the relevant countries so that appropriate beneficial and long-lasting grassroots development may take place in coordination with the Bush people themselves. Gerard Gurton. Melbourne, Australia. 19.7.96.
- Spectacular work, well done.
- [four comments referring to another exhibition in the gallery].
- Tres bien!! C'est tres different de ce que l'on a en France ... Excellent. Fabienne Marchal (France).
- It's quite a surprising and interesting exhibition, especially for foreign eyes. Julie. (France).
- I liked it very much. Gareth. (America)
- Try and be a bit more positive. 21.07.96. Christine Auf der Heyde.
- This display is wonderful. It's brilliant work and an interesting way to show it. Amazing artwork. Great work and ideas. C.Kay.
- The works by and large do not reflect the cultural diversity that should be a part of this country. Dr. B [illegible].
- Excellent exhibition. Most enjoyable. Thank you. [signed] Edinburgh, Scotland.
- Decouverte interessante d'un art nouveau. [signed]. France.
- comment in German, not clear.
- Man seems to be just an apalling [sic] and atrocious animal especially the Christian species. The love of God must be infinitely great. Anthony Voerman (the Netherlands)
- I agree alas! [referring to the above comment]. [signed] France.

- This exhibition is very very interesting, it reveals true problems and makes people think. Dole Fremant (?) France.
- Comment in French, not clear (page 75).
- Having (?) all these comments I suggest to make them exhibited as well – what people think of genocide's exhibitions is really [unclear] especially when they take place in the countries that actually perpetuated it. Anyway these exhibitions are useful because nothing is forgettable because of the future. It's just that they all (?) exhibitions end not memorial monuments –next time try to get an apartheid one as well! Do not forget it is a crime against humanity too!
- The complexities of recording this disappearing world are beautifully captured in the photograph of the "making of the poison butterfly" The dilemmas it throws up could drive one insane. [unclear] – The floor is perfect.
- Please show more of the white people and their histories. Ron and Simon.
- What's to show? [comment on above]
- Four comments about other exhibitions.
- I liked this museum, because the pictures are very nice and the move was interesting. I enjoyed this very much. Thank you. Eu gostei muito deste museu porque a quadros muito bonitos e coisas interessantes, espero algum dia votar aqui outravez. Se eu voltar volto aescrever. Obrigado. Idialino M. Pinto Leite.
- I feel quite uncomfortable to walk on a "PEOPLE"s history and especially the most tragic part of it. Jean R Lobelle. Belgium.
- Very powerful, sad, wondering how the Bushmen feel – how like our own Native Americans –pushed aside in our race to civilize and now in the US, the soul starved mainstream treks to "teepie sweat lodges" and other New Age tactics to reclaim a sense of culture that will never, in authentic terms, be obtainable. Zina Ponder-Piston. Los Angeles. CA USA.
- A fab programme and lovely pictures. Alice Lowney.
- Strange and sad at the same time. J.S.L.
- I wish I had seen the video programme, but I go with what my friend said. Anonymous.
- Video was not working so I don't know.
- I liked the exhibition. 28/7/96.
- The exhibition was interesting, informative, sad and beautiful from what I've seen. Well organised exhibition. Derilene M. 28/07/96.
- This is an excellent exhibition, thought-provoking and self-reflexive ... I hope it will be touring beyond S.A.? Julia Curey. NY City, US. July 30.
- Excellent. [signed] 30/07/96.
- Very much to learn about the South Africans! Nicole, Wilhelmshaven, Germany. 30/7/96.
- An excellent exhibition! Full of powerful messages! Interesting and extremely informative. I hope it is well received and reviewed wherever it travels. Brendan Moorcroft. San Fransisco. USA.
- A very powerful, confronting and thought-provoking exhibition. Well done!. R. Garrett. Luton, England.
- Powerful exhibit. Sad. Brought me to tears. Chris Cresler. California. 30.7.96.
- Very powerful and sad to think of what happened to these ancient people. Rodney and Carol. 96.07.30.
- The exhibit does powerful justice to the tragic beauty of the San people and their social history in the past century. Well done. Leah Sutton. Portland. USA.
- The exhibition is very interesting attractive and nice. Thanks. Marion. 31-7-96.
- Very impressive. I could feel the living together of a new nation willing to make a great multicultural society. Mickael (Belguim).
- Brilliant – landmark exhibition! We all have the capacity to learn from each other; there is one perfect mediator, reconciling humanity to the Divine and humanity with itself. Jan Tromp.
