

***FORM AND THE PICTURING OF MINING.***

***An epistemology of form with special reference to the  
explication of iconography***

**by**

**Malcolm Payne**

**Documentation and commentary on the body of practical work submitted to  
meet the requirements for the Degree of Master of Fine Art, at the University  
of Cape Town, 1992.**



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.

## ERRATA

- 1). P.51 line 9  
read *Oppenheimer seduces Foucault II*  
[Plate 4]  
for  
*Oppenheimer seduces Foucault I*
- 2). P.51 line 10  
read *Oppenheimer seduces Foucault I*  
[Plate 2]  
for  
*Oppenheimer seduces Foucault II* [Plate  
2]
- 3). P.52 line 4  
read *Oppenheimer seduces Foucault II*  
[Plate 4]  
for  
*Oppenheimer seduces Foucault I* [Plate 4]
- 4). P.52 line 5  
read *Oppenheimer seduces Foucault I*  
[Plate 2]  
for  
*Oppenheimer seduces Foucault II* [Plate  
2]

# **CONTENTS**

## **ACKNOWLEDGEMENTS**

## **INTRODUCTION**

### **1. SOUTH AFRICA AS ICONOGRAPHIC TOWER**

- 1.1. Identity series
- 1.2. Tributaries: pluralism, genre and appropriation
- 1.3. Symbol and icon versus narrative and allegory

### **2. THE GENEALOGY OF A PICTORIAL METHODOLOGY IN THREE GROUPS OF WORK**

- 2.1. Stacked reliefs
- 2.2. Malchemy
- 2.3. Mafikeng heads

### **3. MARKET FORCES**

## **CONCLUSION**

## **INDEX OF WORKS**

## **SELECT BIBLIOGRAPHY**

## **ACKNOWLEDGEMENTS**

I would first and foremost like to acknowledge my mother Hyacinth Hayes for her substantial support during the course of my career as a practising artist and her wisdom for introducing me to Walter Battiss by enrolling me at the Pretoria Art Centre when I was four. He inspired me to pursue a career in art and exercised a profound influence upon me as my art teacher at Pretoria Boys High School, and later as a friend. I would like to thank my colleague Kevin Atkinson for reading and commenting on my manuscript. Lastly, I wish to thank Pippa Skotnes for her application of the academic mind in stimulating argument and discussion.

## INTRODUCTION

The work presented here is a bounded excerpt of a broader programme of creative endeavour. Framed by the constraints of the MFA degree, the special value of this project has been the opportunity it has presented to articulate some of the ideas that have developed over a period of time and have informed my working process.

The theme of mining and related activities forms the visible field in which I have extended my formal pictorial methodology. The visual primacy and corporeality of form in painting have been the enabling vehicles assisting me to re-code selected iconography. The genealogy of this form and its development is chronologically traced in three groups of work preceding the body of work executed for the MFA.

Iconographic contextualisation commences with comment on the concept of nationality as creative stimulus<sup>1</sup>. This establishes 'South Africa' as the principle

---

<sup>1</sup> It can be argued that the contemplation of nationality, is the primary motivational force behind most art produced in South Africa this century. Key values and concerns measured by Sociomonitor (Hofmeyer 1987:317).

Black	Score	White	Score
Anti-Big	371	National identity	342
National identity	366	Secure future	330

iconographic totem<sup>2</sup>, and is illustrated by a series of my works based on symbols of South African identity.

A pivotal mixed media work titled *Proto rhino* is discussed in relation to events preceding, and subsequent to, the exhibition *Tributaries* in Johannesburg in 1985. This exhibition, sponsored by BMW South Africa and curated by Rickey Burnett, seriously confronted prevailing aesthetic absolutes. The events following on from *Tributaries* are characterised by the identification of three pictorial models:

**1. The pluralist model**

**2. The allegorical/narrative model**

**3. The symbolic/iconic model**

---

Familism	363	Self improvement	321
Organised community	347	Self enhancement	303
Desire racial harmony	333	Familism	303
Solidarity	326	Outdoor living	296
Orientation to past	325	Return to nature	290
Cultural custom	323	Desire racial harmony	285

Def. National identity: Tendency to think in terms of a broad South Africanism.

