Locations and dis-locations of personal, public and imaginary space in the visual production of ten women artists working in South Africa.

Jacqueline Nolte

Thesis Presented for the Degree of

DOCTOR OF PHILOSOPHY

in the Department of Historical Studies

UNIVERSITY OF CAPE TOWN

August 2001

University of Cape Town

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

University of Cape Town

Contents

Abstract

Acknowledgements

List of Illustrations

Preface

Introduction 1

1. A gendered experience of personal and public space in South Africa: ten women artists 23

2. The work: coordinates of personal, public and imaginary space 91

3. Locating imaginary space in the working processes of ten women artists 245

Conclusion 299

Endnotes 309

Bibliography 341

Abstract

The dissertation centres on the location and dislocation of personal, public and imaginary space in the work of ten women artists in South Africa. It does this toward understanding the relationship between the manifestation of the artists' processes of imagining and the shaping of their identities. The term 'locations' is used to refer to areas, or sites, in which 'personal' and 'public' identity is enacted. Determinants of locations are identified in relation to ancestry and the constructs of 'race', class, gender and sexual identity. These determinants are recognised as always multiple and mutually configuring. In addition to this, 'locations' are regarded in terms of how the artists have survived, engaged, and transformed their circumstances. The term 'dislocations' pertains to the effects of occupying designated sites and, more specifically, to disrupted positions within these sites. The dissertation investigates how the women have used their creativity to contradict disruption and suffering and how they have repositioned themselves through the art making process.

Interviews were conducted and secondary sources and artworks studied in terms of issues of identity, power and agency. Understanding the locations of the women in relation to their agency as artists necessitated an acknowledgement of their reflections on themselves. This research cannot, therefore, claim the status of being complete or objective and, of necessity, it is participatory. Each artist is shown to be situated in determining locations of place and as practising within particular discourses, but always existing in relation to others and as a self that *is becoming* through the making of creative products. What is demonstrated is that the creative product participates in the realisation of continuous identity formation by virtue of the operation of memory, which ensures the contact of self with the abstract yet creative potential within space. Throughout this dissertation it is demonstrated that the artists experience memory as embodied experience and that the formation of memory is analogous to the art making process. The correlation between the artists' experience and their creative embodiment of idea in matter ensures that their consciousness of location and self is shared with others, thereby ensuring an evolution of self in relation to others. Their encounter with potentiality enables these women artists to move beyond situations mired by the violence and violations of apartheid history.

Acknowledgements

The financial assistance of the National Research Foundation (Division for Social Sciences and Humanities) towards this research is hereby acknowledged. Opinions expressed in this dissertation and conclusions arrived at, are those of the author and are not necessarily to be attributed to the National Research Foundation.

My initial thanks extend to Professor Sandra Klopper whose dedicated supervision has steered the progress of this dissertation to completion. I am indebted to her for her constant support and incisive commentaries.

A heartfelt thanks to Jane Alexander; Marion Arnold; Deborah Bell; Bongi Bengu; Lien Botha; Bongi Dhlomo-Mautloa; Lallitha Jawahirilal; Noria Mabasa; Nontembiso Mashabalala Mkhonto; Sophie Peters; Deborah Poynton and Mmakgabo Sebidi.

Sincere thanks to the following individuals who have assisted me toward the research and production of this dissertation:

Jill Addleson of the Durban Art Gallery; Rayda Becker of the University Art Galleries, University of Witwatersrand; Emma Bedford of the South African National Gallery; Geoffrey Bertram of Art First, London; David Brody of the Goodman Gallery; Hamilton Budaza; Julia Charlton when in the employ of the Johannesburg Art Gallery; Sharon Crampon of Oliewenhuis Art Museum; Carole Craven; Alex d'Angelo; Sheila Davies of Tatham Art Gallery; Katrina Denis; Amadou Diarra; Jenni Fabbri of King George VI Art Gallery; Joseph Gaylard of the Community Arts Project; Linda Givon; Len Green of the Atkinson Gallery, London; Devorah Greenberg; Veliswa Gwintsa of the Johannesburg Art Gallery; Melanie Hillebrand of King George VI Art Gallery; Val Innes, Jeanne Joubert of Johannes Stegmann Art Gallery; Veronika Klaptocz; V. Leigh of the Kwazulu-Natal Museum Service; Reginald Letsasi of the University of Fort Hare; Senzeni Marasela; Erhard Mravlag; Ann Nolte; Shannon Nolte; Hayley Nolte; Dirk Oegema of the Pretoria Art Museum; Elaine Parrot of the Pretoria Art Museum; Nan Parsons; Mario Pissarra; Hayden Proud of the South African National Gallery; Fiona Rankin-Smith of the University Art Galleries, University of Witwatersrand; Steven Sack; Nellie Spangenberg of the William Humphreys Art Gallery; Mandy Tinevez; Frances van Melsen of the Natal Technikon; Keith Wallace and Antoinette Zanda.

Illustrations

Figures

Noria Mabasa

1. (i and ii). *Two figures* (1995). Enamel paint on fired clay. H 44cm. Collection unknown. (Picton and Law: 36).
2. *Domba Dance* (1987). Enamel paint on fired clay. No dimensions. Collection unknown. (Younge 1988: 40).
3. Untitled (Woman grinding corn) (c. 1998). Baked clay. H 30 cm. Artist's collection at time of photographing. (Author's photograph).
4. *Venda soldiers, businessmen and policemen* (no dates). Enamel paint on fired clay. H. c. 80cm. Two policemen in collection of The Durban Art Gallery (cat. no. 2832); One policeman in collection of South African National Gallery; Soldier and policeman in collection of University of Fort Hare.
5. *Gateway to lapa* (1987). Sunbaked clay. Lifesize. Artist's collection. (Younge 1988: 40).
6. *South African Policemen* (1987). Enamel paint on fired clay. 68.5 x 49 cm. One policeman in collection of Pretoria Art Museum. (Younge 1988: 38).
7. *Venda Businessman* (1986). Enamel paint on fired clay. Unknown dimensions and collection. (Younge 1988: 38).
8. *Mufunzi* (Preacher) (Late 1980s). Bronze. 30 x 18.5 x 20 cm. The Pretoria Art Museum (Rankin 1994: 146).
9. *Clergyman* (c. 1987). Enamel paint on fired clay. 60.5 x 30.5 x 26.5 cm. University Art Galleries. (Rankin 1994: 147) (Also featured in Sack 1991: 28).
10. *Ten soldiers* (1989). Enamel paint on fired clay. 80.5 x 24.5 x 16 cm. Museum of Modern Art, Oxford. (Museum of Modern Art 1990: 59).
11. *Mpho and Mphonyana* (four pairs of Siamese twins) (1989). Enamel paint on fired clay. 34.5 x 46.5 x 26.5. Museum of Modern Art, Oxford. (Museum of Modern Art 1990: 32).
12. *The Lovers* (1985). wood. 60 x 34 x 27.5cm. Collection Ms. F. Nicholson. (Rankin 1989: 120).
13. *Takalani and Muteka* (1987). Kiaat wood. Dimensions and collection unknown. (Manaka 1987).
14. *The Dragon* (1986). Kiaat wood. Dimensions and collection unknown. (Manaka 1987).
15. *Woman seated* (1997-98). H c. 60cm. Collection of artist at time of photograph. Author's photograph.
16. *Man and Crocodile* (c.1987). Wood and poker work. 130 x 60 x 22 cm. University Art Galleries, University of the Witwatersrand, Johannesburg. (Panoramas of Passage 1995: 56).
17. *Boy killed by crocodile* (1998). Wood. c. 35 x 110 x 40. Artist's collection at time of photographing. (Author's photograph).
18. *Natal Flood Disaster* (1988). Unknown dimensions. William Humphreys Art Gallery. (Rembrandt Van Rijn Art Foundation: Cape Town Triennial Catalogue, 1988).
19 (i, ii,). *Carnage II* (1988). Wood. 79 x 197 x 218. 5 cm. Johannesburg Art Gallery. (Author's photographs. Also featured in Sack 1991: 54; Williamson 1989: 51 and Rankin 1989: 120).
20. *Carnage IV* (c.1988). Figwood. 60 x 220 x 80 cm. University of South Africa Art Collection. (Arnold 1996: plate 77).
21. (i, ii) *Ngoma Lungundu* (1995). c. 245 x 115 x 152. Wood and hide. Standard Bank Collection University Art Galleries, University of Witwatersrand. (Online. Internet. Available 26 May 2000: http://www.wits.ac.za/emergence/new_htm).

22. *Mozambique Refugees* (1995). Wood. 57 x 29.2 x 30.5 cm. Tatham Art Gallery. (Slide courtesy of gallery photographer).
23 (i, ii). Untitled (domba) (1998). Wood. c. 100 x 250 x 150. Artist's collection at time of photographing. (Author's photograph).
24. (i-viii) Untitled (1998). Wood. c. 250 x 200 x 190. Artist's collection at time of photographing. (Author's photograph).

Mmakgabo Mmapula Helen Sebidi

25. *Rural Scene* (Early 1970s). Oil. Measurements and collection unknown. (Arnold 1996: plate 75).
26. *At the Party* (1985). Oil on board. 73 x 51 cm. Sasol Art Collection. (Artist's photograph).
27. *Bite as you talk* (c.1979). Unknown dimensions. Collection unknown. (Artist's photograph).
28. *From the land carrying food* (c. 1979). Oil on canvas. 40 x 57.4 cm. Private collection. (Sack 1991: 83 and Alexander and Cohen 1990: 151).
29. Untitled charcoal on paper (1985). Unknown dimensions and collection. (Younge 1988: 29).
30. *Modern Time* (1988). Charcoal on paper. Unknown dimensions and collection. (Rembrandt Van Rijn 1988).
31. *Tears of Africa* (1985). Charcoal and collage on paper. 200 x 800cm. (Williamson 1989: 36-37).
32. *The child's mother holds the sharp side of the knife* (Mangwana Otshara Thipa Kabhaleng) (1988-9). Pastel on paper. 186.5 x 280 cm. South African National Gallery. (Arnold 1996: plate 73 and Bedford 1997: 71).
33. *Where is my home? The Mischief of the Township* (1988). Pastel and collage on paper. 200 x 147cm. Unknown collection. (Williamson 1989: 39).
34. *Mother Africa II* (1988). Pastel on paper. 155x 129 cm. Unknown collection.
35. *I have seen through him (Kedli bone ka ena)* (1989). Mixed media on paper. 105 x 80cm. (Arnold 1989(b): 9 and The Standard Bank Centre Art Gallery 1990: 107).
36. *The Dream Come True* (1980s). Drawing. 55 x 81 cm. Collection unknown. (Artist's photograph).
37. *Modern Marriage* (1988). Oil on canvas. 183.7 x 267.2 cm. Johannesburg Art Gallery. (Johannesburg Art Gallery postcard).
38. *Mother Africa* (1988). Pastel and collage on paper. 162 x 128cm. University of Bophuthatswana. (Williamson 1989: 38).
39. *Modern President* (*Mookamedi wa jaanong*) (1988-89). Dimensions and collection unknown.(Arnold 1989: cover).
40. *Lies in the Modern Meeting (Maaka Molekqotleng)* 1988-89. Dimensions and collection unknown. (Featured in Arnold 1989(b): 11)
41. *Modern Minister* (1988) Wax crayon on paper. 46.5 x 63.5 cm. Collection unknown. (Stevenson and Viljoen 2000)
42. *How to go home from here* (1995-96). Triptych. Oil and mixed media on canvas. 192 x 174 cm.; 203 x 83cm.; 205 x 84 cm. (Artist's photograph).
43. *Traditionally woman is defender* (1988-9). Pastel on Paper. 198 x 148 cm. Private collection. (*Vita Art Now* 1989: 16 and Johannesburg Art Gallery 1989: 16).
44. *Leroto lefa bophelo mesebetseng* (c.1993). Oil on canvas. Unknown dimensions. (Everard Read Gallery invitation).
45. *In the end women handle it* (1993). Pastel on paper. 113 x 83 cm. Collection unknown. (Arnold 1996: plate 74).

46. *Celebration after initiation* (1995). Hardground aquatint, select wiped colour etching. 300 x 240 mm. Johannesburg Art Gallery. (Featured in Hobbs and Rankin 1997: 171).

Marion Arnold

47. *Stolen Interlude* (1981). Graphite. 78 x 56cm. Artist's Collection (Artist's transparency).
48. *Rift* (1985). Pastel. 70 x 100 cm. Private collection. (Artist's transparency).
49. *Duality* (1982). Oil on canvas. 100 x 130 cm. South African National Gallery. (Artist's transparency).
50. *Duality plus Two* (1984). Oil on canvas. 100 x 174 cm. with frame. Private collection, Germany. (Artist's transparency).
51. *Dual Vision* (1985). Oil on canvas. Wooltru Collection, Cape Town. (Artist's transparency).
52. *Flight of the Mind* (1985). Oil on canvas. 122 x 152 cm. Johannesburg Art Gallery. (Standard Bank Young Artist's Award Winner for Fine Art. Marion Arnold. "Encounters").
53. *Situation* (1985). Watercolour. 56 x 78cm. Private collection. (Artist's transparency.)
54. *Divinely Appointed the Property of Ladies* (1988). Oil on canvas. 90 x 120.5 cm. Pretoria Art Museum. (Artist's transparency).
55. *The rose and the apple have no political views* (1987). Oil on canvas. 106 x 126 cm. Private collection. (Artist's transparency).
56. *Pit at the end of the Hopo.* (1987). Oil on canvas with handmade frame. 90 x 120 cm. Private collection. (Artist's transparency).
57. *It is futile to attempt to picnic in Eden* (1988). Oil on canvas. 185 x 120 cm. University of the Witwatersrand. (Artist's transparency; also featured in *Panoramas of Passage* 1995: 22).
58. *Matches struck unexpectedly in the dark* (1988). Pastel on paper. Triptych. 100 x 188 cm. Private collection. (Artist's transparency).
59. *In Casseroles Severed Chickens Swim* (1990). Oil on canvas with handmade frame. c. 90 x 120 cm. Private collection. (Artist's transparency).
60. *Some kind of whole made of shivering fragments* (1992). Mixed media. 147.5 x 116.3 cm. Private collection. (Artist's photograph).
61. *Things have broken free from their names* (1993). Watercolour and pastel on paper. 101 x 150 cm. Oliewenhuis Art Museum. (Artist's postcard. Art and Co. 4304126 Bfn).
62. *Another Stone Age. Stone (N) Stone (V)* (1993). Pastel. 75 x 110cm. Private collection. (Artist's transparency).
63. *The Eviction of the Event* (1994). Oil on canvas. 134 x 104 cm. Durban Art Gallery. (Artist's transparency).
64. *Untitled* (1987). Oil on canvas. c. 100 x 60 cm. Artist's collection. (Artist's transparency).
65. *Right of way* (1995). Oil on board. 59 x 40 cm. Artist's collection. (Artist's transparency).
66. (i, ii) *Virginia's Orlando and The Letters: reading between the lines; Katherine's Bliss and The Journal: reading between the lines* (1999). A text piece with computer generated print and hand lettering under red cellophane. Size A3 paper. Exhibited at the Association for Visual Arts and at the Stellenbosch Fine Arts Department Staff show (two pieces exhibited, one of which was painted directly on the wall of the gallery and destroyed after the show). (Artist's photocopy).
67. *Land Beyond Development* (1996). Pastel on paper. 75 x 110 cm. Private collection. (Artist's photograph)
68. *Red Data: Stigmas* (1997). Pastel. 75 x 110 cm. Private collection, Cape Town. (Accompanying notes to exhibition).

69. *Red Data: The Tyranny of Language* (1999). Mixed media on paper. 117.5 x 152 cm. Durban Art Gallery. (Artist's photograph).
70. *The Last Indignity Plan* (1998). Oil on canvas. 110 x 226 cm. with handmade frame. Collection of Louise Schachat, Cape Town. (Artist's photograph).
71. *Bitch (hissed with Hate)* (1999). Mixed media. 102 x 152 cm. Artist's collection. (Artist's photograph).

Lallitha Jawahirilal

72. Untitled (1990). Gouache, mixed media. 265 x 365 cm. South African National Gallery. (Bedford 1997: 67)
73. *The Beloved Country* (1994). Oil on board. 123.92 cm x 157.48 cm. Unknown collection. (Invitation to New Academy Gallery – Business Art Galleries, London. Sculpture and Paintings Rob Olins and Lallitha Jawahirilal July 7th – 30th 1994).
74. *And then there was flood* (1996). Mixed media. 122 x 152 cm. Artist's collection. (Author's photograph).
75. *Days and nights pass in sun crusted South Africa* (1995). Mixed media. 123.5 x 94.3 cm. Tatham Art Gallery. (Slide courtesy of gallery photographer).
76. *Oh South Africa you've turned my world completely upside down I* (c.1996). Dimensions and collection unknown. (Postcard invitation to Lallitha Jawahirilal "Oh South Africa you've turned my world completely upside down" July 4th – 27th 1996. The New Academy Gallery & Business Art Galleries, London).
77. *Today a beautiful white light fills the beloved Country* (1996). Mixed media on canvas. 60.96 x 71.12 cm. Unknown collection. (Invitation to private viewing of Lallitha Jawahirilal "Oh South Africa you've turned my world completely upside down" July 4th – 27th 1996. The New Academy Gallery & Business Art Galleries, London).
78. *Oh South Africa you've turned my world completely upside down* (1996). Mixed media on paper. 60 x 50 cm. Unknown collection. (Artist's photograph).
79. *At Durban 2000 how to continue? Leave for wilderness, live with the snakes, dip my feet in wild waters – then rest* (1996). Mixed media on canvas. 55.8 cm x 81.28 cm (Invitation to private viewing of Lallitha Jawahirilal "Oh South Africa you've turned my world completely upside down" July 4th – 27th 1996. The New Academy Gallery & Business Art Galleries, London).
80. *At Durban 2000. The singing rain blowing it's cold whip at me. How to continue? Leave for wilderness, live with snakes, dip my feet in wild waters* (1996). Oil on board. Unknown dimensions and collection. (Argus/Times 27 August 1996).
81. *Oh South Africa how to continue this singing rain is blowing its cold whip at me – lost in the vastness of Kwa Zulu Natal who knows which way my soul is fleeing* (1997). Mixed media on paper. 51 x 54 cm. Unknown collection. (Women's Voice. Kuns aus Sudafrika 1998: 17).
82. *The Exile returns who knows which way my soul is fleeing Yesterday was like 20 strange dreams and too many dry thoughts today a beautiful white light floods the Beloved country Oh Krysna I too have known the sun at noon on a sea without waves at Butrai 2000* (1997). Mixed media on paper. 48 x 57 cm. Unknown collection. (Women's Voice. Kuns aus Sudafrika 1998: 17).
83. *I want to be free of my destiny. I give the dew to the grass, may these lines open all needs to me* (1998). Oil on board. 200 x 150 cm. Artist's collection at time of photographing. (Author's photograph).
84. *The Exile Returns* (1997). Oil on board. 122 x 152 cm. Artist's collection at time of photographing. (Author's photograph).

85. *Puddled Sands and Red Ashes* (1999). Mixed media on board. 60 x 100 cm. Artist's collection at time of photographing. (Transparency by Emma Bedford).
86. *Oh South Africa you've turned my world completely upside down* (1999). Mixed media on canvas. Unknown dimensions. Artist's collection at time of photographing. (Artist's transparency).
87. *This white light flood my world* (1999). Oil and mixed media on canvas. 34 x 40 cm. Unknown collection. (Invitation to "Puddled Sands and Red Ashes", Curwen Gallery, London, July 7 –31st 1999).
88. *After I got divine love and settled down* (1999). Oil and mixed media on canvas. 37 x 68 cm. Unknown collection. (Invitation to "Puddled Sands and Red Ashes", Curwen Gallery, London, July 7 –31st 1999).

Bongi Dhlomo-Mautoa

89. *The Tower of Babylon* (1979). Linoleum relief print. Dimensions and collection unknown. (Author's transparency).
90. *The Rise and Destruction of Power* (1981). Linoleum relief print. 34.8 x 25 cm. Tatham Art Gallery accession no. 900/87. (Younge 1988: 24).
91. *Removals I: the past...the future* (1982). Linoleum relief print. 21.8 x 22cm. University Art Galleries, University of Witwatersrand; Durban Art Gallery Cat no. 2396; Province of KwaZulu Natal accession no. AG 41. (Sack 1991: 45).
92. *Removals II: bulldoze the black spot* (1983). Linoleum relief print. 21.6 x 28cm. University Art Galleries, University of Witwatersrand; Durban Art Gallery Cat no. 2396; Province of KwaZulu Natal accession no. AG 41. (Panorama of Passage 1995: 34)
93. *Removals III: resettlement* (1983). 19.4 x 25 cm. Linoleum relief print. Durban Art Gallery Cat. no. 2396. (ADA No.5 1988).
94. *Removals IV: against our will* (1983). 21.6 x 25.5 cm. Linoleum relief print. Durban Art Gallery Cat. no. 2396. (ADA No.5 1988).
95. *Removals V: from here...where to?* (1983). Linoleum relief print. 19.1 x 25 cm. University Art Galleries, University of Witwatersrand; Durban Art Gallery Cat no. 2396. (Sack 1991: 45).
96. *Removals VI:* Aftermath (1983). Linoleum relief print. 21.6 x 28 cm. University Art Galleries, University of Witatersrand; Durban Art Gallery Cat no. 2396. (Panorama of Passage 1995: 34).
97. *Removals VII:* People are living there (1983). Linoleum relief print. 22.5 x 28 cm. University Art Galleries, University of Witwatersrand; Durban Art Gallery Cat no. 2396. (Panorama of Passage 1995: 34).
98. *Cemetery Unrests: Premature Resurrection* (1983). Linoleum relief print. 25.6 x 42 cm. Centre for Documentation and Research, University of Zululand. (Thorpe 1994: 69).
99. *Waiting, waiting...people waiting* (1983). Linoleum relief print. Dimension and collection unknown. (History of Art slide library, University of Cape Town).
100. *Unemployment: No Vacancies* (1983). Linoleum relief print. 25.7 x 20.7 cm. Tatham Art Gallery. Accession no. 848/87. (History of Art slide library, University of Cape Town).
101. *More than just a man's spare rib* (c.1988). Linoleum relief print. Unknown dimensions and collection. (ADA No.5 1988).
102. *Amabele (song for work)* (c. 1988). Linoleum relief print. Unknown dimensions and collection. (ADA No.5 1988).
103. *Servant's Quarters* (c. 1988). Linoleum relief print. Unknown dimensions and collection. (ADA No.5 1988).

104. *Woman and the Law* (c. 1988). Linoleum relief print. Unknown dimensions and collection. (ADA No.5 1988).
105. *Women at Work* (c. 1988). Linoleum relief print. Unknown dimensions and collection. (ADA No.5 1988).
106. *Ebony Statues* (c. 1988). Linoleum relief print. Unknown dimensions and collection. (ADA No.5 1988).
107. *Women Leaders: dedicated to Mrs. Winnie Mandela and all women leaders in South Africa* (1988). Linoleum relief print. 45.5 x 57 cm. This image, entitled *Two women (dedicated to Mrs. Winnie Mandela and S.A's women mayors)* is dated as a 1987 linoleum relief print in Tatham Art Gallery Accession No. 901/87. (ADA No.5 1988).
108. *The State of the 80s – Roadblock* (1988). Linoleum relief print. 30 x 50 cm. Unknown collection. (Williamson 1989: 119)
109. *Education Unrest – 1976* (1983). Linoleum relief print. Unknown dimensions and collection. (History of Art slide library, University of Cape Town).
110. *Car Bomb* (1988-89). Linoleum relief print. 23 x 27 cm. Unknown collection. (Williamson 1989: 119).
111. *Car Bomb: Explosion* (1988-89). Linoleum relief print. 23 x 27 cm. Unknown collection. (Williamson 1989: 119).
112. *Car Bomb: All I could think of was my car* (1988-89). Linoleum relief print. 23 x 27 cm. Unknown collection. (Williamson 1989: 119).
113. *At the End of the Day* (1992). Acrylic on canvas. 90.5 x 114.5 cm. (unframed). Johannesburg Art Gallery. (Author's photograph).
114. *Sitting at the Dock of the Bay* (1992). Acrylic and collage on canvas. c. 150 x 200 cm. Unknown collection. (Author's photograph).
115. *The Bottom Line* (1995). Oil on canvas. c. 50 x 30 cm. Unknown collection. (Author's photograph).
116. *The Point in Time* (1995). Oil on canvas. c. 50 x 30 cm. Unknown collection. (Author's photograph).
117. *Alexandra* (1995). Mixed media. c. 130 x 60 cm. Unknown collection. (Author's photograph).
118. *Homage to Pat* (c.1995). Mixed media. c. 45 x.140 cm. Unknown collection. (Author's photograph).
119. (left) *Wakina mama Wa Afrika (for Rwanda mothers)* (1995). Mixed media. c. 200 x 50 cm.; (right) *Wakina mama Wa Afrika: song for my mother* (1995). Mixed media. c. 200cm x 50 cm. Unknown collection. (Author's photograph).

Deborah Bell

120. *Lovers in a cinema* (1985). Oil on canvas. 165 x 101 cm. South African National Gallery. (Alexander and Cohen 1990: 172).
121. *Assumption* (1987). Pastel on paper. 156 x 62 cm. Department of National Education. (Contemporary South African Art 1992: 64).
122. Untitled (1987). Oil on canvas. 86 x 87 cm. with frame. Professor M. Godby and Professor S. Klopper. (Artist's transparency).
123. *Soldier's Embrace No. 2* (1987). Charcoal and pastel on paper. 700 x 490. Private Collection. (Williamson 1989: 35).
124. *Marriage-A-La-Mode: Frontispiece* (1987). Etching, drypoint and aquatint. 16.5 x 25 cm. South African National Gallery; University Art Galleries, University of Witwatersrand; (Godby 1990: 54).

125. *Marriage-A-La-Mode I: She marries the lawyer of her mother's choice* (1987). Etching, drypoint and aquatint. 25 x 29.5 cm. South African National Gallery; University Art Galleries, University of Witwatersrand. (Godby 1990: 58).
126. *Marriage-A-La-Mode II: The Morning After* (1987). Etching, drypoint and aquatint. 25 x 29.5 cm. South African National Gallery; University Art Galleries, University of Witwatersrand. (Godby 1990: 58).
127. *Marriage-A-La-Mode III: He Considers his Fate* (1987). Etching, drypoint and aquatint. 25 x 29.5 cm. South African National Gallery; University Art Galleries, University of Witwatersrand. (Godby 1990: 58).
128. *Marriage-A-La-Mode IV: Her First Infidelity* (1987). Etching, drypoint and aquatint. 25 x 29.5 cm. South African National Gallery; University Art Galleries, University of Witwatersrand. (Godby 1990: 58).
129. *Marriage-A-La-Mode V: flagrante delicto* (1987). Etching, drypoint and aquatint. 25 x 29.5 cm. South African National Gallery; University Art Galleries, University of Witwatersrand. (Godby 1990: 58).
130. *Marriage-A-La-Mode VI: She becomes the manageress of an escort agency* (1987). Etching, drypoint and aquatint. 25 x 29.5 cm. South African National Gallery; University Art Galleries, University of Witwatersrand. (Godby 1990: 58).
131. *Little Morals: A good woman apparently* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
132. *Little Morals: A last judgement* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
133. *Little Morals: And this too* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
134. *Little Morals: Every word is a lie* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
135. *Little Morals: It's better off alone* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
136. *Little Morals: Less savage than some* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
137. *Little Morals: What love can do* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
138. *Little Morals: With reason or without* (1990). Etching, aquatint, drypoint. 23 x 32 cm. The Gencor Collection; South African National Gallery; Pretoria Art Museum. (Geers 1997: 108).
139. *After the flood* (1989). Oil on canvas. 200 x 150cm. Johannesburg Art Gallery. (Author's photograph).
140. *World's Body* (1989). Oil on canvas. 180 x 160.5 cm. Robert Loder, U.K. (Museum of Modern Art 1990: 46).
141. *Through the dark lightly* (1990). Oil on canvas. 180 x 160 cm. Artist's collection. (Proof printed by Imprimatic).
142. *Sideways man* (1990). Pastel. 134 x 90 cm. Public Collection. (Standard Bank National Drawing Competition Touring Exhibition 1990).
143. *Shadow of the Cloud* (1991). Pastel. 160.5 x 105 cm. South African National Gallery. (Bedford 1997: 82).

144. *Babylon* (1992). Medium, dimensions and collection unknown. (Gevisser 1992: 31).
145. *Lamentation drawing I* (1993-94). Watercolour, charcoal and pastel on paper. 120 x 160 cm. Private collection. (Artist's transparency).
146. *Lamentation drawing II* (1993-94). Watercolour, charcoal and pastel on paper. 120 x 160 cm. Private collection. (Artist's transparency).
147. *Crying Pot* (1997). Gouache, collage, charcoal, pastel, watercolour paper. 158 x 120 cm. Private collection. (Doepel 1997: 31).
148. *Despot* (1996-97). Clay. 68.2 x 59 cm. Private collection. (Doepel 1997: 36)
149. *No. 5 Left Luggage* (1997). Softground etching, drypoint and engraving. 49.7 x 34.4 cm. Artist's collection. (Doepel 1997: 41).
150. *No. 7 Ma Ubu, Political Advisor* (1997). Softground etching, drypoint and engraving. 49.7 x 34.4 cm. Artist's collection. (Doepel 1997: 44).
151. *No. 6 Ubu, Ma Ubu and Ma Ubu's lover* (1997). Softground etching, drypoint and engraving. 49.7 x 34.4 cm. Artist's collection. (Doepel 1997: 42).
152. *No. 3 The Grand Tour* (1997). Softground etching, drypoint and engraving. 49.7 x 34.4 cm. Artist's collection. (Doepel 1997: 37).
153. *Still Life* (1996/99). Mixed media. 155 x 122 cm. Private collection. (Digital print from Goodman Gallery, Johannesburg).
154. *Onile II* (1995). Mixed media. 158 x 121 cm. Private collection. (Digital print from Goodman Gallery, Johannesburg).
155. *Journey* (1998). Terracotta, kiln and pit fired, fat, wax, charcoal, wire, graphite and kiln cement. 105 x 51 cm. Collection of the artist. (Digital print from Goodman Gallery, Johannesburg; featured Online June 2000 www.goodman-gallery.com/artists.htm).
156. *Journey Home: Raining Tree War* (1999-2000). Gouache, collage, watercolour, charcoal, pastel). 160 x 120 cm. Private collection. (Digital print from Art First Contemporary Art, London).
157. *Journey Home: Holy Grail* (1999-2000). Gouache, collage, watercolour, charcoal, pastel). 160 x 120 cm. Collection of the artist. (Digital print from Art First Contemporary Art, London).
158. *Journey Home: Crying Cup* (1999-2000). Gouache, collage, watercolour, charcoal, pastel). 160 x 120 cm. Collection of the artist. (Digital print from Art First Contemporary Art, London).
159. *Journey Home: Ulysses* (1999-2000). Gouache, collage, watercolour, charcoal, pastel). 160 x 120 cm. Private collection. (Digital print from Art First Contemporary Art, London).
160. *Ulysses I* (1999-2000). 75 x 55 cm. Gouache, collage, watercolour, charcoal, pastel. Unknown collection. (Digital print from Art First Contemporary Art, London).
161. *Ulysses II* (1999-2000). 75 x 55 cm. Gouache, collage, watercolour, charcoal, pastel. Unknown collection. (Digital print from Art First Contemporary Art, London).
162. *Ulysses IV* (1999-2000). 75 x 55 cm. Gouache, collage, watercolour, charcoal, pastel. Private collection. (Digital print from Art First Contemporary Art, London).
163. *Journey of the Magus I* (1999-2000). 160 x 120cm. Gouache, collage, watercolour, charcoal, pastel. Collection of the artist. (Digital print from Art First Contemporary Art, London).
164. *Journey of the Magus II* (1999-2000). 160 x 120cm. Gouache, collage, watercolour, charcoal, pastel. Collection of the artist. (Digital print from Art First Contemporary Art, London).
165. *Journey of the Magus III* (1999-2000). 60 x 120cm. Gouache, collage, watercolour, charcoal, pastel. Collection of the artist. (Digital print from Art First Contemporary Art, London).

Jane Alexander

166. Untitled (1981). Wax, paint, bone, plaster of paris, wood, steel. 225 x 165 x 65 cm. University Art Galleries cat no. 1982.18 (A, B, C). (Williamson 1989).
167. *Dog* (1984-5). Plaster, hair, bone, creosote, oil paint. H. 62 cm. Collection of the artist. (Williamson 1989: 42).
168. *Domestic Angel* (1984). Synthetic clay, wings, oil paint. H 34 cm. Private collection. (Artist's transparency; also featured in Williamson 1989: 44).
169. *Goose* (1984-85). Plaster, goose wings, oil paint. Private collection. (Artist's transparency).
170. *National Bird* (1986). Mixed media. Whereabouts unknown by artist. (Artist's transparency).
171. *Landowner* (1991-2). Unknown dimensions. Private collection. (Artist's transparency).
172. *Landowner* (1995). Photomontage. 17.5 x 22.4 cm. IDASA and private collections. (Artist's transparency; also featured in *Jane Alexander: Sculpture and Photomontage* 1995: 19).
173. Untitled (1985-86). Plaster, bone, oil paint, wooden chair, rubber strip. Life size. Private collection. (Williamson 1989: 42).
174. *BY THE END OF TODAY YOU'RE GOING TO NEED US* (1985). Photomontage. 29 x 20 cm. South African National Gallery and Durban Art Gallery. (Artist's transparency; also featured in Williamson 1989: 43).
175. *Butcher Boys* (1985-86). Plaster of paris, paint, horns, wooden bench. 128.5 x 213 x 88.5 cm. South African National Gallery. (Bedford 1997: 51; also featured in *Jane Alexander: Sculpture and Photomontage* 1995: 14).
176. *Ford* (1986). Photomontage. 32.2 x 24 cm. Billeton and private collection. (*Jane Alexander: Sculpture and Photomontage* 1995: 17).
177. *Triumph over capitalism: Lustgarten* (1995). Photomontage. 19.5 x 22.3 cm. Private collection. (*Jane Alexander: Sculpture and Photomontage* 1995: 24).
178. *Triumph over capitalism: "Die Ewige Flamme"* (1995). Photomontage. 19.5 x 24 cm. Private collections. (*Jane Alexander: Sculpture and Photomontage* 1995: 25 – photograph by Mark Lewis).
179. *Erbschein: An den Bergen* (1995). Mixed media. 180 x 46 x 46 cm. Collection of the artist. (*Jane Alexander: Sculpture and Photomontage* 1995: 21).
180. *Search* (1981). Photomontage. 25.7 x 14 cm. Collection of the artist. (Artist's transparency).
181. *Warehouse* (1985). Photomontage. 30.9 x 19.5 cm. Billeton, Johannesburg Art Gallery and private collections. (Artist's transparency).
182. *Beauty in a Landscape: born Aliwal North 19-?, died Boksburg 1992* (1995). Photomontage. 20.8 x 20.3 cm. Private collections. (*Jane Alexander: Sculpture and Photomontage* 1995: 7).
183. *Man with Stability Unit and tower* (1994). 20.9 x 29.7 cm. Durban Art Gallery catalogue no. 3154. (*Jane Alexander: Sculpture and Photomontage* 1995: 18).
184. *Serviceman* (1994). Mixed media. 164.5 x 600 x 595 cm. Private collection. (Artist's transparency; also featured in *Jane Alexander: Sculpture and Photomontage* 1995: 31 – photograph by Mark Lewis).
185. *something's going down* (1994). Mixed media. 58.5 x 12.8 x 35.5 cm. Private collection. (*Jane Alexander: Sculpture and Photomontage* 1995: 29 – photograph by Guy Tillim).
186. *Integration Program: man in Poweralls (extra tough, reinforced throughout, guaranteed fully shrunk)* (1996). Plaster, clothing, oil paint, leather, embroidered collar, steel rack, wood base. 1740 x 1700 x 1300 cm. (Artist's transparency; also featured in Jamal and Williamson 1996: 21).

187. *Integration Program: man in Poweralls (extra tough, reinforced throughout, guaranteed fully shrunk)* - detail of baboon with collar (1996). Plaster, clothing, oil paint, leather, embroidered collar. Private Collection. (Artist's transparency; also featured in Jamal and Williamson 1996: 21).
188. *Integration Program: man with T.V.* (1995). Plaster, clothing, oil paint, plastic valise, cabinet, television set, chair, videofilm, woodbase. 138 x 100 x 220 cm. South African National Gallery. (Jamal and Williamson 1996: 25; also featured in *Jane Alexander: Sculpture and Photomontage* 1995: 27).
189. *Woman in a two-piece* (1984). Photomontage. 29.4 x 25.7 cm. Durban Art Gallery catalogue no. 3149 and Tatham Art Gallery accession no 1878/98. (Artist's transparency).
190. *Pastoral Scene* (1995). Mixed media. 155 x 209 x 186 cm. Gauteng Legislature. (*Jane Alexander: Sculpture and Photomontage* 1995: 4 – photograph by Mark Lewis).
191. *Stripped ("Oh Yes" girl)* (1995). Mixed media. 138 x 100 x 220 cm. Tatham Art Gallery accession no. 1772/96. (*Jane Alexander: Sculpture and Photomontage* 1995: 12 – photograph by Mark Lewis).
192. *Phone me for secret* (1995). Photomontage. 14.7 x 23 cm. Tatham Art Gallery accession no. 1879/98. (Artist's transparency).
193. *Lucky girl and monkey with rattling maracas* (1999). Reinforced plaster, oil paint, found objects, wood. 94 x 84 x 84 cm. Private collection. (Alexander 1999: 7).
194. *Lucky girl and monkey with rattling maracas* (second view) (1999). Reinforced plaster, oil paint, found objects, wood. 94 x 84 x 84 cm. Private Collection. (Alexander 1999: 7).
195. *Lucky girl with sweets* (1999). Photomontage. 14.5 x 15 cm. Collection of the artist. (Alexander 1999: 7).
196. *Street cadets with harbinger: wish, walk/Loop, Long* (1997-98). Reinforced plaster, oil paint, wood, steel, rabbit skin, sheep skin, found objects. 110 x 70 x 210 cm. (Alexander 1999: 12; also featured in Picton and Law 2000: 42).
197. *Street cadets with harbinger: wish, walk/Loop, Long* (detail) (1997-98). Reinforced plaster, oil paint, wood, steel, rabbit skin, sheep skin, found objects. Private collection. (Kurgan 1998: 16).
198. *Cadet ("wonderkind"/"weekend spoiler")* (1997-98). Mixed media. 122 x 48 x 56 cm. Public collection of Fellbach, Germany. (Kurgan 1998: 17).
199. *Lonely boy, Candy boy – weekend spoiler* (1999). Photomontage. 29.5 x 40 cm. Private collections. (Bedford 1999: 14; also featured in Alexander 1999: 9).
200. *Harvester* (1997/98). Reinforced plaster, oil paint, wood, shoes, glass, toys. 82 x 30 x 53 cm. Collection of the artist. (Alexander 1999: 7).
201. *Harvestime* (1999). Photomontage. 28.5 x 40 cm. Private collections. (Artist's postcard. Scan shop).
202. *Bom Boys* (detail 1) 1998. Fibreglass, acrylic paint, clothing, wood, synthetic clay. 105 x 360 x 360 cm. Collection of the artist. (Alexander 1999: 3).
203. *Bom Boys* (detail 2) 1998. Fibreglass, acrylic paint, clothing, wood, synthetic clay. 105 x 360 x 360 cm. Collection of the artist. (Alexander 1999: 3).
204. *Bom Boys* (detail 3) 1998. Fibreglass, acrylic paint, clothing, wood, synthetic clay. Collection of the artist. (Arnott 1999:3).
205. *Bom Boys* (detail 4) 1998. Fibreglass, acrylic paint, clothing, wood, synthetic clay. Collection of the artist. (Arnott 1999:3).
206. *Bom Boys* (detail 5) 1998. Fibreglass, acrylic paint, clothing, wood, synthetic clay. Collection of the artist. (Arnott 1999:3).
207. *Bom Boy with workers and traffic* (1999). Photomontage. 28.5 x 40 cm. Collection of the artist. (Artist's postcard: Scan shop; also featured in Bedford 1999: 14).
208. *Harbinger* (1997/98). Reinforced plaster, oil paint. 51 x 55 x 33 cm. Collection of the artist. (Alexander 1999: 3).

Lien Botha

209. *Ooggetuie [Eyewitness]* (1989). Photoconstruction. Unknown dimensions and collection. (*Die Burger* 31 October 1989).
210. *Memorabilia* (1994). Photoconstruction. 30 x 30 x 6 cm. Collection of Nigel Penn and Penny Sorrell. (Artist's transparency).
211. *Speelgrond 1 [Playground 1]* (1994). Photoconstruction. Unknown dimensions. Collection of Mark and Sarah Foale. (*Transitions* 1995: 5)
212. *Helena se tuin [Helena's garden]* (1994). Photoconstruction. 15.6 x 19 cm. Collection of John Lourens. (Business Day 14 November 1996: 17)
213. *Helena's Torture Garden* (1994). Photoconstruction. 15.6 x 19 cm. Collection of John Lourens. (Artist's transparency).
214. *Transition* (1994). Cibachrome print. 21 x 14.5 cm. Collection of R.F. Botha. (Artist's transparency; also featured in *Transitions* 1995: 5).
215. *Bellocq's landscape* (1994). Photoconstruction. 30 x 10 cm. Collection of Lyn Smuts. (Artist's transparency).
216. *Seedlings II* (1994). Photoconstruction. 24 x 29 cm. South African Centre of Photography. (Artist's transparency).
217. *Seedlings 1* (1994). Cibachrome print. 15.6 x 19 cm. Durban Art Gallery, catalogue no. 2988. (Slide courtesy of Durban Art Gallery).
218. *Wit Leuen [White Lie]* (1993). Photoconstruction. 23x27 cm. Collection of G. Munro. (Artist's transparency).
219. *Telegram* (1994). Photoconstruction: telegram, collage, mixed media. 24x29 cm. Collection of Christine Atkinson. (Johannesburg Biennale catalogue 1997).
220. *Geskiedenis Portret [History Portrait]* (1995). Silver gelatine print on fibre paper. 57 x 46 cm. South African National Gallery. (Artist's transparency; also featured in Bedford 1997: 94).
221. *Geloofsportret [Portrait of Faith]* (1995). Silver gelatine print on fibre paper. 57 x 46 cm. Collection of Roelof and Berna Botha. (Artist's transparency).
222. *Krotoa's Room* (1995). Mixed media, variable size – installation specific. Artist's collection. (Artist's transparency).
223. *Krotoa's Room* (detail: bookcase) (1995) Artist's collection. (Artist's transparency).
224. *Krotoa's Room* (detail: half moon shelf, candle and image) (1995). Artist's collection. (Artist's transparency; also featured in *Don't mess with Mister In-between: 15 artistas da Africa do Sul* 1996: 11)
225. *Krotoa's Room* (detail: matchbox) (1995). Artist's collection. (Artist's transparency).
226. *Die Wasgoedlyn [The Washing Line]* (Installed at the Castle as part of Fault Lines, June-July 1996) (1996). Silver gelatin, emulsion/cotton, soil, basin, washing line. 9m x 65cm. Site specific. Artist's collection. (Artist's transparency)
227. *Die Wasgoedlyn [The Washing Line]* (Installed at the Castle as part of Fault Lines, June-July 1996 - detail) (1996). Silver gelatin, emulsion/cotton, soil, basin, washing line. 9m x 65cm. Site specific. Artist's collection. (*Lifetimes: kunst aus dem sudlichen Afrika* 1997: 27-28).
228. *Barcode 7* (1997). Selenium toned silver print. 77.5 93.5 x 4cm. University of Stellenbosch. (*boxing days* 1997: 5).
229. *Barcode 16* (1997). Selenium toned silver print. 77.5 93.5 x 4cm. University of Stellenbosch. (*boxing days* 1997: 25).
230. *Dead Pillows* (1997). Silver gelatine emulsion, alkyd primers, and glass. 109 x 815 cm x 100 cm. South African National Gallery. (*bonani newsletter* second quarter 1998: 6).

231. *Belmont Station* (1997). Silver gelatine emulsion, polyurethane varnish. 87 x 94 x 94 cm. Smithgroup. (*boxing days* 1997: 18).
232. *Nothing too small for poachers* (1997). UV laminated Ilfochrome prints. 87 x 95 x 95 cm. Smithgroup. (*boxing days* 1997: 18).
233. *Barcode 9* (1997). Selenium toned print. 77.5 x 93.5 x 4cm. Collection of Anna Hertzog. (*boxing days* 1997: 3).
234. *Transferred* (1997). Silver gelatine emulsion, cotton. 103 x 94 x 78 cm. Smithgroup. (*boxing days* 1997: 17).
235. *Barcode 11* (1997). Selenium toned print. 77.5 x 93.5 x 4cm. University of Stellenbosch. (Postcard invitation to Lien Botha Standard Bank Young Artist Award Winner 1997 "Boxing Days" Durban Art Gallery 10 December – 7 February 1998).
236. *Transferred* (detail) (1997). (Eastern Province Herald 2 March 1998: 9).
237. *the home that you built* (1997). Collaboration with Karen Press. (View 1). 188 x 188 x 45 cm. (Installed on rugby field, District Six, Cape Town). Cardboard, vinyl lettering, sand, soil. (Artist's transparency).
238. *the home that you built* (1997). Collaboration with Karen Press. (View 2). 188 x 188 x 45 cm. (Installed on rugby field, District Six, Cape Town). Cardboard, vinyl lettering, sand, soil. (Artist's transparency). (A further view in Soudien and Meyer 1997: 11).
239. *the home that you built* (1997). Collaboration with Karen Press. (View 3). 188 x 188 x 45 cm. (Installed on rugby field, District Six, Cape Town). Cardboard, vinyl lettering, sand, soil. (Artist's transparency).
240. *Postscript* (1998-9). Post-box units and laminated photographs. Three units of 150 x 75 x 45 cm each. Whereabouts unknown – went missing during transfer to Mitchell's Plain Post Office. (Artist's transparency).
241. *Postscript* (detail) (1998-9). Post-box units and laminated photographs. Three units of 150 x 75 x 45 cm each. Whereabouts unknown – went missing during transfer to Mitchell's Plain Post Office. (Artist's transparency).

Sophie Peters

242. *Portrait of a woman.* Pastel. Unknown dimensions and collection. (Artist's transparency).
243. *Self-Portrait.* Unknown dimensions and collection. (Artist's transparency).
244. *Crucifixion* (1987). Linoleum relief print. c. 19 x 14 cm. Unknown collection. (Artist's transparency).
245. *Arm sonder hand [Arm without hand]* (1987). c. 23 x 30.5 cm. 1991 edition in South African National Gallery, accession no. 91/175. (Artist's transparency).
246. *Sorrow of Days* (1989). Oil on canvas. Unknown dimensions. (Artist's transparency).
247. *Cape Scene* (1989). Oil on canvas. 64 x 82.5cm. South African National Gallery. (Bedford 1997: 73).
248. Mural on CAP staircase (detail) CAP Media Project, Community House, Salt River, Cape Town (1987). (History of Art slide library, University of Cape Town,).
249 and 250. Details of mural at CAP Media project, Salt River, Cape Town (1987) produced by Mural Collective. H. 375cm. (History of Art slide library, University of Cape Town,).
251. Mural on CAP staircase, Woodstock, Cape Town. (Community Arts Project).
252. Peters working on CAP mural in Woodstock, Cape Town (re-worked in c.1994).
253. *Mannenberg* (1991). Oil pastel. Unknown dimensions and collection. (Artist's transparency).
254. *In the beginning* (1990). Oil pastel. Unknown dimensions and collection. (Artist's transparency).

255. *Hamlet* (1991). Linoleum relief print. 20.2 x 30 cm. Durban Art Gallery catalogue no. 2989. (Author's Transparency).
256. *Boland* (2000). Linoleum relief print. Unknown dimensions and collection. (Online. Available January 2000 http://www.artchannel.co.za/).
257. *Die Nuwe Suid Afrika [The New South Africa]* (1993). 41 x 29.3cm. Durban Art Gallery catalogue no. 3182. (Artist's transparency).
258. Canvas mural for Nico Malan Opera House produced by *Manyano* collective (1994). 1675 x 976 cm. (Artist's photograph).
259. *The Old Days* (1991). Linoleum relief print. Unknown dimensions and collection. (Artist's transparency).
260. *Oupa* (1991). Colour linoleum relief print. Unknown dimensions and collection. (Artist's transparency).
261. *Punch looms at door of shed* (1994). Linoleum relief print 16 x 18.1 cm. Collection of Jacqueline Nolte, edition 8/12. (Author's photograph)
262. *Mother and Me* (1995). Etching. 39 x 29.5 cm. Artist's collection. (*Women's Voice* 1998: 45).
263. *Mother cleaning the Yard* (1995). Etching. 19 x 29.5cm. Collection unknown. (Women's voice 1998: 43).
264. *Cry from the Heart* (1995). Oil on canvas. Unknown dimensions. Artists' collection. (Artist's photograph)
265. *The Mother of Artist's Days Were Counted* (1995). Oil on canvas. Artist's collection. (Artist's photograph).
266. *I'm lost inside my tears* (2000). Unknown dimensions and collection. (Online. Internet. Available July 2001. http://home.mweb.co.za/ch/chelsart/gallery/).
267. Clause 25: Just Administrative Action from "Images of Human Rights" (Portfolio of prints by 27 South African artists) (1996). (Online. Internet. Available February 2001 http://durbanet.aztec.co.za/exhib/dag/hr/c125.htm).

Bongi Bengu

268. *Women of the Soil, Women of Toil* (1996). Charcoal, chalk, pastel on paper. c.120 x 180 cm. Collection of Kim Fachlier, Cape Town. (Artist's transparency).
269. *Let's Check 'Em Out* (1997). Charcoal, chalk, pastel on paper. c.120 x 180 cm. Collection of Mr. Schanber, Cape Town. (Artist's transparency).
270. *The Great Father* (1997). Charcoal, chalk, pastel on paper. c.120 x 180 cm. Collection of Christina Getty. (Artist's transparency).
271. *Wife One or Two* (1997). Charcoal, chalk, pastel on paper. c. 122 x 211 cm. Collection of Christina Getty. (Artist's transparency).
272. *Mother and Two Children* (1997). Charcoal, chalk, pastel on paper. c. 120 x 180 cm. Private collection, Johannesburg. (Artist's transparency).
273. *African Woman* (1997). Charcoal, chalk, pastel on paper. c. 120 x 180 cm. Collection of Cecily Getty, Cape Town. (Artist's transparency).
274. *African Woman 1997* (2000) Charcoal, chalk, pastel on paper. c. 110 x 160 cm. (Artist's transparency).
275. *Before and After the Wedding* (1997). Charcoal, chalk, pastel on paper. c. 120 x 180 cm. Collection of Nan Parsons, Montana. (Artist's transparency).
276. *Aint She Beautiful II* (1999). Charcoal, chalk, pastel on paper. c. 90 x 70 cm. Collection of Ms. Francis Waring, Cape Town. (Artist's transparency).
277. *Mirror, Mirror on the Wall* (1997). Charcoal, chalk, pastel on paper. c. 120 x 180 cm. Mr. Justice Ngidi, Sandton. (Artist's transparency).

278. *Amadlozi* (1997). Charcoal, chalk, pastel on paper. c. 110 x 185 cm. Collection of Art Slot. (Artist's transparency).
279. *Umsebenzi* (1997). Charcoal, chalk, pastel on paper. c. 110 x 170 cm. Collection of Barbara Jackson. (Artist's transparency).
280. *Rites of Passage* (1997). Charcoal, chalk, pastel on paper. c. 110 x 180 cm. Private collection. (Artist's transparency).
281. *Grandmother, Mother and Daughter* (1997). Charcoal, chalk, pastel on paper. c. 180 x 110 cm. Collection of Dr. Becker, Cape Town. (Artist's transparency).
282. *Ndebele Woman* (1997). Charcoal, chalk, pastel on paper. c. 110 x 180 cm. Unknown collection. (Artist's transparency).
283. *The Mistress* (1997). Charcoal, chalk, pastel on paper. c. 110 x 180 cm. Unknown collection. (Artist's transparency).
284. *Taking the Vows* (1999). Pastel on cotton paper. c. 140 cm x 90 cm. Unknown collection. (Artist's transparency).
285. *The Zulu Bride* (1999). Pastel and collage on paper. c. 200 x 94 cm. Unknown collection. (Artist's transparency).
286. *Violence against Women* (1998). Pastel and collage on cotton paper. c. 110 x 180 cm. Unknown collection. (Artist's transparency).
287. *Breaking the Silence* (1998). Charcoal, chalk, pastel on paper. c. 122 x 211 cm. Collection of Liz Baden, Cape Town. (Artist's transparency).
288. *In Loving Memory* (1999). Pastel and collage on cotton paper. 112.5 x 87 cm. Unknown collection. (Artist's transparency).
289. *Revising Frida* (1999). Charcoal, chalk, pastel on paper. 112.5 x 100 cm. Unknown collection. (Artist's transparency).
290. Untitled (2000). Charcoal, chalk, pastel on paper. c. 100 x 100 cm. Unknown collection. (Artist's transparency).

> The present intrudes upon remembrance, today becomes the last day of the past yet we would suffer continuous estrangement from ourselves if it weren't for our memory of the things we have done, of the things that have happened to us. If it weren't for the memory of ourselves.
> Christa Wolf "A Model Childhood" 1983

> Surely it would be better for art to vanish altogether than to forget suffering, which is art's expression and which gives substance to its form.
> Theodore Adorno "Aesthetic Theory" 1984

Preface

If there is an overriding intention that informs this dissertation it is the desire that the reader feel some measure of respect for the creative endeavour of these ten women artists who serve as but a sample of the immeasurable others who, through ingenuity and creativity, have survived decades of political and criminal violence in South Africa. My intention is not formed by a desire to critique the artists' production and to deconstruct their values and activities so as to 'reveal' what they might not be aware of. Instead it is to work *with* the information they have shared so as to respect their creative presence and ongoing agency. One of the greatest challenges has been to bring together the divergent cultural perspectives of these artists and to find some way of situating their production within a common matrix while avoiding hierarchical and normative assumptions. While this study respects the individual life stories and production of the women artists it cannot, however, avoid a level of interpretation of the artists' constitutive relation to their social world. To this end I have included below something of my own location as well as personal motivation in devising this study.

This research began five years after the unbanning of the liberation movements in South Africa, and one year after the first democratic election. During my student years in the mid to late seventies, as a fine art and politics student, I had become increasingly involved in the struggle against apartheid. I did so from years of accumulated confusion and anger. I was a dark child, classified white, yet always faced with daily assumptions that as a person of colour I should

not be admitted to 'white' institutions. My father was born to a girl barely in her teens, who had been abandoned upon birth, found in the dockyards and raised in orphanages and foster homes. Her foster father raped her and the product, my father, was raised in an Anglican orphanage and was designated as being of 'unknown' heritage. Today I understand why 'hybrid' children have 'lost' their ancestry. My father had limited education and was trained to be a cobbler before 'running' away, underage, to fight in the Second World War. He returned a British loyalist, joined the policeforce and maintained a lowly rank all his life. He married my mother, a naïve immigrant to South Africa, daughter of a retired tobacco farmer from Zimbabwe. My grandfather and grandmother emigrated in their twenties from Yorkshire, England, to Zimbabwe where they'd profited from their own hard labour plus the cheap and expendable labour of indigenous workers. My mother had been raised by a governess on their farm and upon entering Salisbury High School was treated as a strange recluse. My father's warmth contradicted all that and they bore five children of whom I was the third. It was my mother's wealth that cushioned our lives and her liberal beliefs that protected us from the institutional onslaught my father negotiated throughout his short life. Days before his death he warned me of the implications of my ever joining the underground and I wondered why. I was teaching art, sculpting, and coming to terms with my sexual identity. Three years later I was a member of Umkhonto we Sizwe, the miltary underground of the African National Congress, and five years on from that, emotionally exhausted, I requested a transfer to the political department. On the eve of the election I was still 'in place' in my cell, long frozen into obedience and unable to celebrate the transition. I had made one sculpture in five years and wondered if I'd ever be able to create again. I have, in isolated spurts. But, I have written, and this project is part of the story. How, I wondered, had my friends and colleagues who were artists survived the years of the struggle? And so the idea for this project grew, one that would investigate the efforts of women who had survived as creative individuals in a context characterised by historical abomination. I worked with ten women who agreed to share their stories and to be

part of an ongoing dialogue. It was important to me to respect their stories, to preserve their words, and to check my place as interpretive agent against theirs.

The relationship between myself, as author, and the artists, as interviewees, is a complex one. This is informed by the obvious fact that living persons are seldom willing, or able, to reveal all aspects of their life, hence the importance of my attempts to establish dialogue and trust. Simultaneously, I had to accept the limitations of the interviews and the need to supplement personal interviews with information shared by the artists in other published interviews. In instances where this was sparse I have included information plus interpretations gleaned from secondary sources. In certain instances, for example, artists were positioned differently with regard to how at ease they were in revealing personal information. In the final analysis, the shared narratives are as much a product of myself as interviewer as of the interviewees. Although I have transcribed interview information accurately, for the purposes of this dissertation I have obviously edited information and thus, as much as I tried to avoid shaping the information, there occurs an inevitable shifting of the shape of shared stories. This affects the claimed 'authenticity' of material and, due to the elimination of interviewer's questions and discarded material, the reader might wonder as to the nature of these absences.

What *is* omitted in the transcribed information is the 'texture' of the different interviews. I experienced the manner of telling to be as informative as what was shared. At least two interviews were conducted with each artist, later supplemented by different forms of written correspondence. The interplay of social and cultural tensions as well as the impact of venues and times all played their part in contributing to the nature of the information shared. For example, Mabasa was a most gracious host within her home in Venda, Sebidi gave over long night hours to interviews conducted in her garage-studio in Parktown, Johannesburg, Arnold presented a slide show of her work and then offered substantial time in her home in Observatory, Cape Town, Jawahirilal was interviewed in her studio at the University of Durban Westville (on one occasion in the midst of student unrest on campus), Dhlomo-Mautloa was interviewed at lunch hours between busy administrative work schedules at the Newtown cultural complex and at

Johannesburg Municipal Gallery, and over supper at her home in Alexandra. Bell agreed to two in depth interviews in the comfort of her home in Houghton, Alexander was interviewed in her apartment in Long Street and in her studio at the University of Cape Town, Botha permitted a leisurely interviewed in her home and a shorter interview after delivering a lecture at the South African National Gallery, Peters was interviewed at the Baxter Gallery and at her home, while Bengu gave time in her studio and her parental (state) residence De Meuel, in Rondebosch, Cape Town and in correspondence. From the hills of Venda, to urban and prestigious suburbs, all of these artists opened their homes and contributed their thoughts, but some exhibited slight differences of commitment to the project, plus different abilities to communicate their experience in English. The interviews were conducted in English and thus, from the outset, imposed a cultural restriction for those women whose first language was Venda, Tswana, Afrikaans or Zulu. Rather than employ a translator, I chose to build a one-on-one dialogue with the artists and to risk transcribing their responses directly in the form of English they were able to use. I believe that the dignity of these women transcends the obstacles of the language they have been skilled enough, and gracious enough, to respond in.

The context (plus levels of comfort and discomfort associated with the subject) has no doubt informed what was 'remembered' by the artists and it is possible that some 'reculturalised' a story to make it more intelligible. It could also be argued that to confine one's interpretation to what the artists choose to share about their lives is to limit analysis, and what the women choose to reveal must also be weighed in relation to possible operations of internalised oppression regarding issues stigmatised in public discourse (e.g. abortion or physical violence against women). In certain instances women have shared information but requested that it not be made public and I have worked around this. All the artists have been given the opportunity to correct assumptions and make comments with regard to my presentation of their lives and work. Out of respect for the artists, what is shared here is what they have chosen to make public; the study is thus of necessity an edited account of their experiences of violence, abuse and dislocation.

Situating this dissertation in the context of related research into South African art.

While this dissertation draws on a number of secondary sources in the compilation of biographical data and visual products, much of the material results from primary research and visual analysis. The former comprises personal interviews, personal documentation of artists' works and a compilation of data on artworks drawn from artists' collections, publications (many of which do not include complete specifications of works or sources) and museum and gallery records which are sometimes incomplete. Since there are no comprehensive photographic holdings of works by any of the ten artists in this dissertation, their histories of production have been constructed according to what has been traced. Since the choice of works has been based upon what was found to be available in artists' collections, publications, museums and galleries; and since few of the artists and galleries keep records of buyers and locations of works, the overviews of these artists' works are bound to contain omissions. Within the range of materials on South African art that have been consulted, few are informed by an interest in the interrelationship of issues of race, class and gender and fewer still have regarded such determinants of location in conjunction with the artists' philosophical frameworks, working processes and personal agency. The most closely related published text is Marion Arnold's 1996 publication *Women and art in South Africa.*

This series of essays by Arnold is the only publication of substantial research on women artists in South Africa. It functions as an important intervention in South African art history by adopting a feminist critique of the circumstances of production and reception of, most notably, women in the past who have been overlooked. Pertinent to this dissertation, Arnold includes reference to three works by Alexander, one by Mabasa and three by Sebidi. She has also produced the only substantial essays on Sebidi and Botha to date (Arnold 1989; Arnold 1997), the former emphasising contexts of production and training and the latter cognisant of working processes and concerns with violations of power and issues of memory. However, her catalogue essay on Sebidi necessarily covered work produced in 1988-89 only and that on Botha addresses work produced in

1996-97. In Arnold (1996) she acknowledges meaning as that which is contingent upon shifting contexts and concerns but pays close attention to formal configurations that arise in relation to the specific factors of changing political configurations within South Africa. Arnold *does* address issues of the artists' agency with particular attention to how the subject is constituted through the manufacture of objects that are subject to the operation of the 'gaze'. Agency is also addressed in terms of the effects of categorisation within established 'hierarchies' of 'craft' and 'fine art'. While primary emphasis is on the effects of these acts of differentiation on women, Arnold in turn acknowledges a related 'othering' based on issues of 'race'. What is shared in this dissertation is Arnold's premise that women's lives and their art cannot be separated and that personal and social history and experience are crucial to an understanding of their work. However, the differences in this dissertation pertain to how sex and gender are understood and, so too, to understanding how black women responded to 'feminist' concerns prior to the new political dispensation. Arnold argues that a feminist perspective enables an understanding of how sex "(being female)" and gender "(being a woman)" (1996:77) participate in constructing an image of self but she does not elaborate on this differentiation. Although the implication is that these are constructed categories there is not sufficient emphasis upon the instability of both of these categories. This is reinforced in the text with her frequent use of the term 'feminine' as adjective. Arnold asserts that black women were hostile to feminism because of pressure from their male counterparts to reject feminism as a white middle-class phenomenon. This may be the experience of certain of Arnold's informants. However, her description ignores tangible reasons that informed a rejection initiated by many black *women* in reaction to certain socio-political and cultural analyses espoused by white feminists. Different conceptions and experiences of family relations, principles of co-operation and economic factors necessitated different sensitivities and strategies, most of which were not considered in the wave of popular feminism articulated by whites in the 1970s. Arnold argues that the term 'feminism' emerged in the mid-80s in South Africa. The emergence of feminism predates the 80s and, arguably, could be identified in

the mass organisation of women for human rights in South Africa as early as the 1950s. This point is raised so as to underscore a gap in Arnold's text that results in a sense that a single 'feminism' is universally applicable to all women regardless of cultural and economic location. Although there are crucial references in Arnold (1996:143) to the absence of homogeneity amongst women in South Africa (evidenced in her careful analyses of the work of women artists), the evasion of closer theoretical definition undermines the specificity of her practice.

That there is substance to Arnold's argument about the priority of issues of 'race' over feminist critique is evident in an overview of existent literature on art in South Africa. It is interesting to note some of the earliest of publications that include black artists and which of these problematised agency and issues of identity. In some of the earliest texts to focus on urban art by black artists (Battiss 1967 and De Jager 1973) the authors do focus on issues of identity but with respect to notions of an "essential African" characteristic (Van Roebbroeck 1993: 50). In 1987, Matsamela Manaka made an important intervention by questioning the categorisation of a diverse number of black artists under the umbrella of "township art". Although Manaka included some works by Mabasa and Sebidi in this publication, he did not address issues of gender. Art historical discourse inclusive of production by black artists centred on issues of categorisation and terminology (Younge 1988; Koloane 1989; Sack 1989; Powell 1989; Richards 1990; Nolte 1990; Van Roebbroeck 1993). Younge (1988) explained his intention as filling a gap in published information on work by urban black artists. De Jager set this trend with his important but somewhat anthropologising text of 1973. Younge's text is far more forthright in its discussion of the impact of racist policies and discriminatory education on the art production of black artists. In the context of the State of Emergency Younge's book was an important contravention of State controls. However, as with Manaka and De Jager he did not address issues of gender although he did include a number of illustrations of murals by women house painters. Dhlomo-Mautloa and Mmakgabo Sebidi each receive one illustration and associated caption (1988: 24; 29) and Noria Mabasa is the only women (outside of the section on house painters) of 32 special entries on artists.

Sack (1988) contains far more rigorous research toward filling the gap with regard to art production by black artists in South Africa. The research, initiated by Christopher Till in his capacity as Director of the Johannesburg Art Gallery, included over 100 entries covering production from 1930 - 1988. Sack emphasises the diversity of contexts of production and forms of reception. He identifies the complex traversing of both rural and urban locations and places significant emphasis on training circumstances. An important inclusion is of women artists from Rorke's Drift Art and Craft Centre, thus implicitly querying hierarchical divisions between 'craft' and 'fine art'. However, there is no discussion of issues of gender in Sack's text. Twenty of the 200 entries include women and, pertinent to this dissertation, two works by Dhlomo, two by Mabasa and two by Sebidi, although, again, limited by date. Sack's inclusion of short biographies on all the artists offers a valuable resource for reference.

A concurrent text was Williamson (1988, 2nd ed. 1990). This included an analysis of contemporary visual production in the context of an increasingly militarised state and a resistant population. Williamson includes four works by Jane Alexander produced between 1984 and 1986 as well as works by Sebidi and Mabasa. She includes statements of artistic intention, makes reference to working processes and situates this production in the context of the prevalent political milieu. Although this text does not contribute to methodological debate or to in-depth research on individual artists it is a vital visual resource and, at the time, alerted the general art public to current issues and modes of production. Of greater academic value is Rankin (1989), a history of wood sculptures in South Africa from 19th century to 1989. For the purposes of this project Rankin's entry on woodwork by Mabasa and her inclusion of two works dated to 1985 and 1988 were particularly useful. Alexander and Cohen (1990) attempts to reflect some diversity in its selection of artists, just less than a third being women (four of whom are black). Like many preceding publications, the introduction is devoted to exploring the notion of "national identity" but criticizes mythologies of 'national' art. Alexander and Cohen make passing reference to women in the visual arts whose expectations and experiences are "largely eclipsed by more pressing

broader, racial issues" (1990: 23) with the exception of certain "younger" artists, four of whom they name. One of these artists is included in this dissertation, namely Bell. The entry on Bell pertains to one 1985 work that is analysed in terms of a questioning of the "sexual-social order" (1990:23, 172). One entry of a work by Arnold and one of a work by Sebidi have also been useful for the purposes of this research, these readings relying on an interest in iconography pertinent to the concerns of women artists.

This gradual increase in attention to women artists and, specifically, to black women, took effect in a new and reworked edition in 1992 of De Jager's 1973 text, entitled *Images of Man*. Despite the title, De Jager made some effort toward a greater representation of black women in this publication. Two of the 41 essays on specific artists were devoted to women (Mgudlandlu and Sebidi) and mention was made of three women weavers and two women potters from Rorke's Drift Art and Craft centre (1992: 27, 30). De Jager includes one short paragraph devoted to a commentary on the status of women and within this one paragraph he lists thirteen black women practitioners. Included in this list, and thus as passing reference, are the names of Mabasa and Dhlomo.

Mabasa is the only black woman mentioned in Rankin (1994). Her four-page essay on Mabasa is included as an example of the limited access to resources amongst black artists, particularly those in rural areas. Rankin discusses the implications of training circumstances through this example of the one known bronze by Mabasa, executed under specific training circumstances. Rankin credits Nettleton for her observation that this work is yet another indication of Mabasa's transgression as a woman since metal work was reserved strictly for men in Venda (1994:44-49). In a chapter entitled "Art on the Margins" Rankin dedicated six pages to a gender-based critique of the circumstances of sculptural production, one of the most substantial published commentaries on gender concerns in South Africa to date. In this text Rankin recognises a commonality of challenges in the production and reception of work by women but she disputes the notions of a recognisable "feminine" quality in women's artwork.

Two exhibition catalogues of 1995, *Panorama of Passage*, University Art Galleries and *Contemporary South African Art 1985-1995*, edited by Bedford, include entries of significance for this dissertation. In the former is a 1988 work by Arnold, three 1983 works by Dhlomo and one 1987 work by Mabasa. (About one fifth of these entries comprise works by women.) Bedford (1995) includes work by six of the ten artists in this dissertation, plus brief biographies of these artists. Four works by Alexander are included, dated 1985-86, 1986 and two dated 1995. The Bell entries are two works dated 1985 and 1991 and her entire 1987 *Marriage-A-La Mode* series plus her entire 1990 *Little Morals* series. One of the earliest references to Jawahirilal and Peters occurs in Bedford (1995), the former is represented by two works dated c. 1990, the latter by three works including one dated to 1989 and two dated 1991. Two works dated 1988-89 and 1991 represent Sebidi. These are crucial visual resources but, unfortunately, visual analyses or discussions of the artists' working processes do not accompany the images.

Jamal and Williamson (1996) is notable for devoting less than a third of its selection of artists to women. However, the entry on Alexander is an important one and includes an insightful reading of five works including one dated 1985, one dated 1994, two dated 1995 and one dated 1996. The treatment of Alexander in Jamal and Williamson (1996) is contextualised by introductory comments on how a politics of the past lives on in our present, thus alerting the reader to emergent concerns in South African art criticism regarding the constitution of memory. While Alexander's works are read in terms of the politics of power in South Africa there is no emphasis on gender. One assumes that the text draws on the thorough and insightful catalogue essay on Alexander by Powell (1995) but there is a peculiar omission of a bibliography in Jamal and Williamson. Powell's discussion (1995) of 42 works by Alexander dating to 1995 is the most significant work on Alexander to date. Powell roots his criticism in the Neo-Marxist methodologies of the Frankfurt School of cultural criticism, paying attention to psychological and political concerns. He presents sophisticated readings of the local socio-political currents of which the works partake yet alerts the reader to a range of cross-cultural iconographic references. Issues of gender are touched upon within this

analysis of art, culture and historical formation. Powell's extensive writing on Alexander is well supplemented by Lucy Alexander, in her written guide for students visiting Alexander's exhibition *"Bom Boys" and "Lucky Girls"*. The handbook includes valuable images and the text raises important questions about processes of interpretation. Lucy Alexander subtly raises questions pertinent to these works. These touch on the formation of identity in relation to issues of psychological, economic, and cultural exchange all of which she suggests are infused with questions regarding "morality and coercion" (1999: 8).

Three books published in 1997 (Hobbs and Rankin; Geers and Miles) were useful but limited resources for this dissertation. Hobbs and Rankin (1997) is notable for its detailed focus on the processes and production of printmaking in South Africa. The entry on a Sebidi print dated 1995 is particularly useful for its focus on technique and the circumstances of her discovery of intaglio printing. Rankin and Hobbs provide a gender-based reading of technique and iconography for this work. Geers (1997) has as its focus the history and shape of the Gencor collection and thus includes useful pictorial references pertaining to Sebidi (one work of 1993) Alexander (four works dated from 1981-1986) and Bell's 1990 portfolio *Little Morals*. An essay by Julia Charlton entitled "Personal Column. Notes on a selection of works from the Gencor collection" (Geers 1997: 105-117) includes one paragraph on Bell's work. The focus herein is on iconographic references to Goya. Olu Oguibe's essay entitled "A Place in the Centre. South African art at the end of the century" (Geers 1997: 119-130) includes no reference to issues of gender and Marilyn Martin's essay "Art in the Now South Africa. Facing truth and transformation" (Geers 1997: 131-149) includes one sentence on the challenges of producing art in what is not yet a "post-patriarchal" society thus pointing to the need for gender-based research. Thus while essays in Geers are of interest they do not concern themselves with issues of gender. Miles (1997) is the result of research into "pioneer" black artists born in the 19th and early 20th century. She includes entries and discussion of six black women artists including a substantial five-page entry on Mgudlandlu. The dates of this research, however, exclude artists included in this dissertation. *Women's Voice* (1998) reflects an

attempt on the part of local curator/artist, Koloane, to redress the absence of exhibitions providing exposure to women on the newly available international platform. While there is no commentary to accompany the works as visual resource, the publication is pertinent to this dissertation because of the relative absence of reproductions of works by Peters and Jawahirilal. Koloane includes two works by Jawahirilal, dated 1997 and 1998, and two by Peters, dated 1995. To my knowledge, there is nothing of any substance published in relation to Jawahirilal and only two short newspaper articles with original biographical information and commentary on Peters, namely Robertson (1987) and Van Blerk (1995). Koloane's small catalogue is thus a useful resource for these and other inclusions. One of the most recent publications consulted for this dissertation was the exhibition catalogue by Picton and Law (2000). The catalogue includes three 1995 works by Mabasa, one 1989 work by Bell and three works by Sebidi dated 1988, 1990 and 1993. While the text purports to address cross currents of identity in select bodies of art, gender is not addressed in *either* of the introductory essays.

It is evident from the above that a considerable gap exists in relation to literature on women artists in South Africa and in relation to feminist critiques of women's visual art. Apart from Arnold (1996), the following texts have been most useful in this research on the selected ten artists: for work by Arnold, Skawran (1985) and Arnold (1998) (her interview with M. Campbell concerning her own work) proved most useful; for work by Alexander, Powell (1995), Williamson (90), Jamal and Williamson (1996) and Alexander (1997) were important sources; for Bell, Doepel (1997) and Godby (1990) were central. The former includes detailed commentaries on Bell's working methods and is possibly the one publication most closely related to the concerns with working processes evident in this dissertation. Godby's text addresses complex issues of iconography and reception but includes reference to only one project by Bell, namely her *Marriage-A-La-Mode* series. Apart from one or two newspaper reviews of Bengu's exhibitions little of critical writing exists on Bengu apart from Nolte (2000). Key references to Botha include Arnold (1997) and a brief reference to Botha by Ruth Jacobson in *Lifetimes: Kunst aus dem sudlichen Afrika* plus a useful reference to

her and Press' work *The home that you built* (1997) by Bedford and Murinik in Meyer and Soudien (1997: 14-15). No substantial writing exists on the work of Dhlomo-Mautloa apart from an early essay by Jephson (1988) that only discusses work up to this date. Some significant research into the work of Mabasa has occurred, most notably Couldridge (unpublished research of 1997), Rankin (included in her 1989 and 1994 publications), Arnold (1996) and a tightly argued visual analysis by Nettleton (2000) of Mabasa's 1995 sculpture entitled *Ngoma Lungundu*. (Problems with Couldridge's paper are discussed in the context of the analyses of Mabasa's work that occurs below.) No substantial critical writing on Peter's work exists hence the importance of two texts that feature her works, Bedford (1995) and *Women's Voice* (1998). The most substantial research on Sebidi has been conducted by Arnold (1989 b), supplemented by Williamson (1990), Alexander and Cohen (1990) and a couple of interesting newspaper reviews by Ozynski (1993) and Jacobson (1999). As mentioned, there is little of critical import in the writing on Jawahirilal. This dissertation draws on the strengths of the existent literature noted above but attempts to open up new areas of enquiry in relation to the ten selected artists as outlined in the Introduction that follows.

This project is dedicated to all the women who shared with me their time and their work.
It is dedicated to those whom I have fought alongside, and against, in the struggle for democracy.
It is also dedicated to Ann Nolte, whose courage and enthusiasm is a constant inspiration, and to my family, who have supported (and challenged) me in innumerable ways.
Finally, it is dedicated to Antoinette Zanda, whose compassion seems boundless.

Introduction

The problem: context and scope

In this dissertation the visual images and working processes of ten contemporary women artists in South Africa are analysed with the intention of understanding how these image-making processes have enabled these women to survive as creative individuals in a context characterised by physical and psychological violence. The artists' exercise and manifestation of imagination is considered in relation to the artists' reflections on their locations and dislocations in personal and public space. This public/personal distinction is not intended to reinforce constructions of 'masculine' and 'feminine' space, but to interrogate assumptions of secure locations in 'neutral' non-gendered space.[1] What is evident in the chapters below are various experiences of personal space as sites of oppression, and public space as sites of struggle against this. Imagining space unstructured by masculinist and racist discourses informs much of contemporary scholarship and, in turn, informs the investigations of the visual production herein. The proliferation of spatial metaphors in contemporary writing reflects a rejection of teleological historical methodology in favour of a more spatial form of thinking.[2] It also reflects a Feminist awareness of the intersections of space, power and consciousness. Feminists have demonstrated that space can be experienced as imbued with fear and as difficult to occupy due to factors such as class, colour and sexual orientation. These constraints of location relate to being observed, objectified and located by others.[3] While these spatial impediments constitute the focus of the research, their absence in the process of asserting identity is also acknowledged, as are spaces that facilitate creative production. This dissertation addresses the politics of location by first locating the artists within specific material and discursive matrices of power.[4] Imaginary space is then regarded in relation to the creative process and product. These latter are in turn regarded in relation to evidence of each artist's agency, and possible re-locations of self. The tension between

imaginary freedom and actual practice is regarded in terms of specific creative strategies adopted by these artists. Whether or not these products are relevant to, or successful in securing a sense of self is then considered in relation to the artists' working processes. Since the discourse of art is comprised of a complex signifying system that extends beyond the privileged product or artwork, it is important to regard the artist's imaginary self-realisations against concrete realisations of self in specific locations of production and reception. To this end, contexts of training, reception and issues of style are commented on.

The ten women in this dissertation have been selected from a range of artists exposed to different living circumstances within South Africa. They comprise a narrow but easily justifiable sample because of the attention to diversity as well as commonality of gender and the experience of working in South Africa. They are: Noria Mabasa, Mmakgabo Sebidi, Marion Arnold, Lallitha Jawahirilal, Bongi Dhlomo-Mautloa, Deborah Bell, Jane Alexander, Lien Botha, Sophie Peters and Bongikele Bengu. It needs be noted that the sampling is not toward a hypothesis regarding creativity in general, but toward an understanding of the interrelationship between creativity and biography. While much of this might constitute common sense, this is an attempt to synthesize notions of the interrelationship with attention to particular power dynamics within the context of South Africa in the second half of the twentieth century.

What is demonstrated is the similarities and differences of interface between the women artists' physical locations and embodied experiences of power. The concern with biographic data is informed by an acknowledgement of commonalties and diversity of experience and production amongst these women. Their various situations of 'self' are considered in relation to *how* the initial parameters of their understandings of self were defined and subsequently redefined. Given the systematic oppressions women experience in public and personal locations, the question of gendered and sexual identity is crucial to this research into the relationship of identity formation and artistic production. Because of the constraints on identity formation exercised by apartheid legislation prior to 1994, this study pays particular attention to the effects of enforced and legislated racism on the artists. Due to the significant

different constitutive and enabling factors within South Africa, the artists selected for this research are situated differently in relation to issues of power. All of these artists have lived and worked in apartheid South Africa, but violations to notions of self have been experienced differently because of 'race' and social constructions of gender plus other factored identifications. When severe dislocations exist between an individual's sense of self and socially structured identity, creative expression is of particular importance. Creative expression is one attempt to claim a form of symbolization that asserts a correlation between subjective and objective truth. Where the attempts of individuals at self-definition were most forcefully curtailed, a greater sense of loss and need for reconstituting self has been experienced.

All interpretation within this study tries to respect the artists' own experiences of 'self' and 'community' (whether these relations are affirming, forcibly denied, or constraining), but the attention to individual differences of the artists' lives does not *exclude* locating these within a broad social framework. This study includes a contextual commentary on individual artist's recollections, understandings of their working processes and production. Cross-comparisons of the specificities of the artists' locations and expressions leads necessarily to comments on the broad socio-political matrices within South Africa, marked as it is by systemic oppressions and associated violations. Sometimes the artists themselves point to their broader historical and social locations. In other instances, for whatever reasons, these 'locations' remain undefined by them.

In this dissertation, explicit determinants of location are focussed on, but there is also attention to individual psychology and, as is evident above, each of these artists has experienced different moments of anxiety and heightened consciousness in their lives and has contributed to the social and cultural milieu accordingly. Each of these artist's creative production has contributed to the 'narrative' of South African culture and includes a complex interplay of conscious and unconscious recollections and responses, of personal memory and public mythology. Each has made use of her value systems and history to make meaning of her life and, as contexts have shifted, so too has the individual's understanding of her life and works.

Individual artworks are analysed in terms of how the artists struggle to understand their *lived* locations (geographical and psychological). The dialectical relationship between the body and its environment is considered in the artwork with regard to the artist's own bodily orientations in figurative or abstract representations, as well as their relation to others in the visually constructed space. Central to the discourse of Feminist art history is a deconstructive critique of ways in which women (and other disempowered subjects) have been defined as 'body'.[5] It is this relationship between bodily definition, and definitions of power and difference, that informs the visual analyses. The body is considered as a complex site of social, psychological, political and metaphoric images, of violations and pleasures, of self-inscriptions and divisions. The visual analyses entail locating traces of pleasure, pain and trauma in relation to the body's boundaries and spatial location.

The individual artists' descriptions of their experiences is partial, but it is indicative of certain transformative experiences, and it is this creative interaction of self with the world that is the focus of this study. The artists' experiences are not viewed as 'fixed' content or as evidence of 'seamless' subjectivities. These unfixed experiences include the artists' continual assessments of location and attempts at relocation[6] (albeit sometimes disjunctive), but they are spoken in ways that register their *present* social and cultural locations.[7] Since the artists are engaged in negotiating continual shifts in all aspects of their lives, it needs also be recognised that these changes that ensue in their lives operate as mediating factors in their recollections.

Any reconstruction of the past needs to be viewed as a fabricated biographical narrative and the constructed nature of identity is acknowledged herein. Due to the concern in this dissertation with the relationship of identity and the making of art, what is considered when trying to understand the artists' working processes are ways of understanding the workings of consciousness itself. This includes the part of memory in this making of meaning. The artists' verbal recollections can be seen to contribute to this process along with their other forms of imaginative construction, namely their visual production. Together, they contribute to a process or narrative, a "kind of representation"[8] composed of more than one discourse. In some cases artists might simply not have remembered events and may never recall incidents that might

otherwise be regarded as relevant. The artists also quite probably suppressed or downplayed certain events in favour of others.[9] The remembered event is experienced differently in the present, sifted and represented for consumption (Langer in Rosen 1998: 102). The sharing of biographies and production posit formulations to the artist of self and other, and arise in interaction with other, thus bearing the associated complexities of such interaction. Due to the crucial role of memory in imagination and self-identity, this dissertation addresses the role of memory in the artists' working processes. Memory is regarded as the means by which the artists come into contact with potential meaning, and the means by which identity is asserted as continuous, as the foundation of that which we name 'self' in relation to other.

The problem: method and terminology

In this dissertation the author/artist is regarded as a complex being-in-the-making whose situations, reflections and choices play a dialectical role in the process of their creative production. The art works, made at different junctures in the artists' lives, are regarded as constituting part of the artists' processes of meaning-making. This 'becoming' is not a linear process; it is at times fragmentary, contradictory and unresolved, but it nevertheless persists as long as the artists continue to 'make' work. The individual artist is not regarded as an homogenous being of reconciled belief, but as one who can fluidly respond to multifarious challenges to make meaning of events and to face the next body of experiences or encountered meanings which form the basis of another interaction. It is this process of continual engagement with the present (albeit in the form of recurrent notions about both the past and the present) that defines the creative process. The meaning that artists elicit from the works is not deemed to be the only meaning that can arise from these works. Nor is it deemed the most important or interesting meaning, but it is the artists' understanding of their creative working processes and the resultant products that forms the basis of the research.[10] This also makes possible an investigation of whether or not the artist's creative endeavours facilitate a construction of self capable of countering repressive strictures of discourse[11] and action. This interest in transformation of power relations

differs from the Foucauldian emphasis on 'resistance' to power (see below.) It relates to understanding how the 'self' finds space in discourses and how 'self' 'originates' and 'reoriginates' within a space where individual perspective is assumed to be of little import.

Since all of the artists have lived and worked in contemporary contexts in South Africa, they have been variously affected by centuries of colonization. All are participants in an art market informed by colonial history. Even within the post-colonial context, the institutions taken over from the colonizers are saturated with 'Western'[12] values and cultural assumptions particular to their modes of organisation. However, reliance upon Western philosophical analyses becomes problematic when considering artists whose frames of reference have little or no relation to Western aesthetic and philosophical traditions.[13] In all cases, as artists attempt to find accurate frames of reference to describe their working processes, there exist discrepancies between the use of language and their lived experience. In addition, as their habits and practices change, so too do their definitions, their lived experience being the ultimate determinant of cultural meaning.

This project of attending to the women's understandings of their working processes is a complex one because so often, in the history of Western thought, abstract 'reason' is posited in opposition to matter . In response to the question of how reason might penetrate the world of perception, aesthetic cognition was posited as that which mediates between the generalities of reason and the particularities of sense.[14] Since the philosophy of aesthetics generates from a discourse of the body and thus of 'lived experience', it is of necessity in conflict with attempts to impose abstract reason.[15] This question of how the immaterial faculty of reason can grasp the sensuous is central to my attempt to understand the artists' own explanations of their working processes. The space reserved for defining aesthetics in Western philosophy is also considered in relation to ideas in African philosophical traditions that emphasise the *inseparability* of mind and body, i.e. where the mind is never non-spatial (see below).[16]

Reason, Intuition and Spirit

Conceived by Immanuel Kant,[17] the aesthetic experience provided an experience of spiritual harmony, the basis of which was a distinction between imagination and logic, and the principle of disinterestedness. His doctrine of disinterestedness arose with the idea of the autonomy of the aesthetic, and from thinking rooted in the Cartesian opposition of mind and matter, body and soul.[18] This transcendental view of 'truth' located in a realm distinct from mind is linked to the idea of a disembodied 'I'. However, this idea of an autonomous and fixed 'I' is at variance with the idea of an unfixed self that realises identity in relation with others, and it is the latter that is relevant to this investigation into women's creativity and identity formation in South Africa.

This absence of 'relational' concerns in Western rational enquiry is premised upon early Greek critical investigations of myth. In such thinking, impersonal objectivity is prioritised over interpersonal harmony (Anyanwu 1981: 30). In mythical thinking, imagination and reason are intertwined and the projection of imagination into a concretised object is experienced as a revelation of idea/reason. Amongst those artists who retain a belief in myth, what persists is a vision of totality in which the dichotomy between mind and objects of knowledge is not created (Anyanwu 1981: 37). At times, this mythical consciousness is lived alongside other modes of reasoning. At other times it is the primary mode of reasoning of the artist. Whereas traditional Western theories of knowledge emphasise the duality of matter and spirit, mythic consciousness emphasises the idea of spirit manifested within all things as an inseparable reality of interpenetrating forces.[19] Regardless of her European or African heritage, the artist cannot, however, be firmly placed within one or other theoretical paradigm since, as will be seen below, certain artists subscribe to more or less mythical forms of consciousness irrespective of issues of cultural heritage.

What many of the artists articulate (albeit in terms drawn from Western aesthetics or from philosophical systems originating in India or Africa) is an interest in acts that are not rational propositions and through which we gain access to reality. To understand these attempts to articulate the 'non-rational', Henri Bergson's notion of intuition is relevant. Bergson drew a distinction between analysis and intuition.[20]

He defined analysis as the operation that reduces the object to elements that are known and that the object has in common with others. Intuition was defined as a 'sympathy' whereby one carries oneself into the interior of an object to coincide with what is unique and therefore inexpressible in it.[21] Bergson's purpose was to show that through intuitive empathy, 'absolute reality' could be revealed unadulterated by practical concerns or a priori forms of intellect (Kolakowski 1985: 25-28).

The notion of 'intuition' differs from thinking that is reliant upon binary oppositions, where something simply is or is not.[22] Gilles Deleuze (1999: 44-45) argues that in Bergson's philosophy things do not differ in nature, but rather *tendencies* differ, and he argued that we ought to pay attention to the development of these *tendencies*. Intuition could be conceived as a method of difference in that it is a determination of *differences* of nature (Deleuze 1999: 43). Things, products, results are always mixtures, and space will only reveal mixtures. Bergson argued that we therefore need to look at what we are presented with (the differences of degree), and that it is from this that we can detect the tendency. We might relate these attempts to 'detect' tendencies to the artists' references to exercising their intuition in the working process.

This theory of matter transformed into spatial manifestations is pertinent in relation to attempts to understand the creative working processes of the artists. As a method of difference, intuition divides the mixture in space into two tendencies. We might understand this as a concern characterised by the principles of the indivisible and divisible. The two tendencies are i) that within space we can see 'matter' and *duree*/duration, ii) that within *duree*/duration we can see what Bergson calls 'contraction' and 'relaxation', with 'relaxation' being the 'principle of matter' (Deleuze 1999: 50). Both matter and *duree*/duration can be understood as composed of organic form, but only *duree*/duration differentiates itself into instinct and intelligence, the latter being the principle for transforming matter into spatial form. *Duree* may concentrate itself into a single current or it may separate into different currents according to the nature of attention. Life itself can be understood as the process of difference, and the character of living forms as unpredictable. Bergson cited aesthetic perception/artistic creativity as an example of the *operation* of this

'method' of intuition. The model of aesthetic perception implies the artist "*placing himself back within the object by a kind of sympathy*", thus "*breaking down, by an effort of intuition, the barrier that space puts up between him and his model*" (Bergson 1944: 194). According to Bergson, one can "intuit" *duree* if life is seen similarly, not just as the assembly of elements that would be seen in 'normal' perception, but as the mutual configuration, organisation and intention of these elements (Bergson 1944: 194-195). It is understandable that artists have incorporated references to 'intuition' so readily in the descriptions of their working processes as, according to Bergson, art "*lives on creation and implies a belief in the spontaneity of nature*" (Bergson 1944: 50).

This idea of space comprising a mixture of elements that can manifest as things is not dissimilar to the concept of space and time outlined by Anyanwu.[23] Anyanwu (1981: 271) explained that space and time in 'traditional'[24] African thought manifests aesthetic qualities because forces are in constant interaction and transmutation. This is in line with ethnophilosophers' arguments that African[25] thinking conceives of space and time as inextricable from living forces, as never empty of content. Anyanwu (276) argues that it is imaginative time that plays a vital role here, ensuring a comprehension of continuities of forces of the living-dead, the present and future generations. Although the creative activity emphasises an experience of the present, it gives meaning to the continual flow of events. However, while such frameworks of reference characterise the thinking of some artists of African heritage, others do not articulate an awareness of this potentiality within space and would dispute arguments that the object of African reason is non-analytic and intuitive. Equally, as is evident below, artists without a lineage claim to African thought display a strong belief in space imbued with differential tendency or what some term 'intuition'.

While some artists make reference to intuition, others link 'visionary' experiences to notions of God and Spirit, revealed in 'dreams'. In the interview extracts below, the traditions informing references to God range from Christian Baptist and Gnostic references to the teachings of Satya Sai Baba, to Nguni and Sotho sages. As is evident, some of the artists refer to generalised notions of prophecy in their dream-visions, while others relate their dreams explicitly to a communion with

God through the force of the living-dead (ancestors and, more particularly, elders). Reference is made to experiences of direct communion with elders as the living-dead who ensure vitality and success. These relations may be explained in terms of beliefs that there are no occurrences that can be regarded as purely secular, or fortuitous.[26]

Memory

According to Bergson (1944: 27), art demonstrates the continuity of change and the preservation of the past in the present (i.e. *duree*) characterised by unceasing creation.[27] For Bergson, space is not just a mixture of matter and *duree*, but of matter and memory. As noted above, 'difference of nature' is not *between* two tendencies, it is itself *one* of these tendencies *and* it is also opposed to the other, so *duree* is what differs from itself and matter is what does not differ from itself and is what *repeats*. When difference becomes conscious in human beings, it is raised to self-consciousness and history is the place where consciousness 'reanimates' itself, it being otherwise asleep in matter. According to Deleuze (1999: 51-52) 'memory' can thus be conceived as the identity of difference plus consciousness of difference. We come into contact with *duree* (the virtual) through memory, which is the binding together of successive moments of the duration of things. For Bergson, this is the humblest function of the spirit, and it is through 'memory' that spirit comes into contact with matter, and that it is also distinguished from matter. This explanation of memory is useful to keep in mind when considering the artists' experiences and references to art making below. This theory, which relates the idea of degrees between matter and fully developed spirit, enables an understanding of art activity as a means of manifesting identity in accordance with spirit, not as that which is fixed, but as continually evolving. In opposition to the assumption that mental life is nothing but a collection of singular impressions and ideas, Bergson asserted that the time generating continuous self is a first reality. This reasoning was based on the idea that the self is in an uninterrupted process of growth, reabsorbing and reasserting, as it were, its entire past at each moment of its present and thus producing a new 'whole', time and again.

In accordance with the above, memory entails self-formation through an encounter with the past as it manifests in the present. This can also be compared with

Mbiti's attempts to describe an experience of time in southern African traditions of philosophy.[28] He explains that time must be experienced by the individual in order to become real, but it is the macro concept of time that enables a wider understanding of memory. Mbiti argues that this concept of time extends backwards to a point of termination, a final "*ocean of time into which everything becomes absorbed into a reality that is neither after nor before*" (Mbiti in Kalumba and English 1996: 73). Time is thus that which occurs in terms of what has occurred, and present consciousness is irrevocably informed by what has been done. The future exists only as a *potential* unfolding of self-consciousness in terms of past actions.

The assertion that continuous identity is no more and no less than memory is interesting in relation to how the art process is understood by the artists as enabling the development of identity by virtue of engaging with the formation of matter. Each choice in the present becomes part of the evolving form and the artists' attempts to learn from their working processes something of how they occupy spatial locations. A mind without memory is inconceivable and, in this sense, the self is not a substance so much as a process of recollection. The working process enables this recollective process.

In the course of the visual analyses of artworks and in considering the artists' working processes, this methodological concern with memory as a transformative process extends briefly into engaging with certain concepts developed by Freud and Jung. In Chapter Two, reference is made to the concept of the 'unconscious' as that space that is fluid, existing prior to the delineation of opposite categories such as the 'objective' and 'subjective', and generative of 'symbol', 'metaphor' and 'myth'. Toward the end of Chapter Three, the dissertation then addresses some issues raised by Freud's conceptual division of the dissolution of temporal/logical bounds and rational processes. The concluding comments also rely upon cognizance of Freud's theories on recollection and on his references to traumatic experience as experience that is not fully assimilated as it occurs (Caruth 1996: 5). In this dissertation, the experience of dislocation is related to this absence of reference points, this absence of the 'known', or what might be referred to as a forgetting of the event. Thus, dislocation can inform an artist's sense (often compulsion) to discover or 'know' her

history and to 'relocate' self. Caruth (1996: 11) refers to the outcome of such endeavour as "*permitting history to arise where immediate understanding may not*".

Most of the artists below refer to art making as a process of affirming self, and some refer to affirming self through culture. Because reality is lived, it is necessarily ambiguous and understandings of reality are in constant flux. It is the art making process that brings this state of flux to the artist's consciousness and, in trying to understand how this process relates to processes of personal recollection, correlations can be drawn between reflecting on intentional effects in life and in the art product. It is useful to consider the notion of matter (as tendency or potentiality, neither pure idea nor pure form) in relation to the artist's struggles with formation of both art object and self. As seen in the interview extracts and artworks below, the women artists conceive of their dialogue with material as parallel to their dialogue with the self. The 'process of becoming' that many of them refer to is a process of working with the notion of tendency or potentiality. The working process enables the concretisation of tendency/potentiality when it coincides with a meaningful formulation for, and of, self. Regarding art in terms of this dialogue with the continuity of change entails recognising how the art making process preserves what becomes 'past' as it is made 'present' in form, thereby securing the 'present' as 'memory' in formation.

'Becoming'

The emphasis in this dissertation on creative self-becoming is informed by a critique of historically dominant Western theories of the individual disembodied ego, a critique that is firmly rooted in feminist thought that acknowledges self-determining power as a motivating force for one's personal authority as woman.[29] Interest in power relations is a central part of feminist research, necessary for effective social action in a society that undermines the extent of women's choices for self-expression and self-determination. The lack of self-esteem amongst women from diverse social and cultural backgrounds is usually contrasted by a systematic privileging of male authority in these diverse contexts. This, combined with internalised oppression, limits the self-determinations of women, hence the importance of women claiming the

authority of their lived experience. For this reason, the methodology in this dissertation comprises shared stories that form an evidential basis of knowledge and grounding for theorizing, as well as an affirmation of the lives of those who have shared their stories. These women's stories are especially important in that so few of women's experiences and perceptions are documented in relation to those of men. In arguing for recognition of this experience, a claim is not made that there exists an 'essence' of women's reality 'out there'. Women's experiences need to be documented so that what can be better understood is how women's subjectivities have been constructed and reconstructed through their diverse and *actual lived moments*.[30] This research is an attempt to talk about the place of creative expression in the lives of women who, othered by external identification, negotiate shifts toward *becoming* self-identified.