- I think that the most important exhibit in this collection will turn out to be this very book, that has emerged as a "voice" that can be "heard" by all who have taken note of the contents of these three rooms. Obviously the exhibition has been put together in such a ways as to draw out some kind of response from the viewer. If one takes the time to read through some of the comments, one comes to realise that the world is made up of individuals who all respond differently to society and history. The lesson I have learnt from this exhibition is that mankind will most probably never be able to harmonise dreams, aspirations, ideals, etc. in an attempt to create global peace. Even thought we are faced with the facts, history will continue to repeat itself – not because of

man's ignorance, but because of man's right of freedom of thought and expression. Sad, isn't it!? [signed] 1 August 1996.

- I agree totally with this statement [above]. [signed]
- By watching the video and reading the articles I wonder when will it be our turn to be terminated from our history and culture and still says we are a civilized world. [signed] 96-08-02.
- A very nice way how to show people about the past. It is very interesting.
- Interesting to "walk" on a museum exhibit – we came in to see a baby crawling on the tiles – trying to grasp the pictures – somehow that shows clearly the continuity of life – where history belongs – a part of us to touch, grasp and explore. We cannot escape our past – but maybe we can have the freedom to come to terms with it. Tanie Robbertze. 3 Aug 96.
- A very moving exhibition. The objects on display took on a new meaning when seen beside the faces of people. I was convinced of how I haven't looked at Bushmen as being real people in the past. Susan 3 Aug 96.
- I can only echo what Jan has said. There is a perfect mediator.
- The gallery is one of the most wonderful places in Cape Town, I would like to visit again. Mara. 3 August 96.
- An extra-ordinary exhibition that moves one into a new and unthought of meditative place far from the selfish existence of today's self consumed world. I thank those who were wise [sic] and brave enough to present such a world of tranquil [sic] and inlighting [sic] information. It has opened the eye a (of?) a once child to the a (sic) adult view a the very heard (heart?) and soul of our home and sancuary [sic] that is Africa. Warren. 3rdAugust.
- This visitors book is more a reflection of the minds of South Africans than of the exhibition itself!
- Very nice to see. [signed]. 06/08/96.
- A exhibition who let [left?] a very deep emotion often. Ingrid. 6 Aug. '96.
- Useful – shall reserve my comment until later – Many thanks, Gaye Barbour. Aug. '96.
- I hope this exhibition can help the South Africans to look to each other instead of always looking to themselves. I was very inspired by the black and white photographs. Sven, student, Belgium. 6 vii '96.
- Given the reflexive nature of this exhibition and its focus on the history of the process of creating meaning, ideas and images, it would have been nice to see more about how this exhibition came about. How decisions were taken about what to include/exclude. etc. Anne Ward, UK.
- I agree with the above comment – the curator's intentions are not made an explicit element of the exhibition and this is a significant absence. Marian Sauer. Australia.
- Thanks for the exhibition. An eye-opener to me. I'm sad and not so sad!! Very mixed feelings and especially the fact I'm going to work in Nyae Nyae for 1 year and I don;t know the Bushmen that well but through this exhibition I gained knowledge and will treasure this during my year (1997) in Nyae Nyae, I believe I will be a much richer person!! Sandra van Rensburg. 7/8/96.
- I feel that I am walking on the souls of my ancestors ...? (Neo-colonial centre of knowledge productions exposed?! -- take care. 7/08/96
- How did you feel this? [comment on above]
- This just proves that we're the "takers" in this world – I'm ashamed. 9/8/96
- Read "Ishmael" by Daniel Quinn and you may understand a bit but still not be impressed by so-called "civilization". Charles Oertel. 9/8/96.
- A truly superb documentary record of a remarkable people from whom we can learn a great deal. Meke (?) and Rene Meintjies. Pinelands, Cape. 9.8.96.
- I liked the exhibition and I liked this museum. A.M.N. 8.8.1996; Anne Konig. 24.8.96
- Quite shocking. I like the way of presenting the artefacts: very creative/original. [signed] Holland. 8.8.'96.
- [comment in German] translated as: Speechlessness, astonishment, deep sorrow and the always recurring question, "Why?". [signed] Hamburg Germany.
- 10th August 1996. My name is [illegible] Phalla of 16 Lobelia Mitchells Plain. Dear Sir/Madam, After having lived in C. Town for 40 years of my life and then being forced out by the group areas acts, I must say I am very impressed with the changes that have taken place at the Art Gallery over the last four years. It now has a more clear vision of the people of our land. Thank you Madiba and government. [signed]
- [comment on another exhibition]
- [comment on the gardens]

- Dit sal +- nog 5 jaar duur, dan sal dieselfde geskiedenis hier herhall teen die mure!! Slaap met die verhul (?) in rame teen die mure!! [signed]
- Never again! We must stop the genocide of Africans and African culture throughout the world! [signed] Los Angeles, CA – USA. 10/8/96
- Le verite' e' sempre scitte negliocchi (?) della persone sempria. [signed] from Italy. 11/8/96.