<sup>2</sup> A convenient term of reference that establishes South Africa as primary subject matter.

I discuss these models in relation to three visually distinct groups of work I made between 1985 and 1988. The groups, titled in chronological order, are:

a. *Stacked reliefs* (1985), comprising nine three-dimensional mixed media paintings investigating the symbolic potential of iconic form.

b. *Malchemy* (1985/1986), a series of twelve two-dimensional stencil drawings in nitrocellulose lacquer exploring the potential of 'space' as iconic form.

c. *Mafikeng heads* (1987/1988), a group of ten terracotta sculptures that contend with notions of appropriation and contentless form. The works are based on the Iron-Age *Lydenburg heads* housed in the South African Museum in Cape Town.

This discussion creates and defines terms for classifying my own work as operating within the symbolic/iconic mode.

The insistence on the visual primacy of form characterises my working methodology in the practical body of work presented here. I contend that form

contains significant content. My central endeavour is to emphasise the expressive potential of form as the principle means for the interpretation of iconography.

The MFA works, collectively titled *Market forces*, are divided into three sections by virtue of their medium. They consist of a set of three etchings, nine watercolours and six polyptychs. The works deal with the 'big four' mining operations in South Africa -- those of gold, diamonds, coal and iron. These fields of mineral recovery represent the life-blood of economic well-being in this region. As such, their exploitation has mediated the entire social, ecological and cultural formation of our society. I have used the signifying complexity of mining's iconographic dictionary to contextualise, in a body of paintings, a symbolic reading of a perceived psycho-historical 'state of things' prevailing in South Africa at present.

In the section discussing *Market forces*, specific mention is made of some paintings. My intention is not to discuss each work individually, nor to penetrate the iconography. Rather I will focus on the issue central to this project -- the structuring content of form -- that which provides a key to interpretation and an insight into some of the motives guiding my pictorial methodology.

## 1. SOUTH AFRICA AS ICONOGRAPHIC TOWER

### 1.1. IDENTITY SERIES

In 1972, while a post-graduate student at the St Martin's School of Art in London, I formulated a series of works relating to identity that incorporated specific reference to nationality. These works, executed on my return to South Africa in 1974, were exhibited at the southern Transvaal branch of the South African Association of Arts in the same year<sup>3</sup>. They marked a central and an enduring preoccupation in my work with the visual expression of my reactions to features enshrined in the South African "iconographic tower".

The works in this series consisted of two screenprinted, enlarged and modified versions of my then South African race- classification identity card [fig.1], a screenprint of my surname devised into all possible anagrammed permutations [fig.2], and a conceptual installation titled, *In geval van nood stamp die ruit uit*, which utilised closed circuit television and a mirror [fig.3]. Two works made shortly there after concluded my statement. The first integrated a

---

<sup>3</sup> First solo exhibition.

geological/mineral map of South Africa, with an overprinting of a Rorschach test in transparent black. The image was overprinted again, creating a palimpsest<sup>4</sup>, with the anagrammed variations of my surname [fig.4]. The second, was a third permutation of the identity card, titled *Mirror test*. This exhibition revealed my entrenched preoccupation with reflecting on the cultural and economic consequences of politics in this region.

The approach used in the construction of these works was primarily conceptual and within the tradition of the ready-made. Marcel Duchamp co-opted the term in 1913, to describe his work of that period. His enigmatic works tested functional meaning by subverting expected image/text contiguity. Duchamp asserted that his choice of his ready-mades "was never dictated by esthetic delectation...[and] was based on a reaction of visual indifference with, at the same time a total absence of good or bad taste...in fact a complete anesthesia" (Sanouillet & Peterson 1975:141). My deliberate decision to adopt Duchamp's 'anti-aesthetic' represented an expunging of the aesthetising impulse. Juxtaposition of the selected elements,

---

<sup>4</sup> The palimpsest technique of layered composition re-occurs in the *Stacked relief* works, *Malchemy* and *Market forces*.

a syntactical and semantic process, formed the semiological game, evincing meaning.