Caught within a history of philosophy and logic devised by men[31], women are faced with working within these confines, yet often experience the need to assert perspectives at odds with the prevailing shared logic. According to Seyla Benhabib, Immanuel Kant's error was to assume that "I", as a pure rational agent reasoning for myself, could reach a conclusion that would be acceptable for all at all times and all places. She argues that a definition of self that is restricted to such a standpoint of the 'generalized' other becomes incoherent and cannot individuate amongst different selves. According to Benhabib, "universalizability" can only be tested by assuming the standpoint of what she terms the "concrete" other (Benhabib 1992: 286).[32] As seen above, the methodology in this dissertation is informed by such an interest in doing away with the notion of the Kantian subject or subjectivity, thus allowing space for the idea of a concrete and 'connected' self, as well as for multiple gender positions.

However, while this methodology is characterised by an attempt to do away with 'Kantian' subjectivity, it is not characterised by a dismissal of the notion of subject and authorship as in the deconstruction[33] of the transcendent subject by Post Structuralist writers such as Jacques Lacan, Jacques Derrida and Michel Foucault. Although these thinkers share the view that the 'authentic subject' of humanism is but a construct, the idea of individual human motivation or intention makes way for that of individuals determined by macro-forces, exceedingly complex and without final

cause (Alcoff 1994: 103). Foucault argued that since Kant, modern thought is distinguished by a conundrum. On the one hand, the notion of knowing humans amounted to an empirical understanding of the determinations of concrete human existence (facts that could determine humanness before birth) and on the other hand, a certain level of transcendental reason was still presupposed in this pursuit of knowing the human, thus seeming to require a critical standard of some external bearing, separating science from ideology.[34] Foucault thus dismissed the subject as a dependable source of knowledge. Criticizing histories of ideas that focus on authorship, novelty and continuity, Foucault stressed impersonality, regularities and discontinuities in discourse (Merquior 1985: 80).

This criticism of the place of the human subject as agent is apparent in Foucault's essay, "What is an author".[35] According to Foucault, studies which attempt to determine the author's (artist's) individual perspective, the analysis of his social position, and the revelation of his basic design, which assume the author to be the principal of a certain unity of writing, make a fundamental *mistake* in their assumption of the author function.[36] With this emphasis upon the idea of overdetermined individuals, their intentions 'erased' by the multiple discourses which define their lives and actions, there appears to be little room for identifying specific subjective agency, artistic or otherwise. In that Feminism concerns itself with the empowerment of women, it is the space left for effective challenges to masculine discourse in Post-Structuralism that has concerned feminists. In the course of this challenge, the place of 'agency' has been widely debated. Those feminists who have seen in Post-Structuralism the potential for liberatory thought and practise view deconstructive critique as a way out of the contradictory position feminists find themselves in in arguing for 'one' theory of women, pointing instead to woman existing as one factor in a multiplicity of differences. Since one cannot take up a position outside of philosophy, one needs to adopt a critical position within it. According to Post-Structuralist feminists such as Moira Gatens, rationality itself has been defined against the feminine, but deconstructive strategies adopted by feminists can be used to expose the dualistic assumption of most dominant socio-political theories in Western thought.[37] Dualistic signifying practices are of central concern to feminists who are

interested in exposing the biased ways in which 'woman' has been constructed. Part of such dualistic thinking has been to regard sex as constitutive of the body and gender as constitutive of the mind. In other words, it has been assumed that a biologically given human being becomes a socially produced masculine or feminine subject. It is because Foucault argued that *power* constitutes the body that feminists like Gatens have been able to argue that gender is a material effect of the way in which power takes hold of the body, rather than simply an ideological effect of the way it conditions the mind (Gatens in Barret and Phillips 1992: 120-137).[38] This is an example of why some feminists support Foucault's belief that the human body is always a signified body.

The problem posed by this Post-Structuralist deconstruction of the female subject is fundamental in that if the category 'woman' were fictitious this could threaten the very foundation of Feminism. In this respect, the choice to select ten women artists as subjects for research would be highly contestable. In order to meet the challenges posed by Post-Structuralist thought, some feminists have therefore suggested the need to develop a theory of the gendered subject that does not slide into essentialism and yet that also does not collude with the 'generic human' thesis of classical liberal thought that particularities of individuals are irrelevant and improper influences on knowledge (Alcoff 1994: 106-107).[39] Such theory is central to this research. De Lauretis states, *"habits and practices are crucial in the construction of meaning*" and, "*through self-analyzing practices we can re-articulate female subjectivity*" (De Lauretis in Alcoff 1994: 114). In this dissertation the process of consciousness is conceived of as dynamic in relation to changing conditions and contexts, enabling the individual to assume agency while acknowledging the various discursive formulations that she must engage with. In this way, there being a universal 'essence' of the female subject is avoided, as is the ignoring of particular historical experience. Instead, the subjective experience of being a woman, and the identity of woman, is seen as constituted by a woman's 'position', which includes cultural discursive contexts and her own constant redefinition (Alcoff 1994: 116-117). Winnie Tomm's argument (1995: 79-80) for a fluid identity of woman different to the idea of woman as fixed essence is of particular relevance here. Her philosophy shares certain

components with that of Bergson and Anyanwu, Ruch and Mbiti, in its emphasis on 'becoming-in-relation'. Tomm maintains that Post-Structuralist attempts to decentre the subject, such as that of Foucault, are largely responses to a view of the self as a separate self in tension with other separate selves. However, self-knowledge is required for self-construction, and this self-consciousness is necessarily *bodied* consciousness. She argues that bodily experience changes the way we think and that the body needs therefore to be seen as an active inscriber of (cultural) meaning.[40] Like Alcoff, Tomm argues that attempts at deconstruction simply perpetuate the 'patriarchal' flight from women's bodies in the continued search for a transcendent immaterial knowledge. Spretnek (1991) also states that Foucault's de-centering of the subject perpetuates the logic of patriarchy and erases the female body. She argues that in this historicization of identity through socially constructed meanings independent of sensate data, consciousness is uni-dimensional in that it is wholly dependent on the reflective component; language is regarded as independent of the body, identity is narrative identity and is exclusively a matter of interpretation. While this might be useful because of its emphasis on the possibility of various interpretations of reality and the plurality of identity, what is always assumed in Post Structuralist critiques is that the 'essences' that are criticised are *fixed* substances rather than *processes*. Thus such social constructionist views depend on the same old duality of *either* fixed essences *or* constructed meaning, the one view depending on the other (Tomm 1995: 154). These assumptions of separate fixed identities of self or other give rise to problematic and erroneous objectification. In a similar way, as we have seen above, the tendency to separate 'transcendent' reality from an immanent reality in a dualistic metaphysics, separates ontological reality from epistemology. According to arguments such as Tomm's, the categorical essentialism of the 'notional-conceptual' level of consciousness that mistakes categories for reality is a case of mistaking the map for the territory. Due to body agency in consciousness, it needs to be recognised that the ambiguity of lived experience is more pervasive than its clarity. Consciousness is interactive – the subject exists in relation, comprises feelings, mental orientation, focus of attention and capacity to understand in a conceptual, and therefore changing, way. The subject thus experiences this flow of consciousness (Tomm 1995: 26-27).

Such a view is antithetical to the idea of ontology as a static and separate process from other processes of knowing.

The inclusion in this study of a consideration of changing *felt* experience and the continual *knowing* of individual subjects, both of which inform the subject's agency, functions to assert the centrality of *embodied reflection*. This is to affirm the inseparability of ontology and epistemology. Reality is constructed through an interaction of epistemology and ontology. As Tomm states, "*Expressive symbols reflect both cultural meanings in a public sense and privately felt sensations i.e. feelings. There needs to be a coherence between the two or alienation sets in*" (Tomm 1995: 155). For example, women often withdraw from public discourse because expressions of meaning do not reflect their own experiences.[41] This methodology is informed by a Feminism that is grounded in experience and committed to the influence of historical realities on personal consciousness. However, it also argues for a need for a (preferred) perspective that claims that women's status should not be subjected to men's. Critics may ask how, if consciousness is historically determined, feminist research can yield foundations of truth, appealing to women's experiences as sources of normative knowledge. Such criticism assumes that truth is either relative or absolute. What is required is a reframing of this dilemma. In an attempt to find an expanded vocabulary of subjective states to bridge epistemological and ontological areas of enquiry, some feminists have turned to explanations of different states of consciousness in religious and spiritual consciousness.[42] According to Tomm (1995: 35-36) "... *if we can expand our vocabulary to describe subjective states of consciousness in which perception and ontology are intrinsically connected, then it is possible to circumvent the dilemma of historical consciousness and normative consciousness*". The reality out there is only there for any person in so far as an image or some kind of symbolic representation is present in one's consciousness. Consciousness and reality can be understood as an interactive process in which *both* consciousness and reality are created. This interactive view supports self-determination and relationality through an analysis of the interdependency of epistemology and ontology (Tomm 37-38). The description and analysis of the diverse women artists' working processes in Chapter Three demonstrates how they have used

these processes to develop their self-awareness as subjects positioned differently, as women, in South Africa. It is their own expression and communication of their experiences that is regarded in relation to circumventing dissociations from self and others.

One might still wonder at the insistence on the presence of the artist if the objective is not an interest in attributing works to an artist presumed to be of fixed identity. Might such an emphasis upon biography not predictably result in claiming a cohesive category of work identical with the person of each maker? The dissertation does indeed re-assert a place for a consideration of 'expression' as well as signified content in relation to their importance to the artist. It also assumes that an understanding of the artists' situations and processes contributes to our understanding of the nature of the signifiers. However, acknowledging artists' intentions and discoveries is *not* equivalent to assuming a hidden or implicit meaning that subsequently requires interpretation and prioritization over a play of meaning that might subsequently ensue outside of the artist's studio. Nor is it to deny the possibility of informing discourses outside the artist's conscious knowledge during the process of making, or those specific discourses that informed the artist's conscious work or anticipation of subsequent meanings upon completion. This is not to deny the meaning brought to the piece by variously situated or contextualised viewers. But it *is* to acknowledge that such art works had a specific meaning and (albeit changing) function for the maker, and that the meanings the piece acquired for the artist in the process of making, and on completion, constitute an important part of the reason for their being. That such reason then passes from the artist into the product-enmeshed-in-culture can never deny the power and complexity of personal meaning that arises during the process of making.[43] The acknowledging of artists' initiation of, and subsequent discovery of, meanings is to insist on the importance of the artistic process as one in which the artists' reflections make possible both their own self construction and the reflection of others.

Finally, this dissertation is premised on the belief that the erasure of the subject in Post-Structuralist theory is linked to an erasure of the capacity granted the subject as agent for change. The Post Structuralist exercise of destabilizing the subject

is particularly problematic for anyone who has never been constructed as subject or who has never experienced speaking from their own subjectivity (Tomm 1995: 89).[44] Foucault's focus on 'technologies of the self' draws attention to the self as a tool of power rather than an instrument of personal freedom. According to Foucault, the fact that certain bodies and discourses are constituted as individuals is an effect of power, and power needs to be understood not as that which operates from above in terms of a domination model, but in relation to the "infinitesimal mechanisms" in which dominated groups participate in their own domination (Hartsock in 1990: 169).[45] Hartsock maintains that the implication of this is that those of us in the margins remain at the margins. She argues (170-171) in favour of a model for transforming power relations rather than resistance as suggested by Foucault. In line with Hartsock, the position that is assumed in this dissertation is to acknowledge women artists' efforts to constitute themselves as subjects through personal and social struggles. Part of this involves recognising how material life both structures and sets limits on the understanding of social relations. Knowledge of different forms of oppression is powerfully revealed through biographies and other forms of personalised knowledge. As argued by Tomm (1995: 107) realizing one's power usually depends upon identifying ways in which we have attributed disproportionate power to ourselves or to others. It is for this reason that, in this dissertation, women's words and works are 'listened' to, and women are regarded as developing in relation to others, rather than simply as effects of, or constituted by, power relations. Regarded as 'women', these artists are seen not in terms of 'woman' being objectively identifiable, but as being able to take up a position to make effective changes to their lives.[46]

The problem: structure

Chapter One is entitled "A gendered experience of personal and public space in South Africa: ten women artists". The chapter begins with an explanation of the resonance of the term 'location' in relation to issues of identity in South Africa. This is extended to a brief discussion of the location of 'nation', followed by brief

these processes to develop their self-awareness as subjects positioned differently, as women, in South Africa. It is their own expression and communication of their experiences that is regarded in relation to circumventing dissociations from self and others.

One might still wonder at the insistence on the presence of the artist if the objective is not an interest in attributing works to an artist presumed to be of fixed identity. Might such an emphasis upon biography not predictably result in claiming a cohesive category of work identical with the person of each maker? The dissertation does indeed re-assert a place for a consideration of 'expression' as well as signified content in relation to their importance to the artist. It also assumes that an understanding of the artists' situations and processes contributes to our understanding of the nature of the signifiers. However, acknowledging artists' intentions and discoveries is *not* equivalent to assuming a hidden or implicit meaning that subsequently requires interpretation and prioritization over a play of meaning that might subsequently ensue outside of the artist's studio. Nor is it to deny the possibility of informing discourses outside the artist's conscious knowledge during the process of making, or those specific discourses that informed the artist's conscious work or anticipation of subsequent meanings upon completion. This is not to deny the meaning brought to the piece by variously situated or contextualised viewers. But it *is* to acknowledge that such art works had a specific meaning and (albeit changing) function for the maker, and that the meanings the piece acquired for the artist in the process of making, and on completion, constitute an important part of the reason for their being. That such reason then passes from the artist into the product-enmeshed-in-culture can never deny the power and complexity of personal meaning that arises during the process of making.[43] The acknowledging of artists' initiation of, and subsequent discovery of, meanings is to insist on the importance of the artistic process as one in which the artists' reflections make possible both their own self construction and the reflection of others.

Finally, this dissertation is premised on the belief that the erasure of the subject in Post-Structuralist theory is linked to an erasure of the capacity granted the subject as agent for change. The Post Structuralist exercise of destabilizing the subject

is particularly problematic for anyone who has never been constructed as subject or who has never experienced speaking from their own subjectivity (Tomm 1995: 89).[44] Foucault's focus on 'technologies of the self' draws attention to the self as a tool of power rather than an instrument of personal freedom. According to Foucault, the fact that certain bodies and discourses are constituted as individuals is an effect of power, and power needs to be understood not as that which operates from above in terms of a domination model, but in relation to the "infinitesimal mechanisms" in which dominated groups participate in their own domination (Hartsock in 1990: 169).[45] Hartsock maintains that the implication of this is that those of us in the margins remain at the margins. She argues (170-171) in favour of a model for transforming power relations rather than resistance as suggested by Foucault. In line with Hartsock, the position that is assumed in this dissertation is to acknowledge women artists' efforts to constitute themselves as subjects through personal and social struggles. Part of this involves recognising how material life both structures and sets limits on the understanding of social relations. Knowledge of different forms of oppression is powerfully revealed through biographies and other forms of personalised knowledge. As argued by Tomm (1995: 107) realizing one's power usually depends upon identifying ways in which we have attributed disproportionate power to ourselves or to others. It is for this reason that, in this dissertation, women's words and works are 'listened' to, and women are regarded as developing in relation to others, rather than simply as effects of, or constituted by, power relations. Regarded as 'women', these artists are seen not in terms of 'woman' being objectively identifiable, but as being able to take up a position to make effective changes to their lives.[46]

The problem: structure

Chapter One is entitled "A gendered experience of personal and public space in South Africa: ten women artists". The chapter begins with an explanation of the resonance of the term 'location' in relation to issues of identity in South Africa. This is extended to a brief discussion of the location of 'nation', followed by brief

comments on dis-locations caused by constructs of race, gender and class. Hereafter the core of the chapter comprises a series of 'introductory' biographies of the ten women artists that introduce the reader to each artist's specific location in South Africa and their situation (or possible dis-locations) in relation to family values, ideology and issues of 'race', class and gender. The biographies are constructed from the basis of the interviews conducted with the artists. I try not to assume a transparent role here, however my interest in what has shaped the lives of these artists is primarily informed by what *they* perceive to be the shaping factors in their lives. I try to respect their information but my attempt to place them in a framework in relation to other artists necessarily introduces a perspective outside of theirs. The comparative scheme derives from my interpretive voice and operates as an effort to understand what has moved these women to use visual expression as a means of understanding 'self' in the world.

Chapter Two "The Work: Coordinates of personal, public and imaginary space" conducts a visual analysis of the artists' work. This is done with attention to the locations discussed in Chapter One. The artists' techniques and style are considered in relation to, but not exclusive to, issues of intention. The context informing the formulation of their styles is also regarded, as is reception of such work where this is regarded as relevant to the analyses. The selection of works has not been made with respect to criteria of quality, but with respect to issues pertaining to the various locations and dislocations of space in these artists' lives. The visual analysis is toward the primary enquiry in this dissertation, namely, the meaning of these creative acts in their lives.

Chapter Three is entitled "The workings of imaginary space in the lives of ten women artists". This chapter sets out to present a survey of the ten women artists' reasons for making art. It begins with a theoretical survey of the terms of reference used by the women artists and contextualises these within a discussion of the problematics of articulating the creative process. Because of the interplay between imaginary faculties and matter (potential material), theories that attempt to explain the creative process and the visual experience of creative products emphasise the ambiguity of processes of formation that emerge from undifferentiated space. Of these

the theories that take particular cognizance of the role of memory in the process of differentiation are mentioned in greater detail. The core of the chapter comprises a survey of the artists' working processes as shared in the interview processes, but is also supplemented by observation. The central focus of this chapter rests upon trying to understand the benefits of these creative processes with regard to the women's self-locations, i.e. their sense of self within various contexts. The chapter concludes with a comment on the implications of their various terms of reference.

The dissertation is completed with a section entitled "Concluding Comments". It entails a consideration of how the artists have made meaning of their locations and dislocations through their creative activity and production. It addresses the effects of production on processes of identity formation, and it considers the importance of biographical factors and issues of agency and choice in understanding creative production. It concludes with an argument for understanding the artwork in terms of the embodied individual agency of the artist.

Chapter One

A gendered experience of personal and public space in South Africa: ten women artists

Locations in South Africa

The term 'location' evokes grim memories for most South Africans. The racial and spatial location of people was a peculiar obsession of the South African government between 1948 and 1994.[1] External structures and constraints in turn informed personal perception and conception of spatiality.[2] Between 1948 and 1990, government legislation was designed to entrench insidious hierarchies of social privilege, to control cultural and bodily exchange, access to areas of abode and skills, and movement, both physical and mental, affecting perception of self in relation to other. These restricted movements denied the very notion of self-chosen destinations. For many, to even 'think' that the option of self-definition was possible was to defy the systemic oppressions of apartheid. In apartheid South Africa, a 'location' was the name for an urban or peri-urban area designated for the habitation of black persons. The entry and exit of black persons from such 'locations' was controlled by the 'influx control' laws. The presence in urban areas of black persons designated African was on condition of their having been issued a 'pass' by local authorities.[3] This 'pass' qualified people for temporary residence in urban areas only if employed, either by a business or 'non-African' domestic unit. The system ensured that black people in the cities directly served the needs of a white-controlled economy. Until 1986 when 'influx control' was abolished, self-employment was only possible for black people within urban 'locations' or black 'townships', or in areas designated as 'homelands', i.e. rural reserves to which people were assigned according to their 'ethnicity'.[4]

The physical locations of the artists in this study represent a broad array of living spaces in South Africa. All have lived in apartheid South Africa for significant periods of their lives and, at the time of writing, were producing work within post-

apartheid South Africa. Their areas of residence range from rural villages of ex-'homelands' (reserves) to townships that were built for 'African' and for 'Coloured' residents, to middle-income, formerly 'white' suburbs and the higher income communities of the South African metropolis, Johannesburg.[5] The understanding of self that has been communicated by these artists, either through their images or through personal interviews, betrays an acute sensitivity to how the occupation and policing of these spaces has affected their lives. Art production, oftentimes privacy, and always space, were grossly affected by where women found themselves located in the 'racial' hierarchy of South Africa. In certain instances, some of these women artists have been forced to live far from supportive economic infrastructures, spending inordinate amounts of time and money on transport from black 'locations' to city centres. In other instances, some have been immersed in the daily struggle of negotiating roadblocks and dealing with the effects of civil war in their neighbourhoods. Certain of the `white' artists have lived relatively protected yet isolated lives in the suburbs. These various physical sites have shaped, in part, the vision and production of these artists. Some of the artists chose to move beyond the borders of South Africa for significant periods of time, to leave behind its oppressive locations. Others spent time in exile specifically for political reasons, and then returned after the historical turning point of 1990.[6]

Although these women have shared location in South Africa, there is no attempt in this study to assert the idea of a common 'nationhood'. Experiences and histories of nationality vary (Ramazanoglu 1989:117), and nationality itself can divide women on the basis of birthright, conditions of citizenship, and the granting or denial of civil rights. The women chosen for this study are situated in various positions of power in relation to one another as a result of a history of apartheid legislation that classified them in accordance with their physical appearance and racial heritage. The major differentiating factor was the designation of certain persons as white, who thereby enjoyed legislated superiority, and others as black, or as people of colour, who were denied full citizenship.[7] Arbitrary classifications of 'race'[8] were mixed with ethnic categorizations that recognized groups with specific histories, cultures and languages, yet which ignored cross-cultural exchanges. People were, for example,

designated as "Coloured", "Malay Coloured", "Cape Coloured" "Xhosa", "Zulu" etc. According to government legislation and race classification, residents of South Africa were granted citizenship with full or partial political representation, or assigned the citizenship of a bantustan (an area designated to become an 'independent ethnic state'). The women artists interviewed for this study have all suffered the indignity of racial classification in South Africa, either as 'African', as 'Indian', as 'Coloured', or as 'White', and they have either enjoyed or been excluded from citizenship accordingly, no matter their place of birth. Under the guise of preserving cultural difference, the apartheid system structured power relations between groups, defining some groups as inferior to others, and dividing resources accordingly. It is as a direct result of this classificatory system that certain of these artists have had greater or lesser access to resources, opportunities, sustaining family and community connections, and political choice. The granting or denial of fundamental human rights has had an obvious impact on how women have managed to access and apply their creative talents, as well as the degree to which they experienced ease and confidence in marketing their work. At times, personal strengths or weaknesses contradict the behaviours expected from such systematized controls, but in general the racist infrastructure (as well as internalized oppressions regarding the inferiority, or superiority, of particular `races') has had a fundamental impact on the lives of all of these women. Such classifications and stereotypes result in an encoded identity of the subject population as well as of those who subjugated them. This naming from above has produced psychological and political consequences that make evident the centrality of identity construction within the specific historical and social moment of apartheid.

Dislocations caused by the constructs of nation, race, class and gender

It is the artists' struggles to understand, and to express, their own behaviours and assumptions about life that has, in many cases, brought them face to face with how external factors have validated or invalidated certain of their understandings, expectations and choices. In certain instances, the artists have attempted to assert what

one might term an ahistorical subjectivity. In other instances, artists have worked toward an understanding of how, as changing subjects, social relations and history might have shaped them. How the artists have chosen to construct or locate themselves in terms of, but also in spite of, prevailing discourses and practices becomes evident in the following chapters. What is demonstrated is how their self-location as 'artist' has enabled them to rise above the crass categorizations and legacy of white supremacist policies.

Nation

Since all of the women in this study have been selected because they lived and worked in South Africa, the issue of national and cultural identity needs to be addressed as a possible informing factor of their production. The artists have not been selected with regard to notions of a national identity as South Africans, but with attention to having lived and worked in the country. Historically they have been differently positioned in relation to the laws generated by the South African government. This selection is part of an attempt to problematise both the idea of an homogeneity of experience (and oppression) of women, and the notion of an homogenous 'nation'. The problematising of constructs such as 'nation' and 'gender' serves to foreground the complexity of the individuals' lives and to better analyse how identity is formed through the creative act.

'Nation' like 'race', 'gender' and 'class', is understood as an axis of social classification as well as identity formation. The state (South Africa) provides the context in which difference is motivated and inscribed.[9] Motivating categories such as nationality, race, ethnicity and gender are often used to lend credibility to the idea of homogenized national citizens and to the significance of 'difference'. Historically, the term 'nation' served to differentiate between people who were intended to be distinguished from those with whom they coexisted (Hobsbawm 1990: 16). Today, the term pertains to *assigned* subject positions in the modern state and international order.[10] 'Nation' is also a concept that can be mobilized for different audiences who might *mis*identify a commonality of interests. It is this assumption of a commonality of culture, tradition and history that is particularly dubious when regarding the concept of nation as a binding factor in this study. Both of Hobsbawm's principal

senses of a nation in modern times – citizenship (or common political participation) and ethnicity (or common language, history and cultural identity) are factors that are missing in apartheid and post-apartheid South Africa. In post-apartheid South Africa, it becomes more useful to regard the term 'nation' as that which is *becoming* rather than already defined. As will be seen in the attitudes and actions of the women artists discussed in this study, this evolving sense of becoming part of a nation is embraced by some and refuted by others. Those artists who have been subject to its most manipulative claims in the past interrogate the concept of 'nation'. While some mythologise alternative factors of commonality, others expose it for the symbolic construct that it is.

In South Africa, over two centuries of colonial conquest culminated in the establishment in 1910 of the racially exclusive Union of South Africa. This Act of Union became associated with what was known as the 'colour bar constitution'.[11] Ensuing segregation policies assured divided access to work, housing, education and welfare. When the Nationalist Party came to power in 1948 they did so on a platform of celebrating Afrikaner ethnicity and white racial dominance. They introduced racial classification and legislation that entrenched the separation of facilities and the limitation of political representation. The Nationalist Party fulfilled the requirement of the concept of 'national identity', namely, to differentiate oneself from others, but here difference was constituted within shared territorial boundaries. They consolidated the separation of shared territory already indicated by earlier Acts that set in place a 'reserve' system[12], and from the late 'forties to the late 'seventies, they promoted a system of "separate development" to confine "African" politics, economics and domestic growth to these reserves (referred to by the government as 'homelands' or 'bantustans'). Ten such potential `states' were identified, each given their own legislative assembly and political bureaucracy in areas that were under-resourced and overcrowded. The country was thus sliced into 'independent' territories, affecting the 'citizenship' and location of millions of inhabitants of South Africa. These 'nation states' were allocated to major ethnic groups on the assumption that such 'pure' cultural groups existed. The several components of one's individual identity were consequently purposely ignored and violated.[13]

Predictably, the notion of ethnicity as a 'natural' basis for community and nation was linked to enforced segregations, expulsions and transfers.[14] While ethnicity was initially justified in accordance with 'cultural' attributes, these attributes were then regarded as almost biological or genetic in origin. The historical imposition of these categorical 'ethnicities' ultimately resulted in violence. The most violent of state interventions related to the issue of identity and the concept of citizenship, which forms a link between 'nation' and 'state'.[15] Attention to citizenship facilitates attention to degrees of integration into the national project. In this study we see the unevenness of the emergence of citizenship rights, for example, the denial of South African citizenship rights to artists Mabasa, Sebidi, Dhlomo-Mautloa and Bengu during apartheid years, and qualified citizenship to Jawahirilal and Peters. After 1994, once members of the nation state enjoyed universal citizenship, as I have already indicated, different responses arose amongst the artists to the national project. While national identity was a fragile concept before 1994, today it continues to operate as part of a contested system of cultural representation that can either challenge or lend legitimacy to people's access to the resources of the nation state. As citizens and residents of South Africa, these artists participate in the process of testing their equal access and national agency.

'Race'

In South Africa, the term `location' is linked to the orchestrated dislocation of numerous peoples categorized according to the construct of 'race'. The restriction of people of colour to proclaimed residential and business areas resulted in their living in overpopulated, under-resourced, urban areas as well as in their being 'resettled' or forcibly removed into often remote, or outlying areas.[16] The effects of these dislocations was a ceaseless flow of migrant labour from the 'reserves' to industrial centres, and from the peri-urban township locations into the city centres and white suburban areas, both of which were serviced by black labour. In this context, 'dis-location' can thus be seen to pertain to a rupture in community life, as well as to a rupture of one's view of a self with inherent human rights, freedoms and relations. These ruptures resulted in untold pain and hence, in many instances, also to

unintegrated experiences of suffering. Personal dislocations resulting from everyday racist repressions and harassment were amplified by experiences of forced exile and death during the war against apartheid.

This manifested in various forms of trauma, often leaving individuals, families and communities with the symptoms of post-traumatic stress.[17] Some of the artists who have survived these years of apartheid have done so with memories of direct experiences of resistance in the struggle, others with the experience of having benefited from legislated privileges, and some with memories of discomfort regarding their benefits. All of these artists reflect on their struggle for survival, and all are acutely aware of how their various experiences of self and community are influenced by their being in South Africa. Some reflect on the pain of apartheid in terms of its devastating disruption to community life, others on the suffocating effects of its *laager* mentality. Their perception and negotiation of these spatial relations, so determinedly shaped by apartheid, informs their activity as artists.

Class

Dislocations incurred due to racism are difficult to separate from what one can also identify as the location of 'class'. The development of a class system in South Africa has rested directly upon the inequities of 'race' and an inequitable distribution of land, healthcare, education, jobs, capital and hence the movement patterns of individuals and groups. In this study what emerges are noticeable differences in relation to women's economic situations.[18] Class analysis refers also to the ideologies and politics that mediate classes, and to a ranking of people according to social status and lifestyle. A combination of indices of status such as income, education, housing and personal prestige informs both conscious and unconscious attitudes toward oneself and others. 'Class' differentiation is apparent in this study to indicate the access of these women to particular production systems, through inherited wealth, husband's wealth, or their own earning power when they have had to enter production systems outside of that of art-making. These differences of 'class' have affected the degree of power the women have enjoyed with regard to the choices they have been more or less free to execute in their lives. Some have been able to devote all their time to artwork;

others have had to find work to support themselves and sometimes their children as well. Some of the more privileged women have been able to benefit from the domestic labour of women in subordinate classes. Women within the historically privileged classes are also differently situated in relation to one another with regard to financial status. Some of the women in this study may be seen to constitute part of an urban working class, while others are located within a rural 'subsistence' economy. Focusing on 'class' in understanding the biographies of these women is fraught, however, as the specificity of women's class positions is often not adequately addressed in discourses of class analysis.[19] Although, for most of their lives, the primary determinant of the locations of the women in this study was the fictitious yet active category of legalized racism, now what is more easily visible in post-apartheid South African society are other specificities of individuals' experiences such as class and gender.[20]

Gender

Women continue to be oppressed in post -apartheid South Africa, a result often attributed to the continuation of patriarchal domination[21] as well as class inequalities, neither of which are solely responsible for the oppression of women.[22] Despite the oppressions shared by many women, it is obvious that women's common interests are cut across by the variable relationships of race, class and power that affect their lives. There exist numerous attempts to address this problem, and to avoid the conflation of women's experiences into a universal category of oppression.[23] However, as indicated in the Introduction, if women were to be understood only in terms of locations such as 'race' and 'class', the primary measure of experience would be the normative male body and its historically and culturally determined powers and capacities. As *women*, the artists in this study have experienced particular kinds of oppression, and violations to their personal and public selves, that are directly related to the ways in which power has constituted their bodies.[24] Gendered as women, they have been empowered to perform particular kinds of tasks and have been bound within an experience of limited human rights. Women's bodies have become the receptacles of all manner of projections, and women have also acted their part within these vital histories of

bodies. It is the artists' attempts to understand their identification, or location, as *women* that constitutes one of the focal points in this study.

In South Africa, as elsewhere, women are relegated to, and often internalise, a second-class status, experiencing discrimination and disadvantage in many spheres of life. Located as 'women', the artists in this study are positioned within a system in which violence against women is the logical result of a systemic devaluation and objectification of women.[25] In addition to the political trauma of living under apartheid, some of these women have been victims of domestic violence and criminal violence.[26]

The intersection of the dislocations of 'race', class and gender

Due to the political, economic and social entrenchment of privilege, certain of the artists in this study who have been identified as black, have been subjected to the triple oppression of gender, race and class. In addition to having been the victims of political and economic exclusion, these women have suffered from patriarchy and sexism. Most women in South Africa, economically disadvantaged as well as suffering violence in the structure of their lives, have at times suffered direct attacks to their personal bodies as a result of the ideology of apartheid. The women in this study are no exception. Black women, as demonstrated in this study, have borne the brunt of oppression through forced removals, pass arrests and other acts of systemic apartheid violence.[27] These dislocations are evident in the introductory biographies that follow. In South Africa, racism was implemented to ensure economic disadvantage, and such poverty in turn increases the risk of exposure to violence. Some of the women in this study were and still are subject to this 'institutionalised' poverty. They have limited access to employment and some must fulfil the role of primary caregiver. This has often kept them locked into violent situations or communities, thereby increasing the likelihood of incidences of violence.[28] Some of the women who live in low-income areas are also exposed to overcrowding and to disrupted community and family life, often marked by a generalized acceptance of violence as a response to problems. Common psychological responses experienced by these women range from feelings of

helplessness and dependency, to depression, but in certain instances also to an ability to maintain a determination to counter these restrictions.

In contrast to this, some of the women in this study have enjoyed both educational and class privileges due to the advantages of having been classified as white. In these instances, the gender oppressions encountered have been far less determining than the racist oppressions systemically enacted upon black men and women, but, as in all human histories, the particular circumstances of each individual's life varies. Living a life in which one's sexual identity must remain closeted in certain contexts due to the potential threat of physical violence can also be deeply disturbing.

The measure of one oppression against another has never proven useful, particularly from the viewpoint of the subject who struggles with one or other oppression. The intention in juxtaposing these various biographies is to provide an overview of the matrix in which the artists are situated, as well as to respect the particularity of their struggles and achievements. At all times the artists' 'self-identities' are also regarded as informed by contradictory possibilities, as the specificities of their stories reveal. The introductory biographies below serve to summarise and to highlight major locations and dislocations experienced by the artists. Although these are negotiated in terms particular to the individual, these physical and ideological locations are linked within the matrix of apartheid South Africa. It is thus useful to keep in mind the overall context of social relations and social power that are structured in dependence upon one another.[29]

Artists' Biographies

Noria Mabasa

> [All the time] I was sick...and sick of children...but now, if I'm making clay, I'm better from the sickness.
> (Personal interview, January 1998)

Noria Mabasa has exhibited both nationally and internationally. She lives and works in Vuwani in the Northern Province, in an area previously designated as the Venda 'homeland' by the apartheid government of South Africa. In this densely populated area, with few resources, she lives in a home built by her son with monies earned since her success as an artist. She has cultivated the land overlooking the Levuba (Hippopotamus) River behind her property, and here she also fires her clayware in a shallow pit of dung and straw. In her front yard, she has plenty of space in which to carve her large wooden sculptures.[30] Mabasa has lived in rural settings for most of her life and has limited experience of city-life, working as a domestic servant under apartheid laws. She makes use of the traditional crafts taught to her by her community, and lives and works outside of the patriarchal household into which she married in her youth. Separated from her husband, she lives as a single woman and, as grandmother, is still involved in the tasks of childcare. She currently enjoys some financial security as a result of her artwork and stature as an artist. However, Mabasa has had to negotiate some social censure for disregarding customary expectations of the behaviour of married women (personal interview January, 1998).[31] Although she speaks several foreign languages, her limited command of English, and her location in an area where there is limited access to facilities like telephones, puts her at a distinct disadvantage with regard to dealing with financial and legal matters. Mabasa encounters sexism as well as racism in the course of negotiating sales and securing deals with gallery owners and buyers, most of whom have little familiarity with her cultural experiences or geographical location (ibid.).

Mabasa was born to a Ngugi mother and Venda father on 10 May 1938, in Ha-Tshigalo (Xigalo) in the Ramukhumba district in what was then the Northern Transvaal.[32] While living with her parents, she experienced their forced relocation by the South African government, under the Group Areas Act, from Tshigalo to Ha-Ramogopa (Mabasa 2000). In her mid-teens, she moved to White City in Soweto in search of work, a fluent speaker of Venda, Shangaan, Pedi, Zulu and Tswana, but with a limited knowledge of the then 'official' languages, English and Afrikaans. She arrived when influx control laws were actively enforced following the promulgation of the 1950 Group Areas Act. Mabasa did not find work in the city, but was supported

by her sister with whom she stayed in Soweto. In 1955, after three years in the city and at the age of seventeen, Mabasa married a Shangaan speaker she had met in Alexandra. The Native Laws Amendment Act of 1952, and the Natives Amendment Act of 1955, made conditions under which "African" men might live legally with their wives in urban areas increasingly difficult. Mabasa experienced direct political violence as a result of this racist legislation, and the racist behavior of police enforcing it. She writes, "*I was hit by a white man at Alexandra with a gun when he was requesting a permit and a reference book*" (Mabasa 2000). In 1956, she moved to her husband's family home back in rural Giyani, Northern Transvaal. Mabasa had two children whom she began to raise in his homestead,[33] but each time she gave birth she suffered from what she describes as periods of temporary 'blindness' (Mabasa 2000). Mabasa was also assaulted by her husband during her marriage (ibid.) and, in the late sixties, she started experiencing anxiety when deciding to launch an independent career as a clay-maker. She was opposed to the idea of having further children, felt plagued by dreams which were pointing toward her developing her craft, and eventually became so ill that her husband decided to send her back to her parent's homestead. Mabasa explains, "*I'm sick, sick, sick. My husband says "go, go, go home, 'cause all the time you're sick, all the time." Then my brother he came [to] take me home*" (Personal interview, January 1998). Mabasa left her husband when her children were seven and five years old respectively (Mabasa 2000), returning to the Vuwani district in 1968 (Arnold 1996:153).

Mabasa had to cope with the social stigma of not 'providing' for her husband in terms of labouring in the home, on the land, and raising more children. In addition, she was poor and, once again, dependent upon her immediate family for shelter, food and support to raise her two children.[34] Mabasa describes the years before she supported herself through her artwork as years in which she "*used to ask for food from other people*" (Mabasa 2000). During the six year period before she began to sell her art work, she did piecemeal domestic labour for a white farmer near Louis Trichard (Younge 1989: 38). Still a young woman, Mabasa took on additional childcare, raising the children of her brother who resided in Johannesburg as a 'migrant' worker. To date, Mabasa, now in her early sixties, continues to raise children – her three

grandchildren born to her son. However, she now does this from a position of psychological and economic strength. Since raising her own children, she has successfully built her career, acquired money, and built her own homestead in the Vuwani district, where she now lives and works, complete with work space, firing pits, fields of corn and cattle.

The route to becoming a renowned craftsperson and artist was not an easy one for Mabasa. After becoming progressively ill due to the tension of deciding whether or not to take up clay-work, Mabasa had a 'visitation' from her deceased father that enabled her to resolve the issue and to pursue her journey as an artist. She explains

> Now, my father, in my dream, was coming to me. He said "why – that old woman, she's giving you food, everything. She's teaching you clay. You'll get a lot of money. Why are you not making?"
> (Personal interview, January 1998)

Mabasa was finally able to justify her artistic and economic choices on the basis of the accepted practice of communing with her ancestors, but the period preceding this choice was emotionally fraught. She recounts the recurring dreams of her deceased father as follows:

> My father, he's hitting me, with little sticks he's hitting me. I wake up. I'm shaking like this, the whole week. My father is coming back again from dreams. He says, "go to your sister". She takes water. She takes water in the calabash and *snuif* [snuff].[35] She goes and sits outside here. She's talking to people who are long, long dead. She's taking water and talking, talking, talking. I get better. That's why my father came to me. He said, "go to your sister, she must do this". Then, I start to make clay. [At first] I make clay in the evenings because I think, "Oh, if somebody sees me she will laugh at me". [But] after making clay, I was better from sick[ness]- a little bit better, better, better.
> (Personal interview, January 1998)

In 1974, at the age of 36, Mabasa resolved to work with clay, not only in the tradition of clay vessels, but in her newly envisaged figurative form,[36] portraying life as she knew it, replete with references to custom and symbolic animal forms. According to Rankin (1989: 120), Mabasa made clay figures to be used in the traditional Venda *domba*[37] initiation rites, and only later did her interest in people lead her to make figurines of local community personalities. Mabasa herself claims that she never made figures for these *domba* initiation ceremonies,[38] but it is clear that she was

influenced by such didactic figures, particularly the modern ones carved by commissioned artists such as Nelson Mukhuba.[39] Her first sculpture was of a young girl hitting a drum, and of her early work she has said, *"Just small girls. My sculpture is not so much for men"* (Williamson 1989: 50). This would seem to indicate that Mabasa was directly influenced by didactic *domba* pieces. Her decision to make these clay sculptures ultimately proved economically and psychologically beneficial.[40]

Certain reports have pointed to the community's suspicious regard of what has been termed Mabasa's 'transgressions'. It is important to identify the components of these 'transgressions',[41] since some might be more serious than others, while others might simply relate to the unusualness of Mabasa's pursuits, to her unexpected 'success' as a 'single' woman, and to the recognition she received beyond the community that could give rise to disapproval and envy. The more serious 'transgressions' are pointed to by Arnold (1996: 142-143), who also argues that Mabasa ignored the division of labour created by sexes in choosing to move from clay work to carving wood.[42] Risking social disapproval, she prioritized her own creative and economic needs.[43] Dell writes: "*When she started working, a lot of people thought she was very strange.... In some ways they think she's got something to do with the witches*" (Dell in Hammond-Tooke and Nettleton 1989 (a): 49).[44] Addressing this 'othering' through accusations of witchcraft, Arnold (1996: 142) writes: "*In Venda, women are still assaulted as 'witches' when their behavior seems socially deviant and threatening to the community.*"[45] Mabasa seems to verify the power of social sanctions by referring to her initial dis-ease in deciding whether or not to pursue the making of these clay figurines that picture initiates' activities:

> This job was making me sick from dreams, because the old lady was coming teach me, I say no, I can't do this because it's not nice [acceptable]! For a long time it was not public like it is now, you see. [At first] I said "no" to that old lady who was teaching me.
> (Personal interview, January 1998)

It was Mabasa's decision to make and to sell objects similar to *domba* figures that she struggled with, and that probably provoked community suspicion. However, now confident of herself as a sculptor and one who enjoys esteem in her community, she writes retrospectively that when she actually began to make images of the *domba*

"*They [the community] were happy about my work*" (Mabasa 2000). According to Mabasa, her decision to take up woodcarving also did not cause much hostility. There was some initial derision from observers, but in the face of her success such skepticism has been replaced with admiration. She states simply, "*Everybody just says 'it's funny, a woman carving, especially big wood'* "
(personal interview, January 1998).

Prioritizing her own creative and economic needs required a steadfast belief in her vision and her abilities.[46] Her decision to persist in these activities was reinforced by the visit of a newspaper reporter who had seen a clay sculpture of a leopard given by Mabasa as a gift to her brother in Johannesburg. The newspaper photograph taken by this reporter caught the attention of a television producer who visited Mabasa in the early seventies to feature her on television (personal interview, January 1998).[47] She then exhibited works at an agricultural show in Venda, which led to her first commission,[48] and since 1985 Ditike, the Craft House of Venda, has promoted her work. In the face of this growing acclaim, Mabasa has worked hard to maintain good community relations. For example, she always makes a point of repaying her neighbours for the use of wood that she finds on their land, and she also pays young boys in the neighbourhood to transport this wood to her property (personal interview, January 1998). In this way, she ensures that those around her enjoy some of the benefits of her success. Determined to pursue her art, she pays respect to the community and to custom. In conversation, she emphasizes the importance of the Domba initiation ceremony for young women, as well as referring with pride to having survived the physical challenges involved in the ceremony.[49] It is this delicate balance between respecting her socio-cultural location and respecting her own identity, contrary to expectations of being subservient wife, that has helped to sustain Mabasa's self-esteem. She has traversed many locations. These include her initial location as rural child with little formal education, as black woman 'policed' out of urban areas back to the 'reserves', as wife and mother in her husband's homestead, and as 'othered' figurative sculptor of 'taboo' subjects and experiences largely unfamiliar to local and international art markets.

Mmakgabo Sebidi

> It's quite heavy for a black woman. When she has to talk she is not allowed to. There is something blocking her.... She is not free. When you are in the backyard you can't get out – it's a big mess in Soweto.
> (Sebidi in Williamson 1989)

Mmakgabo Sebidi lives in an old house in Parktown, Johannesburg. Despite her longing for her rural home in Marapyane, Northern Province, Sebidi chooses to live in the city so as to enjoy interaction with other artists. She shares the house with Ndebele artists who survive by selling their pots and crafts at street markets. Sibanda (1998: 13) writes of their house, "The walls – once white – are now hues of browns and grey courtesy of the unforgiving weather and nesting birds on the gutters". Sebidi has turned the garage into a studio where she can retreat to work uninterrupted. Here she manages to eke out a living as painter. Born in 1943 and raised in Marapyane (the place of small bones), in the Hammanskraal area in what was then the northern Transvaal, from the Batswana ba ga Mohudi (Tswana from Mohudi), Sebidi still retains links with her rural origins. She writes, "*My family who belongs to the Tswana-speaking people of South Africa are originally from the area where the city of Pretoria stands today. They were forced out of the area when Afrikaner settlers occupied the place more than a century ago*" (Sebidi 1994).[50] Sebidi was raised by her maternal grandmother, Metato, and had little contact with her mother and father who worked in the city. Financial constraints prevented her from following her desire to be a teacher. Her mother worked as a domestic servant in the city and could not afford to support Sebidi beyond Standard Six, which she completed at Khutsong School (Korber 1991:9). As a teenager, she was called to the city by her mother and entered into domestic service herself. She gave birth to her first child there and thus found herself having to survive as a single parent. As a migrant labourer under the apartheid laws of influx control, Sebidi attained an acute understanding of the differences between rural life and life in Johannesburg's segregated black townships and 'white' suburbs. Conscious of the fragmentation of black community life, she has developed strong opinions on the need to assert a sense of cultural cohesion to counteract the effects of colonization. Sebidi also makes reference to the importance of leaving

behind violent ways that have been fuelled by the dehumanizing effects of apartheid. Her primary means of asserting dignity, and a continuity of the teachings of her elders, is through her creative practice and teaching (personal interview, July 1995).[51]

Sebidi explains her respect for the tradition of naming and attempts to live up to the meaning of her names (personal interview, July 1995). Called 'Mmakgabo' in honour of the animals which preceded humans on earth and which therefore needed human protection, she also honours the reference of her name to movement.[52] This complements 'Sebidi', meaning that which is boiling, has heat and energy. Her second name 'Mmapula' indicates 'mother' or 'nurturing rain at the end of a drought', thus referring to what the community needs for sustenance. Sebidi honours the memory of her powerful 'protector', her Tswana grandmother, whose name, Metato, meant 'the fence that goes around the lake' (Sebidi 1994). Sebidi explains that the 'lake' is tradition (Ozynski 1993: 4-5). Having learned the value of creativity from her grandmother, Sebidi understood that, despite their financial poverty in the rural areas, they had great wealth. She explains:

> We had a very busy home and we were rich from doing most of our chores: pot making, decorating the home, the men carving wood, our stories and our values, and even the cooking made people more alive and made them happy. (Sebidi in Louw 1993)

Sebidi recalls her grandmother as a "sensitive and cultured woman" who did not want her granddaughter to be confined to the role of domestic servant in the city (Jacobson 1989: 23-24).[53] Her grandmother encouraged her to learn traditional arts and built her a small dwelling and courtyard on which to practice the craft of Tswana wall painting (ibid.). These lessons from her grandmother inform Sebidi's definition of culture as that which is intrinsic to individual, and therefore social, well being. She explains it thus:

> When you are growing you are already 'cultured' in your home, you are already shared, you are already given 'god' home. Then this 'god' helps you or goes out with you. It's what we call a god-guide in your body, because it's like having some person walking with you every day. This person says 'no, don't go there, don't do this' - it's god-guide, it's 'cultured', and that's what's important in Africa.
> (Personal interview, July 1995)

Sebidi mourns the loss of inner spiritual strength that has occurred for so many people after decades of colonialism and racism.[54] She attributes her own strength to her ties to the land and to her grandmother's teachings on the importance of the countryside:

> The city is a place with no laughter. People don't look up to 'god' anymore. It's all about losing. To gain you have to go into the countryside.
> (21 May Argus/Times 1990: 5)
> My granny used to hate things from the city, she used to say "My child do not be taken up by things from the city like furniture, those are material". It is not that she meant I should not buy furniture but that I should not be dependent on anything but learn to make my own.
> (Sebidi in Cembi 1990: 9)

Despite the dislocation migrant labour caused her family, she believes she is not a victim of the schism between what she calls the "old" (a sense of cultural integrity) and the "new" (the lack thereof). All of Sebidi's learning as a child was based upon respect for the land and learning traditional tasks from elders.[55] She recalls an industrious childhood, organising monthly choral events, the proceeds of which helped pay for their school lunches and clothes. Sebidi remembers little serious violence in her community. She has some recollection of learning to fight at school, but that these physical fights were always a form of 'play' that was monitored by the older students. She remembers nothing of sexual abuse in her community, but does remember that in her village the laws of the *lekgotla* (traditional court) were obeyed rather than those of the state. Sebidi recalls:

> Problems would be solved secretly. The child wouldn't see it. The elderly people met, and they didn't do it like now, with the policeman coming.... They call the family, if it can't be solved, then it goes out the home to the *kraal* (cattle byre), and invite the neighbourhood.... There were no problems such as child beating. Rape, it came with the white people I must say. There wasn't rape.
> (Personal interview, April 1999)

It was in 1959 that, as mentioned above, her mother called sixteen-year old Sebidi to join her in the city (Sebidi 1994).[56] After a few months Sebidi returned to the country to help her grandmother build her house and then, in 1962, she went back to the city to find work as a domestic worker (Sebidi 1994). She entered a period of

domestic service for about a decade, which was a time of extreme frustration for her (Argus/Times 21 May 1990: 5 and Sealey 1988: 12). She explains:

> My mother was a domestic worker so I started doing that work too. But I couldn't do it. I was hitting my knees when I cleaned. I think the art was talking to me. I tried to learn cooking but I wasn't happy. It's difficult to come out of the country and work in somebody's backyard.
> (Sebidi in Korber 1990: 5)
> As I was working, I was praying everyday "God, could you move me from where I am. I want to be somewhere where I can do my work, where my work can be seen, and find a better man to marry me, one with his own love [respect].... But that never happened in Johannesburg.
> (Personal interview, April 1999)

Sebidi first met her father when was she was fifteen years old, on the occasion of visiting the city to buy clothes for her confirmation. By this stage, her mother had had six children with her father, whom she had expected eventually to marry but, on the eve of their wedding, he became involved with another woman whom he subsequently married. Sebidi met him after this marriage. She then witnessed her mother entering into another painful relationship.[57] To date, Sebidi sees little of her mother (whom she believes to be deeply unhappy) and little of her stepfather; and when she does, she is made to feel inferior in relation to the three children her mother has since had within this marriage. Sebidi's grandmother was always critical of the choices her daughter had made and encouraged Sebidi to avoid making similar compromises. Sebidi's hopes were that she would be lucky enough to find a dependable man from the rural areas instead of a 'city' man.

> My mother, soon after she got married, she got worse and I was hoping not to be like that. My gran told me straight, that she doesn't want me to be like my mother 'cause my mother married that kind of man....'City man' is completely spoiled because he's like a married man before he's even married. His girlfriend does his washing for him, gives him a place to sleep, she supports him with food – so you find he doesn't spend anything. He becomes a baby, and, later, he says, "well, I'm marrying you", but *you* have already married *him*! (laughter)
> (Personal interview, Johannesburg, April 1999)

In the city, Sebidi encountered sexism as well as racism. She was initially confused by the unrestricted sexual activities of young unmarried women.[58] She also had to adjust to living in the poor and congested townships allocated to black urban

residents. Sebidi began to understand that these dislocations of traditional community life were the results of gross economic exploitation by white people and her response was to try and maintain her integrity:

> [But] I never have pain and never worry about this treatment from white racists because I can see who they are and if I do get worried I might join them [in sentiment].
> (Personal interview, Johannesburg, July 1995).

In the city, domestic work caused her knees to swell and her feet to ache. She states, "*For days on end I couldn't walk. I had to crawl around. I was very sick*" (Louw 1993: 4). After being dismissed from one job she returned to Skilpadfontein, where she remembers her first inclination to make images. She reports having woken one night in near delirium. She had a dream – as vivid as a "pictures in a bioscope"; four mythical ancestors appeared to her: builder and agriculturalist Ramabele Sebidi, *sangoma*, or spiritual and herbal healer, Lotta Sebidi, an unnamed thatcher of roofs and wall painter Robert Sebidi. Apparently each in turn beckoned to her, asking her to follow, but she followed Robert, the maker of images (Louw 1993: 4). Sebidi then recovered and returned to the city with a vision in mind. As she explains, "*All along, art was burning in my fingertips*" (1986 n.p.).

In an attempt to supplement the meager income she earned as an occasional domestic worker, in 1966 Sebidi bought a sewing machine. Periodically, her earlier skills were revitalized when she visited her grandmother to help her with clay work and agricultural work (Sebidi 1994). Fortunately, also in 1966, Sebidi found permanent domestic employment in Johannesburg, with Heidi Paetsch, who recognized and encouraged her creativity.[59] This resulted in her seeking part-time art tuition at Dorkay House,[60] where she met Ezrom Legae, who introduced her to charcoal and pencil drawing (Jacobson 1989: 23-24). However, her attendance at night classes was difficult due to lack of transport. This period of tuition consequently came to an end. Not wanting to 'waste' the paints given to her by Paetsch, she went to galleries to find someone who could teach her how to use them properly. In 1972, she met Koanakeefe John Mohl (1903-1985), who encouraged her to persist in her use of oils (Sebidi 1994).[61] While still working for Paetsch, Sebidi studied with Mohl, once a week, for a period of three years.[62] This came to an end when, in 1975, Sebidi's

grandmother fell ill and she returned to the countryside to care for her, staying in Marapyane until 1983 (Sebidi 1994).[63] Sebidi recalls:

> It was a low period in my life when I gave up work in Johannesburg and went back to our family home in the rural areas north of Pretoria to look after my grandmother. But although she was sick and could not see me, she pushed me to paint. She made me see that I had to make it on my own, without the support of the rest of my family.
> (Sebidi in McKinnel 1986. n.pag.)

Back in her grandmother's home she was encouraged to protect her creative efforts from the criticism of the community as well as her mother. Picturing the continuity of Tswana rural life, Sebidi's paintings were recognised by her grandmother as an extension of the creative tasks she had taught Sebidi as a child. However, she also recognised the possible problems such different and individual activity might incur. Learning the duties expected of one in a 'traditional' Tswana community did not entail different and self-rewarding behavior. In earlier times, malevolent envy [*dikgaba*] was rare and to be avoided, but in the context of increased poverty in rural areas, such *dikgaba* is a strong motivation to *avoid* conspicuous success. Like Mabasa, Sebidi might have stood accused of witchcraft [*boloi*] if seen to be progressing in ways other than those culturally sanctioned. In social situations, her grandmother would enable Sebidi to leave the company of the visitors so as to return secretively to work in her studio. These were elaborate scenarios so as not to contradict the protocol of having to act as hostess, which would have robbed her of studio time (personal interview April 1999). She also protected Sebidi from her mother's judgement.[64] This proved invaluable advice given the lack of interest subsequently exhibited by both her mother and stepfather toward her work. Sebidi recalls, "*My stepfather doesn't want to be near my work.... My mother doesn't want to know my work. I know she won't understand*" (personal interview, Johannesburg, April 1999).

Sebidi continued to paint and to take her works to Mohl for feedback whenever she could. In 1977, Mohl encouraged her to show her works for the first time, helping her to frame them for the "Artists under the Sun" exhibition in Joubert Park. After her grandmother's death, Mohl provided the support and guidance she

sorely missed (Sebidi in Cembi 1990: 9). She recalls a sense of emotional devastation that still recurs:[65]

> After she died, I realized that my protector is gone … she had protected not only the work but she has been protecting me. After she died I saw all these films [visions] which said "Try now and see what you can do because now you're in a problem". That is what made me run away from the countryside to town, to start finding some ways to protect my work and grow.
> (Personal interview, Johannesburg, July 1995).

Following the death of her grandmother in 1981, Sebidi stayed on to nurse her critically ill uncle who died in 1983 (Shelley 1990: 5). This sense of loss was intensified by the death of Mohl two years later. She felt some comfort when she met Lucky Sibiya who encouraged her to continue her work (Cembi 1990: 9). After her uncle's death, she had begun to commute between Marapyane and Johannesburg, and in 1985, she began work at Katlehong, near Germiston. She spent eighteen months at the Katlehong Art Centre, where she became proficient at making pots. This provided her with a regular livelihood, but she still experienced frustration due to her primary desire to paint (Korber 1989: 5). Sebidi's determination to succeed in her work was also met by rivalry on the part of fellow workers (mainly male). She had to contend with the worst of others' *dikgaba*:

> I had a big problem in Katlehong. I was nearly killed because I had become strong.... I was working very hard, day and night, because I wanted to get out from there to get to town [Johannesburg]. They felt I was trying to build my name for the director's post. They nearly killed me. They hit me with an iron bar – this group of people trying to fight me.
> (Personal interview, Johannesburg, 1999)

At the time, Sebidi was producing paintings depicting idyllic community existence in rural settings and explained these works in terms of her desire for cultural integrity.[66] Sibiya suggested that she break away from conservative figurative imagery (McKinnel 1986 n.pag.).[67]

Through her contact with David Koloane (b.1938), Sebidi enrolled at the Johannesburg Art Foundation in 1986, where she studied under Bill Ainslie and Ilona Anderson. Here she encountered more expressive uses of media.[68] She no longer confined herself to a search for beauty, but began to make reference to the repercussions of a lack of cohesion in life.[69] Her reference to the dislocations caused

by colonialism, sexism and the racist laws of apartheid was new in Sebidi's work but it was not new to her experience of life. Dedicated to pursuing a career as an artist, she went on to teach at the Alexandra Art Centre in 1986/87, and in 1987-88, she participated in the Khulu Udweba art teachers' project organized at FUNDA by the African Art Institute. In 1988, she was awarded a Fullbright Scholarship to travel to the USA, where she spent six weeks in an artists' retreat in upstate New York, the Millay Colony for the Arts. She used this opportunity further to explore the effects of racism and colonialism, stating:

> I said to them "Firstly I want to visit *stolen* people... my brothers and sisters in America".... They shook their head and said "But where're you coming from? We never had people like you!" I also wanted to see agriculturists. *I* was grown like that... If I wasn't a painter, I would have been farming but I had problems with [S.A.] policemen about my own say. I used to be pushed into jail when I'm talking about farming.[70]
> (Personal interview, July 1995).

Sebidi speaks of the appalling living conditions she has had to experience as a single black woman with two sons to support, and also of her lack of political power (personal interview, July 1995). She understands that it is her choice to be an artist that has further complicated her life because she has transgressed gendered expectations of her. She nevertheless states: "*But I have decided to make art my first choice in life*".[71] The lack of emotional and financial support in her life as mother and artist has not been easy. She has spoken of the frequency of the "*nights of no meal*" (B.K. 1986: 8). Sebidi also has problems in that her sons do not understand her choices.

> You do have questions because you're a woman. You wanted to get married, you wanted to live with a man, you wanted to have happy children. My children are not happy. I can see because they're asking questions, always, about me. I don't feel that I'm 'big' you know. I struggle a lot as a woman. Instead of [being] 'big', [it's] a 'big struggle'!
> (Personal interview, July 1995).

Despite this lack of acceptance within her immediate family, Sebidi remains committed to her art and to passing on what she can to younger artists (Sebidi in McKinnell 1986 n.pag.). Her accomplishments were recognised in 1989 when she was

awarded the prestigious Standard Bank Young Artist of the Year award. That same year she traveled to Sweden.

1989 was a dramatic year for her not only because of this recognition, but also because of a traumatic accident. The accident occurred while travelling back from a workshop in Zimbabwe with her teacher, Bill Ainslie. Ainslie died and Sebidi suffered extensive injuries to her ribs and spine, injuries which continue to cause her pain (Sibanda 1998: 13). However, after the accident, Sebidi felt even more closely connected to her ancestral spirits and recognised the importance of being guided by these spirits in her work (Sibanda 1998: 13). Sebidi's hope is that, by passing on some of the older cultural 'truths', she will be able to heal something of that schism between 'old' and 'new', the sense of displacement that younger people have, and their attempt to find nourishment in a consumer culture.

> [T]he people are being emptied [separated] now from their homes and now they're wanting a future but there's a 'cut' in between them. This 'cut' – those who are this side, they want to see that side, those who are that side they want to see this side. They can't see because they're already blown from their homes! If they weren't blown from their homes they would see the cut, and maybe have a plan for the 'cut', because they could see the future. And those who *have plans* are blinded by money and after they receive that money - as god says, as the elder says, '*god* does not give by hand'!
> (Personal interview, July 1995)

Marion Arnold

> I think my personal experience of oppression has been very minimal in relation to that of the majority of women. My anger about oppression is not bred of a painful emotional experience as much as of recognition that I managed to avoid what so many other women have suffered.... And I never faced the issue of whether I was going to get married or not, so I haven't looked at oppression in terms of the power structure in a heterosexual personal relationship. Perhaps being a lesbian artist means you can escape some of the dialogue and situation.
> (Personal interview, 1 May 1999)

Marion Arnold is an artist and art historian who lived in Cape Town before moving to Britain in the course of 2000. At the time of being interviewed, she worked from her painting studio at her home, looking out onto the relative serenity of her garden in the

suburb of Pinelands. Arnold asserts her lesbian identity in the face of subtle and not so subtle discriminatory attitudes in the professional world. Much of her life has been devoted to redressing issues of gender inequity as reflected in art historical research and in the formulation of a personal iconography. She has forged her identity as artist, as a colonial middle class woman and as lesbian against a background marked by different degrees of privilege and oppression. She explains some of the multiple factors of her identity as follows:

> Nationalism insists on commitment to one reading of origin or settlement. I am formed by two places in Africa – Rhodesia which no longer exists, and South Africa where I have lived for many years. Now I am seeking life in Britain where I was born, so that I can locate direct experience of the values that shaped my western heritage. I am formed of geography as well as history, but I find some security in the unchanging core of myself – I am a woman and I value and cherish what that means.
> (Arnold 2000)

Marion Arnold was born in London in 1947. Her father worked for what was then the Southern Rhodesian government and was seconded to Rhodesian House. Arnold was taken back to 'Rhodesia' when she was three years old. At the age of 18, she moved to South Africa to study for her BA degree at the University of Natal in Pietermaritzburg, majoring in both Fine Art and English. After completing an Honours in Fine Art she returned to Rhodesia, where she lived and worked as an art teacher for a decade before emigrating to South Africa. When she decided to move to South Africa in 1979 she did so as an educated person, equipped to take up a post at the University of South Africa (UNISA) as a junior lecturer. She was recognised as 'white' by the South African government and, in that respect, was eligible for privileges with regard to choice of residence and access to resources that black persons born in the country would not have qualified for. Although her parents were of South African heritage, when Arnold arrived in South Africa, her only experience of the country had been based upon her four years in a provincial town at an English-speaking university. She found herself in Pretoria, the seat of government, working at a university that was run by an Afrikaans administration. She had to translate her years of living in colonial Rhodesia into mechanisms for surviving in a far harsher racist milieu, a milieu also riven by English-Afrikaans tensions. Arnold was to remain

in South Africa for twenty years, five years of which were lived in post-apartheid South Africa. She speaks of her relocation as follows:

> I grew up in colonial Rhodesia, which then became part of the Federation of Rhodesia and Nyasaland. Subsequently the Federation collapsed and Rhodesia broke away from Britain with Ian Smith's absurd bid for independence. So, I lived in a country, which was, for a long time, a multi-racial society albeit with power vested predominantly in a white community. Then it became a society where there was a racist regime, to which my family never ascribed at all.... I never in fact lived in "Zimbabwe" because I left the country before it became independent.... There were a lot of issues that went through my mind [with regard to leaving Rhodesia]. I didn't like the politics of the day but I did hope that the UDI years were drawing to an end. I believed that Zimbabwe independence was coming and that therefore a multi-racial, majority rule society ought to be established. There was a lot to feel encouraged by in that situation but when I looked at my career, I couldn't see that either Rhodesia or the new Zimbabwe was going to be able to offer a great deal of personal growth to me.... The Rhodesian University had no Fine Art department. There was no tertiary art of any description....
> (Personal interview, 1 May 1999)

Life in Rhodesia had been predicated upon colonial values and memories of a stable and peaceful home. With one sibling, Arnold had grown up in an atmosphere of respect for all people, for educational values, and for the value of money.

> My home I recall always as being very peaceful and well ordered and sensitively designed even though neither of my parents would have said they were artistic. My mother always had many bowls of flowers in the living room. The garden was always full of flowers.... My father was a very fervent Anglican, a very committed Christian, which I am not. As a mark of his tolerance he never tried to compel me to go to church or to continue going to church after I had been confirmed. He knew people from all walks of life in his years as an employee with the Southern Rhodesian Government and then the Federal Government. Subsequently he went back to journalism and the newspaper so he knew a lot of people, black and white, and all sorts of people came into our home. I think I was just expected to respect whoever was there.
> (Personal interview, 1 May 1999)

Arnold recalls that it was her father who provided her with intellectual stimulation, her mother and maternal grandmother who provided her with emotional strength, and both her parents who supported her early interest in art. The decision to pursue tasks with courage and determination was a lesson she learned from living with her grandmother.

> My home circumstances were that my father, both my parents, came from lower middle-class South African families without a great deal of money but my father was a clever youngster and he managed to get a scholarship to go to university.... That sort of inquiring spirit I encountered in my home environment and my school environment, and my love of books and writing is definitely the legacy of my father who was keenly interested in all I did throughout my career. ... I always felt that my position as a feminist was partly because I had a father who taught me that people should not be discriminated against.... My emotional links go very strongly through the female side of my family.
> (Personal interview, 1 May 1999)

Arnold knew from a young age that she wanted to pursue art lessons and her parents agreed to send her to private art classes. Here, she was to encounter various teachers, most notably Peter Birch, whose enthusiasm inspired her to pursue a career in art (personal interview, 1 May 1999). Arnold did just that when she went to the University of Natal, Pietermaritzburg. She was taught in a formalist tradition by Jack Heath and his ex-wife, Jane Heath, both trained in British art traditions and rigorous in their insistence on daily drawing and highly structured exercises in perception and translation (ibid.). After returning to Rhodesia, Arnold attained a Graduate Certificate in Education from the University of Rhodesia and worked as a secondary school teacher in Salisbury for four years. She then ran a private art studio while studying for an Honours degree in History of Art as a correspondence student with UNISA. In Rhodesia, Arnold kept the company of fellow professionals, predominantly white.[72] When she began to experience the limits of this colonial circle she decided to move to South Africa.

Arnold recalls the shock of having to adapt to living under the apartheid government consisting predominantly of Afrikaaners:

> Moving country really was a dislocation. Rhodesia and South Africa have always been very, very different in character, in people, in racial attitudes. Until Ian Smith came in, the issue of right wing politics hadn't existed in that part of the world and racial relations were never as fraught as they were here in South Africa.
> (Personal interview, April 1999)

Arnold's choice to move to South Africa demanded emotional, financial and organizational resources. The relocation was difficult and required major cultural adjustments.

> Looking back at it, you have to do these things without thinking too much about them because if you were weighing them up. They're so horrifying and immensely terrifying that you don't do them.... I knew nobody at UNISA other than the professor Karin [Skawran] whom I'd met briefly. I hadn't a clue where to live. I was allowed to take out of Zimbabwe, because of exchange control regulations, my old vehicle – it had to be at least four years old to get it out – and some old furniture.... I started life again at the age of 32 with 500 dollars, on a wing and a prayer.
> (Personal interview, 1 May 1999)

Another reason motivating Arnold's decision to make a change in her life was the death of her mother. Coping with this emotional loss and having to adapt to her new environment, Arnold experienced, for the only time in her life, a short period in which she was unproductive in the studio.[73]

> My mother had died and that was a severe emotional dislocation to me as my main emotional support had gone. I had to cope with that. I had to cope with a language I didn't understand, which governed the place I worked in.... And there was the living situation: I lived in a flat when I'd always lived in a house with a garden.... It wasn't a long period, but it was kind of painful.
> (Personal interview, 1 May 1999)

Within a period of six years Arnold had established a name for herself as an important woman artist in South Africa.[74] In 1985, her work was included on the important "Tributaries" exhibition, which toured to Germany, and on the "Women Arts in South Africa" show at the South African National Gallery. That same year she received recognition when she was selected as The Standard Bank Young Artist. Twelve years later, with work represented in major collections in South Africa, Arnold states:

> I make art from my Western, Zimbabwean, South African, white, middle class, middle aged feminist experience etcetera.... [However] our art should reflect our changes and diversity, not a single restrictive identity.
> (Arnold 1998)

Although not all her work foregrounds issues of gender, Arnold has long been aware of the inequities in the life and work of men and women. She had not been led to

develop a gender perspective at university, but carried such awareness prior to her training as artist. However, at UNISA, she began to integrate this awareness of gender issues into her artwork and art teaching.[75] Arnold met her present partner in 1990 while giving a course at the University of Cape Town's Summer School on the Bloomsbury painters, based on her doctoral research. Arnold then moved to Cape Town in November 1992 to live with her new partner and to begin life again, this time as a freelance writer and artist (Arnold 2000). She recalls this less as a rupture and more as a healing move. Cape Town presented to her a "*mental space I feel very comfortable with*" (personal interview, 1 May 1999). The relocation offered her an opportunity to rethink her painterly interests and to develop her botanical interests in relation to still life, and flower painting, long relegated to women in a disparaging sense.

Arnold writes of the need to counter "*a culture of disrespect for life force*" in South Africa and says of her experience in the Western Cape, "*Living in the Western Cape one is very close to nature, so my move here put me in touch with the landscape in a way that is not possible in Pretoria.... On a human level I became conscious of South Africa's complex and long history*" (Arnold 2000). Arnold expresses disillusionment at the arrogant abuse of life forms in the name of 'development'. Although this term is replete with references to economic and social improvement, Arnold has little faith in its implementation in South Africa.[76]

Arnold's skepticism regarding issues of development is related to her disillusionment with the 'new' South Africa. She sees little place for herself as a feminist living a secure and creative life in the country, commenting:

> I had - in common with many people - the hope of a new beginning for this country. What I find most difficult to accommodate emotionally is the abuse of women.... It [the climate of violence] has been a strong contributing factor to my decision to examine alternatives I have for structuring my life. It contributed to my decision to move permanently to England. I have been compelled to see myself as a displaced person, an outsider, a wanderer who has moved down Africa and who is now moving on again. I do not want to live with fear – fear de-humanizes people.... My 'coping' mechanisms always lie in trying to take control of situations, in acting. This is why I make art, and write; there is a product, something happens. Action is one way of disrupting plots of existence. For me to do this means that I have to process

> the concept of fracture and be prepared to live with the notion of transition, and the plurality of identity.
> (Arnold 2000)

Lallitha Jawahirilal

> I have never felt oppressed by my sex and do not allow others to suppress or oppress me, in South Africa, India or Europe.
> (Personal correspondence 1998)

Lallitha Jawahirilal is an artist who currently lives and works in Durban. Prior to 1994 she was subject to legal discrimination under apartheid, which denied persons of East Indian descent the same privileges as 'white' citizens. Jawahirilal grew up in a small town in what was at that time the province of Natal. She completed her secondary school education and had the economic security to travel abroad, and then to study toward a tertiary and post-graduate degree in Fine Arts. More comfortable outside South Africa, she decided to return only after the transition to democracy in 1994. Determined to define herself in terms of service to the broader community, Jawahirilal has addressed issues of sexism and racism. This she has done not as self 'in opposition' to such determining factors, but as one who feels inseparable from a broader community in need of reconstitution. Her attitude is characterized by a determination to engage with the present realities in as constructive a way as she is able to do. At the time of being interviewed, her position as lecturer at the University of Durban-Westville permitted her to apply her learnings, and to use this location from which to paint prolifically.[77] She retains her international contacts and shows and sells outside of South Africa.

Jawahirilal was born in 1954. With two sisters and one brother, she was raised in Ladysmith, where she attended Windsor School. Her memories of her youth are informed by her solitary experiences within the landscape where she grew up, and an experience of awkwardness in familial and social settings. She recalls this setting as follows:

> I grew up in Forbes Street, which is on the banks of the Klipriver.[78] I think that's very important in my childhood.... What influenced me was nature in that area....

> I was always a strange child. I didn't like a lot of things, like fashionable clothes. I was very solitary. I lived with nature. I didn't have many friends. I think people found me very odd and still [do] even now.... I was clumsy.... I was rough and I used to be involved in the river, and with poor children. I remember I used to tell my grandfather, "I want all my friends to be these African children".... I used to play in the streets with the children. My mother and father didn't know where I was half the time.
> (Personal interview, 17 March 1999).

Despite her desire for a less closeted existence, the first years of Jawahirilal's life were couched by the wealth, influence and support of her grandparents.

> My grandfather used to be rich and we had a very big home and we seemed to own a lot of that street.... I think my grandfather gave that property to be made into an Ashram. He was very intelligent but he was not an academic.... I got to know about African culture from my grandfather. [He was] always writing about the history of Ladysmith. My grandfather was very interested in the unity of cultures at that time, uniting the Africans, the Coloureds, Indians and Whites.... The family name is very historic because we donated land to the Sinathan Dharma Sasha and a big Ashram was built there.
> (Personal interview, 17 March 1999)

Jawahirilal recalls these first twelve years of relative privilege coming to an abrupt end following her grandfather's bankruptcy: "*I must have been thirteen at the time that we moved out to the hillside.... In those days, unless people were academic, they didn't know how to hold onto their things*" (personal interview, 17 March 1999).

Neither Jawahirilal's father, nor her mother, received much formal education. After leaving her grandfather's house and moving into the outlying hills of Ladysmith, her father looked for work. He found work at the Royal Hotel as a chef and later became head chef until his retirement. Jawahirilal remembers him with great respect:

> My father wanted to bring up his family independent of my grandfather. I said, "Why do you have to do what you have to do?" and he said, "Lallitha, work is worship. It doesn't matter if I go and sweep gutters or what work I do".... I loved and adored him and he opened up a whole new world for me [in] the whole of that region – the hills.
> (Personal interview, 17 March 1999)

Jawahirilal explains that her awareness of poverty and class difference had nevertheless been with her since childhood:

> I had always said to my grandfather "I don't want to have any lovely clothing" because every week he used to buy us new shoes and new clothes. I used to cut my things because [as] I said to him "I want to identify with poor children".... Poverty, at that tender age, affected me.... I think it was ordained that my father would remove himself from wealth to poverty so that I would grow up in that, and learn about another background.... But, when I ask myself "why did *I* do well and others not", I think it comes from my background and that I grew up privileged.
> (Personal interview, 17 March 1999)

Jawahirilal believes that it was her preoccupation with solitary experience and her self-reflection as a child that informed her interest in art. She remembers these as 'visionary' in nature:

> I think my creativity stems from my lively background, and also the fact that I was on a spiritual path. I used to go into our region and look at 'art' – look at rocks and look at things on rocks. I [also] used to go and look at books. ... My mum was very good in art. I think that's where I get the art from. My father always got very excited when I painted anything... but [the adults] didn't know my mind. I used to experience many things that were spiritual. I used to see visions and things like that when I was little but I couldn't describe it to anyone because people don't understand these things.... (Personal interview, 17 March 1999)

After she left school, Jawahirilal lived for a short time in Coronationville in Johannesburg, and then in District Six, Cape Town, for six months. In 1979, at the age of 24, she decided to leave South Africa to travel abroad and study art. She was to live in voluntary exile for twelve years. She explains the decision to leave South Africa in terms of politics and as a continuation of her desire for solitude, a result of having found South Africa 'stifling'. Jawahirilal spent two years in a village called Acre on the border of Lebanon, where she worked in an artists' community, prior to going to Europe (personal interview March 1999). She settled in London, and from 1984 to 1987, attended Camberwell School of Arts and Crafts where she was awarded her BA Honours in Fine Arts with a first class. She was older than other students, and the only black student among 26 English students, but her experiences were mainly positive ones.[79]

In contrast to the possibility of having internalised racism had she remained in South Africa, Jawahirilal experienced little distress as a member of a minority in London.[80] Her preference for solitude had also built within her a firm sense of self and

a romantic conception of that sense of isolation. While there, she stated, "*In England I'm left alone. I feel very free here*" (quoted in *Art* 1991:122). Jawahirilal's experience of exile and cultural isolation is also echoed in her reflections on the role of the artist as one who is always a loner (personal interview, January 1998). Although Jawahirilal still desires the solitude of an artist, her extensive work with refugees, student and other communities has always tended to place her in the public eye. While studying at Camberwell, and then as an MA student at the Royal College of Art[81] (1987-1989), she worked with Jenako Arts Project and the Pan African Housing Cooperative. She was also a founder member of the Refugee Women's Art Collective, and ran art workshops at the Kaligor Project in the East End, with students from the Bengali Community. When, in 1986, she returned to South Africa as artist-in-residence at the Afrika Cultural Project in Johannesburg, and upon her permanent relocation to South Africa, in 1995, she worked with youth. She explains her community involvement as follows:

> [At Jenako] this was my way of giving back to the community that gave me so much because the African community, the Indian community, the White community, the Asian community, even the Turkish community, they gave to me all the time.... Refugees came from Ethiopa and Eritrea initially. A lot came from the north of Africa, but also from southern Africa. Remember, the South African Defence Force was in Angola, Mozambique and Botswana so a lot of refugees also came from there. In the last five years there were more from Ghana and Nigeria. So, I wanted not to enjoy my art and my privileges just for myself.
> (Personal interview, 17 March 1999)

After graduating with her MA, Jawahirilal was awarded the Delfina Studio Award, a two-year residency in London. In 1991, she was awarded the Discerning Eye Award and, in 1992, the Pollock Krasner Award. These awards resulted in invitations for residencies in Berlin, Spain and India in 1991, 1992 and 1993 respectively. Her travels led her to draw contrasts between 'new' terrain and that of her youth. One year after the unbanning of the resistance movements in South Africa, Jawahirilal became a resident at the Berlin Karl Hofer Gesellscaft. At the time she described Berlin in terms of her experience in South Africa: "*When I was in Berlin I was amazed at the aggression and harsh reality there. It reminded me of how South*

Africa used to be, but Berlin lacks the physical natural beauty" (Jawahirilal 1993). Jawahirilal's thoughts of South Africa on the verge of liberation were in stark contrast to the 'harsh' climate of Berlin, but, in Spain in 1992, she felt closer to the warmth and excitement she imagined in a South Africa approaching independence. She experienced a sense of warmth and spirituality that reminded her of communities in her youth.[82] During her three-month residency at Casa Manilva, Jawahirilal was also drawn to the geography because of evocations of South Africa. These sensory parallels caused recollections of childhood bliss as well as the difficulty of apartheid.[83]

Although Jawahirilal returned to South Africa annually between 1990 and 1993, she became increasingly drawn to the country as it approached democracy. Recalling her time in India before her return, she writes:

> I worked intensely on small drawings on the banks of the Holy Ganga in the Himilayas, my only relationship with South Africa at this moment was watching the news in the evenings and to a growing feeling of sadness at being physically apart from my country – South Africa.
> (Jawahirilal 1993)

The sense of 'home' was always a haunting one for Jawahirilal. She retained a connection with the physical location of her youth through her imaginative recollections and production, as well as through periodic visits. Exhibition reviews of her work pick up on this desire for 'home'.[84] Jawahirilal affirms this, stating: "*This [South Africa] is where my colours come from and this is my spiritual home*" (Jawahirilal in Timeout 1996 n.pag.). Reflecting on the experience of exile in a video entitled "Exiles" (1987) she states, "*For South Africa, there is always the nostalgic longing for childhood. Days always seems endless yet simmering with hope*" (Jawahirilal 1991).

When the University of Durban Westville in South Africa offered Jawahirilal a two-year contract in the Fine Arts Department she agreed to take up the position of artist-in-residence in 1995. She explains, "*The various awards and scholarships I had received over the years had kept me away from home for far too long. The election was over and I really wanted to return*" (Power 1994: 4). Her new post provided her with the opportunity to revisit the location of her childhood and to give back to the community something of the spirit that had sustained her in her years away. This

involvement with the Ladysmith community was initiated by her meeting with local ANC office bearers in Ladysmith, Tubby Narandes and A.K. Rasool. She explains, "*They said I had done a lot for other people – exiles and others in London – but that I had done nothing for Ladysmith. So I started a research project with fellow coordinator Vukile Ntuli*" (Jawahirilal in Von Klemperer 1996, n.pag.). Their project, entitled "National Building in the greater Ladysmith Area in a post-Apartheid Society", resulted in murals facilitated by Jawahirilal and Ntuli, and created by UDW students, street children and members of the Ladysmith community.[85] The choice of themes reflects Jawahirilal's opportunity to celebrate this reoccupation of her 'home' location. Images of reconciliation and nation building abound in these multi-cultural collaborations.[86] Jawahirilal fused this attempt to build community with a celebration of untold histories of the area. Added to this, she developed projects to acknowledge the historical contributions of women in the community. Reflecting on what she learned upon her return to South Africa, Jawahirilal writes, "*On returning to Ladysmith, I've learnt to be patient, tolerant, accept my limitations and that of people who work with me. I've learnt to give unconditional love and have learnt to go with the general flow of South Africa*" (Personal correspondence, 7 August 1998).

Although Jawahirilal has committed energy to this project of 'nation-building', she has also expressed a continuing need to claim personal space, to reflect on her spiritual growth, and to concentrate her energies on her own artwork (personal interview, March 1999). Maintaining her independence is an important part of her identity, and, at the time of these interviews, Jawahirilal explained that she would be able to maintain this creative journey on the basis of her having no familial commitments. Her notion of solitary reflection is intimately tied up with her sense of self and purpose.

> All the time [as a child] I was alone, even today. I'm not saying that I cannot have a family or a boyfriend or a husband or whatever. I'm sure many people would like to marry me but I always feel alone in this world, I don't know why- I mean I have students that adore me, people adore me, but it doesn't get close to me. I can't explain it.
> (Personal interview 1999)

Bongi Dhlomo-Mautloa

> I don't want to become a victim of tokenism. We have seen a lot of lousy black artists being recognized that way.
> (Dhlomo quoted in Geers 1990: 6.)

Bongi Dhlomo-Mautloa is an artist, cultural administrator, curator, mother, and wife to a professional artist, who lives and works in Johannesburg. With relative class privilege compared to many black persons in South Africa, she nevertheless continues to struggle against both racism and sexism as illustrated in the following statements:

> The black artists of South Africa have found themselves labeled, checked, re-labeled and re-checked in a process that would seem to have no end. South Africa is a rather remarkable country because here, on the one hand we find art made by artists, and on the other, art made by – depending upon the terms in vogue at that particular time – 'community artists' or less euphemistically 'black artists'.
> (Dhlomo 1995: 26-27)
> We cannot divorce the woman artist from the broader struggle in society. Women need to overcome their history of subjugation.
> (Dhlomo in *New Nation* 9 November 1990:8)

Bongi Dhlomo-Mautloa was born on 25 June 1956 in the small town of Vryheid in what is now KwaZulu-Natal. Of Zulu heritage, she was raised by both of her parents, her father a minister of religion in the Evangelical Lutheran Church. Dhlomo-Mautloa recalls her childhood as happy and relatively sheltered. After the first six years years of her life, in 1979, the family moved to Bergville, near the Drakensberg, bordering what was at that time Natal and the Orange Free State. The family then moved to Kranskop. Because they lived in a rural area, Dhlomo-Mautloa had to become a boarder at St. Chads Secondary School in Ladysmith. Supported by the privilege of the church and the stability of her family life, Dhlomo-Mautloa lived a quiet life, but one that was informed by a tolerance that she believes allowed for developing her full potential.

> When I was fourteen I wouldn't go out because I was a minister's daughter. We lived in a rural area, there were no social things in the area. The only social things were maybe going to church and concerts that were related to the community.... [My parents] were not your normal religious people. My father, especially from travelling overseas and studies, was quite enlightened compared to the men of his generation.... I'm the fifth of five daughters and

> then a brother comes after me. I grew up with him and two of our cousins who are also boys so I grew up with this kind of thought that there were never things that guys could do that I could not.
> (Personal interview, July 1995)

After graduating from High School, Dhlomo-Mautloa attended Inanda Seminary in 1975, where she obtained a National Secretarial Certificate. Dhlomo-Mautloa explains that this choice was informed by a permanent ankle sprain which had resulted from an accident, thereby ruling out the only two other career options she was aware of for black women, namely nurse or teacher (Atkinson and Breitz 1999: 117). She then worked for two years in the personnel department of Tongaat Sugar Company in Natal. It was during this period as a young adult that she was to encounter institutionalized racism and the effects of tokenism, of which she is still wary. She remembers:

> The course at Inanda Seminary was introduced at Inanda in 1974, when I was in matric. Even though the course was fully fledged (it compared to the ones in the technikons) we were like any experimental group and our employment was very experimental[87].... I was employed with the understanding that I was going to do clerical work, but the clerical work I ended up doing was just to type Zulu and do filing. Having trained fully, and having gone through everything - because Inanda was in partnership with the Natal Technikon – you had high hopes that you were now on a par with others,[88] but the employment didn't really give us that.
> (Personal interview, July 1995)

Dhlomo-Mautloa's skills were underutilized and in an attempt to redress this she applied for a bursary to attend the Evangelical Lutheran Art and Craft Centre in Rorke's Drift. She explains:

> I was on leave. I saw it [the ad] at the [Evangelical Lutheran] church centre so the church was actually part of my route going to Rorke's Drift. My bigger sister suffered from fits and she couldn't go on to higher education so my parents took her to Rorke's Drift to do domestic science. (They were doing quite a lot of things, weaving as well as domestic science.) So the two of us went to this school, but completely unrelated.
> (Personal interview, July 1995)

Although Dhlomo-Mautloa was eventually promoted to full secretary with greater responsibility and back pay, her application for a bursary to Rorke's Drift was successful, and so she was offered the opportunity to train for a new career.

Dhlomo-Mautloa recalls having known little about art apart from talk of art classes by township kids at boarding school, and having met a couple of young men who practiced art, one whilst she was in Form Five, her final year at school, the other when she was at Inanda (personal interview July 1995).[89]

> The only time I had seen art was the artwork we had in the house which was mainly biblical themes that were painted, but that were reproductions. When you are not exposed to the idea that these things are made by people, you just don't look at them.... There was no information in my head that said, "You can do it", until I saw tourists in the Drakensburg who would come with canvases and they would paint. But then, they were all white. It was very difficult for a seven-year-old to go and stand next to a white person who was painting. I used to have more interest than other kids. I would stop and look at a distance. You couldn't ask any questions. My son can, now, because of the change, but I couldn't.
> (Personal interview, July 1995)

Although Dhlomo-Mautloa had little knowledge of formal 'art' she recalls the beauty of her environment, its impact upon her imagination, and attempts to make things while at school:

> We were living near the Drakensberg range and from the kitchen of our house, the mission house, when I was washing dishes at the sink I could see the Drakensberg and I could see the mountains where the beginning of the Tugela River is, and, in the winter, the mountains would be blue and there would be this white 'snake' because, in the mornings, the water would freeze. It used to be such a beautiful sight.... I think it really created an interest in me, even at that age. I liked collecting stones that had colours but, like a child, you do it without realizing what it means. There was always the interest but it was buried deep down because there was nothing that was letting it surface. ... My interest started at matric level and toward the end of 1974.
> (Personal interview, July 1995.)

Able to develop this latent interest at the Evangelical Art and Craft Centre, Dhlomo-Mautloa's experience was one of isolation as a woman, but excitement at meeting the challenges the course posed for her.[90] She explains, "*I took this as a challenge to me as a woman. The field of art was known in the black community as a man's world. Even at our art school, there were only four women students*" (Dhlomo-Mautloa in Molobi 1992, n.pag.) [91]

Despite the fact that most women at Rorke's Drift studied craft, she entered the two-year Fine Arts diploma program in 1978.[92] Thereafter she worked at the

African Art Centre in Durban as artist and administrator. From here she was invited by the Botswana National Museum to hang her first solo show as part of the ANC "Culture and Resistance" conference in Gaberone. Dhlomo-Mautloa received positive feedback following this exhibition and began to exhibit regularly.[93] However, since then Dhlomo-Mautloa has become more wary of the reasons underlying praise. This greater caution is informed by her analysis of the dynamics of racism and sexism: "*There are so few black women doing anything in the arts that I had this spot focussed on me all the time*" (personal interview, July 1995). Still vigilant of the racism and sexism which plays itself out in the form of tokenism, Dhlomo has devised various means of testing the safety of the ground she finds herself on. These include exhibiting overseas,[94] and not signing her works. She explains:

> I exhibit in group shows and I don't sign my work and I do not put a sticker with my name there because I'm trying to find out if I'm an artist or whether I'm a name. I've actually found out that I've sold artwork, I haven't sold my name, and this is what encourages me.... If you are a Black woman it's even worse because you don't know whether people are patronizing you.
> (Personal interview, July 1995)

While on the one hand speaking of her experience of being 'tokenized' as a black woman and of ways in which to assess her real strengths, she also warns of divisive behavior between black women. Dhlomo-Mautloa realises that tokenism is an extension of other side effects of discrimination. She perceives the problem as related to the effects of racism and sexism as internalized behaviours. Dhlomo-Mauloa makes a point of resisting internalized racism and passivity and simultaneously attempts to negotiate a balance of power in her relationships. Referring to this, she states:

> For me, being married is really difficult. Even though my husband knows [me] because we were friends at school and he knew that I could make friends and have easy discussion with the guys. But, we've got problems because I'm not going to change for him 'cause it's not going to help me and I don't want my daughter to think "Oh, this is the right way".... But now, I've got this problem, my husband has started to remember that he's a man and I'm a 'wife'! (laughs)
> (Personal interview, July 1995)

Dhlomo-Mautloa is aware that like many other black artists she has succeeded at enormous odds, but she is acutely aware of the continued effects of racism upon her and fellow black artists:[95]

> Black artists have been isolated from international art trends and even from the so-called mainstream art trends within the country. Yet black artists have not been deterred by this isolation, instead the isolation or artistic invisibility has created within these artists an inner strength to work harder than their white counterparts. Most black artists within South Africa are self-trained, or have received an 'informal' education based on the practical aspects of art making.... Against this background, black artists in South Africa emerge without having been provided for within the country's educational system or catered for by the country's art fraternity – yet they appear within the centre-stage of the history of art in South Africa.
> (Dhlomo-Mautloa 1995: 26-27)

Much of Dhlomo-Mautloa's professional life has entailed working for galleries and arts institutions, including the Federated Union of Black Artists (FUBA) gallery, the Goodman Gallery and the Thupelo Art Project. She was co-founder and director of the Alexandra Art Centre from 1988-93 and in 1992 was awarded the Woza Afrika Award in New York. In an effort to redress the history of racist discrimination in South Africa, Dhlomo-Mautloa was prepared to risk occasions in which tokenism might be at play, and to take up representation on professional bodies such as the Board of Trustees of the South African National Gallery[96]. In 1994/5 she became the outreach and development coordinator for Africus 95, the first Johannesburg Biennale, and in 1996/97 she was appointed as the Director of the Africus Institute for Contemporary Art. Always an active spokesperson within the art community, she has presented various papers concerning culture and art education. Her professional contributions in the cultural sector have been recognised with her inclusion upon prestigious councils such as the National Arts Council, which was formed to distribute funding for art projects in post-apartheid South Africa. An ardent critic of museum policies and practices developed under apartheid, she writes:

> The role of the art museum in South Africa today should be to correct the wrongs and imbalances that exist in this world. Art education is one such imbalance. The small number of practicing black artists need to be supported in their work by structures like the art museums and art institutions.
> (Dhlomo-Mautloa, *New Nation* 31 August 1990: 9)

As artist, curator, administrator and arts director, Dhlomo-Mautloa espouses the cause of black professional artists, and part of this has entailed supporting the artistic career of her husband, Pat Mautloa. At the outset of their careers, Dhlomo-Mautloa was sensitive to the fact that, as a black woman, she received greater attention than her husband, and that he was being seen as an adjunct to her rather than as an artist in his own right. Rather than feed into any form of professional competition with him, she withdrew from making art, but continued to work as an administrator and curator in the arts.

Instead of drawing support from her partner in the pursuit of her art, she has supported him. The support she receives is from others around her, and as someone who is all too used to giving of herself, Dhlomo-Mautloa appreciates the smallest gestures of support:

> It's difficult, really it's so difficult.... He's doing very well at the moment and I've always been part of pushing to make sure that happens. Now that he's there [acknowledged] I'm able to start working.... My daughter, my kids, both of them, they have been very, very supportive. My husband ? Not so much, because there's been professional competition of sorts. Because she's seen my support towards their father, my daughter has said to me, a number of times, "Ma, you've got to give yourself time off for your work as well.... Now that I'm working (artwork) they are very supportive...and the lady that helps me, she's also.
> (Personal interview, July 1995)

The subtle, and less subtle, dynamics of sexism in the domestic and social sphere have affected Dhlomo-Mautloa despite her successes and her current status as a cultural administrator.[97] That she has developed such a successful career in administration, servicing the needs of others, says something of this (notwithstanding her love of administrative work). To date, she still struggles to balance her service work and art practice:

> I do not want to succumb to that pressure of having a family and due to the fact that I'm doing administration a lot, I do not want to succumb and say "I'm going to stop", because I think everybody has stopped because of family and kids.... The battleground is in the practical. In what is 'seen'...whatever we are doing, the admin is very good, but no one sees it!
> (Personal interview, July 1995)

Deborah Bell

> When I was at university I wasn't really involved in politics in any way that went beyond the typical privileged white student response... we were committed in terms of issues of freedom and injustice – but in terms of specific political acts, we were very naïve.... Here I am still talking from a privileged white position.... If I wasn't living in Africa, if I was living in Sydney, in a small house, I possibly wouldn't have the time or space to make art.... [Here] I can have small children and a big house and still work. I want to make art and I need to make art; it's very much to do with my definition of who I am.... I'd love to stay here but... I've been held up at gunpoint... and then I think, "what are you staying here for, for something else to happen?" This is a constant dilemma. My husband is firmly invested in Johannesburg... we could go tomorrow, *but this is definitely home*.
> (Personal interview, January 1998)

Deborah Bell was born on 25 May 1957 in Johannesburg of an English-speaking mother who had moved to South Africa from New Zealand in her twenties, and of a South African father of Irish ancestry. She currently lives and works from the privacy of her studio in her house in Houghton, an upmarket suburb in Johannesburg.[98] She is married, has two children, and is able to enjoy a comfortable lifestyle with domestic support afforded by the financial security of her husband. Raised in a middle class family, privileged as a 'white' citizen under the laws of apartheid, and educated with a Masters of Fine Art, Bell's work is now sold by one of the most prominent dealers in South Africa, Linda Givon. However, as an artist, she still struggles to enjoy respect from her immediate and extended family. Bell has also had direct experiences of violence in crime-ridden Johannesburg and worries for the safety of her children in a city where violence is part of daily life. But Bell is committed both to South Africa and Africa as a place where she has loved and lost family, survived trauma, and continues to witness the effects of poverty, war and violence.

She describes her family as one characterized by middle-class and Methodist values:

> [It was] very much about hard work. I still remember my uncle laughing at me when I was saying my painting was my work.... Very Calvinistic - very much about fear of waste, they were not good about verbalizing or communicating

> in any way.... In some ways it was quite respectful too, these can be seen as good moral values, but they are also quite horrific.
> (Personal interview, January 1998)

The youngest of four children, she was close to her siblings, attended private schools, St Andrews, Epworth and Damelin, and went on to graduate from the University of the Witwatersrand with an MAFA in 1985. Her experience of university was a positive one, during which time she developed resources to work on her own, and "*a seriousness I otherwise wouldn't have had*" (personal interview January 1998). This sense of discipline and independent struggle complemented what she had learned from her family, even though she applied it in a profession of which they were wary.

During her years as a postgraduate student she encountered feminist methodologies and attempted to understand the relation of her own artwork to art historical conventions evident in representations of women, and related to the proprietary 'gaze' of the male painter. However, she was more interested in the techniques of certain 'masters' than in recovering the expression of women artists, and has indicated that she felt little need for women artists as role models in her own life:[99]

> I did a whole section on feminist literature and the ideas at the time in terms of women artists [but] there weren't many women artists that I identified with. I didn't feel I needed other people to look to, to validate me. I think I'm a bit hesitant about gender roles. I know after reading the feminist literature of that time I got very irritated with the jargon and I almost reacted more against it...and I've never really got over that. [My MA thesis] started off talking about gender relations...then it changed into other things. It became more of a journey into finding out how I use paint and how I used it to alter the [pictorial] meaning.
> (Personal interview, January 1998)

Bell recognized that the content of her images spoke less of an imbalance of gender relations than of a need for men and women to find solace in one another.