- Its a pity that the people of yester years were so ignorant of the people of our land. To make right is a vast task to forget is impossible to forgive should be. let us build on the future. [signed] Pretoria. 11/8/96.
- The first time I saw the exhibition my instincts were negative. The same tired cast on history's stage: nasty, exploitative, insensitive colonial; noble savage living beautiful, innocent, poetic life ("heaven's things". I'm so weary of the Westerner's orgy of obsessive guilt and self-flagellation. After thousands of years of savagery and oppression it seems to be the stuff of humanity. How I like to believe in kindness. A second look proved to be more illuminating, especially reading the comments in this book. I have to conclude that it is a very effective exhibition. Now it somewhat haunts me, in the same way black and white films from the Holocaust do, a strange, displaced sadness you cannot put a name to. [signed king of Timbuctoo...]
- We were at the end of this day but this was really great. We learnt a lot about art. Anthea, Pascale and Adele.
- [comment on another exhibition]
- The floor reminds us of our inherited guilt. Brilliant idea. E. Millar. 17-8-96.
- We learn nothing from history except that we learn nothing from history. "History always repeats itself. It has to. Nobody listens."
- This exhibition puts the viewer on display and in playing along, as I do here, we realise all representation is misrepresentation. In calling to question, we in the end silence ourselves to accept what is beyond representation, that which presents us. In being present here, in the taking and giving, indeterminate traces extend beyond us. Stafaan Steyn. Mowbray. 13/8/96.
- I love the floor! [signed] 13/8/96
- I am touched by what I see. I wonder why the word Miscast? Would the native people pictured here have survived in some what had the "white" not intruded? [signed] USA. 8/14/96.
- I had to run through here really quickly, but I tasted the taste, smelt the smell and tantalised one or two brain cells. So I did what we all do to get a fix – dipped into the wallet and bought the book – (would have bought the T. Shirt as well but you don't have a size that gets over my hear. Good Stuff! David Levy (ex-Judith St. Observatory, Jhb.) P.S. If you're in Jhb and have time to autograph my copy – I'm in the other book – Orange Grove, (Jhb). August 14th.
- Courageous! Inspiring! Beautiful! Informative: and above all very moving. Herbert Prins.
- Thank you so much for a moving and thought provoking exhibition. Karin Polley.
- Powerful and informative – we need a similar exhibit to honour and rectify the "miscast" of what we have done to the indigenous in America. [signed] 14th August.
- Speechless at the brutality and inhumanity – why are we (humans) so pathetic? Will it ever end, will man ever learn – This has happened the world over. The resin casts are particularly powerful. Thank you for telling. It returns some dignity. Mitzi Goldman. 15/8/96.
- I'm at the end of a day of walking through the city, but I think this is really the best. It certainly was a good ending to my day. Thank you. Irene.
- An awe inspiring eye opener for the ignorant! R.R. Singh - Umhlanga Rocks Durban. 17/08/96.
- [two signatures]
- Very impressed. G (?) and Debbie from Simonstown. 17/08/1996.
- A starteling [sic] collection of artifacts illustrating this country's history very well. 17/8/96. The Adams family – England.
- Isn't this what we're all about? Brilliant. Let us learn from our past. Dirk Meerkotter. [?]
- Brave but necessary! A stunning success! Although we can all learn from it, lets start with the kids! How about placing it on the school curriculum (especially for the white private schools?). An overseas visitor and friend to the NSA.
- Thought provoking indeed! It must have been both taxing and harrowing to mount such an exhibition. You are a brave girl. I hope you are pleased with the end-result? (It's not always what we expect, is it?) Congratulations anyway – you are your father's daughter! (He is a great man!). Zelda Holtman 17/8/96.
- A haunting exhibition – please try to keep it as a permanent display – or a traveling display around southern Africa. [signed]. 18–8–96

- Keep the floors! They/re more captivating than the rest of the exhibit!
- An attempt by Europeans to ease their conscience in typical museum style. Omitted [sic] is the fact that perhaps the people so treated would like to occupy and take charge of these buildings which stand on their origins. 18-8-96.