The technological and anonymous "ready-made" values of screenprinting, were deliberately used in a non-expressive and flat manner, merely to replicate. These formal values assisted in exposing the dehumanising codes implicit in the iconography. A professional screenprinter, Robert Westenburg<sup>5</sup>, was commissioned for the printing of the ID cards.

*In geval van nood stamp die ruit uit* (in case of emergency break this glass), relates to Lacan's psychoanalytical inquiries of the 'mirror stage' (Lacan 1953). He suggested that the mirror is a threshold-phenomenon marking the boundaries between the imaginary and the symbolic. A child between six and eight months old, at first mistakes the image for reality, then realises that it is just an image, and later still understands that it is his or her image (Eco 1984:203). The construction of the self by the individual takes place through a process of imaginary identification of the self as a united whole in a 'mirror stage' of ego development.

---

<sup>5</sup> Robert Westenburg is well known for his interpretation of sketches by Walter Battiss in editions of screenprints made during the middle seventies.

This moment of ontogenesis, where the reflected ego changes to social ego, is a structural crossroads.

This self-reflecting work, suggests that the structural crossroads, in this case, is the vanishing point. The observer becomes detached, an absent zero point. To break the mirror is to lose the reflected ego and to dispense with identity. The work suggests the potential for renewed fragmentation, an opportunity for restructuring self-identifying social and cultural prototypes, leaving behind the panoptic gaze of the surveillance mechanism.

In these works, my intention was to symbolise a prevailing psychological unease in iconic form. They represent the politics of identity as fetish, found cemented in the foundations of the South African iconographic tower.

## 1.2. TRIBUTARIES: PLURALISM, GENRE AND APPROPRIATION

In 1984, BMW commissioned Burnett to curate an exhibition of South African art. It was titled *Tributaries*. It was an exhibition which, as stated by Rankin, "initiated a new direction and had a considerable influence on the South African art scene" (Rankin 1990:83). Burnett, in his introduction to the *Tributaries* catalogue said:

This exhibition is not about traditional, aesthetic absolutes. It addresses itself to variety and it unashamedly acknowledges social and contextual references. To find some texture of truth, it was important to adopt a broad perspective -- in South Africa this is not only highly desirable but it is also unavoidable. In a post-colonial third/world conglomerate such as this, assumptions about the supremacy of the western tradition and its value system are not appropriate. Neither are they entirely irrelevant (Burnett 1985).

The conceptual framework that Burnett fashioned in early discussions about *Tributaries* with me, became the catalyst for my contribution to the show, *Proto rhino* [fig.5]. This framework offered me the opportunity, in a single work, to risk structuring the intuitive openly. It provoked a tangential shift enabling me to juggle prevailing notions of relevance regarding art production at that time.

*Proto rhino* was an ironic or 'rhionic', response to the African curio and to the curious ideation of the "African Mystique" often vested in the representation of animals, to signify magical beastly power. This tactical response involved challenging dominant and accepted conventions in painting and sculpture. My intention was to question format, the use of illusionistic space and paint application. The choice of a rhinoceros as subject matter, contended with the bad taste generally associated with the terrible twins: wild life art and curio art for export.

*Tributaries* was particularly significant, because, for the first time in the history of South African art, art in the broadest contexts was straddled by one coherent exhibition. *Tributaries* challenged, and in some cases, reversed opinion regarding high and low, township and academy, relevance and authenticity<sup>6</sup>. The irony was

---

<sup>6</sup> "Bad faith makes bad art", (The Weekly Mail, 10 January 1986), Ivor Powell offered the following succinct description of the exhibition: "Rickey Burnett...really did break all the rules. What he did in organising the Tributaries Exhibition was to look at South African art in its entirety."

that *Tributaries* seemed to insist that accepted notions of curio were difficult to apply<sup>7</sup>.