> They weren't so much about a male/female thing as a sense of fear of mortality, of devouring, of physicality and corporeality. That's what they became about - rather than 'men' and 'women'. On the whole the woman was being subsumed more than the man was, but not wholly. He was also being subsumed by himself, by his emotions, his physical desires, his lust for power, or whatever. There wasn't a sense of him being in control at all.
> (Personal interview, January 1998)

While Bell resists the constraints of gender roles and also a feminist analysis of these, she nonetheless seems to be affected by associated power dynamics in her own experience as woman-painter. Her desire to be taken seriously originates from her family's dismissal of cultural pursuits as well as her husband's lack of interest in the arts.

> My mother paints, but in a vacuum – my father and his family have no cultural interests at all. *I've married someone exactly the same [who] thinks it [art] is all a self-indulgent waste of time....* But, at least I've got friends and a kind of support group and am part of a strong art community, which my mother didn't have.... They [my father's family] never took it [art] seriously and unfortunately I've inherited some of that attitude.... I do have faith in what I'm doing but there is a part of me that has only recently accepted that what I do has some value beyond my personal concerns.
> (Personal interview, January 1998)

Bell works within these constraints and also understands that her identity as a woman artist in South Africa is inextricably linked to issues of race and class privilege. She 'lives' these constraints and sustains her creativity through her art practice, her circle of creative colleagues and, lately, contact with a Gnostic-mystic community. Influenced by both the benefits and confinement of growing up as a white woman in South African, Bell has become increasingly aware of South Africa as 'home'. Her historical consciousness of the horrors of apartheid and the limitations of a "South African" identity have, since the 1994 elections, been countered by the challenges of re-evaluating her location. She reflects on her sense of connection to Africa as both a geographic and cultural location:

> We [South Africans] were always separate, but the opening up of this country post-apartheid has changed that. We now have a new African identity.... These days if you go to Yeoville, you hear more French being spoken than English. There's that wonderful sense of being part of Africa. Since moving into this house [which is situated on a high ridge] I feel as though I'm looking across Africa. There is that sense that from here north, is where the real Africa starts, and I love that. But that identity is a recent thing.... This is definitely home.
> (Personal interview, January 1998)

This identification of her home location as Africa brought with it an acknowledgement of the general pains suffered by war-torn communities on the African continent and an attempt to understand this pain in terms of personal

suffering. Bell's attempt to acknowledge the extent of this pain has centered on trying to understand the effect of decades of civil war within South Africa. Much of this was as a direct result of her witnessing the televised reports of the hearings of the Truth and Reconciliation Commission (TRC).[100] This historical tragedy was filtered through her reflections on her own losses, in particular the untimely death from cancer of her older brother. This had brought about a change in her in her mid-thirties, and it was this sense of mourning, accompanied by an acceptance of such loss, that Bell referred to when witnessing TRC submissions. Bell comments on these links:

> My work has become more spiritual, I suppose. You know that these things happen and one grieves, but they happen and it's part of it.... I had no idea what it [the TRC] would mean in relation to myself.... I had been through a lot of personal loss. Watching the footage of the TRC on TV, brought that all back, and I was very moved by the grief of the families of the victims, (in some ways more than the stories of the atrocities themselves). They almost became the real victims for me, as they had suffered loss and had not been able to find out the truth behind that loss.... For the first time they were being told what had really happened. Their grief overwhelmed me, and I started a series of sculptures and drawings called *Crying Pots*. This has led to other work, which explores that sense of grief and reconciliation.... At the same time I was also watching the footage on the wars in Rwanda and Burundi - ...genocide and famine, endless processions of refugees, and power drunk youths toting AK47s and gesturing wildly at the camera – a sense of the world out of control, and Africa's plight being sidelined (yet again). Again, there was the feeling of helplessness, and also that "these things happen".... It's that devastation and that sense of trying to find some inner strength to accept and realize that one must move on.
> (Personal interview, January 1998)

The above statement of acceptance is intrinsically tied to Bell's own encounters with violence in South Africa. The victim of a violent hijacking in 1996, she entered into therapy to work through the trauma, this process taking at least a year. Like others with financial privilege in South Africa, she has become increasingly subject to violent attack by criminals in a country where unemployment sits at 35%, and where the legacy of apartheid prevents a swift delivery of education and welfare that would help circumvent such crime. This is the reality that all South Africans live with.

> It's funny, the other evening I was driving and I'd been feeling very secure [since the hijacking].... I'd been feeling invulnerable and

> inviolate and I was at the robot and this guy came and tried to smash my window and I was just devastated at how my heart started thumping, and I just screamed at him. I lent towards him and I just screamed and he moved away. But I think that I had thought that I could stop that fear coming up like that and I didn't. I managed to get over it very quickly. Half an hour later I was fine, but it was like an absolute welling up of previous fears. I had thought that I had moved to a stage where I could control that more than I did, but I haven't been scared since then. I seem to have lost a basic fear somewhere, even though that fear came up. I think that I am feeling, I can't say 'separate' because its not separate, I can't say 'beyond' because its certainly not that, I don't know what it is...however, as an individual, I'm far less fearful than I was. The violence is just continuing. We now have guards in the street and there have been incidents. Almost every single house along the street in the past year was broken into and people hijacked – hence the guards in the street. But it's not something that holds my consciousness.
> (Personal interview, March 1999)

Jane Alexander

> I often think it's the lack of violence in my life that makes it more difficult to witness the violence here. I think, maybe, I'm more sensitive than the average person to issues of violence.
> (Personal interview, April 1999)

Jane Alexander has received national and international renown for her work as a sculptor and photomontage artist. Until recently, she lived in a small apartment in the inner city of Cape Town, with her partner and her young son.[101] Before being employed to teach sculpture at the Michaelis School of Art at the University of Cape (UCT), Alexander had to work from within her inner-city apartment on Long Street. She described her work place as follows "*My working space is the lounge, a large mess; now I'm working, small, on the balcony*" (personal interview, February 1998). At UCT, Alexander has since expanded her workspace, although her small studio doubles as office space. Alexander grew up under apartheid, a 'beneficiary' of her classification as a 'white' citizen, educated at English medium schools and at the University of the Witwatersrand. She is acutely aware of the disjuncture between the privileges she enjoyed and the status of the majority of South Africans. She speaks of

such privilege as carrying with it the important weight of conscience, aware always of the "*hideous and monstrous reality*" that prevailed in apartheid South Africa (personal interview, February 1998).

Jane Alexander was born in Johannesburg in 1959 and grew up in what she describes as the "*protected privileged suburbs*" of Johannesburg (personal interview, February 1998). She recalls the shock of confronting visible political and economic realities when she moved into the heart of the city in her student years. Her parents had provided her with a secure childhood, interspersed with an awareness of the culture of Western art and music. Her father had emigrated to South Africa from Germany in 1936, and her mother was South African by descent, also 'white'. Her father's father was a German Jew, and his mother was anxious that they escape persecution. Alexander comments wryly *"My grandfather thought he could keep the SS away with a hosepipe*" (personal interview, February 1998). The family arrived in South Africa only to find themselves living in a district rife with anti-Semitism. Alexander recalls little information from her father or grandparents regarding their experience as refugees. She does know that her father's parents were musicians but, with their exile, these contacts were lost.

> My father being a refugee was never spoken about when we were young. Eventually he spoke about it as an adult...I wouldn't say we 'carry his pain', but I think one definitely senses these things as a child. I don't think you can hide much from a child.
> (Personal interview, April 1999)

Alexander's mother's parents were born in South Africa, and Alexander regards herself as 'South African' only in the sense that she was born in South Africa and grew up in South Africa, not with respect to an identity she consciously seeks out. Alexander's mother was a social worker and passed on to her children a sound education in ethics. Alexander refers to this legacy as follows: "*That is why I look outwards rather than indulge in the misery of my own consciousness. I'm glad I'm not more self-conscious*" (personal interview, February 1998).

Alexander does not recall a childhood in which she was determined to become an artist. However, her impulse to make things always existed and she describes creative production as having been a constant presence in her life (personal

correspondence 2000). She recalls having loved drawing as a child, and the influence of her older sister, Lucy, who practiced art and who became an art historian and educator:

> I didn't set out to be an artist. I was prone to suggestions. I came from a family of conscientious workers. I went to Damelin College and did a secretarial course to 'fall back on'. A guidance counselor recommended that I do art as it was one of the things I was interested in.[102] My father could afford to pay for me to go to university. When I went on to do a Masters, scholarships were available. I also had the image of Lucy in a smock painting under a tree. I thought it would be nice to be a painter. What one hears is reinforced by what one sees! I'm quite fatalistic and without ambition. I had a sense of 'having to have' a career but was not driven by this.
> (Personal interview, February 1998)

In 1982, Alexander graduated with a Bachelor of Arts in Fine Art, recipient of the University of the Witwatersrand Martienssen Student Award and the National Fine Arts Student Competition Award. She describes her student work as concerned with issues of victimisation. Commenting on her reception of prizes in her final year as an undergraduate student, Alexander commented:

> I wondered, would I have won it if it had not been that sort of subject? Violence imposes itself easily. The public is drawn to violence. It intensifies reality, disrupts mundane daily existence and perhaps creates a sense of worth. People are fascinated by car accidents, for instance.
> (Alexander in Williamson 1990: 43)

Between 1983 and 1986, Alexander produced works for her Masters of Fine Art, which was awarded to her in 1988. The title of her dissertation was "Aspects of Violence and Disquietude in Twentieth Century Three-Dimensional Human Figuration". She described her concerns as "*an attempt to identify the manner with which violence, aggression, cruelty and suffering are conveyed through and by the human figure*" (Alexander 1988: 119). Alexander stated, as her intent, that the work sought to "*objectify observations of the character of a particular time and place from a particular social context*" (Alexander 1988: 125). The context was South Africa, under a state of emergency. This was an era in which there was intensified resistance by underground military and political forces, plus growing united public resistance to decades of oppression. Although the media were subject to severe censorship, daily photographs and reports reflected the reality of mass resistance and government

oppression. Alexander's sources included the centrality of the media to the formation of her consciousness and that of all South Africans. She writes, "*The particular manner with which the media interpret and alter situations was taken into account. The news media formed a significant source for the later sculptures and photomontages, particularly propagandist related images and personages...*" (Alexander 1988: 124). At the same time that Alexander made works with reference to these events, she did not want, as she expressed it, "*to pretend a suffering I haven't had some contact with, or undergone myself. My work is from my own experience*",[103] thus reiterating her role as spectator of violence as opposed to a direct experience of it. In 1986, she held her first solo show of this work at the Market Gallery, in Newtown, Johannesburg. One exhibit was *The Butcher Boys,* a sculpture which drew instant acclaim as metaphor of fear, appropriate to the climate of paranoia which informed the government's declaration of a State of Emergency in 1985.[104] Alexander has commented retrospectively on how context-bound the work was, and that she could only have made it at that time in her life: "*I wouldn't have made it now, nor at my age, then*" (personal interview, February 1998). She speaks of having had a lurking sense that events of horrendous magnitude were being performed within the country, the details of which she knew little. Her description of the work was that it was informed by "rumour", and a "sense" that things were going on, as if she could "imagine" Vlakplaas:[105]

> *The Butcher Boys* was very exciting work. I knew there was this horrible thing out there that I could not access or do anything about – here, I'd suddenly done something with it.
> (Personal interview, February 1998)

The Butcher Boys commented on Alexander's sense of her own, and others', enforced ignorance. This was at a time when government tactics to counter the growing forces for democratic change had reached the depths of training camps for assassination squads, kidnappings from across borders of South Africa and the 'usual' mechanisms of detention and torture without trial. The instant recognition, and subsequent popularity, of Alexander's work as metaphor of this brutality is a "mystery" to her. She describes the work simply as "*not that different to other works around*" (ibid.).

Despite the success of her solo show, Alexander could not find work in 1987 and left Johannesburg for a post to teach English in the remote area of Rehoboth in Namibia (Williamson 1990: 44). During this time she made a few maquettes only, and speaks of the fact that she would have been happier had she been productive in this period (personal interview, February 1998). According to Alexander, she did not work for a period of five years between *The Butcher Boys* and the making of the *Integration Programme* in 1992, which was bought by the Johannesburg Gallery (ibid.). From 1990 she began to exhibit in the Western Cape as she'd moved there from Namibia.[106]

In 1993 Alexander curated an exhibition entitled "The Bride" at the Irma Stern Museum, a show which deconstructed historical mythologies of romantic love, virginity, marriage and domestic servitude. In talking of the status of women in relation to men, Alexander concedes the difficulties of surviving in environs dominated by power play and machismo controls. She speaks of women as "*different to men in so many ways, emotionally, socially, hormonally*" (ibid.). Living in the centre of the city, she witnessed the sex-trade in her street and talks of its effects on women, young, glamorous, carefree and unhappy. She watched sex-trade workers as they became increasingly worn out by their work. From her early student days there has been constant evidence of Alexander's awareness of historical and contemporary oppressions acted out upon women. She is also acutely aware of social and economic inequities that result in the displacement of children. As a mother herself, she speaks of her intensified sensitivity to the experience of all children. In the inner city she has also witnessed the high numbers of "streetchildren", and speaks of being disturbed by the evidence of how malnourished they are, with "little stick legs" roaming around in gangs, exposed to rape, and surviving by whatever means they can (personal interview, April 1999). She has observed their routines and, at times, witnessed their extreme distress.

> It's very disturbing to me. Sometimes you hear the children cry [on the street below]. Then, it's very serious, because these children don't cry! I suppose [in my work], in some vague way, I kind of draw attention to them as well because nobody pays attention to them.
> (Personal interview, April 1999)

Alexander chose to live in Long Street, Cape Town, because here her feeling that everything is in "flux" is echoed in the continual operations of inner-city life (personal interview, April 1999). Long Street offers studio space for artists alongside of designer shops, churches, mosques and convenience stores, the entrances of which house sleeping children.[107] Alexander's work is directly informed by having lived in Long Street. At the time of writing, she stated, "*I want to be here [in Long Street, in South Africa] working with the details of the environment*" (personal interview, February 1998).

With the first democratic election in 1994, South Africa was 'free' to enter the international arena after years of cultural boycott. In 1994, when Alexander's work was included on exhibitions that went to the Fifth Havana Biennial, to the 'un art d'Afrique du Sud' exhibition in Paris and to Aachen, Germany, her work served as 'silent' testimony to a dissolute reality evident in apartheid South Africa. The following year Alexander was awarded the Standard Bank Young Artists Award and was included on the Venice Biennial. In 1995/96 she held her second solo exhibition that toured South Africa. In 1996 she received the First National Bank Vita Art Now Award. Although Alexander has subsequently exhibited on group shows in France, Munich and Japan, she does not consider herself a "high-profile" artist. She avoids publicity and is sensitive to the unhappiness of local black artists in Cape Town who do not receive international exposure. Alexander is wary of being seen as a "South African" artist whose work reflects a homogenous notion of nationhood. She expresses skepticism at the concept of 'belonging' to a nation and states: "*I think there are countries with people in them. I'm not sure about the 'fit'*" (personal interview, April 1999).

Lien Botha

> It's never comfortable in the family.... I was very uncomfortable with the particular roles often assumed in Calvinistic Afrikaans white families. I think there's a particular role for women (today, less so). I think that aspect, more than any other, has been an issue in my work and in my life...it's difficult to stand up to those things. I think my protest became more evident as I matured,

> found my voice and the courage to say things that have placed me in a precarious situation, especially amongst the males in my family. (Personal interview, March 1998)

Lien Botha lives in Observatory in Cape Town with her partner Raymond Smith. She works from her own commercial studio equally equipped to sustain her personal and collaborative projects.[108] Her partner is an interior designer and at times they collaborate on creative ventures. Botha has developed a high profile as artist and curator, exploring her heritage as a 'white' Afrikaans woman, and also seeking locations that transcend crass categorisations. In 1989 she held her first mixed-media exhibition at the Chelsea Gallery in Cape Town, in 1991 a second solo exhibition of photo constructions at the South African Association of Arts and, from 1995 to date, a number of collaborative exhibitions.[109] Her work has been included on prestigious exhibitions such as the Johannesburg Biennale, in 1995, and *Fault Lines: Inquiries into Truth and Reconciliation*, 1996.[110] In 1997 Botha was awarded the Standard Bank Young Artist Award and created a body of work that toured the country in 1997 and 1998. Her work has been included on exhibitions outside of the country and Botha has also curated exhibitions.[111]

Lien Botha was born in Pretoria in 1961. With two brothers and one sister, she was raised with largely Calvinist values by her parents, Helena and Pik Botha. Her mother studied toward a Drama degree at Stellenbosch University and her father studied Law at Pretoria University, financing his studies while working as a waiter with the South African Railways. In later years his prominent position in the Nationalist Party as Minister of Foreign Affairs placed the family firmly within the ideology of Afrikaner Nationalism.[112] As young diplomats, her parents were first stationed in Stockholm, Sweden and later in Cologne, Germany. Botha remembers her early years as follows:

> I grew up in Pretoria North, at the foot of the Magaliesberg to be exact.... You could literally draw a straight line from the top of Eeufees Street to the bottom, more or less ending at the shunting yard. The houses varied accordingly, from the grotesque ersatz Cape Dutch houses. Situated halfway down the Magaliesberg, to the edge of hunger, where a family of twelve would fill a garage.... This became my father's constituency, and since there has always been such a thin line between religion and politics, our door stood ajar, which resulted in a hands-on introduction to the ordinary and the

> extraordinary. We had encounters which would make the Jim Rose Circus look mild. Besides, this was the gateway to the Bushveld.
> (Botha 1998)

Along with all those who received a public education, Lien Botha was subject to Christian National Education, a system of education devised by the Nationalist Party government to uphold the principles of apartheid. Her family values were inevitably bound up with those of the Nationalist Party, which justified the privileges it secured for 'white' people, and more particularly, for Afrikaners. In 1978, she graduated from the *Afrikaanse Hoer Meisieskool* in Pretoria, an all-white Afrikaans medium school for girls only. Botha did not experience her schooling as unusual for its time. However, later, Lien Botha fought against the *laager* mentality of Afrikaner Nationalists and struggled to come to an understanding of its operations.

The restrictions she experienced regarding Afrikaner Calvinist gender roles were pronounced due to the dominant position assumed by her father and brothers in the household. Botha coped with these roles by viewing the restrictions in her family as nothing more than another version of dysfunction in nuclear households. It led her to view 'normality' as a fictive construct, which often signified fraught experiences.

> I think there's dysfunctionality in every family, and it probably has to be that way so it's never just comfortable and nourishing. There's always an edge as well. I think, to an extent, that is also very healthy, the offside, the imbalance.
> (Personal interview, March 1998)

Botha was subject to the influence of her father in terms of his patriarchal presence as well as his and her mother's academic expectations of her. She explains her father's influence in her life as a political figure as follows:

> I am tired of it. It has always been more problematic than anything else has because, at the end of the day, he's also just a father. I have worked away from it consciously, in terms of placing myself as far away as I could, geographically. Not that that's the sole reason I left [Pretoria]... in time you understand these things.[113]
> (Personal interview, May 1999)

Recalling the influence of her mother, Botha speaks of her creativity in music and gardening, the latter of which provided a haven for her own imagination.[114] She also writes of a 'formidable aunt who so loved literature' that she passed on to her an

eternal respect for it (Botha 1998). Botha registered at Pretoria University from 1979 to 1981 to study languages. She had long enjoyed reading due to the literary interests of the women in her family.[115] She recalls as a child having library day once a week and story telling on Wednesday evenings:

> Sometimes the lights were dimmed to enhance the mystery.... My brothers enacted the characters of Jet Jungle and Davy Crocket and numerous others and years later, long after the solid vocals of Antjie Krog saved the day and Dylan Thomas saved the night, my sister and I thought of paternal restoration in the form of Gulliver. But blood was forgiven. Somehow the poetic voice has always had the ability to restore my faith in humanity. It is redemptive, clarifying. It confirms that life is exactly about not radically changing things, but often just about coping with the day at hand. A word can save you. (Personal correspondence July 2001)[116]

Botha did not complete her degree, but instead took a break to travel to Ireland and Israel. When she returned to South Africa in 1983, it was to work as a press photographer for the newspaper, *Die Beeld.* It was at this time that the political struggle in South Africa was intensifying to the point that President P.W. Botha declared the first State of Emergency in 1985. Botha's profession in the world of press photography would expose her to these intensified struggles between the government, the liberation movements, and the United Democratic Front, which was founded in 1983.[117]

In 1985, Botha enrolled for a Fine Arts degree at the University of Cape Town that was awarded in 1988. She was no longer experiencing academic pressure from her parents and enjoyed their support to pursue her creativity. Botha used this time as an opportunity to reflect on her relationship to 'the land', a poignant choice given that the history of struggle in South Africa centred upon relationships of land ownership. It seems, however, that Botha's was primarily of a romantic excursion into her phenomenological relationship to the vast tracts of land that inspired the verses of the early Afrikaner poets she had read. Botha draws much strength from her connection to the land, and believes that a positive relationship to it is imperative for one's well being.[118] Speaking of her interest in landscape as a "*tract between aesthetic fact and poetic metaphor*" Botha recalled her love of the countryside in relation to issues of 'naming': "*I'm always interested in the names of places and now, the changing of*

names.[119] *With names like "Woestalleen" (devastatingly lonely), I think, what or who named that place?"*[120] (personal interview, March 1998). Afrikaner Nationalist discourse has always centered on issues of land, the result of Afrikaans settler history, and years of struggle against Imperial Britain and indigenous populations. Botha is particularly concerned with issues of ownership of land and recognizes that the ideologies that defined the community in which she was raised are inseparable from her geographic location. She recalls abusive effects of political and religious Afrikaner ideologies while recognising that echoes of her own yearning for open expanses and desolate beauty:

> It's abuse, abuse of the human landscape and the natural landscape, and what you do to the one will echo in the other. It's the same thing. Whether it's on a very small scale or on a larger scale, you can't erase it.... I suppose it [ideology] is just part of me...religion, even more, has been an issue in most of my life.... The fact that there isn't just one thing, ever, in the world. Everything is connected....
> (Personal interview, March 1998)

Raised with histories and stories of Afrikaner struggles against British imperialism, Botha acknowledges the historical pain that informed the growth of Afrikaner Nationalism. As in most wars, it was also the women and children who felt the extent of associated traumas and, in reflecting on her cultural and personal history, Botha has been drawn toward a recovery of these women's voices:

> That part of our history, in terms of the South African War, was something one didn't really want to look at but, yes, we grew up with various stories, for instance, of great-grandmothers and great-aunts and relatives who died... my great-grandfather was so distraught when he received news of the surrender that he wrote a 67 page lament. This is a very sacred document in our family and not unrelated to the African concept of ancestral rites of passage. So, finally, two years ago, I did a trip with Raymond[121] to some of those sites in the Free State...and it was during the year that I located the [Mayibuye] archives. For me, it was revealing to see the parallels [between the Boers' struggle against the British at the turn of the century and the liberation movements' struggle against the Nationalist Party government]... different enclosures, different forms of captivity, whether it's the mind, physical or ideological.... I suppose there is this possibility of genetic reincarnation, genetic longing.
> (Personal interview, March 1998)

She further comments:

> There is a poem by Antjie Krog where she writes that the more you try and destroy the thing that you cannot face, the more you end up being erased. (Personal correspondence, July 2001)

Botha's investigation of 'madness' and depression in her solo show for the Standard Bank Young Artists Award was informed by general curiosity as well as personal and family history (personal interview, May 1999). Reflecting on the relationship of creative energy and depression, she states:

> My godmother committed suicide. It [this interest] was very much triggered by her killing herself on 26 December...it was just such an act of violence, I wondered "how did she live with this state of catatonia?" It's a condition she suffered for 35 years and it was genetic.... So, I'm still concerned with this state of madness generally and it's come up in conversation- are we a mad state? It's not just an individual thing. Also reading Foucault with all its interpretations opened possibilities which for me became parallels between physiology and ideology.... [Her death] doesn't escape memory ... what drives a person to that edge? We all feel at various times in our lives [that] we just can't handle things, but what makes you actually end it...? (Personal interview, May 1999)

Botha believes that one can survive violence, stating, "*I think you find other spaces ... abused or whatever. I think you find other spaces in which to be*" (personal interview, May 1999). She attempts to redress the 'seamless' ideology of her past by acknowledging the personal abuse she experienced living within it:

> I think to an extent [I experience abuse] like most people, only [in] different ways - abuse to the extent of being not let-in, almost an abuse from not knowing, or not being allowed to know, or being withheld, withheld from the 'other', or from other stories. (Personal interview, May 1999)

It was two years after the first democratic elections in South Africa that Botha took part in *Fault Lines. Inquiries around Truth and Reconciliation*. The project required that she come to terms with the legacies of racism, Afrikaner Nationalism, and years of warfare. Her research led her into the Mayibuye photographic archives at the University of Western Cape. Botha writes of the difficulty and resultant trauma of confronting what for so long was both justified and denied by her community:

> Long before, the grief articulated documents of our damn history, along a weak line of suspicion, unconfirmed, then finally confirmed... you cannot

> look away from some photographs. They will stay in your sockets and steal your words.
> (Personal correspondence, July 2001)[122]

She continues to reflect upon the ways in which land is occupied and owned today:

> The ships should not have landed of course, but they did and now we have to work on the map that will hopefully have less brutal distinctions between owning a farm, or a house or a shack. According to Sankie Mthemba-Mahanyele (our Minister of Housing), the banks are contributing less than 2% to low-cost housing in South Africa. So, how does one earn land? How do you determine who it belonged to in the first place? ... It's strange, it's probably about feeling that if you own a piece of it, it justifies your existence.... I mean when do you own land - is it monetary, is it genetic? ... My father inherited nothing. His parents believed in the Old Testament right of the first born and today the farms inherited by my uncle, and subsequently passed onto his children, have been sold. Curious thing, and a simultaneous relief that one does not have to walk around with so much soil. Personally, I own nothing and when I die I will occupy no space either.... I suppose in this case it's definitely ideological.... You give land back but, what about all those years...how do you pay out grief? You can't. [But] i think it's much more important that it [the TRC] occurred than not. It's very important to have lives revealed, histories told, even if it is a fraction of our past. We have half-sentences and will probably spend the rest of our time here, trying to find the missing bits.
> (Personal correspondence, July 2001)

Botha's attempt to position herself in relation to the dominant framework of Afrikaner Nationalism has been a slow process of learning to name her dis-ease within its existing location. This has involved the problem of how to locate herself in relation to others and how to extend beyond the ideological and geographic parameters of nationalism. She attempts to understand and to accept those violations that in the past seemed fixed and unquestionable historical truths, as well as those that might still result unexpectedly from current shifts. The effects have been disorientating but she embraces them.

At times Botha accepts historical violations,[123] but at other times she encounters them from a more precarious position. She refers to a fear of "going over the edge" due to the depth of her reflection on personal and broader histories, yet recognizes that a desire for truth is one way of ridding herself of past negativities. Her thoughts on dealing with inescapable responsibility also veer toward a desire to

jettison the known location for broader horizons, horizons she hopes will yield new perspectives.

> The family and the edge, I think it comes back to that.... It's something you want to probe and get to the bottom of.... I think that most people I know are not 'comfortable'. It's a struggling society this. If I think of my friends who are living in other parts of the world...they don't have this 'baggage', this perpetual questioning of your validity to be in a particular place at a particular time. If I am going to feel like a white stain, a bitter blemish, then how on earth will I be able to live, let alone contribute anything to the society in which I am mal/functioning. At the end of the day, one would just like to get on with life, but our history is rubbed raw.
> (Personal interview, March 1998)

Sophie Peters

> There's a dream that won't go away. It takes me back to my childhood when I was six years old. I dreamed that I was chased by big men wearing boots and guns and the place was burned down by trees, and there's a house that's broken down. I dreamed I was running and my breath is just going up and down. I was so scared. Near the end of the dream I was hiding by a square wall. It was broken down. I was sitting with my head between my knees and so scared. I could just hear the boots running past, and when I looked around, I was scared they were going to find me and it was so dark. It was just moonlight shining and, until today, it feels that I'm threatened.
> (Personal interview, March 1998)

Sophie Peters grew up in Kliptown (now Eldorado Park) Johannesburg, a location intended for people of mixed heritage who were designated as "Coloured" by the old South African government. Life was tough on her both in her family and her community. As a young woman she made a pact with God that if he made her an artist she'd break with her old life and make a new start. She moved to Cape Town and became a prolific and determined artist. At the time of writing, she lived in Hanover Park (a designated "Coloured" area from the apartheid era), in a small backyard 'Wendy House' which she bought, and which she shares with her friend, Juliana De Kock, who is exceedingly supportive of her creative pursuits.[124] The space comprised about 12 square meters, without running water and without room for art production. Peters nevertheless finds space to be creative, and continues to use her creativity as a

means of surviving contexts of physical violence, substance abuse, poverty, racism and sexism.

Sophie Peters was born on 23 June 1963 in Kliptown. She attended Eerstelaer High School up to Standard Eight, and although she recalls the importance of her family encouraging her to go to school, by the age of 16 she had to leave because "*dinge was swaar by die huis*"(things were difficult at home) (Robertson 1987: 16).

> At the place where I grew up there was lots of violence and things like that, so, as a young child, you had to survive to stay alive. The violence – *jislike* it was a critical time! When I was 13 years old I was in a terrible state because people didn't actually love me a lot because I was too much a fighter.... From six years old I was taking karate in private but, when they [the boys] find they can't beat me – they were taking out sticks... fighting like animals....
> (Personal interview, March 1998)

Peters recalls times of poverty and violence and speaks of her growing self-reliance in this climate. Her memories of her community are ones of alcoholism, drug abuse and gangsterism, all of which were common.[125] She speaks of physical and verbal abuse within her home, and of being abandoned to her own resources. Ironically, while still a child, she became skilled at protecting others from gangsters, 'policing' bustops in the early evenings with her fellow karate students. Peters recalls:

> I was a *skollie* (roughian) in Johannesburg. Kliptown was full of gangsters. They used to say 'tonight we're looking for *cherries*' – girls were raped, beaten up, treated real bad. When I was six, my brother sent me to learn karate in Diagonal Street so that it would never happen to me. By the time I finished I was a junior black belt.
> (Peters in Southside 1994: 9)

On the normalization of family and community violence, often practiced against women, Peters says:

> It's just like marriage when the husband is drunk...things happen where a person says, "I'm sorry, I didn't mean it, I didn't know what I did. It was liquor". Because liquor makes you so desperate, so strong, you say to yourself you are doing the right thing, but you're losing your soul, your self respect, your character, everything. My parents start fighting at night when they're drunk. The stove plates are flying, sticks and things like that. They're biting each other. It was a lot of things I saw, violence...they talk when they're drunk, they 'right it up' when they're sober. They spit it out when they're drunk and, from that, the anger comes. Then they hit each other. Killings take place easily in that kind of life. Sorriness comes after you're sober.... Some of

> my brothers and sister are still in that world, still drinking, still smoking (marijuana) and all that. I just woke up from all that and said, "No, I can't live like this. I must get myself out."
> (Personal interview, March 1998)

Peters' self-esteem is closely bound to the choices she made in the face of these dire circumstances. At the age of thirteen an event was to change the direction of her life, to leave her with a long-lasting distrust of men, and a determination to reject violence. Upon visiting a new acquaintance, she inadvertently got caught up in a conversation between this woman and her mother. The young woman assumed Peters to be taking the side of her mother, who'd argued against the girl leaving for Las Vegas. In anger, this young woman paid two men R10 to follow Peters home and to kill her. Peters managed to defend herself on the street, and subsequently in the courtroom as well.

> They were dirty-hearted people that framed me. I hardly even knew her. I took some clothes to her and that happened. I found her fighting with her mother and she took it out on me. I wanted to go home, and I met those guys [en route]...one took out a *panga*[126] and one took out a knife. Just in the way of self-defense, I took his own hand and I put his own knife in his side, and that knife couldn't get out because it was saw-like, stuck in the neck. He died on the way to the hospital, and the other one [because I'm a black belt] had broken ribs, a right arm broken and left leg cracked, so he couldn't do anything. There was an *ouens* [man] standing on the bridge. Underneath there was cars and there was blood running on the street because the guy was really bleeding, and children find out and call their mother and the mother came.... [Later] I was really hiding it ...my family didn't know because there was no blood on my skin and on my shirt. I came home, sat down, ate and talked, then went to go and sleep and on the Monday I dressed up and went to the police station where I gave a statement. Even the judge asked me why I did that. I explained, "I was attacked".
> (Personal interview, March 1998)

Peters regularly witnessed and experienced extreme physical violence in poverty-stricken apartheid townships. Always alert to violence against women, she became adept at avoiding physical harm, but the psychological effects remain in the form of a general tendency not to trust others, especially men. Mistrust was fuelled again when she was to witness the poisoning, and death, of her mother through the actions of a jealous friend. Peters subsequently found solace in the Full Gospel Church. According to Peters, her newfound faith supported her creative tendencies. She devoted her life

to God and to art. It is this religious definition of self that, to date, is the central defining location of her existence:

> I got converted...people say there's a lot of faith but only one is the faith [Full Gospel]. So, after I got converted, I tried to get myself out of that life, get all the anger out. I can't change the life, I can't change the gangsters, I can't change or protect everyone's life every time. I went on to other places with others, preaching the gospel [but] I can't do it anymore.... So God knew that this must be my stop and I can't go further than this....
> (Personal interview, March 1998)

After leaving school Peters worked in an electronics factory for four years, surviving on a wage of R36 a week (Robertson 1987:16). This situated her in one of the lowest paid categories in the country. She was then retrenched and she survived by selling pictures of flowers on tomato-box crates that she carved with a razor blade. These she would glue onto frames made of "Syrringa-boom bas". A Mrs. Van Rensburg had taught her to carve and burn the wood (Robertson 1987: 16).

> I was drawing a lot but my parents didn't see it was really art.... They didn't really know that I'm born an artist but I find out afterwards when I grow up. I didn't see anyone doing such a thing [art].... When I left work I started from fresh to work again as an artist. I was twenty-ish, so I started working and works started getting sold.
> (Personal interview, March 1998)

Peters' firm sense of self was developed at school through drawing and through karate, a result of her brother's care. She remembers brief moments of creativity on the part of her father, but her stories tell of a youth mainly of anger and volatility, later tamed in her 'pact' with God.

> My schoolteacher said I'm great in drawings, I must go for being an artist, but we didn't know about artists and paintings and things like that.... My father was framing pictures cut out from calendars, maybe like Switzerland... I think he had a love for pictures, but that piece that was in him, the real thing was in me – paintings, drawings, loving nature, water, landscapes and things like that. It feels to me I can be around a place everyday but suddenly this place becomes beautiful, it just blooms and I just feel like tackling it, painting it like that. Even poorness, all those broken scars and broken things, whatever, I felt I can express it.... It was like that since school days. I challenged everything. ... Art and faith go hand in hand. Art doesn't bring money. Something inside me gives me inspiration to say, "You can do it. You can't fail, you can do it!"
> (Personal interview, March 1998)

After her conversion, Peters preached the gospel, and then moved to Cape Town in search of work. Unable to afford rent and transport, she moved from the 'townships' of Lentegeur, into Bonteheuwel, Mannenberg, and finally to Hanover Park (Robertson 1987: 16). In 1985, determined to improve her artistic abilities, Peters entered the Community Arts Project (CAP)[127] as a full-time student. This three-year period of study was to provide her with a support structure from which she launched her career as artist and teacher.[128] She recalls the importance of Hilda Amato [an ex-teacher at CAP] and states, "*I told myself I want to be an artist and I can push myself. It was through looking at paintings in books at CAP, and Van Gogh's life, that inspired me*" (personal interview, March 1998).

After studying at CAP, Peters attended part-time ceramic classes with Barbara Jackson in Cape Town and taught at various community centres.[129] Interested in the Visual Arts Group, a democratic structure formed under the auspices the Cultural Workers Congress in 1987, Peters began to attend its meetings and, in 1990, she was elected to go to London to attend the Zabalaza Conference[130] as a VAG delegate. She speaks of this experience as crucial to the development of her self-confidence and experience in community mural painting.[131] The following year, Jonathan Comerford, whose Hardground Printmakers Workshop Peters had attended, introduced her to the Arts Association of Belville. The Arts Association of Belville then sponsored Peter's trip to the Grahamstown Arts Festival in 1993, and later assisted her towards her first solo show in Belville in 1995. In 1994, Peters returned to CAP to study for an advanced teacher training certificate. She has subsequently exhibited in group shows in South Africa, Britain, USA and Switzerland, and is represented in the South African National Gallery. She explains that her main source of support is her friends and their appreciation of her work (personal interview, March 1998). Recalling the importance of her sole show, she commented, "*It was very hard to work for the exhibition. I stayed with friends in Mitchell's Plain and had to work in a tiny room. I worked day and night, but I just had to get the past out of my system*" (Peters in Northern Reporter n.pag.).

Bongekile Bengu

> Everyday I experience stereotyping, racism, sexism. Women, especially young women, are still not taken very seriously. You are expected to be seen and not heard, and definitely not challenge.
> (Personal interview, January 1999)

Bongekile Bengu is an artist who lives and works in Cape Town, an MA (Fine Arts) graduate of the University of Cape Town, and a graduate of Mount Vernon College, Washington D.C. The daughter of the Minister of Education under the government of President Nelson Mandela, Bengu lived most of her life outside the country in exile with her family, who had devoted their lives to the struggle against apartheid. Although Bengu escaped the worst years of apartheid within the country, she had to adjust to years of the family living in exile in Europe.

> We left because of political strife.... When we moved to Geneva he [my father] worked for the Lutheran World Federation as Director of Research and Social Action, researching Third World issues.... There was a very small South African community [in Switzerland]. Often we would meet at Christmas or New Year or when some people, such as Winnie Mandela, came into town.
> (Personal interview, January 1999)

Despite the isolation, Bengu nevertheless benefited in exile from the education she received as well as from an independence she had to exercise. In 1987, before the completion of her secondary schooling, she moved with her brother to Swaziland. Thereafter she elected to study in the USA, where her sisters had studied, and, after graduation, readjusted to life in South Africa just prior to the first democratic election. It was after this election that her father became a Member of Parliament and ANC cabinet member. She states, "*[These relocations] have made me more broad-minded. Although I have firm roots in South Africa I feel that I could live anywhere in the world*" (personal interview January 1999).

Bengu was born on 26th of June 1970 in Eshowe, Natal. Her memories of her first eight years of life in South Africa are informed by strong family ties and clear values.

> I had a very happy childhood in KwaZulu-Natal and never experienced any lack of safety or lack of love. Because my father moved from being a schoolteacher and, later, founded Kwa-Dlandezwa High School, of which he

> later became principal, and later became university professor at the University of Zululand, education was a central value in my family.[132] My mother is a trained nurse by profession and holds a BA degree in sociology. I come from a very close-knit family of five. There are four girls and one boy. I'm the fourth child and the youngest of the girls.[133] Religion was also important as my father's family was very religious, my grandfather and great-grandfather being priests, as well as my favourite uncle.... I still have beautiful memories of visiting my mother's home in the Eastern Cape at a place called Kwa Khanyayo ("Where there is light"), riding on horses, playing with my cousins, and being one with nature. My father's mother was slightly more strict and religious. I recall gatherings at Eshowe, which always included eating, and inevitably ended with singing and praying.
> (Personal interview January 1999)

In 1978, Bengu left with her parents for a life of political exile. Her memories of this shift of location are memories of excitement, of shifts from rigid school structures in rural Natal to a looser supportive schooling environment, without the trauma of corporal punishment. Bengu recalls the freedom and privileges she experienced in Switzerland, along with her and her family's efforts in support of South Africa's liberation struggle:

> It was an eye-opener [to move to the International School in Geneva]. It completely broadened my concept of the world. Going to the International School meant having friends from all over the globe.... And because my father was actively involved in (ANC) politics we were conscientised about issues such as racism, exploitation, third world issues regarding hunger and poverty. But, because we were in exile, we felt we had a limited contribution [to the struggle]. Our contribution was limited to consciousness raising, informing people of our plight in South Africa.
> (Personal interview, January 1999)

Bengu, along with her family, were members of the anti-Apartheid Movement yet in spite of this she herself experienced racism in exile. She also recalls learning of the intersection of race and class oppressions in Switzerland.

> I learned about racism, but racism was related to finance. If you had money you were okay. Unfortunately, it appeared that Africans were the most economically disadvantaged.... I recall the hardships of having to work every summer to earn extra pocket money. I remember working in a bakery, in a grocery store, in a department store, and at the Intercontinental Hotel. Once I had to transfer jobs because I had a conflict with my manager who I felt was verbally abusive and racist... I also recall once being called a "sale negre" which means "dirty nigger".
> (Personal interview, January 1999)

Throughout exile, Bengu saw South Africa as "home", a definition informed by her sense of history (personal interview March 1999). She returned to South Africa every three years and stayed in a family home in Esikawini Township, close to where she grew up in Dlangezwa (personal correspondence 26 July 1999). She recalls: "*Africa was the place we longed to return to someday in the near future. We longed with excitement for the visits back home that took place every three years*" (personal interview, January 1999). To be close to 'home', Bengu moved back to Africa with her younger brother for her last two years of schooling in Swaziland. The move enabled her to forge concrete ties with South Africa.[134] Bengu's memories of Swaziland are of a time characterised by a struggle to be independent, but also of a time of adventure and creativity (personal interview, January 1999). Although she recalls having been creative as a child, it was only after her studies in Swaziland that she considered art as a career:

> If it hadn't been for my research essay in which I was looking at "fine art" versus "craft" for which I received a distinction, I would never have passed my International Baccalaurate. But more importantly, while I was doing research for that paper I traveled all over Johannesburg visiting artists' studios and came into contact for the first time with people such as Helen Sebidi, Bongi Dhlomo, David Koloane. Art became real for me. I was confronted for the first time with the power of art.
> (Personal interview, January 1999)

As a child, Bengu had always enjoyed drawing, and was encouraged by her father to pursue her goals. Although the family did not have artistic interests, Bengu recalls feeling supported by the whole family in her choice to become an artist. With encouragement from black artists whom she considered important role models, Bengu decided to register for a four-year fine arts degree in the USA at Mount Vernon College in Washington D.C. Like two of her sisters, who had also studied in the USA, she decided to enroll at a university in a place she had not been before, and so she began her degree at Western Maryland College. After one semester she transferred to Mount Vernon College, Washington D.C., where she encountered further role models:

> Because Mount Vernon was a small private school I was lucky to receive individual attention but, unfortunately, because I went to a so-called 'white' school, I received little input from Black artists and academics. [But] Because

> Mount Vernon was a women's college, for the first time I was made aware of gender issues. I was inspired by strong female role models, as almost all the professors were female.
> (Personal interview, January 1999)

It was during her student years as a three month intern at Hirshorn and Sculpture Garden- Museum of Modern and Contemporary Art that she was deeply impressed by meeting Alison Saar.[135] Bengu graduated (Cum Laude) in 1993, the recipient of numerous awards in her student career.

Whilst in the USA, Bengu retained political links with South Africa by attending conferences as a member of the South African Student Movement. Returning to South Africa on the eve of the first democratic election, after a virtual lifetime in exile, Bengu found herself in a small university community in Alice where her father had been appointed rector of the University of Fort Hare in 1991 (personal interview, March 1999). Here she experienced a sense of 'community' she had missed when the family was in exile (ibid.).[136] This relocation to South Africa has, however, increasingly developed more complex meanings for Bengu. She has been made conscious of her position as a returned exile and as a woman with a stronger consciousness of gender issues than her contemporaries and refers to this as follows:

> As an exile one felt a foreigner amongst the Swiss, most notably because of being black [but] being back in South Africa, some people looked at so-called 'exiles' with some ambivalence because there is a feeling that we were somehow advantaged and did not suffer as much. Yet I feel that the greatest suffering is to be robbed of ones culture and identity.
> (Personal interview, January 1999)
> I think that the ideas I am coming with are not ideas that many other black women share because I've been outside [the country].
> (Personal interview, March 1999)

When on her return Bengu enrolled into a postgraduate Fine Arts program at the University of Cape Town (UCT) she chose as the title for her MA thesis, "Power Gained. Power Lost. Aspects of Contemporary African Women Visualized". This focus on women was informed by her experience of strong role models in her family,[137] and a decision to represent positive roles in the context of a history in which black women have had rights and status violated. She explains:

> Black women have been dispossessed through the construction of their identity by others and through the breaking up of apartheid. Yet, when I examine my history, the strength of women is evident in opposing these oppressions.... I hope to have portrayed an empowered state of African women that depicts women in a wide variety of roles and shows that they are active and equal participants in society.
> (Bengu 1997: 4)

Bengu's experience at the Michaelis School of Art at UCT was positive with respect to economic aid and with regard to the support of certain staff members, but it was limited in other respects. She recalls, "*The difficulties I encountered related to the fact that I was breaking [open] a new topic, and because the Art Department there is predominantly white male*" (personal interview, January 1999). In 1997 Bengu graduated with her MA in Fine Arts, and in November of that year, she held her first solo show. The lack of critical reception reinforced her experience of alienation as a student at UCT.[138] Nevertheless, Bengu is resolute in her decision to practice as an artist, and links this with ways in which she understands her role as a black woman:[139]

> Women are still denied an important voice in art. This is particularly the case for Black women, whom I feel are still not taken seriously as artists. They are still not included in major shows and when included [are] usually only tokens.
> (Personal interview, January 1999)
> As a black female artist, I feel one has to work harder to prove oneself as a professional.
> (Personal interview, July 1999)

Soon after graduating, Bengu married fellow artist, Zwelethu Mthetwa. She immediately encountered difficulties professionally, with her work being seen as dependent upon his.[140] Bengu and Mthethwa have since parted, and Bengu has spoken critically of the expectations she experienced as a 'wife'.[141] After her separation from Mthethwa, Bengu held a second solo show with representations of married women, and of women overcoming oppression and violence. She sums up these interests by contextualising her personal experiences:

> I'm looking at issues of violence against women from an African point of view. Violence against women is more evident here in South Africa because of the more violent history here with apartheid. It's very common – people beating each other up. It's due to frustration. That's how people have been dealing with their frustrations....

There's more talk about violence against women now.... [The Issue] is a political battle. It must move from the personal to the political. (Personal interview, March 1999)

South Africa is still a very male-dominated society (although you have very strong women). Even young Black men are threatened by strong, assertive, highly educated and ambitious women. (Personal interview, July 1999)

Chapter Two

The work: coordinates of personal, public and imaginary space

In this chapter it is assumed that the artworks function, at different times, as part of the artists' processes of becoming. It is therefore important to keep in mind those personal and social factors identified in Chapter One, while at the same time noting that the effect of production on the identity of these artists has not occurred as a linear process. It is also important to note that the artworks are not treated simply as clinical evidence of the artists' states of being. It is recognised that an essential part of the art work is its formal configuration and that this then partakes of (and at times even generates) a discourse informed by factors pertinent to exhibition and reception. Thus, while artworks are not regarded as *pure* reflections of intention, they are also not seen as completely contingent on prevalent discourse. The question that then arises in considering these works and the style they manifest is whether one can 'find' meaning in them, or 'experience' them as if finding metaphors for an *inherent* 'sensuous' content.[1] These works provide illumination through revealing fresh percepts, rather than factual knowledge or concepts. Considered thus, it is *how* each work recounts something that is important. It is also necessary to recognise that the integration of feeling, thought and perception in the work causes a reintegration in the mind of the viewer that permits a "" (Rose 1987: 207). This chapter serves as an interpretation of the art objects that result from working processes, thereby conceding the dialectic between artists "in" this process and the interpretations that ensue from the works. What is always of issue is how the artists' transformative processes relate to the style of specific works, and how the work can be viewed not simply as a reflection of the artist's consciousness or unconscious, but as a transformation of its contents.

Noria Mabasa



Fig. 1(i). Figure (1995)

In Chapter One Mabasa's geographic and personal locations were discussed. These factors are considered in relation to a selection of her artworks so as to understand further how the creative process has helped her to make certain choices in her life. The thematic links carried through from Chapter One pertain to Mabasa's physical location in rural and urban domains, and her memories of places and people. What is also considered in the process are the 'dislocations' in her life, namely certain traumatic incidents, personal and political. As with all the analyses, it is in terms of these various contextual locations that the work will be regarded as a means of negotiating space and identity.

Stylistically, Mabasa borrows from visual practices she observes in her rural community, namely clay work and 'Venda' woodcarving. The context in which she learned to make objects situates her apart from artists who received art training at formal institutions of learning, or at community arts based projects in the cities. However, her work has entered the same urban-based market and the same arena of critical reception as other artists in this study.



Fig. 1 (ii). Figure (1995)

The first clay figures Mabasa made were based on the coil technique learned from an older woman in her community. Her figures were also informed by the hieratic formal quality of the 'door-post' figures that decorated the *lapa*[2] walls that demarcate Venda homesteads (Arnold 1996: 143).[3]

As indicated in Chapter One, living in rural 'Venda', Mabasa not only witnessed women engaged in claywork but also saw the clay and woodwork figures used in local *domba* initiation ceremonies. *Matano* clay figures are generally limited to puberty initiation rites (*vusha*) and the wooden figures are generally used in the *domba* marriage school (Nettleton 1989(b): 6). These figures are used to illustrate the sexual mores and duties of Venda women. The wooden figures used in the *domba* held by the Singo chiefs, include examples of figures at different stages of a woman's life, from young women to mothers, to post-menopausal women. When considering Mabasa's array of clay figures, these *matano* come to mind. With their proportionally large heads, Mabasa's clay figures seem to be modelled on the style of the wooden *matano* figures described by Nettleton (1989(b): 6).

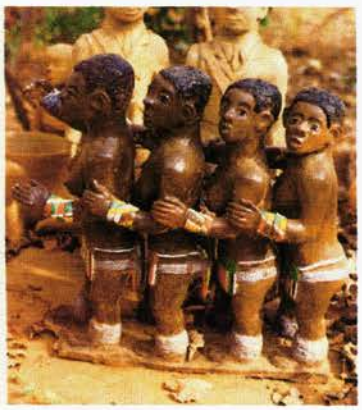


Figure 2. *Domba Dance* (1987)

Early works by Mabasa appear to follow this pattern of picturing woman engaged in various duties. For example, clay figures executed in c. 1985 are of women washing dishes and feeding children. *Domba* (1987) shows women being prepared for marriage, and a clay figure of 1998 shows a woman kneeling at a mortar grinding corn.[4] Such images would seem to indicate that, despite Mabasa's personal discomfort relating to the role of women in marriage and childbirth, her works show how women are positioned in society and what

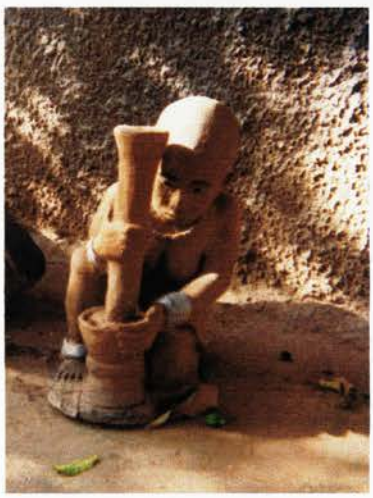


Figure 3. Untitled (woman grinding corn) (c.1998)



Fig. 4. *Venda soldiers, businessmen and policemen* (c.1985-7)

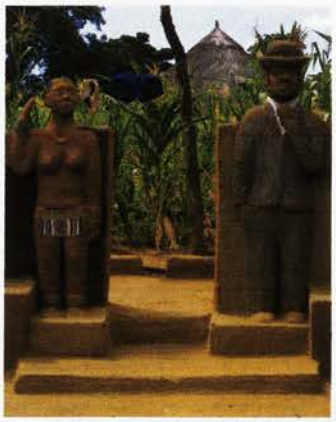


Fig. 5. Gateway to *lapa* (1987)



Fig. 6. *S.A. Policemen* (1987)

traditional roles they fulfil in the social order. Her figures might even be said to function in a didactic manner similar to the *matano* figures.

Many of Mabasa's clay figures were marketed for outside consumers as instructive 'documents' of her community. Initially, she chronicled the petit bourgeoisie in the newly established Venda 'homeland' (Powell 1989: 27), for example, Venda soldiers, policemen, businessmen, doctors and nurses. However, Mabasa's figures from the mid-eighties to early-nineties depict various political and belief systems. For example, her images of white and black policemen speak to regional Venda powers and national apartheid state policing. Her depictions of people in rural 'traditional' dress exist alongside examples that are more urban in appearance. Her images depict not only Christian priests, but also *khomba* (specialists hired to run domba schools) and *domba* initiation rituals. Even the figures flanking the gateway to her own *lapa* juxtapose a woman in traditional rural attire with a man who displays his economic status clothed in a 'city' suit.[5] Mabasa herself moved from the countryside to the city, exposed to the policed boundaries of where she could, or could not, legitimately reside. In the light of this it is also difficult to ignore the possibility of satire in the rendering of her supposedly 'naïve' clay works such as *S.A. Police* (1987). In other clay works there appears to be a deep streak of humour evidenced in many of her renditions of social rank and noteworthy events.[6]

Arnold (1996: 142) describes Mabasa's clay work as "*portraits of individuals and types*". This reference to Mabasa's 'portraiture' seems to be a response to earlier readings of Mabasa by writers such as Powell (above) and Rankin (1994: 145). The expressions of these small figures is, however, not as anonymous as has been suggested in some of these readings – they range from pride, as in the *Venda Businessman* (1986), to piety as in *Mufunzi* (late 80s), and solemnity, as in *Clergyman* (1987). The facial expressions of the young girls in *Domba* (1987) are serious and apprehensive. Even her obedient *Ten soldiers* (1989) display a range of expressions and attitudes.[7] Her renderings of the Siamese twins *Mpho and Mphonyana* (1989) show contrasting expressions of self consciousness and a less-certain dependence, of forbearance and suffering. In a tender and endearing representation, she documents the birth of these twins, widely publicised in South Africa pending surgical separation. Picturing these figures from her



Fig. 7.
Venda
Business-man (1986)



Fig. 8.
Mufunzi
(late
1980s)



Fig. 9.
Clergyman
(c .1987)

Below: Fig. 11.
Mpho and Mphonyana (1989)

Fig.10. *Ten soldiers*







Fig. 12. *The Lovers* (1985)



Fig.13. *Takalani and Muteka* (1987)

Bottom left Fig. 14. *The Dragon* (1986)

Bottom right Fig 15. *Woman seated* (1997-98)



society, Mabasa plots out both social and other norms and deviant behaviours or occurrences.

In some early works in wood, for example, *The Lovers* (1986) and *Man and Crocodile* (1987), Mabasa similarly chronicles the habitual as well as that which threatens order. However, in other carvings it appears as if incidents that assume a deeper and more personal significance for Mabasa are translated into more expressive and broader thematic treatments.[8] While it is the didactic and representational form associated with schools such as the *domba* (Nettleton 1989: 3) that is easily located in her clay and woodwork, some of the wood sculptures tend to be more ambiguous in form and less 'instructive'. *Takalani and Muteka* (1987) and the *Dragon* (1986) are two examples wherein Mabasa makes effective use of the organic growth patterns in the wood. In the former she has carved an image of a woman that reads in terms of a coherent and ideal sense of beauty, the human form in balance with the organic structure of the wood. A similar rendition of a female ideal is evident in *Woman Seated* (1997-98), contrasting



sharply with Mabasa's own experiences of abuse. It is also evident in contrast to *Dragon*, where she uses the natural forms of the wood to suggest a less predictable presence. Here, the human form is carved as if trying to rise above a mythical beast, but the wood appears to assert a strength in opposition to its taming efforts. In all three sculptures, there seems to reside a recognition of the regenerative factors in life, contingent on understanding and securing a location within the organic surrounds.



Fig. 16. *Man and Crocodile* (c. 1987)

At times, these greater natural forces triumph in Mabasa's sculptures. This is apparent in her numerous carvings of persons being eaten by crocodiles. Living on the banks of the Levuba River, Mabasa has witnessed three people struggle to their death with crocodiles (Rossouw in Museum of Modern Art 1990: 53). *Man and Crocodile* is carved from a gnarled tree trunk, the curve of which suggested to Mabasa the rapid writhing of a crocodile with a human head in its gaping jaws. The texture of the crocodile's skin is carved and marked with pokerwork. [9] Because the intertwined forms are suggested with less attention to detail, the naturalistic detail in the head causes it to become the focal point of the work. The repose of the human form and the peaceful expression of its face indicate that the person is already dead. This theme is treated by Mabasa time and time again, for example, in *Boy killed by crocodile* (c. 1988), exhibited in "Art from South Africa" (1990) and her 1998 sculpture, *Boy killed by crocodile*.[10] That



Fig. 17. *Boy killed by crocodile* (1998)

Mabasa has chosen to use the crocodile in so many of her sculptures is not only a result of her witnessing their destruction of human beings, but also a recognition of their central metaphorical power in Venda cosmology. Writing on Venda art, Nettleton (1989 (a): 72-73) explains the symbolic significance ascribed to the crocodile. Quoting from numerous sources, including Blacking (1969), Stayt (1931), Van Warmelo (1971) and Du Plessis (1945), she discusses the place of the crocodile in Venda cosmological beliefs, arguing that the way the Singo Rulers[11] absorbed their precursors into a new political synthesis is reflected in their adoption of these precursors' traditions and practices. Nettleton draws attention to the ambiguity of the crocodile metaphor, pointing to its manifestations both in and out of the water, as possible protector and threat associated with Lake Funduzi, where the Singo supreme being is said to reside. The Venda patrilineal chief is referred to as 'the great crocodile' or 'crocodile of pools', thus securing his status as guardian of the court (pool), while the Mbedzi, who use the reeds supplied in the 'national' Venda dance known as the *thsikona*, also have a crocodile as their totem (Nettleton 1989(a): 73). Mabasa's sculptures seem to demonstrate this understanding that crocodiles are associated with the demise of people as well as with their spiritual destiny, as if returning their victims to the 'lake of creation' from which they have arisen.

Responding to works such as *Natal Flood Disaster* (1987), *Carnage II* (1988), *Carnage IV* (1988) and *Cripple Woman* (1990), a number of critics have emphasised Mabasa's depiction of pain, tragedy and passion.[12] In Mabasa's works, this depiction of suffering as part of the cycle of life is understandable given the fact that her house is on the banks of the Levuba River, which floods from time to time.[13] In large-scale works like *Carnage II* and *IV*, the central motif is again the crocodile that has the power to take life. *Carnage II* is a near-circular composition around a hollow centre. The curved body of the crocodile forms the major part of the perimeter of this circular composition. The rest comprises a figure attempting to pull a kneeling woman from the crocodile's jaws, a swooning figure



Fig. 18. *Natal Flood Disaster* (1988)

(dead or rigid with fear), and three figures that flee as if in the wake of the crocodile's momentum. In this interlocking composition of human and animal forms, some of the figures seem to balance precariously on a wave-like branch that suggests a fluid medium, like water. In *Carnage IV* (fig. 20) two human figures lie in a horizontal position, the one attacked by a large black crocodile, the other slumped beneath, as if already drowned or dead and dissolving into the elements. Large unfinished and textured areas of the trunk seem to signify untamed spaces, their intricate patterning more complex and potent than the smoothly polished surfaces of human form. Like many of Mabasa's other works, *Carnage II* and *Carnage IV* also invoke mythic associations related to Venda cosmology, notably the idea of the return of humans to the spiritual or watery realm, and the role of the chief as mediator in times of flood, drought, famine or plague.



Fig. 19 (i). *Carnage II* (1988)

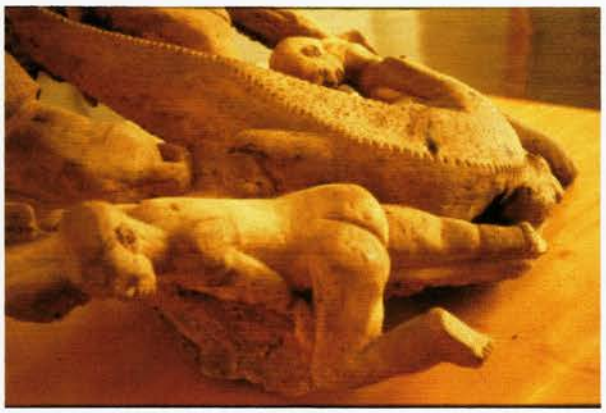


Fig. 19 (ii). *Carnage II* (1988)

Her images of carnage and flood, and of crocodile attacks, come together in a recurrent theme in her work, that of the Venda migration southward, across the Limpopa River. Her sculptures that depict this migration of the early 1700s feature the

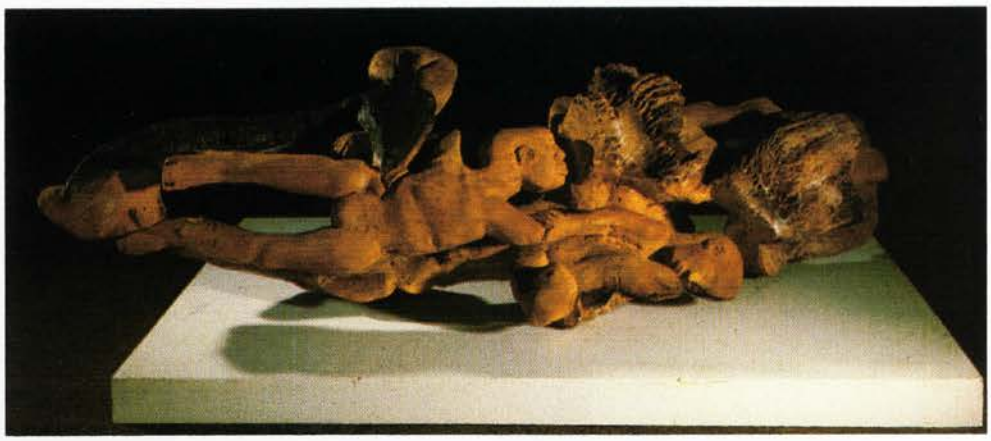


Fig. 20. Carnage IV (c. 1988)

drama of negotiating the river, with cattle, domestic animals and people, all at the mercy of the crocodile-infested waters.[14] *Ngoma Lungundu* (1995) (comprising human figures both three-dimensional and in relief, a cow's head and a large drum) alludes to the significance of the Venda migration myth. On the one side are carefully arranged, seemingly clothed male figures. They are alert and engage in the strenuous effort of carrying the large drum. Nettleton (2000) writes "[*Ngoma Lungunda*] *means, literally translated, drum of thunder and invokes both the concept of chieftainship and the most sacred symbols of Venda cosmology. The plural form of the word ngoma, dzingoma, not only refers to many drums but mysteries, things secret and sacred, often having miraculous powers, possessed by Chiefs who trace their lineage back to the Venda founding heroes, Dyambou and/or Thoyo ya Ndou.*" She continues to explain that, according to legend, a paternal ancestor of Dyambou, Tsilume, was charged with the task of leading the Senzi out of Zimbabwe by the supreme power of Mwari, who gave to Tsilume a drum, *ngoma lungundu*, endowed with magical powers. This drum was massive and had to be carried by many people, never being allowed to touch the ground, and always protected from evil doers. She describes Mabasa's sculpture as a depiction, on the one side, of those carrying the drum, and on the other side, of fallen figures possibly overcome by its powers (Nettleton 2000). It is the crossing of the Limpopa that seems to be implied by the treatment of the form.[15] On the other side of the sculpture are female figures in disarray, a looser conglomerate

of intermingling forms. They are naked, as they would be in the *domba* initiation. Some of the naked figures are lying, some are seated, all are turned away from one another as if exhausted or possibly in a sleeping/spirit state. According to Nettleton's reading, these figures, overcome by the power of the drum, are possibly female dancers in the *domba* python dance, and are positioned as if 'crushed' by the weight of patriarchal traditionalism.[16]

Couldridge's interpretation is in conflict with this. Instead, she emphasises Mabasa's account of the sculpture as one that is concerned primarily with the *domba* initiation, a practice, she argues, that Mabasa endorses.[17] Couldridge (1997: 25) quotes Mabasa, who explains that her intentions were simply to picture the women naked as they must be in the *domba*, and the men clothed, as they are in the male performance, the *tshikona*. But this interpretation is clearly incomplete because the reference to figures in the *domba* and *tshikona* both allude to the migration south. The *domba* also makes use of the *ngoma* (one of the *dzingoma* connected with the past),



Fig. 21 (i). *Ngoma Lungundu* (1995)

and the *tshikona* recalls the reeds played by the Lemba when migrating south[18], thus the content of the piece, as indicated by its title, definitely alludes to the formation of the grouping that is today broadly referred to as Venda. The centrality and weight of the drum would seem to signify the importance of the migration myth and the power of the chieftainship (see above), and it also seems to symbolise 'pool' of creation, or womb[19], thus alluding to cultural initiation.

It is clear then that Mabasa's sculpture points to a focus on the migration myth and, as such, functions as an assertion of cultural identity through the reclamation of 'collective' memory. Given Mabasa's personal experience of forced relocation by the South African government,[20] as well as her experience of the transition to 'independence' of the Venda 'homeland' in 1979[21], it is understandable that she explores this recovery of Venda history and identity. But further to this, it is also possible that she uses this subject matter to explore how she, as woman, is positioned within this historical narrative, and how this coincides with her own



Fig. 21 (ii). *Ngoma Lungundu* (1995)



Fig. 22. *Mozambique Refugess* (1995)



Fig. 23 (i). Untitled (domba) (1998)



Fig. 23 (ii). Untitled (domba) (1998)

experience of marital and patriarchal structures of control.[22] Mabasa's concerns with relocation are also explored in her 1995 sculpture *Mozambique Refugees*. In the latter, it is a migration enforced by warfare, and Mabasa pictures the pain of departure from loved ones and familiar territory.

A work I photographed in 1998 had not been completed or named by the time I interviewed Mabasa in 1999, but is similar to the former work. There is an obvious juxtaposition between the ordered and ritualised cultural activity of the *domba* on the one side of this work, and the suggestion of fluid space on the other. However, all figures constitute one intertwined narrative of the emergence of culture. Similarly, another piece from 1998 (also unnamed at the time I photographed it) pictures an organised realm of 'living' beings, and another group of figures, which seems to be of the spirit realm. Unlike the former piece, in which the trunk is horizontal, this trunk has been carved in a vertical position. Mabasa has hollowed out the inside of the tree and has carved the outer wood into a combination of three-dimensional and relief forms. The vertical structure consists of standing figures seemingly engaged in the task of staying alive, interdependent with the animal realm. Birds, goats and cow are raised above the human heads as if above a fluid (flood) realm or in recognition of







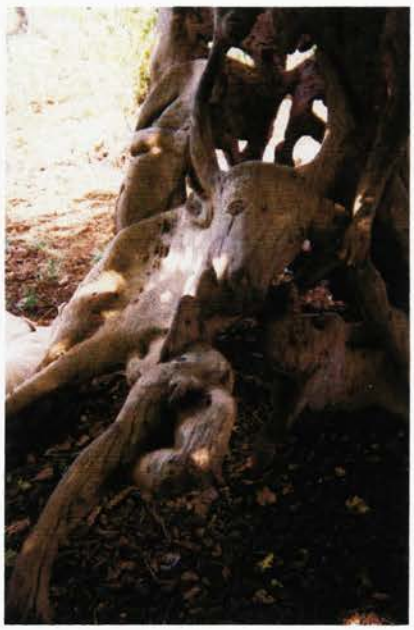




Fig. 24 (i-v). Untitled (1998)





Fig. 24 (vi-vii).
Untitled (1998)

a sacrificial death. The 'lifeless' bodies in the lower rung, carved from what must have been large root forms, are grasped at the wrist by the standing active figures. Like the dried roots, they seem 'petrified'. Every effort is made to pull them into the vertical and ordered form above.

Mabasa sculpts realms rationalised into mythic order as well as realms free of human structure. In sections of works that pertain to the latter, the forms are less carefully articulated. They have shared structures, grow out of one another, and suggest a ceaseless transformation of matter. This relates to Mabasa's references to communing with the ancestor's voices and her awareness of the place of the 'spirit' realm in the everyday (Chapter One). In works such as *Carnage I and II*, *The Natal Flood Disaster*, *Ngoma Lungundu* and the unnamed pieces of 1999, it is clear that she depicts interdependent cycles of life and death. The cessation of life suggests the cessation of conscious cognition, and of control. She depicts this as a surrender to broader principles, to less fluid structures and states of being, to a space which is also marked by a relative sense of peace compared to the tension she depicts as moments of, or just prior, to death. Collective and personal memories of flood account for the river as metaphor of life and death, hence this recurrent symbiosis of the solid and seemingly fluid in her work.

Mmakgabo Mmapula Helen Sebidi

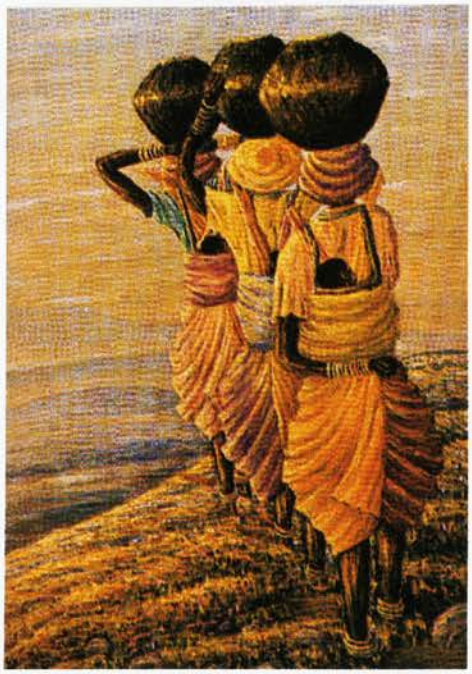


Fig. 25 *Rural Scene* (early 1970s)



Fig. 26. *At the Party* (1985)

Mmakgabo Sebidi's work is marked by two stylistic periods, one dating from c1970 to 1985, the other following her attendance at a collage workshop organised by the Johannesburg Art Foundation, where she began to study in 1986. It was following her return to Johannesburg, after the deaths of her grandmother and uncle, that her style was to change dramatically.[23] Sebidi explains that her early narrative style was influenced by the peace she experienced in her rural home (Cembi 1990: 9). This is in contrast to a fragmentation of form and absence of stasis that becomes an integral feature of her work after 1985. These early works reflect her experience of life and work in the countryside. They depict women grinding and sifting corn[24], women carrying harvested produce from lands they have tilled, women preparing food and caring for children, for men and for the elderly (see, for example, *Rural Scene* (early 1970s), *From the lands carrying food* (1979) and *At the Party* (1985).

Sebidi not only pictures a settled community at work, but those cultural practices that ensure its continuity, as in *Bite as you talk* (c.1979). She asserts a sense of pride in these traditions of



Right: Fig. 27. *Bite as you talk* (c. 1979)

Below: Fig. 28. *From the lands carrying food* (1979)



maintaining order and self-sufficiency. *Bite as you talk* is one of the few images in which men are pictured in a position of authority and dignity and, notably, it is in a rural setting where such authority is manifest. Here the men hold *kgotla* (court), probably eating the 'head' of the animal as they instruct the younger men in settling community business. As one who is proud of her Tswana heritage, upholding a sense of community is an essential principle to which Sebidi subscribes. For Sebidi, this is not simply marked by material prosperity, but also by propriety of conduct (Chapter One). She points to *molao* (Tswana law) as the foundation of a proper life, both for the individual and community.[25] When Sebidi refers to her learnings as a child at work

in the rural community, she is referring to the way the individual learns from *molao* both intellectual and moral reasons for acting. In all of her early works, individuals are shown living in law, in community. As a child of a single migrant mother, this assertion of communal coherence is of considerable importance to her.

When Sebidi pictures the rural environment in her early works, she pictures what she regards as an ideal, what is closest to 'times of old', and what she remembers from her youth. Villages are pictured as nucleated settlements surrounded by agricultural lands, and the occupants are engaged in methods of sustaining themselves on the land. Sebidi frequently speaks of the importance of 'doing agriculture', an inextricable part of culture. It is this ideal vision - of having the resources to cultivate - that informs all of her early works. *At the Party* (1985) pictures the full benefits of such a life style. Using a perspectival framework, Sebidi represents society as an 'ordered' whole, each with his or her part to play in caring for this continuity. Sebidi produced this work at the end of her nine year sojourn in Marapyane, while tending to her dying grandmother and uncle, as if a summation of such care. In this work the backdrop of encroaching rainfall is not an ill omen but a symbol of the ideal life, signifying fertility. It also signifies the 'rain of the olden times', the sustenance provided by knowledge of old ways.

Sebidi's 'second' style included an abandonment of the perspectival frameworks evident in the above works. It is interesting that this freer style contributed to her receipt of the Standard Bank Young Artist award. In this collage-like painting she demonstrates a play on the absence of figure-ground relationships, and it is quite likely that her attraction to the endless mutations of forms discovered in collage arises from her early *litema* training. Her painting in effect began when her grandmother first built her her own *lapa* as a child, on which she practised *litema*. Van Wyk (1993: 90) writes of *litema*, "*Their complexity often makes it impossible to decide such matters as figure/ground relationships, the borders of pattern units, and whether a pattern is more regular than irregular. They visually vibrate back and forth in space*".[26] However, it is not as if Sebidi self-consciously constructs a space reminiscent of her past training (although she does refer to continuities in textural appeal).[27] After abandoning figurative perspectival frameworks, she developed a

vision that was more evocative of traumatic subjective experience. Compared to the regulated and ordered formats of some painters, her work seems to be more about 'exposure' than 'composure'. The absence of perspectival space pulls the viewer into the disrupted spaces. In the process of trying to find form within her dense surfaces, the viewer is forced to abandon certainties. Her disfiguration and refiguration seem to trace attempts to redraw boundaries that have been written upon the human body. She seems to insist that the viewer witness each moment of tension and thus come to a place of desire for order.

One of Sebidi's earliest works after her introduction to collage techniques is an untitled charcoal on paper, dated 1985. It includes a woman initiate held aloft in the midst of several figures clothed as if urban residents. They are positioned against a modern colonial backdrop with mournful people crammed behind desks in states of supposed learning, or else lying in positions of indolent exposure.[28] Here she has begun to render people torn asunder by what appear to be psychological and external conditions, depicted simultaneously and expressed in part by splitting their faces lengthways. Permutations of these inner and outer states include renditions of figures with both male and female identity, and modern and traditional dress. These mutations of identity seem to indicate states of confusion, the ultimate expression of this mutation being in the split visage of the initiate herself. It is as if she becomes the symbol of the old culture/law threatened by modern/urban ways. This iconography is repeated through much of Sebidi's subsequent work.

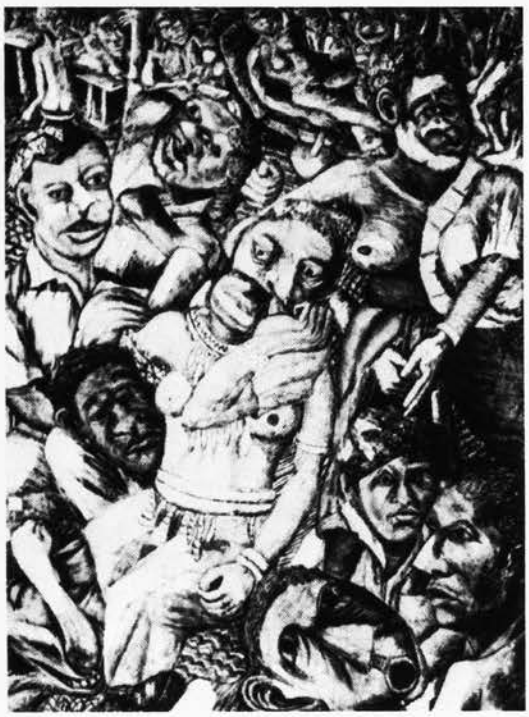


Fig. 29. Untitled (1985)



Fig. 30. *Modern Time* (1988)

The whitened female figure rising above the crowd, trying to hold onto tradition in the face of numerous threats, is also pictured in *Modern Time* (1988), *Tears of Africa* (1988) and *The child's mother holds the sharp side of the knife* (1988-89). In *Modern Time,* some figures are represented as if paying homage to her power while others in city dress look on bemused, their faces torn between their public (white) masks and inner concern. In *Tears of Africa*, the initiate of the earlier untitled charcoal has become not just a signifier of culture under attack but also a symbol



Left: Fig. 31. *Tears of Africa* (1985)

Below: Fig. 32. *The child's mother holds the sharp side of the knife* (1988-89)





Fig. 33. *Where is my home? The Mischief of the Township* (1988)

of the erosion of male authority, and *maloa*.[29] Here the half-male, half-female figure (from the background of the 1985 untitled charcoal) is now replicated and forms the main motif, the initiate (left format). The figure is pictured as if submerged in a society designed to erode black dignity. When the (whitened) figure occurs in *The child's mother holds the sharp side of the knife* it is again the female cultural initiate, intact, and attempting to pull itself up on a 'chain' of tradition, above the modern morass wherein identities and roles are hopelessly confused.

Sebidi's use of the half-male, half-female figure is also visible in *Where is my home? The Mischief of the Township* (1988), *Mother Africa 11* (1988), and *I have seen through him* (1989). In *Where is my home? The Mischief of the Township*, the female half of the central motif (signifier of traditional culture) is shown at peace and in a self-protective and vulnerable posture. The male half is clothed in urban dress, fist raised to its face and with an expression of anger. Numerous figures press in on this split figure, some calmly engaged in rural tasks, others apprehensive and seemingly ignorant of the possibility of achieving an integrated state. The effect is of turmoil, with people disoriented and displaced. Williamson (1989: 38) quotes Sebidi in relation to this work: "*Where do people belong? Not in their traditional home, and not in the city either.*" Composition and technique suggest that these figures are under attack. It is as if the culture itself is a victim of violent exploitation suggested through the metaphor of rape; the central mutating figure has a penile-like projection thrust from its crotch. The bodies are scratched with frenetic lines. Surfaces are seemingly transparent and expose a sea of wounded humanity. It is as if at the root of this hurt there lies a lack of trust fostered by racism and consumerism.

In *Mother Africa 11* the split figure appears more contemplative. Its male half is projected into the public urban world, its female side rendered more as a vision or dream. In the foreground is a man that seems desperate and child-like in his dependence on the central, part visionary presence of 'mother Africa'. We are reminded of what remains of her in modern times. The split figure is far quieter in *I have seen through him*. Sebidi's title suggests a sympathetic understanding of what it is that lies at the root of black men's lack of power, namely, their emasculation under apartheid. The juxtaposition of the inner aspect of woman and the profile of the fiery male together evoke an introspective and sorrowful moment. The odd and shame-faced ox seems to serve as a metaphor for a perceived powerlessness in the face of overwhelming circumstances.[30]

The repeated use of these male-female figures raises the question of whether they contain a more personal level of

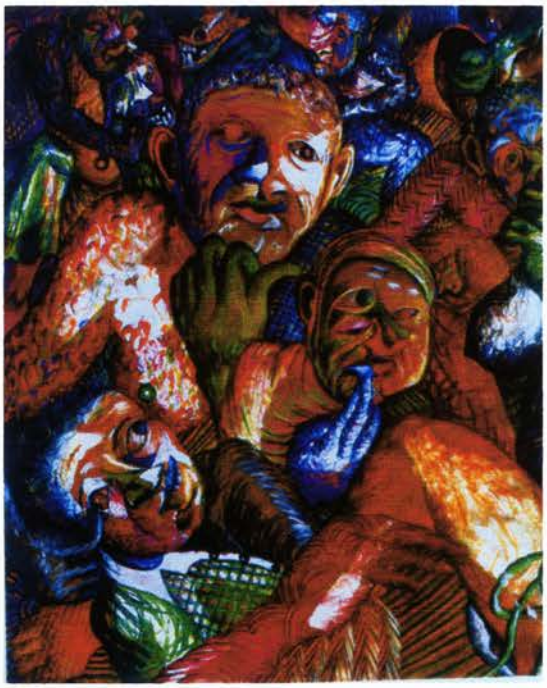


Fig. 34. *Mother Africa II* (1988)

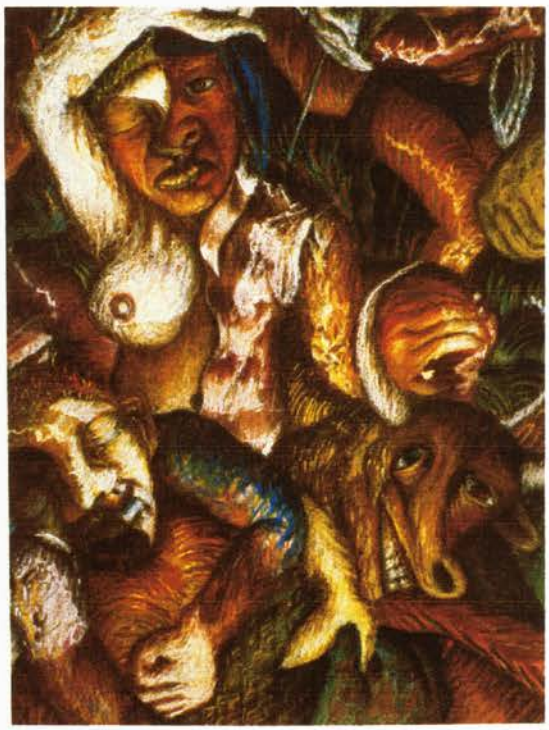


Fig. 35. *I have seen through him* (1989)

signification. A work of the mid 80s, *The Dream come True*, presents these split figures in their most direct and splintered form. The title is elusive. It conjures up questions about the nature of 'the dream', namely what is envisaged and how one faces the terrible results of what has been desired. This depiction of personal and cultural fragmentation invokes Sebidi's own experience of familial loss, reflected in her late meeting with her father, her mother's and grandmother's disappointment in her father, her own alienation from the 'legitimate' family of her father's second wife, and her wariness regarding the role that men were 'reduced' to in urban apart-apartheid. Personally denied the status that would have been afforded by her father's lineal ancestors and by the conjunction of the mother's and father's patrilineage, the very fabric of the kinship that Sebidi so desires is barely held together in her own life. Her own status as single mother (despite the common occurrence of this in modern society) remains a source of discomfort because of entrenched 'traditional' attitudes,[31] expressed in statements such as "the pride of Setswana is the family" or "a woman without a husband has no dignity".[32] Instead of 'living' the familial ideal, Sebidi has painted it. She asserts its importance whether as an affirmative imagining (as in her early works), or in mourning its absence and rupture. The present is split from the past, people are split from their culture, woman is spilt from man and so, too, from herself. This is the big 'cut' she talks of in Chapter One.



Fig. 36. *The Dream Come True* (mid 1980s)

For Sebidi, the outer circumstances that have disrupted established roles and codes of conduct demand a resolve to act with decorum. However, much of her work addresses the failure to meet these challenges. Sebidi pictures one means of survival, which is to protect the inner self by projecting a public mask. *Modern Time* shows a distinct use of these masks, a 'doubling' of face with 'mask' turned outward. In *Tears of Africa*, different emotions are held within one multiple, often 'masked', face depicting contesting countenances of peace, sorrow, anger, greed, and suspicion. The 'masked' face also appears in *Modern Marriage* (1988), and *The child's mother holds the sharp side of the knife.* It suggests superficial conformity and cunning survival, but also shows that the inner self can be eroded at any moment.

In Sebidi's work the city is a place that promotes amoral behaviour and excessive individualism, but regardless of the evil that can disrupt social relationships, the individual must rise above it. Such 'evil' is understood in most cases to



Fig. 37. Modern Marriage (1988)

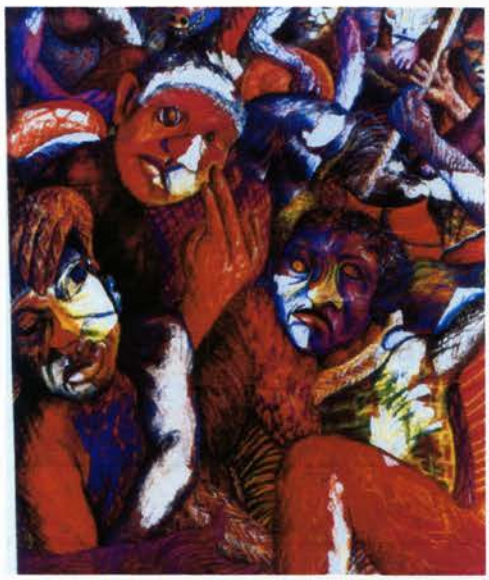


Fig. 38. *Mother Africa* (1988)

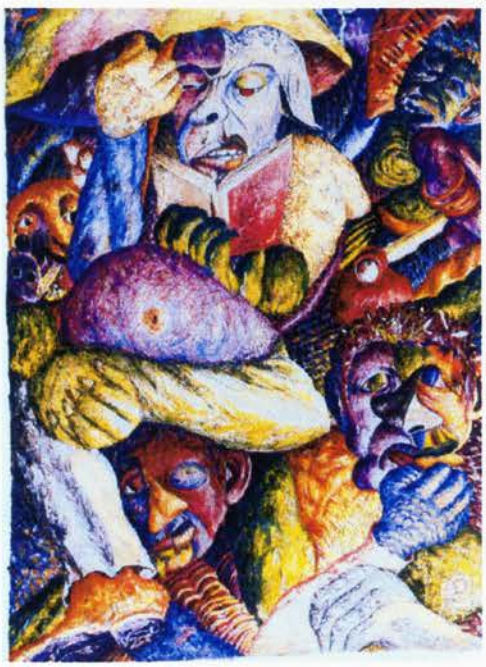


Fig. 39. *Modern President* (1988-89)

result from history and material circumstances. It manifests in 'unnatural' acts, such as deceit, indecorum, selfishness, envy, and, of course, fear and desperation related to poverty and oppression; all of these can prevent compassion. The propensity for evil also exists in abstract and can thus be understood in some works in relation to non-human agency. For example, in *Tears of Africa*, *Mother Africa* (1988) and *Mother Africa 11*, Sebidi has included in the background evidence of ghouls and witches. The viewer is presented with carnate and incarnate agencies that may be either benign or malevolent but, in the case of 'modern' Africa, they always seem to manifest as the latter. Sebidi's titles, *Modern Time*, *Modern Marriage*, *Modern President,* (1988-89), and *Lies in the Modern Meeting* (1988-89), all attest to her obsession with the harm caused by modern, urban ways.

Modern President depicts a grimacing ruler whose laws are foreign to those he presides over, whose words originate from written books as opposed to centuries of oral and

proverbial wisdom, and whose proclamations promote *go iphetla* [consumption violence]. Sebidi speaks of how the desire for 'things' promotes a culture of self-centredness, destroying values and connectedness to others. *Lies in the Modern Meeting* (1988-89) continues Sebidi's exploration of how to trust in a world motivated by selfish intent and the absence of law. One of the animals featured here, as in *Tears of Africa*, the *Child's mother holds the sharp side of the knife* and *Mother Africa 11* is a goat-like hyena. In all of these images a human is pictured trying to grasp at the tongue of the animal. As indicated by Sebidi, animals form the basis of life, preceding humans, teaching humans, and, as she says, if one is experiencing difficulty in life, "*we don't say a thing outright – if you are having a hard life, we wont call your life bad, we will go around; we will say 'you are fighting with an animal and if you catch his tongue then you will come right'*" (Williamson 1989: 37-38). In Tswana culture animals are a central measure of one's self-worth and peace of mind (Alverson 1978: 11). Sebidi says of them, "*In most cases the animals are people.... The animals, which were our first brothers and sisters, have been taken from us. The animals that now enter the world are dangerous. These are the people who have killed the ancestral animals. They are impostors; separation between*



Fig. 40. *Lies in the Modern Meeting* (1988-89)

human beings and animals is part of this"(Sebidi 1994: 3). The animals in Sebidi's images (see *Modern Minister,* 1988) are pictured as these 'impostors', no longer signifying self-worth, but quite the opposite. In their state of lawlessness the humans imitate these undisciplined and non-reasoning animals.[33] They represent the 'evil' in modern society that one must constantly battle, such as greed, arrogance, treachery, depravity, self-pity and so on. But, not only are they metaphors for a disrupted human and ancestral order, they are also images of cunning. They are indicative of those moments when one has had to cope in an alien world through 'alien' means, i.e. means not approved of in times of old, but sometimes *necessitated* by having to survive in 'white' cities. In this sense, these sly animal presences echo the multiple masked presence of those around them, exemplifying the many strategies for survival that are resorted to in alien situations. That the situation has led to a perversion of



Fig. 41. *Modern Minister* (1988)

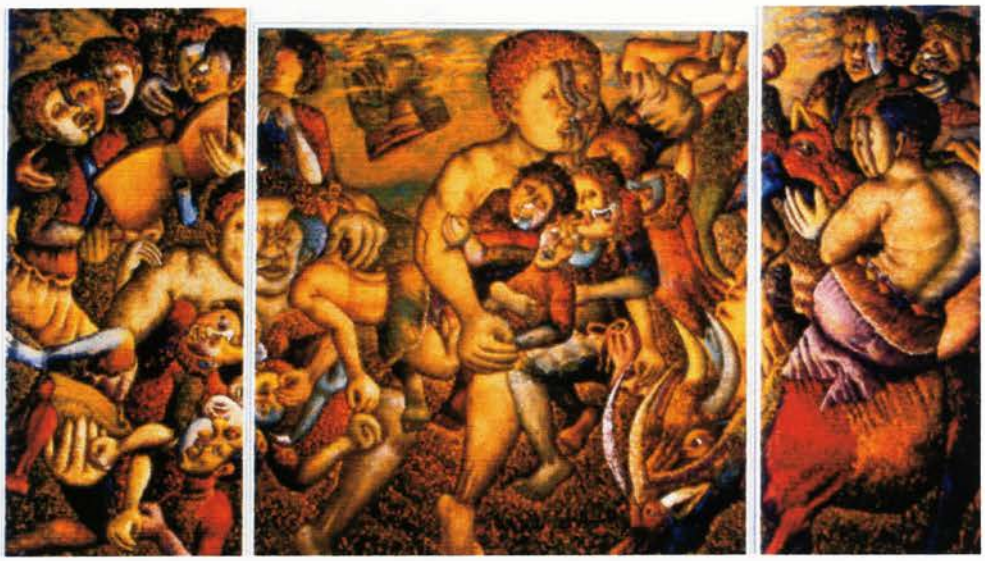


Fig. 42. *How to go home from here* (1995-96)

'normality' is evident in the malformed beasts, as in *I have seen through him, Modern Marriage* and *How to go home from here* (1995-6). With regard to the beast with malformed horns in the latter canvas, Sebidi states that it represents *the "wrong way, the way of learning limited to the written word only and ignoring inherited tradition*" (Sebidi 1999).

The horns that point in contrary directions in *The Modern Marriage* (see fig. 37) also allude to tensions between customary and modern practice and their impact upon women. The tension is between the practice of *bogadi* (bridal wealth) and modern exchanges that pay little heed to ensuring familial bonds, obligations and economic security. Thus it is not simply devastation that she pictures, but the need for ritual and divination to recover order. In the face of men emasculated and removed from their lands, it is 'woman' who, for Sebidi, has retained the link with tradition, preserved the family and the old ways. Here, as in *I have seen through him,* Sebidi makes reference to men having lost their role as mediators between the earthly family and the guiding paternal ancestors. In works such as *Traditionally woman is the defender* (1988-89), we see Sebidi asserting women's strength. In *Mother Africa* (1988) Sebidi comments on women being left by husbands forced into migrant

labour.[34] Women's sorrow and devastation is echoed by the malevolent beings that threaten their sustaining work. The composition is comprised of so many hands, sifting grain, stirring food, holding a child, touching and comforting self and others. Sebidi marks all body parts with a common patterning of striations, scumbling, and cross-hatching as though to emphasise an interminable energy that connects all. Here again woman is protector; she becomes a person only by virtue of other people, as if to be isolated is contrary to one's humanity. These themes are explored further in *Leroto lefa bophela mesebetseng* (c.1993), where Sebidi speaks against selfish hoarding, with woman pictured as the 'breast' of culture. According to Sebidi, wealth (indicated by the cow), and long life (indicated by the elephant), will be ensured if the 'breast' of the home is renewed and, along with it, generosity. Similarly, in *In the end women handle it* (1993), two women are pictured triumphing against various odds while white men stare wide eyed at their dignity, separated from them by what appear to be a benevolent circle of animal guides.

Sebidi believes that the heart of one's strength is that moment of being initiated into culture.[35] In *Celebration after initiation* (1995) she renders a ritual communion (witnessed by ancestral animal forms in the background) in an aquatint etching that evokes an aura of mystery through its

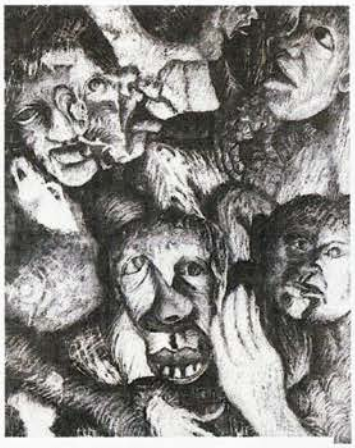


Fig. 43. *Traditionally woman is defender* (1988-9)

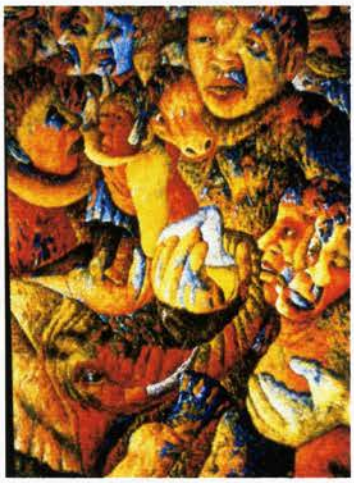


Fig. 44. *Leroto lefa bpohelo mesebetseng* (c. 1993)



Fig. 45. *In the end women handle it* (1993)



Fig.46. *Celebration after the initiation* (1995)

graduated tonal rendition. She draws on her childhood here, and pictures three young women in *makgabe* [open skirts] entering the time and space in which all is recognised as sacred. During such initiations, the woman's reproductive role is recognised in the 'womb' of the house and in the fields. As also seen in the head and body decoration of the initiate in *The child's mother holds the sharp side of the knife*, here the initiates are pictured with woven grass bracelets and waistbands. In the latter work the initiate's head is fringed with wool. This wool is also used as decoration woven into reed mats that hang over doorways as symbolic entrance from womb to world.[36] Sebidi's image is of the moment at which initiates are made aware of more than their temporal reality, the time of the ancestors (indicated in the background) now connecting them to eternal cosmological time. That the children are separated from ancestral roots is particularly tragic for Sebidi, given that it is children and old people whom she believes are closest to their roots. Here the women with children are not represented 'progressing' toward a future, but trying to move toward their ancestors and the past. For Sebidi, this entails confronting the loss of cultural initiation and histories of slavery and genocide.[37]

The intensity of such painful recollections is noticeably reduced in recent work, which exhibits less a sense of frenzy. For example, the compact space and represented 'havoc' in works such as *Modern Marriage* (1988), is quite different to the spaciousness in works such as *How to go home from here* (1995-6). At the time of writing, Sebidi spoke of a growing personal calm, especially following the car accident in 1989, which she says has brought her closer still to ancestral guidance (personal interview 1999).

Marion Arnold



Fig. 47. *Stolen Interlude* (1981)

Raised in a colonial English home in 'Rhodesia' and having lived for much of her life in South Africa, it is not surprising that Arnold has filtered her fascination with geographic formations in Africa through the cultural teachings of British Modernism.[38] This discussion begins with the work Arnold produced just after moving from 'Rhodesia' to South Africa in 1979, when she experienced a strong sense of dislocation in her life, partly due to the death of her mother. *Stolen Interlude* (1981) is one of the works produced in this period of relocation. The title is inscribed in the spatial area compressed between the literally erased space above and the space below, a space filled in with tonal renditions of a volumetric form suggesting cup/vessel, an arrow and a written text that reads as a marking off of time. These abstract configurations are juxtaposed with statements about time. The effect is simultaneously of claustrophobic daily rhythms, an ephemeral uncertainty, and suggestions of time as a limited construct. Even within this bleak composition there are emergent signs of 'life' and a sensuous three-dimensionality.



Fig. 48. *Rift* (1985)

Arnold's landscape studies are consciously sensual responses to the natural environment. This embodied response to landscape may be likened to that infantile

search for imaginary wholeness, a search that persists after the infant has left its oceanic womb-space.[39] Arnold's early landscapes are what might be described as vista's that allow for an easy projection of self into the depicted space.[40] Later works, such as the pastel *Rift* (1985), open up into the interior of these forms and seem to become a metaphor for external occurrences. *Rift* explores the complex natural formations that comprise the core of human decorative sensibility and discovered harmonies.[41] That Arnold is interested in retrieving the experience of the sublime through art is undeniable, but what is also evident in her later work is some vacillation as to quite how one might, and can, do this.

Once in South Africa, Arnold continued to work on drawings gathered as source material from her visits to 'Rhodesia'.[42] These served initially to reinforce her memories and connection to this part of Africa, but also to protect a space for the 'disinterested' Kantian aesthetic. To understand this, one needs some sense of the history of Western European aesthetics that formed the context in which she located herself. Whereas for Kant, the experience of the sublime (as suggested by viewing landscape) was beyond the experience offered up by art, for Hegel, art served to bridge the noumena and phenomena. This early interest in the dialogue between Kantian and Hegelian aesthetics is implied in the title of her 1982 oil, *Duality.* As in *Stolen Interlude*, linear measurement is indicated by the written word "one" and the numeral "2", demarcating two juxtaposed packets separated by a 'negative' space.