- This seems like a guilt cleansing process dedicated to present day so-called "whites") one of which you could say I am) who feel that now they have done their part and had nothing to do with the past. These past atrocities seem so distant and we can all be blameless, going on in our hypocritical lifestyles – walking out and forgetting how we do worse to fellow humans everyday (regardless of "color"). This exhibition continues to degrade, separate [sic] and ridicule the so-called bushmen. Interlectually [sic] baren [sic] and dead – I'm 17 and I can see right through it! Ask Soweto residents if this exhibition helped them !!! 18-8-96.
- I agree!! totally!!! [comment on the above] 18-8-96.
- Mother Theresa's bleeding hearts club strikes again !!! [comment on above two comments]. 18-8-96.
- Past and present are part of each other – the past is still the present and this exhibition makes this very clear. R.V. 18/8/96.
- I find the floor thoroughly innovative and exiting [sic] -- pity about the walls! 21August '96. A.J.
- This exhibition is at the same time startling and terrifying, unsettling and fascinating. The most important thing about it, though, is that it is thought provoking. [signed] New York City, U.S.A.
- An excellent illustration of the "illusiveness" of society and how it can control the way people perceive "others". Definition by what we are not is only a description of oneself. David Carter [Carten?]. Calgary, AB Canada.
- Perhaps one day we might learn something. Perhaps not. [signed]
- To those who created this exhibition – congratulations. It's thought provoking and leaves me with a feeling of sadness and loss. At least we have this exhibition – lets preserve it. Reg Strok (?) Drakensberg.
- Sad – so sad! the plight of a disappearing people! Corinne. Cape Town.
- It is very impressive. I have never seen such a well organised and complet [sic] presentation as a exibition [sic]. Robert Gongoll. Windhoek.
- Having an insight into such a rich and varied heritage, makes me more than a little ashamed of mine. Gina. England. 23/8/96.
- A truly incredible exhibition demonstrating man's capability to be totally inhuman – I hope and pray we can learn from this and go forward to a New Century –nam-my-o-ho-renge-kyo. J. Gill. England. 23/8/96.
- As a South African, one becomes aware of how much of all this is hidden history. This should give us all a good deal of food for thought. R. Wissing. Eshowe. 23.8.96
- In the Netherlands, little is known about the involvement of the Dutch in "early" South Africa. To my knowledge, just about nothing is known about their encounters with the Khoi and San people. They – we – should. Paul Bekkers. Netherlands Embassy.
- Very good and interesting. M. Carratu. 1996/08/25.
- The rock paintings are fasanaiting![sic] Lara age 10. 25/8/96.
- The floor is a great idea! 29/8/96.
- Very interesting. The artists who made copies of the rock paintings showed admirable foresight and a certain wisdom about the value of conservation. M.E. Maürtin (?) 25:8:96.
- The research and photographs were eye opening to people like me who knew little about these people. The floor was a unique and great idea. Leigh-Anne Maürtin.
- The floor is a wonderful idea and the photos seem to have been taken wit a loving and respectful hand. [signed].
- Thank you indeed for all of it, Pippa. Barbara Versveld.
- The floor is a great idea!
- Thank you for making us think. C Malherbe.
- I disagree about the floor. I think it was a most disturbing idea to make us tramp over the images we'd just been made to think about, especially seeing how many people did so unthinkingly. Was this a deliberate set-up, continuing the unfeeling manner in which the Bushmen were measured, shot, etc.? Exhibition also assumes an educated, or at least open-minded viewer, when in reality 90% of visitors miss the point. (cf. the comment re. visitors discussing the skull chart as if it was real). I also think it skates between an exhibition and an anthropology display – presenting

further confusing messages and not really offering a solutions as to how we should come to terms with our past. T. Libbe. University of Cape Town.

- It is very sad to see what has happened in the past – but now with this knowledge we can all look forward to a new future together.
- May all those men who persecuted these beautiful bushmen, rot in hell!! C. Pool. 21/08/96.
- I was deeply impressed by this exhibition! Giselle Weber. Vienna, Austria, Europe. 21/08/96
- [Italian comment, not clear]
- [Italian comment, p98]
- The past sang its love song. It called out to me but was I listening? Kathy Noland. Cape Town. 22.8.96.
- The San sang their love song. It called out to me. I was not to [sic] far to listen. I was to [sic] near.
- It's not too late to listen to and act on what the Griqua, the people of Schmitsdrift, Hunter Sixpense and others are telling us! Please could the statements at the beginning of this comments book be highlighted and available at the start of the exhibition? [signed] London. 22.8.96.