On the down side, this show ignited the fickle post-modern flame of pluralism, bathing the pastiches of many an artist, such as Marion Arnold, Karel Nel, Margaret Vorster, Keith Dietrich, in its glow of false consciousness. This pluralist model was simplistically fuelled by the pursuit of 'relevance'. Artists were generally unable to read the potential for the development of significant form resident in the *Tributaries* proposition. The Vasarian panoptic frame (the dominant perspectival logocentric Renaissance model) and the genres of still life and landscape lay untouched<sup>8</sup>. They were employed, unchallenged, to bracket the inclusion of visual references to artistic production from other cultural experiences<sup>9</sup>. This variant exploited shallow topicality. Relevance and value, it

---

7 Indeed, it may be claimed that the works by Arnold, Nel, and Vorster, produced shortly thereafter legitimised curios. The boundaries that traditionally marginalised curios seemed unclear.

8 Richards notes the pre-sixties slavish belief in the ideal of an African identity, mixed with a servitude to European styles (Richards 1990:37).

9 see catalogue: Five South African artists. 1987. Biennial of Art V111, Valpariso, Chile.

was supposed, would be seen to occur in what has turned out to be, what some may call, a failed last gasp act of colonialist appropriation. The mutant cross-culture died in the laboratory -- a portrait without a soul -- false consciousness as aesthetic pleasure: a kind of *nouveau* Victoriana, stylistically anarchic and characteristically eclectic. This group inadvertently reinforced exclusivity. It may be said that for many the moment was lost<sup>10</sup>. Nineteenth century western European modes of descriptive representation were applied to describe the proliferation of 'new' artifacts and form<sup>11</sup>. Thrust into the Vasarian frame they exemplified an act of non-engagement.

Picasso revolutionised western European painting in the teens by recognising the expressive power of form and its potential to restructure modes of representation. Indeed, the dynamics of 20th century Modernism's quest for meaningful form,

---

<sup>10</sup> The 1991 Cape Town Triennial exemplifies this.

<sup>11</sup> Richards says: "...in my view most of the work 'appropriating' the 'transitional' image is resolutely uncritical pluralism" (Richards 1990:43).

may be characterised as an assault on artistic conventions<sup>12</sup>. The history of the *avant-garde* is replete with examples of the artist's struggle against the status quo; and it was in this spirit, in order to reject the hegemony of western European artistic conventions, that the struggle for an 'African look' first became apparent in the work of many South African artists of the sixties. Walter Battiss, Alexis Preller, Sydney Khumalo and Cecil Skotnes are good examples of artists who attempted to create a symbolic regional style. But in its weakest sense, then and now, this struggle is often only manifested stylistically as, "that old bourgeois substitute for historical thought" (Foster 1985:19).

My response to the challenge of *Tributaries* was, to some extent, to contextualise wryly, in the visual form of *Proto rhino*, the inevitable revival of this sixties proto-post-modern mode with its attendant aspirations, within the main stream of the

---

12 Lyotard notes: " All that has been received, if only yesterday (modo modo, Petronius used to say), must be suspected. What space does Cezanne challenge? The Impressionists'. What object do Picasso and Braque attack? Cezanne's. What presupposition does Duchamp break with in 1912? That which says one must make a painting, be it cubist. And Buren questions that other presupposition which he believed had survived untouched by the work of Duchamp: the place of presentation of the work" (Lyotard 1984:79).

visual arts. My intention was to produce something that was strongly iconic, relying on symbolic values<sup>13</sup>.

In the eighties, the struggle by South African artists to develop a relevant regional style has been loosely guided by the hope offered by pluralism and the post-modern. The theoretical model fuelling the sixties group was international vitalism mediated by the romanticism of the 'African Mystique'. What is important, however, is that the struggle for a regional and relevant style went hand in hand with a similar struggle for a quantifiable and authentic definition of their South African identity. If a non-hermetic code of visual practice, underpinned by a recognisable sense of a "true" regional style was achieved, the artists sensed, they would have realised self definition.

