

CONDITION REPORT 3

EXHIBITION: SELECTION OF WORKS TO BE SHOWN AT THE BRICS ALLIANCE EXHIBITION

VENUE: NATIONAL GALLERY OF MODERN ART (NGMA), NEW DELHI, INDIA

EXHIBITION THEME: Bonding Regions & Imagining Cultural Synergies

DATE: 15 Dec 2019 – 15 Jan 2020

EXAMINOR: Fatima February (Conservator), Mary Cornelius (Secondment - Conservation Assistant)

LOAN PERIOD: One month

ACCESSION NUMBER:	SH2013/34
OBJECT NAME:	Vessel – “Groot Constantia Gravy Boat”
MATERIAL:	Medium: slip-cast glazed ceramics
ARTIST/MAKER:	John Newdigate
TITLE:	Groot Constantia Gravy Boat
DATE OF ORIGIN:	2013
PLACE OF ORIGIN:	South Africa
CLASSIFICATION:	
CONDITION:	<p><u>Description/History:</u></p> <p>Oval-shaped vessel on a moulded stand with handle. The top section is painted with cobalt blue oxide under a clear glaze. The stand is made up of a number of moulded putti and is unglazed.</p> <p>According to the artist, ‘the work is an acknowledgement of the contribution made by slaves in the achievements of the early Cape. As source of inspiration – Anton Anreith Cloete Cellar frieze where the frivolous sentimentality of the putti could not be further removed from the suffering of the slaves that toiled there.</p>

	<p>Present-day society has not changed much, promoting an idea associated between gravy-trains, gravy-boats and how they continue with conspicuous and insensitive displays of opulence'.</p> <p>John Newdigate's work is represented in the collection by way of two ordinary functional bowls glazed in the classical Chinese Song Dynasty style. The sauce boat is completely different and an interesting piece to add to the collection as it is one of the first pieces of contemporary ceramics related to the legacy of slavery.</p> <p>Cherub figures (unglazed) holding elongated bowl painted in cobalt blue under a clear glaze with enslaved people inside a slave ship. Moulded handle on one side.</p> <p><u>Top section of vessel:</u></p> <p>The shape of the vessel is slightly irregular.</p> <p><u>Exterior:</u></p> <p>The bowl section of the vessel is glazed and the rest of the artefact unglazed including the handle. White residue visible in between the figurines including the inside section of the handle. Small blue dots of blue oxide are visible on the figurines situated close to the handle. Possible touch ups or repair/filling was done in some areas by the artist.</p> <p><u>Interior:</u></p> <p>Some small cracks are visible on the interior of the vessel. This could have happened during the making process.</p> <p>There is also an area with a few blue oxide spots/markings that could have happened with the painting of the figures. The accession number is written inside the back of the interior.</p>			
MEASUREMENTS:	HEIGHT(mm)	127mm	LENGTH(mm)	440mm
	WIDTH(mm)	16.3cm	WEIGHT	2kg
RECOMMENDATIONS FROM CONSERVATOR:	<p>TRANSPORTATION:</p> <p>A direct flight path is recommended. The transport company/courier must acquire an ACSA pass from the airport the day before, so they can oversee cargo. The pass should allow runway access. However it is not always possible as it is usually dependent on the Swissport staff</p>			

	<p>but this would be great, if possible. The courier, if possible must oversee palletization, strap-down, and confirm the palette will be under cameras until loading. Ideally the artefact(s) should be crated limiting any unnecessary handling of the artefact as well as for protection.</p> <p>RECOMMENDED EXHIBITION TECHNIQUE:</p> <p>Should be exhibited on a flat padded surface in a well secured display or exhibition case.</p> <p>RECOMMENDED CRATING TECHNIQUE:</p> <p>We recommend that a pre-discussion regarding the crating technique be undertaken with Conservation staff of Iziko Museums of South Africa prior to the commencement of the building of the specialised crating.</p> <p>To be crated, and the crating should be outsourced to a professional company/service provider as well as including the design and the supporting material to be used. Iziko Museums of South Africa must approve the crating design as well as the intended supportive material.</p>	
<p>HANDLING/</p> <p>EXHIBITION MOUNTS:</p>	<p>HANDLE WITH CARE</p> <p>Handling of artefact, to be undertaken under supervision of a Conservator</p> <p>DISPLAY IN LOCKABLE DISPLAY CASE ON FLAT SURFACE</p>	
<p>ENVIRONMENTAL CONDITIONS:</p>	<p>RELATIVE HUMIDITY AND TEMPERATURE:</p> <p>We recommend that the temperature and relative humidity (RH) be kept relatively stable. All fluctuations in temperature and relative humidity must be minimized. A relative humidity range of 50-55% and a stable temperature range of 19-21°C with fluctuations of no more than +/- 5% RH per 24 hours are recommended.</p>	
<p>LIGHTING:</p>	<p>The lighting reading should not exceed 300 lux in the exhibition area. The lighting source to be UV emission free.</p>	
<p>PHOTOGRAPHS/</p> <p>DRAWINGS:</p>	 	