Fig.49. *Duality* (1982)

Arnold's writing and marks within this space point to diverse meanings inhering within the multiple dimensions of space. Like the mountains depicted in the pastel *Rift*, all of her surfaces seem to reveal the 'interior' of spatial

formations and compressions. Arnold reworks her interest in dualism in subsequent works, for example, a 1984 oil entitled *Duality plus Two*, and a 1985 work entitled *Dual Vision*. What is interesting in *Duality plus Two* is a suggested revisioning of western dualism not only in the title, which suggests a proliferation of meaning, but also in the image, wherein a plurality is evident in the 'mirrored' spaces and in the addition of the two African ornaments. In addition to this, Arnold claims to have worked from an experiential basis, considering where one draws the boundaries between self and lover/other (correspondence 2001). In *Dual Vision*, submitted to the Cape Town Triennial in 1985, there is the same investment of 'negative' space with the positive and eruptive energy that underlies many of Arnold's landscapes. It is as if a tremendous energy invests this 'immaterial' or transcendent space and become a source of positive form.[43]



Fig. 50. *Duality plus Two* (1984)

In the increasingly politicised climate of 1980's South Africa,[44] Arnold's landscapes became metaphors of both geographic and social reformation, as well as alluding to issues of gender. *Flight of the Mind*, a 1985 oil, brings

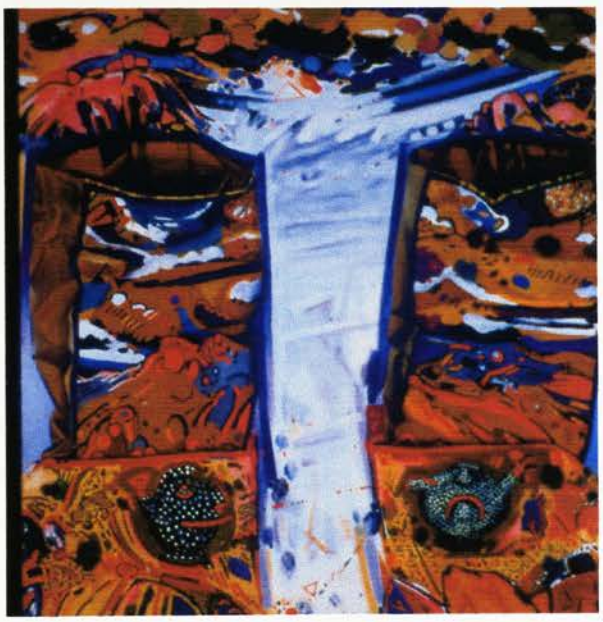


Fig. 51. *Dual Vision* (1985)



Fig. 52. *Flight of Mind*, 1985



Fig 53. *Situation* (1985)

together Arnold's commitment to a Modernist formalism, to the importance of craft as art, and to redeeming a history of women's 'decorative' pursuits. This work is indicative of the body of work produced by Arnold for her 1985 Standard Bank Young Artist exhibition that toured South Africa. Emphasising the importance of the imagination, Arnold chose the words of Virginia Woolf as a title for her painting. As seen in her handcrafted frame, the work also refers to her interest in the elevation of craft by the Omega workshops. Arnold redeems 'women's' craft by positioning apples on a lace doily reminiscent of those in the home of her mother and grandmother. Arnold also elevates still life in the historical hierarchy of western painting from lowest position (deemed suitable to woman) to one of esteem claimed with pride. She further critiques assumptions about an appropriate aesthetic for a highly politicised environment. In the upper central location of this canvas, Arnold paints a view of a recessed window seen from the side. Here the bars suggest an

impediment to the flight connoted in the title, thus pointing the viewer toward a consideration of issues of freedom and what iconography might best serve struggles against tyranny. This is also apparent in a decorative and elegant watercolour entitled *Situation* (1985), where Arnold situates European and African craft production within a shared aesthetic space. Here Arnold suggests an equivalence between the attitudes of disrespect for women's creativity, and the relegation of African design to a craft status inferior to 'fine art'. Such works were produced against the backdrop of a mounting debate regarding art and craft in South Africa, including the BMW Tributaries show, which exhibited "art" and "craft" alongside one another. Arnold's appreciation of African art is in harmony with her European Modernist training, infused as Modernism was with an appreciation of 'other' cultural artefacts. These same concerns with the status of craft, of women's endeavours, and of the undervaluing of the decorative, are evident in a later oils like *Divinely Appointed the Property of Ladies* (1988), which also subverts Western notions of beauty in a humorous way. The whole is framed in a tribute to her own, and other women's, decorative interests.[45] The title of a 1987 oil, *The rose and*



Fig. 54. *Divinely Appointed the Property of Ladies* (1988)



Fig. 55. *The rose and the apple have no political views* (1987)



Fig. 56. *Pit at the end of the Hopo* (1987)

the apple have no political views (borrowed again from Virginia Woolf) was to affirm her commitment to aesthetics as a realm of resistance in its own right.[46]

In other works, like *Pit at the end of the Hopo* (1987) Arnold explores her 'colonial' heritage. The central image is adapted from an account in "Livingston's Missionary Travels" of how indigenous hunters built large pits, surrounded by brushwood, into which they herded 'game'.[47] To the right of the format, a stone sculpture by Bernard Takawaira[48] dominates the image, and to the left is a sign of Arnold's own British heritage and aesthetic concerns in the form of a single rose in a vase. Arnold reworked this illustration into a poignant commentary on the possible coexistence of colonial visions and indigenous cultural survival. Her handcrafted frame and her painting of frames within frames allude to these multiple and overlaid perspectives of events and stylistic assimilations she depicts. Her painted wild birds that seem to hover over the painting of the 'game' are in contrast to the severed chicken heads[49] and in turn raise questions about types of cultivation and survival, about hunting, sacrifice and causes of slaughter. The work can be read as a metaphorical comment on historical occupations of Africa and the continued operation of the colonial gaze.

Arnold's search for a personal iconography through which she could relate to

the intensifying political climate in South Africa continued through the years of the mass democratic struggle.[50] *It is futile to attempt to picnic in Eden* (1998) give some indication of her personal inability to continue relating to African landscape as a space of sublime experience.[51] Her landscapes become cluttered with unsightly chicken carcasses, and plastic military toys join the array of 'crafted' objects in her still lifes. In *Matches struck unexpectedly in the dark* (1988), Arnold places her still life objects within a tumultuous landscape transformed into a political battleground. A central scorched landscape has before it her guinea fowl or *hunga* images (personal icons of Africa) under siege by toy soldiers and approaching toy tanks. Arnold's coupling of monumental African forms with shimmering trees against a glowing aura retains something of the utopic, but the monuments themselves have become distorted. That on the left is suggestive of an Ndebele doll, based on woodcarvings by Zephaniah Tshuma, a self-taught Zimbabwean sculptor (personal correspondence 2001). In this context, the extremely exaggerated neck rings become eerily reminiscent of the practice of 'necklacing' practised in townships as a form of revenge killing.[52] That on the right is a figure of a woman that mutates into a snake, her head seeming to be swallowed by the 'viper'. The reference to matches in the title of this triptych is again drawn from the writing of Virginia Woolf, but here Woolf's words reinforce evocations of necklacing and civil war and, in particular, a public endorsement by Winnie Madikizela-Mandela of the use of "matches" for this practice. Arnold's rendition of an African icon mutating into a symbol of malicious treachery seems to be closely related to this. The fact that 1988 was the year in which Stompie Seipas was murdered by the (Winnie) Mandela United Football Club on suspicion of



Fig. 57. *It is futile to attempt to picnic in Eden* (1998)



Fig. 58. *Matches struck unexpectedly in the dark* (1988) (Triptych)

being a government informer might also explain Arnold's allusion to the scorched South African landscape.

Images painted by Arnold in the era of transition in the 1990s reflect an ongoing disenchantment with political events.[53] Arnold's work borrowing the words of Virginia Woolf, (*In Casseroles Severed Chicken Swim* (1990), seems to function as political metaphor, alluding to a discomfort that underlies the thought of digesting what is presented in apparent harmony. Amidst this pictorial combination of African and European craft - that compliment one another formally - is an indigestible casserole of chicken parts and a bright red enamel basin in which the African 'delicacy' of chicken feet are presented. Three pigeons are pictured peering at the basin as if accusing witnesses. As a backdrop to the objects, Arnold inserts a framed utopic African landscape.



Fig. 59 *In Casseroles Severed Chicken Swim* (1990)

While the varying eye levels and juxtapositioning of modelled and abstract form indicate different forms of cultural expression, the title and focal point suggest an uneasy order, perhaps indicative of the era of negotiated settlements.



Fig. 60. *Some kind of whole made of shivering fragments* (1992)

When viewing works produced in the early nineties it is also difficult to ignore the possibility that her commentaries on fragile orders are commentaries not only on political, but also on personal, negotiations. 1990 was the year Arnold met her partner, Patricia Lorber.[54] In *Some kind of whole made of shivering fragments* (1992), landscape and still life combines with self-portraiture to describe an uneasy terrain. It is a terrain dominated by a chunk of dead aloe, suggesting an ambiguous, scarred, bound and stalk-like 'monument'. Around this are scattered pieces of a broken *hunga,* agape, which echo the scattered severed chicken heads and mirror-like shards. Reflected in these mirror fragments is a stormy African landscape, and here Arnold's brown packet assumes an ominous presence as it seems to signal an absence of content. Into the monotone sky, Arnold has painted a sudden transition of stylised clouds on blue, depicted as if 'pinned' onto the background. There is little here in the way of sublime escape. Instead, the artist reflects on an image of herself in one of the few works that includes the human presence. The odd perspective of this insertion of self-portrait adds to the feeling of incertitude in a scene of apparent devastation. Within the context of fragile political negotiations, continued 'third force' activities, and mass action in South Africa, the work seems to relate to Arnold's equivocation on the possibility of a reconstituted whole. However, the inclusion of self (as disconcerting as this fragment is) accompanied by the insertion of the letters "and" does seem to indicate an emerging reclamation of the personal in the



Fig. 61.*Things have broken free from their names* (1993)



Fig. 62. *Another Stone Age. Stone (N) Stone (V)* (1993)

midst of political tyranny.[55]

Arnold's political discomforts continued as the country struggled toward independence. She experienced intense feelings of alienation when, just prior to the first democratic election of 1994, South African Communist Party leader Chris Hani was assassinated,[56] an event that could have thrown proceedings into disarray had the ANC not issued a call for calm. En route to the opening of her exhibition "Situations" in Johannesburg in 1993, Arnold, along with the rest of the country, listened to all day commentaries on Chris Hani's funeral. Isolated within the 'safety' of her vehicle and travelling over thousands of kilometres of South African landscape, Arnold experienced an uncanny sense of passing locations and of her dislocation from these sites. Two works, *Things have broken free from their names* (1993) and *Another Stone Age. Stone (N) Stone (V)* (1993), arose out of the intensity of this experience. The title of the first work is drawn from Jean Paul Sartre, an appropriate choice given his emphasis on the difference between human existence and that of natural objects. It seems as if, while driving

alone through expansive vistas, Arnold reflected on human consciousness in relation to a physical world viewed as 'alien' and devoid of spirit. Dwelling on the momentous impact of unwise human choices and the inevitability of death (reinforced on a minute by minute basis in violence-torn South Africa), Arnold produced an image in which she placed in the foreground 'specimens' separated from their natural environs, in various states of survival and 'order'. The objects are pictured against a landscape across which fires threaten to rage. A small mirror amongst these specimens reflects an unusual view of an interior as if a tenuous sign of domestic comfort. This work suggests processes of naming and classifying so fundamental to colonisation. As Johannes Fabian writes, "*By putting regions on a map and native words on a list, explorers laid the first, and deepest, foundations for colonial power. The organisational restoration and configuration began with an elimination of misappropriations...*".[57] Arnold's title evokes such thoughts regarding the demise of centuries of 'colonial' order, an order that had in this case deteriorated into total chaos and all manner of unpredictable form. It is as if Arnold seeks meaning amidst this havoc. *Another Stone Age. Stone (N) Stone (V)* pictures attempts to preserve cultivation in the face of an onslaught of almost 'cosmic' proportions. A meteor like shower descends upon beautiful plant specimens temporarily protected beneath bell jars. The title alludes to the act of stoning (a sign of continued unrest) as well as a possible petrifaction of form and reversal of cultural values.

Throughout the increasingly violent climate of the late 80s and early 90s, Arnold determined to preserve her aesthetic beliefs. *The Eviction of the Event* (1994) is a quiet re-

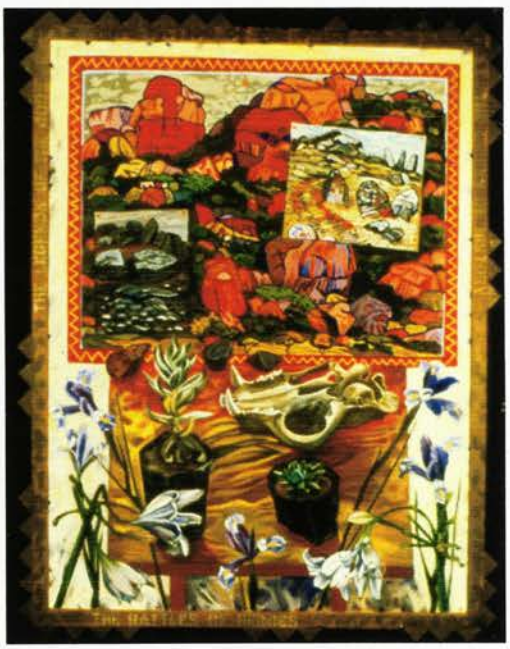


Fig. 63. *The Eviction of the Event* (1994)

claiming of all that Arnold has loved - still life, botanical illustration, landscape and craft. Stencilled onto the upper horizontal strut of her handcrafted frame of *The Eviction of the Event* is the title of the work. On the right, the words, "the legends of the gods", and on the left, "the crisis of history" have also been added. Here Arnold brings together her allusion to hierarchies of painting and historical ways of picturing what have been thought to constitute 'history'. In the momentous context of South Africa's first democratic election, Arnold in effect 'evicts' the predictable picturing of history and instead asserts a sensuous rendition of earth, blossoms, rock, bone and wood, thus posing questions regarding the history and impact of human settlement.

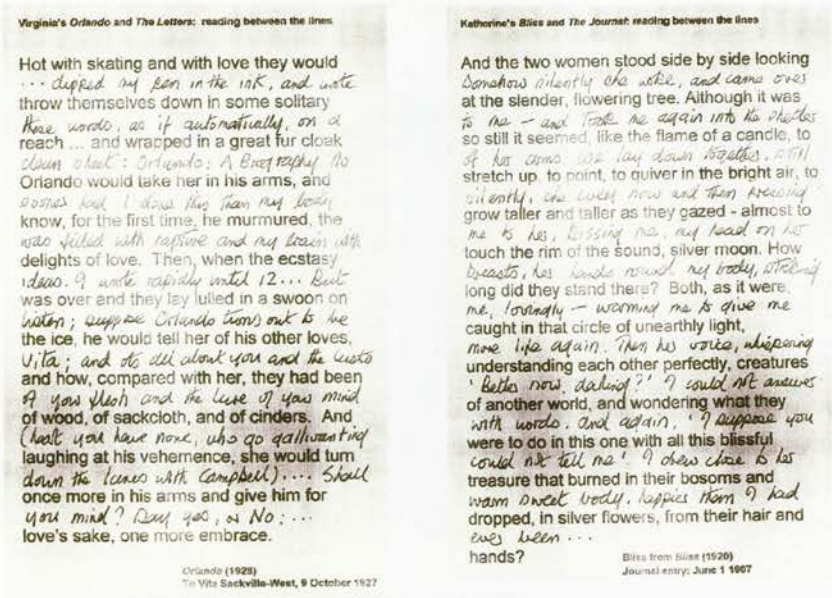
After 1994,[58] Arnold continued to draw on her personal iconography and to assert her interest in issues of land cultivation and ecology, but she combined this interest with a growing attention to the politics of gender and issues of sexual orientation.[59] In 1995, the first Gay and Lesbian visual arts exhibition in South Africa was organised by Joan Bellis. Arnold's submission to this was entitled *Gay Rites*. Comparing this image with an early 1978 untitled work is instructive because in her earlier work Arnold's recurrent paper bags appear as carefully observed forms rendered with perceptual accuracy. In the 1995 image, the paper bag has given itself over to 'post-modern' accruals of meaning allied to a redressing of discriminations against minorities. Even in this most personal of references Arnold has avoided the



Left: Fig 64.
Untitled
(1987)



Right:Fig 65.
Right of way
(1995)



Left:
Fig. 66 (i).
and
Right:Fig. 66 (ii):
Virginia's Orlando and The Letters: reading between the lines; Katherine's Bliss and The Journal: reading between the lines

use of the human body to refer to a politics of the body.[60] On the ground, in front of the bag, she repeats part of her visual lexicon, a small triangle. Here it assumes the connotations of homosexual identity.[61] By 1999, Arnold's work asserted her own lesbian reality framed within an historical discourse of veiled and overt references to homosexuality. In a work entitled *Virginia's Orlando and The Letters: reading between the lines; Katherine's Bliss and The Journal: reading between the lines*, she avoids the figurative altogether while nevertheless alluding to sexual politics and personal love. The work functions through a juxtaposition of the biographic and fictional. The biographic has been highlighted in the form of hand written text interposed between the regulated script of two authors' public expressions. Here Arnold retrieves the formative influence of early British Modernists on her visual vocabulary and her cultural and personal values, while at the same time highlighting personal choices as professional visual artist, writer and lesbian.[62]

Despite this new assertion of sexual politics in her work, Arnold insists on her identity as one that is informed by multiple factors and states, "*I live as a feminist.... I do not feel impelled at every moment to place political issues of gender equity in the foreground of every painting"* (Arnold 1998: 7). She also states: " *Theoretically, with our Bill of Rights we are promoting a culture of respect, but we are not promoting*



Above: Fig. 67. *Land Beyond Development* (1996)

respect for other forms of life, such as the rights of animals and plants. We embarked on a policy of extermination, sanctified by the word 'development'" (Arnold 1998:5).

When viewing a pastel work such as *Land Beyond Development* (1996), these ecological passions resurface. In this work, the fluid treatment of mountain-scape and ecosystems of *fynbos* and mountain grasses indicate Arnold's desire to reclaim that experience of the sublime after her move to Cape Town in 1992. It is as if Arnold asks questions of her viewer regarding the very possibility of land surviving beyond development.[63]

Similar concerns are explored in Arnold's 1997 exhibition "Red data AND etc." *Red Data: Stigmas* (1997) is a pastel work that brings together Arnold's concerns with still life, botanical illustration and culturally constructed identity. Visual and written forms are combined in a complex commentary on issues of biological determinism and diversity. Arnold explains that the title of her exhibition pertains to "The Red Data" books which are scientific books about ecological danger and that "*the Red Data List of Southern African Plants classifies species in six categories – extinct, endangered, vulnerable, rare, indeterminate and insufficiently known*" (Arnold 1998: 1). With reference to her plant imagery, she states, it is not "*innocent of significant meaning*" but "*it is deeply impregnated with terrible implications for our survival.*" She explains that "*it engages with issues that also bedevil human society, such as colonisation and the battle between aliens and indigenous inhabitants*" (Arnold 1998: 2). Arnold's inclusion of botanical illustration



Fig. 68.
Red Data: Stigmas
(1997)

alongside scientific illustration also raises questions about where the definition of the aesthetic begins and ends.[64] In this work, the inclusion of the word 'stigma' plays upon references to the upper tip of the pistil of a flower that receives the pollen (drawn here in a manner that is also suggestive of human anatomy) and also to that which is a mark of reproach or is considered unrespectable. Arnold's allusions to issues of pollination, cross-pollination and hybridity extend out of the ecological to colonial and postcolonial discourses regarding 'hybrid' identity and the acceptability, or not, of re-located specimens (and values). In the contemporary context of increased trans-national capitalism and migration, the issue of hybridity has been widely theorised.[65] Here Arnold seems to explore the validity of her own location as a colonial in post-colonial Africa. Her imagery also suggests a play of sexual politics in this exploration of shifting identity. The diagrams of reproductive parts associated with the word 'stigma' also question *how* things become 'naturalised'. Issues of sexual orientation are reinforced by the presence of the symbolically coded red triangle.

Two images produced by Arnold in 1999 give some indication of how she attempted to 'make sense' of her time in South Africa on the eve of her departure for Britain, namely *Red Data: The Tyranny of Language* and *Bitch (hissed with hate).*



Fig. 69. *Red Data: The Tyranny of Language* (1999)

Red Data: The Tyranny of Language includes figurative images of a packet, a 'bloodied' unidentified bundle, a dripping tap and one man (Captain Jeff Benzien, interrogator for the South African police during the apartheid era). Benzien is pictured seated upon another man's body, whose head is covered in a bag and held below a tap.[66] The image includes the stencilled words "red Data, rare, vulnerable endangered, extinct" and in the background, over what appears to be a transcribed (TRC) report, is the value-laden term 'describe'. A careful juxtaposition of scale lends an eerie tension between objects. Here, as in *The Last Indignity Plan* (1998), the viewer is led toward considering the devastating effect of apartheid upon the cultural and ecological environment, including specific allusions to the uses to which a precious resource, such as water, is put. That which is associated with life (especially in the dry regions of Africa) is now associated with mortality and murder. Arnold uses her recurrent image of the brown paper bag, now conjuring up associations of what is revealed or concealed in the context of amnesty hearings of the TRC. Produced in the same year, *Bitch (hissed with hate)* takes as its subject matter the violence that led to Arnold's decision to leave South Africa.[67] Arnold attempts to articulate directly what was a haunting concern for her in South Africa - the violence women lived with daily, and the associated fear.[68] This gruesome iconography, combined as it is with chilling reportage, remains limited in communicating the effects of trauma in the lives of victims of violence. Ironically, it is the unspoken, and in this case, the 'empty' yet



Fig. 70. *The Last Indignity Plan* (1998).

charged space between Arnold's motifs that serve to signify the extent of the women suffer in contemporary South Africa.

Arnold's work makes evident her interest in balances, whether of sex, the personal and public, the rational and intuitive, or simply those tensions that emerge in dialogue. She states, "*A great deal of my work has to do with demarcated spatial territories…. It's a kind of metaphor for inhabited terrain and allocations of things in certain distributions and certain weights, and balances that exist between them….Things move across, they exist, there's a space, and another thing and a space, and those spaces are highly calculated – how close should things be, how conscious does one become of the space between which is as eloquent as the form? So, maybe that very intentional patterning of an art object called a painting is in some way a reflection of the kind of privacies and public exposures that one goes through in life…*" (personal interview, May 1999).



Fig. 71. *Bitch (hissed with Hate)* (1999)

Lallitha Jawahirilal

Until 1998, most of Lallitha Jawahirilal's production was figurative. An overview of paintings produced since her return to South Africa, in 1990, reveals her working with a limited lexicon of images. This is often identified by the placement of a rudimentary female figure within a land- or seascape under the light of a full sun/moon, accompanied at times by a small bird and/or tree or floral motif. These schematic forms are set upon the format as if in imitation of the first figurative attempts of a child drawing images of self, sun, bird, tree, and an horizon line that establishes the figure's material presence. In Jawahirilal's lexicon, the often-repeated house in children's drawings is absent, with her figures instead suspended in contemplation of vaster spaces separate from 'home'. Her style has been described as "*loose, liberated and with a freedom of stroke*" that is "*neither innocent nor naïve, but powerful in its natural honesty*" (Fitzsimons 1992). Jawahirilal has described her own form of working as intuitive, and rejects the need for rational explication. With an MA in painting from the Royal College of Art, Jawahirilal's 'intuitive' working processes have emerged out of years of training grounded in Modernist abstraction. It is this conscious play on the relationship of figure to ground that one encounters when viewing her schematic figuration. Jawahirilal, however, rejects the possibility of theorising her creative process and simply explains it in terms of a continuity of the visions she has always lived with (Chapter One).[69] It is useful nonetheless to consider what, if any, role exists for the conceptual in this production.



Fig. 72. Untitled (1990)

Jawahirilal's paintings speak not only to a specific language learned in contemporary art institutions, but also to her own struggles to realise a tranquil and purposeful sense of self. One of Jawahirilal's early works, produced in 1990 after graduating from the Royal College of Art, depicts

a woman as if in an act of prostration in front of a male figure beneath a tree. The figures are almost calligraphic in their rendition. The duality of earth and sky is one that recurs in Jawahirilal's work, but the duality of man and woman does not make a common appearance. In most of her later works we see motifs of a solitary woman (Jawahirilal) placed at the juncture of earth meeting sky or sea, as if attempting to negotiate a place between eternal flux and unchanging vistas. The recurrent motif of bird would seem also to point toward mediating the 'duality' of earth and sky, movement and stasis, spiritual and earthly realm.



Fig. 73. *The Beloved Country* (1994)



Fig. 74. *And then there was flood* (1996)

The Beloved Country (1994) was painted by Jawahirilal after her four-month residency in India, when she speaks of being disheartened by the media coverage of the violence preceding South Africa's first democratic election. Jawahirilal returned to South Africa late in 1994. The title of this work evokes Alan Paton's novel "Cry the Beloved Country", a reminder of histories of pain engendered by apartheid. The 'wash' of oils read as a translucent play of lights across an ocean. The small female figure is placed before the magnificence of the non-human as if in reference to a feeling of the sublime.[70] In the midst of what appears to be an infinity of reflections, the dark silhouette begins to absorb something of this array of colour. Here is an indication of Jawahirilal's fusion of a greater 'spiritual' dimension with notions of a

'political' and 'geographical' home. The work seems to signify a longing for such location, beyond the self yet simultaneously rooting self. *And then there was flood* (1996) speaks of a renewal drawing on the importance of the Klip River floods from her youth. This work also makes reference to Jawahirilal's South African location in that the schematic mask in the background becomes a motif of returning exiles in later works. The sense of renewal upon her return to South Africa is reiterated in *Days and nights pass in sun crusted South Africa* (1995). In this work the transience of travel is juxtaposed with the stability of fixed dwellings and makes explicit reference to her sense of becoming 'whole again'.

On her return to South Africa in early 1994, and following her acceptance of employment at University of Durban Westville (UDW), Jawahirilal initiated a UDW Research and Outreach project with painting lecturer, Vukile Ntuli, that focused on involving UDW students with the Ladysmith community. The theme of the mural plan was the role of Public Art in a Post Apartheid Society and it aimed at establishing community art in Ladysmith and the surrounding townships of Ezakeni, Steadville and Umbulwane.[71] Jawahirilal thus built a firm bond with the Ladysmith community and also established her own studio in Ladysmith, thereby enabling a direct communion with both the community and the geography of the space she had so longed for.

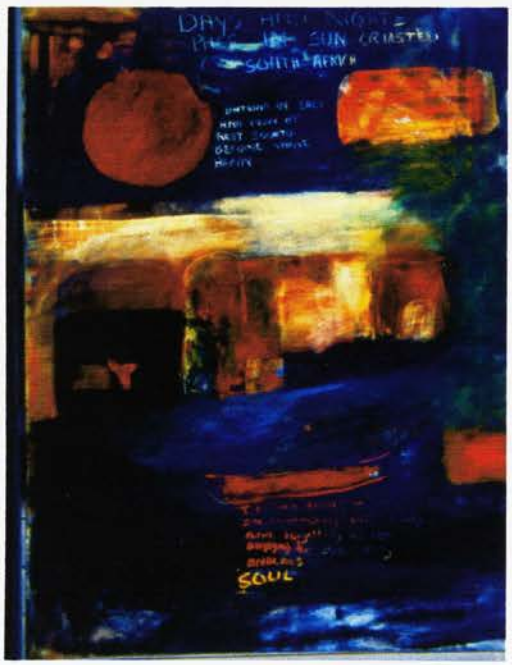


Fig. 75. *Days and nights pass in sun crusted South Africa* (1995)

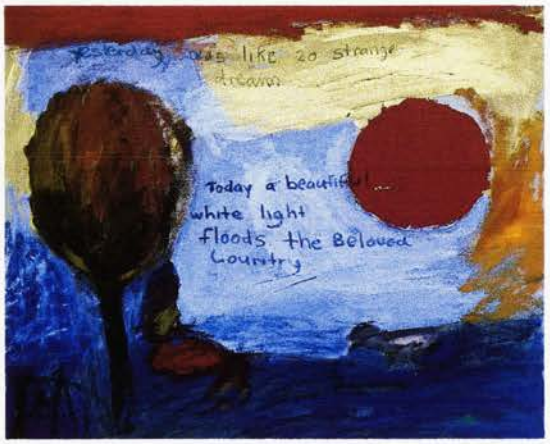
Two years later, in 1996, Jawahirilal exhibited works in London that she had executed after her return to South Africa. Three works from this exhibition include *Oh South Africa you've turned my world completely upside down (I)* (1996); *Today a beautiful white light*

floods the beloved country (1996) and *At Durban 2000 how to continue? Leave for wilderness, live with the snakes, dip my feet in wild waters – then rest* (1996). The titles refer the viewer to a sense of arrival, return and settlement. These images might be viewed as attempts at symbolism with 'symbol' understood less in the art historical sense, namely that which is replete with literary associations, than in the Jungian sense. It is as if Jawahirilal's imagery reflects differentiated mental functions, but ones which derive from the most primordial levels of the psyche, thus giving evidence of what Jung described as a collision of opposite states to be fought out in consciousness (Mayo 1995: 79). The unification of opposites that Jawahirilal aspires to is not only of her definite forms of figuration and her more diffuse abstract forms, but also those conscious choices she makes use of as trained painter, and the more 'intuitive' actions she allows into her process.

Right: Fig. 78. *Oh South Africa you've turned my world completely upside down* (mixed media) (1996)



Above: Fig. 76. *Oh South Africa you've turned my world completely upside down I* (1996)



Above: Fig. 77. *Today a beautiful white light floods the beloved country* (1996)





Fig. 79. *At Durban 2000 how to continue? Leave for wilderness, live with the snakes, dip my feet in wild waters – then rest* (1996)

This is in an attempt to call forth an idea or image she does not fully attempt to understand but that she trusts will evoke some notion of an underlying, all pervasive reality too large to be known in whole, but communicable in part. *Oh South Africa you've turned my world completely upside down* (mixed media) (1996) relies on the same theme and, like its counterpart above, communicates a sense of the human in the presence of a space infused with 'spirit' and beauty – in this case manifested or 'located' in South Africa.

The sense Jawahirilal made of her return to South Africa is conveyed through the iconography of *At Durban 2000 how to continue? Leave for wilderness, live with the snakes, dip my feet in wild waters – then rest* (1996). In this work, the female figure stands on a shore next to a bright blossoming tree looking out at the ocean on which is a boat, two mask-like visages, and what reads as a barely discernible apparition. The female figure seems to have 'arrived', but positioned thus, it also suggests possible departure, or lingering connection to the place that has been left behind. A sense of uncertainty regarding a settled state is also echoed in the title. It is difficult to avoid reading such images as direct biographical references to Jawahirilal's own relocation to Africa. In other works by Jawahirilal that pertain to return from exile, we encounter similar motifs of two masks side by side, or two figures returning in a boat, both reiterating this attempt to relocate herself in Africa.[72] In these 1996 works there appears to be a rougher application of paint in broader strokes than used in earlier works, thus also signalling a different quality of energy expressed by the artist. A work with a slight variation of title, *At Durban 2000 The singing rain blowing its cold whip at me How to continue? Leave for the wilderness,*

live with snakes, dip my feet in wild waters (1996) is marked by a similar application and thematic concerns. All of the above images reinforce the artist's references to the strong impact of the geography of her youth and the fulfilment she experienced on her return to Africa.



Fig. 80. *At Durban 2000. The singing rain blowing its cold whip at me. How to continue? Leave for wilderness, live with snakes, dip my feet in wild waters* (1996)

This preoccupation with South Africa as socio-political location can be discerned in works produced in 1997. One such work is *Oh South Africa how to continue this singing rain is blowing its cold whip at me-lost in the vastness of Kwa Zulu Natal who knows which way my soul is fleeing.* If her previous works could be described as saturated in hue, this work has surpassed them in its vibrant combination of green and red complementaries. Apart from this commonality, and that of the shared figure of the woman, this work is significant because of the stripe of earth-toned patterning that runs down the right side of the format. The pattern is evocative of Africa in design and in the chevron patterns reminiscent of the South African flag, the colours of which are played out across the canvas.[73] Here the rejuvenating powers of nature, evoked by this rich and tropical setting, are linked to an ideal of political unity, much in the manner of the public art program initiated in Ladysmith. In this work she makes evident her



Fig. 81. *Oh South Africa how to continue this singing rain is blowing its cold whip at me – lost in the vastness of Kwa Zulu Natal who knows which way my soul is fleeing* (1997)

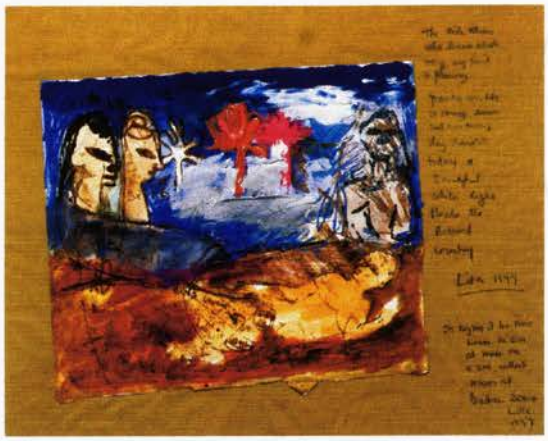


Fig. 82. *The Exile returns who knows which way my soul is fleeing Yesterday was like 20 strange dreams and too many dry thoughts today a beautiful white light floods the Beloved country Oh Krysna I too have known the sun at noon on a sea without waves at Butrai 2000* (1997)



Fig. 83. *I want to be free of my destiny. I give the dew to the grass, may these lines open all needs to me*

nostalgia for things past in the form of a construct of the present as ideal, and yet again the title suggests some sense of unease, as if the location arrived at is as uncertain and elusive as was her memory of it.

Some variations occur in *The exile returns who knows which way my soul is fleeing Yesterday was like 20 strange dreams and too many dry thoughts today a Beautiful white light floods the Beloved Country Oh Krsysna I too have known the sun at noon on a sea without waves at Butrai 2000* (1997). Two figures in a boat signify the return of the exile, tree motifs are marked against a vivid sky, and a figure reclines on (almost in) an earthly expanse. However, rising above the horizon is the figure of an African man behind a scrawl of lines, almost shadow-like. The reclining figure appears classical in its repose, but it too is 'written over' by a patchwork of graffiti-like markings, including references to exile and the presence of other beings. Although somewhat 'interred', the figure looks as if it is about to be acted upon by the returning exiles and the shaded African figure. At the very least there is a suggestion of being affected by the actions of others, most unlike her earlier works in which solitary figures contemplate infinite

space in isolation. The work is more complex in its picturing of 'social' space than these earlier works, and, despite the desire for calm in the title, there is a sense of unknowing that is communicated. Jawahirilal's experience of continuing violence in KwaZulu-Natal in the years that followed the transition to democracy is likely to have produced some sense of dis-ease, thus lending context to her words "who knows which way my soul is fleeing".

In another work dated 1998 and entitled *I want to be free of my destiny. I give the dew to the grass, may these lines open all needs to me* there occurs an impassioned sense of needing to move out of linear time, to a future which can only be unknown to her, but which she assumes is predestined (personal interviews, January 1998, March 1999). As in the work above, the specificity of location coexists with a yearning to escape. Here, Jawahirilal has clothed the female figure in a sari and her colours explode in a wonderful harmony indicative of the chromatic play found in sari fabric. She reclaims what Modernist theorists termed 'discordant' harmony, and in the process lays claim to her ethnic roots.[74] As much as this East Indian and African cultural identity secures a sense of home, it seems to also hinder liberation. The title of the work also suggests that the specificity of geographic location can be constraining. The soul that is 'fleeing' yearns for neither material nor historical space, but some experience of union beyond human limitation. In works such as these, and also visible in *The exile returns* (1997), Jawahirilal includes written evocations of suspended



Fig. 84.
The Exile Returns
(1997)

historical moments. The images convey impressions of a woman carried through life, as if a child, on the waves of 'karma'. Like her other works, the painting acts as a diary, marking the passing of moments, yet also providing glimpses of a subtle ebb and flow that has little relation to linear progression.

Over the past two years, Jawahirilal has turned increasingly toward abstraction, work she has described as a 'break through' (personal interview, March 1999). In *Puddled Sand and Red Ashes* (1999) and *Oh South Africa you've turned my world completely upside down* (1999) the pictorial plane is energised by scratches, stains of hue, layered and scraped paint and unexpected and determined contrasts. Words are written onto the canvas but then painted over as if constituting part of the energetic layering of the whole. Unexpectedly, they reappear where the paint is scraped away. Jawahirilal's attempt to move toward a more intuitive formation of composition has resulted in a deeper understanding of colour, texture and patterned form, paradoxically displaying evidence of a further sophistication and conscious



Fig. 85. *Puddled Sands and Red Ashes* (1999)

understanding of visual language. In *This white light floods my world* (1999) areas of canvas push and pull from the surface in accordance with density of hue, shape and juxtapositioning, but these works are not simply about surface. They build on Western European traditions of the sublime evoked through abstraction, as well as her own yearning for a spiritual union pursued in ashrams in India and found under African light. *After I got divine love and settled down* (1999) communicates her reconciliation of colours from her youth, and the light of a country she so longed for in exile, and a meditative state that we see in the lingering figurative form mid-canvas that dissolves into its surrounds. Earlier works showed figures



Fig. 86. *Oh South Africa you've turned my world completely upside down* (1999)



Fig. 87. *This white light floods my world* (1999)

situated in natural expanses of earth, water and warm space, indications of all-pervasive principles of life. These abstract images of the experience of the sublime are indications of an even greater transformation Jawahirilal aspires to through her creative process. They communicate a sense of that which transcends the mortal and what is gained through identification with a more subtle element - that of *ananda* or pure bliss.[75]

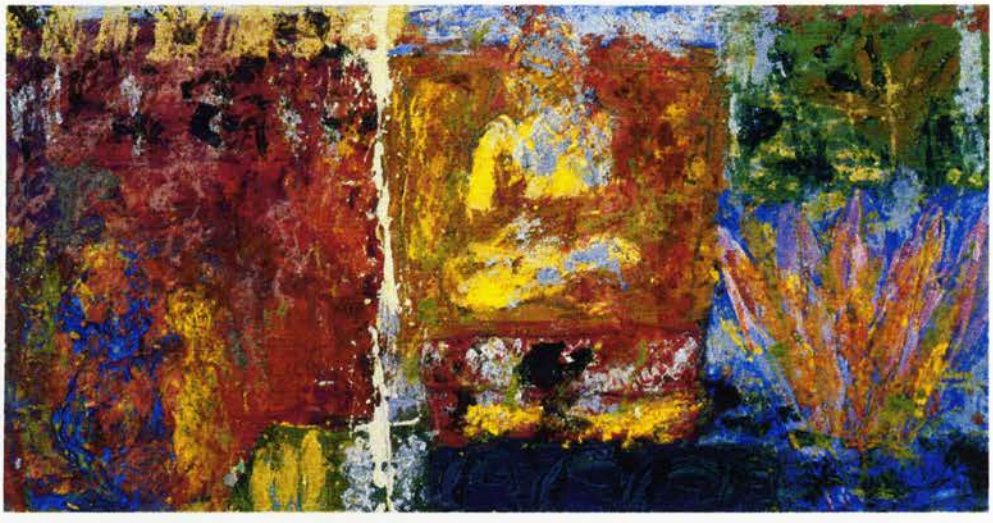


Fig. 88. *After I got divine love and settled down* (1999)

Bongi Dhlomo-Mautloa

Dhlomo-Mautloa's shifts in style are an interesting indicator of her awareness of the shifting definition of culture in South Africa's transition to democracy. Prior to the unbanning of the resistance movements in 1990, most of Dhlomo-Mautloa's work took the form of black and white figurative studies in linoleum relief. This was a style she had learned at Rorke's Drift in 1978/79, informed by the work of Azaria Mbatha.[76] Between 1985 and 1990, Dhlomo-Mautloa attended Thupelo workshops, ultimately becoming co-ordinator of the Thupelo Arts Project in circa 1988/89.[77] From this time on, she began to experiment with abstract compositions, different media and more expressive colour.[78] This was to mark a break from her commitment to a figurative realism associated with political imperative. However, what *links* her art production over the years is a continuing interest in how to sustain black community.

This interest in community cohesion was informed by Dhlomo-Mautloa's early rural experiences amongst the communities where her father preached (Chapter One).



Fig. 89. *The Tower of Babylon* (1979)

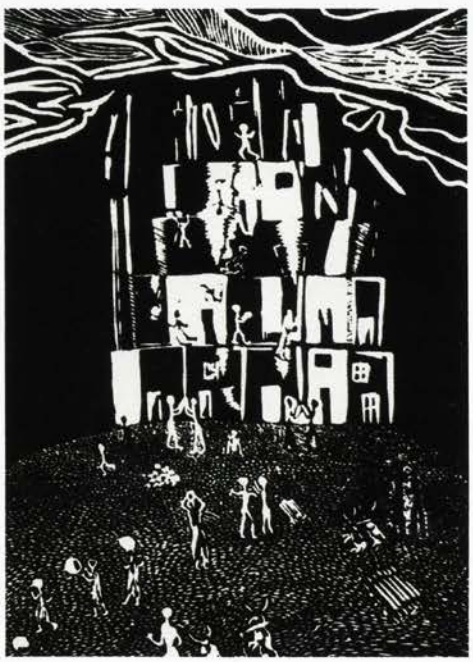


Fig. 90. *The Rise and Destruction of Power* (1981)

Dhlomo-Mautloa arrived at Rorke's Drift as a young Christian student whose exposure to the 1976 students' uprisings had been purely through restricted newspaper accounts. In contrast to her fellow students, she was politically inexperienced.[79] Two of her early linoleum prints, entitled *The Tower of Babylon* (1979) (fig. 89) and *The Rise and Destruction of Power* (1981) (fig. 90), are indicative of the Christian values that she brought with her, and that were promoted by the Lutheran Arts and Crafts Centre. The first was made while still a student in 1979, and the latter was made as a sequel to it in 1981. Dhlomo-Mautloa refers to the works as an image of the tower of Babylon and its destruction, and she insists that they were not intended as a metaphor for the collapse of political power in South Africa, despite this interpretation of the later print by Younge (1989). Dhlomo-Mautloa states "*...it was biblically intended and nothing else... I didn't care about power in the county. I knew it was coming down anyway!* (laughs)" (personal interview, July 1995). Although the work does not refer directly to the South African political situation both images address the issue of how to attain peace. The first print pictures the co-operation of a community in its efforts to build a culture. The latter shows the results of a community's disregard for God and the destruction of the tower of "Babel".[80] Dhlomo-Mautloa's second print pictures an immanent destruction most effectively through the design in the sky,[81] and the placement of a small schematic figure at the pinnacle of the collapsing tower. In her work of the following year she extends her concern with biblical law to laws made by the Apartheid state, and raises questions pertaining to the immorality of this state.

The People (1982) consists of a series of seven linoleum relief prints that



Left: Fig. 91. *Removals I: the past... the future* (1982)



Far right: Fig. 92. *Removals II: bulldoze the black spot* (1983)

record events that were occurring throughout South Africa but that received little attention in the media. The first of this series on forced removals functions as a foil to the other six. It pictures a rural elder next to longhorn cattle that signify his status and firm material and cultural location. The title *Removals I: the past... the future?* (1982) indicates the uncertainty of his future. Dhlomo-Mautloa uses the figure to raise questions about the stability of both individuals and the community facing forced removals under apartheid policy.[82] *Removals II: bulldoze the black spot* (1982) refers in its title to the term used by government for those areas of black-owned land in the midst of land designated by it for white ownership. Dhlomo-Mautloa depicts a village bustling with life but about to be demolished. The juxtaposition of the large bulldozer wheel against the silhouettes of women and children signifies the state's disregard for human life. The rest of the series pictures the community's helplessness in being relocated to hastily constructed resettlement camps of tents and



Fig. 93. *Removals III: resettlement* (1983)



Fig. 94. *Removals IV: against our will* (1983)



Fig. 95. *Removals V: from here ... where to?* (1983)



Fig. 96. *Removals VI: Aftermath* (1983)



Fig. 97. *Removals VII: People are living there* (1983)

rudimentary corrugated iron 'boxes' with neither insulation nor windows. *Removals V: From here where to?* (1982) and *Removals VI: Aftermath* (1982) show individuals left to contemplate the destruction of their homes and, in contrast, Removals *VII: people are living there* (1982) pictures a revival of community endeavour in vastly overcrowded and under-resourced areas.

Dhlomo-Mautloa was personally affected by these removal policies when, in 1981, the community at Bergville was traumatised by a removal that even included the uprooting of the cemetery, a site over which her father had presided for fifteen years (Chapter One). Although the family had since moved to Kranskop, this 'premature resurrection' of the buried left a deep impact on her. She dedicated her 1983 linocut *Cemetery Unrests: Premature Resurrection* to the memory of her father who had opposed the governments forced removals policies (Thorpe 1994: 69).



Fig. 98. *Cemetery Unrests: Premature Resurrection* (1983)

Dhlomo-Mautloa represents the community hemmed in by 'riot' police who disembark from armoured vehicles accompanied by a truck packed with the unearthed coffins. The irony of the actions of a 'Christian' National government is made apparent through the central juxtaposition of bible and armed government forces. Dhlomo-Mautloa depicts people scattered amidst the 'unearthly' raided gravesites, witness to the disinterred bones of their loved ones.

Dhlomo-Mautloa's commitment to using printmaking as an informative means to counter the censorship of information by the government can be traced back to her student days.[83] This belief that art could be used to counter government oppression was given further impetus by Dhlomo-Mautloa's attendance at the 1982 "Culture and Resistance" symposium in Gaberone, Botswana, organised by Medu, a cultural component of the ANC.[84] Her works were exhibited at the time on the "Art toward social development" exhibition held at the National Museum and Art Gallery in Gaberone. It was at conferences such as these that the slogan 'art as a weapon of resistance' was popularised.[85] Dhlomo-Mautloa states "*[W]e were called upon by our consciences to be an informative group – you had to make your work readable and that accessible*" (Atkinson 1998: 121). In the early eighties, true to the style of the documentary photographers she admired, Dhlomo-Mautloa continued to make prints testifying to the denial of human rights and freedom of movement and association.



Fig. 99.
Waiting, waiting... people waiting
(1983)



Fig. 100. *Unemployment: No Vacancies* (1983)

The denial of reasonable education, healthcare, public transport and social security is evident in prints such as *Waiting, waiting... people waiting* (1983) and *Unemployment: No Vacancies* (1983). In these and other works Dhlomo-Mautloa depicted the spatial, and psychological divisions that characterised South Africa, and her intention was to communicate this with absolute clarity and in a medium that was cheap and suited to mass reproduction.[1]

Dhlomo-Mautloa also gave voice to her gendered experience. This is apparent in her series of seven linoleum

Below: Fig. 101. *More than just a man's spare rib* (c. 1988)





Fig. 102. *Amabele* (song for work) (c. 1988)

prints entitled *Women and Work* (c.1988). The first of these, *More than just a man's spare rib* (c. 1988), pictures various activities of women equally empowered in their anti-pass law march to Pretoria in 1956 - doctors, nurses, graduates, administrative workers and artists. Two prints in this series, *Amabele (song for work)* (c. 1988) and *Servant's Quarters* (c. 1988), sharply juxtapose women's working conditions. The former comprises a harmony of designs to describe rural plenitude, the latter contrasts the cramped demarcated space of urban 'servant's quarters'. Three of the images in this series, *Women at Work* (c. 1988), *Women and the Law* (c. 1988) and *Women Leaders: dedicated to Mrs. Winnie Mandela and all women leaders in South Africa* (1988), are devoted to the unity of women across lines of colour in the struggle against apartheid. These tributes are not, however, without humour. Dhlomo-Mautloa's exposure to white liberalism was informed by her father's position in the church and by her experience at Rorke's Drift and at The Africa Art Centre (run by Jo Thorpe). In *Ebony Statues* (c. 1988) she draws out the sharpest class and race divides between women in the series.

The introduction in 1985 of the first of successive States of Emergency[86]



Fig. 103. *Servant's Quarters* (c. 1988)

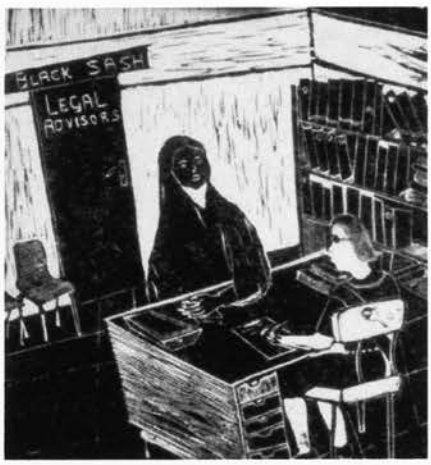


Fig. 104. *Women and the Law* (c. 1988)



Fig. 105. *Women at Work* (c. 1988)



Fig. 106. *Ebony Statues* (c. 1988)



Fig. 107. *Women Leaders: dedicated to Mrs Winnie Mandela and all the women leaders in South Africa* (1988)



Fig. 108. *The State of the 80s – Roadblock* (1988)



Fig. 109. *Education Unrest – 1976* (1983)

meant that travelling, particularly between city centres and townships, entailed routine negotiations of roadblocks as well as protesting crowds. *The State of the 80s - Roadblock* (1988) reflects on these developments, while *Education Unrest - 1976* functions as part-memory and part-affirmation of the ongoing struggle for liberation. In *The State of the 80s*, Dhlomo-Mautloa uses the same fiery treatment of the skyline as in *Education Unrest – 1976* (1983), but here as backdrop to a rising and rippling field of barbed wire. The most iconic of her images of the 1980s is a triptych



Fig. 110. *Car Bomb* (1988-89)



Fig. 111. *Car Bomb: Explosion* (1988-89)



Fig. 112. *Car Bomb: All I could think of was my car* (1988-89)

Car Bomb (1988-89) that documents an explosion that occurred outside the Krugersdorp Magistrates Court adjacent to a South African Police Station, resulting in one death and twenty injuries.[87] The first panel, entitled *Car Bomb*, pictures a taxi minutes before the explosion; the second, *Explosion,* is a graphic rendition of the explosion itself, and the third, *All I could think of was my car*, pictures the aftermath. Her incised lines trace her emotional reaction; in the first they are firm and secure, in the second fragile, and in the third nervous. Her use of the individual voice in the title of the third demonstrates her stated intent always to try to view events from a personal perspective (personal interview July 1995).

Dhlomo-Mautloa's work became increasingly subjective and abstract in the late 1980s and early 1990s. This is an indication not only of the insistence of Thupelo artists that they had the right to pursue abstraction despite (white) leftist critiques,[88] but also of the sensitivity of black artists to Albie Sach's call to refine the definition of art as 'weapon of the struggle'.[89] Dhlomo-Mautloa's association with

Thupelo was one of the primary reasons for her move away from 'documentary' type figuration. Yet, ironically, Sachs' paper was in response to a South African exhibition he had seen in Stockholm of Bongi Dhlomo-Mautloa, Mmakgabo Helen Sebidi, Vuyile Cameron Vuyiya and Sue Williamson.[90] After 1990, although still political, her work was far less explicit in content and more exploratory in form.

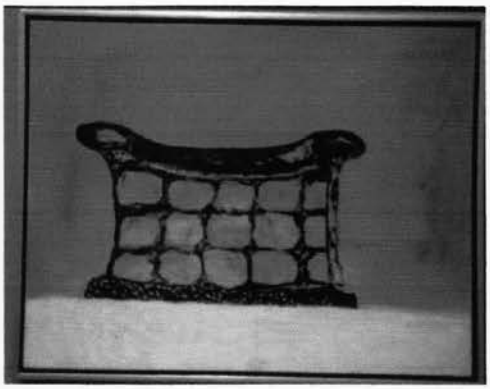


Fig. 113. *At the End of the Day* (1992)

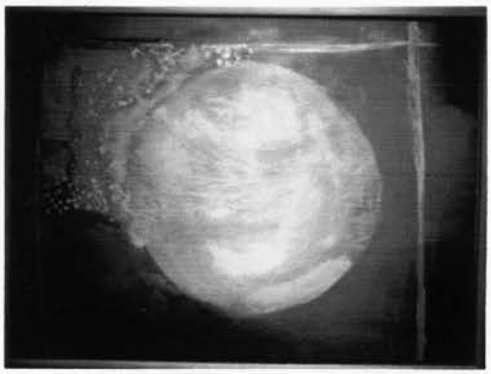


Fig. 114. *Sitting at the Dock of the Bay* (1992)

At a Thupelo workshop in 1992 Dhlomo-Mautloa produced *At the End of the Day*, which was inspired by her duties as a board member of the Johannesburg Art Gallery (JAG) during the organisation of the 1991 (JAG) exhibition, "Art and Ambiguity". This work underlines Dhlomo-Mautloa's dismay at the fact that, while all parties involved in mounting the exhibition were thanked, the original makers of the objects were ignored. This painting pays tribute to the 'unnamed' black owners and makers of works displayed in public collections.[91] When Dhlomo-Mautloa exhibited this piece in 1995 at The Gallery Tyrone, it was situated as part of an installation including a Zulu grass mat upon which was placed a calabash and a dish of herbs. The painting was labelled *Name of artist: artist unknown (Bongi Dhlomo), Title: At the End of the Day*. It played on notions of cultural genocide, repatriation, continued prejudice and cultural reclamation.

Dhlomo-Mautloa draws from a vast repertoire of styles from early Zulu history to Modernist and contemporary influences. The Modernist influences are

Left: Fig. 115. *The Bottom Line* (1995)

Right: Fig. 116. *The Point in Time* (1995)







Fig. 117. *Alexandra* (1995)

apparent in abstractions such as *Sitting at the Dock of the Bay* (1992), *The Bottom Line* and *The Point in Time* (c. 1995). Picturing orb or sun-like motifs suspended in abstract fields of warm colour, Dhlomo-Mautloa evokes seemingly timeless moments of contemplation. However, hung alongside *At the end of the day* in her exhibition "Songs and Monuments" they suggested a specific location, namely Africa. On the same exhibition *Alexandra* (1995) and other works, like *Homage to Pat* (c.1995), also drew on an 'essential' Modernist vocabulary, but here texture was pronounced to evoke specific associations. These paintings are roughly

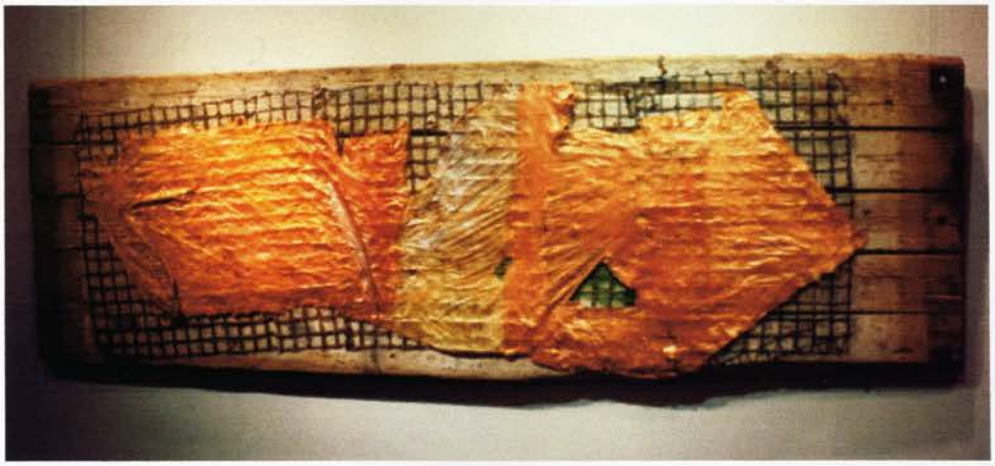


Fig. 118. *Homage to Pat* (c.1995)

tacked onto old weathered planks, suggestive of the informal building materials used by many township residents. *Alexandra,* in particular, evokes the sights, sounds and smells of Alexandra township, where she lives,[1] while in *Homage to Pat* Dhlomo-Mautloa honours the techniques of her husband, Pat Mautloa. Speaking of this aesthetic of working with found objects she states, "*If you look at Kay Hassan's work, or Pat Matloau's and Sam Nhlengethwa's work, their use of found and recycled materials could be seen as trendy, but it could also be a political statement at many levels. The images they are using are not always overtly political. It's difficult to identify the "nature" of political art, especially in the case of black artists. There are many situations that need to be articulated, and these issues are the same as they were before the 1994 elections, but a new vocabulary is required to articulate them*" (Atkinson 1998: 121). Although abstract in style, Dhlomo-Mautloa clearly recognises in this aesthetic an inherently political statement in that, like linoleum printing, it is cheap, accessible and can be recognised by those who, by force of circumstance, use recycled materials with which to build their homes and settlements.[1]

Wakina mama Wa Afrika (for Rwanda mothers) and *Wakina mama Wa Afrika :song for my mother* (July/Aug 1995) are two works that illustrate the

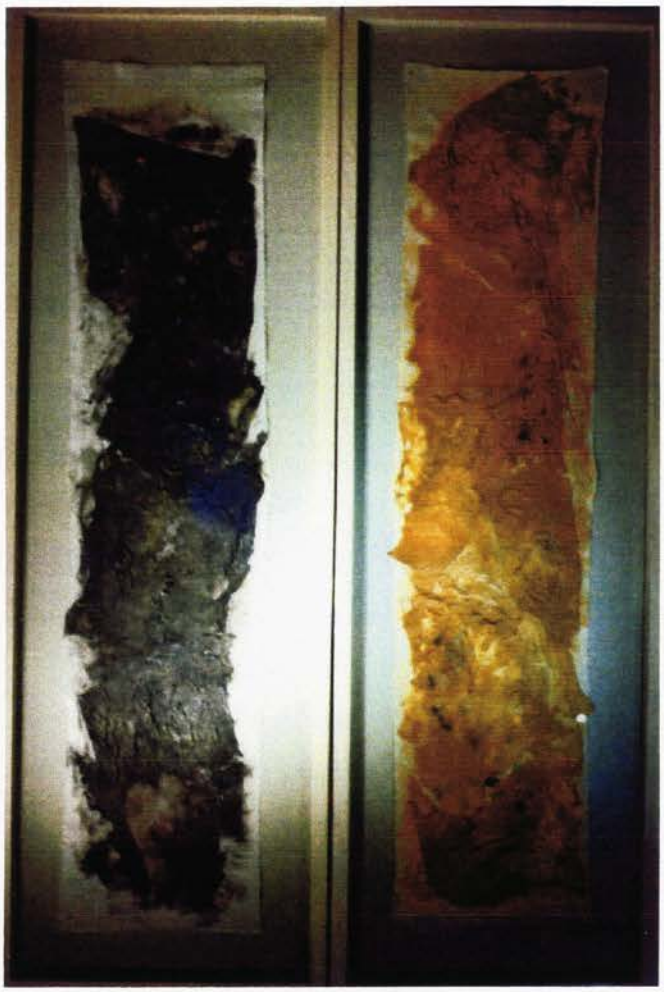


Fig. 119. Left: *Wakina mama Wa Afrika (for Rwanda mothers)* (1995)
Right: *Wakina mama Wa Afrika* (1995)

stylistic distance between Dhlomo-Mautloa's early linoleum prints and her later abstract mixed media works. However, what remains is her concern with human rights violations. In this instance, she draws attention to events beyond the borders of South Africa, to the mass genocide of the Tutsi population in 1994 by the Hutu majority in Rwanda.[92] Exhibiting the works side by side, Dhlomo-Mautloa parallels and contrasts the struggles of African women who bear the tragic legacies of colonialism. The piece dedicated to Rwandan mothers has associations of charred matter and skin-like accretions or scars; the piece dedicated to her mother suggests gestures of survival and creativity. This broadened vocabulary also indicates her movement into the international contemporary arts arena.

Early in 1999, Dhlomo-Mautloa exhibited an installation entitled *<<Flashes>> in <<Rewind>>Fast Forward.ZA*, a group exhibition at the Van Reekum Museum in Appeldoorn, Holland.[93] The work deals with flashes of the 'old' South Africa in contrast to the 'new'. The installation utilised two residential areas,

Alexandra and Sandton, neighbouring areas but vastly different in the composition of residents (divided by 'race'), and facilities. Viewers of the exhibition had to pass a table where they collected documents including a 'pass' and a questionnaire asking for their response to this politics of space. They also had to pass through a boom that did not signal police barriers of old but privatised ownership of roads in the 'new' South Africa. On one side, Dhlomo-Mautloa displayed signs of Alexandra, literal handwritten signs advertising services from hairdressing to cobbling and panel beating. On the other, were signs of Sandton, namely signs of the numerous security services employed to protect these white residents from their neighbours. The installation included two large aerial transparencies of the two areas, providing a clear indication of the extent of occupation, the scale of properties, and the smoke-filled streets versus the swimming pools. Always sensitive to the politics of space, Dhlomo-Mautloa recalls the legacy of group areas and the entrenchment of differences in urban areas no longer polarised by 'race' but by continued class divisions. Her extended vocabulary, including this recent installation, also suggests a new confidence and control over the politics of exhibition space.[94] Within the international arena, Dhlomo-Mautloa continues nevertheless to pay tribute to her community and the struggles for justice.



Fig. 120. *Lovers in a cinema* (1985)



Fig. 121. *Assumption* (1987)

Deborah Bell

An overview of stylistic shifts in the work of Deborah Bell demonstrates her ongoing efforts to get behind the 'conscious' self and to explore different ways of knowing. Her search for self is manifested in her early work as a search for self-in-partnership. In later works, it appears as a search for self beyond personal need. More recently, it has manifested as a location of identity in terms of historical and mythological excavation. These 'stages' are outlined in greater detail below. In general, Bell's processes and artworks are imbued with her effort to find meaning as a women, as an inhabitant of Africa, and, simply yet profoundly, as a human being.

Bell speaks of her early work as characterised by a cognisance, and fear, of mortality, and as representations of efforts to affirm physicality (personal interview, January 1998). This is evident in her series of images of desperate lovers' embraces like *Lovers in a Cinema* (1985) and *Assumption* (1987). Bell speaks of the claustrophobic settings of many of these images in terms of her own experience of life in South Africa at the time.[95] The intense need Bell experienced for physical contact in her own life was played out in these images, but with knowledge of the beauty and tragedy of human desire. *Assumption* (1987) also alludes to

presumptions of the nature of intimacy, knowledge and power, here resulting in a moment of ecstatic ascension. A work that continues this exploration of human desire and that is framed so as to suggest the

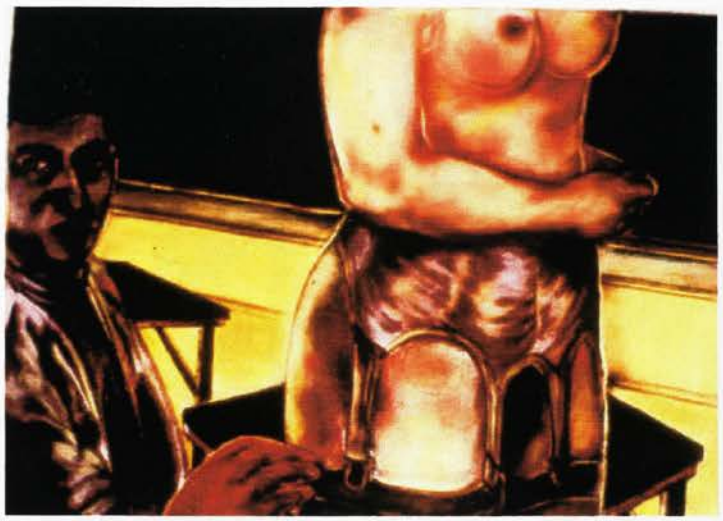


Fig. 122. Untitled (1987)

elusive and imaginary nature of satisfaction, is an untitled work dating to 1987. Here Bell represents a man about to touch, and possibly remove, the black mesh stocking of a large bodied woman. The woman is depicted from breast to mid-thigh, without a head. She is rendered as fetish for the man, and the viewer is implicated in this act by virtue of the man's gaze out of the frame, as if conscious of his being watched. The effect is to render *him* the object of the viewer's scopic drive in this double play on objectification. The displacements are thus multiple, beginning with the first metonymic displacement of the infant's oral drive to the sexual, to acting out this drive in a context of fantasy, to the visual excitation experienced by the viewer, one that might be understood as analogous to touching.[96] Bell uses sharp contrasts of light and shade and exaggerates the scale and colour of the hand that is about to 'touch' the object of scopic desire, thus further alluding to the tension between sight and touch. This is a charged moment in which the artist and viewer become engaged in acts of identification that question one's power of sight.

As artist, Bell is conscious of her own position as empowered voyeur. However, as woman painter, she also underlines the position of model. She raises questions of the psychological effect of being rendered mere flesh by countless male painters. Although here the male voyeur is represented evincing fear in this moment of revealed desire, Bell implicitly raises questions about the desires and fears of the



Fig. 123. *Soldier's Embrace No. 2* (1987)

model. The enormity of the female body seems invested with a potential to overshadow the man, as could the desire that might emanate through her body if imagined as *lived*. In such works, Bell points to the complex needs, fantasies and roles engaged in by both men and women, thus problematising the dynamics of power.[97]

That illicit pleasure might be derived from those who exercise power, as well as those who internalise oppression, is evident in *Soldier's Embrace No 2* (1987). This drawing was submitted to The Detainee Parents' Support Committee exhibition at the Market Theatre in January 1988, at the height of the States of Emergency. In this work, Bell situates the private moment of physical desire within a broader political context of desire for power,[98] namely that of white South African soldiers invested with the task of 'subduing' black demonstrators. She exposes the individual complicity and enacted fantasies that lie beneath the 'impersonal' power dynamics of the system. Within the violence of apartheid South Africa, solace and comfort is sought in the most awful of circumstances.[99]

One of Bell's most damning sequences of images that relate to the mindless pursuit of physical pleasure is *Marriage-A-La-Mode*. Part of a 1987 collaborate project with Robert Hodgins and William Kentridge, Bell's contribution comprised a set of six prints closely related to Hogarth's paintings and engravings of the same title of 1743 and 1745 respectively.[100] Godby (1990: 13) describes Hogarth's project as one in which he represented the individual's "fractional identity" shifting from situation to situation, in circumstances of dreadful banality and fruitlessness. Bell adapted, and grafted this view of hollow bourgeois values onto what might be presumed to be a South African scenario. Her commentary is thus a reflection on

middle class malaise against an (absent) backdrop of revolutionary ferment. As argued by Godby (17), Bell's spaces are less precise descriptions of material circumstances than renderings of psychic space. He suggests (20) that what the artists of this project reflect back to their viewer is their own conditions of existence. What is interesting is that, as privileged South African, Bell reminds viewers, and herself, that they are subject to, and victim of, their circumstances. The fragility and weakness behind the mask of power is suggested by having the protagonists gaze out of the picture frame as if in attempts to engage the spectator and affirm themselves in the returned gaze (see frontispiece, *Marriage-A-La-Mode I: She marries the lawyer of her mother's choice*, *Marriage-A-La-Mode III: He considers his fate* and *Marriage-A-La-Mode VI: She becomes the manageress of an escort agency*). The narrative of the series addresses the pressures and costs



Fig. 124. *Marriage-A-La-Mode: Frontispiece* (1987)



Fig. 125. *Marriage-A-La-Mode I* (1987)

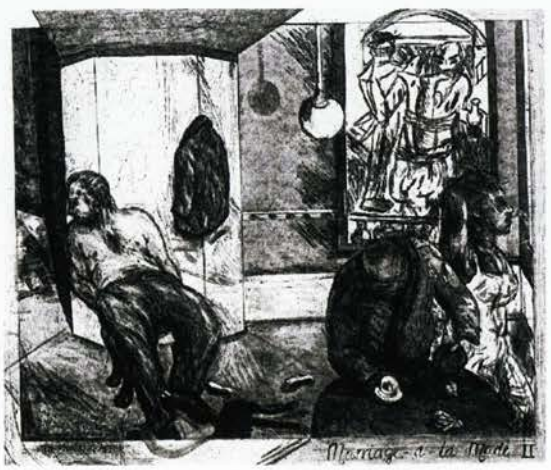


Fig. 126. *Marriage-A-La-Mode II* (1987)



Fig. 127. *Marriage-A-La-Mode III* (1987)



Fig. 128. *Marriage-A-La-Mode IV* (1987)



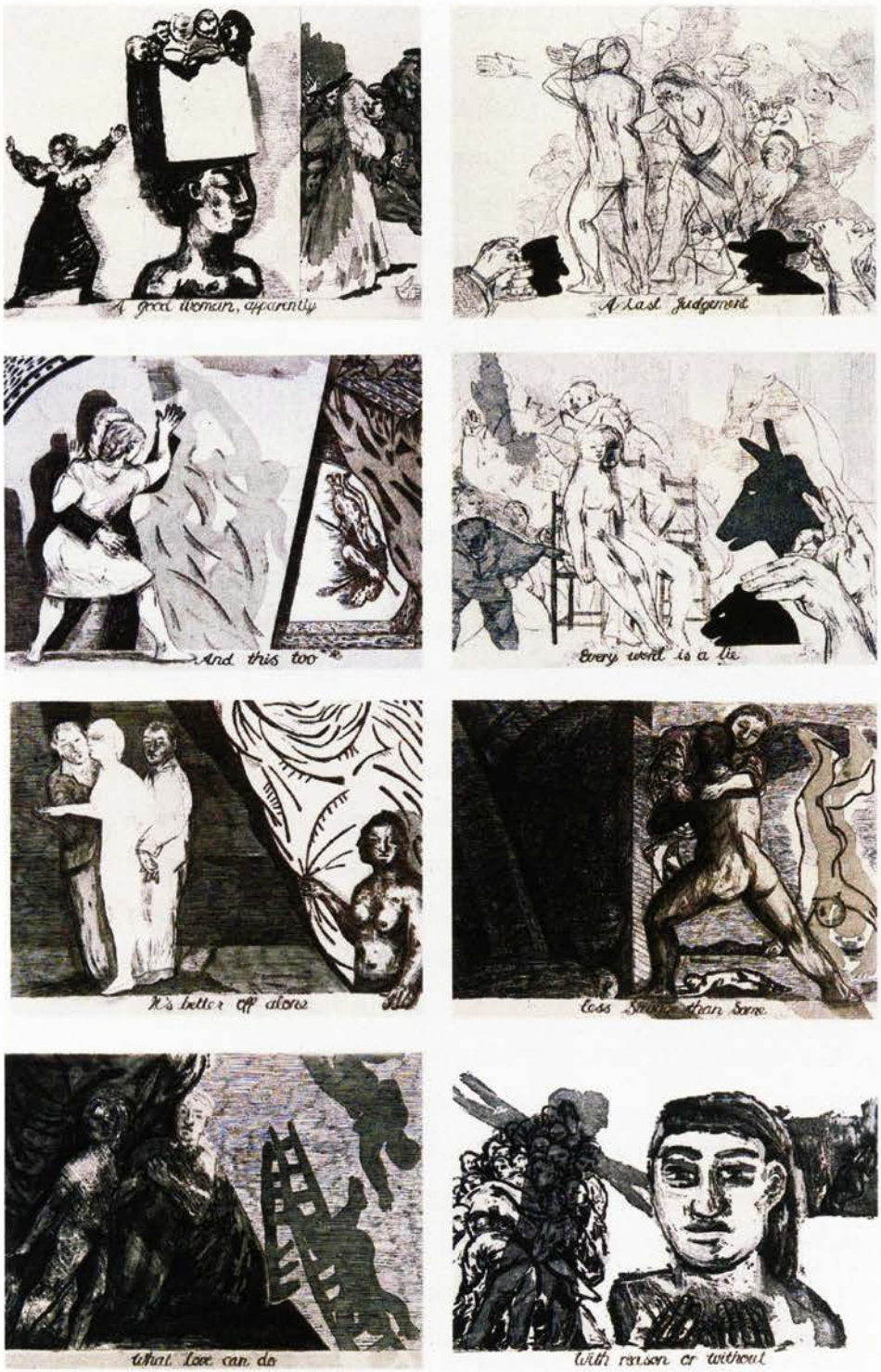
Fig. 129. *Marriage-A-La-Mode V* (1987)

of maintaining such privileged status. The results are demonstrated in *Marriage-A-La-Mode II: The Morning After, Marriage-A-La-Mode III: He Considers his Fate, Marriage-A-La-Mode IV: Her First Infidelity* and *Marriage-A-La-Mode V: flagrante delicto,* namely, infidelities, indiscretions and the dire consequences for individuals who transgress the bounds of legislated desire. In the context of a country obsessed with all manner of legislating individual desire and group mobility, Bell depicts a desperate amorality that plays itself out under the surface of such controls. But, *Marriage-A-La-Mode* is, above all, about a woman's determination to survive, a survivor within a domain of lost dreams, fantasies and desire.

In 1990, Bell produced *Little Morals,*



Fig. 130. *Marriage-A-La-Mode VI* (1987)



Top to bottom and left to right: *Little Morals* (series) (1990): Fig 131. *A good woman apparently*; Fig 132. *A last judgement*; Fig. 133. *And this too*; Fig. 134. *Every word is a lie*; Fig. 135. *It's better off alone*; Fig. 136. *Less savage than some*; Fig. 137. *What love can do*; Fig. 138. *With reason or without*

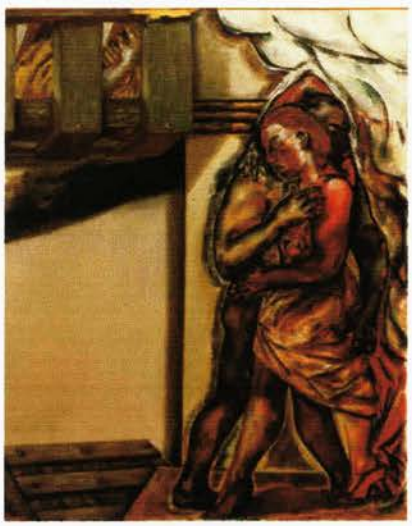


Fig. 139. *After the flood* (1989)

another collaboration with Hodgins and Kentridge, that explored the notion of being witness to calamity, a theme also addressed in *After the Flood* (1989). *Little Morals* drew on Goya's *The Caprices* (1796-98), produced in response to the repression of Spain by Charles III of Spain after the reforms of the French Revolution, and on his *The Disasters of War* (1810-23) that documented the appalling actions of Spain and France in the civil war. In the former series, Goya points to the follies of Spanish life in some hope of reawakening reason, whereas in the latter he depicts a world so bestial that there appears no hope of salvation. That Bell took part in yet another project based upon acerbic observations of the stupidity of ruling classes places her firmly within a critical tradition in South African art. It is also significant that this work was produced on the eve of formal negotiations to end decades of civil war in South Africa. Bell's *Little Morals* is an exploration of the forms and effects of oppression, addressing issues of both colour and gender. For the first time, Bell leaves behind the insularity of domestic forays and places individuals or couples in juxtaposition to groups or calamitous happenings. It is as if they are witnesses to, and by implication, participants in, these foreboding circumstances. Bell explains her understanding of this positioning of the individual in relation to the event as one that is marked less by judgement than by acceptance.[101] The individual titles of Bell's plates function as ironic commentary on the very notion of truth and judgement. In *A good woman apparently,* the woman literally bears the weight of those who might 'name' and 'tame' her, while positions of power and prejudice are called into question, as, for example, in *A last judgement* and *Every word is a lie.* In the context of a South Africa about to face a history of its own concealment through the proceedings of the TRC, Bell's questions were obviously pertinent. *It's better off alone* touches a nerve of human cruelty, intrigue, and wilful ignorance; *Less savage*

than some is as a tragic commentary on what levels of abuse are integrated into the heart of human relations, while *What love can do* seems a whimsical comment on the tragic backdrop to private love, namely the deluded plight of countless others and, by implication, oneself. Using an array of bodily gestures that suggest inconsolable bereavement and precarious balance, Bell creates scenarios in which the spatial divisions of background and foreground threaten to blur, as though their boundaries will at any moment be transgressed by unpredictable developments. Like her figures expelled from Eden, in *A last judgement*, we, the viewers, are reminded of how one proceeds, often blinded by a desperate state of ignorance.

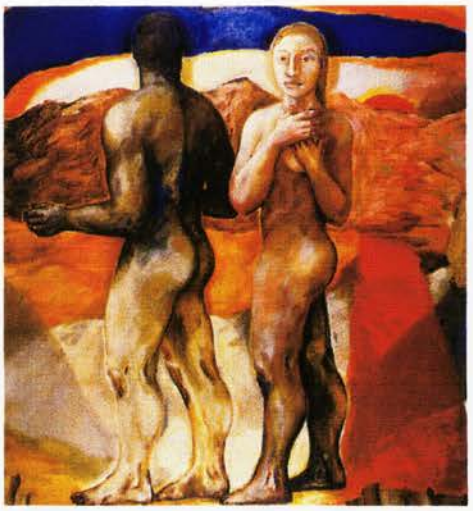


Fig. 140. *World's Body* (1989)



Fig. 141. *Through the dark lightly* (1990)

Bell worked on *Little Morals* at the same time that she was abandoning her earlier period of depicting close interiors and circumstances almost too pressing to bear. In her paintings, she began to place her figures outdoors, as if imbued with a choice to venture forth on their life journeys. The figures began to occupy vast vistas, as in *World's Body* (1989) and *Through the dark lightly* (1990). These were almost desert-like vistas, enabling clear thought and filled with "*a sense of light that held some sort of promise*" (personal interview, January 1998). Bell describes these paintings, and others such as *Shadow of the cloud* (1991), as works in which "*there was a sense of something else beyond what they were*" (ibid.). The

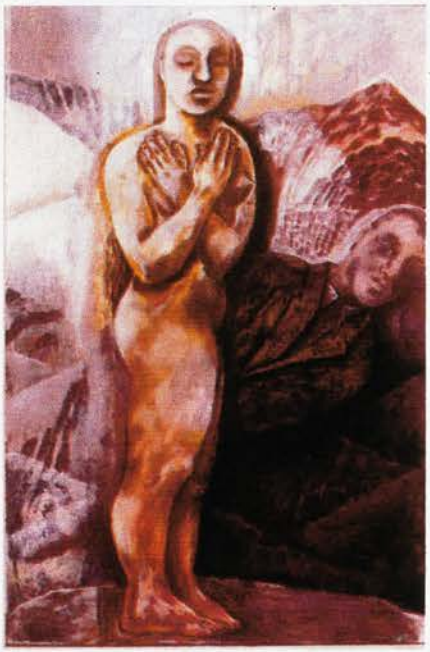


Fig. 142. *Sideways man* (1990)

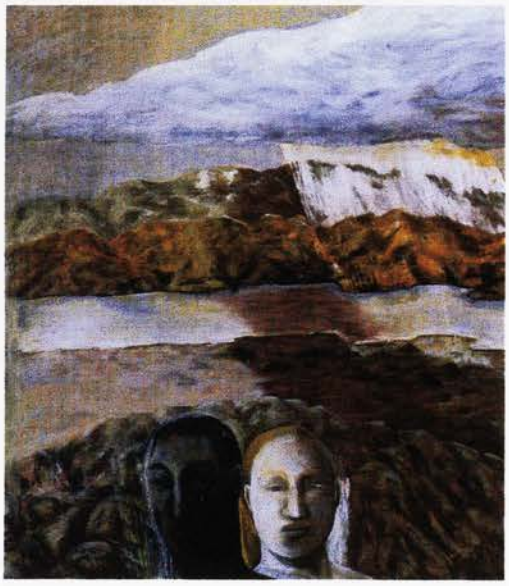


Fig. 143. *Shadow of the Cloud* (1991)

representations of men and women invoke the idea of complimentary aspects of 'anima' and 'animus', moving alongside one another rather than embraced in struggle. Bell chose to represent these *"differences between sex"* as darkness and light, *"not showing darkness as evil but just showing a qualitative difference between them"* (ibid.). The images were no longer rendered in thick, scumbled paint but in thin, loose applications over large areas, light in tone. Bell relates these changes to shifts in her own life and the result of a series of losses in her family, including the death of her brother. She speaks of these works as informed by a more spiritual perspective, reflecting her own turning outwards in an effort to *create* her experience, and to accept lifes journey as pilgrim (ibid.). *World's Body* depicts that moment of venturing forth into consciousness, into a mountain-scape that appears flesh-like in its folds, as if the world is but a reflection of oneself. Turned toward the viewer, the figure of the woman complements that of the man, who looks into the distance. But unlike him, she seems to look to the

viewer, as if to witness her effort to 'hold' and keep heart. There are interesting variations of this journey of self into a more spiritual terrain. For example, *Sideways man* (1990) is a drawing in which it is woman who appears to venture forth, alone. Gesture is also fundamental to *Through the dark lightly*, where Bell's male and female archetypes are placed in a wide and undefined landscape against a 'river' that seems to symbolise both revelation and forgiveness. Huddled together the figures appear somewhat bewildered in this vast terrain, but they appear in inverted form, above what seems to be a reflection of the 'foundation' of their ethereal selves. The figures nevertheless evince comfort in their individual, but parallel, journeys, no longer desperate for solace.

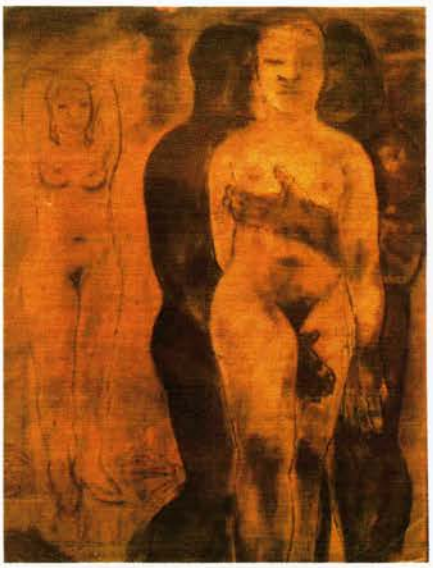


Fig. 144. *Babylon* (1992)

It is hard not to read these works in terms of the impinging realities of apartheid South Africa. Although Bell described their source as deeply personal, the decision to depict the acceptance of all that at first appears as duality, finds echoes in South Africa's politics of 'race'. On the eve of the negotiations to democratic South Africa, in a 1991 review in *Die Beeld,* Burger writes of *Shadow of the Cloud* that the colour and light creates the effect of a revelation over the black and white figures that appear as strangers on a new planet. That the figures were read in terms of the politics of race in South Africa is also evident in a reading of *Babylon* (1992) from the "Africa Exotica" exhibition held at the Market Gallery in Johannesburg to celebrate the end of an era of censorship wielded by the Nationalist Party government. Gevisser (1992: 31), writing for the Mail and Guardian, viewed the work as a construct of fear and desire of black and white persons. The same inclination to read the personal as political applies to Bell's series of lamentation drawings which spanned three to four years, from circa 1991 to 1994. Bell was inspired by scenes of mourning in a film of the opera, Don Giovanni. These were an attempt at reconciling personal loss, but Bell also realises that they have profound ramifications in relation to the multiplied losses



Fig. 145. *Lamentation drawing I* (1993-4)



Fig. 146. *Lamentation drawing II* (1993-94)

experienced by individuals across South Africa.[102] Bell situates her figures of loss and mourning in deep shadow similar to the exaggerated contrasts in the Goya-esque *Little Morals* series. Juxtaposed with these groups are figures bathed in light, intact, almost 'ideal'. Such juxtapositions reflect her own determination to move out of the dark, in turn reflecting South Africa's search for reconciliation.

Throughout her career, Bell has been conscious of art making as a form of providing personal witness to the events of her life, aware that in this process of remembering she is simultaneously constructing self. In 1996, the TRC began its hearings of apartheid war crimes and human rights violations. After watching these televised proceedings and the relentless crying and grieving associated with testimony after testimony, Bell began her series of drawings called *Crying Pots*, a continuation of the lamentation theme. However, on this occasion Bell

developed an iconography more closely related to Africa. Following the first democratic elections in South Africa, the country was no longer regarded as a pariah internationally and was visited by floods of tourists and traders, many of whom came from other parts of Africa. Bell experienced an awakened response to African art and artefacts, able now to relate to these as icons of her own African experience (Chapter One). African and European iconography are fused in these drawings that also draw from works such as Picasso's *Crying Women* (produced at the time of Guernica and in turn lending meaning to Bell's lamentation of fascism). During the period of negotiations, galleries had also begun to exhibit popular art from other parts of Africa, as with the 1993 exhibition of Barbershop drawings at the Gertrude Posel Gallery, University of Witwatersrand. Bell was profoundly affected by the imagery of these posters, in particular their spatial organisation. She seized on this as a means of abandoning representational space and narrations of linear time. This enabled Bell to work into her processes the very notion of historical evidence, mishap and accumulated accident. As she worked more consciously with ideas of political history in her work, so her collaborations with Hodgins and Kentridge took on a more identifiable context as in *UBU: +-101*.[103] Before beginning the series of etchings, *UBU in Africa*, Bell worked in clay in an effort to create a body for the character of UBU. She extended her forms of the *Crying*



Fig. 147. *Crying Pot* (1997)



Fig. 148. *Despot* (1996-97)



Fig. 149. *No.5 Left Luggage* (1997)

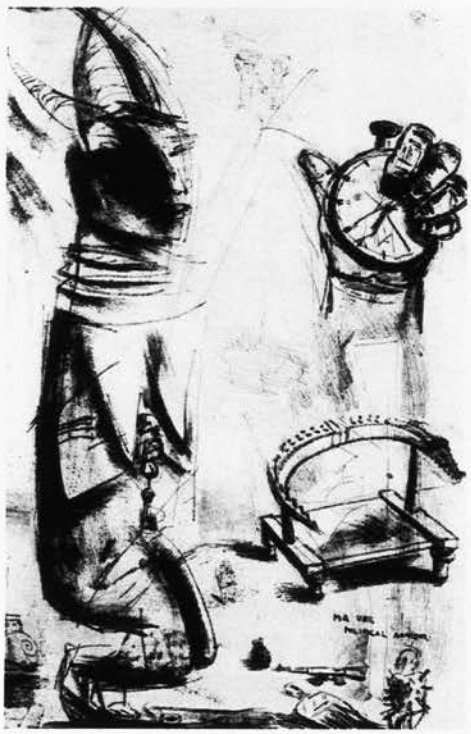


Fig.150. *No.7 Ma Ubu, Political Advisor* (1997)

Pot series and for *Despot* (1996-97) she used as her source a Mangebetu pot,[104] thus binding UBU to Africa in form. Unlike Hodgins and Kentridge, she chose to illustrate not only Alfred Jarry's[105] character of Pa UBU, but also Ma UBU. The latter she based upon an18th century Yoruba sculpture of *Onile*, female spirit of the earth (Doepel 1997: 29). What Bell develops in this series is the idea of UBU as conscience-less dictator who conquers Africa hand in hand with whomever he can inveigle into his schemes. His conquest leaves behind a trail of devastation, colonial influence, and icons of conquered cultures. Behind the power of his throne is the conniving Ma UBU, more despicable because of conscious mal-intent. She is depicted, in *No.5 Left Luggage* (1997), seated upon Pa UBU's conscience (represented throughout as a locked case, as if discarded baggage), and in *No.7 Ma Ubu, Political Advisor* (1997), in possession of the key of Pa's conscience/case. Littered in the wake of Pa's dictatorial conquests are skulls, AK 47s, grenades, African statuary (depicted with raised arms as if in a position of surrender before the power of missionary zeal) and crying Guernica-like heads. Bell's iconography, which echoes the

proverbial lament "see no evil, hear no evil, speak no evil", assumes a haunting resonance in the context of the momentous ambitions of the TRC to excavate the 'truths' of a remembered past. One of the most disturbing images in this series is *No.6 Ubu, Ma Ubu and Ma Ubu's lover* (1997), also inscribed *"Ubu offends the ancestors"*. Repeating the iconographic reference to a covenant in *No.2 Salutations - Ubu expands his horizons* (1997), this work reveals a paucity of spirit and deceit behind public ceremonies of honour. It is a sparse and sad image pointing to the fate of scapegoats in history and the triumph of the powerful. The fate of Ma Ubu's lover is suggested in the form of a noosed, bound figure based upon a wooden sculpture of the *Ba Fuma* of the *Ba Teke.*[106] The work is particularly disturbing because of the centrality of Winnie Madikizela-Mandela in the media's coverage of the TRC proceedings. It is hard to avoid assuming an association with her when reading the series in the light of these proceedings, especially given Madikizela-Mandela's endorsement of 'necklacings' and other horrendous acts of revenge at the height of the years of struggle.[107] The noosed

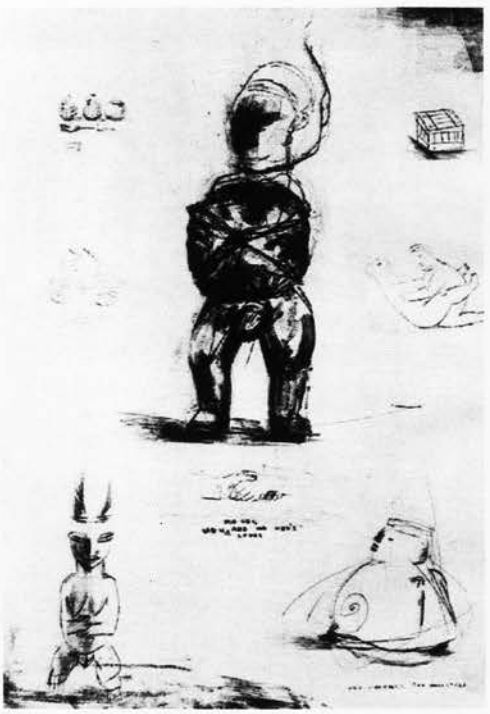


Fig. 151. *No. 6 Ubu, Ma Ubu and Ma Ubu's lover* (1997)



Fig. 152. No 3. *The Grand Tour* (1997)



Fig. 153. *Still Life* (1996/97)

figure in this print resonates as image of sacrificial, torched and tortured victim. This reading is supported by the inclusion of a small box of matches in the upper left-hand corner, which evokes Madikizela-Mandela's comments on the practice of 'necklacing' suspected police informers. In this scene Bell addresses different ways of engaging with cultural production from a colonial and post-colonial perspective. References to Ubu as colonial in Africa are evident in *No 3 The Grand Tour* (1997), along with suggestions of devastation and mutation caused by imposed cultural values and readings.

In later works, Bell reworked much of the Ubu iconography in sculptural and two-dimensional form to evoke a sense of perseverance. In *Still Life* (1996/99), icons from the *Ubu* series are positioned as if abandoned monuments in the battlefield of history. African artefacts are pictured as though figures about to be executed, or already scarred from endless battle. A large cracked bowl/egg suggests the flight of content and hope. It is a still life that suggests a resurrection of forgotten monuments and ghostly memories, the disinterring of the TRC proceedings, and also the post-apartheid influx of African immigrants into South Africa. But it is the sense of the

new, surviving in dependence upon notions of the original, that interests her, as well as the relentless will to survive. In *Onile II* (1997), artefacts that relate to cultural glory and revolt are displayed within a kind of historical sediment. In such compositions that followed *Ubu*, Bell's iconology is regenerated to suggest a less insidious context and a greater sense of acceptance. Bell asserts that what she learned in the process of her shift into sculptural works like *Journey* (1998) was a more determined embrace of accident. The large scale of works like these has at times produced unexpected complications in the firing process, which Bell simply works into the final product. [108]

Bell's 2000 solo show at Art First, London, was entitled *The Journey Home,* a declaration of her longstanding interest in the notion of change and personal pilgrimage.[109] *Journey Home* comprises four mixed media works, *Raining Tree War* (1999-2000), *Holy Grail* (1999-2000), *Crying Cup* (1999-2000) and *Ulysses* (1999-2000), which read like a series of symbolic maps of a psychic journey home. Here 'home' is symbolised by Africa, a site of suffering and acceptance. In this work, while Bell continues to embrace accident, and she repeats her iconography of African statuary, AK 47s and empty bowls, she also introduces ceremonial spears, daggers and



Fig. 154. *Onile II* (1995)



Fig. 155. *Journey* (1998)



Fig. 156. *Journey Home: Raining Tree War* (1999-2000)



Fig. 157. *Journey Home: Holy Grail* (1999-2000)



Fig. 158. *Journey Home: Crying Cup* (1999-2000)



Fig. 159. *Journey Home: Ulysses* (1999-2000)

cups. The cups suggest the ritual of the Eucharist, while pilgrims appear in the form of African artefacts, highlighted against a backdrop of war. The last work in this series is entitled *Ulysses*, with Ulysesses setting forth as an African warrior figurine, holding both staff and cup. Accompanying graffiti-like markings serve to remind us of the context of this difficult passage through death and destruction. What Bell presents is knowledge of the world as flawed, and life as a spectre of pain, fear and death wherein one might or might not find ones way.

Ulysses I, II, III and *IV* (1999-2000) take as their subject the odyssey of Ulysses to the limits of the known world and beyond. As we know from Homer's writings, it is a journey in which Ulysses is often blown off course as he tries to re-establish contact with his ontological self. En route, he sacks and plunders towns and confronts all manner of humans and monsters. Such is his violent passage that his attackers curse him to a life ever plagued by troubles and sorrow. Bell renders Ulysses as this unseeing and alienated soul lost on a journey to selfhood. Her mixed media works speak of the effects of this tumultuous journey. The work is embedded with effects of its own history of making, and it







Top to bottom: Fig. 160. *Ulysses I* (1999-2000)
Fig. 161. *Ulysses II* (1999-2000)
Fig. 162. *Ulysses IV* (1999-2000)



Fig. 163. *Journey of the Magus I* (1999-2000)



Fig. 164. *Journey of the Magus II* (1999-2000)

is as if Bell visits upon her working surfaces violent storm and battle. Pigment drips from the images that are left behind in the wake of the activity, suggesting the ephemeral nature of matter. This is also evocative of bloodletting, a reference that recurs in *Ulysses II*. It is due to the stains, scrawls, varied shadows, and elusive light cast upon the figures that the viewer is led toward some notion of Ulysses' human plight. Whether as equestrian figure in regal armour, mounted on the shoulders of a minion, attacked and in need of supernatural assistance, or naked on the back of a domestic beast, Ulysses is shown as always accompanied by the deathly aftermath of his deeds.

In stark contrast to the Ulysses series, Bell's series, *Journey of the Magus* (1999-2000), pictures another stage of the journey. In these works, Bell suggests a fundamental tension between the assumed stability of the magi and the precarious and isolated bases from which they launch into the unknown. The works have about them a quality that might be described as 'nervous insight'. In each, the image of the magus is solid and robust, but the light that reveals the form has a presence of equal intensity,

throwing behind the magus-figurines shadows that seem to lead the figures forward, but that also speak of what is left behind. Here, light functions as a metaphor for spiritual revelation. If these works are read as the imaged archetype, as suggested by the title, then it is quite probable that Bell uses shadow as a reference to that residue of darkness and trouble that accrues around the individual's island of ego. Bell's reference to the magus evokes thoughts not only of the magi associated with the revelation of Jesus to the Gentiles (Matthew 2:1-12), but to a more general notion of prophecy, a capacity to contemplate the stars, and to recognise the image of secret things. In this sense, the works refer to the possibility of a human journey that extends perception, both mental and spiritual. In works such as *Journey of the Magus* there is an emergent spiritual optimism seemingly reflecting Bell's own personal journey, which in recent years has led her to embrace the principles of Gnosticism. Her work is part of her journey, her acceptance of the need simply to proceed ahead, to accept all given matter as that 'past' from which one works another vision into reality.



Fig. 165. *Journey of the Magus III* (1999-2000)



Fig. 166. Untitled (1981)



Fig. 167. *Dog* (1984-5)



Fig. 168. *Domestic Angel* (1984)

Jane Alexander

Alexander makes meticulously finished three-dimensional forms, and montages into which her own sculptural forms are inserted with the aid of computer software. The manner in which Alexander constructs a seemingly predictable, tactile world that nevertheless eludes rational comprehension, is well suited to her disparate means. Ironically, her work 'speaks' to the inexplicable through the mute presence of her figures, as if in testimony to what we have not yet found the courage to name, or the means to avert. While Alexander attempts to understand the other, she also attempts to excavate her own social and psychological situation. She explores relations between self and other in a country where such relations have been dominated by intent to thwart communication. Since her sculptural production in the mid-eighties under the State of Emergency, Alexander has referred to the effects of enforced silences upon both herself and her fellow South Africans. Her works demand as much recognition of specific atrocities as they do broader historical patterns. They allude to historical dislocations, to the



Fig. 169. *Goose* (1984-5)

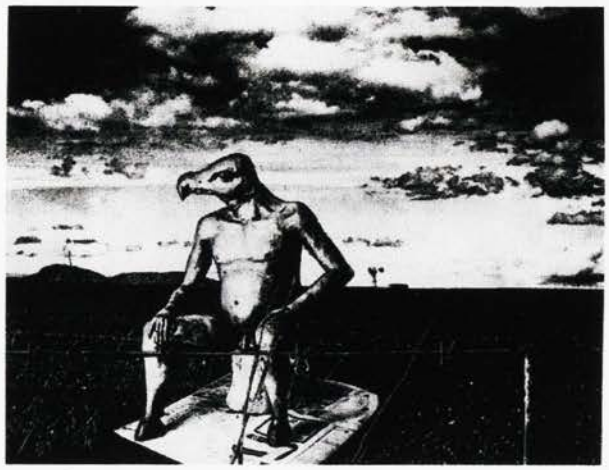


Fig. 170. *National Bird* (1986)



Fig. 171. *Landowner* (1991-2)

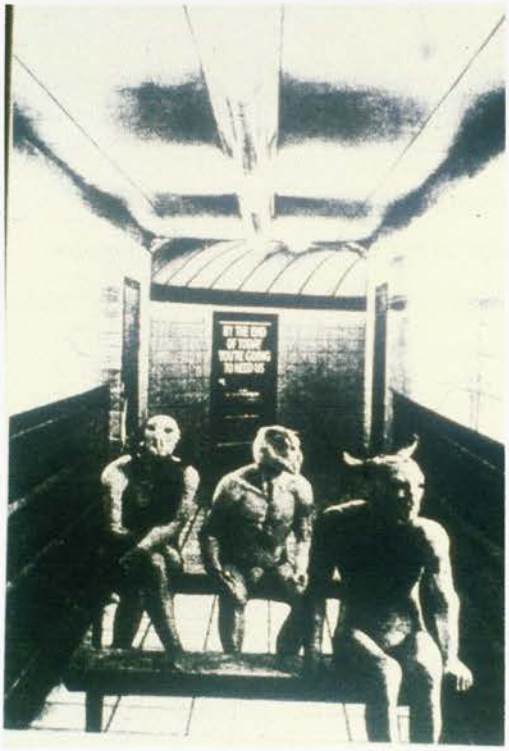
impossibility of final resolutions, and to the disjunctures to be negotiated between self and other.