*Proto rhino* signalled formal stylistic and iconographic developments that were to emerge in all my subsequent work. It was a seminal work for me as it symbolised the peculiarities of symbol. Instead of the work signifying an artistic idea, it is the idea. It pre-empted and was opposed to the narrative /allegorical model(discussed

---

<sup>13</sup> This symbolic/iconic mode characterising *Proto rhino* was crucial for the development of future work in general and the MFA work in particular.

in the next section), which points to a previously encoded portion of the encyclopedia, and characterises a symbolic/iconic model, where the perception of the form determines the epistemology of the image. *Proto rhino* was the key painting that motivated the production of the *Stacked reliefs* discussed in Section 2.1. The *Stacked reliefs* extend fully the formal proposals nascent in *Proto rhino*. Although strictly speaking not part of this group, its context in relation to the future development of these works is crucially important.

### 1.3. SYMBOL AND ICON VERSUS NARRATIVE AND ALLEGORY

Eco, in defining the differences between symbol and allegory, says that:

...allegory is a piece of extended narrativity, whereas usually a symbol is the sudden apparition of something that disturbs the course of a previous narration. Moreover, an allegory should immediately suggest its own key; it should point to a portion of encyclopedia which already hosts the right frames for interpreting it (it represents an explicit intertextual reminder), whereas a symbol leaves the interpreter face to face with the uncoded. Thus a symbol cannot send back to a previously coded cultural competence; it is idiolectal because it holds only for the textual environment where it appears (otherwise it is only the 'quotation' of a previously catachresized symbol). In this sense, aesthetic symbols are subtracted from every 'political' control (Eco 1984:161-162).

Occurring simultaneously alongside the pluralist model, another strong mode for topical expression emerged. Foregrounded and popularised by artist and teacher Robert Hodgins, this approach relied almost exclusively on literary models of

allegory<sup>14</sup> and narrative<sup>15</sup>, and was strongly linked stylistically to German Expressionism. This model I term the narrative/allegorical model.

Hodgins saw pre-Second World War Germany (Weimar Germany), neatly mirroring socio-political conditions in South Africa. His interest in this period is clearly represented in his work and utterances, "I am so fascinated by Weimar Germany - that terrible feeling of underlying threat and some extraordinary work coming out" (Williamson 1989:54). He includes strong textual and stylistic references to prominent artists of this period in his paintings<sup>16</sup>. His ideas influenced critics such as Ivor Powell and a young group of artists which included William Kentridge, Deborah Bell, Diane Victor and Paul Stopforth (Crump 1985, Williamson 1989).

---

14 It is interesting to note Kentridge's curious remarks made when opening Jill Trappler's exhibition in Cape Town in May 1990. "I think there has been a tendency in South Africa of recent to pay particular attention to certain forms of image making over others and that there has been a predilection for work that is allegorical...there is a sort of tyranny of allegories which exists at the moment or which has existed recently in South Africa which certainly needs to be reconsidered" (Martin 1991:25).

15 Hodgins has exploited Jarry's Ubu.

16 Hodgins titled his work for the 1985 Cape Town Triennial, *News out of Weimar*.

Both modes, the former symbolic/iconic as exemplified by the rhionic *Proto rhino* and the aspirations of Battiss, Preller and the Amadlozi group<sup>17</sup>, and the latter, the narrative/allegorical mode represented by Hodgins, Kentridge, Bell, Victor and Stopforth, have appended to their assumed style or role-model, through a return to history, an exclusive preoccupation with reflecting on the southern African *zeitgeist*. Both are defined as having historical form. The attendant criticism is that in the weakest sense the narrative/allegorical model is, as Hal Foster would describe, "out of context and reified," often resulting "in aesthetic pleasure as false consciousness, or visa versa" (Foster 1985:16).