- A devastating indictment of the true nature of colonialism and a real exposure of the history of this country. B. Brown 23/8/96.
- It is only that all life is precious on this earth. Who decides that one life is more precious than another's? Mayjo Koeck, Southport, CT. U.S.A.
- It is a sad loss to South Africans, and to the world. A waste of life and culture. Maybe we can make things a little right by the small (?) we do to our fellow man. D. Leather.
- The San is wonderful future to South Africa, a pity [sic] most of the San are gone!
- Whilst anyone who puts in the time and effort to put together an exhibition should be commended it is a pity that the San continue to be an "ISSUE" to be brought to public notice. People speak of "the plight of the bushmen" without seeming to realise that the bushmen are living, breathing, thinking people with the power to direct their lives as they see fit. Having just returned from an archaeological dig in Botswana I think that the next move for the exhibition as a whole should be to somewhere accessible in the Kalahari where the descendants of the San can view, and express their views on the "issue", and where the Tswana and Botswanas as a whole can also have access. Unfortunately I have been too confused by a year of conflicting opinions and studies on the San that I find it difficult now to make any abstract observations on the San at all. Anyway, Good Luck, Sean McLaughlin (2nd year Archaeology and Anthropology student at Cambridge). p.s. Please publish this comments book.
- I've been reading about this exhibition – both text and on-line // seeing it drives home the power of the visual media. This is a challenging combination of text, materials and ideas. Thanks for bringing it all together, so that each of us can have the opportunity to confront our images/conceptions of a people who rarely have a chance to represent themselves to a western view. It challenges our knowledge – and the way that knowledge has been acquired about African peoples. Laura Mitchell. History Department. University of California, Los Angeles.
- A chronicle of sadness. Will we ever change. Can we? Brian Bethlehem.
- Very interesting, good information about the Rock Art. [signed] Italy.
- This exhibition promoted a lot of soul-searching! A tragic chapter of S.A. History! Pity that some of the texts and exhibits in the Lieberman room are so poorly lit!! Some are almost invisible! R Lindenberg, Israel.
- Stirring, stimulating and shattering portrayal of sad truth.
- The floor is very nice! Thank you for the great opportunity! Zirilda Gildenhuys 1996.
- Thanks for inviting us here. It was great. Candice Forward. 1996.
- Thanks it is beautiful [sic] and I really enjoyed [sic] but I wish we can stay longer but unfortunately [sic] we can't. Love Deirdre Solomon. 6D 1996.
- We are not responsible for the past! Why lay it on us?!
- Yes we are responsible!!!
- 5 students from Plumstead High
- Very moving and through-provoking. Fay Lipshitz. (Israel)
- Extremely thought provoking. Jay.
- Excellent exhibition! The boxes are a very original idea. Very moving. We have been too ignorant for too long. It is only when reality slaps you in the face that you start to have only a fraction of understanding for another. I hope this exhibition leads to more inquiring minds, better understanding and less ignorance. Katie Coetzee. 30/8/96

- It is so sad to see what our ignorance has produced particularly when it has been in the pursuit of so called "knowledge". An excellent exhibition!
- An excellent exhibition – very challenging juxtaposition of images. It says as much about museum culture as the whole people themselves.
- A sensitive and staggering exhibition. It needs to be lingered over in detail then the DREAM touches the soul. How clearly man's inhumanity to man stems from not knowing! How much we could learn from hearing another's songs! Leah Jacobson 30/8/96.
- It was very interesting and original.
- Hebrew comment (p103)
- Very moving and thought-provoking. An emotional experience and incredibly presented!
- Thank you for showing me what I must know. A wonderful exhibition. C.L. Gysman and I. B. Gysman. 31/08/96.
- Very impressive exhibition. [signed] 31/8/96
- Sad – but we live in hope for the future of all of us – together. [signed] Belgium.
- I don't think the images of a people should be put on the floor for others to trample on! It's disgraceful – we are supposed to be thinking about them – not to trample on them! C. Bartell. Belgium.
- Fucking Brilliant!! Atrocities are a real eye-opener. Well done! T Snyman. 31/8/96.
- The organisation of the art gallery [unclear] is very very interesting and ordered according to the main themes. We appreciated that very much. The Bushmen paintings in this stage are the most interesting and involving (?) I have ever seen. Keep taking care of the gallery! Thank you. Anna Maria Arnavdo. Italy. 31/8/96.
- Another legacy of sordid genocide – how much more can we stand? Wonder if the TRC could stomach this one. Andre Rootman.
- Emotive and very very sad.
- Lydia Strauss visited the museum. It is good to see the new changes. Lucian and Julian Strauss. 31/8/96.