Right: Fig. 172. *Landowner* (1995)

One of the constant threats to the agency of the subject is that of fascism. It is this threat of fascism that always seems to lurk behind Alexander's tableaux and images. It lingers in her images of the ransacked landscape, of the bestial and brutalised, of the urban dispossessed and, even, in her images of personal ancestry. When trying to fathom the depths of South Africa's apartheid mechanisms, Alexander turned toward past representations of bestial types. Whereas in pre-Christian iconographies such composite beasts might have spoken of transformative potential, in the Christian European tradition they most often referred to a state of sin and damnation. Alexander's works populate the 'everyday' world with these creatures released from the amoral depths of the human psyche. In works such as *Untitled* (1981), *Dog*, (1984-5), *Goose 2* (1984-85), *Domestic Angel* (1984), and *National Bird* (1986), we see creatures that slouch, hang and posture as if having lost the ability to move in a state of grace. Mutated and amputated, they function as antitheses to ideals





such as truth and reason. The sculpture, *National Bird,* has its counterpart in *Landowner* (1991-2) and so too in the later photomontage based on this three-dimensional work. These human bodies topped by rapacious vulture features evoke images of imperial power that date back to ancient Egypt and forward to Nazi Germany as well as the USA. Whether in reference to disfigured tyrants who held power in South Africa in the eighties, or to those that refuse to budge from their diminished strongholds in the post-apartheid era, Alexander reminds us of the tragedy of this posturing for both the poseur and the tyrannised.

The culmination of these ideological disfigurements on the individual, which are often too abominable to utter, are pictured in the mute, bewildered and fearful presence of *The Butcher Boys* (1985-86). In preparation for her MA Fine Art degree, Alexander produced sculptures such as *Untitled* (1985-6) and *Butcher Boys*, and photomontages such as *BY THE END OF THE DAY*

Top: Fig 173. Untitled (1985-86)
Bottom: Fig. 174. *BY THE END OF THE DAY YOU'RE GOING TO NEED US* (1985)

YOU'RE GOING TO NEED US (1986) has produced images of severe psychic dislocation that force us to bear witness to historical atrocities, and that partake in the formation of her, and our, memories of this time.[110] *BY THE END OF THE DAY YOU'RE GOING TO NEED US* pictures the co-dependence of the 'normal' beneficiaries of apartheid with those who performed untold cruelties in its defence. *Ford* provides literal evidence of the terrifying actions underpinning the workings of a fascist regime. It is this complicity of the silent citizen in centuries of unfolding abuse that is most chilling in her work. We see its effect in the images that trace her ancestry, as 'privileged' citizen under apartheid, but also bearing knowledge of oppression in the history of her own father's exodus from Germany in 1936 (Chapter One).[111] It sits in the presence of austere and despotic urbanscapes in photomontages such as *Triumph over capitalism: Lustgarten* (1995), *Triumph over capitalism: "Die Ewige Flamme"* (1995) and the sculpture, *Erbschein: An den Bergen* (1995). In the photomontages, a naked boy is placed in the centre of public squares or monuments that testify to the power of East Germany (GDR). He is repositioned in a

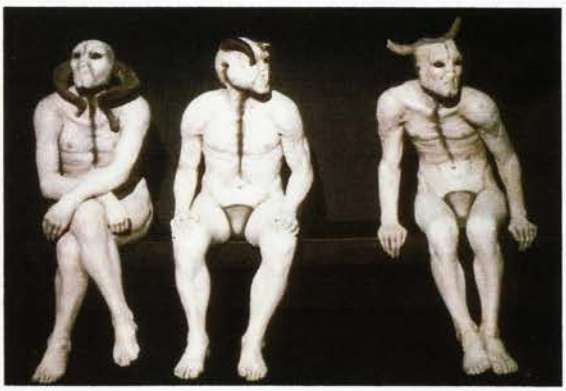


Fig. 175. *Butcher Boys* (1985-6)



Fig. 176. Ford (1986)



Fig. 177. *Triumph over capitalism: Lustgarten* (1995)

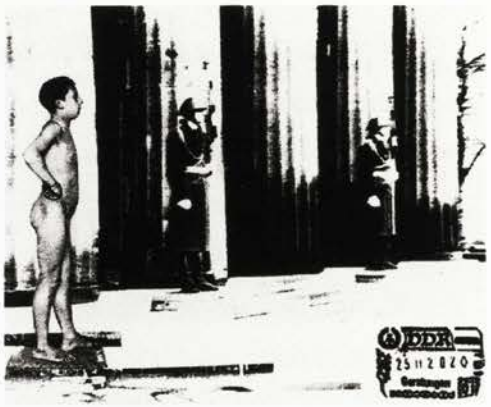


Fig. 178. *Triumph over capitalism: "Die Ewige Flamme"* (1995)

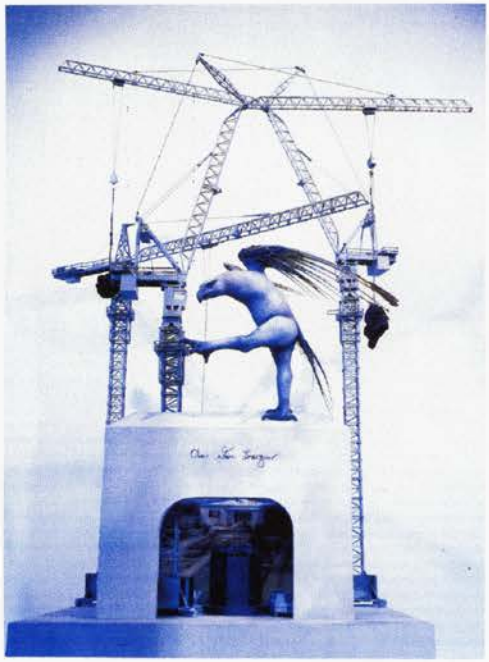


Fig. 179. *Erbschein: An den Bergen* (1995)

territory, once undivided, and home to Alexander's family. The boy stands vulnerable against inflexible and militant icons, an ironical reminder of a state that had once opposed fascism, but later consolidated its own despotism. In *Erbschein: An den Bergen*, building cranes act as referents to Germany's reconstruction after the collapse of the Wall; hanging from them are ominous black parcels, as if reminders of all that we fail to confront. The work makes specific reference to a 1935 anti-Semitic proclamation by the local mayor of the East German village where her father lived.[112] As attested to by Powell (1995: 20), this work is a monument of remembrance to both her own past and that of others destroyed and damaged by dangerous ideologies.

Alexander is deeply suspicious of nationalism and its attendant notions of 'belonging' to a land, but this is not to suggest that her works avoid the particularity of history and nation. Her sculptural or photographed figures are situated in identifiable South African landscapes, thus inviting consideration of how land is occupied by

individual and state. The land becomes a site that reveals or conceals human actions, and that bears the scars of damaged nations and psyches. In *Search* (1981), the viewer is presented with foreground evidence of what a search party has yet to discover (Nolte 1996: 99). Questions surface regarding the discrepancy between what one knows, but others do not, and what one (as viewer) has no option but to witness, yet others might fail to see. As in other works, such as *Warehouse* (1985), these pursue the issues of concealment, and also the recovery of memory. In a 1993 photomontage, *Beauty in a Landscape: born Aliwal North 19-?, died Boksburg 1992,* the land and the figure of the individual named Beauty become, respectively, metaphors for history (Powell 1995: 7). Beauty is portrayed in a domestic worker's uniform seated as if passive recipient of grand historical designs. She has survived, suffered and died under this state of perpetual war played out over the pigmentation of her skin and the availability of her labour. *Man with Stability Unit and tower* (1994) is another work in which Alexander continues to expose activities denied by



Fig. 180. *Search* (1981)



Fig. 181. *Warehouse* (1985)



Fig. 182. *Beauty in a Landscape: born Aliwal North 19-?, died Boksburg 1992* (1995)



Fig. 183. *Man with Stability Unit and tower* (1994)



Fig. 184. *Serviceman* (1994)

apartheid authorities. In this case, it is an event in which municipal workers have been authorised to demolish an informal housing settlement (Powell 1995: 16). *Serviceman* (1994) is a painstaking representation of such functionaries who, in different ways, ensure the continuity of apartheid society, while in the sculpture, *something's going down* (1994), where Alexander has pictured the land as a literal strip of military camouflage, the ideological occupation of land looms large.

In the post apartheid era, Alexander continued to comment on the legacy of fascist ideology, and on the challenges posed by the integration of opposite ideological orders. "Blaas Hoog die Vlam vir God, Volk en Vaderland (Fan the Flame High for God, Nation and Fatherland)" – are the words embroidered on the starched Voortrekker-like collar placed around her sculpture of a seated human with baboon head. The figure is pitiful in its 'posture' of ignorance. In

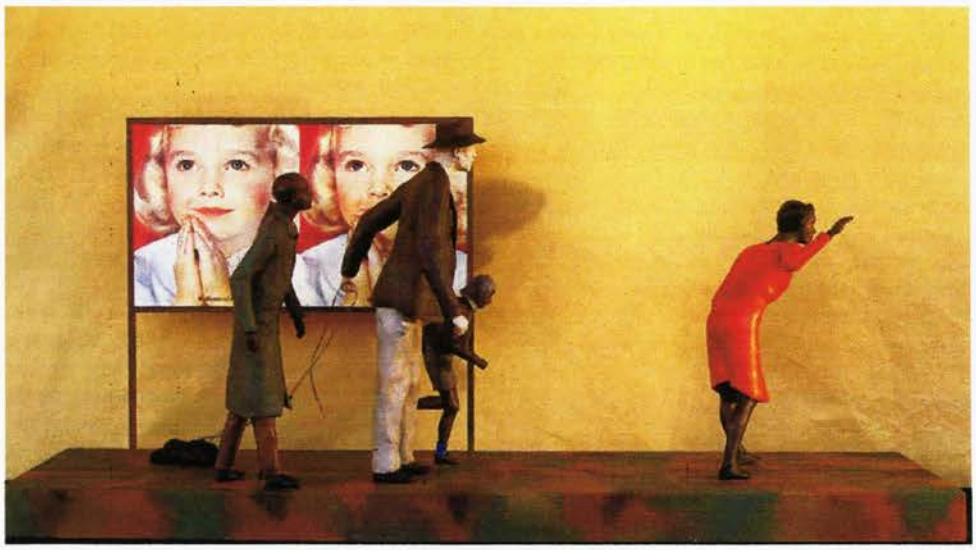


Fig. 185. *something's going down* (1994)

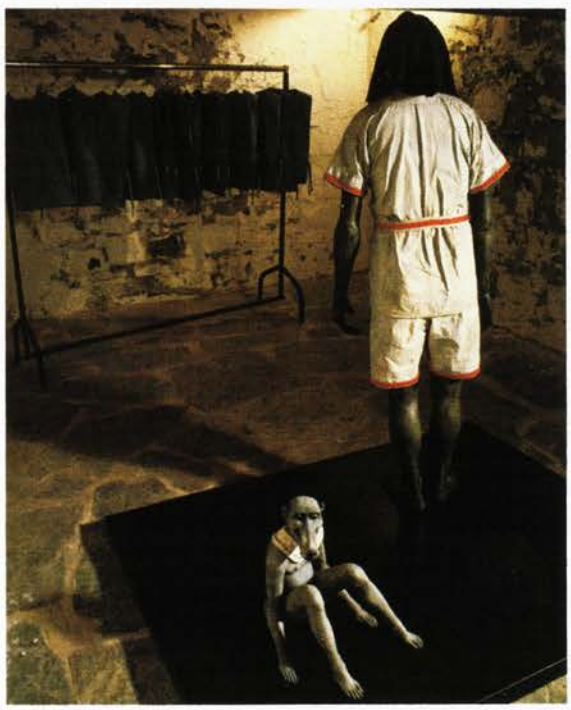


Fig. 186. *Integration Programme: man in Poweralls (extra tough, reinforced throughout, guaranteed fully shrunk)* (1996)



Fig. 187. detail of baboon with collar



Fig. 182. *Beauty in a Landscape: born Aliwal North 19-?, died Boksburg 1992* (1995)



Fig. 183. *Man with Stability Unit and tower* (1994)



Fig. 184. *Serviceman* (1994)

apartheid authorities. In this case, it is an event in which municipal workers have been authorised to demolish an informal housing settlement (Powell 1995: 16). *Serviceman* (1994) is a painstaking representation of such functionaries who, in different ways, ensure the continuity of apartheid society, while in the sculpture, *something's going down* (1994), where Alexander has pictured the land as a literal strip of military camouflage, the ideological occupation of land looms large.

In the post apartheid era, Alexander continued to comment on the legacy of fascist ideology, and on the challenges posed by the integration of opposite ideological orders. "Blaas Hoog die Vlam vir God, Volk en Vaderland (Fan the Flame High for God, Nation and Fatherland)" – are the words embroidered on the starched Voortrekker-like collar placed around her sculpture of a seated human with baboon head. The figure is pitiful in its 'posture' of ignorance. In

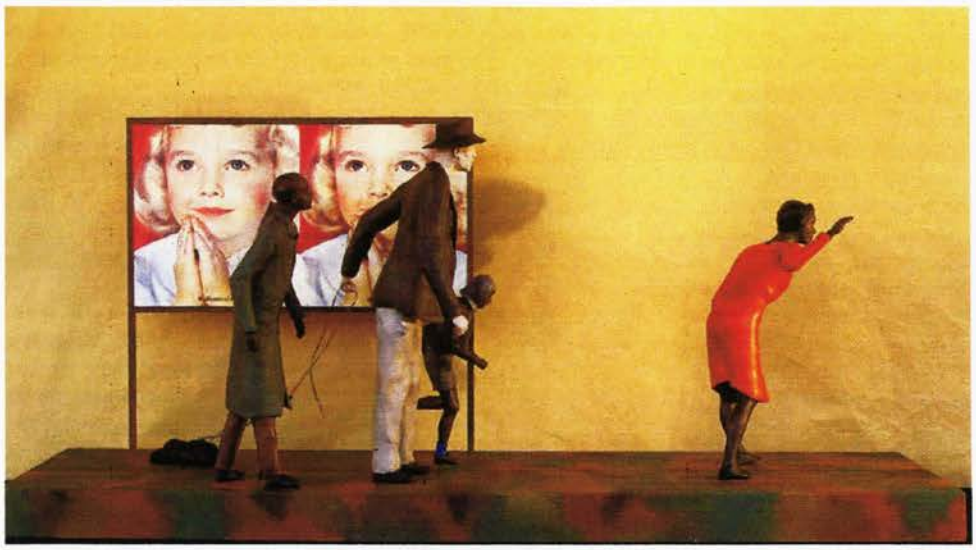


Fig. 185. *something's going down* (1994)

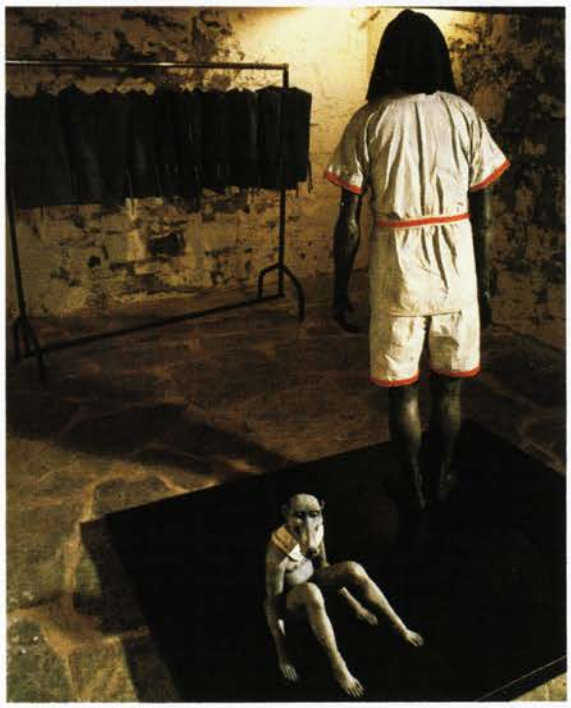


Fig. 186. *Integration Programme: man in Poweralls (extra tough, reinforced throughout, guaranteed fully shrunk)* (1996)



Fig. 187. detail of baboon with collar

her 1996 installation, *Integration Program: man in Poweralls (extra tough, reinforced throughout guaranteed fully shrunk)*, it is placed at the feet of, and facing away from, a life size standing figure of a black male dressed in classic South African domestic servant's attire. On a rack hang twelve grey vests to be worn by whomever is 'ordained' to perform the state's 'dirty tricks'.[113] The work was exhibited in 1996 at *Fault Lines. Inquiries around Truth and Reconciliation.* The twelve vests are mute testimony to the absent perpetrators of violence and the annihilation of millenarian action. That the head of the man rendered as 'houseboy' is covered, also suggests he be treated as unseeing, unspeaking, and symbolic victim of execution. All who have been responsible for his servitude are personified in the ludicrous but pitiful baboon-figure. Alexander cuts to the quick in this tragi-comic scenario of South African history. Throughout this integration[114] 'series', Alexander reminds us of how memory persists in spite of efforts to turn from its evidence. The titles are ironic references to the dislocations behind the 'planned solutions'. In *Integration Program: man with T.V.* (1995), we see a man pictured as if divided from himself, caught in a frightening and contradictory situation, whilst making uncertain attempts to (re) enter urban society in this 'new' post-apartheid era. Past negative relations have so reduced his sense of self that all that remains is a radically censored state of being. His careful grooming is unconvincing and insufficient equipment for survival. It is as if he has for so long censored the frightening and dehumanising from his life that little else remains (Nolte 1996: 100). His very numbness prevents him from recognising his own



Fig. 188. *Integration Programme: man with T.V.* (1995)



Fig. 189. *Woman in a two-piece* (1984)



Fig. 190. *Pastoral Scene* (1995)

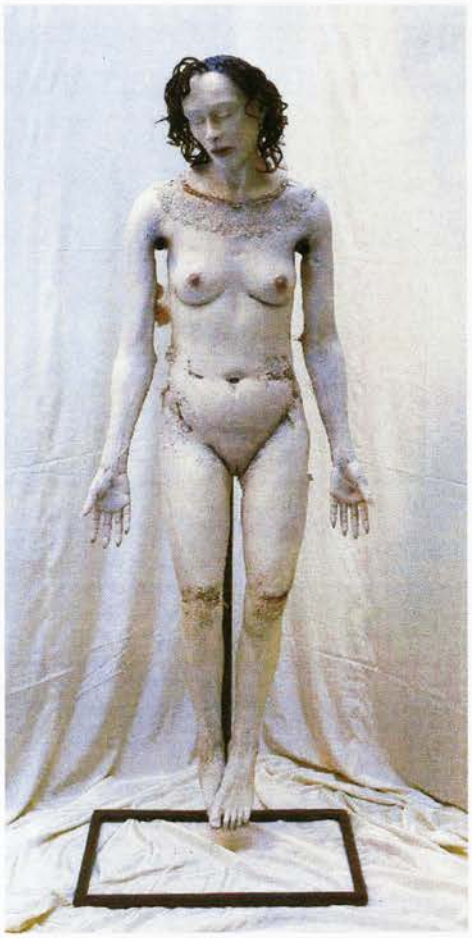


Fig. 191. *Stripped ("oh Yes" girl)* (1995)

estrangement, one that is played over and over before him as televised loop.

Alexander's figures seem to survive, but at a cost, a cost paid to history in the way of surrendered ideals (if, ever, these emerged). In *Pastoral Scene* (1995), two black women are seated on a bench while a white woman makes a symbolic offering of bread and sardines, as if in antithesis to the miraculous. One of the seated women is dressed as poorly paid domestic worker, the other is represented as a tattered black Madonna, barefoot and breast-feeding an infant swaddled in purple cloth. She is wide-eyed, as if in a state of shock or stupor. A mongrel stands at their feet with teats swollen

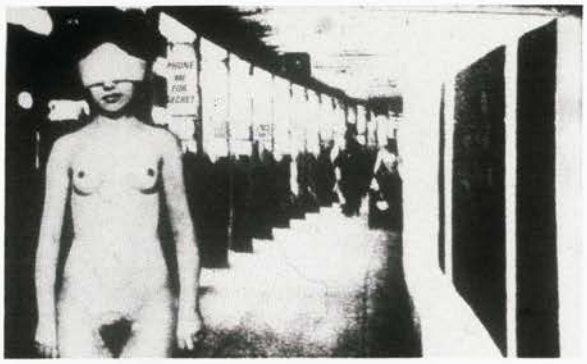


Fig. 192. *Phone me for secret* (1995)



Fig. 193. *Lucky girl and monkey with rattling maracas* (1999)

from feeding. Each is pictured as if offering up what she can, exhausted by perpetual nurturing and surviving in the margins of a society whose icons here denote the opposite of what they ought to. These women endure their respective pain, frozen into states of compliance without hope of salvation.

Issues of domestic and sexual servitude resurface intermittently in Alexander's work, as in the mutated sculptural forms of the diminutive *Domestic Angel*, or the photo-montage *Woman in a two-piece* (1984), or *Stripped ("Oh Yes" girl)* (1995). In the latter, a limp and ravaged creature suggests the aberrant within oneself, a buried suffering akin to the repression of memory that characterises so much of Alexander's work. The photomontage, *Phone me for secret* (1995), addresses sex trade work as does *Stripped ("Oh Yes" girl)*, and the theme resurfaces in the sculptural tableau, *Lucky girl and monkey with rattling maracas* (1999). The



Fig. 194. *Lucky girl and monkey with rattling maracas* (second view)



Fig. 195. *Lucky girl with sweets* (1999)



Fig. 196. *Street cadets with harbinger: wish, walk/Loop, Long* (1997-98)

relationship between 'Lucky girl' and the monkey suggests that between a sex worker and pimp, in this case the worker being a girl-child. Both are naked but for their bright new shoes, the profits of their mutual and co-dependent labour. As the monkey draws the crowd with his maracas, so the pre-pubescent child solicits from behind her disconcerting mask. Here again, we are led to wonder at how social circumstance has eroded all notions of innocence. The photomontage, *Lucky girl with sweets* (1999) also raises issues of woman rendered as sex object, and questions pertaining to who partakes in these constructions. The montage is part of a group entitled *Tokyo works*, and alludes to global issues pertaining to sex trade and sexual exchanges. Here Alexander provides no predictable answers regarding who is in possession of the scopic gaze. The work suggests an atmosphere steeped in a search for commodified pleasure. Although each figure is situated quite differently in this scenario, together they evoke questions regarding privacy, publicity, morality and responsibility. As in *Pastoral Portrait*, the sculptural tableau, *Street cadets with harbinger: wish, walk/Loop, Long* (1997/98), is an image of those who survive in the



Fig. 197. *Street cadets with harbinger: wish, walk/Loop, Long* (detail) (1997-8)



Fig. 198. *Cadet ("wonderkind"/ "weekend spoiler")* (1997-98)



Fig. 199. *Lonely boy, Candy boy – weekend spoiler* (1999)



Fig. 200. *Harvester* (1997/98)

narrow margins to which they are confined. The piece suggests the impossibility of an idealistic vision. If there is a projected illusion (of purpose, control, happiness or innocence) it is simply towards surviving at whatever cost. These are street children pictured from the Long Street and Loop Street strips in Cape Town. They are dressed like Beatrix Potter characters, but are out of character and far from home comforts. They are children either abandoned to their own devices or seeking refuge from domestic abuse. Lucy Alexander describes one of the figures as follows: "The scrappish bunny-masked infant is soft and crumpled, spongy with neglect" (Alexander 1996: 6). Dressed thus, the figures evoke an uncanny mixture of the entertaining and the derided spectacle. Irretrievably hidden beneath their masks of survival, they are bound in a defensive march for self-sustenance. In *Cadet ("wonderkind"/"weekend spoiler")* (1997-98), we see one of these children, somewhat older, as part combatant, part-child, poseur and gangster desiring only to 'play'. Montaged into *Lonely boy, Candy boy - weekend spoiler* (1999), he is pictured within a context in which gangs are suggested as places that offer him more comfort than suburban confines.

The illusion of ideal solutions is also evident in works that remember the



Fig. 201. *Harvestime* (1999)



Fig. 202. *Bom Boys* (1998)



Fig. 203. *Bom Boys* (1998)



Fig. 204. *Bom Boys* (details) (1998)



Fig. 205 Fig. 204. *Bom Boys* (details) (1998)

promises of revolution in South Africa. *Harvester* (1997/98) connotes the *absence* of harvest, as does the image framed behind him, one that suggests Socialist Realist promises of economic and spiritual fulfilment. The work pictures one of the street children grown prematurely old and resigned. In *Harvestime* (1999), notions of a failed utopia are even more apparent. Here the land yields little but a distant veldfire, and Alexander's terrifying 'harbinger' carried over from her 1993 work *Beauty in a landscape: born Aliwal North 19-?, died Boksburg* 1992.

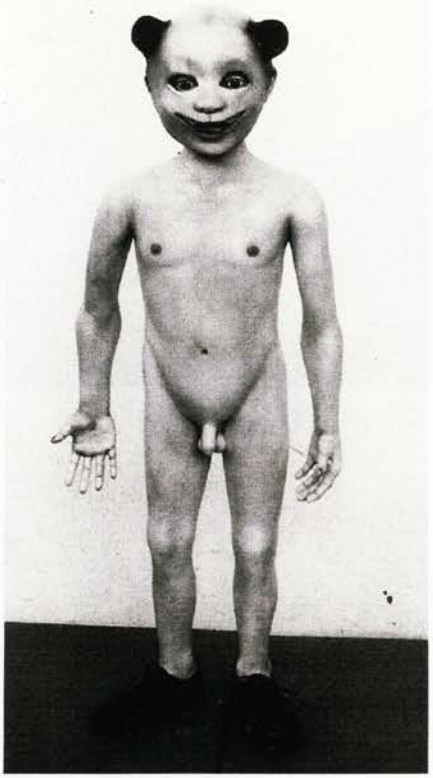


Fig. 206. *Bom Boys* (detail)

Alexander is intensely affected by the juxtaposition of her care for her own child and what these displaced children lack.[115] *Bom Boys* (1998) [116] is an ambitious sculptural tableau consisting of nine life-sized children sculpted in fibreglass and partially dressed in an odd assortment of ill-fitting clothes. These children seem to have assembled their identities from available bits and pieces, and are shown standing fast despite the lack of respect society affords them. They are grouped together, but appear desperately isolated. Two have their faces covered with cloths, one is in a balaclava, one wears a blindfold, and five appear to wear balaclavas that have mutated into the masks of a vulture, a rabbit, a cat, a mouse and a dog/bear. The creatures are not identifiable, and nor are the children. It is as if they have been abused to the point of never daring to risk exposure of their humanity. They appear as characters in a play for which there is no plot. Yet they are survivors for whom the 'play' is all too real, with every action producing unforgiving effects. Scurrying between them is the figure of the harbinger again, its message available only to those who can bear the burden of witnessing.

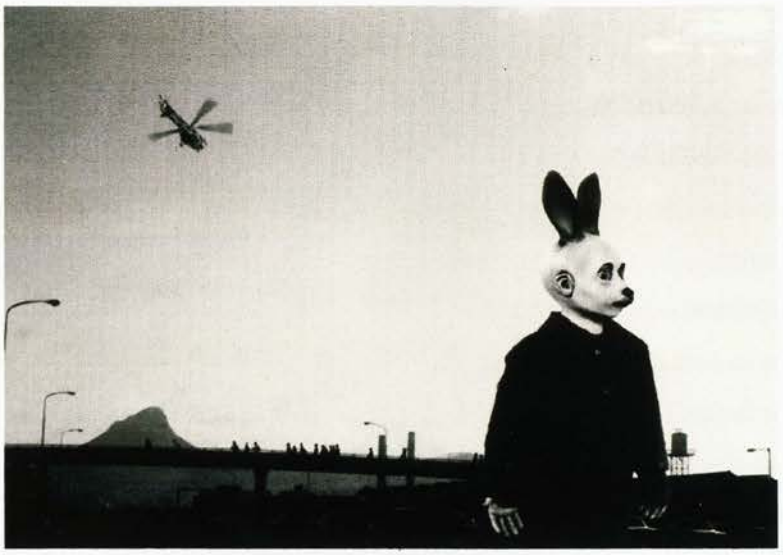


Fig. 207. *Bom Boy with workers and traffic* (1999)

In the photomontage, *Bom Boys with workers and traffic* (1999), Alexander has montaged one of these sculpted rabbit-children against a bleak urbanscape of Cape Town. The creature stares ahead, and behind it we see the silhouette of bent workers en route to work. None of the routine landmarks is of any relevance to this being who survives outside of any infrastructure. A helicopter surveys the 'order' below, eerily reminiscent of the one in *Beauty in a landscape: born Aliwal North 19-?, died Boksburg, 1992.* The child might well be that of 'Beauty', beneficiary of legacies of systemic victimisation. Masked as it is, it underscores the erasure of human identity in an even more poignant manner.

The overt signs of warfare have now disappeared in this province of 'good hope', but the effects endure. Alexander observes, considers and, as in all her work, gives form to trepidation, thus warning of the recurrent danger of forsaking compassion. Despite her avowed skepticism of the notion of 'belonging', hers is a warning to individual and nations alike of the desperate consequences of exclusions.

Below: Fig. 208. *Harbinger* (1997)



Lien Botha

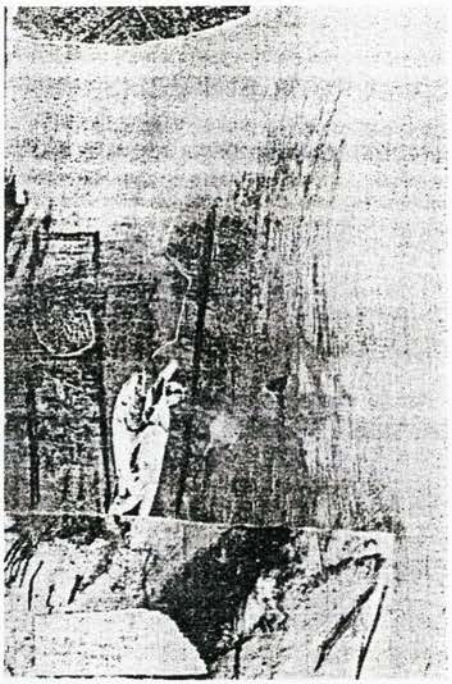


Fig. 209. *Ooggetuie* [Eyewitness] (1989)

Botha has often been described as an artist who works as a collector and who draws from her personal memorabilia in an effort to investigate both personal and political memory.[117] Her photographs, photomontages, collages and constructions constitute a style premised on the investigation of authenticity. Through her processes of recontextualisation and unpredictable juxtaposition she suggests differing versions of history. In her photomontages one sees a literal blurring of origin. One such example is in her photographs of her 'constructions', that in turn contain photographs. Another is in her photographing of two-dimensional photographic and painterly forms that interact with three-dimensional forms. In these, the two-dimensional spatial treatment refers to its own illusory components, and to the arbitrary ways in which we perceive and occupy space. This occupation of space is central to Botha's interests. It is evident in her attention to her own past locations and how these relate to broader socio-historical (often patriarchal) occupations. It is also evident in her exploration of how spatial occupations are transfigured in memory. Memory relates to meditations on space and time, whether it is understood in terms of imagery evocative of *feelings* of past-ness, or in terms of an elusive form of *knowledge*. In Botha's work we are made aware of space and time as that which is experienced as the product of subjective participation.

The works from her first solo show, *A Passage of Wing,* held at the Chelsea Gallery in Cape Town in 1989, reflect the beginnings of her relentless questioning of 'normality'. Here her central motif was the figure of the angel, signifier of the human



Fig. 210. *Memorabilia* (1994)



Fig. 211. Speelgrond I [Playground] (1994)

need for purification and renewed innocence. Photographs of angel grave markers are collaged into various settings, indicative of spiritual and time-bound zones. *Oogetuie* (1989) situates the angel as symbol of transcendence against the insistent presence of the physical. Using scraps of recycled wood as the base for this photomontage, Botha breaks the pristine divides of photographic surface and expressive painterly mark.

Botha continued this interest in dissolving distinctions between media, and between what is assumed to be 'real' or illusory in a series of photo collages she exhibited at the Chelsea Gallery in Cape Town, 1994.[118] In this body of work, nostalgia manifests in terms of a desire to revisit and to *rework* the past, such that its essentially creative components are always foregrounded. *Memorabilia* (1994) reflects Botha's interest in location as unfixed, as a place in which two and three dimensions are blurred, and where part of the figure is depicted as literally adrift in a timeless place. In what could be read as a kind of memory of landscape, it is as if Botha attempts to unravel a past in search of location. A similar attempt to 'unearth' meaning is apparent in *Speelgrond I [Playground I]* (1994). Here there is a wilful retrieval of innocence, yet also a sense of defeat.

A gentle combination of nostalgic desire and loss also characterises *Helena se*

tuin [Helena's Garden] (1994). This photocollage is a tribute to Botha's deceased mother, whom she respectfully recalls as a woman talented in gardening, dressmaking and caring for her children. In this work, it is as if the fate of Helena is literally measured by the tape, pattern and scissors that were the implements of her trade. Botha has cut away half of the face of her mother to reveal an underlying area of blossoms. The image is literally and figuratively pinned, stitched and hooked. In this process of 'tearing' at her past and then reconfiguring it, Botha resuscitates what she experiences as sustaining.[119] The counterpoint to this work is *Helena's Torture Garden* (1994). This work reveals Botha depiction of implements of her mother's craft as if metaphors for the pain she bore prior to her death.

Another persistent memory surfaces beneath a delicate scattering of soil in *Transition* (1994). It is an image of a man on an oxwagon, symbol of a history passed on by family and presented as if part of the floating 'debris' of history. The work seems to evoke Botha's own interest in the tension between feelings of attachment and detachment. *Bellocq's landscape* (1994) shows Botha investigating this tension in relation to



Fig. 212. *Helena se tuin [Helena's garden]* (1994)



Fig. 213. *Helena's Torture Garden* (1994)



Fig. 214. *Transition* (1994)



Fig. 215. *Bellocq's landscape* (1994)



Fig. 216. *Seedlings II* (1994)

what constitute memorials. The work is a collage of photographs of women, and a monument to women. Botha contrasts the position of woman in the open veldt with the manner that the mounted image is bolted to the wall. What seems vulnerable and transient thus shifts into a solid monument, as is also indicated by the base of her figure. However, on the right is an encroaching presence, as if her tranquil placement is under attack, thereby underscoring the need to reconsider this security. In *Seedlings II* (1994) Botha refers to a site of patriarchal power and desire. The man functions as 'specimen' as well as a symbol of all that is male in the foundation of the state capital, Pretoria. The city is represented as an aerial site over which the male body is laid. Framing the top and bottom of the format are monuments to Afrikaner power, namely the Voortrekker monument and the Union Buildings, both of which are

situated in or near Pretoria. This entire scene of patriarchal history is reframed with a careful arrangement of magnolia shoots, petals and blossoms that connote sexuality. The floral and sexual overlay on this 'empirical' grid, that maps aggressive conquest, is a witty yet sad testimony to all that is denied in official versions of the past. Made in the year of the first democratic election, it also evokes historical power as that which ultimately fades. *Seedlings I* (1994) contains a similar reference to how history is mapped in accordance with Afrikaner patriarchal conquest.



Fig. 217. *Seedlings I* (1994)

Wit Leuen [White Lie] (c. 1994) is a collage of fragments of a firecracker wrapper, a botanical illustration, and a medical illustration of a reclining woman. The title alludes to a history of 'white' rule that promised leisure and fulfilment. At first glance, the 'sick' figure reads as a reclining European nude and the wrapper's lettering, "Happiness", partly conceals the associated "'warning" of the dangerous explosive. These subtle contradictions point to the unexpected outcomes of history. The displaced warning beneath the 'decorative' beauty of the 'nude' and the botanical illustration calls for "close adult supervision", indicative of the humour and gravity of



Fig. 218. *White Leuen (White Lie)* (c. 1994)



Fig. 219. *Telegram* (c. 1995)



Fig. 220. *Geskiedenis Portret [History Portrait]* (1995)

legislated controls upon the body and the nation. In the context of these ironic associations, the statements, "do not hold in the hand" and "light fuse and get away", evoke notions of the dystopic. The work subtly counters the plots of white forefathers with those of revolutionary resistance. *Telegram* (c. 1995) also positions seemingly innocent proclamations and celebratory motifs against arrangements of another sort. Two women in sunshades are pictured in a photographic telegram amidst a collage of flowers, a handgun, displaced body parts, and an old wire toy wheel. In the photograph the drawings of the proteas on the telegram are set against 'real' blossoms, the two-dimensional 'greeting' is set against the 'three-dimensional' gun, and the explicit identity of the women is set against the unidentified body parts that hover ahead. As viewers, we are led to wonder if these pieces can constitute a cohesive narrative. As evidence from the past, they comprise a message of another sort, a counterfoil to that telegraphic code devised by these self-declared authors. Now, reframed, women appear duplicitous in some sort of unnamed crime, one that might, or might not, be owned by them, and one that has as much to do with our re-membering as with theirs.

Geskiedenis Portret [History Portrait] (1995) is a photograph of a collage in which Botha again questions official recollections of the past. She has reworked an intimate portrait of a father and son (or grandson), retaining the intact and innocent

presence of the young white boy in a sailor suit. He is seated upon the lap of someone who now wears a dried out black mask seemingly disfigured by pain. The hand of this figure still reads as a white hand. What is to be read into these displaced affections enacted in the 'history' of race relations in South Africa? Textual clues, partly obliterated in the lower format of the image, read "government", "our history", "access increasingly denied", "photographic notes", and the name of a person who is ostensibly "President of...". These are pointers to Botha's concerns with power, status and legislated access to 'truth'. That the trust of this child has been placed in the reworked 'shadow' figure of his 'official' guardian raises numerous questions about the basis of authority and affection. Botha seems to invert Franz Fanon's reference to "Black Skin, White Masks" by placing a 'black' mask over a 'white' skin, thus projecting the inner neurotic fears of white South Africans regarding the 'other' upon the self, back to the point of origin. Further questions seem to be raised regarding who actually cared for and served the child as it grew, and what fears were projected upon this (and similar) intimate relationships. The possibility of abuse is also suggested in the company of this disfigured shadow figure. The photograph is placed against Botha's recurrent image of open, 'unoccupied' land, a space upon which desire and hope for renewed innocence is projected. The black mask also serves as signifier of a land already occupied by ancient mythologies, unknown and fantasised as threatening.

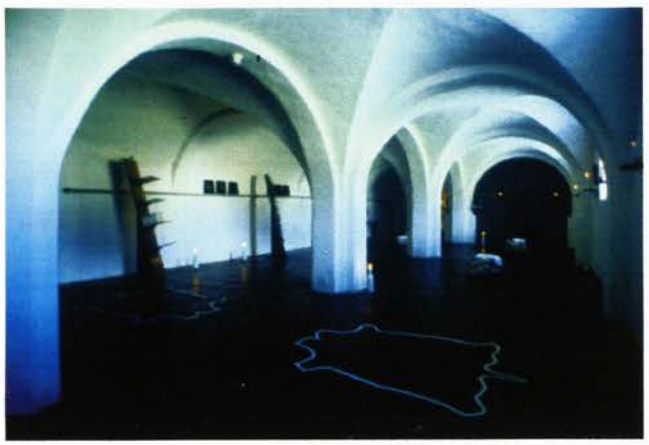


Fig. 221. *Geloofsportret [Portrait of Faith]* (1995)

In *Geloofsportret [Portrait of Faith]* (1995), Botha presents two perspectives, one that is parallel to the picture plane and a bird's eye view. The effect is of disorientation due to the perspective of the man, who is pictured trying to gaze

'in' upon what we, as viewers, witness from above. The work raises questions about our gendered positioning and vision. The ripped soft tissue paper suggests the idea of how one protects or gains entry to private (or bodily) territory. The quality and placement of the objects within also suggest a denial of immediate comfort. The suggestion is of a succour that follows upon the shedding of outer layers, and the shifting of demarcated territories, all in accordance with the unhurried cycles of decay and renewal. What lingers still (conceivable as stain upon a 'holy shroud') is the hovering eye of a male voyeur. Considered in terms of the title, this presence suggests the patriarchal surveillance of faith sanctioned by the church.

Botha's investigation of identity and 'official' genealogy is also evident in her collaborative installation with Raymond Smith entitled *Krotoa's Room* (installed at The Castle in December 1995). Krotoa is the name of a Khoi woman who was employed in the household of Jan Van Riebeeck[120] as a translator. She has become a symbol of one of the first autochthonous peoples who adopted the colonist's dress and custom, and who was baptised as a Christian. Krotoa married a Danish immigrant and then experienced the social effects of her 'transgression' after his death, and after Van Riebeeck's departure. She is said to have become an alcoholic who survived through prostitution, and who was ultimately exiled to Robben Island (Rosengarten 1996: 24). In this installation, Botha and Smith 're-expose' history by inviting the viewer into what was the bastion of the Dutch colony. With its crypt-like arches and white walls lined with candles that burn below iconic portraits, the viewer is led through an exhibit that reads as if a site of mourning for what has been whitewashed, excised or





Left: Fig. 222. *Krotoa's Room* (Installed at the Castle) (1995)
Above: Fig. 223. *Krotoa's Room* (bookcase) (1995)

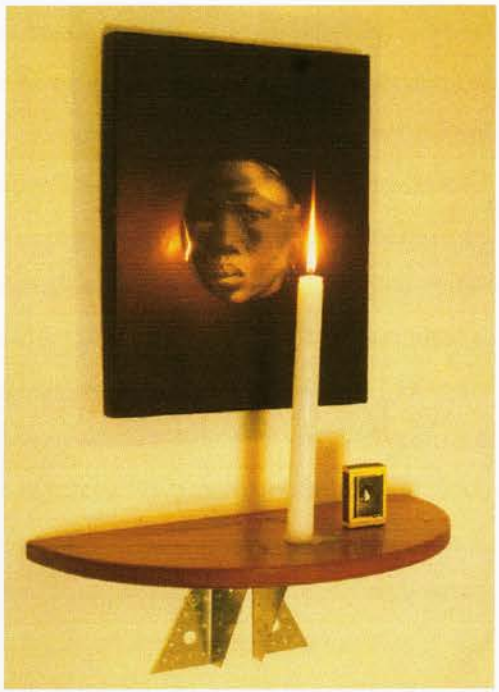


Fig. 224. *Krotoa's Room* (detail: half-moon shelf, candle and image) (1995)



Fig. 225. *Krotoa's Room* (detail: Matchbox) (1995)

buried. Here, the coloniser's space is renamed as that of the colonised. Photomontages (mounted in blackened photographic boxes) reveal a reordering of colonial archival documentation.[121] Botha's exposures literally suggest the effects of a superimposed colonial vision upon all that colonists encountered as 'usable', 'measurable' and 'other'. Boxes of matches alongside votive candles are placed on the small half-moon shelves below images of what might well be Krotoa herself. On each matchbox is an image of colonisation. The allusions are multiple: to the 'light' through which our historical vision is filtered, to broken or renewed vows to the colonised, to fires lit long ago that still burn, to remembrance, and simply to a 'measure' of time that has run its course.

The installation raises questions about how objects and people are constructed in accordance with economic exchanges. The work exposes the exercise of 'use' where 'use' pertains to the social, political and economic exploitation of the colonised. 'Use' is also evident in Smith's reference to functional furniture that could be designed with few resources, and to *fulfil* the needs of a local economy. Such care is juxtaposed to the broken promises and lack of comfort suffered by Krotoa. Precariously angled bookcases hold ominous white 'tomes' marked with titles such as *skipbreuk*, (shipwreck) *khoisan x*, *geslag* (gender/ history/ 'race'/ sex or 'slaughtered'), *kombuistaal* (kitchen language). Other of these titles in the installation



Fig. 226. *Die Wasgoedlyn [The Washing Line]* (1996)



Fig. 227. *Die Wasgoedlyn [The Washing Line]* (1996)

read *stoelgang* (motion/passage or stool), *werkmaak* (to make-work), *vuurhoutjie* (firewoood/ match), and another group, *saamboer* (farm together), *moedersmelk* (mothers milk), *voorraadskuur* (granary store/or to graze or scour supplies), *suidoos* (southeast), and *genadebrood* (bread of compassion). Many of the titles read as signifiers of events in colonial history as well as ironic commentaries on exploitation, enslavement and the miscarriage, or failures, of history. The theme of 'use' pertains also to adaptation, to translation, and in these punning words there is a reminder of the roots of Afrikaans in so-called *Hotnotstaal*,[122] an origin subsequently disowned in official versions of the birth of a 'pure', 'white' Afrikaner nation.

On the basis of her work on issues of memory, loss and cultural violation, Botha was invited as one of thirteen artists to participate in *Fault Lines. Inquiries around Truth and Reconciliation* (Chapter One). Artists were invited to make use of the University of the Western Cape *Mayibuye* archive of materials documenting the apartheid years and to respond to the launch of the TRC hearings. Feeling abused by years of a laagered 'unknowing', Botha's contribution of *Die Wasgoedlyn [The Washing Line]* (1996) can be viewed as an attempt at self-purification along with an investigation into the nature of public acts of confession.[123] Botha chose a simple means of displaying collated information that was photomontaged and then silkscreened onto white cloth. These pieces of cloth, akin to pieces of evidence, were

strung out on a washing line, one pole of which was immersed in a pile of dirt, the other in a tub of water. The act of washing one's dirty laundry and hanging it out to dry was a simple metaphor for the process that the country had just embarked on. But, what Botha's images revealed was far more complex and more in accord with the contradictions and ambiguities of historical testimony.[124] Her images comprised masked, robed bodies, wristwatches and spectacles encapsulated in glass jars, grieving women, hands in prayer, and written texts such as "first aid to the injured". Together they attested to notions of emotional, physical, psychological and spiritual loss. The 'memories' appeared to be hung out in the frail hope that they be witnessed, and released. However, juxtaposed as they were, they defied cohesion, an identification of the source of each image, and the possibility of removing the 'residual' stain.

This recurrent interest in how history is constructed, and to what ends, is related in part to Botha's concern with the fits and misfits between personal expression and national identity. The latter formed the basis of a body of work she produced as Standard Bank Young Artist for her 1997 touring exhibition, *Boxing Days*. Here Botha linked notions of ideological closure to the physical enclosures built for those categorised as social (or political) misfits. The exhibition title, *Boxing Days*, alludes to a series of experiences she has described as serendipitous. Botha began to think about psychiatric illness after the suicide of her godmother on *Boxing Day*, the 26 December (Chapter One). She began to think about the relation between individual madness and the madness of the state. At the same time a friend lent her *Madness and Civilisation* by Michel Foucault, and she was alerted to patients' files dating back from 1890, from the Grahamstown Mental Hospital.[125] From these sources she complied a body of work in which she interrogates all evidence as mediated to the point of seeming forever elusive.

The exhibition consisted of 26 works, 16 of which were 'photoconstruction' wall pieces, entitled *Bar Codes*, and ten of which were three dimensional floor pieces, entitled *Lost Cases*. A possible decoding of the *Lost Cases* seems to be offered by the title *Bar Codes,* but the exhibition as a whole demonstrated that frameworks for processing information often result in constricting identifications. The *Bar Codes* (for example, Nos. 7, 11 and 16) are images of tactile objects such as a molten candle,

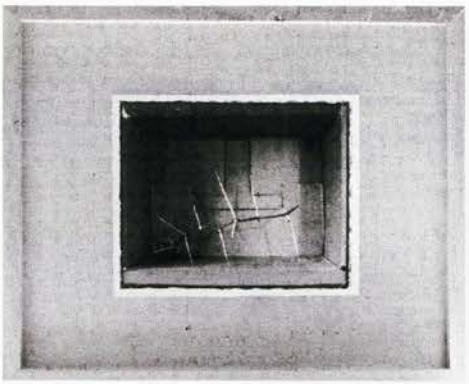


Fig. 228. *Barcode 7* (1997)

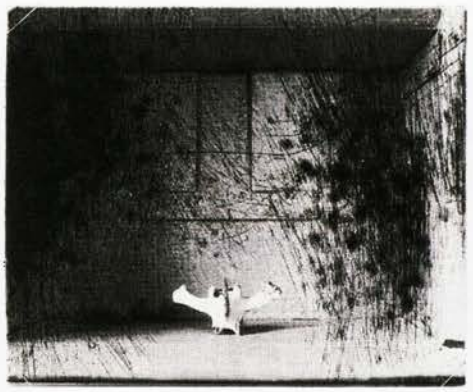


Fig. 229. *Barcode 16* (1997)



Fig. 230. *Dead Pillows* (1997)

sharp thorns, or solid and textured bone, but in such a way as to suggest that one can never 'get' at the source. So too, when viewing human subjects in her *Lost Cases,* the promise of contact is denied. This is best exemplified in the *Dead Pillows* (1997). Here a stack of pillows is identified as institutional by the black and grey tags pinned over their labels. They are positioned to be viewed from above their container, through a clear glass frame onto which is exposed the diagram of a head and the texts "[dis]eases of the Skin" and "Nervous Lesions". These texts refer to a history of phobic and racist projections in South Africa, and to individual madness that results from the often deadly effects of social categorisations and denials. In *Belmont Station* (1997) and *Nothing too small for the poachers* (1997), Botha parallels these social controls and abuses with those exercised on the physical landscape.[126] In *Barcode 9,* Botha looks at the effects of naming territory and of occupying spaces with ones own cultural icons and fantasies. In *Barcode 11,* random graffiti-like marks and the burning of nonchalant angels contest such occupation. *Transferred* (1997) consists of screened sheets suspended, file-like, across the box frame and picturing inmates and textual fragments that denote their conditions. She reflects on the innocence and



Fig. 231. *Belmont Station* (1997)



Fig. 232. *Nothing too small for poachers* (1997)

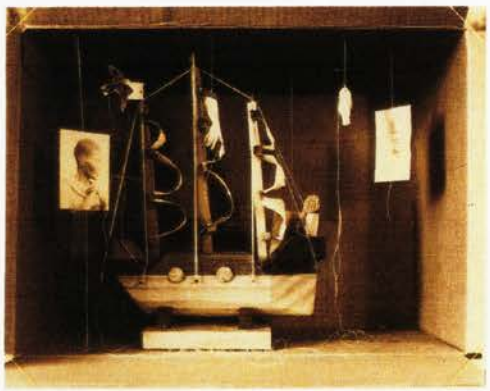


Fig. 233. *Barcode 9* (1997)

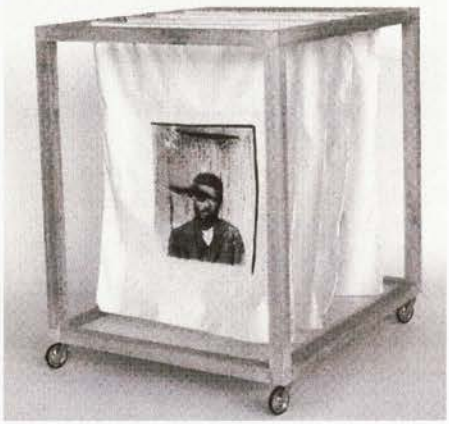


Fig. 234. *Transferred* (1997)



Fig. 235. *Barcode 11* (1997)



Fig. 236. *Transferred* (detail) (1997)

benefit of these procedures of placement. Botha's presentation is slick and conceptual, the 'silence' of her works matched by the erasures and mediations of personal touch.

Divisions and occupations of physical and psychological space have long characterised Botha's work. In September 1997, a public sculpture project devised to

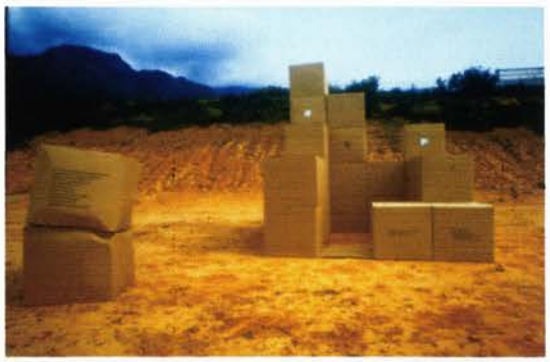


Fig. 237. *the home that you built* (1997)



Fig. 238. *the home that you built* (1997)

mark the site, history and future of District Six offered Botha an opportunity to address the issue of forced removals in South Africa. Botha and Karen Press contributed *the home that you built,* comprising a number of cardboard boxes grouped together into a temporary stack. Each box was pierced on one side by a small window-like opening. Screened onto an adjoining side were lines from a poem that read as an accumulative elegy as one moved around this bleak memorial to the displaced. Evocative of coffins, the boxes seemed to hold the voices of those who once occupied the land. The screened text read as voices of the children of ancestors "who owned the bones/that feed the lawn/that drinks the mist/sent by the sea so full of tears/ that comes in the night/and stays till morning/circling the home that you built."[127] Throughout the duration of the festival this cardboard monument was literally blown down, each box flung to the strong Cape winds. Read in its disjunctive parts against the barren landscape of District Six, and occasionally silhouetted against the Church, this work served as an ironic reminder of what the state chose to preserve and what it chose to disregard.



Fig. 239. *the home that you built* (1997)





The relationship between landscape and memory is also evident in *Postscript* (1998), three banks of private postal boxes, each box inset with its own photographic vista. The work raises questions regarding claims of both political and private ownership. The irony of these private enclosures is that each seems to open onto an immeasurable expanse that defies attempts to frame space. The photographs of the land show no evidence of human settlement, as if promising to each of the subjects (implied by the postal boxes) a personal experience of the sublime in a space continuous and shared. Seeing her work as a literal process of finding, and then losing oneself again, Botha speaks of surviving past abuse by "finding other spaces" (personal interview May 1999).

Top: Fig. 240. *Postscript* (1998-99)
Bottom left: Fig. 241. *Postscript* (1998-99)

Sophie Peters



Top: Fig. 242. *Portrait of a woman* (n.d.)



Fig. 243. *Self Portrait* (n.d.)

Sophie Peters sets herself the task of showing 'true life' as she calls it (Chapter One). She chooses to represent what she remembers (one might say re-images) of the 'real'. Peters is committed to acquiring and improving representational skills. The result is a style of figurative realism in which space is assumed to be wholly visible and easily pictured. She marks out 'boxes' of pictorial space in accordance with linear perspectival 'law', and within these firm frameworks, she positions her figures as though bound by location. But one needs to ask oneself the question as to *whose* experience is depicted here, and what the spaces are that she traverses. Her frequenting of certain locations as opposed to others is related to conditions of admission and restriction in a country defined according to excluding demarcations. Peters' images are identifiable as spatial locations in which she grew up, namely the 'Coloured' townships of Johannesburg and Cape Town. Her iconography reflects different modes in which these spaces are occupied, as states of desperation as well as in search of harmony. What she reflects in her work is a general mistrust of humankind as well as her pursuit of faith.[128] When Peters situates her figures within these specific locations she does so in a manner that enables the viewer to extract narrative, here again reiterating a 'Realist' claim to authenticity. All the 'clues' to the story are provided, with space and time related through the employment of gesture. Through this attention to the body's position, the viewer is led toward a specific understanding of her 'everyday' experience and surveillance of place. Peters concerns herself with how the body 'fits' these spaces and what the body survives under duress of hard labour and extreme passions. In her more explicit autobiographic images, it is the bodies of self

and mother that serve as barometer of these strains of 'reality'.



Fig. 244. *Crucifixion* (1987)



Fig. 245. *Arm sonder hand [Arm without hand]* (1987)

In almost all her representations of herself and of other women, Peters pictures 'woman' dressed in observance of the custom of covering her head with a scarf. This attention to customary dress marks off Peters' figures as subject to specific regional fashion and religious requirement. In Peters' case, it is Christian custom that dictates her dress, and her representations of dress. A 1987 linocut entitled *Crucifixion* [129] is one of Peters' earliest works, completed while still a student at CAP. Here she asserts her Christian beliefs and juxtaposes her experiences of material urban-scapes with one that is suggested as transcendental. Sharply merging perspectival lines lead the viewer's focus past the figure, who alerts the burdened 'worker' to the 'good news' of Jesus' sacrifice. The focal point lies at the end of a road of rippling light, at the scene of crucifixion itself. This is pictured under a dramatic light that falls on the almost ominous silence below, bar the single witness. Peters' own experience as lay-preacher adds meaning to this represented act of witnessing.

A linoleum print of the same year[130] presents the viewer with an example of what lies beneath Peters' belief in the need for redemption. *Arm sonder hand [Arm without hand]* (1987) is printed onto a lurid red ground and depicts a depraved man in the act of severing the hand of a woman. Her hand is caught in the doorjamb, as is her



Fig. 246. *Sorrow of Days* (1989)



Fig. 247. *Cape Scene* (1989)

skirt, while she attempts to escape attack. The interior of a house is represented in disrepair, with scant furniture and an empty alcohol bottle on the floor. Here Peters draws from her experience of witnessing various acts of violence within the home.[131] She depicts the home, a space that has been theorised as woman's domain and as private refuge, as a violated space. This is a challenge to constructed dualities of the private and the public, in particular the assumption that the former might be free of political effect. *Sorrow of Days* (1989) reiterates Peters' concern with 'domestic violence'. Here the space that is rendered is just outside the 'home', a house that barely stands. Displaced bricks seem also to serve as discarded implements of an attack/murder. Peters presents the viewer with evidence of poverty and senseless crime, a foul deed without visible assailant, and no sign of reprisal or responsibility. It is interesting to regard this work in the light of Peters' own comments on violent acts followed by senseless remorse (Chapter One).

The oil painting, *Cape Scene* (1989), was painted after Peters' graduation from CAP and while a member of the newly formed Visual Arts Group (VAG) in the Western Cape.[132] Like *Sorrow of Days*, the work reflects Peters' struggle to control a medium outside of that of linoleum printing. Despite this, the power of her protest at inequitable social conditions led to the acquisition of this painting by the South African National Gallery. In a part-humorous, part-tragic depiction, Peters juxtaposes a black homeless person who pleads for assistance with a well-endowed white man,

cell phone in hand. The latter is pictured crowned with laurel, as if empowered victor. He is seeming occupant of the Houses of Parliament that lie behind him in the shadow of Table Mountain and the Oak trees that line Cape Town's scenic Government Avenue. Peters' image is one that accurately summarises everyday sights in the avenue. It is a wry comment on the absence of communication between the empowered and disempowered in apartheid South Africa. Despite Peters' admissions regarding her lack of interest in 'political' subject matter, it was her training at CAP, her membership of VAG, and her participation in collective art activities at the time that undoubtedly politicised her. Her stated disavowal of 'politics' results from her firm Christian faith that found little echo in the Marxist ideology of most of the activists in the VAG. Much of the iconography that characterised works by VAG artists, as well as CAP artists, included recognisable representations of factory workers, conditions of labour, life in the segregated townships, and struggles of resistance. This iconography of many CAP and VAG artists was reminiscent of histories of imagery developed at times of revolution in other parts of the world (most notably in Russia during the 1917-21 civil war). It characterises one of the first mural projects Peters was to partake in, namely the murals painted onto the walls of Community House in Salt River, home to CAP Media Project and many other anti-apartheid non-governmental organisations.[133] In Peters' work, such as in *Cape Scene*, the belief in the need for accessible imagery led to an interesting fusion of popular picturesque traditions and figurative 'struggle' imagery. In 1991, she exhibited her paintings at the popular "Art in the Avenue" exhibition in Cape Town as well as on VAG Travelling Exhibitions aimed primarily at township venues.[134]



Fig. 248. Mural, CAP Media Project, Salt River (1987)

Peters' scenes of violated private spaces and of inequities in the public sector, differ from her later attempts to




Fig. 249 and 250. Details of mural at CAP Media Project, Salt River (1987)



Fig. 251. Mural on CAP staircase, Woodstock



Fig. 252. Peters reworking mural on CAP staircase, (c.1994)

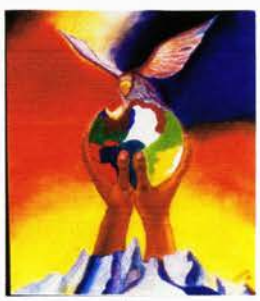
picture space in terms of the 'picturesque'. This is evident in works such as her oil pastel *Mannenberg* (1991) and linocut *Hamlet* (1991). Both function as attempts to inscribe order onto urban, and rural, locations. *Mannenberg* is a picturesque treatment of houses and streets in a township that was designated for "Coloured" occupation under apartheid. Here Peters draws from a history of 'township' painting by earlier black artists such as Koenakeefe Mohl, Gerard Sekoto, Ephraim Ngatane, and more contemporary artists such as Peter Clarke.[135] With a predominant use of yellow to capture the warm sun over the council flats, the work is reminiscent of Sekoto's *Yellow Houses: A Street in Sophiatown* (1940). As in Sekoto's work (which predates the introduction of apartheid in 1948), this pictures a quiet and lazy interval, away from street barricades or gang warfare. It is as if Peters constructs a sense of safety that *can* extend beyond the

confines of home. *Hamlet* is a rural counterpart to *Mannenberg* in its assertion of idealised existence.[136] Peters interprets this rural setting as an harmonious integration of labourers, and land. This graphic rendition of 'natural' patterns in the rural economy is in sharp contrast to the ominous sense of space in the less symmetrical treatment of *Arm sonder hand.* Here Peters underscores the idea of rewards of 'virtuous' labour as opposed to senseless actions motivated under alcoholic stupor. That she chooses to picture this as the reality of rural life, as opposed to pressing problems of alcoholism on Western Cape farms, probably has much to do with having been raised in urban townships and projecting onto the land the antithesis of this experience. We see a similar celebration of labour and land in works produced as recently as 2000 in, for example, *Boland.* When viewed in the context of Peters' growing cultural activism from 1990, it is also possible that these works picture her own determination to project an identity buoyed by that of South Africa's newly legitimated freedom.[137] A small pastel, *In the beginning* (1990), also gives some indication of Peters' response to the new climate of hope in South Africa. Here, in her candid search for a metaphor of transformation, Peters draws on biblical reference to assert the origin of peace and freedom. We see a similar idyll in *Past, Present and Future* (1995), in which she constructs her mother almost Madonna-like, amidst an imagined past of plenitude and mutual protection.



Fig. 253. *Mannenberg* (1991)

The era of transition was marked by the emergence of works of celebration produced by artists trained at non-formal and community based projects. Peter's 1993, *Die Nuwe Suid Afrika [The New South Africa]*, is one such work.[138] Here



Above: Fig. 254. *In the beginning* (1990)



Fig. 255. *Hamlet* (1991)



Fig. 256. *Boland* (2000)

'natural harmony' extends to an urban milieu in an image of a township settlement that stretches from a densely occupied foreground to an unoccupied mountain vista beneath a rising sun. A cohesive family unit is shown enjoying the benefits of an improved economy in a new era of peace. When Peters became a member of the "Mural Collective" in 1993, she was afforded an opportunity to develop her images of 'victory'. As part of the collective *Manyano* (Unity), she was commissioned by Nedbank in 1994 to produce a 'mural' on canvas for the Nico Malan Opera House in Cape Town.[139] The five participating artists[140] decided to render Cape Town in the new transitional era in terms of the multi-cultural city that it is, depicting lost myths and neglected history. Iconography included key architectural and landscape sites (from shanties to city hall to sites of early Cape rock painting) plus references to music, dance, religion, and oral histories. The swirl of figural activity presented in a non-linear mode is quite different to Peters' personal style; here her inclination to documentation of the 'real' is suffused within a world of dream and legend.[141]

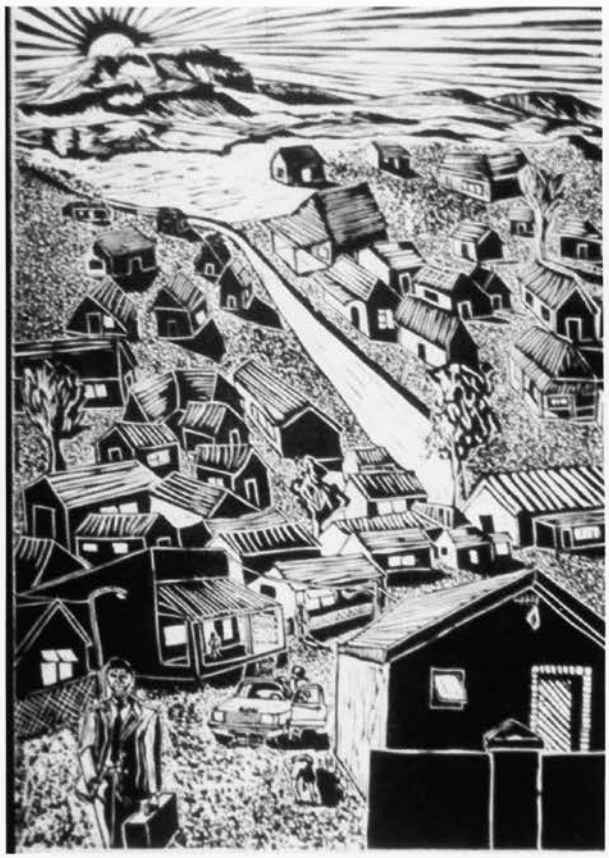


Fig. 257. *Die Nuwe Suid Afrika [The New South Africa]* (1993)

This 'new' era also saw Peters beginning to produce works of a more intimate kind, small prints, which were nostalgic recollections of earlier years, as, for example, in *The Old Days* and *Oupa* (1991). These were to lead to far more intense explorations of her early life, enabling her to delve again into painful remembered spaces. Such



Fig. 258.
Canvas mural for Nico Malan Opera House produced by *Manyano* collective (1994)



Above: Fig. 259.
The Old Days (1991)



Right: Fig. 260.
Oupa (1991)

autobiographical prints and paintings comprised the bulk of Peter's 1995 solo exhibition at the Belville Association of Arts, an exhibition she entitled *Cry from the Heart*. A small work of 1994 gives some indication of the direction she was to assume. It is entitled *Punch looms at door of shed* and consists of a simplified three-quarter view of a young woman remarkably like Peters herself. She is positioned in a somewhat defiant posture as if in readiness for the assault. Here, as in so many of Peter's figurative works, gesture is all-important in conveying key narrative information. Peters 'announces' the work and presents the figure as if a convincing statement of what she has experienced personally.

In Peters' 1995 solo exhibition

we see these personal experiences deeply enmeshed within the political climate and history of South Africa. A number of the works function as recollections of Peters' relationship with her deceased mother. Some of the works picture Peters as a child accompanied by her mother, located within derelict spaces, as if metaphors of the tenuous stability at home. This is evident in two etchings, *Mother and Me* (1995) and *Mother cleaning the Yard* (1995), in which the child is comforted in the folds of the mother's being, protected from the rough surrounds. In the latter, an outside tap, toilet and patched fence attest to the hard labour of the mother who, immersed in daily chores, attempts to domesticate a space, and acquire dignity. As in so many of Peters' works, the location is all-defining, as people struggle to find comfort in demarcated space.

The painting after which the exhibition was named, *Cry from the Heart* (1995), is an intimate self-portrait. It re-imagines the moment when Peters visited her dying mother in hospital. In picturing the



Fig. 261. *Punch looms at door of shed* (1994)



Fig. 262. *Mother and Me* (1995)

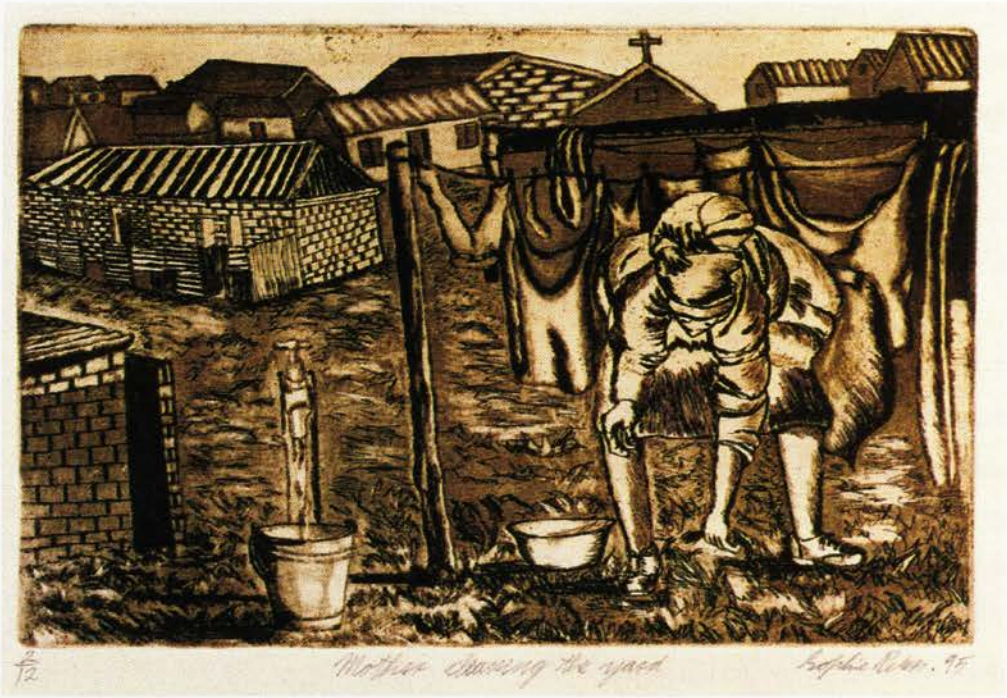


Fig. 263. *Mother cleaning the yard* (1995)



Fig 264. Cry *from the Heart* (1995)

loss of her mother, Peters seems to mourn the tenuous private and nurturing space that she always desired. This is evident in the upper format where she is pictured thrust into the public domain of Johannesburg. *The Mother of Artist's Days Were Counted* (1995), conveys the circumstances of the death of her mother, who was deliberately poisoned. It relates the effects, and after-effects, of this event. Even in this portrayal of the agonies her mother went through, it is a sense of context that underpins the event.

The 'wasteland' of Kliptown as informal settlement is pictured through the windowpane, signifier of unsuccessful separations of 'private' body from 'public' domain. It is out of this environment that the tragic and criminal act of the poisoning occurred, motivated by personal jealousy. Peters depicts her mother's body as metaphorical battleground of struggle against oppression. She expresses the impact of this remembered episode by 'purging' the horrifying and recurrent images of her mother's agony and her own loss. In reworking the theme of her mother's death in *I'm lost inside my tears* (2001), Peters contrasts clinical institutional surrounds with the softened contours of an 'angel' beside an empty hospital bed. The title suggests a persistent struggle for personal solace. Here Peters departs from her commitment to 'realism' to depict a transfiguration into spirit, but as long as she herself remains embodied, she speaks to the denial of private comfort.

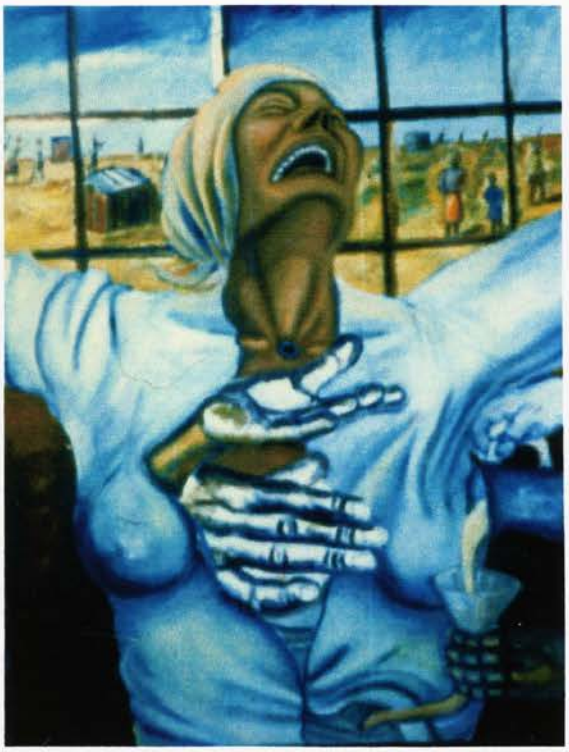


Fig. 265. *The Mother of Artist's Days Were Counted* (1995)

In 1996, in celebration of South Africa's new Bill of Rights, Peters was one of 27 artists invited to contribute to a portfolio of prints printed by master printer Jan Jordaan. The portfolio, which represents the clauses of the South African Bill of Rights, toured a number of South African galleries and museums.[142] Peters illustrated Clause 25: Just Administrative Action. It is fitting that her contribution comprised a statement in direct opposition to that made in 1989 in her *Cape Scene*. Here, the Houses of Parliament are opened up for access, and the government representative is literally placed outdoors, where he is accessible and can receive the demands of an ordinary woman (a figure again reminiscent of Peters). Two large scales hang from

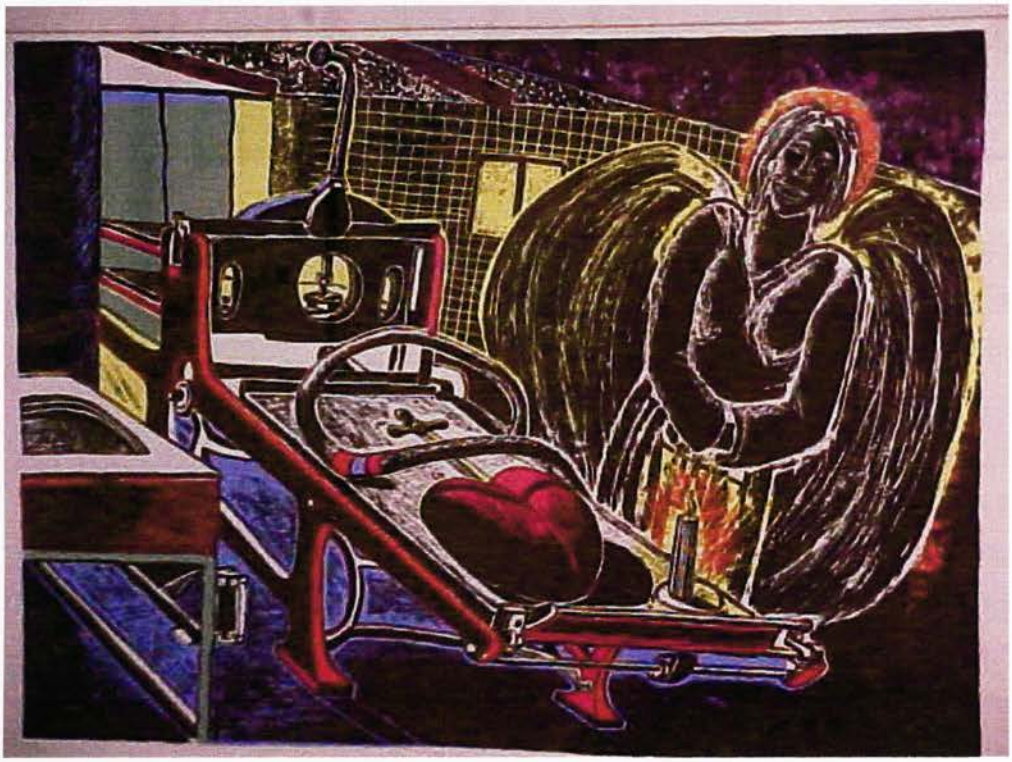


Fig. 266. *I'm lost inside my mother's tears* (2000)

the end points of the pediment in perfect balance, a symbol of prevailing justice. Below them, Peters has printed the words "Everyone has the right to be heard, given written reason for administrative action which must be lawful."[143] Here the public domain is no longer written through with fear, it is not constraining, but is conducive to expression. Human agency is redefined to include women, and even though a man is still the prime agent, at last the 'domestic' is admitted into the world of 'reason'. Peters might not have succeeded in convincing herself and her viewers of the existence of a sustaining private space, but here security is at least present in the public. Through much of her work, Peters has explored the notion of 'home' as site of intensely experienced and deeply meaningful memories. For years, the desire for safety seemed ever thwarted with private space policed and ravaged by legislation designed to classify, position and constrain. Few of her images depict memories of ease; very few allow for a luxury of claiming the 'personal' as a site separate from the



Fig. 267. *Images of Human Rights: Just Administrative Action* (2000)

public. Contrary to the lament of 'western' feminists for recognition of the interdependence of the two, Peters would have enjoyed simply a guarantee of personal location. Missing the safety of the particular, the relational, the emotional and the bodily, here the 'disembodied' universal is claimed as a site to inhabit.

Bongi Bengu

Bengu's drawings of strong black women function directly in relation to her attempt to assert an identity for herself. However, these drawings are not simply about a recuperation of lost identity. They exhibit how she chooses to insert herself into the local so as to avoid an unnecessary and ongoing exploitation as woman. As African, outside of Africa, she encountered the enactment of 'otherness' upon her and had to reverse this in order to survive. It seems that this perspective has sharpened her ability to distinguish between being 'situated' by others, and defining oneself, thus affording her greater self-criticality in the local domain.[144]

Her work sets out to present alternatives to internalised oppressions resulting from racism and sexism. In that she draws attention to sexist relations, Bengu does not romanticise the notion of black community, but she does assert its importance. She draws what she can from the past, but also exposes and revises 'tradition'. Her courage to reveal domination in private and public spaces is a reflection of her belief in the possibility of being whole. Bengu's work does not eulogise notions of an ever-strong black matriarch; it recognises women's cohesive labour as well as associated pain. Her drawings are linked thematically by her reflections upon the exercise and the constraints of power experienced by African women. Bengu accesses a history of



Fig. 268.
Women of the Soil, Women of Toil
(1996)

representations of African women through photographic references, popular media, and personal memory. She exposes certain of these as damaging stereotypes and others as gratifying stereotypes. A number of her works question the extent of women's power within these customary patterns of labour. Although she appears to search for protectresses in various forms, the works problematise the idea of the ever-fecund black female body. For example, her drawing *Women of the Soil, Women of Toil* (1996) is ostensibly about culture and settlement, but through its disruption of pattern and shadowed references, it raises questions about presumed 'stability'.

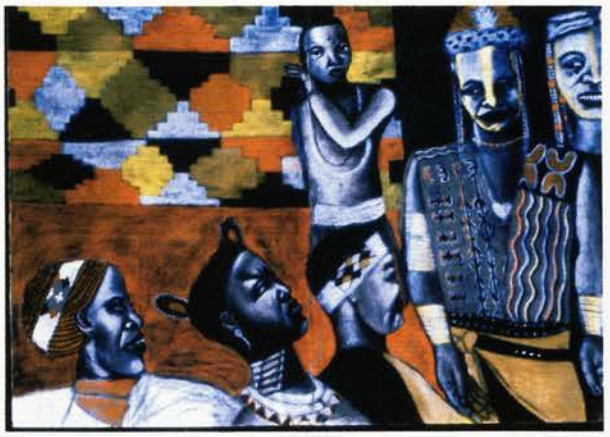


Fig. 269. *Let's Check 'Em Out* (1997)



Fig. 270. *The Great Father* (1997)

The drawings, *Let's Check'Em Out* (1997) and *The Great Father* (1997), in different ways, point to a need to reinvest women with a power denied through ritualised practice. In the first work, Bengu seems to point to a 'play' of gender roles that enable women to assume power. In the latter, in a more subversive determination, Bengu appears to superimpose her own reversal of roles and status. *Let's Check 'Em Out* draws on the iconography of the Wodaabe's Geereol festivals in Niger.[145] In this performance, men dress as women and compete with one another in their adornment and dance, with the intention of winning the attention of women. Bengu chooses to

emphasise the performative character of the event by positioning, as viewers, three women, their heads in profile along the bottom edge of the format. They gaze up as if in amusement, scrutinising three Woodabe men. The gesture of one of the men seems to suggest an attempt to ward off their comments and the gaze of the other two to refuse the possibility of their objectification. It is as if the viewer is reminded that this is but a temporary and illusory equalizing of power relations (Nolte 2000: 50). *The Great Father* critiques the tradition in certain African societies of granting post-menopausal women equal social status as men. Bengu explains that the work refers to this 'acquired' status in northern Ghana, where older women are buried dressed as men, deserving of this 'status' only in death.[146] She reverses the symbolic framing of power relations to illustrate a man dressed as woman upon a deathly throne. He is pictured as if receiving visitations of respect from men in positions of confusion and need. One of these men is pictured as nurturer, baby tied onto his back, an ubiquitous contradiction to the history of women's labour as mother. Another is pictured as crying schoolboy, an emblematic figure of years of political struggle. The image of the boy in need seems to point to a history of support extended by countless suffering mothers who could not always guarantee the physical survival of their children during the struggle. As in her other images, Bengu pays tribute to the sustaining labour of women in a society ruptured by racism and the cynical destruction of family and community.

Bengu's criticism of patriarchy comes with a commitment to the notion of family, and a concern with gender relations in these familial units. *Wife One or Two*



Fig. 271. *Wife One or Two* (1997)



Fig. 272. *Mother and Two Children* (1997)

(1997) is a subtle, in part humorous, expose of the hierarchy of power relations in polygamous families. In this work, the inequality of power between men and women is redirected to reveal contempt fostered between women competing for favour. Her economic compositions point to the constrained circumstances wherein women perform their duties, and in which their power is realised or denied. For example, *Mother and Two Children* (1997) depicts a careful intimacy of familial and gender relations. The format is vertically divided into three sections; the middle section rendered as a narrow opening between surrounding expanses of decorated mud wall. The mother and sons are positioned compressed into this deep space as if contained by the surrounding evidence of repeated patterns of life. They gaze out at the viewer as though allowing one to witness a survival contingent on the mother's persistent, balanced and careful executions.

Bengu's style is informed by candour. The works range from an almost monochromatic scale to a more complex but restrained play of colour. They are marked by a regularity of patterning as well as intentional disruptions. The two-dimensionality of her drawings is reinforced by pattern and the collaged effect of figures without heed of 'perspectival' arrangement. Her figurative and narrative arrangements seem not to signify linear time but rather to juxtapose moments that signify the implications of choices made by women, young and



Fig. 273. *African Woman* (1997)



Fig. 274. *African Woman 1997* (2000)

old. Smaller frames placed within larger frames set up tensions and elicit questions about inherited and constructed roles (Bengu 1997: 12). Her images seem to ask that women consider their power to act upon the world, to define themselves consciously in accordance with, or against such roles, whichever of these best suits them (Nolte 2000: 53). These are complex choices, especially when images of the past have acquired a mythological status in contrast to the isolation and suffering of contemporary individual existence. Bengu's images range from references to rural as well as urban experience, and reflect on how women are nourished or subjugated in such spaces. Her search for the ideal construction of a fully informed self, committed to restorative links with community, is pictured in the emphatic and enduring patterned surfaces of her work. Yet, as indicated in the contradictions she exposes, this is not a search that can avoid the reality of oppressive relations within 'community'. Bengu's work also addresses the destruction wrought upon the bodies of African women by men as well as by continuing imperial controls (Bengu 1997: 3-4). For example, the drawing *African Woman* (1997) attempts to negotiate a space between affirmative typologies and destructive stereotypes. The work explores how black women are objectified in the media.[147] In certain black cultures a woman's beauty and dignity is signified by multiple layers of clothing (as in



Fig. 275. *Before and After the Wedding* (1997)

Zulu and Ndebele appreciations), but, Bengu asserts, one must not assume that those areas of the body that are exposed should be prey to voyeuristic fantasy. In *African Woman 1997* (2000) Bengu reworks the image of a bound woman juxtaposed with an image that asserts dignity and beauty.

Before and After the Wedding (1997) is a drawing that represents the idealisation of the bride in Ndebele, and other cultures (Bengu 1997: 3). The bride appears frozen into a particular societal hierarchy. What is also suggested is the ritualised efforts to maintain such order, as in the arrangement of wife/mother, sentient cow and child, all related symbols of wealth, fertility and ownership. In a deeply personal response to celebrating women's power within the constraints of familial and social custom, Bengu produced *Ain't She Beautiful? II* (1999).[148] Here a bride is pictured in the company of what could well be the *inkomo yamadlozi*[149] because of their close positioning. It is as if the woman maintains her sense of worth and symbolic communion with her lineage by virtue of that cow chosen by her parents to accommodate her into her new household. Bengu expresses an unequivocal respect for the tradition of lobola arranged between a man and the family of the woman he

wishes to marry. In *Mirror, Mirror on the Wall* (1997) Bengu explores women's social status in relation to age. The image is of an adorned bride gazing at her reflection. The diaphanous layers of her dress envelop her, their luminosity repeated in her adornments. At the left the austere presence of a middle aged woman contrasts with the elaborate presentation of bride. The mirror reflects back to the bride the visage of an older woman who represents the rich depository of oral history, practices and beliefs passed on from generation to generation. In exploring these prescribed stages in a woman's life, Bengu implies that the search for the ideal in the physical is a futile search for permanence. The beautiful contrasts of dense black pastel and translucent whites create the effect of a differently defined beauty of survival, a reclamation of the seriousness of women's lives.



Fig. 276. *Aint She Beautiful II* (1999)



Fig. 277. *Mirror, Mirror on the Wall* (1997)



Fig. 278. *Amadlozi* (1997)

Bengu is concerned with what women pass down from generation to generation in the way of customary behaviour, subservience, self-respect and redefinitions of self. This is evident in *Amadlozi* (1997), a depiction of women's pivotal role in running a household.[150] The woman is pictured as if overseen by the floating visage of a deceased 'elder' behind her (notably also a woman). The space appears to be sanctified by a patterning of plates arranged in stripes down the two vertical edges of the format; these plates are decorated with the faces of ancestors who ensure cultural continuity (Bengu 1997: 6). The appearance of ancestors on the crockery framing the image and the crockery display upon the kitchen mantelpiece on either side of a doorway marked by a cross is informed by Bengu's interest in the conflation of 'traditional' Southern Sotho practice with Christianity. To the approval of Christian missionaries, Southern Sotho women replaced displays of ancestral figures on mud mantelpieces with displays of crockery (Bengu 1997 citing Nooter 1993: 85). The ancestors seem to serve as witness to women's ongoing efforts and in their facial expressions display a history of observance, peace, wisdom, jubilance, virtue and occasional anger. In this work, Bengu does not speak to the practice of fixed patterns of behaviour but to cultural assimilation and survival. *Umsebenzi* (1997) also addresses the passing on of practices and taboos. Here, woman is considered as 'vehicle' through which cultural continuity is ensured.[151] As brewers of



Fig. 279. *Umsebenzi* (1997)



Fig. 280. *Rites of Passage* (1997)

the beer, women ensure that community dialogue with the ancestors occurs once the brew is ceremoniously drunk by all present.[152] The pictured wall motifs are common to Southern Sotho dwellings, the cross indicates the assimilation of Christian influences, and the floral motifs indicate that space between heaven and earth is symbolic of women's place in the cosmos (Van Wyk 1998). Bengu's insistence on the interdependence of all things is reiterated through the overall symmetry of patterning.

Yet Bengu persists with questions, as in *Rite of Passage* (1997). Here she contemplates what choices young women have in defining themselves in ways that are different from their elders. All are framed by mural motifs intended to encode deep-rooted knowledge of life. Bengu contrasts this rich narrative screen depicting accumulated cultural knowledge with a sparse and stony foreground. The visual contrast suggests that the search for an ideal that is based on teachings from the past does not hold good for the future.[153] Bengu also raises questions in *Grandmother, Mother and Daughter* (1997) about the relations between generations of women. Here she questions how identity is defined in terms of cultural heritage, and considers the possibility of a loss of such heritage. The problems of negotiating a balance between learnings from colonial institutions and from the traditional teachings of elders is

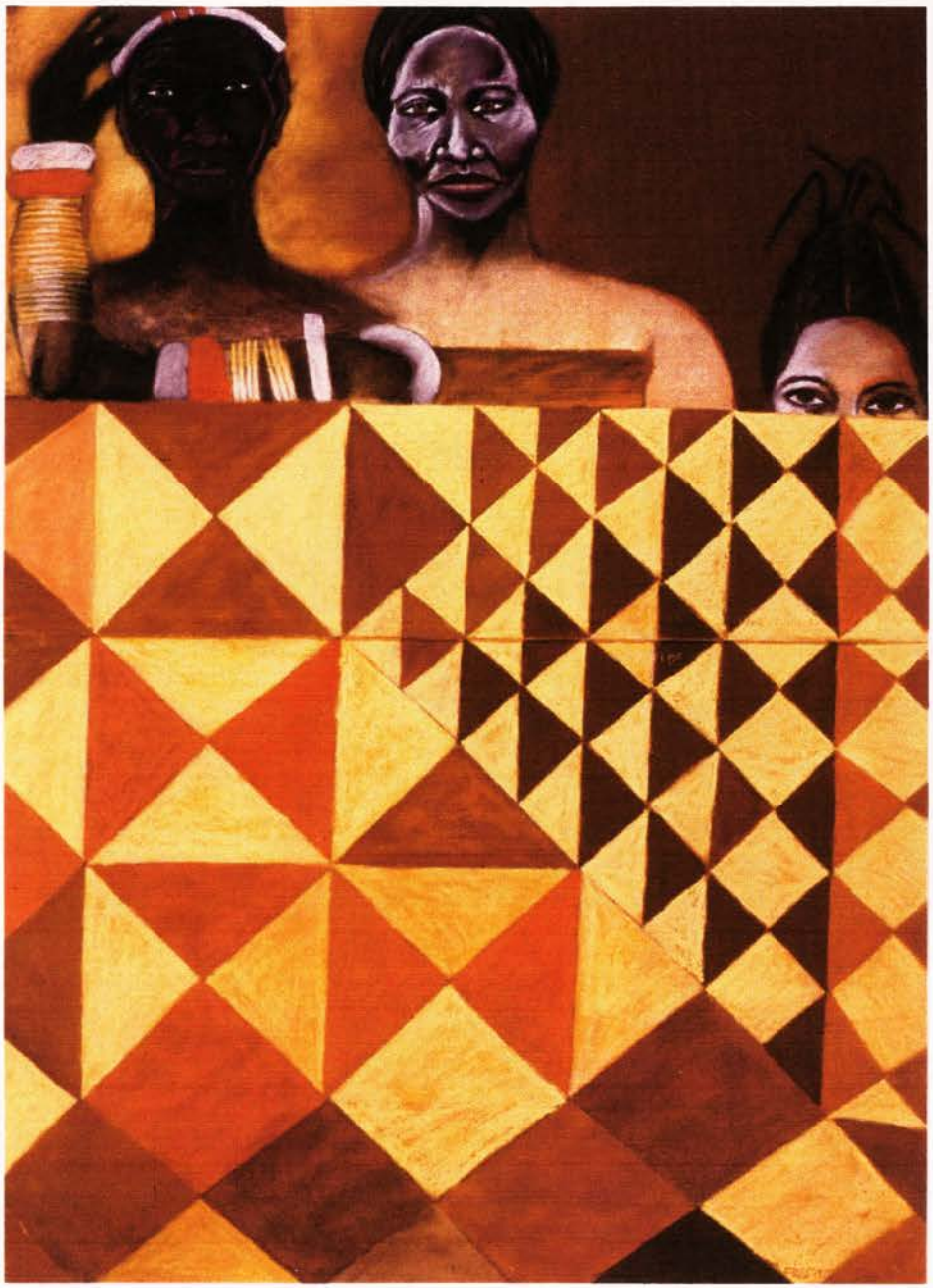


Fig. 281. *Grandmother, Mother and Daughter* (1997)



Fig. 282. *Ndebele Woman* (1997)



Fig. 283. *The Mistress* (1997)

evidenced in a comparison of two works, *The Mistress* (1997) and *Ndebele Woman* (1997). A similar dilemma becomes evident when viewing her depiction of *Taking the Vows* (1999) and *The Zulu bride* (1999). In the former a continuity is suggested by a wedding photograph behind the 'obligated' bride, while the continuity in the latter seems of a far more wilful construction and in contrast to the 'western' marriage photograph pictured on the wall behind her. Bengu examines assumptions of women's 'innate' task of reproducing society and culture. In so doing, she not only acknowledges women's historical strengths and coping-strategies, but also the unnecessary weight of certain burdens. It is in these exposures of dignity and responsibility that she suggests the necessity of transformation so that this dignity is not contingent upon having to survive oppressive relations.

Some of Bengu's work is more explicit in addressing how women are constrained. Other works of Bengu picture women's suffering in the context of ruptured social and gender relations. *Violence against Women* (1998) and *Breaking*





Above: Fig. 284. *Taking the Vows* (1999)

Bottom: Fig. 285. *The Zulu Bride* (detail) (1999)



Fig. 286. *Violence against Women* (1998)



Fig. 287. *Breaking the Silence* (1998)

the Silence (1998) picture the after-effects of a woman beaten but still supported within an ordered and patterned framework. In the former, the protagonist is also pictured. He is shown viewing an image of a bruised woman, held up by the same woman now healed.[154] *In Loving Memory* (1999) is a tribute to Frida Kahlo, a work wherein Bengu uses Kahlo's highly personal Surrealist iconography as a setting for the pain and suffering of African women. As in *Revising Frida* (1999), she substitutes images of African women for Kahlo's self-portraits. The former juxtaposes ideal African beauty with a battered and bruised face, and the latter juxtaposes a weeping African mask with an illustration of Bengu's own entrapment. Bengu fuses two poignant themes explored by Kahlo – that of Kahlo's feeling of being torn between her two cultural heritages, Mexican and European, and that psychological pain caused by the betrayal of her husband Diego Rivera.



Fig. 288. *In Loving Memory* (1999)



Fig. 289. *Revising Frida* (1999)

Like Kahlo, Bengu explores issues of identity and uses her work as a way of reclaiming her power.[155] Bengu determines to rise above personal and historical

abuse, and in *Untitled* (2000) she places an image of herself firmly amidst a collage of decades of women's resistance in South Africa. The whole is overlaid with blue oceanic decoration, a further sign of patterns of continuity. Her bold and simplified presentations of figures engage directly with the viewer. If there is one common component that can be identified in the works it is their sense of composed confrontation.



Fig. 290. *Untitled* (2000)

Chapter Three

Locating imaginary space in the working processes of ten women artists

This chapter considers how the subject comes to experience self through the creative act, and what constitutes her locations of 'imaginary space'. The chapter begins with an introduction to the central concepts used by the women, followed by a more detailed consideration of their explanations of why they make art, and a concluding comment on the implications of their terms of reference. The act of art making is described by the artists in relation to a range of concepts.[1] Of these, the terms most commonly used to describe aspects of their creative process are 'emotions/feelings' and 'consciousness'. The former is sometimes linked to notions of catharsis, and the latter is referred to as thought, understanding, knowledge or meaning. Pre-cognitive processes are referred to if an image presented itself in a dream or vision, or with reference to 'intuition,' or 'a feeling'. Half of the artists interviewed made frequent use of the term 'intuition', while others implied the existence of such a faculty, or at least a realm distinct from conscious apprehension. At times, this was linked to notions of God or spirit. Although five of the artists stressed the precognitive as the major impetus, the rest spoke of a necessity to maintain a balance between the rational and non-rational. The next most common framework invoked by the artists is that of 'memory' and 'self-affirmation'. The latter was often linked to a challenge and struggle to engage with a 'transformative' and 'regenerative' process. This focus on transformation is of particular interest given the concern with agency underlying the present thesis. Some of the artists placed emphasis on sensation and perception, while others emphasised the role of the imagination. At the core of this consideration of the artists' terms is the broad philosophical problem of how to conceive of the workings of consciousness itself; in other words, how the self-reflecting being understands her relationship to the world. This problem might be posed as a consideration of the relation between knowing subject and 'outer world' or 'object'. It is this relationship

that these artists try to map when using terms such as 'intuition' or 'perception', for example.

What emerges in the artists' explanations of their creative working processes are various frames of reference regarding what can be loosely termed the 'aesthetic'. The artists' references to aesthetic factors are informed by differing lived contexts, some of which are imbued with histories of Western thought and others by histories of thought more specific to African contexts. Historically, *changing* definitions of the aesthetic are also evident in many of the artists' understandings of the purpose of the art object and its making. In addition, their language has its own inherent 'masculinist' and colonial histories. Therefore, the artists' attempts to identify the operations of the creative act for themselves, as women, need to be seen as ideas in formation, and as attempts to find terms best suited to their various enterprises.