My principal argument against the narrative/allegorical model, is linked to the argument against pluralism itself, and its strong formal reliance on the appropriation of style and genre. Its non-invention of form, and its acceptance of pluralism, it is argued, results in pastiche. Jameson (1981) comments on the problems of appropriation when discussing a model of formal sedimentation, developed by Edmund Husserl. This model implies "that in its emergent, strong form a genre is essentially a socio-symbolic message or, in other terms, that form

---

17 see Berman 1983.

is immanently and intrinsically an ideology in its own right. When such forms are re-appropriated and refashioned in quite different social and cultural contexts, this message persists and must be functionally reckoned into a new form" (Jameson 1981:140-141).<sup>18</sup>

Preziosi notes the important growing interest in the concept of style in the evolution of human culture and cognition (Preziosi 1989). A decade ago, Wobst signalled this change in perspective, by defining style as "that part of the formal variability in material culture which can be related to the participation of artefacts in the processes of information exchange" (Preziosi 1989:147). This notion of style is related to encoding and decoding strategies prevalent in a social group. Shapes and forms, whether natural or artificial, serve in part, to codify experience. "Many archaeologists and ethnologists have employed the notion of style as an index of social boundaries, both within and between groups" (Preziosi 1989:147).

---

<sup>18</sup> The pluralist might argue, optimistically, that this context is not quite different -- but really quite the same. They would say that this is the very reason they are appropriating form and genre. My argument would be that in the pursuit of 'relevance', the pursuit of art has been sidelined.

Quotation, the formal technique of appropriation, employed by the narrative/allegorical model is indicative of acceptance which denotes subtle reinforcement of the active social processes of boundary definition and maintenance. Jameson (1981) clearly suggests, that the "message" persists in appropriated form -- it "must be functionally reckoned into a new form." This is appropriate (as a meta-language) in the context of German artists Kiefer, Immendorf or Baselitz, and their relationship to German Expressionism -- but hardly relevant in Kentridge's relationship to Grosz or Dix. The ideology, implicit in form endures as a generic message. The ideological act of Kiefer in quoting the art of Weimar Expressionism is equal to functionally re-reckoning the ideology implicit in its form. He grasps his historical moment -- his present problematic.

Hodgins' and Kentridge's choice of form and style, are equally ideologically motivated. Their chosen style, however, acts as a sociological signifier, recalling the sensibility of another, different regime (Weimar) as visually expressed by artists of that period. As such, the information exchange is successful. But, it only signifies the artists' recognition of construed patterns of political similitude.

The boundaries are falsely drawn and the parallel falls away. The ideology implicit in the form is not functionally re-reckoned in their work, as this can only be achieved in the given appropriate context. Their present problematic becomes functionally re-reckoned by the historical content resident in the appropriated form. This illustrates the model's weakness. It falsely assumes that the ideology of historical form and style, if appropriated, will be able to function as an interpreter of iconography in other contexts.

Stylistic and formal quotation of the moralistic message of Weimar art has become the critical means for sociological and moral legitimation of their work. It seemed as if the moral position, implicit in any reading of Weimar art, could be used by these artists to efficiently define local conditions. My feelings run against this. It was precisely the opposite that was needed -- a rejection of the logic of parallels, that is, narrative, analogy and false notions of the visual metaphor. Perhaps the quick acceptance of an existing style was motivated by a fear of losing boundary definition in the face of the *Tributaries* proposition (which de-legitimated the positions of approved styles and foregrounded the existence of new forms). The appropriation of style, and the visual results therefrom tended to act as distancing devices -- the parallel maintaining and defining distance as opposed to divergence.

Allegorical narration cannot afford to permit the apprehension of form to interrupt its course unless, of course, the form embodies an essential component of the narrative content. 'Weimar form' embodied a particular content in a specific context. Similarly the form of our reality embodies its own content. To simply wrap our content in another form is an evasive act that dispenses with a precise examination of our own content. It would appear that we can only examine our own content through our own formal means. If we don't have the formal means we must invent them.