- Tasneem Charles was born in 1985, Oktober 14. Jan van Riebeek [sic] came here in 1636 that's a fact. So what.
- George Louw, born 07:80:04. Tel 904 7746.
- Marlene Lawrence. Born 17:02:83
- Once again I have returned to this wonderful place. The Miscast exhibition was very impressive. A few live KhoiSan people would make it more interesting. Keep up the good work Madiba and ANC government. May God be with you forever. Mirian Phalbe. Mitchells Plain. I have photos of District Six it is my wish to exhibit it. Phone 34 3695.
- Thank you for shoking [sic] me the things I needed to know. It was a wonderful feeling that came up in me to see all of the painting and gallery pictures. 31/08/96.
- I love the new South Africa!! P. Lawrence.
- For once again to see what our history was really made of was a satisfying feeling and alls [sic] to partisipate [sic] in the New South Africa was a wonderful reaction (?). I just once again want to thank Mr. Nelson Rolishlasha [sic] (Madiba) Mandela for his ignorance in our people and the people at other countries. Please phone: Mr. G. Louw. Tel: 9047746. Born: 07:04:80. Thank you very much.
- I found this a shocking revelation after the reference (?) of the Cultural History Museum, but I am glad of the shock. The truth needs to be known. Thank you for bringing it to our attention. Batyes Darty [not clear].
- Very well! exhibits, artistic and teaching in the same time! quality of the bushmen is really respected. Hope they benefit from this attention? stop the governments from expelling them from the places where they live (still.) [two signatures] Amsterdam.
- Just another chapter of our cruelty to each other over thousands and thousands of year. [signed] Clifton, RSA.
- We are living in the present - not in the past! Rather look to the future!! [signed] Namibia.
- For some of us it's not easy to forget. [comment on above] And some of us aren't living because of the past and you have no future if you cannot live with your past.
- If you are not willing to learn from the past you, we will make the same mistakes in the future, sadly too many south-african's don't want to look back, but some things you can't forget you have to forgive! I am more shocked by what some people wrote in this book than by the exhibition. The

- exhibition is great, although sometimes I did not get the points of some parts! People should know about the "old" SA to make the new SA work. T. Ludwig.
- I think its time to change the exhibition [sic]. Shoula (Sea Point).
 - Excellent display and message. Beware, though, curators of the past probably thought that they were telling the "truth" too, we need to keep telling it. L Dickie. USA.
 - Thank you for telling a critical story. We need to see each room juxtaposed next to the other. Do photographs of "the other" taken for our own purposes always distort the truth? Some people in Mexico will not let you take their picture, because they believe it steals their souls. Perhaps they are right. Jane Dickie. Visiting Prof UWC - from Madison, USA.
 - To my strong and fearless daughter - may you continue to pursue your humanity and love of honourable things. Love Cecil Skotnes.
 - Laat ons hopen dat dese tentoonstelling, of maar - beperkte - school, toek een steentje kan lyohagen [?] aan een beter, meet vershaagsame [?] wereld zonder racisme of geweld. Bedankt! greet. Belgie.
 - My I have really enjoyed to be in this wonderfull [sic] place. Everything was just impressive. The teacher was also a good person. Keep it up guys. B. Masabalalo. Transkei.
 - This place is good. Keep it up guys. History is here and we appreciate that. Unitra.
 - This place is very good for history students who are interested to make research so please try to advertise it in journals and newspapers. [signed] Unitra. 4th Sept. 1996.
 - I have learned a bit more about the origins of the Khoi-San as well as their intensive resistance. S. Zandi. University of Transkei.
 - 'n Saptog deur ons geskiedenis - soms skrikwekkend, soms pragtig. [signed] 4 September 1996.
 - The framing of this exhibition around the term "miscast" was marvelous. The use of the Bushmen tile (?) was a particularly strong statement. I enjoyed this visit very much. Dr. Delia Crutchfield Cook. University of Missouri. 4 September.
 - A great and terrible injustice and an enormous loss – can it ever be recovered!! Very thought provoking. A Dalten. Ireland.
 - I am seldom so interested in museums or art galleries. It is very good that this shocking past of South Africa's History is documented. The arrangement is very well done. I hope many people will have a look at this. Sept. 96.
 - So sad but so very important to realise and remember. Very well done. [signed] Ireland. 9. IX. 96.
 - A pre-historic culture pulled into modernity – a sad change! So much history, so little space! Congratulations! Anne and Eben.