The assumption behind many aesthetic theories is that the audience of art comprises a uniform group that judges taste and meaning in a similar fashion.[2] However, if one regards the act of making by the artist in terms of each artist assuming the position of spectator during the making of their own work,[3] this illustrates the point that there is no *generic* perceiver. Instead, one must conceive of a complex model of viewers who ascribe value to an artwork.

Because of features that are always in excess of those which make for a semantic analysis, a work of art can rarely be equated with content. It being a work of art rests on how it *tells* a story. This means that meaning is determined from the mode of presentation combined with content. It is this that constitutes the 'rhetorical' dimension of art and that affects psychological responses to works of art. Interpretation is therefore always co-implicated with appreciation.[4] What is interesting in the interviews cited below is how the artists understand the 'rhetorical' component of their art. Whereas philosophy proceeds through logical argumention, art persuades. This, according to Danto, is at the root of a 'general' *fear* of art and its resistance to abstract categories. All of the artists are aware of their practice as potentially disruptive, and as constitutive of a mode of understanding that is particular to form as opposed to abstract thought. Their understanding of art is not of what occurs outside of the work; *the work and interpretation arise together in aesthetic consciousness.*

According to this view, interpretation is inseparable from the work, but also inseparable from the artist who made such work. Danto states, "I believe that we cannot be deeply wrong if we suppose that the correct interpretation of object-as-artwork is the one that coincides most closely with the artist's own interpretation" (Danto 1986: 44). It is in line with such thinking that the artists' terms of reference are examined below, but in relation to the historical contexts of meaning outlined in Chapter One. The primary focus is on how the artists have regarded their creative production as beneficial to their location of self within the particular contexts in which they survive. The same chronological sequence will be followed as in the introductory biographies.

The artists' accounts of why they make art

Noria Mabasa

> If I'm making clay, I feel better from sickness.... If I look at this figure I'm very happy.... Carving, it's not heavy for me. I think I'm very strong, because everything is coming from dream.
> (Personal interview with Mabasa, January 1998)

Mabasa explains her reasons for making art in terms of dreams and ancestral visitations that accompanied a period of ill health.[5] These visions and ill health persisted until such time as she heeded the advice that she extracted from these 'visitations', namely to give form to her visions and to set about modelling in clay and carving in wood. Her processes of working have become central to her definition of self, and her production has led to sales, to recognition locally and nationally, and to economic rewards. As indicated in Chapter One, initially this production was perceived as 'strange' by her rural neighbours, who regarded them as 'transgressive'. She nevertheless persisted in the making of objects, believing that these facilitated a contact with her inner strength and with her ancestral lineage. The immediate benefits were the cessation of bad dreams and persistent anxiety.

Mabasa explains her cure from sickness with reference to both clay work and carving. She explains that she began to carve in wood because of a dream, and that the decision was not hers. Both Sue Williamson (1989: 51) and Andrew Solomon (1994) relate Mabasa's account of her dreams. Arnold (1996: 142) argues that she probably uses the word 'dreaming' to indicate visions experienced either during sleep or in reference to the capacity to imagine images while awake, but Mabasa's references to dreams are in fact more specifically associated with her communing with ancestral voices. Apart from saying that her dreams influenced her to carve, Mabasa has also mentioned dreams that led her to create earlier clay figures at a time when she was ill. For example, in conversation with me she referred to guidance from her deceased father in dreams, with her sister acting as an intercessor. However, when referring to the decision to carve, she stated to Solomon that she was 'cured' by obeying an old woman who spoke to her in her dreams. Solomon quotes Mabasa:

> And I had a dream and an old, old woman came to me, and I was afraid. She said I must make some figures from clay, for being well. So after this terrible dream I began to make figures and I got well. ... And it lasted, oh, some years.... And then I was ill again. And again this terrible woman came to me in my dream and said I must not cut my hair. So each time as it was growing I began to get more strong, and I never will cut it again.... And this old woman came to me a third time and told me to carve, and that was the last time – if I carved, she would never be coming and bothering me again. And I was so afraid, and when she was gone I began to carve my dreams, to keep her away. Now, when it is a strong dream, I am making carvings.
> (Solomon 1994: 45-46)

It is evident that Mabasa seems to have had various encounters with the living-dead who, according to traditional belief, can act through the medium of others, through living beings, or through natural phenomena. What she extracted from these visitations was a specific lesson to pursue her creativity.

The carved works motivated by dreams constitute Mabasa's largest and most economically rewarding projects, however she does make smaller clay works, the earliest of which became popular for their documentation of personalities and types in her community.[6] She was commissioned, for example, to execute clay images of members of the Venda cabinet for the Thohoyandou Museum, and for a clinic in Venda (Rankin 1989: 120). Although these small and humorous characterisations

proved commercially popular, her preference has been to execute her 'dream' visions in wood. It seems clear from her statements that her decision to sculpt was informed by her 'visions', but it is also apparent from some of the information she shared with me (and others) that economic and related factors of time and materials have determined her decision to focus on woodcarving rather than clay modelling.[7] It is possible that she began envisaging these ancestral messages in wood after having seen sculptures by Nelson Mukhuba and Meshack Raphalani in 1983 (Sack: 1991: 108). However, this does not rule out her integration of this information with messages received from ancestral voices, which gave her the impetus to reach beyond her conscious choices. To hear the ancestral voice is akin to accessing that part within oneself that is affirmed by a sense of connection to dimensions beyond the linear construct of the present. This sense of connection also suggests contact with what extends beyond the imagining, dreaming, or intuitive individual self to a self realised through a shared cultural past. It is quite possible that what gave impetus to her visions was this knowledge of asserting self through affirming a social and cultural totality.

The issue of Mabasa's choice to carve, and the fact that she has been perceived as 'transgressor' has been touched on in preceding chapters. Initially concerned about taking up the traditionally 'male' practice of carving, Mabasa asserts that she 'listened' to the voices in her dreams (Chapter One; Solomon 1994). Suffice it to say that Mabasa's references to ancestral inspiration (based upon whatever degree of conviction) have circumvented criticism from her community regarding her choice to carve and to become a figurative sculptor working outside of 'traditional' divisions of labour. There is little doubt that Mabasa had to alleviate initial misgivings on the part of her own community, but her careful dealings with her neighbours regarding negotiations for materials, and her growing fame, have shifted the attitude of the local populace (Chapter One). She states, "*At first there were a lot of people here - they just come and look. (That was when I was very poor.) They were just laughing.... But now, they say, oh Noria, she's got a lot of money*!" (personal interview, January 1998). Following the advent of newspaper and television coverage of her work, attitudes toward her in her local shopping district in Thoyoyandou began to change. These were

soon to filter to her immediate neighbours through word of mouth. Mabasa states, *"Ja, now if I'm going to Thoyoyandou, a man I don't know well will say "Hullo Noria!" I say, "What? I don't know you". They say, "we see you on TV"!"* (personal interview, January 1998).

While the benefits of growing national recognition and economic rewards have obviously informed Mabasa's production,[8] at the outset of making her works she had no notion that this was where her production would take her. She has, equally, had to deal with the challenges of being stigmatised as different, and being treated in ways she has found hurtful (personal interview January 1998). The latter pertains particularly to her experiences of dealers who have paid her a retainer in return for expected output and international travel, and also commissions, the terms of which she has not always understood.[9] This lack of control is closely related to her disadvantage regarding literacy in English. It is clear that these pressures have affected her sense of self, and while the act of making has been sustaining on the one hand, on the other the pressures have taken their toll. When I interviewed Mabasa she stated that she had had no returns of unsold work from the Johannesburg Read Gallery since 1993, and no support regarding transport to get her sculptures back from this gallery, even though the gallery had initially collected them from her home.[10] Notwithstanding these very real struggles with the dealers, and with having to negotiate her identity in the face of the pressures of public reception, Mabasa continues to give form to her visions, and to experience emotional relief whenever she completes a work.

Mabasa is acutely aware of her unique approach to working in wood, and expresses great satisfaction describing her working process: "*No man is carving big, like me. I look all over, but not big like me*" (personal interview, January 1998). It is the ancestral voices that lend credibility to the act when she states, "*After it is finished, the spirits they come and tell me [what to name it]*" (ibid.). Mabasa's consciousness of the interplay of the living and 'living dead' seems to echo moments of tension and release that occur in the life process itself, between outer and inner experience. This is evident when she speaks of 'living with' the wood while being directed by her communication with the spirits. She 'sees into' the wood the forms that she then

carves and, in effect, releases these from the wood. She speaks of the process as a cathartic one, attested to by her suggestion that, at the end of such a process, one can "climb into the centre of the piece for shelter" (personal interview 1998). Sheltered here in the centre of the sculpture that pictures the interelatedness of the living, the dead, the human, animal and spirit realm, one would be in the 'womb' of the world. It is here that the formation of life begins, as if in an embryonic or oceanic space that precedes societal and, one might argue, patriarchal structures. It is, undoubtedly, a regenerative space for Mabasa, one which is about re-membering her world, affirming her sense of self in the face of assaults, of denials and all that which has challenged and undermined her creative expression. It is as though her release of emotion follows from these massive efforts to understand and re-form lost experience and identity.

Mmakgabo Sebidi

> You have to have your own style and mine comes from home. It is there that I can discover my true self.
> (Sebidi in Sealey 1988:12)

Sebidi explains that her art is linked to her dreams, or waking visions, and that these in turn link her to her traditions. It serves as a vehicle for memory, that space in which her individual self gains meaning in its connectedness with collective memory. She understands this creative activity that affirms her as imbued with thought and feeling. She views it as an emotional field with challenging contents in that the rational cannot be expected to provide all answers:

> If you're alive, you must have feelings. If you don't have feelings, it's something else to say you are alive! The same as thoughts. Your brain must have water, your lake inside your brain must have water and that water must have, like, a fish inside it, or a snail, or whatever inside it, that must worry you, that must keep knocking on your head. Without that, how can you be an artist? I think it's a 'lake' because inside the lake I cannot see anything [but] you can see the water is sometimes moving to encourage your thoughts. You've got to have a study of your life. I remember we used to ask a very stupid question of our grans. We'd say "O.K. we understand about God, but who made God?" They used to shout at us, so this had been a growing thing all the time, questioning and questioning in the world. But I'm sure that God is there to hear us. I don't think God is dead. So, that's why I believe you've

> got to watch the water and once the water is very deep, it doesn't move - (well, it jumps sometimes) - but, usually it's very quiet. So, you watch this. (Personal interview, July 1995)

Like Mabasa, Sebidi was initially afraid of community censure when she began to make individually directed artworks. In time, she understood that the relation between the images she painted and the cultural activities taught to her by her grandmother could be conceived as fulfilling the same goals, namely, to assert the continued presence of her culture. As she states, "*We're not the first people to have art. And I'm saying that everyday. I am not the first woman in Africa to have art!*" (personal interview, July 1995). Sebidi is determined to preserve a notion of 'self' informed by her grandmother's teachings, and to use her creative production to reflect on these. Her visions or dreams help her to sustain a sense of connectedness to her rural roots despite her isolation in the city. She talks of how her career has torn her from Marapyane, "*the only place she ever loved*", and how she feels at times as if she has abandoned her culture (Sibanda 1998 n.pag.) Although she has now lived in the city for three decades, she still refers to it as a confusing place, which only her art helps her to navigate (ibid.). She explains the dreams that inform her art as follows:

> When I'm saying 'dreams' I normally feel that the waking space comes from dreams....When you have work to do you need to have thoughts. That will motivate your further step for where you're going, and that's a 'dream'. A dream comes not when you are sleeping. The dream comes all the time, even when you're sitting. It just comes and makes a big film. And that's why I feel maybe God has given us, those who don't live with a lot of people, a better vision, because we cannot speak to anybody about what we are seeing, about what we are doing. So, you find these dreams as very great parents, or family I might say. Most people would say "These people [artists], there's something wrong with them." They don't realise that you're not alone (laughs). You're really being kept very busy and need to explore your work through these dreams. Having these people [in dreams] coming to explain to you how you can start working, you don't have to feel sorry for yourself. (Personal interview, July 1995)

Sebidi understands her dream-visions as affirmations of the link between God and ancestral visitations. She experiences them as a reminder of the social hierarchy that ensured a continuity of custom and law and her artwork offers a place to reclaim this:

> Many voices are from this present but never used to be. The god has one voice and that one voice explains many things.... Everywhere you go, you

> don't find any good.... So, when you get back you really can find the better world only in your work, nowhere else.
> (Personal interview, July 1995)

Sebidi's creative activity affords her a means of sorting through the multitude of influences she is subjected to in the city. It is a way of centering herself, a means of communicating with the world, a link to a spiritual pulse and thus a way of searching for peace. She explains this search for a better world in terms of a recurrent struggle. At times, this struggle toward an ideal inspires her, but at other times it also thwarts her. The ideal is the assertion of self in unity with familiar cultural practises that once affirmed her. In an interview with Korber (1990a) Sebidi stated, "*It's good for an artist to move around, but you can't be influenced by the images of people with whom you have not grown.... It's the only way you can grow, it's what you are born for*". Sebidi is determined to experience this continuity through her redefined practise, thus healing the rift she experienced on leaving the country for the city and countering the damage that her self esteem suffered in the apartheid structured metropoles. When Sebidi speaks of 'culture as god-guide' it is to the importance of the related idea of Tswana *molao* (law) that she points. It is on the completion of a work that she attains a degree of relief through psychological release and joy.

> [When I paint] you can call it a struggle.... I don't see myself being given a space or a freedom...but when I get home to work, that struggle tends not to be heavy anymore and the struggle tends to change into something else. It's like, maybe, moving up to a rose, but even then, you see it a bit farther. It's like explaining how many steps you can take to reach that rose, and what you're doing is you are struggling to reach what you feel could be best. And, even later, not seeing it as the best, but, then you are promised that there *is* a best.... When I'm finished work I feel much more happy. Then, the song comes out from the depth, and I *feel* that song coming (because I don't play the radio, I have a radio already in my head)! When the work is about finished, after months...then I open my mouth and sing!
> (Personal interview, July 1995)

The struggle to defend her choice to paint while living in the rural areas has not been completely won. Her initial nervousness regarding expected codes of behaviours is still present, and the rupture between her urban viewing public and a desired rural audience worries her.[11] She does, however, believe that her deceased grandmother

continues to guide her practice. Recalling the time her grandmother assessed the need to protect her from criticism within the rural community she states:

> And one day she couldn't walk anymore because she was very old. One day she crawled into my bedroom when I was working. She found me working and said to me "Have you been doing this work?" I said "Yes Granny". She said "That's my work, look after it. I'm going to try and see how I can protect this." ..."I have a way to protect your work. I wouldn't like to see it fly away from you because that's *my* work. I'm worried about these people around the village who can make your work fly anytime, so, what I'm going to have to tell them – (but that's a deep secret. She had given me some details how she's going to tell them, I wouldn't say them because they're very deep). And she protected me, and those people, they're very nice today.
> (Personal interview, July 1995)
> It's hard for me to go there [Marapyane] without a studio but they respected my work afterwards. Afterwards they knew they must not interrupt me. But, sometimes they run away from me and say, "we might disturb you". Sometimes I need them to come near me. So, they don't understand me and I can see that they want to understand but it's hard as an artist to explain how they should be with you.
> (Personal interview, April 1999)

In achieving professional recognition in apartheid South Africa, Sebidi contradicted institutionalised prejudices of class, colour and gender, and succeeded in inserting her voice into areas of reception previously insulated from experience such as hers. In the process, she has come to the attention of a younger generation in search of inspiration, those 'children' she wishes to 'save' by 'proving the culture' (see Chapter One)

Sebidi explains her work as a means of arriving at a place that challenges her to listen to inner self-revelations, and as a means of ridding herself of anxiety and achieving peace. She states, "*I always sit alone with my paintings, to speak to my gods without anybody around. The painting talks to you once it is finished*" (Sibanda 1998: 13). Ultimately, she sees it as a way of having helped her survive the history of abuse that black people have been subjected to in South Africa. Commenting on cultural abuse, she says, "*Our people are dead. They need a lot of healing.... God has not forsaken me, I am still living*" (ibid.). This she relates to her art making:

> The questions one has inside must be answered, problems must be solved. [Before] you would sing about what you don't want – to get rid of it, and to carry on..... After I got art I had a way to get rid of many things.
> (Sebidi in J.M. 1982: 2)

Marion Arnold

> But possessing a sense of wonder, having the imagination and courage to conceive of beauty in the midst of violence, and the eternal in the pain of the present –these things are, I think, dimensions of the human spirit that establishes our clams to be higher life forms. This is not escapism; it is an acknowledgement of the complexity of reality.
> (Arnold interviewed by Aiton 1997/98).

Marion Arnold describes the processes of her art making in terms of conscious and unconscious determinants, in terms of emotional influences, and in terms that relate to sensory perception. She also speaks of the role of play and transformation, as well as of beauty. These terms of reference are drawn from a history of Western European aesthetics ranging from the origin of a 'disinterested' aesthetics, as defined by Immanuel Kant, to the expression theories of the twentieth century. For Arnold the aesthetic moment is imbued with liberatory potential. It is a moment that is built upon the cultivation of imagination that she endeavours to pursue in her own life. She comments, "*The very act of creating is affirmative, and to affirm life means to have the imagination to think further than the present, and to speculate about existence, horrendous, mundane or magnificent*" (Arnold 1997-98: 5). In and through her art making she has envisaged alternative locations, geographic, psychological and sexual.

From the outset of her art making, Arnold reflected on the physical landscape of her youth and this has become part of her constitution of memory. Her training provided her with a paradigm for landscape painting associated with the sublime. Notions of such 'surrender' to seemingly boundless expanses of space imply a desire for space beyond both human control and occupation. When she felt the absence of the sublime in a space encroached on by political and social conflict she kept making art as an expression of resilient spirit. Arnold explains that the aesthetic experience is the cornerstone of her being. While Arnold does not perceive her actual work to be biographical, she acknowledges the impact of her life circumstances on her production, and speaks readily of how her work contributes to her understanding of, and action in, the world. It allows her to develop an understanding of how to reconcile her inner and outer experience. In the process she is able to redefine her understanding

of self, thus enabling her survival as creative agent in all circumstances (Chapter One). She explains:

> I don't divide up my creativity from my living any more than I divide my writing from my painting or my teaching. I just see everything being interconnected all the time. There is a very private territory that one goes into during a period of creativity - a productive dialogue with oneself - and I'm sure the resolution that comes out of that enables one to be more confident in the articulation of certain experiences to others.
> (Personal interview, May 1999)

Arnold describes the exploration and manifestation of the creative act as essential to her well being:

> I've always made images, I've always wanted to create and that is the reason for getting up in the morning – that's the reason for living. It's what gives me focus. It's what gives me drive. I find it very difficult to relax because I get bored doing nothing.... *I have to make,* and if I'm not making the only way I keep sane is *I think about it*....
> (Personal interview, May 1999)

Arnold understands her creative starting point to be rooted in contemplation of the concrete. She experiences the working process as a dialogue that reveals new understanding. It is a dialogue comprising both relations of form and words, and it entails a conceptual development:

> There seems to be a particular form that somehow becomes compelling in itself and makes me think it would be worth translating it onto canvas or a piece of paper, because it's interesting, there's something unusual about it and it has some meaning generated by that particular object. I often start with that without being at all aware of what else is going to go on it [the surface]. Having got that, I will have to think, If I put x, which is interesting, in it [the representation], what am I going to do to set up connections and dialogue..... So, I think in very conscious and analytical ways about image making and when I come to be the artist I do not paint totally impulsively or intuitively. I paint some 'thing'. I have some idea as a starting point but I never have the total image there.... I allow the image to talk to me.
> (Personal interview, May 1999)

Arnold experiences herself as 'fairly knowing' during the processes of her art making. She understands the intuitive part of the process as seated within her 'knowledge' of self, but as also enabling an expanded sense of self. Her conceptual resolution of works occurs as the result of conscious decisions to experiment with an

interplay of intuitive uses of material and considered choices. Her ensuing dialogue with 'self' is thus marked by periods of self-consciousness in response to the poetic play of the process, and alertness in response to the unexpected. She explains:

> I may learn more about the meaning of something subsequently and I may find interesting echoes from previous works.... I certainly think, looking back, that I find images of things that have haunted me in forms that have been recurrent; they clearly have accrued a lot of meaning over the years.... But no, I don't consciously try to understand what I am doing while I am busy with a painting.[12] The analysis comes when its finished.
> (Personal interview, May 1999)

She struggles toward achieving a balance between what she describes as the rational and the 'intuitive'. This would seem to suggest an echo of the Kantian notion that the imagination might provide more profound insights than pure logic.[13] From her early years, Arnold has combined her love of words with an exploration of form. The intermittent pull toward written text in her visual art suggests something of a battle between surrender to the 'thing-in-itself' and experience mediated by consciousness. The actual process is thus marked, for Arnold, by an intense struggle between what one 'intuits' in response to the work, and what one desires to impose in the form of conscious control.

> I can't look at my work, ever, as only the finished thing because I can see all the processes of development. I can see what I struggled with, what I changed, what I eliminated.... When I'm wrestling with a work, when I don't know what to do with it, I believe it takes on a great life of its own. It's like two wills fighting one another. I like having a studio in the house because sometimes I will go into it when that work is not expecting me, and it hasn't yet managed to get its energy to fight me. I will put on the light and catch it, and say "that's it, that's what's wrong with you!" (laughs) ... You've got to catch it when it's defences are down because otherwise it's going to be resisting. It's actually *you* resisting the wish to make sometimes radical changes.
> (Personal interview, May 1999)

This need to be receptive during the process of making is linked to Arnold's understanding of the compelling nature of form, of how objects set up connections and generate thinking, and hence meaning. Arnold is acutely conscious of the mechanics of visual language and of the process of 'defamiliarisation' that compels people to look at the familiar in such a way as to evoke unanticipated responses.[14]

Arnold explains her objective as that of reframing perception, and in this she reflects a training that is rooted in Western European Modernism. She anticipates conceptual or philosophical resolution on completion of the image making and viewing process. She is less interested in these works being read as archaeological evidence of her life than as aesthetic statements which necessarily function as free-floating signifiers.

> Fiction is fiction. Art is artifice.... I'll use a lot that is biographical and therefore, on that ground, a lot of the values that I hold and things that fascinate me are going to be there. The exact way in which they locate themselves in objects might be something I understand but which is rather remote to anybody other than a viewer who is looking with some intent or some knowledge.... I don't think that my personal identity is so embedded in the imagery that that is all one sees, but that it is embedded I'm sure is true.
> (Personal interview, May 1999)

What *is* embedded in each act of making is Arnold's initial impetus to create the piece, and market demand or reception does not compromise these interests (personal interview May 1999). As 'compelled' artist, she is fundamentally sustained by her art activity, by what she discovers in the creative venture, and by her expanded sense of identity that ensues from this communion with self. She explains her relation to the completed work as follows:

> I've always had lots of hanging space so that I can have things there and I continue playing with them and talking to them and looking at them and living with them. It's very important. Then you put them in frames and you put them on walls and you sever the ties.... In some ways it's quite a painful process.... You carry on because it is a dialogue with yourself and, every now and then, you know that somebody has responded positively.
> (Personal interview, May 1999)

Arnold emphasises the importance of aesthetic and visual pursuits in climates such as that of South Africa, where inhabitants struggle to recover from decades of cruelty and terror. She knows that this has sustained her, and believes others might experience a similar liberation of thought and activity as is offered through art making.

> I think that so much of the tragedy of late twentieth century existence is of people being forced to live in dehumanising conditions where there's not anything remotely redeeming in a visual and aesthetic sense.... Until we have a society that actually acknowledges that the beautiful is essential for the human spirit, we're going to go on breeding ugliness and dehumanising humans.
> (Personal interview, May 1999)

In Arnold's early iconography there is evidence of her discomfort with the politics of South Africa and with the interrelated issues of ecology and development. In later work we see her response to the change of government that promoted increased visibility and, ultimately, the constitutionally enshrined protection of persons whatever their sexual orientation. As a white feminist Arnold found herself in a paradoxical doubled position, inside the realm of the privileged and 'named', and as such also risking exclusion. Arnold began to make work that addressed this position of same and other, of representation and unrepresentability, and just prior to leaving South Africa, her work enabled her to reflect on the gross atrocities of South Africa's past and ongoing violence in the post-apartheid era, with particular attention to violence against women. Arnold believes that it is through her creative activity that she has managed to sustain a sense of her own spiritual fulfilment in spite of otherwise depressing circumstances such as rampant crime and violence. Her drive to create in a context she experienced as increasingly violent was linked to her desire to preserve personal space for contemplation and expression. When this space of the 'imaginary' started to feel compromised, and when the imaginary began to be potentially stymied by fear, Arnold chose to effect a radical change in her living circumstances. While Arnold enjoyed a relatively privileged life insulated from physical violence, she has always been aware of the threat of abuse against women. In the post-apartheid era, the statistics of rape have escalated[15] and Arnold felt the intensified prospect of possible assault to property and body. Her plan to relocate was driven by a determination to embrace her identity as multiple, neither tied to nation or place, but as shifting. But, it is in Britain, ancestral home of her parents, that Arnold has chosen to relocate herself and, through her continued production, to create a sense of being-in-relation that no longer felt viable for her in South Africa. She sees this relocation as part of an ongoing exercise of will and imagination.

> I think that to cope with the uncertainty, to cope with the ever-present irrationality and violence and anger and absurdity of life in contemporary South Africa, one needs to find some space where you're not rendered impotent. And I think those of us who are creative perhaps have access to a release mechanism that much of the population is denied.... I have spoken to people that I'm close to about their terrors and seen the way that sense of futility and depression hovers on the consciousness. It's not that I'm unaware

> of it, in fact, I'm very deeply aware of it, but perhaps managing to control it better because I have access to something that I can do, even if it's only for myself. I can try and turn something of life into something else.... We should have the capacity, or intelligence, or imagination, to be able to transcend the immediacy of time.
> (Personal interview, May 1999)

Lallitha Jawahirilal

> In art there *can* be an ideal; all is one, Art, Identity, Spirituality – Creativity and Spirituality are like husband and wife, or mother and child, or God and us. One cannot exist without the other. Creativity needs Spirituality to exist, similarly we need the Divine to function, the more the Divine light is active within us, the more the [creative] function or activity.
> (Personal correspondence, 7 August 1998)

Lallitha Jawahirilal's work is informed by a combination of spiritual and political concern, by her reference to histories of thought and art making in India as well as to training in Western European histories of expression. She operates in diverse cultural frameworks, regularly visiting India and exhibiting in London.[16] Jawahirilal understands her art making as a communion between her material and spiritual experience. She describes her experience of the creative process as being infused with knowledge of the inaccessible. This implies identification with an energy source that is not located in her individual being, a power not limited by tangible materiality. She is averse to theorising what she believes to be an intuitive process, and prefers simply enjoying 'being' in the moment (personal interview, January 1998). This enables her to 'allow' the communion to occur, and to allow for the unfolding of the numerous 'visions' she experiences (personal interview, 1999). From her childhood in Ladysmith, to her travels to Lebanon, India, London and back to South Africa, Jawahirilal has carried with her a strong faith in the link between her art and a sense of her own spirituality. Contrary to the Western notion of self-expression, and in accordance with the 'traditional' aesthetics of an Eastern art, she aspires first to subsume herself into an experience of the Absolute through abandoning notions of self. This is quite contrary to the practice of self-expression in Western aesthetics, a process that can often lead to giving vent to psychic discord. Instead, Jawahirilal

transforms discord into harmony, thus echoing the self-discipline in her spiritual teachings.

The play in Jawahirilal's work between a representational and non-representational style echoes her dual concerns with spirit and matter. Many of her representational references are to early locations within, and later re-locations to, South Africa. From the outset, her visual production has been linked to a search for solace. Through, and in her production, she has tried to move away from 'ego' and has, in the process, moved increasingly toward abstraction. Her move toward pure abstraction ensued after her return to South Africa and to the landscapes of her youth. Prior to this, anticipation of return from exile was evident in her artworks, with destination being simultaneously a national and domestic space.[17] She has been able, through her work, to contradict those lingering discomforts of privilege remembered from her youth.

The presence of a natural world infused with energy has always been central to her concerns. She has referred to her work as an abandonment to nature, to the moment, and to a greater spiritual reality. When she returned to South Africa after the first democratic election, she linked this belief in the rejuvenative powers of nature to a political incentive and ideas about how to encourage communities to unite around 'nation-building' projects. For Jawahirilal, the creative process involves a surrender to all that life brings. This relates to her endeavour to 'be in the moment', and to her belief in constant renewal and the evolution of consciousness.

Like Kant's equation of aesthetic experience and sublimity, that 'glimpse' of the thing-in-itself, Jawahirilal refers to her creative experience as a glimpse into infinity or the unfathomable (Chapter One). Her works seem to reiterate this presence of enduring and infinite space. However, viewed together, and in the context of biographical and other contextual information, her works could be seen to trace something of her personal search for solace and realisation of self. If one were to accept categorical distinctions between conscious working processes and unconscious or visionary working processes, or what C. G. Jung termed 'archetypal' vision, then one would be inclined to place an artist such as Jawahirilal into the latter category. This, however, would be to deny the cognitive content of her art and to relegate her

(and many other artists' works) to the realm of the unfathomable. It is true that Jawahirilal aspires to leave the realm of idea and 'ego' behind in her effort to experience (and communicate) a sense of what lies beyond personal interest. However, to view her art simply as an indication of the unconscious is to deny the place of personal reflection, and hence experience, in this process of making. The result is to ignore the informing role that creative expression has played in her life, as if she exercises no choices in the creative process. What we see in her works are temporary locations of woman as single, of East Indian descent, drawn to her home in Africa, but yearning for a transformation toward unity with a greater identity that transcends place.

Jawahirilal describes her source material as images and ideas drawn from imagination and memory, and simply with what emerges on a particular day (Blythe 1996:15). She refers to working with the emotional residue of passing moments, and with her reactions to natural phenomena, seen in the light of a greater organising power. The memory informing her works speaks of her longing for a 'greater' beauty, one that she recalls from her youth. This is related to a yearning for an extension of those elusive moments in which she has experienced a union of nature and spirit (personal interviews, January 1998, March 1999). Such experiences, as evident in her writing below, involve the surrender of her expectations, an acceptance of suffering, and the temporary nature of joy.

> Many days have passed, there is a multitudinous feeling of nostalgia and wonder, I grasp the fortress and feel the might of another power... surging with hope for loves lost dreams and tomorrows tragedy.... In South Africa the thought of fine days were yet to come as dreams never materialised.... The Earth now remains sober with a silent song of pain and wonders of another year and another moment in life bemoaning the thought of yet another drought.
> (Jawahirilal 1992)

Jawahirilal defines the creative process in terms of this abandonment to nature imbued with spirit, to the 'moment' and to 'opportunity'. She speaks of faith in this ideal of spiritual union as an experience of the 'irreproachable'. Yet, for Jawahirilal, frustration is always countered by beauty and a recognition of the need to heal; hence her use of the metaphor of the flood. She is drawn to this metaphor in both her spoken

and visual expression.[18] The following excerpts demonstrate how Jawahirilal links her desire for rejuvenation and political harmony to a dramatic beauty that she perceived in South African landscapes:

> There is unity of thought and idea...similarly there should be unity amongst different countries and really in reality we are all one. Name and form are different yet we all belong to the human race.... In my work I communicate this very essence of the universe and the creative vastness of existence. (Jawahirilal 1992)
> This is where my colour comes from and this is my spiritual home.... The very elements that fascinated me in childhood became a focal centre of thought, ideas of creation and relationship to nature, the spirit of the all-pervasive land and of the spirit within oneself.... Once we get past all the political traffic, South Africa will regain its beauty.
> (Jawahirilal in Morgan-George 1996: 2-3)

Jawahirilal's personal spiritual pursuits and her connection to Indian spiritual traditions inform her linking of spiritual and political harmony. She spent time in South India at the ashram of Sathya Sai Baba, and a further month in India researching the links between art and spirituality, asking the question whether either might exist without the other (Jawahirilal 1992).[19] The belief in a spiritual and political harmony is located in her personal work and in those communal mural projects.[20] She writes:

> Art is a spiritual tool that can be used to heal, educate, unite, especially here in South Africa.... Many of our children were detained during the '60s and '70s, rather than use suppressant drugs, art therapy can be widely introduced and used within Health Centres, hospital and clinics. This can certainly lower the violence....
> (Personal correspondence 7 August 1998)

While Jawahirilal emphasises the importance of communal healing, she is equally committed to personal growth. Although she often exhibits alone and has received much publicity in both South Africa and in response to her shows in London[21], she claims to be less interested in pursuing a professional reputation, and is not interested in the critical reception of her personal work.[22] Jawahirilal is committed to the importance of the artistic *process*; she is unequivocal about the benefits of creativity. She sees creativity as an extension of her being in the presence of infinite knowledge that she has experienced in the form of visions, visions she has had since childhood ,

which she translates into her creative work. For Jawahirilal these visions are indications of the highest instinct to know oneself. However, she acknowledges that this 'knowing' cannot be a conceptual knowing of the infinite, as our minds are finite.

> I used to have lots of visions. I don't know if you believe me but even up to today (laughs). My whole life I've had visions. I don't speak about it in the art scene or the community because, as it is, I'm very isolated. None of my colleagues understand me. I sometimes think that they feel it's an embarrassment to talk about this so I don't talk about it but it's a very fundamental area of my life. I really don't know why people live only on the physical level. I think there are two places: spiritual and physical. And I lived the whole of my life, eighty percent of it spiritually. That spiritual plane has helped me to be an artist and do all these jobs.
> (Personal interview, March 1999)

It is her attempt to understand this relation to spirit and art making that sustains her. For Jawahirilal, being in the presence of the 'divine' through the act of art making is the most profound form of being-in-relation and contradicts all sense of dislocation or not belonging. Although she lives alone, she feels continually 'in relationship', which she explains as follows:

> In my work I do not see reason to analyse and I have always had a unity of my individual self to the Greater Supreme Consciousness.
> (Personal correspondence, 7 August 1998)

Bongi Dhlomo-Mautloa

> The introduction of art to many people in this country has coincided with the emergence of political activism. So, whatever a director or poet or a writer does, it has to engage the community on that level.
> (Dhlomo[23] quoted in Geers 1990: 6)

Dhlomo-Mautloa is actively aware of the complexities in understanding issues of representation in South Africa, a society marked by racism and exclusion. She has stated:

> [W]e all enter the debate of art production at different levels of our understanding. For most black women of my generation, it is more at an intuitive level. For young black women artists who have had the advantage of a university training the terrain is completely different.
> (Atkinson 1997: 122)

Contrary to the tertiary training enjoyed by those artists categorised as white in South Africa, Dhlomo-Mautloa has had to rely on training provided by non-governmental organisations. During the years of repression in South Africa, Dhlomo-Mautloa lobbied, and continues to lobby, for arts education and support for black artists. Her voice has been closely linked to that of the struggle against apartheid in South Africa, one might even say that it has been formed within that struggle and as such reflects the intensity and many nuances of the struggle. References to feelings and memory, in relation to both cultural reclamation and self-affirmation, form part of her vocabulary in describing her motivations for art making. Since her training at Rorke's Drift and initial public recognition of her success as printmaker, Dhlomo-Mautloa has continued to cultivate her creative expression, albeit interrupted by the pressures of cultural administration.[24] She maintains her practice in the privacy of a small studio at her house in Alexandra. She is also well connected to a number of communal artists' spaces in Johannesburg should she need more space and access to other amenities. This is quite different from her early experience as a young black woman during the years of resistance. She remembers the practical constraints that defined her working process and style as follows:

> The space that I was working in was in a very small room, and I think when I was doing "Images from South Africa" I didn't have a space to print, so I had to try and combine everything into one [pictorial space].... I could get to print at the Natal Technikon [only] once in a while because the Director of the Technikon had agreed that I could come and print.
> (Personal interview, August 1995)

In the early stages of her career, Dhlomo-Mautloa struggled to defend her activity as an artist. This was in the context of political pressure to lend pragmatic support to the struggle. This pressure was linked to community expectations that those who were engaged in visual production ought to lend their skills to countering government propaganda campaigns and repression, using their position within the relatively 'free' domain of culture to full political advantage. Although Dhlomo-Mautloa was opposed to the apartheid regime, and although she used her experience of daily life in apartheid as a starting point for her artwork, she found herself always having to argue for the validity of subjective renderings as opposed to didactic content. Faced with disrespect for individual dignity under apartheid, Dhlomo-Mautloa was attracted to the

opportunity afforded by art making to cultivate a subjectivity similar to what she had experienced in religious contemplation. The following quote attests to this commitment to the subject's voice:

> A lot of my work was biblical while I was at school [Rorke's Drift]. If you are looking at the series that I did on forced removals there the content was obviously politically motivated, but I was trying to look at it from the inside, from my own perspective - if I had been in a situation like that how would I have handled it, from a very religious, sympathetic point of view.
> (Personal interview, August 1995)

Dhlomo-Mautloa's frustration with how the apartheid legacy has denied creative and subjective expression has led her always to position herself as a cultural activist. Her definition of creative activity has developed within a history of cultural and political activism in South Africa. This definition has shifted over the years, from one based on ideas of accessibility and communication of socio-political 'truths', to one defending the right to be subjective and experimental. Since the advent of the change of government in South Africa, Dhlomo-Mautloa has moved from the margins of protest to occupy more institutionalised positions of power.[25] However, what has remained constant in her understanding of creative activity is the importance of criticality. This criticality has assumed an interesting guise in the post-apartheid era. Dhlomo-Mautloa is now less inhibited in voicing positions at odds with politicians inside the governing ANC. She prides herself on her role as cultural producer and critic who contributes to civic debate, and who points to ways of being in the world that are not defined simply by strategic political imperative.

The internal and external pressure to produce work that was accessible to the major populace was intense during the years of resistance to apartheid. It played itself out in all spheres of the cultural arena and had a marked impact on criticisms of abstraction in the visual arts, as opposed to figuration. In her early years, Dhlomo-Mautloa defined her work as follows:

> Communication is the name of the game in art. Through art one can make people realise their rightful roles in society or communicate and interpret life. I communicate my inner feelings to people, which I do not want to lose in abstract work, so my work is always realistic.
> (Dhlomo in Motanyane 1984 n.pag.)

However, Dhlomo-Mautloa was one of the many young black artists who became increasingly drawn to abstraction as a result of her continued participation in workshops organised by the Triangle Project.[26] These workshops promoted a form of experimental abstract expression as a means of broadening one's visual vocabulary. Given that sponsorship for these workshops had come from the USA and that the USA had a disreputable link with the apartheid government (only supporting campaigns for disinvestment at the eleventh hour of the regime's collapse), some cultural activists were wary of the source of funding.[27] In South Africa, Dhlomo-Mautloa and many other artists benefited directly from the expertise and resources offered by US funding of the Triangle/Thupelo workshops but many *did* ultimately question their commitment to narrative figuration that had been regarded as 'accessible' and 'appropriate' to the political struggle.[28] Dhlomo-Mautloa used these workshops to expand her creative vocabulary, but right up into the era of negotiations between the Nationalist Party and the liberation movements, she continued to argue the importance of her conception of art as figurative narrative and as a form of communication directed toward the broader community. Dhlomo-Mautloa qualifies this interest in figurative narrative as one that need not impart didactic content.[29]

> Generally my work tells a story. I choose a subject and produce a series of different works which all relate to that subject.... The work is realistic and people find it easy to interpret what the pictures are portraying.... It [linoleum] is a material for poor artists. It is cheaper than other material like stone or wood.... This means it isn't too expensive for ordinary people to have their own prints.
> (Dhlomo in Molobi 1992 n. pag.)

The issue of preserving one's integrity in the process of both making and exhibiting is central to Dhlomo-Mautloa's definition of creativity. She speaks of the creative act as an essential act of affirming self, but, as a black woman, she is wary of tokenism and has an acute understanding of how this sense of self can just as easily be subject to erosion. Given the history of art production in South Africa - from demands for accessibility, to institutional discrimination, followed by tokenism - Dhlomo-Mautloa is also extremely sensitive to issues of reception. She believes that her self-worth as artist can be realised only when the exhibition spaces shift to counter histories of elitist consumption.[30] Dhlomo-Mautloa explains that her sense of self is

affirmed when she feels that her images communicate to members of her community, fellow black South Africans and, more specifically, acquaintances and friends from Alexandra.

Dhlomo-Mautloa is determined to avoid being 'possessed' by a dealer, and losing her critical independence. She speaks scathingly of artists who have catapulted to fame too soon, and who have consequently lost their creative impetus. Married to an artist who experienced something of this instant international recognition after 1994, she has witnessed its effects firsthand.

> I don't think I'll ever feel stuck because I work according to my pace.... You'll just break yourself and, if you are a creative person and you are serious about it you respect the creativity, ...you don't do it because somebody says so.... I think its better to keep a job because then the pace of doing your own art is determined by the availability of time not by the pressure of having to make a living. That is one of the saddest parts of our artists that they are pushed by the pressure of having to make a living out of art.
> (Personal interview, August 1995)

Dhlomo-Mautloa balances her time between redressing structural inequities in the cultural sector, and personal creative activity. The two are inseparable in her thinking about art, and the relationship forms part of the content of her work. [31]

Dhlomo-Mautloa's efforts to expose the effect of market controls, and to redress the effects of collecting informed by European prejudice, formed the core of her 1995 solo show. Her concern regarding the history of exploitative transactions, and the subsequent loss of cultural heritage, is apparent throughout her approach to the art making process. She attests to this in her art practice and in her writing:

> Our forebears, as members of their communities, went about their duties of producing artefacts for use by their families. When the Europeans arrived, bringing with them Christianity these things were labelled 'heathen'. However, these artefacts were not destroyed, as one might expect all things 'evil' should have been, instead they were shipped to Europe, America and elsewhere, to be repatriated now, centuries later, to the custody of Western modelled museums and galleries, providing the academics once more with source material to write with unquestioned authority on these artefacts.... If the history of the country and that of its art had been clearly and honestly recorded it would be possible today to relate contemporary patterns of art making to past patterns of art making.
> (Dhlomo 1997)

Dhlomo-Mautloa understands her personal identity as one that is built upon her cultural and community identity, and until the undermining and pillaging of the latter is redressed, she will continue to feel the pain of loss and exploitation at a personal level. As indicated above, she defines her contemporary art making in relation to past patterns of making, and continues in her battle to reclaim a place for lost traditions within black culture, and to assert the dignity of black artists. She sees her current definition of art as embodying criticality of the present, and as pointing towards future possibilities that affirm an age-old connection between maker and context. She states, "*With the death of the cultural boycott, the attitude of the rest of the world is fixed for a brief time on South Africa. The challenge is to expose our culture to the scrutiny of a wider audience, revealing both its strengths and weaknesses*" (Dhlomo in Friedman 1994). This vision embodies a continuity of the responsibility that informed her production in the days of apartheid. This attitude is also evident in her many statements that bemoan the absence of institutions devoted to black culture. Seeing no plans for such institutions on the horizon, even in the post apartheid era, Dhlomo-Mautloa continues to deliver considered statements on the importance of exposure for black artists:

> We still don't have a museum of African art. In Soweto with its world-wide known history, we don't have an art school, we don't have an art museum.... Only now is there a scramble [by public institutions to buy black art] and the scramble is going to lower the standard of work....
> (Personal interview, July 1995)

Dhlomo-Mautloa's art making has facilitated her continual self-affirmation and has served as one of the ways in which she has maintained a balance between personal exploration, political activism, professional commitments and family responsibilities (although she does remain challenged by sexism). It has enabled her reclamations of events and histories otherwise denied in the mainstream media. Hers is not a nostalgic notion of pre-colonial existence, but a vision that incorporates global dialogue and an equivalence of different cultural exchanges. She comments:

> Hopefully following the political changes in the country there will be a change in the education systems and art-collecting trends that will result in a new-found respect for artists that will perceive them as integral parts of South African society. Our art is at the point where it should be critical about the

> country's changes and shift beyond mere resistance, protest and apology. It should embody the country's future and its aspirations, looking beyond the 20th century to future generations who will use this pivotal period's art as a reference for their own art making and daily lives.
> (Dhlomo 1997)

Deborah Bell

> It's that sense that something in me forces me to work at something until it starts having a poignancy or a meaning that is cathartic... whether it helps me in my day to day life I don't know. Whether it works like therapy does, I don't know (laughs). And, often I only recognise it a long time afterwards – that access to parts of myself that are otherwise not available....
> (Personal interview, January 1998)

Bell balances many dichotomies. She is an intensely private person, and despite being one of the few artists represented by the prominent South African dealer, Linda Givon, she does not see herself as part of 'the mainstream'.[32] Her work has been the subject of numerous reviews, yet she emphasises the private nature of her artmaking, and accepts, as a by-product of her production, that such work might have resonance for others. Due to the importance of the personal as both beginning and endpoint of her work, she does not favour commissions, and takes advantage of her financial support to follow her own interests.[33] Bell does not expect a critical discourse to ensue as a result of her making and exhibiting. In response to questions on reception, she states:

> That's a difficult one to answer because as an artist one always oscillates between thinking that what you're doing doesn't matter to anyone else but yourself, and then having people come up to you and saying how moved they were by something.... There are times I think, well, I'm only doing this for myself. And there're other times I realise it's affecting or doing things for other people.
> (Personal interview, January 1998)

When talking of her art making, Bell makes reference to the subconscious, to emotional and spiritual purpose, to catharsis, expression of will, prophecy, and the image as an aid to learning about self (personal interviews January 1998 and March 1999). As exemplified in her postgraduate work, Bell's starting point is not an attempt

to imitate life, but a desire to recreate experience.[34] However, Bell does believe that the work she has made has echoed different stages in her life journey, for example, tracing a movement from material and physical needs to more spiritual interests. Bell explains:

> I think [in my student work] I was recreating a sense of claustrophobia and entrapment, which one might relate to living in South Africa at that time. However, I was also in my twenties, a period in my life when I was exploring my sexuality and looking for sexual contact with people...things changed in my thirties. Not so much because I married, but because I had a number of experiences, losses. That's when my figures moved outdoors, became naked and much more innocent – like primal man and woman. I put them in desert landscapes. I'd spent some time in Namibia about a year before, and had been profoundly affected by the experience – those spaces were very important to me, they were spaces I could see more clearly. They suggested a new beginning of the world.
> (Personal interview, January 1998).

Bell's art directly informs her understanding and placement of self. The dialogue that ensues between her and the artwork appears to be one informed by her perception of her objectified self in the work. She speaks of the work as a manifestation of her subconscious, and refers to the dialogue as one that is informed by rational and emotional incentive. The beginning point might be conceptual or visual, but it always changes and her response to these changes is pivotal to how she understands the artwork and hence herself.

> It's a matter of doing it until it starts having some resonance and meaning. It's not so much thinking out the meaning, it's working at it until it happens.... I think I just allow myself to emerge. I do sometimes think I work a bit too unconsciously....
> (Personal interview, January 1998)

The nature of this dialogue with self is also spoken of as a cathartic process, one in which she witnesses the emotions and issues that seem to emerge from deep within herself. This enables her to recognise aspects of self she was previously unaware of.

> There is a sense of catharsis.... I might start with some ideas...an image from print, or just mark making, and then it kind of jumps and hits me in the face and says 'this isn't what I want to be', and I kind of rework and rework until it starts having some meaning.... It's that sense that something in me forces me to work at something until it starts having a poignancy or a meaning that is cathartic.
> (Personal interview, January 1998)

Bell has long been aware that her work is informed by engaging with memory in order to arrive at fresh perceptions. Of her student work she wrote: "*each painting developed (or was pushed) until a specific atmosphere was evoked that touched on some memory.... Once the mood of that memory was established (whether of a specific lived experience or a quality remembered from films or novels), it became important to push that emotion by creating further analogies through actions, expressions and the quality of the paint itself*" (Bell 1985: 84). She also writes of the importance of the autobiographic component of her work in terms of "*the confidence that anything one experiences intensely is quotable*". However, she qualifies this with a recognition of how it also relies "*on the conventions and 'discourse' of depicting these emotions that we have all come to recognise as 'true'* " (Bell 1985: 86). This conscious reference to convention, whether historical or contemporary, points to Bell's integration of her initial personal expression with the meaning that emerges when considering the expression within a broader semiotic context. She may therefore work with art historical sources, film, literary or operatic references, but this does not determine a specific direction for her work.

What Bell combines is an extraordinary respect for processes that facilitate the manifestation of personal will, i.e. a balance of mental, spiritual, physical and emotional factors.[35] She describes her working process as an attempt to accept what develops once she has embarked on a project, even if the results completely contradict the effort. This acceptance of the creative journey is also linked to her attitude toward the changing nature of South African society since the democratic election. Bell feels as if she shares, through her creative making, something of this determination to persevere and survive:

> It's also that indomitable will to actually make things happen, which I find an incredibly strong thing from the rest of Africa. Immigrants coming through and undergoing the most awful journeys and risks to get to South Africa, which is like a new promised land.... One of the ways they can survive is to bring in and sell art and artefacts.... Despite the wars, despite the killing, despite the devastation, there is such a spirit of making things with whatever tools are available, whether it is boot polish or car tyres or wire or torn paper.... You go to the markets now and you've got all those African pieces for sale and a lot of them are faked to look old and thus give them value.... In

> a sense, I'm doing the same thing with my sculptures, although I'm not consciously setting out to do it. When I am making my pots... I'm not precious about them at all. If they break, I stick them together with Prattleys Putty and I use graphite and I use wire and I 'remake' them. That often changes the meaning of the works, and I like that... they have accrued a 'history'. There is the sense of taking something that was there and giving it different lives and possibilities. This is what I call an 'African Aesthetic' – the ability to take something that is there and remake it into something new.... (Personal interview, March 1999)

For Bell, the assertion of will is not at the expense of the unexpected; it is a process that occurs in dialogue with the unforeseen. She makes objects in her journey toward understanding as a means of encountering new meaning, and as a means of manifesting what she envisions. She is thus able to work through emotional or mental issues, accepting the consequences of events while refining her ability to imagine their resolution.

> I'm not saying I welcome the accidents but I make no judgements on the accidents.... I'm not upset. I'm not delighted either but it just weaves itself into the process of making the thing. I have learned to trust fully in the process. Even when working with watercolour, I allow the drips and the splatters – even the splashes that fall onto other drawings. I accept that it is so often these so-called accidents that give the work its real meaning. (Personal interview, March 1999)

In the past, Bell has spoken of an uncanny sense of prophecy she experienced in her making of images, such that she became nervous of manifesting images, particularly if images pointed to possible negative connotations (personal interview January 1998). Between 1998 and 1999, Bell increasingly defined her life in spiritual terms, finding in the teachings of mystic Gnosticism[36] an explanation for the power of her imagination and 'imaging' of events, and an understanding of how to shift negativity toward an attitude of relaxed acceptance. Gnostic teachings assert that direct, personal and absolute knowledge of authentic truths of existence is accessible to all humans, not as a form of rational understanding, but as a knowing acquired through experience. This is revelatory knowing that reflects self as immanent realisation of 'God'.

> It's not only about leaving behind stuff but accepting what happens. I don't mind if things fall apart... and that's been a very important thing for me personally.... At the moment I'm quite involved in a mystic Gnostic school

> which is very much about imaging and I'm becoming so much more aware of the fact that I've been doing it through my work for a long time and it kind of gives me a sense of ease, of peace.... I suppose I'm just learning about the power of thought, that thought is absolutely everything.[37] I am aware that my work feeds into me, far more than it used to. Maybe I just listen to it more - maybe I'm only now able to see it as having that resonance and an active role in my life to teach me things. I think I used to try too hard.

Bell's work has become a means of her understanding the psychic spaces of her own life journey, navigating specific South African locations, but toward the idea of a shared destination, an expanded consciousness of self *and* other. In the process of redefining her style with assimilation from African forms, and through her thematic explorations, Bell has redefined her own identity from privileged child of white Calvinist heritage, to inhabitant of a post-apartheid South Africa in which she is far more conscious of her African location. Her creativity has enabled her to work through personal losses as well as traumatic encounters such as that of being hijacked and affronted in her car a second time thereafter. Through her work, Bell determines to confront pain as well as revelation, and to search for metaphors that affirm her will to proceed. She states:

> At the moment I'm working and I have a number of commitments for this year, but I feel very calm, not rushed. I'm also feeling that I can't give promises to anyone, that I have no idea where I'm going, but I'm not anxious about it.... It's a relief, I feel that my life is changing.
> (Personal interview, March 1999)

Jane Alexander

> I'm driven by interest in the other and sculpt mainly male figures in a desire to experience what is not known.... I look outwards rather than inwards.... I suppose I'm looking for meaning, trying to understand things. I don't set out to discover anything.
> (Personal interview, February 1998)
> [At the moment] I am more aware of child-related issues, scale, damage, and purity.
> (Personal correspondence, 10 May 2000)

Jane Alexander speaks of art making in terms of both an intuitive and a conscious pursuit marked by curiosity as well as criticality. She engages personal and public

memory in her making but, as indicated in the quotation above, is primarily motivated by an interest in the experiences of others. Since her student days, Alexander has been conscious of her colour and class privilege in South Africa, and has found it difficult to comprehend the degree of violence that underpins this comfort. Committed to critical investigation, she is guided in part by intuition, and also by close observation. Her working process begins with personal experience, but through her work she attempts an understanding of those who occupy locations far more precarious and marginalised than herself. This entails a reflection on socio-economic and political locations, but her images are replete with commentaries on the psychological effects of oppressive relations pertaining to class, race, gender and, more recently, abuse of children.

Alexander's starting point is marked by a particular idea, but she allows the process to lend its own meaning (personal interview, April 1999). This is evident in excerpts from her MA (Fine Arts) dissertation, in which she outlines the approach she assumed in her sculptural and photomontage work in her post-graduate years. Her working process is informed by interest in the play between 'realistic' and illusory appearance, as if in an attempt to arrive at meanings she discerns beneath outer appearances.

> Sculptures were not planned in the form of sketches or photographs as it was found preferable to limit creative decisions to the actual formulations of the work.... Hands, feet, faces and heads were not cast but modelled. Areas that were cast, were cut, altered and manipulated into the construction of a hollow structure which was reduced from the scale of the castee to enable the application of anatomical forms, appendages and detail.... The use of photo-montage increased the visual possibilities for the sculpted figures.... Simultaneously, it provided a means whereby interpretations of source-material could be explored, particularly in relation to the news media. The photographic medium, as opposed to drawing or graphics, was selected for its illusionistic possibilities. Of particular interest have been the ways in which photographic documentation condition and distort the viewer's perceptions as well as the actual incident.
> (Alexander 1988: 122)

Alexander's art making, informed as it is by an interest in 'others', is located within a humanist tradition of European Modernism. Powell (1995) refers to Alexander's work drawing consciously from a tradition of Modernism, but applied to a South African

context and writes, "*Her art... locates itself within a continuous and continually unfolding tradition. Her images... respond to experience in such a way as to assert precisely that moral content which is placed in jeopardy by the late twentieth century art tendencies described above*". Alexander's work has been interpreted in terms of frameworks of socio-political commentary,[38] and with reference to South African forms of memory.[39] However, even though her works function as critical commentary on both material and psychological conditions, Alexander makes no claims to an attempt to shape history. Alexander has been quite explicit in her statements regarding the inability of art to 'change' the world.[40] These attitudes are recognised in a review of her first solo show:

> The point here though, is Jane Alexander's work, if it is in any way important, is so in this latter art-specific sense.... It doesn't overtly take sides. It doesn't work in any identifiable way towards the creation of a new society. What it does do is reflect and explore a sense of being.... In other words it concretises feelings about an historical situation...more important, it doesn't in any way set itself the task of trying to change the situation.
> (Powell 1986: 22)

In describing her motivations for making work, Alexander referred to how she began *The Butcher Boys* (a sculpture that has drawn so much acclaim) from an intention that was not conscious, but informed by a 'sense' that the reality presented to white South African citizens was horribly skewed. Of this 'sense' she states, "I was *aware* of a hideous monstrous reality" (Chapter One). Gilman elaborates on her explanations of this sense of the abnormal:

> Her first show caused her critics to question her sanity, her ability answered them not at all. But perhaps insanity was the appropriate model for South Africa over the past two decades. Only those seen as insane or fantasising could cope with the perversions of the world in which the paranoid fantasy became lived reality. Those artists who were seen as sane now question their sanity, for how can a vision that enabled one to live in (or even outside of) the old South Africa provide a means of living and seeing in the new South Africa. Her vision has become perhaps the normative manner of seeing.
> (Gilman 1995)

These notions of the non-rational, and even the non-sane, in her artwork are also commented on by Ruth Sack. Sack (1995:19) makes reference to Alexander's photomontages in terms of " *a wicked wit that parodies (at unexpected moments) her*

own deep seriousness. Sometimes the parody is in the conjunctions of insane and disparate things, sometimes it is of things too close to the bone".

Alexander's work seems always to focus upon an intention to communicate something of the violence that humanity enacts upon itself. She has explained her conscious attempt to render violence through a careful selection and use of materials:

> A primary reference was the skeleton, and actual animal bone was used for its organic and aesthetic properties, and for its direct link to actual anatomy. This was extended to the use of wings, horns and material that may have been still attached to the bones, as well as to sculpted forms.... Materials such as hair and fabric were used in conjunction with wax and bone which revealed certain limitations; that is that such appendages detract rather than amplify aspects of violence by supplementing the superficially dramatic aspects of the image.
> (Alexander 1988:120-122)

This tactile description of sundered, mutated, or slightly altered form provides Alexander with a means of working through the emotional content resulting from ruptures to the humanist paradigm. She has explained her sensitivity to violence in terms of her own isolation from violent situations (Chapter One) and it is as if she can come to terms with the detritus of society by creating these illusory tableaux of the abject. Although she focuses less on self than on other, she concedes that the creative process can be a cathartic one for her, and one that allows for a greater retrospective understanding of her own responses and interests (personal interview, April 1999). She attests to this as follows:

> It is cathartic.
> (Personal interview, February 1998)
> I become less disturbed both afterwards and during the process.
> (Personal interview, April 1999)
> It's therapeutic, as with all constructive activity.
> (Personal correspondence, May 2000)

Viewers' responses to Alexander's ways of rendering violence tend to affirm the manner in which she consciously communicates her intuitive 'sense' of things. The following comments are drawn from two early reviews of her work: "*Alexander has been making figures, which... have sprouted soft black fur. Look again and they are rather beastly bestial humanoids.... Jane works with plastic, fabric and animal bones and the soft, furry figures are eminently unstrokable*" (Cummins 1981); "*It is*

the very purity of Jane Alexander's technique which emphasises the horror and power natural to, inherent in, these silent man/animals of carnage and destruction... which just might, in time to come, genetically "resurface" to the humanistic heritage which they have deliberately forsaken, or been forced to forsake" (Citizen reporter 1986: 23). Commenting on viewers' reactions to her work, Alexander has expressed surprise at how her images have struck a chord in the imagination of the public. *Butcher Boys*, in particular, has a place in the popular consciousness of art viewers in South Africa. She simply states, "*The life size naturalism of 'The Butcher Boys' compels people*" (personal interview, February 1998). The 'purity' of technique referred to in some of the reviews pertains to what has also been described (Munitz 1996: 15) as the super-realism of her style. This attention to precise detail in her working process would seem to imply a commitment to a world that is 'knowable' or quantifiable, yet references to the non-rational paradoxically seem always to accompany this realism. As if in an attempt to further dissociate herself from working processes that centre on the rational, Alexander states "*I'm currently working less realistically, away from the detail.... Now, I'm working on Samuel's*[41] *scale – i.e. child scale* (personal interview, February 1998). Affirming her interest in reception not limited by conditioned rational responses, she writes, "*I sometimes work on his [Samuel's] scale; I am influenced by his toys and his ways of interpreting the world*" (personal correspondence, 10 May 2000).

Alexander refers to her aesthetic interests as follows, "*I don't find only pain and violence, but also the 'prettiness' in things*" (personal interview, February 1998). Of her working process, Alexander writes of *imagining* or envisaging forms until such forms can be translated into full materiality (personal correspondence 10 May 2000). These forms reveal and accumulate meaning over time. She writes, "*Images recur over very long periods, the older I get, the more images or concepts occur and recur*" (ibid.). At times, Alexander might understand the meaning of her formal manifestation immediately, but this is not always the case. The process is thus allowed its own presence, free of rational imposition. With reference to what visual language provides her, she states quite simply, "*My own joy in trying to complete work*" (personal interview April 1999).

Since she works within a community of art instructors and practising artists, one might imagine Alexander's self-reflection and criticality to be informed by a concern with critical reception.[42] However, she believes she is affected little by reception, partly due to the scarcity of critical feedback, and partly due to the fact that much of her work is exhibited internationally, thus separating her from the viewing process. She states:

> Unless one has an exhibition, like the Standard Bank thing where at least there were some people who reviewed the exhibition, feedback is scarce.... I don't know [if my work is changed due to reception]. It goes out in a box, except, I went to Japan!
> (Personal interview, April 1999)

When asked if she experienced any pressure from colleagues or critics to adapt her style in the face of the changing demands of the contemporary art market, Alexander replied with her characteristic economy, "*I can't do anything else. There're a lot of people doing those things well*" (personal interview, April 1999).

Alexander comments on the threat of ideology to the agency of self and other. Through her work she understands that self can only exist in relation to other. She positions and 'names' herself through this relation, hence the importance in her work of fathoming the effects of historical displacements of people and of fractured civil relations. The burden of the witness is to bear the responsibility of living without complacency. Through her work, Alexander assumes this responsibility and thus disrupts the ease of the viewer's unquestioned reception of historical 'fact'. She warns of the consequences of wilful ignorance and antipathy, but does not expect change, neither in herself nor in others.

Lien Botha

> Often I don't make sense of it [my life]. That's why one does this, because you're trying to find things....
> (Personal interview, May 1999)

Lien Botha has moved between Afrikaans and English tertiary institutions, away from a childhood immersed in the ideology of Afrikaner Nationalism to embrace post-

apartheid debates regarding definitions of truth, memory and reconciliation. Much of Botha's work takes as its premise her own discomforts with the patriarchal ideology she experienced in her youth. It explores the conditions of her locations, and the possibility of viewing physical and psychological sites through different paradigms. Botha's work functions as a means of interrogating personal and public locations of normality, culpability and memory. Her interest in how historical conditions give rise to certain pathologies is particularly pertinent given the history of oppressive power relations within South Africa. In questioning the authenticity of public memory she encounters her own feelings of betrayal.

In accordance with her training and experience, the terms she uses to describe art making include references to both cerebral and intuitive processes, to chance, inquiry and discovery, to ideology as well as to metaphor. What is central to her notion of artmaking is the transformative ritual in which the artist engages. What seems to be related to this is the operation, or production, of ever shifting memories.[43] Sometimes these memories confirm what is simply known, sometimes they provide obtuse clues for further pursuit. At times, they are simply elusive (personal interviews in March 1998, May 1999).

> Perhaps the work is about a sense of trying to scratch away, trying to find, unwrap, and page through layers, to try and come across a clue or a confirmation.... But, it never stays, it fades and it recurs, I suppose, like an ebb. Maybe you're busy with a process, and there's lucidity for a split second.... I do trust the clarity when it comes but then, it's like you then leave it, and it goes to the bottom...and you let things go.
> (Personal interview, March 1998)

For Botha, it is the tranformative creative process of the artist that is all engaging. It leads to discoveries outside of and within oneself. It can push her, as artist, into places of extreme exhaustion and exhilaration, but the reward lies in the dialogue between self and what is discovered, and in the ensuing growth of consciousness. For example, in relation to her experience of working on *Boxing Days*, she states, "*I really challenged myself completely... I think I went beyond, in terms of areas of discovery, techniques of restorations... the psychological manufacturing was extremely hard work.... It almost eroded me to an extent... but that was incredible!*" (personal interview, March 1998). Botha links this 'ritualistic' transformation to the

photographic processes she uses. She speaks of the photographic process as follows, "*I think with photography, as with Boxing Days, it was a religious experience as well, in the sense of 'making'. It was very alchemical. It's still miraculous to me after seventeen years of being involved with photography*!" (personal interview, March 1998). Although Botha is prone to drive herself to states of exhaustion, often pursuing psychologically taxing areas of research, it is the combination of directed research and unexpected discovery that provides fulfilment. When asked about the place of pleasure in the process, Botha responded:

> Certainly - manufacturing, discovering, going to archives, being surprised by the emerging image, or labouring at the exact tonality of a photographic print. There is something sacred about the darkroom. It places one inside a cave where, for those couple of hours, everything else is diminished in lieu of the emerging image.
> (Personal interview, March 1998)

Botha queries boundaries between 'truth' and 'fiction'. She takes as her subject matter the human and cultural landscape, events both past and present and makes public what was private, or simply unsaid. That Botha has been able to move from private excavations of family in her early works, to excavations of ideology and history, is related to the post-apartheid shift of climate informed by the TRC. Hers was a personal voyage initiated by an invitation to contribute to *Fault Lines. Inquiries around Truth and Reconciliation*. The research for this project launched Botha into an expanded definition of art as memory, personal and public. Botha asserts that part of the importance of creativity as a form of memory is its inclusion of pain and beauty. Both of these characterise her feelings toward South Africa:

> *Faultlines* spilled over very directly into *Boxing Days*. For me the most troubling, unacceptable part of our tragic past is not being able to mourn or bury someone, because I think that's the last rite that every human being should be entitled to. That's why I spoke to you about the literary aspect because it's always been the saving factor for me. It's the one redeeming signifier given to us by our poets.
> (Personal interview, March 1998)

For Botha, issues of memory and curiosity are fundamental to art making. In describing her approach to art making, in relation to a body of work first produced in

1993/94, she refers to the artist as one whose work it is to sort through the accretions of life:

> These photographs are part of a series of memorabilia or photo legends. The process is both intuitive and cerebral, comprising cuttings from my personal and social history juxtaposed within an organic framework. Each still life construed from this scrapbook of memory and garden is like a miniature stage set which is photographed, and then destroyed so that the relic is contained in the master transparency or negative. The way of working is more than a reaction against formalism, it evolved from the membrane which separates dreams from reality. The garden becomes a metaphor for the human landscape and you return to the first garden where dream and reality is one. Here, the adult may remember the child who knows the endless paths to creative adventure.
> (Botha, October 1994)[44]

Botha's starting point is what she confronts in her own life. She formulates the meaning of her encounters in a language that is as reliant on her own innovation as it is on pre-existent formal vocabularies. She explains:

> In that realm you can only work with what is really there, daily. So, I think it's incredible to be able to have a process, to have a language of some sort... When I started doing constructions in 1991 there wasn't really anybody here doing that kind of work so it's just like finding my own language between painting and other things and photography which seems to have drawn me back again. I'm not a purist.
> (Personal interview, March 1998)

Botha has used the personal to investigate the public, including the tragedies in her personal history (Chapter One). This has led to her asking questions about what historical conditions have, in part, induced 'pathologies'. The links she has drawn in her works have not been confined to rational cognition:

> The mind is so infinitely fascinating. It's so linked to everything else once again. So it's really weird, almost serendipitous, that's the intuition thing - you just have to trust.
> (Personal interview, March 1998)

This intuitive mode of working is central to Botha's definition of art as metaphoric. Defined thus, art provides a vehicle for exploring the unknown, and for transformation. It does not always provide answers but, for Botha, it is a means of searching for them. Botha relates her understanding of art as artifice to contemporary debates about the politics of representation in South Africa, and she expresses

irritation with proclamations regarding what one should or should not be allowed to represent.[45] She combines her insistence on exploring unfamiliar perspectives with a commitment to exposing aspects of personal experience that resist exposure.

> Art isn't - it could be beautiful - [but] it's also horrific. It's also about all the stuff you don't want to look at, that's hidden. You've actually got to bring those things out. Nothing in the world is sacred anymore. You find a hymn to the silence but it's going to be challenged. I think the world has become increasingly ruthless... Often I don't make sense of it... I tend not to exclude anything in terms of searching for content, working process.... That's why trying to determine who can speak for who, and on behalf of what, etc., I have to dismiss because I already come from a history of what is 'allowed' and not 'allowed'. I work with metaphor a lot. I work with fiction, half-truths – what *is* 'truth'?
> (Personal interview, May 1999)

Because Botha's reasons for making art have been unapologetically personal from the outset, she has simply assumed that such concerns would not guarantee appeal to a large audience.[46] When her interests direct her into places that are historically or psychologically unfamiliar, she insists on her right to this exploration. Both collaborative and curatorial work has provided her with a further means of encountering the unknown. Increasingly, Botha has moved away from locating self at the centre of her production, as if such a personal definition of self is always haunted by public assertions. She explains:

> For the moment, I'm not particularly interested in my own work.... I think it's a serious problem if the centre, for the artist, is the centre of 'self'.... Curating has become more exciting than anything I've done for a long time and working with other people, collaboration with other energies, other voices, other everything.... I've also become a bit cynical because you produce these bodies of work year after year, almost religiously, patiently. I end up storing away a substantial amount of my work so miniatures would probably make sense right now. So, I'm in a space where working with a singular little skinless object is all I wish to take responsibility for. So, *ja*, that's it.
> (Personal interview, May 1999)

Intent upon maximising the heightened perception she experienced as a child, she has used her work as a means of extending beyond the *laager* of consciousness she has so feared, embracing instead the discomforts of personal and political changes in South Africa in the 1980s and 1990s. She sees her work as a way to explore changing conditions, but accepts that the emergent meanings can never be static. Her

commitment to collaborative work with her husband ensures a professional equality between them, and has served as a model for collaborations with others. Through embracing a flexibility of perception in her working processes she also permits herself a flexible understanding of what constitutes the fits and misfits of personal and national identity. The working process has also served as incentive to move beyond the discomfort of physical and psychological territories in South Africa, to an imagined space without a contested memory of ownership. This reflects her yearning for a notion of self without the historical responsibility of being-in-relation to an ideologically defined community, and it is her desire for a potential reclamation (or redefinition) of that experience of 'faith' that has always plagued her.

Sophie Peters

> There's a thing that happens to you [when you make art]. You just take it [the emotion] out and, when it's out, you look at it and say "*Ja*, this is a pain and I'm getting out of it". It helps me to understand a lot of things.
> (Personal interview, March 1998)

Sophie Peters refers to her art as a process of image making that is documentary but also invested with imaginative qualities. She refers to art as a form of communication, as emotional and cathartic expression, and as a means of conveying to others what she has learned from personal experience (ibid.).[47]

> My works are true life. It's what happens. When there's problems, it is how it is. Nobody is there to solve it, but someone has to say "stop this violence, or stop this nasty life, it's not right," or, "you've got to get out of this, change your life or get well, or work your life up, but you can't drink your life down".... Now, liquor takes you down but what I always try to tell people is "Take this bitter life away from you, get into the light where you can really say "I am enjoying life".... So, there are a lot of [my] works that talk about that. You've got to stay alert and stay on top, you're the boss and it *can* change.
> (Personal interview, March 1998)

Although Peters' starting point is what she has seen and understood, she concedes the possibility of incorporating new perspectives that emerge in the process of working.[48]

> I start with sketches first, but I'm scared to put the whole feeling into the sketch. Then I go to an oil pastel or powder pastel, then I put it all down. Sometimes from imagination, a lot from imagination, sometimes photographs don't help because it comes out photographic. Sometimes from life, straight. The idea is there at the beginning.
> (Personal interview, March 1998)

In the process of 'documenting' her life, Peters explores the detail of her present location, and what she recalls from memory.[49] She states that she has never felt compelled to transmit political messages, unless these have coincided with her own experience and opinions.[50] This personal experience that informs her work is evident in the incident she describes below:

> [W]hen I came from Johannesburg. I was so much in pain – another brother said "Hey, you draw those leaves?" I said "Yes". He said "There's such pain in them". I said "Yes, well it's pain that you wouldn't understand. I have to deal with it, I have to take it out somehow.... I was trying to take it [the pain] out, and my teacher [at CAP], I spoke to her, and she helped me. It came out slowly but surely, sometimes crying for nine months to get it out, nine months! It was hell.
> (Personal interview, March 1998)

Using art as a form of emotional communication and release, Peters is usually able to 'let go' of the past. At times she experiences resolution, but at other times the issues almost seem too large to be dealt with through this medium.[51] One such issue occurred when people in her community became resentful of her success:

> Like now, friends getting jealous, calling me names, something like that. Now, this other thing, I thought of putting it out on canvas to say, "Hey guys, I hate this OK, I don't like this sort of accusation".... In the kind of area where I'm staying [sometimes I want] just to live on my own, to make art. There're a lot of times I feel like going to the mountains to just walk...cause I just *can't* take it [the emotions] out.
> (Personal interview, March 1998)

At times, Peters feels too overwhelmed by difficulties to make art. Her production is contingent upon a degree of stability in her physical and emotional circumstances, both of which she has struggled to establish for herself over the years. She explains:

> It's hard to bring it [anger] out when it's in you. It's like it's happening but when I calm down, and try to relax again, then I can take it out, take it out calmly, and say the words that I really need to say.... These few days I'm having such a pain that I don't want to see anyone. It's really hard sometimes

> because when you really want to cry and to cry out the pain, sometimes it's so heavy. … and I can't draw when I'm mad. It puts my salary back. People are happy singing, and they don't care, they don't worry what you're going through. And I'm not like that. I'm like a rubber stamp, you know, when it goes into ink it does not come out clean. Whether I try to take pain away and try to forget, you'll [still] see it in another place. So, I don't know how to hide pain. I was born like that.
> (Personal interview, March 1998)

The major factor that has sustained Peters over the years has been her spiritual faith. She stated "*Without faith, I'd never go on. I'd just drop everything and go to work*" (personal interview, March 1998). When asked about what inspired her most, Peters replied, without hesitation, "*God and the Bible*" (Robertson 1987: 16). The support of fellow members of the Full Gospel Church has been important to her, but it has also challenged her faith when such support has been wanting (personal interview 1998). At such moments, she finds solace in her artwork.

Peters also has the capacity to set up strong support networks when it comes to studio space and distribution networks. Trained at the CAP, she has continued to network with artists and organisations that lend assistance to artists excluded by apartheid. Her house is too small to accommodate working space, hence the importance of projects such as the Greatmore Studios in Woodstock.[52] This securing of her working conditions contradicts the lack of trust that characterised the context in which she grew up, a context of verbal and physical abuse that almost cost her her life. Sales and positive reception are crucial to Peters' economic well being, sales being her sole means of support. When she has tried to survive by other means, limiting her art production to after work hours, she has become obsessed with the pressure to produce images.

> I tried to work but they gave me a month [notice]…I didn't know why [but] my brain was running with some works, images coming out, so it was always interrupting you know.
> (Personal interview, March 1998)

Peters came to visual art from a family and context deprived of artistic production. Her familiarity is with a strong oral tradition of story telling infused with feeling, irony, tragedy and humour. She states, " *I don't [however] want to be an artist who speaks about pain all the time, I want to speak about laughing and things*

like that" (personal interview, March 1998). She uses this oral tradition in defining her relationship to image making, and in emphasising the image as narrative. The telling is for Peters' sake as well as to communicate to viewers conditions of existence that she wishes to affirm or to change. Much of her work is informed by moral incentive, so as to redress the oppressions she experienced as a young woman classified 'Coloured' in neighbourhoods riven by crime and substance abuse. Peters has used her creativity to contradict degradation, with the objective of improving the lives of those who have lost their sense of dignity. Although she sees her work as primarily personal, her images of domestic violence, alcohol abuse, revenge and murder are infused with political circumstance. But, as seen in Chapter Two, Peters also depicts the idealised scenes that draw largely from utopic 'struggle' imagery to picture what she desires in personal and public locations. It is in this picturing of the public realm that we see a realisation and projection of what she desired in her early years. Despite her belief in giving form to what she feels requires cathartic expression, she does not always expect her work to resolve her problems. Her creativity is at times frustrated by the intensity of her emotional problems, but she continues to work in an effort to counter obstacles and to affirm herself. Determined to use her art overcome these personal and political impediments, Peters states:

> I feel that there must be a strong point in life, as a woman and as an artist. We have to paint it, write it, scream it out to the new South Africa so that some of us as women are born to make life go on, a life to grow and a life to love each other. We are here to create it, by mind, hand and soul. We as women can change it, build a world to make a new life grow out of it. We stand together as women and as artists and birth gives us to the world.
> (Peters 1995)

Bongi Bengu

> For me creativity is the greatest expression of freedom. It is also a source of power that comes from expressing oneself. One is always challenging oneself with new ways of seeing.
> (Personal correspondence, January 1999)

When talking about her art making, Bongi Bengu's primary reference is to freedom. She experiences her creativity as a search for honesty, self-definition and self-

empowerment.[53] She explains that this self-definition occurs through expansive exploration, and a querying of her own perceptions (personal interviews, January 1998, April 1999). This understanding of her creative process seems to have been informed by her experience of having lived in exile for most of her youth, exposed to different cultures in Switzerland, the USA and then Swaziland, before her return to South Africa. Through her creative process she has explored those cultural affiliations that mean most to her.[54] Bengu has also applied her tertiary training from institutions in the USA and South Africa to a practice that asserts her African heritage, and that explores her role as woman. She explains:

> Having returned home after fifteen years of exile, my drawings represent a way to enable me to reconnect to my African roots and to define my own identity within an African context. Examining how women have been and still are oppressed allows me to identify and confront stereotypes and to promote an awareness of the processes of disempowerment.
> (Bengu 1997: 5-6)

Bengu sees her art as both a form of communication and a form of emotional release (personal interview, April 1999). She understands her emotions as linked to the unconscious, but they do not constitute her starting point (personal correspondence, 26 July 1999). Rather, they emerge in the process of making, and after she has initiated work based upon a particular, and conscious, idea. In the process, her original ideas may change, and she can gain insight into why she has been drawn to them. When such insight occurs, it is also associated with emotional release, and contributes to Bengu's sense of elation and freedom.[55] She explains:

> The work helps me to understand why I'm dealing with an issue. It's not necessarily about 'resolution'. If I'm not being creative, I'm frustrated. Something is missing without it and I don't experience a sense of freedom.
> (Personal interview, January 1998)

Bengu believes that the process advances from the rational, but cannot be predicted, or analysed, in rational terms. It is an experiential process that might or might not provide a sense of resolution, but the creative exercise necessitates that one let go of the issue once it has been worked at. As she says:

> I don't understand the creative act I just do it. It offers some kind of release.... Sometimes the idea changes. I don't always understand it.... On being finished, sometimes I feel frustrated, other times not. I just let go of them.

(Personal interview, April 1999)

Bengu's 'frustration' unless working echoes that of Arnold's and like Bell, she expresses a need to 'realise' her life through her images. Creative activity enables her to affirm herself and what is important to her. She explains that her art is a reflection of what she endeavours to become, stating, "*I speak as a woman when I say that I see life as being a series of stages that includes beauty, getting married and ageing*" (Mzamane 1996: 5). Bengu's challenge lies in the tension between the desire to establish self through identity with culture, and a compulsion to critique gender oppression in society. Both of these are central to locating herself in South Africa, and to forging a particular working style. She explores the notion of change and explains that she attempts to *"confront the stereotypes that have dispossessed Africans, particularly African women, of the power to define themselves*" (Bengu 1997: 5-6).

Since graduating, she has experienced a greater sense of freedom in her practice[56] and has negotiated studio space for herself in communal studio spaces in the inner city of Cape Town, and subsequently at the Bag Factory in Newtown, Johannesburg. Bengu has actively sought the community of artists, has enjoyed satisfaction in applications to local and international residencies,[57] and is aware of the importance of reception and marketing. However, like Dhlomo-Mautloa, she wishes to retain her independence and has reservations about agents. Bengu states: "*You need a good support system and someone to market you. One problem with agents is being ripped off. I want to retain freedom to say what I want to say without being stifled"* (personal interview January 1998). Given the prejudices she has encountered with regard to age and racism, this exposure has not been an easy process, but she asserts as much control as she is able to while promoting herself as professional artist. In the process, she continues to point to experiences that she wants others to acknowledge.[58] She asserts:

> Reception is definitely important to me.... It's difficult to talk about reception. There's been no dialogue. People say my work is great, but not why.... I notice that the same people who bought at the first exhibition bought at the second exhibition, and there are some American buyers. It's difficult to keep track and galleries feel protective about the buyers in case you contact them directly.... There *were* positive comments from women and the work

> sold well to individuals who liked the work. [However] there has been no written response to the issues of violence against women in the images. (Personal interview, April 1999)

Bengu continues to explore issues that relate to her identity as a black woman. She states, *"[In my work] I'm mostly dealing with the same issues, with women. I will continue to deal with women as long as it's an issue that needs to be dealt with*" (personal interview, April 1999). She also reflects on the imposition of colonial boundaries in Africa, and asserts a pan-African vision that pays heed, instead, to the ties that link various language groups within the African continent.

Her production has informed how she positions herself in relation to issues of ethnicity, tradition and violence against women. It enables her to articulate her understanding of some of these issues from a feminist perspective, while at the same time affirming her commitment to a pan-African heritage. This is due, in part, to her earlier separation from familial and cultural histories, and her understanding of this past through memory and through desire.[59] However, she does not expect to resolve these complex issues of identity. Instead, she realises aspects of an evolving sense of self through images that take as their premise the idea of culture and identity as dynamic. Bengu is committed to defining self through a representation of equitable exchanges in family and community. It is, in part, because of her creative vision and practice that she has made positive choices for herself, including that of removing herself from situations of violence, and from a marriage that did not offer her the possibilities of choice that she so determinedly pursues in her art production. As artist, she engages directly with her current reality and personal choices. These choices pertain to how one maintains and creates dignified, purposeful and cultured relations to self through such relations to others. Bengu's work refers us to *women's* ability to live in-relation. In these works there is knowledge that there can be no 'self' separate from those who have come before and who form our present and our future.

Implications of the artists' terms of reference to the art making process

What is apparent when regarding the terminology used by the artists to describe their art making is that all share some notion of a way of knowing that is cognitive but not necessarily 'defined' by concepts. All of the artists suggested that their non-rational processes are acts of knowledge, but of a different order to that of conscious knowledge. When referring to processes of transformation and imagination in the form of cognitive 'play', they all conceded that, at times, conceptual understanding emerged, but often with hindsight and not necessarily during the process itself. All of the artists seem to share an experience of the creative state as a process of trying to articulate, or give shape, to something less definable, as if in an attempt to get 'behind' the conscious self, via an exploration of different ways of knowing. This illustrates what has been referred to as "inarticulate form experience" by Ehrenzweig.[60] Ehrenzweig used psychoanalysis to show the difference between what he termed the *gestalt* of surface perception (a simplified but sharply defined and detailed vision of a whole based on the eyes focus upon real things around us), and what he termed "depth perception". The latter is informed by an entirely different form principle (less sharp, more fluid, intermingling and separating within a continuous flux) (Ehrenzweig 1975: 30). When the artists refer to their attempts to realise a vision, or a feeling, it is useful to consider their comments in terms of Ehrenzweig's explanation of "gestalt-bound" and "gestalt-free" forms which echo the corresponding activity or inactivity of the surface mind or depth perception. The Introduction to this dissertation outlined how certain philosophies are bound by, and in turn try to resolve, or challenge, attempts to distinguish boundaries between opposites, primarily between conceptions of an inner, subjective experience, and outer, objective nature. In that art comprises an objectification of an inner experience of outer reality, it necessitates a consideration of the imaginative and non-logical, as well as of perception and logic. When Ehrenzweig (1975:18) states that all acts of creativity in the human mind involve temporary paralyses of 'surface functions' and reactivations of more archaic and less differentiated functions, he is conceiving of form processes within an undifferentiated level that are then wholly, or partly, rearticulated into more differentiated structures. This explains the 'struggle' or 'battle'

that so many of the artists refer to in their interviews, the struggle to mould the inarticulate, inspiring visions into more articulate form.

The perception of an artwork also demands a temporary suspension, and then reimposition, of the usual boundaries of subject-object, time and space, recalling the fluid space referred to by philosophers as diverse as Mbiti, Kagame, Anyanwu, Ruch, Bergson and Deleuze. The concept of trying to 'realise' a vision relates to Bergson's explanation that all creative thinking begins with a state of fluid vision that is comparable to intuition, and from which rational ideas later emerge. It relates as well to Anyanwu's general reference to a circulation of forces that comprise space and time, and from which self consciousness emerges. We might understand the artist's inspiring 'vision' as gestalt-free, with a definite character of its own, and the form ideas that emerge from this as being accepted or rejected the closer they correspond to the initial vision.[61] However, some artists speak of the need to jettison the initial vision if the form ideas develop a dynamic of their own. This would be contingent on how definite the 'vision' was in the artist's mind from the outset – those not grasped as acutely as others would stand a greater chance of being jettisoned. As some artists indicate, their starting points may vary in degrees of clarity of this vision.

Gilbert Rose describes the space from which thought and language arise as an affective, or bodily, matrix, and argues that imagery (like emotion) cannot be separated from its sources in the body. This dynamic model, in which space and time are saturated with, and defined by, what has been experienced by the sentient being also relates to components of thought in the philosophy of Ruch and Anyanwu (1981), and Mbiti (in Kalumba and English 1996: 69-74). Rose (1987:162) writes, "Out of the pandemonium of sheer impression, together with the direct physical reactions to sentient stimulation, our sense organs abstract groups and patterns of sense data and construe them as forms rather than a flux of impressions". This is echoed in Bergson's definition of experience as cognition *plus* affect or emotion, but his is a definition of experience *comprising* these emergent forms as 'feeling-forms'.[62] According to Rose (1987: 171), the purpose of creative expression is to *restore* the affective matrix to thought. Creative expression is a kind of 'physicality' asserting itself in emergent visions. In the process of release or 'catharsis', the beginning process is of utmost

importance, hence the emphasis on the first 'mark' that is referred to by the artists above, and the relief they feel when the last of the 'feeling-thought' is expelled.

All of the artists engage with questions regarding the relationship between external 'reality' and imagination, and how they constitute one another in the work. Many of the artists mentioned the importance of change, transitions and transformations in the process, what we might refer to as aesthetic plasticity and the capacity of something to become other than what it is. Rose links such transformative processes to the very process of memory. The process of art making would seem to parallel that of memory construction in so far as memory construction also relies upon what Rose (1987: 187) calls "preconscious aesthetic considerations of good form". This idea of 'good form' is based on the notion of the gestalt which, in the thinking of Ehrenzweig, underlies the perception of formal line patterns, and is applied to recollection so that the present is seen to rearrange the past. Bergson equates memory with consciousness itself, as do Mbiti[63] and Kagame[64]. As discussed in the Introduction, Bergson queries the very notion of a 'real' past by demonstrating that the past exists by virtue of it being reconstructed in the present, a point that is also made by Kagame. Many of the artists interviewed state that they have been working with an acute awareness of how the past informs their being. This has provided them with opportunities to give form to 'incomplete' events, and to assure a regular shape and presence to such experience. In this sense, we can regard the artists' awareness of memory as an awareness that their own reality is in a continual process of formation and reformation. This is not just about discovering a past, but about forming an 'always-present'.

Most of the artists interviewed spoke of a balance of feeling and consciousness in their work processes. This is probably because the making, and viewing, of art involves an awareness of the integral nature of feeling, or sensuousness, and perception or thought. The importance of completion, retrospective viewing, and in certain instances, reception, might be understood in terms of Rose's explanation of the relationship between primary and secondary processes, not a distinction between the two, but their existence as a continuum which underlies all thought and perception (Rose 1987: 191-192). Primary processes are processes

characterised by a mode of organising data that pertains to dissolving temporal and logical bounds, and condensing things (people, space and time) into wholes wherein opposites may coexist. Secondary processes refer to separations between what is and what is not, a mode of rational cognition distinguished from the sort of symbolic or metaphorical production of the primary. The primary condensations allow for immediate discharges of tension and the secondary allows for delayed discharges.[65] According to Rose (193), art promotes the advancement of the primary process as well as the accretion of the psychic structure. It accomplishes this through objectification: the primary processes are scrutinised by logic and the reality considerations of the secondary process, and these conclusions are then internalised. Rose (198) writes of the necessity to hold the reality sense in temporary abeyance while reintegration balances what he calls "the tension of strangeness with the release of familiarity". Contrary to Sigmund Freud's assertion that a sharp division occurs between these processes, Rose suggests that they undergo development in an open system, as ongoing growth processes involving a *free* access to inner and outer experience and a full play of all one's faculties.[66] The implications of this approach is that the 'pleasure' and 'reality' principles posited by Freud do not exist in opposition to each other but work together, in a continuous flux of tension and release. This release and tension is a hypothetical description of different energies within processes that are actually in rapid oscillation. The creation, and perception, of art would then operate with 'feeling-content' because this interplay of release and tension is the core of affect. Rose (204-205) argues that because primary processes are involved, unconscious content is always expressed in the artwork, thereby ensuring that the sensuous and emotional 'bodily' qualities of thought and emotion are preserved, and that an associated lowering of tensions occurs. All of the artists interviewed spoke of a release of feelings and tension upon completion of work, and as a summation of their struggle to materialise a work. According to notions of the interplay of tension and release, creative thought can be understood in a normative and developmental context and not as an aberrant and regressive category. This would also coincide with evidence in the interviews that point to artists being unable to work if too emotionally disturbed, depressed, angry etc. The release of extreme emotions could, most often,

only occur with some distance from the event that had caused this extreme imbalance. Memory was understood as an operation that lent itself to a *release* of feeling, and that thus allowed for the possibility of an emergent meaning minus the 'noise' of emotional interruptions that might have obscured possible understanding. This release of emotion was thus linked to efforts to understand lost experiences or identities (cultural memories) leading to a reclamation of these as points of one's identity-in-formation. The assertion of a longing for beauty also spoke, in the case of many of these artists, of a longing for a sense of unity experienced in the distant past, and a faculty that might be shared amongst people, as if to transcend the particularity and isolation of individual activity.

With the creative working process understood as an objectification of inner processes, as a continual process of approaching meaning, and as a means of finding, losing and redefining oneself, each artist can be seen to oscillate between imagination and knowledge of reality. As explained by the artists interviewed, this continues until the point at which the work assumes its own authoritative presence and autonomy. The artist is then relieved of the intensity of dialogue and is able to turn attentions elsewhere. For most of the artists, the intense periods of aesthetic activity are continuous with their normal process of living, simply enabling an externalising of inner processes and a connection to the outer world. As noted, these can be disrupted when the individual is too sick or emotionally unstable. When *past* traumatic experiences are reflected upon, the artists have at times attempted to assume a degree of control over the experience by externalising it in some form in their work. In this sense, art awakens the individual to submerged or dissociated feeling.[67] Although not all the artists stated that they set out to find something, it is evident from the interviews that during the process of art making feelings become available, better understood and expressed. Some artists tended toward comparisons with therapeutic processes, for example Bell, who did so in a light hearted manner, but the comparison between psychoanalytic and aesthetic experiences might be stronger than these artists were inclined to admit. Rose (1987: 212) even suggests that, like psychoanalysis, the process of art making functions to overcome splits that occur under the traumatic impact of inner and outer stimulation: repressed memories, feelings and percepts.

Understood thus, art making functions to counteract denial through the manifestation of sensuous form, and reunites percept and affect.

Because of its preoccupation with embodiment, the process of art making (and also the philosophical pursuit of its meaning - aesthetics), limits speculative oppositions of body and yet-to-be-formed matter. What is apparent in this dissertation is that all the artists engage in a process of constant refiguration, and the (aesthetic) question that arises in trying to understand these working processes relates to *how* to countenance these constant reconfigurations. Bergson's references to duration as a site of potentiality is useful in that it seems to account for that 'flux' that artists try to work with (and sometimes against) when they try to give form to matter, shaping form in an attempt to create a place for changes. Anyanwu's references to aesthetic experience (1981: 272-276) are also useful when he refers to art as the 'projection' of imaginative life forces that exist in space as interacting and transmuting forces that then become interdependent with concrete manifestations in time. The idea of art as that which is immersed in virtuality is also expressed by Deleuze.[68] These theories are relevant to the attempt to understand *how* the working process enables agency. The space from which art emerges can be understood then to comprise its virtual elements that coexist with varieties of relations. This accounts for the artists' gradual and often-tentative identification of meaning through the process of art making, and the tension and release generated by the meanings/forms they choose to admit. It also contributes toward understanding the diversity of interpretation that accrues in relation to the finished product. Any attempt to theorise creative working processes will be bound by historical paradigms of 'creative' activity, and the activating of theoretical frameworks in relation to actual practice is understandably resisted by the artists. Deleuze (1993: 262) asserts that the "ultimate wish of the organic is to become orgiastic and to conquer the in-itself". It is useful to remember that aesthetic theory encompasses the concept of 'intuition' in *reaction* to conceptual thought that tends to assume the existence of a 'logic' of history.[69]

If we are to understand how the 'flux' of experience is manifested in and through the art making process of these women artists, and how these processes of making in turn inform their locations, it is necessary to pay close attention to how the

working process holds various tendencies and apparently contradictory states simultaneously. Deleuze's redefinition of aesthetic theory offers a framework that encompasses diverse reasons for a manifestation of creativity. What Rose (1987: 217) might term a possible combination of hyperacuity and tranquility is also relevant here, thus enabling an understanding of how these processes act to form memory/ consciousness and to reintegrate dormant memory. What might be added to these theories regarding the process of thought during the act of creative manifestation is a sensitivity to how certain African beliefs posit a 'content-filled' space as the basis for production. This pertains to art arising from the interaction of forces of the living-dead, and of present and future generations. This spatial potentiality ensures a primacy of self-realisation through concrete manifestation, but never in isolation from the whole, as in such thinking there are no isolated forces in the universe (Anyanwu 1981: 277).[70] What these theories share is the idea of form manifesting and reflecting potentiality within space in which all is inseparably connected. Whether in yearning for cultural or spiritual unity, a sense of the sublime or human equity, all of these artists assert a familiarity with concepts of this kind. They form the basis of self realisation in-relation, but a sense of self that is fundamentally violated by legacies of colonialism, apartheid and oppression. It is these states of fragmentation and potential cohesion that are encountered through the working process.

Conclusion

Personal and public locations

This dissertation has set out to identify the personal and public locations of a sample of women artists in South Africa in an attempt to understand how and to what extent the manifestation of imagination in their art works has enabled them to survive their circumstances as creative and self-determining beings. The work of these artists has been analysed with attention to the locations and dislocations occupied by them at different stages of their lives. It has been regarded with attention to how it participates in the women's re-location of themselves as beings whose identities are not static but in a constant state of change and becoming in relation to others. This constitutes an attempt to balance the focus on individual agency with attention to informing discourses encountered in the contexts of the artists' relation to families, education, social activity and artistic production. It is in relation to such contexts that the notion of artist as active and creative agent is discernible because, as has been demonstrated above, the production of artwork, as the location of the 'imaginary', has circumvented the artist being 'othered'. Such production has also enabled the artists' reflections on their locations with regard to relations of power, personal and public. In certain instances, this has contributed directly to individuals making effective changes in their lives, and in other instances, it has simply helped them to maintain a balance in their lives. In some cases their creative production has facilitated an immediate understanding of one or other of their locations. In others cases the artists' production has facilitated an expanded understanding of their situation, albeit retrospectively.

It is evident from the consideration of biographies and artworks that consciousness and lived reality exist in the form of a circular interchange, the one informing the other, and never as an opposition between epistemology and ontology. This dissertation is founded on the premise that the body cannot be erased, and that

consciousness cannot be conceived of as independent of its locations. Feminism has insisted on the body as a site of struggle because of the historical controls exercised by men over women's bodies and the same rationale can be applied to people 'othered' by embodied experiences based, for example, on colour, sexual orientation and age. Even though we can understand meanings given to the body as cultural meanings that inscribe power relations, this does not rule out the *experiences* of the embodied. As argued in the Introduction, if human agency is conceived of in abstract, it becomes equated with the repression of bodies. In this study it has been shown that these particular women artists in South Africa have lived their lives in spaces variously constrained by threats of attack – sexual, racial, homophobic, political and criminal. The space in which they have lived thus cannot be assumed to be a neutral medium of social interchange. Space, conceived as that which is filled with human interpretation and significance and as lived by subjects, is identified in this dissertation as 'place' or 'location'. These places or locations differ from one another due to the specifics of environmental, social, political and cultural interrelationships lived by the different subjects. In apartheid South Africa, these structured divisions were particularly insidious; hence the different locations of these women have all been bound by distinct social and psychic dynamics of subjectivity and power. Associated with each are different senses of belonging.[1] For example, in the visual analyses in Chapter Two, we see different senses (experienced and imagined) of 'home' characterised by notions of comfort (or discomfort) in accordance with the degrees to which the artists experienced their bodies as protected from harm. Where people have been refused the right to live, love and work where they were born, their sense of home has been severely dislocated, as have psychological relationships of identification that can ensue in such settings. This desire for a location of 'home' as personal belonging or universal site for the protection of all, is manifested starkly in the work of many of the artists, thus attesting to the importance of embodied experience.