 - Pragtig, goed uitgebeel, eenvoudig end verstaanbaar. Dankie vir die afwisselling!. Dan.
 - Even knowing history, we seem doomed to repeat it. Yet it is all that we do not, can not, will never know that speaks from these exhibits. Thought provoking and very creative. Please continue this type of effort! Lauren Burnhill. 9–5–96.
 - [two signatures] 08.09.1996
 - Having spent time with the Ju/hoasi in Namibia in 1990 to write about the future of the "Bushmen" in independent Namibia, I was very moved by "Miscast". It is appropriate and refreshing to see the real history and status of the Bushmen put on display. I'm also glad to see the anthropological treatments come under scrutiny, as it "Bushman studies" has become an industry unto itself that has done much to continue the mythology about the Bushmen. Paul Weinberg's photos are superb. David Goodman.
 - Thank you for increasing the general awareness of our sleeping society. Starry-Eve.
 - May we never forget, May people learn from this exhibition. S. Wheeler.
 - A very thought provoking exhibition, this personal interpretation should be passed on to all people, so that we may learn yet again from our mistakes. Susan Boshoff. Natal.
 - This astonishing exhibit must "travel" so all of southern Africa can become aware of what's been done and pay homage to these people. Donna Donn.
 - Should be in a museum, this is history not art! Lindi.
 - Very powerful. I feel as if I was walking on other people's destiny. Anita Hertas (?).
 - Though we should try to 'make up' for all we have taken from the Bushmen we will not be able to undo any of the 'wrongs'. I do agree – this exhibit should travel and come to Europe. Nancy Frey, Germany. 7th Sep. 1996.
 - Playing on people's emotions, manipulating people. Too easy to do this today; where have you been 5-7 years ago?! You cannot criticise now on behalf of the past. Give back this land to the poor

Bushmen's Buschpeople [sic], and perhaps return back to your forefathers and foremothers country in Europe! Why not?! JA Cape Town.

- Man are [sic] not naturally made to live together with different culture in peace and harmony. But if we not try – we will never learn to do so! We can learn from the past and this is what makes this exhibition so wonderful. Knowing of different cultures makes you all [unclear], and this is already halfway to freedom. [signed] 7/9/96.
- Cool paintings and photographs , sculptures were stunning. 7/9/96. [signed]
- This is the second time I've seen this exhibition. I am still overwhelmed. I do not know whether to cry or be angry, but I do know that I have a lump in my throat and tearful eyes. Many of my overseas guests have also been totally overwhelmed too. Pam Taylor. (Tour Guide). 8–9–96.
- Why so little abstract art!!
- Whoever planned the lighting seems to have wanted to make an artistic statement himself instead of making it easy to see the picture! [signed]. 7.9.96.
- P. Weinberg's photos are phantastic! [sic].
- Thank you for dealing the lost memories of a dark part of our history. I feel deeply ashamed from what Europeans brought to Africa (also Germans in Namibia!) – destruction, arrogance, humiliation and terror. We cannot forget our responsibility in that matter. [signed] – Stuttgart, Germany. 08/09/96.
- This is a fantastic exhibition. I like the photographs. They tell much about peoples lives and the country. [signed] from Austria, Europe. 08/9/96.
- Discourse without intolerance; Perspective without malice; Recourse without bigotry. This exhibition is one person's viewpoint of an issue. It does not need to be a statement. It especially does not need to be parameterized or categorized. It is beautiful and enlightening and sad and most of all different. It is not about "I" or "us". It is about a feeling which Pippa had and she chose to share it with the world. A bit like those writing in this book! Why then are so many people so critical and intolerant about other's intolerance? K von Rausch. 10/9/1996. p.s. History is never dark!
- The exhibit is a true reflection of history of the original owners of the land. I personally feel that this history should go our be written in our school text books for posterity. This is good. The plunder Europeans did to the African people is too terrible. Mbulelo Morota.
- I thought history was a heap of dust, but looking at the tragic past of the Khoisan brings slowly but surely insight to my mind of history. [signed].
- I enjoyed it, well done!!
- I personaly [sic] feel that most Europeans were just ignorant and corrupt. There never came to Africa to Westernize it but destroy it. It shows that the Khoisan could do it on their own and live for years to come if it was not for the Europeans to come and destroy their culture and even today we would understand them better than they wanted us to believe in. Aaron Ramkadi. Salt River High. 1996.
- What I've seen here today and what I've seen in (Cape Town) South African Museum, are two different things. The atmosphere of the Khoisan in e South African Museum, was created as a peaceful one, but here at the gallery, it has disturbed me some what to see the suffering of the Khoisan is [sic] such harsh ways. Although I found it rather interesting, I am touched by the suffering and hardships of the Khoisan. This goes to show how harsh and ignorant the Europeans were. The removement of body parts of the Khoisan has shocked me to an extent that it brings tears to my throat and a huge lump in my chest. {three signatures} 11/09/06. Salt River High.
- [unclear] found many similar situations in other parts of the world – sadly. [signed] 11.09.96.
- I've gained a new respect for floors – for the history buried below – for the hidden and the unsaid. I've gained a new respect for the work many do in constructing and reconstructing the history of people who are/were voiceless; the years of work in uncovering the damage done ... It seems as if the subaltern cannot speak for itself yet – we still need conduits and those who dedicate themselves to this unenviable task are doing it – at their own peril – They dare to speak; they dare to merge some of the fragments yet acknowledge that wholeness and truth is ever elusive. Thank you Pippa for your courage and dedication. The dispossession of others helps the self possessing of one's self. Ruweda Hendricks. UWC/ Bellville. 11/9/96.
- While amazed and horrified at what has happened to the Bushmen I am glad to have seen the exhibition. The plight of these people should never be forgotten and the fact that they survived should be celebrated always. I'll never be able to forget what I have seen here, but I never want to. Beannacht Libh, Sara Price. Ireland. 11/9/96.

- Pippa, you have helped us to remember. You have made us see the point of history in politics – and the politics in history. Nasreen. Rhodes/Grahamstown.
- [signature] 8/11/96.
- Your exhibition was brilliant. Thanks. M.A.M.
- I'm only here for six days and on this, the second, your exhibition has transported me into the harsh and beautiful dilemma's that S.Africa represents – stunning wonder, deep history, perfect nature and developmental [unclear]. Thank you and God Bless the integrity of the true bushmen and those who recognise their dignity. Colin B[unclear]. Southwork, London, UK. 11-Sept 1996.
- The photographs by Paul Weinberg are the most poignant, thought-provoking and brilliant pictures that it has ever been my privilege to see. Thank you. [sighed] London. 13/9/96
- Judging from this book of comments this exhibition is journeying in so many different ways. Pathos and pleasure so close and unnerving. Sad to see it end. J. 14/9/96.
- I liked your exhibition although I could not believe whites being so cruel, you set it up nicely. Well done!! Marais. 14–9–96.
- I feel greatly honoured to have seen this exhibition as a true reflection of the South African history. M.A [signed]. 15.9.1996.
- Pippa, thank you (profoundly) for presenting us with this. Mike Hall. 15/9/96.
- [comment on another exhibition]
- A sad, sad, piece of history. What is more appropriate: pointing the finger at atrocities in the past or taking action here and today, restoring dignity and land and water to the Bushmen people? The first makes a haunting exhibition, but also an exhibition that allows some unwanted trendy (?) allusion to concept art (the round of body casts). The decision to have the visitors walk upon Bushmen photographs may be an effective metaphor, but I feel it is way (?) poor taste. I am grateful to the organisers for the numerous moving texts they compiled, texts that inform, generate empathy and will hopefully trigger support for the people still out there. The photographs by Paul Weinberg are equally moving and [not clear]. Irene S[signed]. Sept. 15, 96.
- Hmmm... What to do? The Bushman still lives today and every day we exterminate their spirit. Maybe some sense of the world-view of these most primitive/civilised first nations, would help us to understand why they were so vilified.
- It's tragic what can be caused by not understanding – or not wanting to understand. Sally.
- A wonderful insight into the events from the past and present. A moving portrayal of the human civilization. This should be a permanent exhibition!! Tasha. U.K. 11/9/96.
- Amazing! "What could have been !!!" popped into my head. Brendan McKenna. 12/9/96.
- I have extremely mixed feelings about the exhibition – on the one hand it produces a gut sadness, anger, revulsion and on the other I fear hypocrisy – I fear that the exhibition participates in the continuing objectification of the San people and I fear that in my reaction and distress and outrage, I become party to the same hypocrisy. Somehow it is gravely worrying that this is yet another rendition of history by those who did not experience it. Is this not colonisation repeating itself all over again? Liz de Wet. 13/09/96.
- It hurt my heart. Adele Shapiro. 14/9/96.
- Back again, for the last time. What an extraordinary body of work/installation Pippa. You are very brave! and clever too, nogal, I think this should become a permanent exhibition you know! Love, T. x
- While at this installation
I notice as I stare,
Mingling with the ancestors:
The ghosts of Burke and Hare

Gus Ferguson