Self-consciousness is bodied consciousness and it is the artists' working processes or engagement with manifesting the imaginary into material that has led them to an awareness of the gross contradictions, and general ambiguity of lived experience. It is this ambiguity that art making highlights, always resistant to a neat

categorisation of conceptual categories. With different emphases, and using the terminology that is at their disposal, these artists have explained how their working methods have enabled them to understand their lives and, in certain instances, how they have assumed a central meaning in their lives. There is a strong correlation between the attempt to give form to an idea, and our embodied agency in the ambiguity of lived experiences. Tracing these correlations between the theories and manifestations of creative activity has constituted part of this study. It is the potentiality within, and the changeability of matter, that stimulates the artists' associated understandings (remembered and unexpected). Whether the working process is understood in terms of dreams, visions, intuitions, play, expression, semantics or conceptual strategy, what is always evident is the role of imagination, the same imagination, that is employed in recall or memory as a kind of imagery or knowledge. The consciousness of matter as that which results from the internal force that life carries within itself operates *through* memory. Attempts to discern how successive moments arise out of one another and how they inform successive material manifestations necessarily entail the operation of memory. It is thus by virtue of their creative practise that these artists are engaged with memory. The approach in this dissertation has consequently entailed a consideration of memory as consciousness of matter arising from passing moments into successive moments, and as enabling an imagined 'separation' of consciousness from matter. However, what is recognised is that it is a consciousness that is entirely contingent on these fluctuations, and that it is *always* embodied.

The intersection of personal, public and imaginary locations in the artwork

It is clear from the survey of biographies, visual products and the account of the artists' working methods that all of these artists exhibit different personal capacities that materialised in accordance with transactions in their childhoods and in their formative years as young adults. The artists encountered different struggles toward their creative journey; some paid a greater emotional price than others did, and some

encountered more, or less, conducive social settings. All of these artists have had, at some time, the courage to dissociate themselves from restrictive values, often with the help of art education and/or mentors. What kept them productive was their openness to change and to risk-taking, even when their art production led to reorganisations of their personality and life choices.[2] It is noteworthy that all of the artists in this study made reference to people who assumed a special place in their lives.[3] The nurturance that facilitates opportunities for the exercise of creativity is of particular importance where the individual encountered systematised discrimination and/or discouragement from close family members. This initial encouragement and subsequent self-esteem formed the basis from which they then negotiated problems, personal pain and suffering, often by partaking in supportive organisations, or cultural and political networks. All of these artists maintained their creativity because of the ensuing confidence that resulted from the working process. This self-esteem, as is evident in the attitudes of all of the artists, is now linked to a belief in the centrality of creative production to their lives.

In this dissertation, the artists' production has been regarded with close attention to the correlations between their experiences of 'location' and identity. The biographies and working processes provided a framework through which to understand these correlations, and the visual analyses demonstrated how their artwork has enabled them to understand their experience of 'space' as meaningful rather than neutral. We have seen how, through their work, personal locations and public contexts are reflected upon and interacted with. It is this creative production that has facilitated their understanding of space as something negotiated through agency, invested with a meaning contingent on experience, and on interpretation of such experience. As discussed above, experience is filtered through an embodied encounter with specific relations of power, and what is evident in these works is that the exploration and expression of how the self is located has also necessitated attention to what appears to be 'outside' of one's location (as exemplified by those artists who speak directly of the importance of attending to the other). For all of the artists, creative production has entailed taking account of what occurred to them in their different and shifting locations, as if examining the reliability of memory, while at the same time

constructing or effecting memory. A number of the artists examined sources of memory explicitly, investigating causes of and relations between past events and present memory. On the basis of this reflection on, and simultaneous construction of, their pasts, the artists have succeeded in affirming their identities.[4] What is evident throughout this dissertation is that the act of art making is an exercise in agency, and that agency therefore relates strongly to this recognition of self as a present that is comprised of past and current choices.

Memory, the imaginary and agency

The issue of identity and memory are particularly fraught when regarded in the context of legacies of apartheid. Instability, injustice and the violation of psychological rights ensured what has been described by some as a climate of psychopathology in which black individuals were denied the structural possibility of securing stable identities.[5] If we understand humanity as a contract of faith, South Africa was one such society in which this contract was breached. The apartheid system was based upon a denial of any kind of equality while black adults were infantalized and encouraged to internalize their inferiority. The complex overlay of further oppressions and violations to boundaries of body and identity (for example, sexism) entrenched erosions of social trust. To assume this state of being as a 'norm' in one's society is insidious enough, but to encounter and 'live' this reality led sometimes to deeper hurts. Although a culture of violence in South Africa was sanctioned at interpersonal and institutional levels, such lived events often led to delayed emotional responses.[6] As explained by Caruth (1996: 4), the 'trauma' of experience lies in consciousness being taken by surprise, in it not being conscious, and in forgetting. Healing occurs in the remembering, in that later encounter that entails reflection and witnessing. Kaplan (1994: 16) writes "*The true death is the death of memory*". In this study, all the artists' processes of art making have been shown to constitute part of an ongoing process of remembering, of discovery and of knowledge constitution. The creative re-experiencing of objects and events entails a

transformation of the original experience but the emotional associations from the original experience adhere, are encountered, and are negotiated toward new understandings. As has been demonstrated, the production of artworks may also offer up unexpected, and at times unwelcome, perspectives on the past. The re-membered visions that are represented through a collaboration of memory and imagination enable an understanding of self and others, an unfolding and contextually located self.

Where personal experiences of the artists, particularly personally experienced oppressions, have been reinforced through official accounts of history, they become intractable 'evidence' of 'history'. The transformation toward democracy in South Africa has led these artists to a heightened interrogation of their place in history. The occurrence of the TRC has also served as an incentive to interrogate the workings of memory. Just as one is able to reconceive the present in terms of the past, so one can reconceive the past in terms of the present. In reflecting on accounts offered through the TRC proceedings, some of these artists have deliberated on notions of truth and on the relationship between memory and fiction. This is not to assume a separation between art and life because, as suggested in this study, such separation is itself fictitious. Recall contributes actively to the *creation* of current events.

The artworks in this study have all contributed toward the artists interpreting experience toward some kind of search for meaning, and in this respect they function similarly, as does memory. As evident in their different styles, the interpretations and meanings that are arrived at by the artists are also informed by cultural referents embedded in such forms. The artworks constitute part of an imaginative reconstruction of the past that enables the maker to deepen her perception, to alter perception and, in certain instances, possibly even to delay conscious recall. Memory is, nonetheless, embedded in the artworks. The works assume social currency, and in their claim to reflecting collective or social memory, they are always characterised by the conflict and ambiguity from which they have arisen.

This dissertation included attention to historical context as well as to biography and visual analysis. At no time is it asserted that the art object exists *only* in relation to the individual who produces or contemplates the work. The apartheid context of South Africa and its legacy of suffering in the post-apartheid milieu

provides an irrefutable context in which to recognise that art is unable to deny its historical function, namely to maintain a consciousness of objective needs. As expressed by Theodore Adorno, for so long as society remains inhuman art must "*give expression to the inexorably negative*".[7] We have seen in this study just how expressions of the negative reflect the subject/creator's personal suffering and dislocation in public space. It is an alienation that occurs when the subject perceives herself as a static and separate self from her objective surrounds, cut off from the potentiality within surrounding space. It is not assumed that the work functions as a guaranteed means of resolving contradiction or personal suffering. However, as we have seen, there is evidence in this study of a number of works that focus on experiences of dislocation and suffering. It is because art making does not function like rational cognition that it is appropriate to giving form to 'irrational' experience.[8]

These experiences of dislocation and suffering have been identified primarily in relation to issues of class, race and gender. Classism manifests through overt and subtle hierarchies of privilege within and across colour divisions. The artists in this study reflect differently on the lack, or extent, of economic privilege in their lives, but this consciousness was evident in all of the interviews. Because issues of class and race have been so closely interrelated in South Africa, the former has often been subsumed into the latter. Reference to socio-economic hardship is overt in the works of Peters and Sebidi, and issues of class are evident in Mabasa's work in relation to her depiction of an emergent petty bourgeoisie. Class privilege is obviously manifested quite differently between all those who were 'classified' under apartheid (Chapter One). A number of the artists appear to have been insulated by privilege provided by the wealth and/or prestige of their parent's professions. In the case of some of the black artists, this is particularly evident where they, their parents or grandparents were recipients of western education, and were therefore members of a neo-colonial elite.[9] While there is evidence of this in Bengu's attempt to reclaim 'African' identity, Dhlomo-Mautloa makes specific reference to class as played out through race in relation to comparisons of the adjacent residential areas of Sandton and Alexandra. Of those artists privileged under apartheid, Bell and Alexander make reference to issues of class, but this is less evident in the works of Botha except in

relation to early Afrikaner history. Jawahirilal makes verbal reference to her relative privilege, but this is not problematised in her work.

Dislocations of race and gender are far more apparent. Except for Jawahirilal, all of these artists make overt reference to oppressions related to gender, and even Jawahirilal makes a point of reclaiming the neglected histories of women in her mural work. Comments on patriarchy are evident in the works of Mabasa, Bengu and Botha. Arnold states that she avoided personal suffering due to her choice to disengage from heterosexuality, but she too addresses the impact of patriarchal history in her work. Many of the artists address the negative impact on women of being objectified. Issues of voyeurism and the experience of being 'othered' by sexism appear in the works of Bell, Alexander, Botha and Bengu. A third of the artists spoke of personal experiences of violence within domestic situations, and some refer overtly to violence against women in their works, for example, Sebidi, Arnold, Alexander, Peters and Bengu. The reclamation of women's bodies occurs in the work of those artists who have chosen to celebrate the definition of women as provider, as resistant to subservience, and as empowered within circumscribed roles. We see evidence of this in the works of Sebidi, Mabasa, Bengu, Peters, and Dhlomo-Mautloa. These are direct attempts to reconstitute positive images of women in a context of cultural decimation produced by colonialism and apartheid.

Sufferings caused by dislocations of race are explicit in the works of all of these artists. The carefully measured discriminations of apartheid were designed to affect the lives of these women quite differently. Some of these women were direct beneficiaries of privilege; others were assaulted, imprisoned, insulted and forcibly relocated from their living areas. These women were subject to education systems designed for different 'categories' of people and were quite differently affected by the entire material and psychological infrastructure of their lives. However, what we see in all of their works is reference to the psychological violations caused by racism. All refer to the disruption of communities and enforced relocation. Sebidi, Arnold, Dhlomo-Mautloa, Alexander, Bell, Botha and Peters make reference to cultural decimation and the imposition of controls, while Jawahirilal and Bengu refer to the

experience of exile. All indicate a desire for a space beyond such constraints, while some imagine cultural cohesion.

The focus of this study has been on revealing how artists struggle with attempts to uncover unexpected meaning. The act of artmaking is understood as part of a process of realising, or of constituting, self on the part of the maker. Understood thus, the artwork does not simply reflect the maker's identity, but *participates in the construction of the maker within specific locations*. Creativity offers the artists the possibility of a continuous reshaping of their identities in accordance with shifting context, and shifting understandings of self and spatial relations. Perceiving these artworks entailed an understanding of works as fixed events, but within a broader unfolding of events without limits. The formal objectification (product) of the artist's exploration and intention is part of a far more complex evolution of self in relation to other.

In understanding why it is that dislocation and pain are given form in art and how art, from its outset, can be understood as a means of appeasing nature one can look to the link between art and mimesis.[10] Because artworks contain mimesis of the non-human *combined* with a form of cognition they serve to objectify pain and suffering. When we see the imaginary given shape in the form of monstrous, disturbing or engulfing visions (and here we may think of Sebidi, Alexander and Mabasa), we may then understand these as *integrations* of threat and order. Artworks can bring into consciousness the experience of dislocation and forgotten contents of consciousness *without* having to rationalise them.[11] The act of making becomes a form of *witnessing* that is shared with others. The artist produces because of her regarding creative production as that which represents the unknown. This is of particular importance in the context of having experienced violations to self because it is here that the artist may recognise the need for something to be known, to counter the initial violations that could not be 'cognised' or 'named' at the time of their occurrence.

As seen above, the working process enables an understanding of the past as the condition of the present. The creative process entails a movement from the site of the less differentiated to locations of increasing differentiation, such as memory, thus enabling recognition between self and other. Finally, as an attempt to accommodate

contradiction, the art making process may lead to immediate or subsequent insight, but the act of art making always *demands* a relaxation of control and a re-admission of the undifferentiated. Thus, because the act of making is embodied, it ironically points to the amorphous, to the ultimate dissolution of matter, and to the historical impermanence of comfort. The creative product, as evidenced in the works of these women artists in South Africa, restores memory and actualises the future. It refuses a reduction of self to agent in her own victimisations. It asserts self-location, space for the imaginary, and a search for affinity.

Endnotes for Introduction

[1] Public/private distinctions have been construed historically to separate out the domestic/relational/emotional and bodily from the universal/individualistic/passionless and incorporeal. See Rose 1993: 28-29.

[2] See Rose (1993:141-142) on Foucault.

[3] Rose (1993:146) writes, "Women see their bodies as objects placed in space among other objects.... Because our bodies are an object to us we see ourselves positioned in a space not our own".

[4] See Rose (1993:138-139) who cites Theresa de Lauretis on the politics of location in "Feminist Studies/Critical Studies", 1986, London: MacMillan.

[5] In Feminist analyses the body is a site of struggle because of the historical controls exercised by men upon women's bodies. This is in turn relates to constructed meanings imposed upon material bodies and also the construction of different kinds of bodies to lend support to the idea of naturalized social difference and heterosexuality. See Rose 1993: 29-30 and Gatens' essay "Corporeal Representation in/and the Body Politic" in Conboy 1997.

[6] Bannerji points to the importance of understanding experience as an interpretive relation rather as a valorizing of a person or group's experience as a repository of 'truth' (Bannerji 1995: 87).

[7] See Rosen (1998: 98) on this issue.

[8] See Stuart Hall in King 1991: 49. As Hall explains, although the past is lived, it is "retold, rediscovered, reinvented", revisited through memory and desire (Hall in King 1991: 58).

[9] See Nadel (1984: 8) on the subordination of certain events in the autobiographic process.

[10] In this respect the methodology in this dissertation diverges from the Post-Structuralism shift away from the subject. Foucault virtually abolishes focus on the human subject when stating "...the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction" (Faubion 1998: 221). Foucault's critique assumes that the 'self' criticised is a single self as if the source of all 'truth' and from which textual analysis cannot diverge.

[11] This term is used in Foucault's sense of discourses as practice. See Foucault 1972: 27. Faubion quotes Foucault's definition of discourses which are not ordinary language but are that particular linguistic matrix to "reveal, between positivities, knowledge [savoir], epistemological figures, and sciences, a whole set of differences, relations, gaps, independencies, autonomies, and the way in which they articulate their own historicity's on one another" (Faubion 1998: xxvii).

[12] When terms such as the 'West' and 'East' are used in this dissertation it is with an understanding that these statements have little meaning in contemporary contexts due to cultures being hybrid and porous. Nevertheless, these terms are used in this chapter to point toward dominant tendencies and attitudes in institutional structures. Emmanuel Chukwudi Eze in "Toward a Critical Theory of Post-colonial Identities" (341) also explores the interesting question of how the "West" has become mythological to the point of distorting Africans' own perceptions of self and tradition.

[13] The assumption informing the use of 'Western' philosophical frameworks within this dissertation is not to echo the belief of those African philosophers who exclude 'ethnophilosophy' in search of a 'true, universalistic' philosophy (such as Wiredu, Hountondi, Oruka and Bodunrin). It is more in line with affirming the reality of European colonisation in a modern Africa that has become westernised and yet struggles toward emancipation from exclusively Western worldviews. Applying a Western European philosophical tradition to an understanding of artistic production in Africa also serves to contradict historical efforts to isolate Europe and Africa at all costs. (Similar arguments are made by Serequeberhan 1997: 11, who also cites Cornell West's *Prophecy Deliverance* (1982) Philadelphia: Westminster Press, and Edward Said in "Orientalism").

[14] This is explained by Baumgarten in his *Aesthetica* of 1750. See Eagleton 1996:15. Hein (1993: 4) contrasts 'pure' theoretical knowledge with aesthetic activity that can "no more transcend the perversely fluid messiness of the ordinary and commonplace than can ignore the extraordinary and irreproducible. Its very identity is rooted in such contradictions".

[15] The aesthetic project in the eighteenth century was described by Eagleton (1996: 15) thus: "Reason must find some way of penetrating the world of perception, but in so doing must not put at risk its own

absolute power". Eagleton suggests that what aesthetics always offered to philosophers was a "kind of paradigm of what a non-alienated mode of cognition might look like". Eagleton (1996: 2-3) states "Aesthetics is thus always a contradictory, self-undoing sort of project, which in promoting the theoretical value of its object risks emptying it of exactly the specificity or ineffability which was thought to rank among its most precious features. The very language which elevates art offers perpetually to undermine it".

[16] Where the aesthetic has been interpreted as a faculty separated out from moral judgement, the inseparability of all aspects of human consciousness and conduct in certain histories of African thinking is contradicted. For an argument that Cartesian concepts of spirit and mind are foreign to traditions of African thought see, for example, Kwasi Wiredu "African Philosophic Tradition: A Case Study of the Akan", 1992-93. Although Wiredu's ethnophilosophy has been criticised because of generalised statements that repress specific differences of sub groups and individuals within communities, there are some of his insights that are useful when considering the belief systems of artists who have not been exposed to Western education for prolonged periods of their lives. In the course of this research, questions pertinent to the mere possibility of conceiving of a separation of human faculties were greeted with derision and amazement by artists such as Sebidi and Mabasa.

[17] In his *Critique of Pure Reason*, 1781, Kant insisted that every phenomenon existing outside time and space has its own inscrutable source of being, and referred to each such source as 'the-thing-in-itself'. The universe comprised phenomena and noumena (the latter being the realm of ultimate reality that sense perception and reason could not prove).

[18] Serequeberhan in "The Critique of Eurocentrism and the Practice of African Philosophy" (Eze 1997: 146-151) demonstrates how Kant's notion of Reason is one of a 'law' imported from Europe onto other continents by means of conquest and violent hegemony. This Reason is also instrumental in controlling and subjugating nature and those associated with it.

[19] Anyanwu and Ruch (1981: 24) argue that where African philosophy offers more than traditional Western philosophy is in its attempts to restore the mythical dimension to reason and to introduce reason to myth, thus insisting on the importance of values, morality and practical discourse.

[20] At the transition to the twentieth century and in the context of the impact of the industrial revolution and mechanistic thought, Henri Bergson developed a philosophy in which he posited the existence of real time (*duree*). This differed from the temporal time that is projected onto things in order to manipulate them.

[21] See Kolakowski 1985: 24. According to Bergson, the reality one can grasp by intuition is the reality of oneself. One coincides with one's own time. Each state of one's consciousness is unique, as it absorbs the past, which by definition is constantly growing.

[22] Deleuze (1999: 52-53) describes this as an awareness that Hegel's dialectic of contradiction lacked *difference*. Contrary to Hegel's dialectic of contradiction, in Bergson's philosophy, the 'thing' differs from itself in the first place, immediately. According to Hegel, the thing differs from *itself* because it differs in the first place from all that it is not, such that difference goes to the point of contradiction (Deleuze 1999: 53). The term *difference* is based upon Jacques Derrida's concept of difference (or rather *differance*). Derrida uses the term as a critique of binary logic, arguing instead that meaning is not produced in the static closure of the binary opposition but through a 'free play of the signifier'. See Derrida's *L'ecriture et la difference* (1967) Paris: Seuil, Trans. Bass, Alan and *Writing and Difference* (1978) Chicago: University of Chicago Press.

[23] See Anyanwu's essay "Artistic and Aesthetic Experience" in Anyanwu and Ruch 1981: 270-282.

[24] Even within this context it is worth noting that tradition is invented. It is comprised of ideas and forms that have been subjected to careful appraisal, selection and construction according to 'custom', namely that socio-historical sanctioning of continuity and change. See Hobsbawm and Ranger 1983: 3. Lazarus (1999: 4-5) quotes Anthony Giddens on the category of tradition that "receives its identity only from the reflexivity of the modern", thus suggesting that the concept of tradition is itself a modern(ist) concept.

[25] The primary reference here is to African belief systems associated with sub-Saharan Africa. This assumption of an 'Africa' limited to cultures south of the Sahara is a legacy of ethnography that was informed by western notions of 'Africa' (see Hassan 1996: 2).

[26] See Alexis Kagame in Kalumba and English 1996:88. See also Hammond-Tooke "Ancestor Religion" in Kuckertz 1981.

[27] Bergson (1944: 52-53) explains why intellect turns away from *duree*/duration: "It dislikes what is fluid, and solidifies everything it touches".

[28] See Mbiti's "The Concept of Time" in Kalumba and English 1996: 69-74. Kwame Gyeke makes it clear that Mbiti's argument does not fit all of Africa but only sub-Saharan Africa.

[29] This methodology is articulated by Tomm (1995: 4).

[30] De Lauretis argues that subjectivity is neither over-determined by biology nor by supposed 'free rational intentionality' but by experience which she defines as a "complex of habits resulting from the semiotic interaction of our 'outer world' and 'inner world', the continuous engagement of a self or subject in social reality" Alcoff (1994:109) quoting De Lauretis *Alice Doesn't*, Bloomington University Press 1984:5. De Lauretis argues that it is important to analyze that "complex of habits, dispositions, associations and perceptions which engenders one as female" (ibid).

[31] See Anne Fausto-Sterling's *Myths of Gender. Biological Theories about Women and Men* (1986), New York: Basic Books, and Sherry Ortner and Harriet Whitehead (Eds.) *Sexual Meanings. The Construction of Gender and Sexuality* (1981), New York: Cambridge University Press. Immanuel Kant argued that freedom and responsibility were grounded in principles that could be ascertained through reason and applied universally. This freedom to act morally was seen as inconsistent with historical determinism, as an expression of free will and necessary for human dignity. Kant, however, denied this dignity to woman and 'non-Europeans'. Winnie Tomm (1995: 88) quotes Kant as follows " [Women know] nothing of duty, nothing of compulsion, nothing of obligation. ...I hardly believe that the fair sex is capable of principles, and I hope by that not to offend, for these are also extremely rare in the male. But in place of it Providence has put in their breast kind and benevolent sensations, a fine feeling for propriety and a complaisant soul".

[32] Benhabib (1992: 277) points to Hegel's definition of self as that which sees self in other as an example of this refusal to see women's different experiences as valid in themselves. She also points to theories in early moral and political theory in which the story of the autonomous male ego experiences an initial loss of self in confrontation with the other but recovers through experiences of war, fear, domination, anxiety and death which lead men toward establishing a social contract. This law contains anxiety but does not alter the way in which the self is constituted. This public sphere is thought to be the domain of men not women and yet is referred to as what Benhabib terms the 'generalized other', in effect denying the existence and experiences of women which might be quite different from these assumptions of alienation from other (Benhabib 1992: 278-280). For Benhabib, the point is not to juxtapose the generalized to the concrete other or to see the normative validity in one or other standpoint but to think through the ideological limitations and biases that arise in the discourse of universalist morality (Benhabib 1992: 287).

[33] As argued by Alcoff 1994:120, the term 'deconstruct' was used by Derrida in relation to unraveling metaphors to reveal binary oppositions, one side of which was shown to be always dominant. It then emerged in general to refer to the exposure of a concept as culturally constructed rather than natural reflection of reality.

[34] This is explained by Merquior in relation to the contents of chapter four of Foucault's *The Order of Things: An Archaeology of the Human Sciences*, 1970. The result was that this subject of knowledge 'man' became a "strange empirico-transcendental doublet", "an ambiguous figure of knowledge threatened by the prospect of dissolution" (Merquior 1985: 53).

[35] This was based upon a lecture presented to the Societe Francais de philosophie in February 1969. In writing about the relationship between text and author, Foucault maintains that critics try to give the 'author' a realistic status by discerning in the individual a "deep" motive, a "creative" power, or a "design". He states, "Nevertheless these aspects of an individual which we designate as making him an author are only a projection, in more or less psychologizing terms, of the operations we force texts to undergo, the connections we make, the traits we establish as pertinent, the continuities we recognize, or the exclusions we practice. All these operations vary according to periods and types of discourse" (Foucault 1998: 213-214).

[36] Foucault argued that it is problematic to equate the author with the real writer; for Foucault the author function is carried out and operates in the scission between the two – "In fact, however, all discourses endowed with the author function possess this plurality of self." For example, the self in the preface might be a different self to that in the course of the demonstration or the self that tells a works meaning (Foucault 1998: 215).

[37] See Moira Gatens "Power, Body, and Difference" in Barret and Phillips c.1992:120. Dualism has been established between, for example, nature and culture, the body and mind, the individual and the social, reproduction and production, family and state, with the preceding terms associated with the feminine and the ahistorical and the ensuing term with the masculine and dynamic development and status (Gatens in Barrett and Phillips c.1992: 122). According to Seyla Benhabib even the experience of the modern female has no place in the history of modern thought. She states "The female is constituted by a series of negations" (Benhabib 1992: 279). As the public historicized realm is separated from the 'atemporal' domestic realm, so an antagonism is thought to exist between autonomy and nurturance, independence and bonding, sovereignty of self and relation to others, as if such antagonism is necessary for the constitution of self (Benhabib 1992: 279).

[38] Gatens, as Post-Structuralist, problematises the idea of the sexed body with a firm biological foundation and argues instead that power (through) discourse is seen to constitute the body. According to Gatens (in Barrett and Philips c. 1992:135), sexual difference is not a fundamental immutable difference as this is seen to grant validity to patriarchal culture.

[39] See Linda Alcoff "Cultural Feminism versus Post-Structuralism: The Identity Crisis in Feminist Theory" in Dirks, Eley and Ortner 1994 and Winnie Tomm 1995.

[40] This is in obvious contrast to the idea of the body solely inscribed by cultural discourse. For Tomm bodied consciousness pertains to the importance of the body as an essential aspect of self-expression, including what she calls spiritual energy i.e. that intense dimension of human potency that can only be experienced and expressed in the bodied consciousness of a person. She argues that living with feelings includes those that arise from experiencing the body as the place of exchange between ones energy and that of another (Tomm 1995: 76). Tomm points to similarities in her Feminist argument that it is a mistaken notion to assume the existence of a separate self and the spiritual teachings of Buddhism. The idea of a 'separate' self perpetuates egocentric emphases, which lead to unethical claims of certain selves having greater importance than others. Selya Benhabib also demonstrates that the emphasis upon the separate self in modern science was the result of morality being separated from cosmology such that the private autonomous self could define the 'good' life as his mind and conscience dictated. The self's relation to the cosmos and to questions of religion and being became privatized and in the process bourgeois male definitions of the 'state of nature' became linked to that which was of lesser worth (associated as it was with the body and 'female') than the autonomous sovereign self (Benhabib "The Generalized and the Concrete Other" in Frazer, Hornsby and Lovibond 1992: 275-277).

[41] Accordingly Feminists such as Irigaray argue that gender neutral approaches erase women's felt experiences and perpetuate categorical exclusivity by assuming a separateness of biological and cultural agency.

[42] Spiritual experience does not include a separation between 'subjective' and 'objective' knowledge as is assumed in categorical thinking. As mentioned above, Tomm turns to Buddhist theory about historical consciousness in which different kinds of consciousness reflect different realities. However, it also contains the assumption of a normative ontological reality characterized by continuous changing conditions. It is not a transcendental metaphysics, but is about living with a consciousness of normativeness relevant to a person's particular social and historical location. Different levels of consciousness correspond with different realities. The notion of normativeness can thus be understood as that which is without categorical rigidity and as that which is integral to consciousness *but without certainty*. See Tomm 1995: 34-35.

[43] According to Foucault's early Structuralist interrogation of the human subject, because the individual consciousness is necessarily finite it cannot provide a structurally adequate foundation for a philosophy of thought nor serve as an adequate repository of thought. Instead of consciousness, language is thus seen as the matrix of thought. See Faubion 1998: xxi. Such pessimism regarding the impact of specific human agency is contrary to the emphasis upon an understanding of dynamic ontological experience in this dissertation.

[44] See also Hartsock in Nicholson 1990: 171, and Spivak 1987.

[45] Foucault recognised, however, that because power relations are intentional and subjective, wherever there is power there is also resistance. But this resistance cannot be directed at an identifiable source. Merquior argues that in Foucault's analysis of power, such resistance is of little effect, because by seeing power everywhere, there was little possibility of developing an objective grasp of power mechanisms and power in effect disappears. See Merquior's chapter "Portrait of the neo-anarchist" in Merquior 1985.

Said's main criticism of Foucault's definition of power was its avoidance of motivations informing the exercise of power. See Edward Said "Foucault and the Imagination of Power"in *Foucault: A Critical Reader*, ed. David Hoy, New York: Pantheon 1986.

[46] Alcoff (117) argues that woman is a position from which a feminist politics can emerge because it entails how one positions oneself to alter the context of one's life.

Endnotes for Chapter One

[1] These years indicate the years in which the Nationalist Party held power in South Africa. The Nationalist Party legalized white superiority through the institutionalization of 'apartheid'. In their second year in power they passed the Population Registration Act (1950) allocating all South Africans to a particular 'racial' group and the Group Areas Act (1950) allocating sites for the use of particular 'race' groups. From this time up to the mid-80s, the government conducted forced removals in an attempt to realize a division of the land according to these arbitrary classifications.

[2] Ingrid de Kok in Nuttall and Coetzee (1998: 70) quotes M. Mamdani's essay "Reconciliation without Justice" on the legacy of apartheid as follows: "Removing the physical 'marks' has proved fairly easy. But the consequences of such physical marking are much more difficult to erase, for segregation has become the spatial imprint of our cities and the deep structure of our imaginations and memories".

[3] For information on women, 'pass laws' and their resistance to these laws see Cherryl Walker's *Women and Resistance in South Africa* wherein Walker lists further references including Julie Well's unpublished Ph.D. thesis "The History of Black Women's Struggle Against Pass Laws in South Africa, 1900-1960", Columbia University, 1982.

[4] In the course of the 1960s the Nationalist Party Government redefined all Africans within the country as citizens of 'ethnic' *bantustans*. Its underlying ideology was to give "distinguishable Black South African nations self-government and independence" (De Klerk, Nationalist Party Submission to the TRC). A person born in an urban area, but of, for example, Zulu descent was allowed permanent residence, free economic rights, as well as a 'vote', only in her or his 'designated' reserve, in this case, Zululand. These measures were informed by paranoia experienced by Afrikaner Nationalists in the context of the numbers of independent nation states emerging out of their colonial pasts in other parts of Africa. African Nationalists within South Africa responded with immediate resistance to this sham 'confederacy' and renewed their call for one-man one vote in a commonly shared South Africa. However, the government pursued its belief in separate development for black Africans while instituting a Tricameral Parliament for Indian and Coloured persons so that they might enjoy limited political representation with 'own affairs' governments. This was the result of the Republic of South African Constitution Act no 110 of 1983.

[5] Many of the more wealthy citizens of South Africa are forced, by dint of a high crime rate, to live behind high walls and security gates, electrified or policed by private security companies.

[6] In February 1990, the State President and head of the ruling Nationalist Party, F.W. De Klerk declared the unbanning of key organs of the liberation movement which had led the political and military struggle against apartheid, namely the African National Congress, the Pan African Congress and the South African Communist Party.

[7] In 1950 the "Population Registration Act" allocated all South Africans to a particular racial group with related privileges and prohibitions.

[8] All human beings belong to the same race, that of *homo sapiens*. Western 'scientific' knowledge differentiated the physical characteristics of social groups into separate so called 'races'. These differences were used to justify the domination of certain groups over others. In South Africa 'white' people were deemed to be a superior 'race' of European descent, superior to the 'non-white' peoples of South Africa - autochthonous, of 'mixed descent' or of settlers (or slaves) of non-European heritage such as East Indian, Malaysian or Chinese.

[9] See Katherine Verdery's "Mapping the Nation" in Balakrishnan 1996: 231.

[10] See Verdery in Balakrishnan 1996: 229. Verdery (227) describes nation as "the political utilization of the symbol nation through discourse and political activity, as well as the sentiment that draws people into responding to this symbol's use".

[11] The 'colour bar' constitution took away the votes of Coloured people in one of the few colonies where at least some 'black' citizens had enjoyed political representation and denied the vote to black people in the other colonies.

[12] These earlier acts included The "Land Act" of 1913, followed by the 1936 "Natives Trust and Land Act". Following the coming to power of the Nationalist Party, The Separate Amenities Act (1953) was legislated for the separation of all public amenities and the Bantu Education Act (1953) designed a

separate system of African schooling a well as Coloured and Indian education. According to De Klerk "decentralised industries were developed and hundreds of millions of Rands were pumped into the traditional areas in an attempt to stem the flood of people to the supposedly 'White' cities. It was thought that in this manner it would be possible to accommodate the political and constitutional aspirations of Black South Africans" (Submission to the Truth and Reconciliation Commission by Mr. F. W. De Klerk, leader of the National Party). Needless to say, black persons rejected this notion of 'second class' citizenship in a South Africa divided along the lines of 'race' and that reflected an inequality of economic and land resources. Black urban populations continued to grow, as did their resistance to laws that excluded them from full political and economic participation in the country. In 1977 the Minister of Defense declared that South Africa was in a state of war and that it was essential that a total national strategy be formulated at the highest level. In the 1980s resistance to apartheid mounted, expressed by the mass populace, by leaders of the resistance within and outside of the country and by the international community. In 1973 the United Nations had adopted the Interim Convention in the Suppression and Punishment of the Crime of Apartheid calling on all State Parties to adopt measures to prosecute persons responsible for apartheid. By 1976, South Africa was barred from the United Nations General Assembly.

[13] In extending Stuart Hall's problematising of the notion of identity as a structured representation based on rigid opposites, Trinh T. Minh-ha argues that identity must be regarded in terms less categorically defined by nation, skin colour, language or geography. The idea of 'hyphenated' identities or 'hybrid' identities suggests that the positions of 'insider' and 'outsider' may be fluid and may incorporate similarity and difference. In her argument the historical 'I' is not as a unitary subject since, in addition to possible shifting locations of self, divisions may exist within the 'insider' or 'outsider' herself (Minh-ha in McClintock 1997: 415- 418).

[14] Approximately 3.5 million people were 'resettled' into these 'homogenous' pockets.

[15] See Sylvia Walby's "Woman and Nation" in Balakrishnan 1996: 235.

[16] The "Group Areas Act" which was introduced in 1950 violated black persons' property rights and business rights. It was backed up the forced removal of black persons from areas in which they held freehold rights, as well as by laws which curbed the urban residential and working rights of black people such as the "Native Labour Act" of 1953, the "Native Laws Amendment Act" of 1952 and the "Natives Amendment Act" of 1955. The resettled areas were literally regarded by those with capital as reserves of 'surplus' labour for industry.

[17] See Herman 1992 and Van der Kolk 1996.

[18] Divisions of class, work and power have a long history related to the development of capitalism in industrialized South Africa. Once state capital had accumulated after the gold boom of 1933 and once the "segregation" bills of Herzog were completed in 1936, class divisions became largely inseparable from racial divisions. Newly created jobs were reserved for 'poor whites' and, by the 'thirties, the Broederbond (a secret fraternity for educated white Afrikaner males of the Dutch Reformed faith) had established a network of cultural organizations to protect Afrikaner culture, capital and employment. With white Afrikaners now protected against the class domination of the British, people of colour were increasingly confined to subordinate positions. Amongst those designated as 'non-white' the apartheid government attempted to set up a hierarchy of class with 'Indian' and 'Coloured' people favoured over 'African' people. When the apartheid government attempted to introduce a Tricameral parliament in 1983 to accommodate 'Coloureds' and 'Indians' with the management of their 'own affairs' in a system of three separate parliamentary houses mass protests resulted. This led to the declaration of successive states of emergency in which the rule of ordinary law was suspended.

[19] Women's relationship to the production sector is not fixed, and is further mediated when such women are artists. Some women have moved in and out of 'classes' while also into and through other fixed definitions. Economic mobility results, for example, due to moving in or out of marital wealth or due to professional success. Women may, for example, also shift their definition with regard to marital status and sexual choice.

[20] Zina Magubane (1997: 22-23) expresses the issue of identity in a post apartheid society as follows "As people we have been engaged in a struggle against a system which simultaneously sought to essentialise us by defining us all as black, and therefore interchangeable in our inferiority.... Our identities were formed, in part, as resistance to both of these impulses. In the post-apartheid moment, however, it is difficult sometimes to know which way to turn. Not to say that apartheid was all that there was to black subjectivity. Far from it. Nevertheless we cannot deny that resistance and struggle played a crucial role in

this process of identity formation. Part of the power of our resistance lay in our ability to go beyond difference and focus on commonality. And yet therein lay some of our weakness as well. The collapse of the apartheid regime has brought into bold relief the fact that we are multiple, hybrid and migratory. The return of exiles, the decentering of the political subject and the final collapse of apartheid as meta-narrative have given us the space to seriously engage those tensions and ambiguities that have existed all along."

[21] M. Humm's definition of patriarchy is as follows "A system of male authority that oppresses women through its social, political and economic institutions. In any of the historical forms that patriarchal society takes, whether it is feudal capitalist or socialist, a sex-gender system and a system of economic discrimination operate simultaneously. Patriarchy has power from men's greater access to, and mediation of, the resources and rewards of authority structures inside and outside the home" (M. Humm cited in Horn 1995 in Agenda No 26: 71).

[22] Pat Horn (1995:71) writes, "Women form just over half of the world's population but they do two thirds of the work which is done in the world. For this they earn ten percent of the income and they own one percent of the world's property. These United Nations statistics explain in two short sentences the economic reality in which the majority of the world's women find themselves".

[23] See, for example, Barrett 1992, Mohanty 1992, Mbilinyi 1993, Anzaldua and Morago 1983.

[24] "The society can be understood as being divided into a public and private sphere where the world of business and Government is seen as the male realm where the state and citizens interact. The home falls within the private sphere and what happens between men and women here is regarded as outside the realm of the state and public authorities. This division allows violence against women to occur unchecked because what a man does to his wife 'in the privacy of his home is his business'. Her rights as citizen are rarely protected" (Goldblatt and Meintjies 1996 n.pag).

[25] See Dworkin 1982, Millett 1977, Brownmiller 1975.

[26] Two out of three women presenting to the trauma unit at Tygerberg Hospital in the Western Cape have been assaulted by partners, spouses or family members. In South Africa at least one woman is killed every six days by her male partner. According to the National Research Council one in three girl children will be sexually assaulted before the age of 18 and one in eight boys will be assaulted. In a recent study in Khayalitsha, involving interviews with 24 pregnant teenage women (average age of 16.4 years) 23 out of the 24 women interviewed described assault as a regular feature of their sexual relationships (*Fact Sheet* issued by ANC Women's Caucus Campaign to End Violence, POWA (People Opposing Women Abuse), SHEP (Sexual Harassment Education Project), Rape Crisis and RAPCAN (Resources Aimed at the Prevention of Child Abuse and Neglect), posted on Internet 1998.

[27] Despite these abuses, such women in South Africa have not been identified as victims of gross human rights violations. See Goldblatt and Meintjies on TRC, 1996, n.pag.

[28] See Callaghan, Hamber and Takura 1998: 2.

[29] According to Bannerji (1995: 71) it is important to recognise that 'difference' is not intrinsic but is constructed on the basis of divergence from a presumed norm, that is, difference applies to all. However, when put into operation by one group toward another it results in a similarity between all who are 'othered', thus ascribing a sovereignty to whomever does the othering.

[30] owell (1989) has written of her space as follows: "Her house - its gateposts flanked with painted and mud figures, its courtyard patterned in variously coloured mud and dung, every nook holding some or other sculptural surprise - has been turned into something between a museum and a factory." Berman (1987: 20) has written: "Mabasa sits hidden from view, working, creating, listening to her inner rhythms and dreams.... At the back of the house, remnants of previous works lie scattered over the ground – broken heads and torsos lie discarded under the trees. Nearby a collection of clay sculptures lies drying in the sun.... Inside, a room of creatures is piled high waiting to be carted off for selling."

[31] See also Arnold 1996: 142, Dell in Hammond-Tooke and Nettleton 1989: 176

[32] In the 1960s this rural area was designated part of Venda – an 'independent' homeland, with the beginnings of a burgeoning bureaucracy.

[33] In Johannesburg, Mabasa's husband was employed at a firm that manufactured steel. He died in 1988 (letter from Mabasa 2000).

[34] Mabasa's eldest child is a girl and her younger, a son (personal interview January 1998).

[35] Taking snuff is a recognised way of communicating with the ancestors in many South African communities.

[36] See Williamson (1989: 50) for another account of her first experience of making sculptures.
[37] Nettleton (1984: 372) describes the *domba* as follows: "The major function of the *domba* is ostensibly to prepare the youth for marriage...for their adult roles within the Venda nation, especially the woman for her role as a wife and mother. The Venda has a system of patrilocal marriage and patrilineal descent and a wife always remains an outside in her husband's group. She is subject to the authority of her husband or father throughout her life....It is thus essential that the woman be imbued with a sense of her duty as a member of her husband's group, subject to the authority of males in ascending order from her husband and father to the chief".
[38] Mabasa in letter written by Hetisani to Nolte 2000.
[39] See Nettleton (1989(b): 5-6) for references to both clay and wood *matano* figures used in the *domba* and made, or commissioned by the *khombo* (specialist who runs the initiation school).
[40] Mabasa states, "But now I'm happy if I look [at] this, my figure. I'm very happy". See Rankin 1989:120.
[41] Arnold (1996: 142) has written: "Noria Mabasa's productivity was initially shaped by her own rural community and its need for both functional objects (clay vessels) and symbolic objects (ritual dolls)[41] used at the *domba* initiation ceremonies. ... Mabasa made clay objects that fulfilled social needs, but at the same time she extended the range of her objects beyond the requirement of her community and entered the commercial art world. Not only does Mabasa possess the inventiveness and imagination to conceive new forms but she has the audacity to risk social disapproval of her transgression." Arnold, Dell, Harber and Nettleton all draw attention to the possible social censure of Mabasa who sells works her community might consider as part of the *dzingoma* and which are "secret". See Nettleton (2000:1) for the text produced for *Ngoma Lungundu* for the *Siyawele* exhibition 1995. Fiona Couldridge has written an unpublished Honours research report in which she queries the construction of Mabasa as "transgressor". See Couldridge 1997.
[42] In an unpublished Honours dissertation Couldridge (97: 35) writes, "while a Venda woman carving wood is subversive, statements about Mabasa being transgressive often do not take note of economic circumstances and reasons, and the enormous influence of the predominantly white art markets and dealers who have promoted her in such a way, so that her work will sell". Couldridge does not give an account of anyone other than Arnold who has described her as transgressive. She implies that this is a shared reading of Mabasa and seems to conflate the writing of art historians with the intentions of those who market her art. Couldridge (9) suggests that the decision to carve in wood was not only inspired by Mabasa's dreams but by the intervening efforts of artists such as David Rossouw who was involved with the Ditike Art and Craft Centre in Venda in the late 80s and who sometimes provided her with wood.
[43] Arnold credits Harber (1992) for this second observation.
[44] See also Arnold 1996: 142 and 176. Both of these authors base their comments upon an interview conducted by Fiona Rankin Smith. Jane. Duncan (1994) first made reference to this interview from Fiona Rankin-Smith's 1987 unpublished paper for UNISA entitled "A survey into the effects of the white market on a selection of recently popularized rural areas" stating that Mabasa acknowledged that she is regarded by her neighbours as strange and as having something to do with 'witches'. This quote was then reiterated by Dell and Arnold.
[45] In 1994, thirty-three women were murdered as 'witches' in the Northern Province. In the first half of 1996, there were 676 'witch-related' cases reported. See article in Mail and Guardian September 27 1996 "Northern province targets 'witch' killers".
[46] Williamson (1989: 50) quotes Mabasa as follows: "I didn't want to sell them [at first] because I was shy. I put them nice in a big paper bag, and my cousin she came, she sells all those little ones. She brings back R20. I say, 'you see!' Then I'm making sculptures every day"(personal interview, January 1998).
[47] Mabasa recalls being paid R200 for this session with the television reporters, a session which took two days in total.
[48] This was to create portraits in clay of the Venda Cabinet for the Sibasa museum (Rankin 1989: 38).
[49] This was shared in a personal interview in January 1998. See also Couldridge 1997: 25.
[50] In the 19th century the Tswana were subjected to a three pronged invasion including that by white Afrikaners, missionaries and by indigenous military conquerors including the Matabele (Alverson 1978: 21). Expropriation of land forced Tswana peoples into smaller territories and the impact of white settlement was to lead ultimately to their becoming largely incapable of producing the material resources necessary for subsistence. Rural Tswana began to move to the cities to seek wage work so as to pay cash

taxes imposed upon them by colonists. Increased commercial farming resulted in many Tswana becoming tenant labourers on white farms, the 'reserve' areas being far too small for them. Sebidi's family was lucky enough to avoid having to become tenants.

[51] Sebidi explains, "My grandmother taught me many things. She was a traditional clay-worker, agriculture [worker] and a muralist who helped everyone in the village.... From my grandmother I also learned the intricate history of my family. Traditionally it is told in poetic praises. Most of our traditional culture was passed on to me by my grandmother" (Sebidi 1994).

[52] Sebidi states, " 'Helen' is a name I acquired in my contact with whites.... They did not want to learn Tswana names. This is why I insist that this name is always placed after my original names. Secondly, it does not have any meaning in my life" (Sebidi 1994).

[53] Referring to her grandmother Sebidi states, "She used to say 'Helen your work is not to cook or to clean', but she wouldn't tell me what she thought I ought to do" (Sebidi in Argus/Times 21 May1990: 5).

[54] She states, "As we [black people] became stronger they [white people] tried to pull us down. Back then, it was Shaka who gave them [whites] a fright, and see what they did to Nongqawuse, it wasn't very good...they didn't even have experience of the soil here, so they [the white man] found it very, very difficult" (personal interview, April 1999).

[55] Sebidi states, "Any person looking at a piece of work with the rural touch feels moved – as we blacks depend on what the soil produces. That is why, even today, blacks still battle to recover their land" (Louw 1993: 4).

[56] Sebidi writes, "...my mother was working in Johannesburg and could not take care of me because of her work responsibilities, helping white people growing their children" (Sebidi 1994).

[57] Her mother supported this second man with lodging and food and he, a traditional herbalist, used her room as a dispensary. He had already proposed to her, but prior to their being married, he proposed to a second woman. Traditionally this was acceptable, but not in such rapid succession, and not without consulting his first wife-to-be. He married them in quick succession, and then tried unsuccessfully to gain permission from Sebidi's grandmother to build a home at Marapyane. As a result, her mother was taken to the second wife's property, without knowing it was hers, and, after some time, was made aware that she had little standing in this new set-up.

[58] She recalls, "We didn't think of a man until we came to the city and there we find girls are sleeping with boys. I used to go and tell my grandmother. It was a big shock.... But, I couldn't be protected because all the girls were doing it. I didn't like it" (personal interview, Johannesburg, April 1999).

[59] Sebidi states, "I think she was the person who helped me find out about myself. She supported and encouraged me to paint" (quoted in Star, 1991:14).

[60] Dorkay House was a cultural centre closed under the laws of the Group Areas Act, which prevented black Africans from having schools in the city. See Sebidi 1994.

[61] See also Shelley 1990:5.

[62] In Arts Calendar Vol. 14, No 1, 1989 these years are mentioned as 1971 to 1973, however in her short essay "Tloga Tloga e Tloga Kgale Modisa Wa" Kgomo o Tswa Natso Sakeng Sebidi states that she met Mohl in 1972. The text on Sebidi in Alexander and Cohen 1990 also erroneously specifies her years of tuition as 1970-1973.

[63] See Sebidi 1994. See also STAR, 17 September p14, 1991, and *New Nation* 31 August 1990: 9. Sebidi states, "She was my life. I had learned art at her knee; it was now time for me to return home and look after her in her ill health" (Sebidi in Sealey 1988:12).

[64] Sebidi states, "My mother did not see my work when my grandmother was alive. She [my grandmother] used to say "hide it, hide it! Don't show her anything!" So, I didn't, I didn't show anybody my work.... I had a wonderful protector" (personal interview, Johannesburg, April 1999).

[65] Sebidi explains, "After she died I really got very lost, very lost. Even now, I'm still very much afraid" (personal interview, April 1999).

[66] Sebidi explains, "I want to show the peace that was, when people enjoyed life and there was less hatred among them. It is the world my grandmother knew. I have no answers for the bad in life today – the reasons are too deep. That's why I don't paint about it" (Sebidi in McKinnel 1986 n.pag.).

[67] Sebidi has said of Sibiya "I loved his push, his anger" (Ozynski, 1993: 4-5).

[68] See Sealey 1988:12 and Arnold's 1989 catalogue.

[69] She explains this as follows, "My artwork depicts the conflict between women and men, the past and the present (Sebidi in Pemba 1997: 16). This is also explained as "The bold pictures are blacks and

sometimes women struggling to make ends meet in the cities. There is also a change of culture and tradition projected in the paintings. This is what city life is like" (Sebidi in Cembi 1990: 9).

[70] This reference is to Sebidi's experience of restricted access to white-owned properties and the results of her protesting for the right to visit her ancestral land.

[71] This statement was made the year she decided to study fulltime at the Johannesburg Art Foundation. See McKinnell 1986 n.pag. This was also expressed in a personal interview in July 1995.

[72] Arnold explains, "There was very little external stimulation. There weren't a lot of artists. We had a very lively art scene at one stage and a group called "Circle" which we got together.... But, it was really a grouping of committed professionals, largely formally trained artists who lived in upper Salisbury ... We all had very interesting exhibitions but I needed to extend myself and I couldn't do it in Zimbabwe" (personal interview, April 1999).

[73] Skawran (1985) writes about Arnold's experience as follows: "Her decision to settle in South Africa brought with it deeply emotional experiences of alienation, despair and hope. The artist's struggle to adjust and her quest for identity have given an edge to her life that has sharpened her vision of the world around her. As a European deeply rooted in Africa, Marion Arnold has always been intensely aware of the complexity and the enigma, which the contiguity of these two cultures evokes...The move to South Africa effected a temporary ebb in the artist's creative activity. She searched for forms and spaces to which she could relate and she found it difficult to handle colour with conviction. A series of tonal pencil studies which was concerned with mark making and the relationship between informal shapes, signs and words, led to a return to the use of colour".

[74] In Rhodesia, Arnold had drawn support from, and exhibited with the CIRCLE group in 1974, 1975 and 1976. In Pretoria she met Wendy Ross and in 1981 and 1983 held exhibitions with her. She began to submit work to group shows such as the Cape Town Triennial in 1982 and the 1983 Pretoria Arts Festival.

[75] Arnold recalls, "There was no support in the department on gender issues. Once I had become fascinated by that as an area of study I pushed it into the things I was studying.... But, at least, I encountered people in other areas who shared my interests" (personal interview, 1 May 1999).

[76] Arnold states, "Despite political rhetoric about the future in the new South Africa, humankind here, and indeed elsewhere, is committing suicide by killing the world that nurtures us.... We keep on talking about people's needs as if they are divorced from nature and we justify destruction in the name of 'development', one of the most vicious, greedy and expedient words in current usage" (Arnold 1997-1998: 1).

[77] Jawahirilal (1996) described her working space as follows: "My studio at the University is surrounded by tropical gardens, forests, mountains, animals, birds and snakes, but most important by a lovely energetic university community".

[78] Speaking of the area in which she grew up, Jawahirilal (1993) states, "The Battle of Blood River was fought here, and the Anglo-Dutch war. Most of the soldiers lay buried in the hills and for years people were superstitious and kept away from the hill. I lived at the bottom of one of these hills and spent most of my childhood wandering through these wild cactus hills.... Klip River always had an abundance of water flowing through. I was born next to the Klip River and I remember the floods that always came creeping up at night. As a child this was an exciting event".

[79] She explains, "I was very successful in the arts and applauded by the cream of London society. On the whole it was a wonderful experience. I learned also to cope with success (but) there was also hardship such as severe weather conditions and frustration of not being able to do much about the South African situation except for doing service work" (personal correspondence from Jawahirilal, 7 August 1998).

[80] See Jawahirilal in Von Klemperer 1996: "I don't feel ashamed of who I am or what I look like.... I like to reveal myself".

[81] Jawahirilal comments, "The Royal College of Art funded me and the African Education Trust Award funded me. People were very receptive to me and I was selling work on every kind of show and doing well" (personal interview, 17 March 1999).

[82] This was shared in personal correspondence dated 7 August 1998.

[83] This despair was evident in her writing at the time: "Summer moves in a threatening solid blast forever reminding one of glorious pasts spent in ecstasy...not knowing where the land would lead I rode on the never-ending tide of faith feeling power and pain, forsaking all loves lost dreams, and bemoaning the faith of yesterday. In South Africa the thought of fine days were yet to come as dreams never

materialized, all this in a bare thread of thought changing as time endless in its gust remains solid and mountainous" (Jawahirilal 1992).

[84] Behrman (1994 n.pag.) wrote, "She was born in Ladysmith and the colours and forms of its scenery – filtered through the imagination of a child – comprise some of the basic constituents of her art". Fitzsimons' review on Jawahirilal at the New Academy Gallery reads, "Her paintings recall the lost mood of that other time and space" (1992 n.pag.).

[85] The Ladysmith Information Office, P.O. Box 29 Ladysmith 3370, has compiled a flyer and map detailing seven murals executed in the area as a result of Jawahirilal's project. The locations are the railway fence on the road to Newcastle, the Plaza wall opposite the OK Bazaar, Windsor Secondary School, the children's ward at Ladysmith Provincial Hospital, the mini-market in Francois Road, the Egerton School and Ladysmith Technical College.

[86] "I've mixed students and families when we go up there. I'll put an African student with an Indian family.... There's a lot of work still to be done in Ladysmith" (Jawahirilal in Von Klemperer 1996, n.pag.).

[87] This was the first group of black secretaries trained at Inanda Seminary, in partnership with the Natal Technikon.

[88] By 'others' Dhlomo means persons who were designated 'White' 'Coloured' or 'Indian' who, under apartheid, received superior education to persons designated as African.

[89] This comes from a personal interview, July 1995. See also Molobi 1992.

[90] According to Dhlomo-Mautloa, the Fine Arts program ran at from 1964 to 1981, during which time 51 students graduated (personal interview, July 1995). In a pamphlet on Rorke's Drift written by Gerda Engelbrecht and lodged in the library of the Durban Art Gallery, the Fine Arts department is said to have been launched in 1968, following on from the weaving workshop established at Umpumulo by Peder and Ulwa Gowenius. The latter were artists recruited by the Swedish Committee for the Advancement of African Art and Crafts to promote art and crafts in South Africa. The initial intention was not to provide fine arts training but to teach weaving to local people to promote self-sufficiency.

[91] In interview in Atkinson and Breitz (1999: 120) Dhlomo-Mautloa states, "When I got to art school there were all these male students.... I looked at the situation and decided that I was going to make it a direct challenge and strive for success. It worked and I have since adopted this attitude as my guiding light whenever I am confronted with a challenge".

[92] Dhlomo-Mautloa did not go on to complete the third year of specialization due to the death of her father and having to return home (personal interview, July 1995).

[93] See Dhlomo-Mautloa referring to her experiences in Botswana in 1982, in interview with Molobi 1992, n.pag.

[94] In interview with Geers (1990: 6) Dhlomo-Mautloa stated, "In this country you end up with the work being bought for different reasons than the love of it. I exhibit my work overseas where a person will buy it because it is good and not because I am a black person".

[95] In conversation with Atkinson in Atkinson and Breitz (1990: 125) Dhlomo-Mautloa declared, "Racism cannot be phased out by laws and legislations; racism will go when we all decide it has to go. Now? I don't think so. But a system that is so wrong cannot last forever. It will go at the right time." In Geers (1990: 6) she comments, "In the past a lack of decent education has always put blacks at a disadvantage. There is also the lack of space – whites invariably have more space available to them".

[96] Dhlomo-Mautloa served for a period of six years as trustee of the South African National Gallery.

[97] In 1996 and 1997 Bongiwe Dhlomo-Mautloa was appointed as Director of the Africus Institute for Contemporary Art.

[98] Bell has two studios - a small studio for paper work and another for clay work. She fires the clay pieces in a large brick-lined pit in her garden.

[99] At the time Bell was interested in artists such as Kitaj, Picasso, De Kooning (personal interview 1998).

[100] The Truth and Reconciliation Commission was enacted as a result of Act no 34 of 1995 entitled the Promotion of National Unity and Reconciliation Act. The objective of this act was to promote national unity and reconciliation in a spirit of understanding so as to transcend the conflicts and divisions of the past. An extract of act reads as follows "To provide for the investigation and the establishment of as complete a picture as possible of the nature, causes and extent of gross violations of human rights committed during the period from 1 March 1960 to the cut-off date contemplated in the Constitution, within or outside the Republic, emanating from the conflicts of the past, and the fate or whereabouts of

the victims of such violations; the granting of amnesty to persons who make full disclosure of all the relevant facts relating to acts associated with a political objective committed in the course of the conflicts of the past during the said period; affording victims an opportunity to relate the violations they suffered; the taking of measures aimed at the granting of reparation to, and the rehabilitation and the restoration of the human and civil dignity of, victims of violations of human rights; reporting to the Nation about such violations and victims; the making of recommendations aimed at the prevention of the commission of gross violations of human rights; and for the said purposes to provide for the establishment of a Truth and Reconciliation Commission, a Committee on Human Rights Violations, a Committee on Amnesty and a Committee on Reparation and Rehabilitation; and to confer certain powers on, assign certain functions to and impose certain duties upon that Commission and those Committees; and to provide for matters connected therewith".

[101] Alexander and her family have since moved into the suburb of Vredehoek in Cape Town.

[102] On another occasion Alexander commented, "I was in matric when I went to a career guidance counselor. Prior to that, I had made a few drawings and taken a few photographs (personal interview, April 1999).

[103] Alexander quoted in Williamson 1990: 44

[104] Arnold (1996: 115) writes, "The sculpture drew immediate reaction. It made an extraordinary commentary on dehumanization and brutality, issues that were prominent in the public consciousness during a period of remorseless political repression". Of this work, Sue Williamson (1990:42) writes, "The horrific thing about being part of a sick society is that there is no escape from the disease. Everyone is affected. Coming into the eerie presence of Jane Alexander's compelling life-size sculptures, this truth becomes immediately apparent".

[105] Vlakplaas was a base near Pretoria for the South African police "Counter insurgency unit". The unit was headed by ex-commander Eugene De Kock. De Kock orchestrated 'death squads' and worked hand in hand with 'askaris' ('turned' liberation guerillas) to infiltrate and assassinate ANC aligned activists in the 80s. Vlakplaas was linked to a number of satellite bases from which hit squads would launch assaults, bombings and assassinations of anti-apartheid activists.

[106] At first, Alexander taught at Battswood and then she found work as an assistant curator at the Irma Stern Museum in Cape Town.

[107] Marion Arnold (1995: 32-37) writes, "Not surprisingly the street houses spice and bookshops, antique and sex shops. It has a mixture of activities and is peopled day and night, offering Alexander a rich array of sights and incidents from her balcony".

[108] Botha states, "Because I do commercial photography to survive, I have to do that, and so it's this tightrope. Here, the fine art thing which is like another language, and here the commercial one. So I would constantly swing between these two worlds" (personal interview, 1998).

[109] For example, in 1994, Botha exhibited with Lyn Smuts at the Chelsea Gallery, in 1995 she exhibited with her partner Raymond Smith at the Castle, Cape Town, the exhibit entitled "Krotoa's Room" and in 1996 she and Smith collaborated on "Rhodes Memorial" at the Artists Visual Association, Cape Town. In August –September 2000 Botha exhibited with Lyn Smuts and Sophie Peters on an exhibition entitled "How the Land Lies" at the Chelsea Gallery, Cape Town.

[110] *Fault Lines. Inquiries around Truth and Reconciliation* was an exhibition conceived by Jane Taylor and Gordon Metz and was held at the Castle in Cape Town in June/July 1996

[111] Botha's work was included in the "Women's mail art show", N.Y. 1990; "Crosscurrents" in Florida and Washington in 1994-95; "Transitions", 1995, a touring exhibition of contemporary art from South Africa curated by Sunil Gupta and shown at the Bath Festival U.K. and Belfast (Botha's work went on to Edinburgh and Leicester); "Neue Graphik aus Sud Afrika" in Hamburg; "Images of Africa" festival in Denmark; "Don't Mess with Mister In-Between" in Lisbon, 1996. Botha curated "Photo works by women" at the South African Association of Artists in 1994 and an exhibition entitled "bloedlyn" for the Oudsthoorn Festival in 1999 and subsequently also exhibited at AVA.

[112] For years her father served the presidents of apartheid South Africa, as member of parliament, cabinet minister and Minister of Foreign Affairs. This, as Siopis (1997: 64) states, contributed to a particularly complex experience for Lien Botha whose life became directly implicated in the larger history of South Africa.

[113] Siopis (1997: 64) writes, "Yet how do you ultimately alter the confines of classification: Botha is Afrikaans, with her ancestors coming from Europe. Her identity, even the language she speaks, bears an

historical burden which locks her into her apartheid past in a way beyond her will and desire. At best, all she is able to do is to try and scratch through the omniscient body of history and work through this legacy in a way that acknowledges that she cannot radically change things".

[114] See Botha's recollections on her mother's creativity and garden in Sarie 7 May 1997: 66. She states "[I recall] being alone, in a garden; playing and making up stories; and having imaginary friends" (Botha in Louw 1998: 24).

[115] Acknowledging her aunt as role model, Botha states, "She managed to identify where power is based in patriarchal systems, [realizing] that one can have families and a career" (personal interview, May 1999).

[116] Botha's early introduction to Opperman, N.P. Van Wyk Louw and Etienne Le Roux were followed by the reading of Eugene Marais, Breyten Breytenbach, Ampie Coetzee and then the voices of women, local and foreign. Botha recalls, "They were the demi-gods, these male writers! Then I discovered the Joan Hambidges, Marlene Van Niekerks and, later on, people like Tennessee Williams, Hemingway, Marquez, Isabelle Allende. I think it's good to have a starting point, then later you discover other 'tongues' " (personal interview, Cape Town, May 1999).

[117] The United Democratic Front comprised a broad-based grouping of anti-apartheid activists within the country, loosely aligned to the African National Congress, which was still banned at the time.

[118] She states, "If you're out in the Klein Karoo camping in the middle of nowhere you can actually go up and sit and welcome the moon.... It's that natural component we choose to ignore or avoid in modern times that is still so much a part of us.... I'm not talking about the ideological landscape, but that basic stuff, that if you lose that connection, you're lost. It's very important to connect" (personal interview, March 1998).

[119] Since the change of government in 1994, the names of historical sites, streets, towns and cities have begun to be replaced with names less evocative of white settler rule and conquest.

[120] Botha (July 2001) writes, "Recently, the poet Ingrid De Kok told me that when re-visiting her hometown, Stilfontein, she thought that this was where landscapes came to die".

[121] Interior designer Raymond Smith is Botha's husband.

[122] See also Botha's reference to the impact of one's past on the psyche and to the TRC in van Bosch 1997 n.pag. In a personal interview in March, 1998, Botha stated, "Not everybody chose to do that [research] but I did and, I think the suspicions, once confirmed - that was a moment of tremendous horror - because you *must* now believe. You must now, finally, believe".

[123] See Botha on the persistence of the past in Sarie 7 May 1997: 66

[124] A 'Wendy house' is a small wooden structure (or abode) that can be acquired for installation into backyards of houses that are equipped with electricity and water. Most of these 'Wendy houses' do not have these facilities and so the bathroom facilities of the main house must be used.

[125] This was shared by Peters in a personal interview in Cape Town, March 1998.

[126] A *panga* is a broad bladed knife wielded with a striking action.

[127] CAP (Community Arts Project) was launched in 1977 to provide cultural activities for those who were excluded by legislation from art education in state education institutions. The project was informed by anti-apartheid ideologies and, in the mid-eighties, promoted the concept of cultural activism against apartheid and the idea of training cultural workers as opposed to artists with individualist philosophies. As a non-governmental organization, it was affiliated to the broad democratic movement and chose to remain non-aligned so as to accommodate members from a range of anti-apartheid organizations and positions. Between 1985 and 1991, CAP offered full-time and part-time courses, some of which were aimed at art educators who practiced their skills at community centres in various townships and outlying regions. With the change of government in 1994, the Media Project separated from CAP and CAP concentrated upon the accreditation of courses for people who were unemployed and in need of training.

[128] In 1988 Peters attended CAP as a part-time student, and in 1994 attended a part-time advanced teacher-training course.

[129] Sakhile Childrens Art Project in Mitchells Plain, Eerste Rivier, Manenberg Peoples Centre, Nyanga East, KTC Lentegeur Library and at Ceres.

[130] The Zabalaza conference brought together a range of delegated anti-apartheid cultural activists from within the country and from ANC structures outside of the country.

[131] Between 1991 and 1994 Peters produced murals as part of a mural collective and taught for CAP, the Visual Arts Group, and Woodlands People Centre. Some of Peters' mural work has included that at

Community House, Salt River, Cape Town in 1989, four murals in London at the Zabalaza festival, the Transitions Mural Project at the Baxter Gallery in Cape Town with Hardground Printmakers workshop, and the 16 x 10 m. mural for the Nico Malan Opera Firescreen, Cape Town, with the *Manyano* collective.

[132] Bengu is the only artist in the family. Her eldest sister has a Ph.D. in Public Administration, the second eldest is a Pediatrician, the third holds an MA in Communications and her brother majored in political science and economics and is currently a diplomat in Germany (personal interview, Cape Town, January 1999).

[133] Bengu also states, I hold a special place in my heart for Eshowe, the landscape, the greenness (personal interview March 1999).

[134] Bengu states, "I always looked forward to my vacations which I usually spent in Pimville in Soweto with my eldest sister, or with my family who were then in Harare, Zimbabwe. Being only eighteen or nineteen I loved Johannesburg. I found it more exciting than rural Swaziland. Of course, Johannesburg wasn't anything like it is now" (personal interview, January 1999).

[135] Alison Saar (b.1956) is an African American artist who has been enormously influential in the United States. Her work incorporates multi-cultural influences and she blends various traditions and assemblage in her work.

[136] Whilst still a student Bengu spoke of her return as follows: "It's good to be back home. There's no place like home – family and friends keep me abreast and motivated at all times" (Bengu in Mzamane 1996: n.pag.).

[137] Bengu states, "Women predominate [in my family] although my father remains very strong. I think the women are very strong. They are survivors" (personal interview, January 1999).

[138] Bengu states, "Once again, as at Michaelis, I experienced no critical discourse as if people were too threatened to speak or felt the work insignificant, or were unsure what to conclude. I received one mediocre review from *Die Burger*, fortunately not one of the most progressive newspapers. Fortunately, the sales reflected that I still had a future as an artist" (personal interview, January 1999).

[139] Bengu states, "It is important to understand my identity in terms of being black and as a woman. It is also important to define myself as an African. I'm of Zulu and Xhosa heritage but I am not in favour of ethnic divides" (personal interview March 1999).

[140] In interview in January 1999, Bengu commented,"There is always constant comparison naturally because he is very well established. People always want to know how much influence he has had on my work but rarely do they look vice versa. When two artists coexist they are always bound to influence one another. Zwelethu, undeniably, has had an influence on my work".

[141] Bengu states, "I feel that partner is a much better word. Wife carries certain expectations that can be constrictive, limiting and oppressive whereas partnership suggests more equality and co-operation; it is about sharing everything, always working together and listening to one another"(personal interview, January 1999).

Endnotes for Chapter Two

[1] Kuspit (1993) refers to such an experience as a "transferential and countertransferential" internalization of images.
[2] *Lapa* are outside courtyard walls.
[3] Younge writes, "In Noria Mabasa's homestead the *lapa* walls are embellished with bas-relief sculpture and the entrance is flanked by male and female figures modelled in unfired clay. These figures do not fulfil a purely decorative function. They face inwards and give symbolic expression to the roles that courtyards, as social units of space, play in regulating social intercourse and maintaining social equilibrium"(Younge 1988: 38).
[4] Rankin (1994: 145) writes that the clay images relate "to the tradition of small, unfired clay figurines produced by women for *matano*, didactic shows in the initiation rites for girls in Venda, although their more detailed naturalism is closer to the wooden images carved for the initiation by men". Rankin (145) also mentions that Nettleton (Hammond-Tooke and Nettleton 1989: 5-6) points out that the clay figurines were most often used in puberty initiation and the carvings in the *domba*, initiations related to marriage.
[5] This depiction of gender relations with women as the custodians of tradition and men as worldly or cosmopolitan beings is a pattern found all over Africa. Rankin (1994: 145) writes of Mabasa's figures that they reflect "the rural and urban divisions cleaved by migrant labour patterns".
[6] This is sometimes combined with a didactic intention, as in her work on a man with Aids, who is pictured as rejected by the woman he approaches. See Swanepoel (1989: 5) who quotes Mabasa on this work.
[7] The slightly larger scale of these 80.5 cm high figures echoes that of wooden *matano* figures carved by Nelson Mukhuba (Nettleton 1989(b): 5).
[8] This visionary and imaginative quality is also commented on by Berman (1987: 21), Sack (1991: 108) and Arnold (1996: 142). Arnold writes, "Access to chunks of rhythmic wood freed her imagery from the static formality that characterises the clay pieces.... Her subjects are no longer portraits of individual types but complex, expressionistically rendered relationships of people and animals".
[9] Borrowings from the symbolic forms of Venda woodwork can be located in Mabasa's use of chevron and diamond patterning to indicate animal skin on some of the wooden sculptures.
[10] Mabasa learnt the significance of death at a young age. Bristowe (1993) notes how she recoiled when telling of a traumatic incident in her youth when a young village boy riding a cow was bucked and thrown onto its horns. *The Death of Hlupeka* (1993), with Hlupeka on the horn of a cow, pictures this incident, villagers gathered around and Hlupeka's mother turned away from the scene in horror.
[11] Nettleton (1989(a): 68) explains "the people traditionally included under the rubric 'Venda' are made up of groups of varying origins who have become stratified into royal and commoner classes. The royal families of Venda, the families of the chiefs, are generally considered to be representatives of the Singo, a group which traces its origin to the Rozwi of Zimbabwe, and whose arrival in the Northern Transvaal is datable to circa 1700. The commoners are considered to be the descendants of earlier inhabitants such as the Ngona, who are considered 'autochthonous', and the Mbedzi or Thavhatsindi, who are considered to be pre-Singo Shona migrants into Venda".
[12] See Arnold (1989: 3) who writes of Noria Mabasa's big carvings as "poignant visual realisations of pain...". Friedman (1989: 2) writes, "She has carved images of such despair and devastation onto a contorted piece of fig wood that it is as if the work itself has been retrieved from the residue of flood or fire". Powell (1989(a)) writes, "Here, Mabasa is working in wood, taking huge gnarled and twisted chunks of trees and, following the forms the wood suggests, working them into protean scenes of passion and drama of an almost Rodinesque intensity." Rankin (1994: 147) describes a complexity of composition and subject matter that is in strong contrast to the "guileless naturalism of her clay figures".
[13] She states that it was after watching television reports of the floods in Natal that she decided to carve *Natal Flood Disaster.* Couldridge (1997: 8) argues that Mabasa is informed by Venda mythology as well as contemporary events and images.
[14] See review of Mabasa's sculptures at the Everard Read by Bristowe 1993.
[15] Nettleton (2000) writes "The formal fluidity and the play with the wood grain across the surface call to mind water being driven by wind".
[16] Nettleton (2000) backs this up with reference to Mabasa having herself "moved out of this positioning of women within the patriarchal framework, particularly in her production of figurative sculpture in

wood, historically an exclusive male occupation". She continues, "As a result she has suffered ostracism in her local community and has even been accused of witchcraft."

[17] See Couldridge 1997: 24 on Mabasa's interpretation of this work. Couldridge demonstrates Mabasa's enthusiasm for the *domba* by quoting her and describing her behaviour when asked about its significance. The circumstances of Couldridge's interview with its attendant complexities of translation need to be considered in this reliance upon the artist's intentions.

[18] See Nettleton on the *tshikona* (Nettleton 1989 (a): 69).

[19] See Nettleton 1989(a): 78-81 on Venda drum designs and symbolism and Nettleton 1989 (b): 5 on the power of the largest of the Venda hemispherical drums (*ngoma*).

[20] With her parental family, she experienced a government-orchestrated forced removal from land they owned in Tshigalo (see Chapter One). She was also assaulted by the apartheid police force when she tried to live in the city (Chapter One).

[21] Prior to the 'granting' of independence to Venda by the Nationalist Party, traditional authority had been vested in chiefs and headmen. After the introduction of the new constitution for this economically dependent 'satellite' state a massive and somewhat corrupt bureaucracy burgeoned.

[22] See Chapter One with reference to Mabasa experiencing physical assault from her husband and, when sick and disturbed, being asked by him to leave his household.

[23] See quote by Sebidi from Cembi 1990: 9 wherein she explains this change in relation to her grandmother's death and her exposure to 'riots' in the city. The latter would have been at the time of the first State of Emergency declared in 1985.

[24] Such painting by Sebidi is featured in Manaka 1987.

[25] *Molao* pertains to procedural law, to social pressure and to self-imposed obligations. See Alverson 1978: 142. Alverson (143) quotes many Tswana elders on the importance of the law, stating that success comes from to who abides in law [*motho yo o nnang mo molaong*]. He also refers to many elders who describe social change as a breakdown of law evidenced through institutional breakdown and loss of propriety in individual conduct, expressed as children who "now make their own choices; they grow up and run around *without law*" (144).

[26] Critics have focussed upon the strengths and challenges of Sebidi's compressed compositions and expressive technique. See Arnold (1989: 7-8), Symonds (1990: 4) and Ozynski (1993: 4-5). Not all reception to this technique has been positive. See Wells (1989a: 5) who is critical of garish colour and a lack of compositional focus.

[27] Sebidi states, "When you 'grow' working, that working tends to be a flower on your head, because the hands are used from a very early age. Working with my grandmother and my mother on everything they did, it created textures and somewhere you pick up on those textures and have a feeling of love because you loved that work. I would say mud work and clay work on huts and floors, chopped wood, chopped trees, cut grass for building houses - everything comes back, and that 'feeling', it's like 'proving' the culture" (personal interview, July 1995).

[28] This critique of colonial education is also evident in Sebidi's 1988 triptych *How to go home from here?* Women are pictured as if on the run, scooping up armloads of children in an effort to return them to 'culture'. Sebidi (1998: 18) writes of learning "limited" by the written word.

[29] Of this work Sebidi states, "He [the black man] has been kept as a woman under the white man's shoulder instead of trying to create his own work" (Williamson 1989: 37).

[30] Alverson 1978:188 refers to conscience as *segakolodi*, "the awareness and recall of effects of proscribed acts", thus suggesting a social and empirical basis for feelings of shame.

[31] In personal interviews Sebidi has spoken of the impossibility of finding the right man despite efforts to do so. See Chapter One.

[32] These phrases are documented in Alverson 1978: 184 and 268.

[33] Loss of customary ways implies loss of ancestral guidance. As Alverson states, "The ancestors traditionally punished all kinds of earthly misfeasances, misdemeanours and breaches of good order and governance" (Alverson 1978: 70).

[34] Williamson (1989: 38) quotes Sebidi as follows: "The woman is carrying the cross. She still loves him even though he has dropped her. She works, she cooks, she does everything. How she is struggling. What was supposed to be gained has been destroyed".

[35] Alverson (1978: 267) quotes a Tswana elder as follows "Our culture is represented in initiation. It is heartbreaking that Europeans have put a stop to this. This country has become theirs, I guess. Initiation is our cultural school.... The education received in initiation is beyond verbal explanation".
[36] Van Wyk (1993: 88) writes of the initiate's dress in terms of symbolism of house and *lapa* [courtyard]. He quotes Gabriel M. Setiloane (1976) who refers to the young girl's body as mirror of house and doorway. Setiloane describes as *'litema'* [mural wall patterning] the scraped white clay on her legs and her face covered by 'reeds' that echo those that cover the doorway following the birth of a child. The connection to the 'birthing' door of the house becomes that doorway into the origins of society and the people, a connection to *modi* [the cultural root].
[37] Sebidi fears genocide in South Africa similar to the slaughter of aboriginal people in Australia (personal correspondence 15/11/98). Sebidi has painted an acrylic and oil canvas addressing Australian aboriginal attempts to reconnect with the land. See Untitled, 1998.
[38] Not only do Arnold's drawings and paintings attest to this but so does her publications record. See, for example her commitment to observations of form (alongside other methodogies) in *Zimbabwe Stone Sculpture* (1981), *Focus on Bloomsbury* (1987), *The Life and Work of Thomas Baines* (1995), *Irma Stern: a Feast for the Eye* (1995) and *Women and Art in South Africa* (1996). Her recollection of training at the University of Natal (Pietermaritzburg) and her doctoral thesis (1988) entitled "Post-Impressionist Vision: A Study of the Work of Roger Fry and Virginia Woolf" give some indication of her training in a formalist aesthetics grounded in perception as well as her interest in the interrelation of word and image. In an interview with M. Campbell Aiton 1997-98 Arnold states " I am convinced that a formalist knowledge of how to control and use the visual vocabulary is essential for visual artists if their work is to have more than passing fascination or ephemeral notoriety. If people do not have 'good eyes' they do not make good art" (Aiton 1997-98: 4).
[39] The term is used in the sense used by Jacques Lacan, Julia Kristeva and Luce Irigaray.
[40] See, for example, *Crevice* (1982) where Arnold still relates to the refuge offered by the mountainous regions of Zimbabwe, despite her location in Pretoria.
[41] The same concern seems present in the eruptive quality of the 'natural' order in her pastels *Contiguity* 1985 and *Lundi Region* 1985.
[42] Arnold writes, "Throughout my time in Pretoria I returned regularly to Zimbabwe to visit my father until he moved to South Africa, and then to see friends, and I invariably went to Nyanga and /or the Matopos to draw. So I continued to add to my collection of drawings and to gather new source material for my paintings and pastels" (Personal correspondence, June 2001).
[43] Arnold explains, "It's almost that issue of trying to feel a presence of absence, so I don't need it to be a mirror of those forms but rather an area of similar scale which is articulating that which we do not see" (personal interview, April 1999).
[44] This entailed the formation of the United Democratic Front in 1983, the rent and school boycotts in 1984 and the South African Defence Force occupation of the townships.
[45] Arnold states: "I've always believed that the word decorative should not be applied as a pejorative. The 'merely' anything is a pejorative so the 'merely' decorative is as boring as the 'merely' abstract.... Because the 'decorative' can only be evoked by colour and shape and texture, to reiterate the decorative nature of painting has been important for me. If one is going to work with the border it offers another space beyond the primary space in which one can talk about other issues, either in a way that simply asserts visual language or that reiterates some portion of the information" (personal interview, April 1999).
[46] By 1987 South Africans were living under the State of Emergency as an everyday reality. Resistance continued both underground and across the country, particularly in the townships. Living in a 'white' area, Arnold's life was not physically affected by mounting protests, but she was part of an academic and artistic community that was broadly opposed to apartheid policy. Arnold did not, however, align herself with political activists, or with cultural workers, who called for aesthetic contributions in the form of overt political statements.
[47] When writing about Thomas Baines, Arnold came across a painting he had also done of this subject. In her book she speculates that the wood engraving in "Livingstone's Missionary Travels" is not based on the painting by Baines, but that Baines might have used the illustration as his source (as she had done, prior to her knowledge that Baines had treated this subject) (personal interview, April 1999).

[48] Bernard Takawara was a friend of Arnold's and someone whose work she also admired. His work investigated states of becoming and what Arnold refers to as "that bridge between terrestrial and spirit worlds" (personal correspondence June 2001).
[49] Arnold writes, "One used to be able to buy a horrible looking packet of chicken heads and feet called 'Walkie Talkies' and I painted the heads and feet. The feet are attached to the constructed bird on the left, above the rose" (personal correspondence 2001).
[50] In 1988 the United Democratic Front was banned and the second State of Emergency had been declared. By 1988 civil unrest had spread out of the townships into the city centres with bombings of white shopping areas as increasing evidence of the ANC's determination to rock the white population into an awareness of the need for change.
[51]Arnold based this title on a sentence in a novel by English novelist Elizabeth Bowen because of its suggested associations with the situation in South Africa in the late 1980s (personal correspondence, June 2001).
[52] 'Necklacing' referred to the practice of placing a tire around the neck of the victim, dousing it with an inflammable substance and setting it, and the victim, on fire.
[53] The momentous end of the global cold war era was echoed in South Africa with ongoing secret negotiations between the African National Congress and the Nationalist Party government. This led to the installation of a new Nationalist Party President, Mr F.W. de Klerk, who, in 1990, unbanned the liberation movements and released Mr. Nelson Mandela.
[54] Arnold writes of meeting Patricia at a series of lectures she delivered on Bloomsbury painters. Pat, who had developed an enthusiasm for Woolf attended the lectures. Arnold writes, "Part of the success of our relationship rests on shared intellectual interests, curiosity, and respect for the different spaces of our lives that enable us to define our shared space. A lot of my image making deals with articulated spaces and the self sufficiency of forms/objects which open up the possibilities of interconnectedness" (Arnold 2000).
[55] Speaking of her use of 'and', which occurs in a fair number of her works, Arnold has stated "'And' connects. It promotes inclusivity, joins new knowledge with old, and adds new meanings to clusters of ideas. Within the arena of art, 'and' also proposes the reconciliation of opposites, asking that we speculate about and deal with the co-existence of beauty and ugliness, life and death, etc. And there is always something else – an etcetera, as yet unnamed" (Arnold 1998: 2).
[56] This was part of a so-called 'third force' attempt to destabilise the country, funded by state monies.
[57] See Osterhammel who quotes from Fabian 1996: p 24
[58] In a country where male homosexuality had been illegal and lesbian relationships denied visibility, the negotiation of a new South African constitution and Bill of Rights had provided opportunity for homosexuals to lobby political parties to protect all people, regardless of sexual orientation, in the new dispensation. The National Coalition for Gay and Lesbian Equality was set up to lobby parliament to ensure that persons would not be discriminated against on grounds of sexual orientation. The new constitution became effective on 4 February 1997. The Bill of Rights in the new constitution provides that neither the State nor any person may unfairly discriminate against anyone on one or more grounds, including sexual orientation and marital status. In addition Section 9(2) of the Bill of Rights states that "Equality includes the full and equal enjoyment of al rights and freedoms."
[59] When she moved to Cape Town in 1992 to live with her partner, she pursued her interest in indigenous botany, particularly in relation to the Cape floral kingdom.
[60] When asked about what I termed her decision not to paint the human body Arnold replied "I don't think it's a decision not to paint it but rather to use it only when I feel it's relevant to carrying an idea. It may be a certain kind of bloody mindedness that I feel the body is so intrusive and so dominant in so much painting today, that I would rather work in other dimensions of human existence, by reference and by allusion rather than by direct representation" (personal interview May 1999).
[61] The pink triangle has been reclaimed by the lesbian and gay community from the era of the Nazi holocaust during which thousands of homosexuals were forced to wear this identification and incarcerated in concentration camps.
[62] Arnold states "If the personal intrudes into art – as it must to a greater or lesser extent – then what we are mediates what we do" (Arnold 1998: 7).

[63] See Arnold's comments on the concept 'development' in Chapter One.
[64] It is interesting to note the trajectory of Arnold's aesthetic interests when looking at "Red Roses in a Green Vase". She painted this in 1957 as a young girl to capture the effect of those ever-present flowers in her mother's home.
[65] For information pertaining to post-colonial identity see, for example, the debate between Homi Bhaba and Benita Barry in Third Text 28/29 1994.
[66] In 1997 Jeff Benzien confessed to the murder of ANC activist Ashley Kriel and the torture of activists including Tony Yengeni (present ANC chief whip), Ashley Forbes, Bongani Jones and Gary Kruser and in February 1999 he was granted amnesty for these actions by the TRC. In court, Benzien had demonstrated to the commission the infamous 'water bag' technique that he used to suffocate victims and to ensure their 'confessions' within thirty minutes. It was the photograph of this event in court that formed the source of this image. See 1999 "Top apartheid torturer gets amnesty" (online n.pag.) and also *Weekly Mail*, July 18, 1997
[67] *Bitch (hissed with hate)* was produced for a group show of women artists entitled "ANIMA(L) – Identity Personified". Extracts from the artist's statement that was requested with the entry reads as follows: "In our human search to use language expressively we create slang that is derived from words rich in associations and apply these words to other living forms, often as terms of insult....These animals play their part in the balance of nature but, such is our anthropocentric arrogance that when we search for words to express hate or outrage, we describe people as animals.... The men who raped Falencia Farmer...– they are vile men, not apes, and we are inarticulate in voicing the unspeakable".
[68] According to statistics from UNISA, 1999, one in two women in South Africa will be raped. The South African Law Commission concluded that in 1998 there were 1 636 810 rapes. Using a lower estimate of reported cases NICRO estimated 934 960 rapes in the year 1998. INTERPOL cites South Africa as occupying an "undisputed 1st place " in rape capitals of the world Speakout website June 29 2000. Arnold writes, "The climate of violence in post-apartheid South Africa distresses me greatly. I had-in common with many people - the hope of a new beginning for this country. What I find most difficult to accommodate emotionally is the abuse of women. It is incessant, irrational, brutal.... The rape statistics are horrendous.... It [violence] has been a strong contributing factor to my decision to examine the alternatives I have for structuring my life. It contributed to my decision to move permanently to England" (Arnold 2000).
[69] See Chapter One and Three for Jawahirilal's references to such visions.
[70] Behrman (1994) reviewing Jawahirilal's 1994 exhibition in London writes of the hues that "create a metaphysical aura around the person, which suggests an immaterial but very real link between an individual and the surrounding world".
[71] The first mural project was on a Plaza Wall opposite the OK Bazaars in Lyell Street, its theme being Nation Building in the Greater Ladysmith Area. The second mural was painted at Jawahirilal's old school, Windsor Secondary School. With co-workers Vedant Nanackchand and Vukile Ntule three walls were painted from June to November 1995, including one on the role of women, one on the worker's struggle and one worked on directly by Jawahirilal depicting Unity, Nation building and Environment Protection. That same year a mural project was carried out under the auspices of the project at the children's ward at Ladysmith Provincial Hospital. By 1997 four murals had been completed at the provincial hospital including themes on combating AIDS and HIV, Unity and Nation Building and Environmental Protection. Jawahirilal's continued support for the struggle against AIDS is evident in *Today a beautiful white light floods the beloved country* (2000), her submission to "Artwork for AIDS" an exhibition to coincide with the 13th International Conference of AIDS in Durban (2000).
[72] See, for example, a third work entitled *Oh South Africa you've turned my world completely upside down* (oil on canvas) (1996) in the South African National Gallery.
[73] The overt references to the South African flag and notions of national unity evoked by such also find expression in a contribution requested of her toward an exhibition entitled "Unity in Diversity" at the Durban Art Gallery in 1998 as part of "Utsav: public demonstration of joy". Jawahirilal's work *Oh Mother of Ndebele* (1997) was shown under a section entitled "Revisiting Gandhi". Here the female figure is accompanied by bird and SA flag, but the figure is now dressed in African garments.
[74] M.J. Fischer (in Clifford 1986: 195) writes of ethnicity as a categorisation over which the individual seems to lack control but that it is not simply "passed on from generation to generation, taught and

learned" but something "reinterpreted in each generation by each individual", thus it may be reinvented or, as is often the case, "unsuccessfully repressed or avoided."

[75] See Sai Baba 1999 for concepts of indivisible unity, power and bliss.

[76] Ten years earlier, Mbatha became the first black printmaking teacher in the fine arts department at the Evangelical Lutheran Arts and Crafts Centre (Rorke's Drift). Mbatha had just returned to Rorke's Drift after three years of study at the Konstfakskolan in Stockholm. He had taught the first intake of first year students for two years before leaving (Hobbs and Rankin 1997: 14). Mbatha not only had a profound influence upon the first intake of students but also influenced future generations of students at the school.

[77] The project was initiated by the late Bill Ainslie and David Koloane in 1985, with funding provided by the United States South African Leadership Exchange Project (Ussalep) (see Koloane's "The Thupelo Art Project" in Museum of Modern Art: 1990). When Dhlomo-Mautloa took over as co-ordinator, part of her task was to find independent funding for the project.

[78] One of the earliest references to such painterly abstraction is in Friedman's 1987 newspaper review "Seven Women Artists" at the Fuba gallery.

[79] She recalls, "There was an undercurrent of tension between those of us who came from quiet, settled communities and these Johannesburg guys, who had been through so much. We had constant conflict because we were doing art for art's sake, and they were doing art because of so many things.... But that synergy helped me to think back to why those June 16 images had captured me so much" (Atkinson 1998: 119).

[80] In Genesis 11: 4 reference is made to this human effort to establish one language and one speech, humanity assuming for itself the power to 'name' despite God's entitling this effort as 'babel' (confusion).

[81] Jeremiah 51: 16 reads "When he uttereth his voice, there is a multitude of waters in the heavens; and he causeth the vapour to ascend from the ends of the earth: he makes lightnings with rain, and bringeth forth the wind out of his treasure" (The Holy Bible containing the Old and New Testaments. King James. Colins Clear Type Press, 1904). In accordance with the biblical prophecy in Jeremiah 50: 32, the image pictures the limits of human achievement due to the dangers of human arrogance, covetousness and ungodliness.

[82] The Group Areas Act of 1950 empowered officials to declare rural and urban residential areas for each 'race' anywhere outside of black reserves. A system of 'influx control' controlled the flow of people between 'reserves' and towns and the Prevention of Illegal Squatters Act of 1951 empowered officials to remove black inhabitants who were living without 'permission' on white owned land or on black-owned land in areas declared white under the 1913 and 1936 Land Acts but not yet bought by whites (Parsons 1984: 271). After the constitutional changes of 1983 which introduced the Tricameral parliament this exclusion of black 'Africans' (as opposed to 'Coloured' and 'Indians' person) from South African citizenship was entrenched, and influx control was tightened so as to permanently assign classified 'African' to impoverished bantustans. The bill, popularly known as the 'genocide' bill was entitled the Orderly Movement and Settlement of Black Persons Bill. Three and a half million people are reported to have been forcibly removed from their land in South Africa as a result of such legislation (Randall 1994).

[83] In interview with Atkinson (1998: 118) Dhlomo-Mautloa said, "During the course of 1976 the Soweto students' uprising made the headlines. I was relatively far from Johannesburg and other big cities that were eventually affected by the uprisings. ...The power of the black and white photographs that covered the front pages of the newspapers left deep-etched impressions in my mind.... I believed capturing the same history in images to be as important as writing books, to make sure these events are never forgotten."

[84] Koloane writes, "The conference became a forum for unifying artists in various art forms, both inside the country and in exile. It also brought black and white artists together to present a united front against the apartheid system. The Gaberone conference intensified the politicisation of artists, helping to align them with the struggle for liberation. Creative practice was declared a weapon against apartheid" (Herreman 1999: 26).

[85] Other such conferences which included the participation of the ANC Arts and Culture department and that resolved that art should function as a weapon of the struggle included "The Cultural Voice of Resistance" held in Amsterdam in 1982, "Culture in Another South Africa" held in Amsterdam in 1987 and the "Zabalaza Festival" held in London in July 1990.

[86] By the mid-eighties Dhlomo-Mautloa was experiencing the effects of intensified struggle in South Africa following mass resistance to the introduction of the Tricameral Parliament in 1983, when the United Democratic Movement worked in conjunction with banned liberation movements to foster a boycott of the government created 'community councils'. In response to the government's 'total strategy' to enforce repression at formal and informal levels, the ANC issued a call to 'take the struggle to the white area', spreading consumer boycotts and sabotage in factories, mines, farms and suburbs so that all systems would become disrupted.

[87] In interview Dhlomo-Mautloa commented, "It was all inspired by the interview after the Krugersdorp bomb, this woman, I heard her say ' all I could think of was my car'....When I started interpreting it I just said 'what if, next to her car, were so many people?' But it was too gruesome to do those bodies. But anyone who thinks beyond the car and the shops can actually see all these dead bodies around" (personal interview July 1995).

[88] See Koloane in Museum of Modern Art 1990: 84

[89] The abandoning of this slogan is popularly associated with Albie Sachs' 1990 in-house ANC paper "Preparing Ourselves for Freedom" (see ensuing debates in Ingrid de Kok and Karen Press (eds.) *Spring is Rebellion*, Buchu books: Cape Town 1990). Sachs' intention was to criticise the idea of art as an instrument of struggle, work without ambiguity, subjectivity or humour. Sachs suggests a 'banning' of the slogan 'culture as a weapon of the struggle' by ANC members for a period of about five years. See his paper in Brown 1991: 117. It must be noted however that years before Sachs' call, writers such as Es'kia Mphahlele and Njabulo Ndebele had also invited a reassessment of cultural practice in South Africa. See, for example, Ndebele's *The Rediscovery of the Ordinary and Other Essays*, Johannesburg: Ravan Press, 1988 and "Redefining Relevance" in *Pretexts*, 1, 1, Winter 1989.

[90] Brown (1991: vii) cites Sachs on having viewed an exhibition in Sweden. Korber (10/2/90) does not link this particular exhibition to the publication of Sachs' comments that same week in the *Weekly Mail*, but she notes that the exhibition was attended by "African National Congress members Albie Sachs and Barbara Masakela and representatives from many of the embassies and from the art schools". Thus, this must be the exhibition that Sachs refers to in Brown.

[91] Atkinson (1998:122) writes of this piece now hanging in JAG, "At its most blunt, it's about the erasure by white settlers of the individual identities of the artists who made that work.

[92]Dhlomo-Mautloa produced these works five years after her attendance at the Akina Mama waAfrika Conference at Africa Centre in London, where she encountered various African women refugees living in Britain.

[93] This exhibition was organised by Pro Helvetia, Arts Council of Switzerland. <<Flashes>> was exhibited again in September 1999 on the "towards transit" exhibition in Zurich.

[94] As Rabie (1999) suggests "For Dhlomo-Mautloa this indicates a regression not a progression of the situation. It is an indication that things have changed for the worst."

[95] This sensitivity to the politics of exhibiting is informed by Dhlomo-Mautloa's history of working in galleries, on the boards of museums and as curator of local and international shows.

[96] This was particularly the case after her short sojourn out of the country and her return to a climate she experienced as both closed and judgmental (personal interview, January, 1998). Also see Williamson 1989: 34.

[97] As stated by Otto Fenichel, "one looks at an object in space in order to share in its experience", thus pointing to the identification of viewer with reflected image. See comments on Otto Fenichel in Victor Burgin's "Perverse Space" in Colomina 1992.

[98] In *Side Show* (1987) power is similarly reserved for the 'active' participant, in possession of the gaze, and in contrast to woman-as-model 'pinned' into place as though the 'star' of a knife-throwing side-show.

[99] Bell states, "I wanted to show that male sexuality and the desire for power and domination are all linked" (Williamson 1989: 35).

[100] Michael Godby has provided a comprehensive account of this project, including Bell's work, in *Hogarth in Johannesburg* Witwatersrand University Press 1990.

[101] Bell states, "For me it was very much a sense of things happen, but this is the world, and this is what happens" (personal interview, January 1998).
[102] One of these drawings also makes explicit reference to past histories of struggles for independence as in that which borrows and adapts figures from Eugene Delacroix's *The Massacre at Chios* (1822-24), which pictures the Greek struggle of independence against the Turks.
[103] However, this is not to suggest that Bell's work in *UBU: +-101* lost the universal reference common to *Marriage-A-La-Mode* and *Little Morals*. Doepel writes "UBU in Africa represents those leaders who have exploited, terrorised and brutally enforced dictatorial power. Whether they be black or white is irrelevant for it is an aspect of humankind and the unleashing of animal forces that is universal and transcends race and culture, that is pertinent" (Doepel 1997: 37). This exhibition UBU: +- 101 comprised 24 graphics, eight by each artist. It was printed by Malcom Christian (Caversham Press) and exhibited at the Grahamstown Festival and the Gertrude Posel Gallery in 1997.
[104] See Doepel 1997: 29.
[105]See Connoly, C. and Watson Tayler, S (translators), 1971, (Methuen) *The Ubu plays* written by Alfred Jarry. See also essay by Tod London "The singular hallucination of Alfred Jarry" (Doepel 1997: 5-8).
[106] Doepel (1997: 44) describes the form as a *butti*, with magical substances (*bonga*) attached, symbolic of the hair and bones of the ancestors, and that this might allude to Ubu's use of *bonga* to do away with the lover. Doepel explains that Bell draws many of these images from Frank Willet's "African Art" but that she freely adapts this imagery in accordance with her own reactions to such form.
[107] See findings in regard to Winnie Madikizela-Mandela and the Mandela Football Club, as reported in The TRC Report, extract four, supplement produced in the public interest by independent newspapers and the Institute for Democracy in South Africa.
[108] An extract from the June-July 2000 newsletter of Art First Contemporary Art, London, makes reference to these works (exhibited 19 June-10 July) as follows: "Fascinated by images from history, Bell sees them as an accretion of the history of mankind's emotions and can identify aspects of her self with the kind of knowledge she finds hidden in the past…".
[109] Bell is quoted in the June-July 2000 newsletter of Art First Contemporary Art as follows "As I have been preparing for this show, the sense of a spiritual 'journey home' has started to reverberate and inform the meaning of these images…. Using various African sculptures as the basis for the form of Ulysses, I have focussed on poetic rather than narrative conjunctions of objects and images to build up a 'history' of his wanderings".
[110] Williamson (1989: 42) has referred to these as images that picture the insecurity of an entire society, including the aggressor who is both violent and victimised. Powell (1995: 15-16) describes in graphic detail how these figures function as loci of malevolent and dehumanising forces, while Sander Gilman (1995) has written of Alexander having produced horrendous images that can now be recognised as a "normative manner of seeing" in a context that was perverse.
[111] See, for example, *"Sauberkeist ist Gesundheit": ancestor* (1995), a work that juxtaposes two different eras her father witnessed in Germany and in turn alluding to what Alexander might witness in her own time.
[112] *An den Bergen* (At the Mountains) was the street name where the family of Alexander's father had lived. The mayor's proclamation prohibited the sale or lease of property to Jews and warning against non-Aryans, Christian converts, and those related to Jews by marriage. Alexander also includes a small three-dimensional replica of an actual monument built to honour the anti-Semitic poet Theodor Fritsch. See Powell 1995: 20.
[113] The term 'dirty tricks' alludes to the so-called third force activities financed by state funds during the era of negotiations.
[114] Powell 1995: 26 notes that the word integration was informed by the "Reintegration Program" devised by New York State authorities in the 1980s. The program was a cost cutting exercise that included a dismissal of hundreds of psychiatric patients from hospitals, and was rationalised as a therapeutic form of societal reintegration that failed horribly.
[115]See Bedford (1999: 13) who refers to Alexander's objection to the term 'homeless'.
[116]The name "Bom Boys" is drawn from graffiti slogans on city walls, indicating the name of one of Cape Town's street gangs. Many of these children already belong to these gangs.
[117] Of her working process she states, "I think it is a daily process. I think it is a collecting state" (personal interview May 1999).

[118] This was an exhibition Botha shared with Lyn Smuts.
[119] Botha states, "It was in 1994, three years after my mother's accident, that I made "Helena's Garden". From that point, I started cutting and tearing, I suppose I've always enjoyed the collage process but that was very particular, also in terms of the female figure, you know, the whole feminist thing, where does the matriarch exist and how does she exist? So, I was dealing with a particular ideology and personal history" (personal interview, May 1999).
[120] Jan Van Riebeeck (1619-1677) was a commander of a Dutch East India Company expedition that established the first Dutch settler colony of eighty men at the Cape of Good Hope in 1652.
[121] Garter (1996: 5) writes, "...Botha's strategy involves a reordering, or rereading of established models of colonial history.... Considered as a whole, *Krotoa's Room* offers fascinating insights into how ambiguities and contradictions are constantly being denied in the process of constructing histories".
[122] This reference to *Hotnotstaal* suggests a fusion of Dutch with the Khoisan language spoken by indigenous peoples in what was called the Cape of Good Hope at the time of the arrival of Dutch settlers in 1652. The Dutch experienced this language as a series of clicks that they termed hot and tot, hence the name 'Hottentot' was given to this Khoisan language. It has been used as a derogatory term and is not an accurate reference to the language of peoples who inhabited the region.
[123] Botha's father 'Pik' Botha submitted, in his capacity as Foreign Minister for the apartheid government, one of the most detailed submissions from leaders of the National Party to the TRC.
[124] At the same time that Botha was investigating histories of abuse under apartheid, she set out to visit the sites of the concentration camps in which Afrikaans families had been confined by British forces during the South African War (Chapter One). This investigation of an earlier struggle for national independence, one that underlay the birth of the modern apartheid state, is explored in her collaboration with Smith, entitled *Rhodes Memorial*. The installation was exhibited at the Association of Visual Artists gallery in Cape Town in December 1996.
[125] Botha recalls, "For example, there were different signs of finding the files of the patients. Just by 'finding it', literally 'finding it', it was sheer chance, through a friend of mine who located these files, and being given the book of Michel Foucault's "The Madness of Civilisation" at more or less the same time, then realising that someone [my godmother] actually killed herself on the 26 December [Boxing Day]. It was really from those three things [that the work evolved]"(personal interview, March 1998).
[126] See Chandler (1997) who writes of death in Botha's work and Arnold (1997: 26) who writes of their references to beauty and violence.
[127] The words are from a poem by Karen Press entitled "The home that you built".
[128] See Chapter One where Peters refers to fear and mistrust as well as her activities in the Full Gospel Church.
[129] This work is dated as a 1991 edition in the South African National Gallery Collection.
[130]This print is also dated as 1991 in the collection of the South African National Gallery.
[131] See Chapter One in which Peters makes reference to violent acts committed in states of drunken rage in her own household.
[132] The formation of the Visual Arts Group was informed by a call issued from the Culture in Another South Africa (CASA) conference co-ordinated by the ANC and United Democratic Front allies. The call was for cultural workers to organise themselves into discipline specific collectives and led, as well, to the formation of The Cultural Workers Congress (CWC) in the Western Cape, of which VAG was a member.
[133] Other collective included "Transitions", a mural painted with fellow artists in the Baxter Theatre Gallery.
[134] "Art in the Avenue" served as a venue for amateur and commercial painters of still life and landscape. VAG exhibitions traveled to Mannenberg People's Centre, Zolani Centre in Nyanga East, Uluntu Centre in Gugulethu and the Centre for African Studies (CAS) at the University of Cape Town. Of these, CAS was the only non-township venue.
[135] The work of all of these artists would have been available to Peters who, as a student at CAP, would have been informed by important publications such as Steven Sack's *The Neglected Tradition* published in 1989 and 1991.
[136] The work was painted as a result of her visit to Prince Alfred Hamlet, five kilometres out of the fruit-farming region of Ceres. Peters explains "What struck me most about the labourers (who are the power of the whole operation) is the fact that they put heart and soul in their work and take great pride in it" (statement written statement by Peters, 1991, from her personal scrapbook).

[137] The proclamation unbanning the ANC and other political organisations by then Prime Minister F.W. De Klerk in February 1990 ushered in an era of formal negotiations. In 1990 Peters was elected as one of two women to attend the Zabalaza festival in London as VAG delegates. This was her first time out of the country and the occasion was marked by her working alongside a number of South African artists who had been flown to London to contribute to this festival, which was co-ordinated by cultural delegates from the African National Congress. Their collaborative murals on canvas were exhibited at the Institute of Contemporary Art in London.

[138] *Die Nuwe Suid Afrika* echoes the sentiment in the work of a VAG 'comrade' Vuyisane Mgijima entitled *Unification* 1991.

[139] CAP was the facilitating body of this 1994 commission. The final product was attached to the fire curtain and measured 16.75 x 9.76 meters.

[140] The artists included Sophie Peters, Nontembiso Mashabalala Mkonto, Matshidiso Tshidi Sefako, Xolile Matakatya and Patricia de Villiers.

[141] The work is informed by popular oral testimonies about Cape Town's foghorn being like the cries of the cow of Maqoma, the Xhosa chief who was imprisoned and who died on Robben Island. A large green cow occupies the upper left corner of the mural, alongside a reclining and bound male prisoner, centre top. References to Robben Island sit alongside of images of lighthouses, deep-sea divers, fishermen and washerwoman, as if constituting a chorus of multi-cultural activities that have formed Cape Town's history. The culminating moment seems to be that part of the composition in which a naked black woman frogleaps over the back of a white woman dressed in a ballerina's tutu.

[142] These included the Albany Museum in Grahamstown, King George VI in Port Elizabeth, the National Museum in Bloemfontein, Pietersburg Art Museum, Pretoria Art Museum and Tatham Art Gallery.

[143] This is a rendering of the clause that reads "Everyone has the right to administrative action that is lawful, reasonable and procedurally fair, and the right to be informed in writing."

[144] If criticism is valid that Bengu has been alienated from the local and thus suffered a loss of reference to detail, it would seem to be countered by the strengths she has gained in being liberated from local strictures of prescribed discourse. This is most evident in the face of criticism voiced by male viewers who have found her questions about customary privilege uncomfortable (Nolte 2000: 49).

[145] See Drewal Thompson 1992.

[146] In Bengu (1997: 12) she makes reference to Herbert' c.1993.

[147] Bengu states, "I feel culturally estranged not because I am no longer connected to my roots, but because we as a nation have been very much uprooted by westernization and the media. We aspire to be what we are not ... we are losing a sense of who we are – our African pride and dignity" (personal interview, July 1999).

[148] Bongi wrote about this event, "I drew a lot of inspiration from my sister's wedding in December '98. I felt honoured to be part of the whole thing [my sister's traditional Zulu wedding]. It was beautiful. I admired my sister, the fact that she was strong enough to go through with it. ... For me it's about a sense of pride" (personal interview, April 1999).

[149] *Inkomo yamadlazi* refers to that cow of the shades/ancestors that accompanies her from her paternal home. See Berglund 1976: 205-207 on communion through cattle at times of marriage.

[150] Of this work Bengu says, "In my drawing I attempt to elevate the status accorded to domesticity by ascribing it religious significance. I attempt to depict the kitchen as a religious sanctuary, within which the community is able to communicate with their ancestors" (Bengu 1997: 5).

[151] She writes, "I attempt to draw women as central figures in a ceremony that allows the community to have dialogue with their ancestors. The art of pot making is passed on from generation to generation, particularly from mother to daughter, and allows women to codify their pattern of life in a secret and personal language. The pots also represent women's procreative powers and in many parts of Africa such as Nigeria, are linked to transformative processes where pregnancy and menstrual taboos apply" (Bengu 1997: 6-7).

[152] On the function of beer drawing see Berglund 1976: 209-210. Also see De la Harpe, Leitsch and Derwent 1998.

[153] She states, "Rite of Passage is a portrayal of a young girl (my niece) looking with ambivalence at her future.... This drawing poses a question: In a society where young girls are geared from an early age for child-bearing and many preconceptions about a woman's role in society still prevail, how much choice does she have in determining her role in this society?" (Bengu 1997: 8).

[154] Bengu states, "I meant him to be culpable but I'm not sure if it's evident in the picture that he's realised It.... [*In Breaking the Silence I*] I'm painting about a woman who's gone through violence but in the end she comes out victorious, strong" (personal interview, March 1999).

[155] Bengu writes, "As a Black female artist, I feel that one has to work harder to prove oneself as a professional. The other challenge is that there are no real role models and therefore it is important to build a strong network of support (personal interview, July 1999).

Endnotes for Chapter Three

[1] There was an attempt in the interviewing procedure to avoid an imposition of terminology such that the artists might arrive at their own terms of reference when defining their creative working processes. However, since the interviews were conducted in English, those whose first language was not English were at a disadvantage in communicating their ideas. The use of English as a medium of exchange and reflection also perpetuates European and historical masculine bias that informs the very concepts of creativity and artistic purpose.

[2] See Korsmeyer in Hein 1993: vii. One might also note that in relying upon Western aesthetic traditions for the language with which to express an understanding of art, women are always bound by a history of exclusion. See, for example, Susan Bordo, 1987, *The flight to objectivity: Essays in Cartesianism and Culture* Albany, SUNY Press; Christine Battersby, 1989, *Gender and Genius: Towards a Feminist Aesthetics*, Bloomington: Indiana University Press; T. Hess and E. Baker (Eds.), 1973, *Art and Sexual Politics*, New York: Macmillan.

[3] This methodology is adopted throughout Wollheim 1987.

[4] See Danto 1986: 78-79. In *Transfiguration of the Commonplace* Danto argued that the structure of artworks functions according to the structure of rhetoric that modifies the minds and then the actions of men and women by co-opting their feeling.

[5] This was shared by Mabasa in a personal interview in January 1998 and in correspondence, February 2000.

[6] Berman (1987: 20) writes, "The reason Mabasa offers for creating these highly idiosyncratic and often ironic and humorous figures is their apparent novelty. Medical men, for example, are a new phenomenon in Venda whose requirements were previously catered for by the local *inyangas*. The black bureaucrats are equally as innovative and prominent a force in a newly designated 'Independent homeland' ".

[7] Berman (1987: 21) has written of her choice to work in wood as an economic choice: "Her preference is for wood carving however, because she sees it as less labour intensive and less arduous. Wood simply requires carving and polishing, she maintains, no baking, no drying and no painting".

[8] In interview (January 1998) Mabasa stated, "But [in the mid 70s], I did not know a bank. I took money and put it in my purse all the time. It's like a baby on my back. Another man said. 'Take this money to the bank'. I said, 'No, I'm putting it here [in my purse on my body]'. I was not putting it in the house because I had no house. One day, I said, 'I want to make a house…'. Then I bought all the material for the house. My son made the house.... Then I got enough money for making the kitchen. Now I get a lot of money I'm making toilet and bathroom, and [a further] two rooms. Now, I'm better now!"

[9] Mabasa's lack of control in relation to her solo show at the Goodman is evident in the following quote by Goodman in Duncan (1994: 43): "I looked at the policemen and I saw a marvellous statement about now and I thought to myself, the only way to show these things is to actually make a rave about it.... I just thought here is this woman sitting in Vendaland and she's making this incredible political statement. The way we set it up here was this whole crowd of citizens watching and it was a very moving exhibition. We made a parade ground and we had all these figures lined up, blacks and whites and P.W. [Botha] leading them with all these citizens around them.... With the idea of work being repeated, with the parade ground, we needed a lot of policemen otherwise it wouldn't make a statement so I paid her for them".

[10] She declared that Trent Read's claims to being her 'sole' dealer were false and that although she had relied on him in the past, she was currently feeling abandoned by him (personal interview, January 1998).

[11] Commenting on the complexity of her relationship to rural persons as viewers of her work, Sebidi states, "I would love my work to be shown to the community because right now in town, it's shown by people who do not understand themselves or know who they are, but those who don't understand themselves don't *see* any work. And how can they be inspired about their lives if they don't have any inspiration about their lives?" She continues, "…when you want to make an exhibition in the village, … you've got to ask sponsors to come and 'explore' you! So, then having someone else's money in mind without even working for it, some questions come…" (personal interview, July 1995).

[12] Arnold comments on the notion of purely intuitive work as follows: "I don't accept for myself as valid these states that some other artists seem to go into mindlessly, painting in a kind of frenzy. I can believe

that frenzy can operate for a maximum of about ten minutes before intelligence crashes in and says 'you are now actually looking at this' " (personal interview May 1999).

[13] According to Kant, faith, intuition and conviction were as valid instruments of knowledge as logic and reason in the realm of phenomena. Reason was to be complimented with faith and imagination and the function of imagination was to give substance to 'rational ideas' beyond the limits of experienced actuality (Davies 1998: 686). Nature could be 'worked up' by imagination into 'something that surpasses nature' and its representations were seen to strain after 'something lying out beyond the confines of experience' (see full quotation from section 49 "Critique of Judgement" in Osborne 1970: 222). The implication of this was that imagination might even provide insights more profound than logical understanding.

[14] See Arnold on the complexity of vision in Arnold 1997-98: 3. Arnold states, "I think the word [play] is very appropriate. Within creativity I think it should be that play and that interchange, that game and that alertness to the unexpected; and the fact that if you play only by the rules you plod forward but if you can find the way to make the rules work for you, you leap forward" (personal interview, May 1999).

[15] See Johnson 1997, Smith 1999 and *Mail and Guardian* report of June 11, 1999, "S.A. rape gets more violent".

[16] Jawahirilal writes, "I have visited India recently and transported earthy colours, temple art and monumental sculpture back to my studio. I stayed at the famous ashram of Sai Baba, the Holy Saint of India, and spent many a blissful moment there. Although for a while New York beckoned me, then India, and now England, I am mostly obsessed by South Africa" (Jawahirilal 1996).

[17] See Nixon in De La Campa et al 1995: 158 on the culture of exile and the politics of memory.

[18] See her comments on flood in Von Klemperer 1996 and Behrman 1994.

[19] Behrman (1994) writes, "In India Lallitha was inspired by the array of colour and the natural scenic beauty, but most of all by how the spirituality of the people enabled them to overcome their internal divisions. This has reaffirmed her belief in the underlying kinship between all religions and cultures".

[20] See *Klip River Mirror* 1995, 1996 and *The Herald* reporter 1997. Morgan George (1996: 2-3) quotes Jawahirilal "I want to promote what's happening here in a positive way", and writes, "Lallitha says her return to South Africa is not just for herself and she intends dedicating the next five years to art and the community". Jawahirilal is quoted in *Ladysmith Gazette* W/E 1994 as follows: "I think taking art to all sections of the community and bringing them close together in this time of reconciliation is very exciting".

[21] See the *Asian Times* 1990 and Fitzsimons 1992 for examples of how, in London, Jawahirilal is constructed in terms of references to the exotic. Such reviews are interspersed with comments pertaining to her coming from a distant land, her works relating to mystery, mythology, memory and the spirit. Reviews written in South Africa have also stressed her connections to other countries but with reference to acclaim as opposed to a 'fascination' with other cultures. These South African reviews have also tended to focus on Jawahirilal's contribution to the community and her joint ventures with colleagues from the University of Durban Westville (UDW) and her students. (The Department of Fine Art at UDW closed down in 2000.)

[22] Jawahirilal protests that:"I don't operate like professional artists. I keep close to the ground. I'm not into high profile galleries but I am sought after... I'm very sensitive. I don't like interviews. Everyone wants a piece of me. I'm seen as the 'creative one'...the public is not important, nor is showing" (personal interview, January 1998).

[23] A number of reports before her marriage to Mautloa, quote Dhlomo-Mautloa simply as Dhlomo.

[24] Dhlomo-Mautloa states, "...I've been doing a lot of drawing because I draw, I have sketchbooks, I draw all the time" (personal interview 1995).

[25] In 1994, Dhlomo-Mautloa was appointed as the Outreach and Development Coordinator for *Africus 1995*, the first Johannesburg Biennale. In 1996, she was appointed to the selection panel for the first National Arts Council in the post apartheid era. In 1997, Dhlomo-Mautloa became the Director of the Africus Institute of Contemporary Art (AICA) and chief mediator between the Johannesburg City Council and the Biennale.

[26] In 1983 and 1984, David Koloane was invited to participate in the Triangle Workshop in New York. After discussions with Bill Ainslie the first Thupelo workshops were launched in the name of FUBA (Federated Union of Black Artists), FUNDA and the Johannesburg Art Foundation. See Martin 1990

[27] See, for example, questions raised by Colin Richards in *Weekly Mail* October 32-29 (sic) 1987 cited in Martin 1990. A small group of critics drew attention to parallels between this funding and the US government funding of Abstract Expressionism in the US in the fifties that had occurred at the height of the cold war in opposition to social realist imagery that echoed the figurative style of Soviet and Marxist South American artists.

[28] Dhlomo-Mautloa explains how Thupelo informed her understanding of her working process, "Thupelo never really pushes any singular way of making art. Personally when I attend a workshop, there is always the feeling of "Wow! So much space! So much material! And that influences the way I work. You can't really work on figures because the process would take too long. The short span of time seems comparable with the immediacy of Abstract Expressionism. You also do get influenced by what the other people around you are doing. For most people, it is not their usual way of working. It's a form of release. After that two-week period they return to their usual techniques and subjects" (Dhlomo quoted in Geers 1990: 6).

[29] See Dhlomo-Mautloa's statements in Geers 1990: 6

[30] Dhlomo-Mautloa states: "It is nonsense to say that people have no understanding of black art and that the black artist has no market among his people.... In pursuit of rich pickings they [black artists] abandoned their people and intentionally painted for the white market. It needs only for the black artist to go back to the people and re-introduce himself" (Dhlomo quoted in Tshabalala 1991).

[31] Dhlomo-Mautloa states, "I think I'm going to go on [producing] because I've taken a break...people keep asking me why are you not part of the [new] Arts and Culture [ministry]..... But, I don't want to be part of the government because it means you're stifling all the voices because obviously [if] you're getting a cheque from there you can't really start being critical of what they're doing.... I haven't had a full commitment to the practical side of making art, but, maybe, this exhibition (Gallery Tyrone, 1995) that I'm going to have is going to be the actual barometer" (personal interview, August 1995).

[32] In interview Bell commented, "I realise I'm completely out of touch with the art world and it no longer bothers me" (personal interview, 8 March 1999).

[33] This financial dependence has lessened in the past few years as sales have increased (personal interview, March 1999).

[34] Of her student work, Bell states, "Oil paint could be used in a very dispassionate way that had to imitate what one saw or could be used in a way that recreated experience.... I started becoming interested in paint and the reality of paint and how it could be used to suggest other things, and a lot of explorative finding out rather than 'presenting' the image, the sense of discovering the work through making it" (personal interview 1998).

[35] Doepel (1997: 33) refers to Bell's deliberate limitation of intellectual control and her embrace of change and evolution.

[36] Hoeller (2000) defines Gnosticism as "the teaching based on Gnosis, the knowledge of transcendence arrived at by way of interior, intuitive means.... It is nearer the truth to say that Gnosticism expresses a specific religious experience, an experience that does not lend itself to the language of theology or philosophy, but which is instead closely affinitized to, and expresses itself through, the medium of myth...these myths are of a different order from the dogmas of theology or the statements of philosophy".

[37] Bell illustrated this with the following example: "Quite an interesting thing happened with one of the pieces that I did last year for an exhibition. I had made two large figurative spoons out of ceramic and they were called "Fallen Warriors". They were male figures, and the spoon shape suggested they had been disembowelled. I exhibited them as reclining pieces. An intern phoned me last week and said one of them had a crack and would I come and fix it. In the meantime the curators of the collection had decided they preferred the piece upright, and had constructed a stand to exhibit it on. I fixed the crack and worked some more on the piece, and I realised it wasn't "Fallen Warrior" at all. Its meaning had completely changed. I told them they had to change the title. Now it's "Warrior Ascendant." It made absolute sense that I went in to change this piece, at a time when I had changed. It was very affirming for me to have done that" (personal interview, March 1999).

[38] See Arnold 1995: 32-37 and Munitz 1996: 15.

[39] See Nolte 1996: 99-101. Gilman (1995) writes, "Her work has always articulated memory through form, half-remembered and half-formed memories that allow her viewers to almost remember along with her.... These early works are South African forms of memory in that they evoked and used the ravaged

remains of kills seen at the game park she frequented as a child.... But these early hung bodies also reflect the body politic of her South Africa under apartheid, of the bodies half destroyed by such a world, bodies only partially remembered, half forgotten, half formed in memory. Not only the bodies of the victims but also the distorted bodies of the perpetrators – all merge in these hung corpses".

[40] This was shared in a personal interview in February 1998. *The Port Elizabeth Express* (2/8/95) commented as follows "She believes that her role as artist is to present the ambiguous nature of existence and is firmly opposed to adopting a fixed ideological stance".

[41] Samuel is the child of Jane Alexander and artist John Nankin. At the time of writing this he was four years old.

[42] In 1997, Alexander was employed to teach sculpture at the Michaelis School of Art, University of Cape Town. Her worry was that she might be seduced into settling into the 'comfort zone' (personal interview, February 1998) .

[43] Masterson (1995) writes of Botha's work as follows: "Many of Lien Botha's images relate to the history of the Boers in South Africa and her own ancestry. The same images are closely tied to the artist's awareness of the country's landscape and her idea of this as a utopian experience: a new state of independence and innocence. Lien Botha's work continually moves from these exterior spaces and grand historical narratives into the interior spaces and objects of the individual psyche and personal memory."

[44] The Afrikaans version of this text is published in *Die Suid Afrikaan* August 1994: 31. Also see Bosch 1997 .

[45] See, for example, the debates in Atkinson and Breitz 1999.

[46] In Van Bosch (1997) Botha makes reference to the artist as isolated and marginal. She links her few sales to the low consciousness of art within South Africa. She remembers, "Penny Siopis once said to me that one has got a very small audience, and I think that is something you have to come to terms with.... Its just got to be important enough to do, even if it's five people who connect with it" (personal interview, March 1998).

[47] Adams (1993) writes of Peters' work as a means of her expressing her feelings and painting what she sees and would like to see.

[48] This initial intention sometimes takes the form of dogged determination as in the incident that saw Peters threatened by a Ceres farmer who demanded that she, as a black woman, vacate his property. Peters was busy painting a bridge on his farm and refused to budge until the painting was complete.

[49] Peters has also stated, "Sometimes I sit in a taxi and see things happening around me. Then I'll quickly make a sketch on paper I carry in my handbag. At home, I draw it again and if I'm satisfied with it I translate it into a linocut" (Jooste, undated, my translation from Afrikaans text).

[50] Peters states, "Politics don't play a great role in my work but if something affects me personally I will express my feelings through linocut" (Peters in Adams 1993, my translation from Afrikaans).

[51] Van Blerk (1993), however, writes, "Peters refused to neatly summarise complex topics such as her mother's death by poisoning. Instead, she keeps returning to critical moments of the tragedy. She does not exorcise demons so much as pay repeated homage to them .... For Peters, art seems to be a way of thinking: making and showing in the hope of understanding".

[52] Greatmore Studios were established to provide affordable workspace for artists in the Cape Town region. The project originated out of the Thupelo workshops held between 1986 and 1991. The property is owned by patron Robert Loder. At the time of writing, trustees include Veronica Douglas, Isky Gordon, David Koloane, Robert Loder and Jill Trappler (Edmunds 1999).

[53] Bengu writes, "I think that being an artist also affects my choice of friends and associates as I tend to seek people with common interests and who are honest with themselves" (Bengu in correspondence with Nolte, 26 July 1999).

[54] Mzamane (1996: 5) writes "Bongi's chief inspirations are the late Mexican artist, Frida Kahlo, Noria Mabasa of Venda and Helen Sebidi. 'I draw my strength from them' says Bongi. 'They have been a great influence on my work because they are women who have done positive things for society.' " In a personal interview (April 1999) Bengu stated, "I'm influenced by Frieda Kahlo and Paula Rego, and by the writer Toni Morrison".

[55] Bengu has explained her motivation and the initiation of her working process as follows, "I usually decide on what I want to say first and then make several small sketches, usually in pen on paper. Once I start drawing, the initial sketch usually changes several times, sometimes completely, as I add on new

elements sometimes with collage, sometimes deleting images.... There is a real sense of elation and satisfaction once I have completed a painting" (personal correspondence, 26 July 1999).

[56] Bengu stated, "At Michaelis they were against me using photographs as source material" (personal interview January 1998). She later added, "I have felt more free since leaving Michaelis. Since leaving Michaelis my work has shifted, in terms of the colours. At Michaelis I had to keep the works monotone. It was a restriction" (personal interview April 1999).

[57] Bengu was awarded a three-month residency at The Artist's Refuge in Montana, USA, in 1999. She has also worked on a collaborative project in Atlanta, USA and at the Gasworks in London for a period of three months.

[58] In response to initial publicity as a postgraduate student, Bengu stated, "My major task now is to get used to criticism as a negative and positive thing" (Mzamane 1996: 5).

[59] Hall (Hall in McClintock 1997:186) writes of ethnicity in terms of it being grasped through reconstruction. the past existing less as a fact waiting to be rediscovered than as a story that is retold.

[60] Ehrenzweig's terms were drawn from what he called a 'psychoanalytic' theory of vision. He in turn based these ideas on the work of William James who referred to ways of accessing the unknown as "transitive tracts" in everyday thought. The 'transitive' states of inarticulate form experience comprise the transitions between the well-defined substantive contents of consciousness. For example, any formulation of a thought or sentence is preceded by an inarticulate 'transitive' anticipation (see Ehrenzweig1975: 9-10, 19 quoting William James "The Principles of Psychology" 1901 and "The Varieties of Religious Experience", 1911).

[61] See, for example, Ehrenzweig 1975: 34-36.

[62] Rose draws a link between these feeling-forms and what Susan Langer refers to as symbols, i.e. direct metaphorical expressions of the sentient life from which they are abstracted. See, for example, Langer 1953 and Langer 1957. Langer explains that these forms are the primitive aspect of abstraction, the root of rationality, and that they refer to both internal body experience and to the external world.

[63] See Mbiti in Kalumba and English 1996 and Mbiti 1990.

[64] See Alexis Kagame's essay "The Empirical Aperception of time and the conception of history in Bantu thought" (1976) in Kalumba and English 1996.

[65] The references to 'primary' and 'secondary' processes are drawn from Freud's attempt to understand the ongoing building of the psychic structure (see Rose1987: 191-192, drawing from Freud, S. 1915 *The Unconscious* Std. Edition 14: 161-95. London: Hogarth Press, 1957).

[66] Rose continues "This presupposes the ability to depart, at least temporarily, from the security of established dogma and the mirroring approval of those who think similarly, in order to see and think freshly. *When the reality sense is reimposed, the dimensions of reality will have been enlarged – marking this as a work of creative imagination and distinguishing it from a private retreat from reality*" (Rose 1987: 198) (my italics).

[67] Rose (1987: 211) writes, "In the attrition of daily life, percepts are denied, or their emotional impact attenuated or isolated. These are defensive efforts to anticipate the danger of traumatic over-stimulation and dampen it down in advance. Functioning is protected, but at the cost of becoming more routinized and colourless. Art counteracts these tendencies through the fresh impact of sensuous forms. The re-assimilation of emotion to thought and perception leads to the illumination of the real from within – the characteristic fusion-reseparation experience of the aesthetic moment".

[68] Deleuze (1993: 209) states, "It is a determined structure formed by "genetic differential elements".

[69] Deleuze (1993: 263) argues, for example, that Hegel had conquered the infinite with the weapons of synthetic finite identity. Hegel had pushed difference to the limit but brought it back to identity and made identity the sufficient condition for difference to exist and to be thought.

[70] It is of interest to note that Anyanwu and Ruch (1981: 29-30) argue that the tendency toward criticality in traditional Western philosophy resulted from a separation of personal identity from identity that was absorbed into the social identity of a group – a tendency that was also associated with a need for the assurance of personal immortality as trust could no longer be placed in the 'common' sense that assured the continuity of community. Serequeberhan (1994: 14) argues that this critical self reflection is an essential ingredient of contemporary African thought because of the colonial disassembly of African standards and practices.

Endnotes for Conclusion

[1] See Rose 1993: 37 and 43-51 on space and power and place as opposed to space.
[2] See Chapter Two in Gedo 1996 wherein he addresses the notion of a "creative personality".
[3] Alexander refers specifically to the importance of her sister as artist and to her mother as social worker concerned with others; Peters' brother assumed an important role as protector and inspiration for self-protection; Sebidi believes her dignity and cultural work is owed to her grandmother's guidance; in interview, Bengu and Botha spoke of the inspiration or support from their mothers; Mabasa, Arnold, Jawahirilal and Dhlomo-Mautloa referred to a self-respect learned from their fathers; many mentioned the importance of teachers and also, as mentioned by Bell, their colleagues.
[4] This is what Warner (1987: 69) refers to as the physical continuity of the body over time.
[5] See Van Zyl 1990 on the psychopathology of apartheid. van Zyl refers to the structural erosion of role models due to the keeping apart of families and the imprisonment, banishment and execution of leaders.
[6] See Hamber (1995: 4) who quotes Simpson 1993 on multiple causal factors of violence. Hamber writes, "The most well researched individual consequence to an exposure to violence is the so-called post-traumatic stress syndrome. The syndrome can include a range of immediate and sometimes delayed emotional responses, including self-blame, vivid re-experiencing of the event, fear, nightmares, feelings of helplessness, depression, relationship difficulties, anxiety and even substance abuse related difficulties. Some or all of these can be experienced by direct victims at differing times after the exposure to a traumatic or violent event. Similar emotional reactions can also be experienced by indirect survivors or family members, and bereavement related issues can be assumed to be common for those who have lost relatives during the conflicts of the past."
[7] See Zuidervaart 1991: 192-193.
[8] Theodore Adorno states that reason can subsume suffering under concepts whereas art identifies and expresses the condition of suffering and in so doing can anticipate its overcoming (Adorno 1986: 42).
[9] Hassan (1996: 21-22) outlines Amilcar Cabral's analysis of how colonists attempt to assimilate this 'petty bourgeoisie' into their own culture, thus eroding the native culture. At the point that this rising middle class becomes politically aware, native intellectuals begin to consciously revive "African" identity.
[10] Adorno (1984: 163) explains that mimesis led to magical and aesthetic behaviours and that these behaviours enabled the experience of understanding nature rather than of being threatened by it.
[11] Artistic expression might be understood as a form of knowledge that *precedes* the polarity between subject and object, and also as that which points beyond pure subject. To attain this moment of mimesis art has to go through the individual subject with its irreducible particularity and thus subjectivity becomes part of objectivity. See Adorno (1984:61) on mimesis.

Bibliography

Adams, S. 1993. Sophie skets 'wat sy voel. *Metro-Burger*, 25 November.

Adorno, T. and Horkheimer, M. 1972. *Dialectic of Enlightenment.* N.Y.: Herder and Herder.

Adorno, T. 1986. *Aesthetic Theory.* Translated by C. Lenhardt. Ed. G. Adorno and R. Tiedemann. 2nd edition. London and New York: Routledge and Kegan Paul.

African National Congress Submission to Truth and Reconciliation Commission. n.pag. Online. Internet. 23 February 2001. Available: http://www.truth.org.za/submit/anctruth.htm#4.

African National Congress First and Second Submissions to the Truth and Reconciliation Commission. n .pag. Online. Internet. 19 July 2000. Available: http://www.truth.org.za/submit/anctruth.htm#4.

Africus Johannesburg Biennale. 1995. Johannesburg: Whitnall & Simonsen. (Exhibition catalogue).

Alcoff, L. 1994. Cultural Feminism versus Post-Structuralism; The Identity Crisis in Feminist Theory, in *Culture/Power/History* edited by Dirks, N., Eley, G. and Ortner, SB. Princeton: Princeton University Press.

Alexander, J. 1988. Aspects of Violence and Disquietude in Twentieth Century Three-Dimensional Human Figuration. Unpublished dissertation submitted to the Faculty of Arts, University of Witwatersrand, Johannesburg, in partial fulfillment of the requirements for the degree of Master of Arts in Fine Art.

Alexander, L. and Cohen, E. 1990. *150 South African Paintings; Past and Present.* Cape Town: Struikhof Publishers.

Alexander, L. 1999. *"Bom Boys" and "Lucky Girls": Jane Alexander.* (Handbook produced for students for an exhibition held at the UCT Irma Stern Museum, Cape Town, 6-31 July).

"Alone with her art" 1986. BK. (Star archives) 8 May.

Alperson, P. 1992. *The Philosophy of the Visual Arts.* N.Y.: Oxford University Press.

Alverson, H. 1978. *Mind in the Heart of Darkness: Value and Self Identity among the Tswana of Southern Africa.* New Haven and London: Yale University Press.

Anyanwu, KC. and Ruch, EA. 1981. *African Philosophy: An Introduction to the main philosophical trends in Africa.* Rome: Catholic Book Agency.

Appiah, KA. 1992. *In my Father's House.* New York: Oxford University Press.

Arnold, M. 1988. Commercial viability: influencing black art. Review of exhibition Vhavenda/Shangaan Sculpture. SAAA, Momentum Centre. *Pretoria News,* 2 October: 8.

Arnold, M. 1989. Words on Art. Review of 'Wood and Clay Sculptures from the Land of Legend.' SAAA. Momentum Centre. *Pretoria News,* 23 March: 2-3.

Arnold, M. 1989(b). *Helen Mmakgoba* (sic) *Mmapula Sebidi. Standard Bank Young Artist Award 1989.* (Catalogue for Standard Bank Young Artist Exhibition 1989). Johannesburg: Standard Bank.

Arnold, M. 1989(c). Helen Mmagoba (sic) Sebidi: The Sharp Side of the Knife. Paper from South Africa National Gallery Archives.

Arnold, M. 1995. Concepts of Identity. *Vuka,* December.

Arnold, M. 1996. *Women and Art in South Africa.* Cape Town, Johannesburg: David Philip: and New York: St. Martins Press.

Arnold, M. 1997. Boxing Days: structuring time and space in *Boxing Days: Lien Botha.* Standard Bank National Arts Festival. (Catalogue for 1997 Standard Bank Young Artist Award Winner).

Arnold, M. 1998. Transcript of an Edited Interview between Marion Arnold and M. Campbell Aiton, conducted in 1997-1998, in Arnold, M. *Red data AND etc.* (Brochure to accompany exhibition *Red data AND etc* 1998).

Arnold, M. 2000. Commentary written for Jacqui Nolte. 13 February.

Arnott, B. (ed.) 1998. *Art Works in Progress. The Yearbook of the Staff of the Michaelis School of Fine Art UCT* Volume 5. Cape Town: University of Cape Town.

Around the Galleries 1986. *Citizen* 29 October: 23.

Art First Newsletter June-July. 2000. Main Gallery. *Deborah Bell The Journey Home* 19 June - 6 July.

Art from South Africa. 1990. Museum of Modern Art, Oxford. London: Thames and Hudson

Artists set to paint the town 1994. *Ladysmith Gazette W/E* Friday , September 16: 4.

Art museums can educate 1990. *New Nation* 31 August: 9.

Atkinson, B. 1997. Behind the biennale blues. *Weekly Mail and Guardian,* 12 December: 5.

Atkinson, B. 1998. Tribute and Growth. *Weekly Mail and Guardian,* August 21. Online. Internet. 24 July 2000. Available http://web.sn.apc.org/wmail/issues/980821/ART555.html.

Atkinson, B. and Breitz, C. (eds.). 1999. *Grey Areas. Representation, Identity and Politics in Contemporary South African Art.* Johannesburg: Chalkham Press Ltd.

Award winner's sculpture on view 1995. *Eastern Province Herald* 16 August: 10.

Bakhtin, MM. 1990. Art and Answerability: Early Philosophical Essays. Edited by M. Holquist and V. Liapunov; translated by V. Liapunov. Austin: University of Texas Press.

Balakrishnan, G. (ed.) 1996. *Mapping the Nation.* With an introduction by Benedict Anderson. London, N.Y.: New Left Review and Verso.

Bannerji, H. 1995. *Thinking Through; Essays on Feminism, Marxism and Anti-Racism.* Toronto, Ontario: Womens Press.

Barrett, M. and Phillips, A. (eds.) c.1992. *Destabilizing Theory: Contemporary Feminist Debates.* Cambridge, U.K.: Polity Press.

Battersby, C. 1989. *Gender and Genius: Towards a Feminist Aesthetics.* Bloomington: Indiana University Press.

Battersby, C. 1998. *The Phenomenal Woman: Feminist Metaphysics and the Patterns of Identity.* Cambridge: Polity Press.

Battiss, W. 1967. A new art in South Africa. *Optima* 17: 18-30

Bedford, E. (ed.) 1997. *Contemporary South African Art 1985-1995 from the South African National Gallery Permanent Collection.* Cape Town: South African National Gallery. (Exhibition Catalogue for Contemporary South African Art 85-95 from the SANG Permanent Collection. 14 December 1996 – 31 March 1997).

Bedford, E. 1999. *Staking Claims. Confronting Cape Town.* Exhibition Catalogue for exhibition curated by Bedford, South African National Gallery, for the Cape Town One City Festival at The Granary 22 September – 6 October. Cape Town: South African National Gallery.

Behrman, P. 1994. Lallitha Jawahirilal. *SA Times,* 13 July.

Bell, D. 1985. Representations of the Human Figure. Art, Ideology, Reality. Unpublished dissertation submitted to the Faculty of Arts, University of Witwatersrand, Johannesburg, in partial fulfillment of the requirements for the degree of Master of Arts in Fine Art.

Bengu, B. 1997. Power Gained Power Lost. Aspects of Contemporary African Women Visulalized. Unpublished dissertation submitted to the University of Cape Town, South Africa, in partial fulfillment of the requirements for the degree of Master of Arts in Fine Art.

Bengu, B. 1999. Correspondence with Jacqueline Nolte, 1 January.

Bengu, B. 1999. Correspondence with Jacqueline Nolte, 26 July.

Benhabib, S. and Cornell, D. (eds.) 1987. *Feminism as Critique: Essays on the Politics of Gender in Late –Capitalist Societies.* Cambridge: Polity Press.

Benhabib, S. 1992. *Situating the Self; Gender Community and Postmodernism in Contemporary Ethics.* Cambridge, U.K.: Blackwell Publishers.

Bennet, J and Friedman, M. 1997. White Women and Racial Autobiography in *Agenda* No 32: 49-55.

Bentley, K. 1998. Get to grips with this conceptual fine art. *Eastern Province Herald,* 2 March: 9.

Berglund, A. 1976. *Zulu Thought-Patterns and Symbolism.* Cape Town: David Philip Publisher and London: C. Hurst.

Bergson, H. 1944. *Creative Evolution.* Translated by Arthur Mitchell. N.Y.: Random House, Modern Library.

Bergson, H. 1988. *Matter and Memory.* (1st published London: George Allen and Unwin 1911) translated by Nancy Margaret Paul and W Scott Palmer. New York: Zone Books.

Berman, K. 1987. Noria among the gods of her household. *Weekly Mail,* June 19-25:21.

Biehl Murderers Seek Amnesty 1997. July 8, n.pag. Online Internet. July 11 2000. Available http://www.mg.co.za/mg/za/archive/97jul/08jul-news.htm#biehl.

Biehl Killers Get Amnesty 1998. July 28, n.pag. Online. Internet July 11 2000. Available: http://www.mg.co.za/archive/98 jul/28julpm-news.html

Biehl Killers Sentenced to 18 years. 1994. Reuters News Service. 27 October n.p. Online Internet. July 11 2000. Available: http://burn.ucsd.edu/~archive/riot-1/1994.Oct/0205.html .

Binkley, T. 1992. Piece: Contra Aesthetics (first published 1970) from Alperson, P. *The Philosophy of the Visual Arts* New York: Oxford University Press.

Bloedlyn. 1999. Vlaeberg, Cape Town: Lien Botha. (Catalogue for an exhibition at Klein Karoo Kunstefees, Oudtshoorn, 25-31 March 1999 and at Association for Visual Arts, Cape Town 5-17 July 1999).

Blyth, E. 1996. Talking to.... *Highway Mail,* March 8: 15.

Bonani newsletter. 1997. Fourth Quarter. South African National Gallery.

Bonani newsletter. 1998. Second Quarter. South African National Gallery.

Bordo, S. c.1987. *The flight to objectivity: Essays in Cartesianism and Culture.* Albany: State University of New York Press.

Bordo, S. 1997. The Body and the Reproduction of Femininity, in *Writing on the body. Female embodiment and feminist theory,* edited by Conboy et al. N.Y., West Sussex, Chichester: Columbia University Press.

Botha, L. 1994. Africana Collectanea; Die Tuin. *Die Suid Afrikaan,* August: 29-36.

Botha, L. 1994(b). Statement on work shown at Chelsea Gallery, October, 1994. Botha's private collection of clippings.

Botha, L. 1998. Home Talk. *SL Magazine*, July: 58.

Botma, G. 1995. Prente en beelde wat stories vertel. *Die Burger,* 12 July: 4.

Boxing days: lien botha. Standard Bank National Arts Festival. (Catalogue for 1997 Standard Bank Young Artist Award Winner Touring schedule from 1997-98, 3 July 1997-24 May 1998 Grahamstown Festival; Standard Bank Gallery, Johannesburg; Oliewenhuis Art Museum, Bloemfontein; Durban Art Gallery; King George VI Art Gallery, Port Elizabeth; South African National Gallery, Cape Town.).

Bristowe, Anthea. Riveting Stories in Wood. Review/Art Sculpture by Noria Mabasa (Everard Read Gallery, Rosebank). *Business Day,* 12 November.

Brown, C. 1989 Rorke's Drift Exhibition. The legacy of an art school lives on. Rorke's Drift Art Pupils (African Art Centre). *Daily News,* 14 August p3.

Brown, D. and Van Dyk, B. (eds.) 1991. *Exchanges. South African Writing in Transition.* Pietermaritzburg: University of Natal Press.

Brownmiller, S. 1993. *Against our will: men, women and rape.* (Originally published New York: Simon and Schuster 1975) 1st Ballantine books ed. N.Y.: Fawcet Columbine, 1993, 1975.

Bryson, N., Holly, MA. and Moxey, K. (eds.) 1991. *Visual Theory.* Cambridge, U.K.: Polity Press.

Buchanan, I. and Colebrook, C. 2000. *Deleuze and Feminist Theory.* Edinburgh: Edinburgh University Press.

Bullock, A., Stallybrass, O. and Trombley, S. 1988. *The Fontana Dictionary of Modern Thought.* 2nd edition. (First edition published in 1977). London: Fontana Press, an imprint of HarperCollins Publishers.

Burstow, B. 1992. *Radical Feminist Therapy: Working in the Context of Violence.* Newbury Park, California: Sage Publications.

Butler, J. 1987. Variations of sex and gender in *Feminism as Critique,* edited by Benhabib and Cornell. Cambridge: Polity Press.

Butler, J. 1990. *Gender Trouble: Feminism and the Subversion of Identity.* N.Y.: Routledge.

Callaghan, N., Hamber, B. and Takura, S. 1997-8. A Triad of Oppression: Violence, women and poverty. *NGO Matters: Poverty Special*, S.A. NGO Coalition, August. Online. Internet. 10 August 2001. Available http://www.wits.ac.za/csvt/articles/artgend.htm.

Caruth, C. 1996. *Unclaimed Experience; Trauma, Narrative and History.* N.Y.: John Hopkins.

Cembi, N. 1990. Compelling paintings by bold South African. *Natal Witness,* 22 February: 9.

Chandler, Jeff. 1997. Portrait of the Young Artist. *Sunday Tribune*, December 21: 14.

Chandler, R. and Mchunu, V. 1997. *African Womenscapes '97: "it's a question of power".* Florida Hills: Vivlia.

Chapman, M. 1998. The Problem of Identity: South Africa, Story telling and Literary History. *New Literary History* 29 (1), Winter: 85-99.

Chodorow, NC. 1978. *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender.* Berkley: University of California Press.

Citation Award for UDW Artist. 1995. Varsity Voice February: 5.

Claasen, G. 1990. Making sense to oneself. Art review, Helen Sebidi. Venue: Tathum Art Gallery. *Natal Witness,* 23 February: 11.

Clifford, J. and Marcus GE. 1986. *Writing Culture. The Poetics and Politics of Ethnography.* Berkley, L.A. and London: University of California Press.

Cock, J. 1987. Keeping the Fires Burning: Militarisation and the Politics of Gender in South Africa. African Studies Seminar Paper, 12 October, University of Witwatersrand, Johannesburg.

Cock, J. and Nathan L. (eds.) 1989. *Society at War: The Militarisation of South Africa.* New York: St Martins Press.

Cock, J. 1989. A Map of Political Violence in Contemporary South Africa. Paper presented at conference facilitated by IDASA on *Women in the Struggle for Peace* in Harare, April 1989.

Cock, J. 1992. Women, the Military and Militarisation: Some Questions Raised by the South African case. Project for the Study of Violence Seminar No. 7. September 24. University of the Witwatersrand, Johannesburg.

Coetzee, D. 1997. Exploring Botha's boxes. *Cue* 6 July.

Cohen, E. 1997. Friends News, in South African National Gallery *Bonani* newsletter 4th Quarter: 14.

Colomina, B. (ed.) 1992. *Sexuality and Space.* Princeton, USA: Princeton Architectural Press.

Contemporary South African Art: Department of National Education Permanent Collection. 1992. (Catalogue). Pretoria: Department of National Education

Couldridge, SK. 1997. Some thoughts on the extent to which Noria Mabasa may be regarded as "transgressor", with particular reference to Ngmonu Lungundu (1995), unpublished Honours Dissertation, University of Witwatersrand.

Coulson, M. 1997. Innocence lost – again. *Financial Mail* August 22: 108

Conboy, K., Medina, N. and Stanbury, S. (eds.) 1997. *Writing on the Body: Female Embodiment and Feminist Theory,* N.Y., Chichester and West Sussex: Columbia University Press.

The contours of our days...Lien Botha Explores Madness and Civilization. 1997. *VUKA* Vol 2 No 4

Coward, R. 1983. *Patriarchal Precedents: Sexuality and Social Relations.* London and Boston: Routledge and Kegan, Paul.

Creations by festival award winner exhibited 1989. *Pretora News* 28 July: 9.

Croce, B. 1992. Intuition, Technique and the Classification of the Arts (originally published 1922 by Farrar, Strauss & Giroux, Inc: NY) in *The Philosophy of the Visual Arts,* edited by Philip Alperson, N.Y., Oxford: Oxford University Press.

Cummins, P. 1981. Art you wouldn't want to touch. Uncatalogued newspaper cutting. South African National Gallery, November.

Daly, M. 1978. *Gyn/ecology: the metaethics of radical feminism.* Boston: Beacon Press.

Danto, AC. 1986. *The Philosophical Disenfranchisement of Art.* New York, Chichester West Sussex: Columbia University Press.

Davies, N. 1998. *Europe. A History.* N.Y.: Harper Perennial. A Division of Harpers Publishers. (First published by Oxford University Press in 1996).

Davis, G. 1997 (a). Gaping holes in tormentor's testimony. *Weekly Mail* July 18 n.pag. Online. Internet. 28 June 2000. Available: http://www.sn.apc.org/cgibin/wmail/wmail.cgi/WeeklyMail?key= Benzien&ayr=1997&amon=01&byr+2000&bmon+128bmday+01&go+dearch

Davis, G. 1997 (b). The futile death of a golden girl. Online. Internet. July 11. Available: http://www.mg.co/mg/news/97jul1/11jul-amy.html

De la Harpe, R. and P., Leitsch, B. and Derwent, S. 1998. *Zulu.* Cape Town: Struik Publishers

De la Rey, C. 1977. Beyond the Masks in *Agenda* no. 32: 17-23.

De Klerk, F.W. Submission to the Truth and Reconciliation Commission by F.W. De Klerk. Leader of the National Party. Online. Internet February 2001. Available http://www.truth.org.za

De Beauvoir, S. 1993. *The Second Sex.* New York: Alfred A. Knopf Inc. (1st published 1953.)

De Jager, EJ. 1973. *Contemporary Art in South Africa.* Cape Town: Struik.

De Jager, EJ. 1992. *Images of Man: Contemporary South African Black art and Artists.* Fort Hare: Fort Hare University Press.

Deleuze, G. 1993. *Difference and Repetition.* Translated by Paul Patton. New York: Columbia University Press. (Published in French Difference et Repetition 1968, Presses Universitaires de France).

Deleuze, G. 1999. Bergson's conception of difference in *The New Bergson,* edited by Mullarkey, J. Manchester and New York : Manchester University Press.

Denny, R. 1996. Talk with Mashabala Mkhonto 16/11/96 in The Position of Women within the Community Arts Project: A Focus on the Visual Arts by Denny, R. 1996. Unpublished Honours dissertation, University of Cape Town.

Dhlomo Mautloa, B. 1990. Art Museums can Educate *New Nation,* 31 August.

Dietrich, K. 2000. How the Land Liest. Chelsea Gallery. An Exhibition of prints by Lien Botha, Lyn Smuts and Sophie Peters. Speech notes.

Dirks, N., Eley, G. and Ortner, SB. (eds.) 1994. *Culture/Power/History: A Reader in Contemporary Social Theory.* Princeton, N.J. : Princeton University Press.

Duncan, J. 1994 Factors Affecting the Positive Reception of Artworks: A Case Study of Selected Artists' Sculptures from Venda and Gazankulu since 1985. Unpublished dissertation. Johannesburg: University of the Witwatersrand.

Doepel, R. 1997. *UBU +- 101.* Johannesburg : The French Institute of South Africa and University of the Witwatersrand.

Don't mess with Mister In-between: 15 artistas da Africa do Sul. 1996. Exhibition catalogue 25 September –10 November Culturgest. Lisbon. Portugal. (Text by Ruth Rosengarten).

Dowson, J. 1996. Young Cape artists snap up awards. *Sunday Times* November 17: 8.

Drewal, MT. C.1992. *Yoruba Ritual: Performers, Play, Agency.* Bloomington: Indiana University Press.

Dubow, N. 1996. Castle of crossed destinies. *Weekly Mail and Guardian* 5 July: 29

Duerden, D. 1974. *African Art; An Introduction.* London, New York, Sydney, Toronto: Hamlyn.

Dworkin, AC. 1981. *Pornography; Men possessing Women.* New York: Putnam.

Eagle, G. and Vogelman, L. 1990 (?) "Overcoming Endemic Violence Against Women" in *Social Justice* 18 (1-2): 209-229.

Eagleton, T. 1996. *The Ideology of the Aesthetic.* 7th edition. Oxford UK : Blackwell Publishers.

Edmunds, P. 1999. New Studios for Cape Town. May. Online. Internet. 15 March 2001. Available: www.artthrob.co.za/99May/news.html#greatmore

Edwards, A. 1987. Male violence in feminist theory: an analysis of the changing conceptions of sex/gender violence and male domination in *Women, Violence and Social Control* edited by Hanmer, J. and Maynard, M. Basingstoke: MacMillan.

Eichenbaum, L. 1983. *Understanding Women: A Feminist Psychoanalytic Approach.* New York: Basic Books.

Ehrenzweig, A. 1975. *The Psychoanalysis of Artistic Vision and Hearing; an introduction to a theory of unconscious perception.* 3rd edition. London: Sheldon Press.

English, P. and Kalumba, K. 1996. *African Philosophy. A Classical Approach.* Upper Saddle River, New Jersey: Prentice Hall.

Enwezor, O. 1997. Introduction. Travel Notes: Living, Working, and Travelling in a Restless World in DeBord, M. *Trade Routes; History and Geography. 2nd Johannesburg Biennale.* South Africa: Greater Johannesburg Metropolitan Council and the Netherlands: Prince Claus Fund for Culture and Development.

Enwezor, O. 1999. *Reading the Contemporary. African Art from Theory to the Marketplace.* London, England: Institute of International Visual Arts; Cambridge Massachusetts: MIT Press.

Extension of rural tradition 1988. *Pretoria New.* 5 February: 3.

Eze, E. C. (ed.). 1997. *Postcolonial African Philosophy.* Cambridge, Massachusetts: Blackwell Publishers.

Eze, E. C. 1998. *African Philosophy. An Anthology.* Massachusetts and Oxford: Blackwell Publishers.

Fact Sheet. 1998. ANC Women's Caucus Campaign to End Violence Against Women and Children,

People Opposing Women Abuse, Sexual Harassment Education Project, Rape Crisis, Resources Aimed at the Prevention of Child Abuse and Neglect.

Fabian, J. 1996 *Language and Colonial Power: The Appropriation of Swahili in the Former Belgian Congo, 1880-1938*. Cambridge and New York: Cambridge University Press.

Faubion, JD. (ed.) 1998. *Michel Foucault: Aesthetics, Method and Epistemology; Essential Works of Foucault 1954-84. Volume Two*. Paul Rabinow series ed. N.Y.: The New Press.

Feaver, W. 1990. A kind of freedom. *The Observer* 15 July: 50.

Fifty cents of Water by Lallitha Jawahirila. 1991. *Evening Standard.*Art supplement. Photocopy in Jawahirilal's collection. November, no day: 122

Fitzsimons, M. 1992. Lallitha Jawahirilal. The New Academy Gallery. *What's On* 31 July 29 , photocopy in Jawahirilal's collection, n.pag.

Fonow, MM. and Cook, JA. (eds.). c. 1991. *Beyond Methodology: Feminist Scholarship as Lived Research.* Bloomington and Indianapolis: Indiana University Press.

Foster, E. 1990. Vibrant Sebidi pictures alive with humanity. *Eastern Province Herald* 11 April:14.

Frazer, E., Hornsby, J. and Lovibund, S. 1992. *Ethics: A Feminist Reader.* Oxford, U.K.: Blackwell Publishers.

Fraser, N. and Bartky, S. (eds.) c.1992. *Revaluing French Feminism; Critical Essays on Difference Agency and Culture.* Bloomington: Indiana University Press.

Frascina, F., Blake, N., Fer, B. et al. 1993. *Modernity and Modernism. French Painting in Nineteenth Century.* New Haven and London: Yale University Press in association with The Open University.

Friedman, H. 1987. Women Artists Pull Together. Art/Seven Women Artists. (undated newspaper clipping in Star Archives, Johanesburg).

Friedman, H. 1994. South African art set for the international test. 28 October (newspaper clipping in South African National Gallery Library, no source stated).

Friedman, H. 1995. Soaring over murky terrain. *Mail and Guardian* September 29-October 5: 32.

Foucault, M. 1970. *The Order of Things: An Archaeology of the Human Sciences.* London, N.Y.: Routledge.

Foucault, M. 1972. *The Archaeology of Knowledge*. London: Tavistock.

Foucault, M. 1980. *Power/Knowledge: Selected Interviews and Other Writings 1972-1977.* Brighton, U.K.: Harvester press.

Foucault, M. c.1998. *Aesthetics, method and epistemology* edited by James D. Faubion and translated by Robert Hurley and others. New York: New Press.

Garner, J. 1995. Krotoa rearranges the Castle furniture. *Weekly Mail and Guardian.* December

Gates, HL. 1986. *Race Writing and Difference*. Chicago, London: The University of Chicago Press.

Gatens, M. 1997. Corporeal Representation in/and the Body Politic in *Writing on the body. Female embodiment and feminist theory* edited by K. Conboy et al. N.Y. and Chichester, West Sussex: Columbia University Press.

Gedo, JE. 1996. *The Artist and the Emotional World.* New York, Chichester West Sussex : Columbia University Press.

Geers, K. 1990. No exhibitions because of politics thanks. *Star* 3 April: 6.

Geers, K. (ed.) 1997. *Contemporary South African Art; The Gencor Collection.* Johannesburg: Jonathon Ball Publishers .

Gevisser, M. 1992. Review of African Exotica. *Weekly Mail* August 28 - September 3 : 31.

Gilman, S. 1985. Black Bodies, white bodies: towards an iconography of female sexuality in late 19th century art, medicine and literature. *Critical Inquiry*, 12 (1)

Gilman, S. 1989. *Sexuality in Art: An Illustrated History.* N Y: John Wiley and Sons.

Gilman, S. 1995. Truth seeking, memory and art; comments following four weeks of life in the new South Africa. *Africus Johannesburg Biennale Catalogue (28 Feb-30 April 95)* Greater Johannesburg Metropolitan Council and Contributors.

Gilroy, P. 1983. *The Black Atlantic: Modernity and Double Consciousness.* London: Verso.

Godby, M. 1990. *Hogarth in Johannesburg.* Johannesburg: Witwatersrand University Press.

Goldblatt, B. and Meintjies, S. 1996. *Gender and The Truth and Reconciliation Commission. A Submission to the Truth and Reconciliation Commission.* (May 1996) n. pag. Online. Internet. 15 May 2000. Available: http://www.truth.org.za/submit/gender.htm

Gombrich, EH. 1960. *Art and Illusion: A Study in the Psychology of Pictorial Representation.* N.Y.: Pantheon Books.

Gordon, L. 1987. Nazi Feminists? *Feminist Review* 27: 35-38

Grundlingh, K. 1997. *Photosynthesis. Contemporary South African Photography.* (Catalogue for exhibition held at the South African National Gallery in 1997).

Hanmer, J. and Saunders, S. 1984. *Well-founded Fear: A Community Study of Violence to Women.* London: Hutchinson in association with the Explorations in Feminism Collective.

Hamber, B. 1995(a) Dealing With the Past and the Psychology of Reconciliation. The Truth and Reconciliation Commission, a Pyschological Perspective. Public Address presented at the *4th International symposium on The Contributions of Pyschology to Peace*, Cape Town, 27 June.

Hamber, B. 1995(b) Do Sleeping Dogs Lie? The Psychological Implications of the Truth and Reconciliation Commission in South Africa. Seminar No 5. , Johannesburg, South Africa : Centre For the Study of Violence and Reconciliation.

Hamber, B. and Lewis, S. 1997. *An overview of the Consequences of Violence and Trauma in South Africa.* Johannesburg: Centre for the Study of Violence and Reconciliation.

Hammond-Tooke, WD. 1981. Ancestor Religion. *Ancestor Religion in Southern Africa. Proceedings of a Seminar on Ancestor Belief* edited by Kuckertz, H. Cacadu, Transkei: Lumko Missiological Institute.

Hartsock, N. c.1983. *Money, Sex and Power: Toward a Feminist Historical Materialism.* N.Y.: Longman.

Hartsock, N. 1990. Foucault on Power: A Theory for Women? *Feminism/ Postmodernism* edited by L.Nicholson. New York and London: Routledge.

Hassan, SM. 1996. Modernist Experience in African Art. Africa Seminar 7 August. Centre for African Studies. University of Cape Town.

Hassan, SM. 1997. *Gendered Visions: The Art of Contemporary African Women Artists*. Ithaca, New York: Africa World Press Inc. in conjunction with Herbert F. Johnson Museum of Art at Cornell University.

Hassim, S. et al. 1987. A Bit on the Side? Gender struggles in the politics of transformation in South Africa. *Transformation* (5): 3-32.

Hassim, S. and Walker, C. 1992. Women's Studies and the Women's Movement. *Transformation* (18/19): 78-87

Haynes, DJ. 1995. *Bakhtin and the Visual Arts.* Cambridge: Cambridge University Press.

Hegel, GW. 1993. *Introductory Lectures on Aesthetics* (first published as *The Introduction to Hegel's Philosophy of Fine Art* in 1886). London: Penguin Books.

Hein, H. and Korsmeyer, C. (eds.). 1993. *Aesthetics in Feminist Perspective.* Bloomington and Indianapolis: Indiana University Press:

Herbert, E. c.1993. *Iron, Gender and Power: Rituals of Transformation in African Societies.* Bloomington: Indiana University Press.

Herman, JL. c.1992. *Trauma and Recovery.* New York: Basic Books.

Herreman, F. 1999. *Liberated Voices. Contemporary Art from South Africa* . New York : The Museum for African Art and Munich, London, New York : Prestel.

Hess, TB. and Baker, EC. (eds.) 1973. *Art and Sexual Politics: Women's Liberation, Women Artists and Art History.* New York: Macmillan.

Hobbs, P. and Rankin, E. 1997. *Printmaking in a transforming South Africa.* Cape Town and Johannesburg: David Philip.

Hobsbawm, E. and Ranger, T. (eds.) 1983. *The Invention of Tradition.* Cambridge, London, New York, New Rochelle, Melbourne and Sydney: Cambridge University press

Hohendahl, P. and U. 1995. *Prismatic Thought. Theodore Adorno.* Licoln and London: University of Nebraska Press.

Hoeller, SA. The Gnostic World View: A Brief Summary of Gnosticism. Online. Internet. 2 May 2000. Available: http://www.gnossis.org/gnintro.htm

hooks, b. 1989. *Talking Back; Thinking Feminist, Thinking Black.* 2nd edition. London: Sheba Feminist Publishers.

hooks, b. 1990. *Yearning; Race, gender and cultural politics.* Toronto: Between the Lines.

Horn, P. 1995. Where is Feminism now? *Agenda* (26): 71-74.

Hundt, S. 1992. Landscape as an aesthetic political paradigm. *Acta Varia. The communication of world visions.* Edited by van den Berg, D. (2): 12- 25.

Irish, J. 1993. Massacres, Muthi and Misery: women and political violence. *Agenda* 16: 5-9.

Irigaray, L. 1993. *An Ethics of Sexual Difference.* Ithaca, N.Y.: Cornell University Press.

Jacobson, R. 1999. Such tragic art. Yet such a happy year for Helen. *Weekly Mail* March 10-16: 23-24.

Jackson, M. 1984. Sex research and the construction of sexuality: a tool of male supremacy. *Women's Studies International Forum* 7 (1): 43-51

Jane Alexander: Sculpture and Photomontage. 1995. The Standard Bank National Arts Festival and the Goodman Gallery catalogue.

Jamal, A. and Williamson, S. 1996. *Art in South Africa; the future present.* Cape Town: David Philip Publishers.

Jawahirilal, L. 1991. And Then There Was Flood. Unpublished statement by Jawahirilal.

Jawahirilal. L. 1992. Madrid/Casa Manila. 1992 (February to April). Unpublished statement by Lallitha Jawahirilal..

Jawahirilal, L. 1993. Unpublished biographic statement.

Jawahirilal, L. 1996. Invitation to exhibition July 4-27 at The New Academy Gallery and Business Art Galleries,London.

Jephson, A. 1988. Bongiwe Dhlomo. *ADA* (5): 38-42.

Johannesburg Art Gallery. 1989. *Vita Art Now.* Exhibition catalogue 24 April 1990 – 17 June 1990.

Johnson, L., Cailler, B. et al (eds.). 1982. *Toward Defining the African Aesthetic.* Washington D.C. : African Literature Association and Three Continents Press Inc.

Johnson, A. 1997. J'burg rape rate increases. *Mail and Guardian* 24 January n.pag. Online. Internet. 23 April 2001. Available www/web.sn.apc.org/wmail/issues/970124/NEWS.48html .

Jooste, C. undated. Newspaper report on Sophie Peters, personal scrapbook of Peters.

Jordan, M. 1996. Arts award discovers and nurture talent. *Business Day* 14 November: 17.

Kalumba, KM. and English, P. 1996. *African Philosophy; A Classical Approach.* New Jersey: Prentice Hall.

Kaluzynska, E. 1980. Wiping the floor with theory – a survey of writings on housework. *Feminist Review* (6): 27-54.

Kaplan, H. 1994. *Conscience and memory; Meditations in a Museum of the Holocaust.* Chicago and London: University of Chicago Press.

Kapur, G. 1997. Globalisation and Culture. *Third Text* 39, Summer 1997: 21-38

Katz, C. and Monk, J. 1993. *Full Circles, Geographies of women over the life course.* London and New York: Routledge.

Keohane, NO., Rosaldo, MZ and Gelpi, BC. (eds.). 1982. *Feminist Theory: A Critique of Ideology.* Chicago: University of Chicago press.

King, AD. (eds.). 1991. *Culture, Globalization and the World-System.* Binghamton : Department of Art and Art History. State University of New York..

Klip River Mirror reporter. 1996. Lalitha for Atlanta Games. *Klip River Mirror* 21 March.

Klip River Mirror reporter. 1995. Another Encore for Lalitha. *Klip River Mirror* 15 June.

Kolakowski, L. 1985. *Bergson.* Oxford, New York: Oxford University Press.

Koloane, D. 1989. Artists workshop opens communication. *New Nation.* December 1 - December 7: 13.

Koloane, D. and Powell, I. 1995. In conversation. *Seven stories about modern art in Africa.* London and New York: Whitechapel Art Gallery and Flammarion.

Korber, R. 1989. A monumental new style from Sebidi. *Weekly Mail* 21 July.

Korber, R.. 1989(b). Saluting an artist of courage and vision. *AS* 14 October: 5

Korber, R. 1990(a). Saluting an artist of courage and vision. *South* May 10-May 16 p15

Korber, R. 1990(b). Bridging the Gap. *A.S.* 10 February: 5

Korber, R. (n.d.) Sebidi- a quantum leap through art. *Star* 4 August : 10

Kramer, N. 1989. Meaningful revelations possible. *Supplement to The Argus* October 19.

Kurgan, T. 1998. *Bringing Up Baby. Artists survey the reproductive body.* Cape Town, South Africa : Bringing Up Baby Project.

Kuspit, D. 1993. *Signs of Psyche in Modern and Postmodern Art.* London: Cambridge University Press.

Lack of recognition for women's art. 1990. *New Nation* 9 November: 8.

Lallitha Jawahirilal: At Durban 2000. 1990. *Asian Times* Tuesday 30.

Langer, SK. 1953. *Feeling and Form; a theory of art.* London: Routledge and Paul .

Langer, SK. 1957. *Problems of art.* New York: Scribner.

Lawton, H. 1988. *The Pschohistorians Handbook.* New York, London: The Psychohistory Press.

Lazarus, N. 1999. *Nationalism and Cultural Practice in the Postcolonial World.* Cambridge, New York and Melbourne, Australia: Cambridge University Press.

Liebenberg, S. (ed.). 1995. *The Constitution of South Africa from a Gender Perspective.* Cape Town: The Community Law Centre of the Western Cape in association with David.

Lien Botha en Lenie Harley. 1997. *Sarie* 7 May

Lipsky, S. 1987. *Internalized Racism.* Seattle, Washington: Rational Island Publishers.

Lifetimes: Kunst aus dem sudlichen Afrika. 1997. Catalogue for exhibition "Out of Afrika", Munchen 21 – 30 November 1 Munchen: Kulturstiftung der Stadtsparkasse Munchen.

Louw, DR. 1998. Reflections through an artist's lens. *Argus Supplement* 11 April : 24

Louw, J. 1993. A rejected char makes her mark. *Saturday Star* 6 November: 4

Mabasa, N. 2000. Letter to J. Nolte written by lawyer G.N.K. Hetisani on behalf of Mabasa, 24 March.

Magubane, Z. 1997. Beyond the Masks. *Agenda* 32: 17- 23.

Malos, E. 1980. *The Politics of Housework.* London: Allison & Busby.

Mama, A. *Beyond the Masks: Race, Gender and Subjectivity.* New York: Routledge.

Manaka, M. 1987. *Echoes of African Art; A Century of Art in South Africa.* Johannesburg: Skotaville.

Martin, M. 1990. Abstraction in South African Art in the 1980s. *Current Perspectives in South African Art and Architecture. Proceedings of the Sixth Annual Conference of the S.A. Association of Art Historians* 11-13 July University of Cape Town.

Masterson, P. 1995. Transitions: Contemporary Art from the Republic of South Africa. f.stop 19 May- 1 July. *Creative Camera* September.

Mayo, D. 1995. *Jung and Aesthetic Experience; The Unconscious as Source of Artistic Inspiration.* N.Y.: Peter Lang Publishing Inc.

Mbiti, J. 1990. *African Religions and Philosophy.* 2nd edition. Oxford, Portsmouth, New Hampton: Heinemann.

McClintock, A., Aamir, M., and Shohat, E. 1997. *Dangerous Liaisons: Gender, Nation and PC Perspective.* Minneapolis, London: University of Minneapolis Press.

McKinnell, K. 1986. A painter of a past peace. Reference BK, n. pag. (newspaper clipping in Star archives, Johannesburg).

Merquior, JM. 1985. *Foucault.* London: Britain: Fontana Paperbacks.

Meyer, R. and Soudien, C. (eds.). 1997. *The District Six Public Sculpture Project.* The District Six Museum Foundation, Business Arts South Africa, Arts and Culture Trust and The Royal Netherlands Embassy. (Exhibition catalogue).

Mies, M. 1983. Towards a methodology for feminist research. *Theories of Womens Studies* edited by Bowles, G. and Duelli-Klein, R. London: Routledge and Kegan Paul.

Miles, E. 1986. Menslike Skepsels. *Die Beeld* 28 October: 2

Miles, E. 1989. Grootmoeder se naam ontbreek. *Die Beeld* 8 August: 2.

Millet, K. 1977. *Sexual Politics.* London: Virago

Minh-ha, Trin T. 1989. Woman Native Other. Bloomington: Indiana University Press.

Mohanty, CT. 1991. Under Western Eyes: Feminist Scholarship and Colonial Discourse *in Third World Women and the Politics of Feminism* Bloomington: Indiana University Press.

Moi. T. 1985. *Sexual/Textual Politics.* London and New York: Methuen.

Molobi, S. 1992. Bongiwe breaks down sex barriers in the world of art. *Star* 20 August n.p.

Moraga, C. and Anzaldu, G. (eds.). 1983. *This Bridge Called My Back.* N.Y.: Kitchen Table, Women of Color Press.

Morgan-George, M. 1996. The bright face of solitude. *Timeout* Wednesday March 13: 2-3.

Morrel, S. n.d. Photographs get off the wall. Boxing Days by Lien Botha. (Photocopied newsclipping in collection of Lien Botha).

Motanyane, M. 1984. A realist who 'talks' through art. *Star* 8 May.

Mudimbe, VY. 1994. *The Idea of Africa.* Bloomington: Indiana University Press.

Munitz, B. 1989. Botha is a sensitive artist. *Cape Times* 26 October.

Munitz, B. 1994(a). Subtle insights keep one looking. *Cape Times* 13 September.

Munitz, B. 1994(b). Collage with a message for all. *Cape Times* 3 November: 9.

Munitz, B. 1996. Looking back in shame. Sculptures and photomontages by Jane Alexander. At the SA National Gallery until April 24. *Cape Times* 18 April: 15.

Munitz, B. 1998. Arnold exhibit 'visually compelling. *Cape Times* 15 April: 13

Munitz, B. 1999. Faces with Depth, a Lot of Attitude. Pastels and Collages by Bongi Bengu. Association of Visual Arts. Church Street. Until February 27. *Cape Times* February 22.

Mzamane, S. 1996. Drawing on women's strengths. *Sunday Times Metro* 29 September: 5.

Nadel, IB. 1984. *Biography. Fiction, Fact and Form.* London and Basingstoke: Macmillan.

"Narratiewe komposisies" D vd B . 1990. *Die Volksblad.* 31 July: 10.

Nettleton, A. 1984. The Traditional Figurative Woodcarving of the Shona and the Venda. Unpublished Ph.D. thesis, University of the Witwatersrand, Johannesburg.

Nettleton, A. 1989(a). The Crocodile Does not Leave the Pool: Venda Court Art. *African Art in Southern Africa: From Tradition to Township* by Nettleton, A. and Hammond-Tooke, D. (eds.) Johannesburg: A.D. Donker.

Nettleton. A. 1989(b). Venda Art. In Hammond-Tooke, D. and Nettleton, A. (eds.) *Catalogue. Ten Years Collecting (1979-1989).* Standard Bank Investment Corporation Ltd. and University of the Witwatersrand, Johannesburg Art Galleries.

Nettleton, A. 2000. Text produced for *Ngoma Lungundu* (1995) for the *Siyawela* exhibition, 1995. Online. Internet. 26 May . Available: http://www.wits.ac.za/emergence/new_97htm.

Nicholson, L. (ed.). 1990. *Feminism/Postmodernism.* N.Y. and London : Routledge.

No easy road to success. 1991. *Star.* 17 September: 14.

Nolte, J. 1990. Challenges to Art History in South Africa in the 1990s. *Current Perspectives in South African Art and Architecture. Proceedings of the Sixth Annual Conference of the S.A. Association of Art Historians.* 11-13 July 1990. University of Cape Town

Nolte, J. 1996. Jane Alexander: Sculpture and Photomontage. *Third Text* (36) Autumn: 99-103.

Nolte, J. 1997. Contemporary South African Art 1985-1995. *Third Text* (39) Summer: 95-102

Nolte, J. 2000. The Drawings of Bongi Bengu. *African Arts* Vol XXXIII (2): 46-59

Nolte, MA. 1994. Ironiee die kunstenaars se ware werklikhede. *Die Burger* 27 October: 4

Nolte, M.A. 1995. Kunstydskrif tref die kol. *Die Burger* 5 June: 4.

Nolte, MA. (n.d.) Geskiedenis treffend ondersoek. Kasteel word meer as dekor in tentoonstelling. *Die Burger* 29 June: 4

Nooter, MH. And Abimbola, W. 1993. *Secrecy: African Art that Conceals and Reveals.* New York: Museum for African Art

Norman, R. 1976. *Hegel's Phenomenology.* London: Sussex University Press and Chatto and Windus Ltd.

Northern Province targets 'witch'-killers. 1996. *Mail and Guardian* September 27, n.pag. Online. Internet. 23 April. 2001. Available www.web.sn.apc.org/wmail/issues/960927/NEWS49.html.

Northern Reporter. 1994. Argus. 14 June n.pag.

Nuttall, S. and Coetzee. C. 1998. *Negotiating the Past: The making of memory in South Africa.* Oxford University Press.

Oakley, A. 1974. *The Sociology of Housework.* London: Martin Robertson.

Olckers, I. 1996. Gender-Neutral Truth: A Reality Shamefully Distorted. Agenda 31 Online. Internet. 2000. Available www.agenda.org.za.

Omvedt, G. 1980. *We will smash this prison: Indian women in Struggle.* London: Zed Press.

Osborne, H. 1970. *Aesthetics and Art Theory; An Historical Introduction.* N.Y.: E.P. Dutton and Co. Inc.

Ozynski, J. 1993. Sebidi's evocative, semi-abstract artistry. *Sunday Nation* 21 November: 4-5.

Painting for World Congress. 1997. Herald Reporter. *The Herald* 11 July: 4

Paintings depict rural peace – and city suffering. 1988. *The New Nation* January 28- February 3: 10.

Panoramas of Passage: Changing Landscapes of South Africa. 1995. (Catalogue for exhibition held at Albany Museum, Grahamstown, South Africa, African American Museum, Dallas, Texas; Fernbank Museum of Natural History, Atlanta, Georgia; Meridian International Centre, Washington, D.C.; Museum of African American History, Detroit, Michigan; National Museum of Afro-American Culture, Wilberforce, Ohio.) Johannesburg: University Art Galleries, University of the Witwatersrand and Washington: Meridian International Centre.

Parsons, N. 1984. *A New History of Southern Africa.* 3rd edition. London and Basingstoke: Macmillan Education Limited.

Pemba, T. 1997. Women of Colour. *City Press* July 5: 16

Peters, S. 1995. Written statement by Peters in August to accompany the program notes for the video "Imbumba! A bond beyond difference", produced by Bongi Dhlomo, Susan Glanville and Barbara King.

Picton, J. and Law, J. 2000. *Cross Currents; Contemporary art practice in South Africa: an exhibition in two parts.* London: Atkinson Gallery.

Probyn, E. 1995. *Sexy Bodies: the strange carnalities of feminism.* London, N.Y.: Routledge.

Posel, D. 1991. Women's power, men's authority: rethinking patriarchy. Paper presented to the Conference on Women and Gender in southern Africa. Durban.

Posel, D. c.1991. *The Making of Apartheid 1948-1961: Conflict and Compromise.* Oxford: Clarendon Press.

Power, M. 1994. New York beckons artist Lallitha. *Sunday Times extra* September 25: 4.

Powell, I. (n.d.) Beauty and the Boys. *Weekly Mail and Guardian* November 11-17: 38

Powell, I. 1986. Ask no questions in the presence of Jane's ghouls. *Weekly Mail* The Arts October 17-23: 22

Powell, I. 1989(a). Carving out a new way of seeing. *Weekly Mail* July 28-August 5

Powell, I. 1989(b). Galleries score in the mark-up art. *Weekly Mail* 11 August

Powell I. 1995. Giving Pity a Human Face. Festival of the Arts supplement to the *Weekly Mail and Guardian* 30 June: 5.

Powell, I. 1995. The Angel and the Catastrophe. In *Jane Alexander. Sculpture and Photomontage.* The Standard Bank National Arts Festival and the Goodman Gallery catalogue.

Pro Helvitia. 1999. *Towards-Transit, New Visual Languages in South Africa.* (Exhibition Catalogue) Zurich: Arts Council of Switzerland.

Ramazanoglu, C. 1989. *Feminism and the Contradictions of Oppression.* Routledge: London and New York.

Rankin, E. 1989. *Images of Wood: Aspects of the history of the sculpture in the 20th century, South Africa.* (Exhibition catalogue, Johannesburg Art Gallery, 1988-89. Johannesburg: Johannesburg Art Gallery and Hans Merensky Foundation.

Nadel, IB. 1984. *Biography. Fiction, Fact and Form.* London and Basingstoke: Macmillan.

"Narratiewe komposisies" D vd B . 1990. *Die Volksblad.* 31 July: 10.

Nettleton, A. 1984. The Traditional Figurative Woodcarving of the Shona and the Venda. Unpublished Ph.D. thesis, University of the Witwatersrand, Johannesburg.

Nettleton, A. 1989(a). The Crocodile Does not Leave the Pool: Venda Court Art. *African Art in Southern Africa: From Tradition to Township* by Nettleton, A. and Hammond-Tooke, D. (eds.) Johannesburg: A.D. Donker.

Nettleton. A. 1989(b). Venda Art. In Hammond-Tooke, D. and Nettleton, A. (eds.) *Catalogue. Ten Years Collecting (1979-1989).* Standard Bank Investment Corporation Ltd. and University of the Witwatersrand, Johannesburg Art Galleries.

Nettleton, A. 2000. Text produced for *Ngoma Lungundu* (1995) for the *Siyawela* exhibition, 1995. Online. Internet. 26 May . Available: http://www.wits.ac.za/emergence/new_97htm.

Nicholson, L. (ed.). 1990. *Feminism/Postmodernism.* N.Y. and London : Routledge.

No easy road to success. 1991. *Star.* 17 September: 14.

Nolte, J. 1990. Challenges to Art History in South Africa in the 1990s. *Current Perspectives in South African Art and Architecture. Proceedings of the Sixth Annual Conference of the S.A. Association of Art Historians*. 11-13 July 1990. University of Cape Town

Nolte, J. 1996. Jane Alexander: Sculpture and Photomontage. *Third Text* (36) Autumn: 99-103.

Nolte, J. 1997. Contemporary South African Art 1985-1995. *Third Text* (39) Summer: 95-102

Nolte, J. 2000. The Drawings of Bongi Bengu. *African Arts* Vol XXXIII (2): 46-59

Nolte, MA. 1994. Ironiee die kunstenaars se ware werklikhede. *Die Burger* 27 October: 4

Nolte, M.A. 1995. Kunstydskrif tref die kol. *Die Burger* 5 June: 4.

Nolte, MA. (n.d.) Geskiedenis treffend ondersoek. Kasteel word meer as dekor in tentoonstelling. *Die Burger* 29 June: 4

Nooter, MH. And Abimbola, W. 1993. *Secrecy: African Art that Conceals and Reveals*. New York: Museum for African Art

Norman, R. 1976. *Hegel's Phenomenology.* London: Sussex University Press and Chatto and Windus Ltd.

Northern Province targets 'witch'-killers. 1996. *Mail and Guardian* September 27, n.pag. Online. Internet. 23 April. 2001. Available www.web.sn.apc.org/wmail/issues/960927/NEWS49.html.

Northern Reporter. 1994. Argus. 14 June n.pag.

Nuttall, S. and Coetzee. C. 1998. *Negotiating the Past: The making of memory in South Africa.* Oxford University Press.

Oakley, A. 1974. *The Sociology of Housework.* London: Martin Robertson.

Olckers, I. 1996. Gender-Neutral Truth: A Reality Shamefully Distorted. Agenda 31 Online. Internet. 2000. Available www.agenda.org.za.

Omvedt, G. 1980. *We will smash this prison: Indian women in Struggle.* London: Zed Press.

Osborne, H. 1970. *Aesthetics and Art Theory; An Historical Introduction.* N.Y.: E.P. Dutton and Co. Inc.

Ozynski, J. 1993. Sebidi's evocative, semi-abstract artistry. *Sunday Nation* 21 November: 4-5.

Painting for World Congress. 1997. Herald Reporter. *The Herald* 11 July: 4

Paintings depict rural peace – and city suffering. 1988. *The New Nation* January 28- February 3: 10.

Panoramas of Passage: Changing Landscapes of South Africa. 1995. (Catalogue for exhibition held at Albany Museum, Grahamstown, South Africa, African American Museum, Dallas, Texas; Fernbank Museum of Natural History, Atlanta, Georgia; Meridian International Centre, Washington, D.C.; Museum of African American History, Detroit, Michigan; National Museum of Afro-American Culture, Wilberforce, Ohio.) Johannesburg: University Art Galleries, University of the Witwatersrand and Washington: Meridian International Centre.

Parsons, N. 1984. *A New History of Southern Africa.* 3rd edition. London and Basingstoke: Macmillan Education Limited.

Pemba, T. 1997. Women of Colour. *City Press* July 5: 16

Peters, S. 1995. Written statement by Peters in August to accompany the program notes for the video "Imbumba! A bond beyond difference", produced by Bongi Dhlomo, Susan Glanville and Barbara King.

Picton, J. and Law, J. 2000. *Cross Currents; Contemporary art practice in South Africa: an exhibition in two parts.* London: Atkinson Gallery.

Probyn, E. 1995. *Sexy Bodies: the strange carnalities of feminism.* London, N.Y.: Routledge.

Posel, D. 1991. Women's power, men's authority: rethinking patriarchy. Paper presented to the Conference on Women and Gender in southern Africa. Durban.

Posel, D. c.1991. *The Making of Apartheid 1948-1961: Conflict and Compromise*. Oxford: Clarendon Press.

Power, M. 1994. New York beckons artist Lallitha. *Sunday Times extra* September 25: 4.

Powell, I. (n.d.) Beauty and the Boys. *Weekly Mail and Guardian* November 11-17: 38

Powell, I. 1986. Ask no questions in the presence of Jane's ghouls. *Weekly Mail* The Arts October 17-23: 22

Powell, I. 1989(a). Carving out a new way of seeing. *Weekly Mail* July 28-August 5

Powell, I. 1989(b). Galleries score in the mark-up art. *Weekly Mail* 11 August

Powell I. 1995. Giving Pity a Human Face. Festival of the Arts supplement to the *Weekly Mail and Guardian* 30 June: 5.

Powell, I. 1995. The Angel and the Catastrophe. In *Jane Alexander. Sculpture and Photomontage.* The Standard Bank National Arts Festival and the Goodman Gallery catalogue.

Pro Helvitia. 1999. *Towards-Transit, New Visual Languages in South Africa.* (Exhibition Catalogue) Zurich: Arts Council of Switzerland.

Ramazanoglu, C. 1989. *Feminism and the Contradictions of Oppression.* Routledge: London and New York.

Rankin, E. 1989. *Images of Wood: Aspects of the history of the sculpture in the 20th century, South Africa.* (Exhibition catalogue, Johannesburg Art Gallery, 1988-89. Johannesburg: Johannesburg Art Gallery and Hans Merensky Foundation.

Rankin, E. 1994. *Images of Metal. Post-war sculptures and assemblages in South Africa.* (Exhibition catalogue, Johannesburg, Witwatersrand University Press).

Rembrandt Van Rijn. 1988. *Cape Town Triennial.* Catalogue

Rich, A. 1983. Compulsory heterosexuality and lesbian existence in *Women Gender and Scholarship: the SIGNS Reader* edited by Abel, E. and Abel, EK. Chicago: University of Chicago Press.

Ricoeur, P. 1978. The Metaphoric Process in Cognition, Imagination and Feeling. *Critical Inquiry* 5 (1): 143-59

Robertson, H. 1987. Sophie Colours Her World. *South* April 15-21: 16

Rose, Gilian. 1993. *Feminism and Geography; The limits of Geographical Knowledge.* Minneapolis: University of Minnesota Press. First published by Polity Press 1993.

Rose, Gilbert. 1987. *Trauma and mastery in life and art.* New Haven: Yale University Press.

Rosen, H. 1998. *Speaking From Memory; the study of autobiographical discourse.* Staffordshire, England: Trenthan Books.

Rural, urban influences in artist's work J.M. 1989. *Daily Dispatch.* 13 July: 2.

Sai Baba . 1999. *Revelations of Divinity: Divine Discourse 14 January at Shankranthi Place: Prashanthi Nilayam.* Online. December 2000. Available: http://www.sathyasai.org/discour/2000/d000115.html.

Said, E. 1986. Foucault and the Imagination of Power. In *Foucault: A Critical Reader* edited by David Hoy, New York: Pantheon.

Said, E. 1988. Identity, Negation and Violence. *New Left Review* (171) October

Sack, R. 1995. Overbearing corporate setting points up the surreal in Alexander. *Sunday Independent* 1 October: 19

Sack, R. 1996. Riddle of the sleeping sticks. *Weekly Mail* 2 February: 32

Sack, S. 1991. *The Neglected Tradition: Towards a New History of South African Art (1930-1988).* 2nd edition. Catalogue. Johannesburg: Johannesburg Art Gallery in association with The Hollard Insurance Company Limited. 1988, The Johannesburg Art Gallery)

S A rape gets more violent. 1999. *Mail and Guardian* June 11. Online. Internet. 23 April 2001. Available www.web.sn.apc.org/wmail/issues/990611/NEWS56.html.

Schor, N. 1987. Dreaming disymmetry: Barthes, Foucault and sexual difference. In *Men in Feminism* edited by A. Jardine and P. Smith. London: Methuen.

Sculpture Exhibition on View. 1995. *Port Elizabeth Express* 2 August

Sealey, S. 1988. From domestic to artistic. *Star* 7 September: 12.

Sebestyen, A. 1990. Lallitha Jawahirilal 198 Gallery. *City Limits* December

Sebidi art exhibition a first for Port Elizabeth gallery. 1990. *Weekend Post.* 21 April: 4.

Sebidi, M. 1994. Tloga Tloga E Tloga Kgale Modisa Wa" Kgamo O Tswa Natso Sakeng. Unpublished paper by Sebidi delivered to Michaelis School of Art.

Sebidi M. 1999. Statement in The South African Contemporary Art Lisbon Expo: 18.

Serote, P. 1992. Issues of Race and Power Expressed During Gender Conferences in South Africa. *Agenda* 14 : 22-24.

Serequeberhan, T. 1994. *The Hermeneutics of African Philosophy. Horizon and Discourse.* New York and London: Routledge.

Sererqueberhan, T. 1997. The Critique of Eurocentrism and the Practice of African Philosophy. In *Postcolonial African Philosophy* edited by Eze, E.C. Cambridge, Massachusetts: Blackwell Publishers.

Shelley, E. 1990. It's been a long slow journey for artist Helen Sebidi. *Argus Times* 21 May: 5.

Sibanda, M. 1998. She epitomises a resilient African soul. *City Press* January 18: 13.

Simpson, G. 1993. *Explaining Endemic Violence in South Africa.* Johannesburg, South Africa: Centre for the Study of Violence and Reconciliation.

Simpson, G. and Van Zyl, P. 1994. *South Africa's Truth and Reconciliation Commission.* Johannesburg, South Africa: Centre for the Study of Violence and Reconciliation.

Simpson, G. 1996. Crime and Violence: The Need For Victim Support in South Africa. In *Putting Victims on the Agenda* edited by Camerer, L. and Nel, J., proceedings of a national workshop on victim empowerment and support, Institute for security Studies monograph series No 7, November.

Siopis, P. 1997. Domestic affairs. *de arte* 55, April: 58-69.

Skawran, K. 1985. *Encounters.* Catalogue. Standard Bank Young Artist Award Winner for Fine Art Marion Arnold.

Smith, C. 1999. Rape victims are not statistics...We are. Mail and Guardian 9 April. N.pag. Online. Internet. 23 April 2001. Available: www.web.sn.apc/wmail/issues/990409/NEWS27.html.

Solomon, A. 1994. Separate but Equal. *The New York Times Magazine* March 27 section 6.

Sophie 'made a deal with God' to become an artist. 1994. Argus, Northern Reporter. 14 June.

Sotomi, A. (ed). 1999. *towards-transit.* Exhibition catalogue for exhibition in Zurich 28 August – 25 September 1999. Zurich : Pro Helvetia, Arts Council of Switzerland.

South African National Gallery. 1997. *Photosynthesis: Contemporary South African Photography* (Catalogue).

SOUTHside. 1994. April 1-5 : 9.

Speakout. n..pag. 2000 Online. Internet. June 29 2000. Available: http://www.speakout.org.za/

Spelman, E. 1988. *Inessential Woman: Problems of Exclusion in Feminist Thought* . Boston: Beacon Press.

Spivak, G. 1987. *In Other Worlds. Essays in Cultural Politics.* Methuen: N.Y. and London.

Spretnek, C. c.1992. *States of Grace: the Recovery of Meaning in the Postmodern Age.* San Francisco: Harper San Francisco.

Srevens.M. 1990. Black artists join white set as barriers fall. Wood work on exhibit. *Pretoria News.* 7 February: 5.

Standard Bank Centre Art Gallery. 1990. *The Standard Bank Corporate Art Collection.* South Africa: The Standard Bank.

Standard Bank National Drawing Competition Touring Exhibition. 1990. Catalogue for exhibition 28 June 1990 – 25 March 1992

Stevenson, M. and Viljoen, D. 2000. *South African paintings 1880-1990 at BCI Fine Art 37 Wantage Road, Parkwood, Johannesburg, 17th –19th August*. Catalogue No. 7.

Sunde.J. and Bozalek, V. 1993. (Re)searching Difference. *Agenda* 19: 29-36.

Swanepoel, P. 1989. Alles is nie pluis met Venda-kuns. *Vrye Weekblad* 21 July: 5.

Symonds, H. Work full of emotional impact. *Argus Times* 17 May: 4.

Tavor-Bannet, EC. 1989. *Structuralism and the Logic of Dissent: Barthes, Derrida, Foucault, Lacan.* Urbana: University of Illinois Press.

Theron, H. 1990. Werke wat die samelewing kan aanspreek. *Oosterlig* 13 April: 5.

Thorpe, J. 1994. *It's Never Too Early*. Durban: Indicator Press, Centre for Social and Development Studies, University of Natal.

Tomm, W. 1995. *Bodied Mindfulness: Women's Spirits, Bodies and Places*, Waterloo Ontario : Wilfred Laurier University Press.

Top apartheid torturer gets amnesty 1999. Feb 18, n.pag. Online. Internet. 19 July 2000. Available: http://www.mg.co.za/archive/99frb/17febpm-news.html#truth.

Transitions: A Touring Exhibition presented by Bath Festivals Trust Contemporary Art Program in association with OVA. 1995. Curated by Sunil Gupta. Introduction by Jane Taylor.

Transvaal painter wins 1820 young artist award. 1989. Daily News 9 March: 3.

Tshabalala, T. 1991. Whither the 'Neglected Tradition. *Star* 7 July.

Two artists bound for Cape Town. 1989. New Nation July 6.

University Art Galleries. 1995. *Panoramas of Passage; Changing Landscapes of South Africa.* Johannesburg: University of the Witwatersrand Art Galleries and Washington, D.C.: Meridian International Centre.

Van Blerk, G. 1995. Life's experiences as art. *Cape Times.* Undated art review, Peters' personal scrapbook.

Van Bosch, C. 1997 (a). Kuns wat bevestig verlede is nog nie verby. *Die Burger* 31 May n.p.

Van Bosch, C. 1997 (b). Fasette van vrou in Afrika bekyk. *Die Burger* November 22: 4.

Van Bosch, C. 1998 (a). Onder beelde le daar 'n rykdom van betekenis. *Die Burger* 15 April: 4.

Van Bosch , C. 1998(b). Blik op planteryk meer as net prent of politiek. *Die Burger* 1 April: 4.

Van Bosch,C. 1998 (c). Gesigte is vensters tot die mens en sy kultuur. *Die Burger* 18 May: 4.

Van den Berg, Z. n.d. Gedronge estetika ontsyfering werd *Die Burger* 24 May: 5

Van den Berg, C. 1985. Three Women Artists. Review. *Daily News* 21 June: 6.

Van den Berg, Z. 1989. Erns en eerlikheid in Lien Botha se kuns. *Die Burger* 31 October

Van der Kolk, B. McFarlane, A. Weisaeth, L. (eds.). c.1996. *Traumatic stress: the effects of overwhelming experience on mind, body and society.* New York: Guilford Press.

Van Zyl, M. 1986. Violence as a Means of Control: Women's Experiences of Violence in their Communities. Paper presented at the Seventeenth Annual Congress of the Association for Sociology in South Africa held at the University of Natal, Durban, 30 June- 4 July.

Van Zyl, S. 1990. Explaining Violence in South Africa: Some Psychoanalytic Considerations. Seminar No. 8. Centre For the Study of Violence and Reconciliation, Johannesburg, South Africa

Van Wyk, G. 1993. Through the Cosmic Flower: Secret Resistance in the Mural Art of Sotho-Tswana Women. In *Secrecy. African Art that Conceals and Reveals* edited by Nooter, MH. N. Y.: The Museum for African Art and Munich : Prestel.

Van Wyk , G. 1998. *African Painted Houses. Basotho dwellings of Southern Africa.* New York: Harry N Abrams.

Verster, A. 1984. Show promised more than it produced. Exhibition: Six Johannesburg Artists. Grassroots Gallery until July 16. *Daily News* 6 July

Vita Art Now 1989 at the Johannesburg Art Gallery. 1989. Johannesburg: Johannesburg Art Gallery.

Von Klemperer, M. 1996. Art from London to Ladysmith. *Supplement to the Natal Witness*, Friday, March 15 n.p.

Vogelman, L. and Eagle, G. 1990. Overcoming Endemic Violence Against Women.. *Social Justice.* Vol 18, 1-2: 209-229

Walker, C. 1991. *Women and Resistance in South Africa.* Claremont, South Africa: David Phillip Publishers. (First ed.1982 London: Onyx Press.)

Warnock, M. 1987. *Memory.* London, U.K.: Faber and Faber.

Wasserman, H. 1997. 'Normaliteit' onder oe geneem. *Die Burger* 7 July

Weeks, J. 1985. *Sexuality and its Discontents: Meanings, Myths and Modern Sexualities.* London: Routledge and Kegan Paul.

Weeks, J. 1986. *Sexuality.* London, N.Y.: Tavistock Publications.

Wells, M. 1989(a) The borrowing process seen in reverse. *Pretoria News* 12 July: 5.

Wells, M. 1989(b) Artist has evolved something entirely her own. *Argus/Times* 11 July: 4.

Weels, M. 1989. Sebidi harks back to Picasso. *Star* 12 July: 4.

Williamson, S. 1990. *Resistance Art in South Africa.* 2nd edition. New York: St Martins Press (1st edition 1989: Cape Town: David Philip and London: Catholic Institute for International Relations.)

Williamson, S. 1999. Never plain with Jane. *Weekly Mail and Guardian* 30 July : 5.

Wiredu ,K. 1980. *Philosophy and an African Culture.* Cambridge, New York and Melbourne: Cambridge University Press.

Wollheim, R. 1987. *Painting as an Art.* London: Thames and Hudson.

Wollheim, R. 1999. *On the Emotions.* New Haven and London: Yale University Press.

Women's Voice: Kunst aus Sudafrika. (Catalogue for an exhibition held at Mercede-Benz Museum, Stuttgart 29 April-30 May 1998). 1998. Koln: Seippel Verlag Koln.

Zuidervaart, L. 1991. *Adorno's Aesthetic Theory. The Redemption of Illusion.* Cambridge, Massachusetts, London: The MIT Press.