It is crucial to recognise the inestimable power of form and style, for it is only through a revelation of the ideology of form, in the production of visual art that our present problematic -- our historical moment -- will be made plain.

The symbolic/iconic model potentially equates the invention of form with the interpretative process. In order to free selected subject matter from readings being nuanced by the form of existing models, it is committed to fragmenting existing stylistic and conceptual boundaries. This is the model favoured in my own work. This need to invent form, which is crucial to my working process, is inextricably

linked to the critical reflection on prevailing artistic paradigms. Formal invention confronts other models. By foregrounding and/or contrasting weaknesses in those models, my intention is to displace them.

Formal, aesthetic and iconographic pictorial content, expose the artists' aspirations for society. Art, through its choice of pictorial structure, no less than language or cultural practice, reveals and occludes prejudices. Peter Halley notes that:

... any attempt to define the extent and character of art is both a descriptive and prescriptive exercise, since no definition of the characteristics of a society's artistic production can be free of the author's aspirations for that society (Halley 1989:27).

The eclecticism and pluralism which are the bed partners of the narrative and allegorical model severely limit the revelation of artistic aspiration and the ability to escape or define prejudice.

Jean-Francois Lyotard, for example, calls eclecticism the "degree zero" of contemporary culture (Lyotard 1984:76) and, in its pursuit of nostalgia "pluralism in art signals a form of tolerance that does not threaten the status quo" (Foster 1985:17). As such, it reminds us of a culture without a centre and obscures the

depths of our conflicts by a superficial integration of diverse iconography. Donald Kuspit says:

Appropriation art in effect turns solid fame into hollow celebrity, giving past art an all too ironic presence. It is emptied of significance by being hypervisible, that is, stripped of everything but its visuality. Appropriation art is a major theoretical theatrical mode -- a major way for contemporary art to shout its significance, but a perverse, self defeating way, for it ends up shouting the virtues of the famous artists' art it appropriates, despite making that art trivially infamous and obvious (Kuspit 1988:46).

What is common to the symbolic/iconic and the narrative/allegorical modes of thinking about representation in this region, is their almost exclusive preoccupation with historically reflecting on the social and political. These are their common strengths. The weakness of the latter lies in its inability to **invent the expressive formal and stylistic means** for, as Berman says, "translating the distinctive character of this environment "(Berman 1983:3).

A contrasting aesthetic position, one of formal and stylistic anonymity, reflected in the relative autonomy of art (*art pour l'art*), often discloses an attitude of non-engagement. To be aware of historical, social or artistic limits is not to be free of them; one is all the more subjected. But, to be unaware of them is to remain

2  
ref.? Hamis

unfaithful to the act of making art, which is often represented by a return to the self; a kind of 'transcendental modernism', or subjective idealism -- rarely evident in South African art making at present.

## 2. THE GENEALOGY OF A PICTORIAL METHODOLOGY IN THREE GROUPS OF WORK

### 2.1. STACKED RELIEFS

By describing the development of the formal methodology in this body of work I hope to reinforce the contention implicit in all my work, that content is not primarily located within the interlacing branches of the iconographic tree, but that the tree, *qua* tree, forms a principal part of the content. Form itself is iconic.

My formal objectives, as mentioned in the previous section, have been motivated by a strong negative disposition towards the narrative/allegorical model, with its attendant reliance on established conventions of expression, which depends almost exclusively on a programme of formal and stylistic appropriation. The expression of these objectives are first revealed in a body of work consisting of nine large scale paintings collectively titled *Stacked reliefs*<sup>19</sup> executed during 1985.

---

<sup>19</sup> The first, *A Column for Tolstoy* [fig.6], was exhibited on the 1985 Cape Town Triennial. The remaining eight were exhibited at the Karen McKerron Gallery, Johannesburg, 1985.

In an attempt to defeat the protean character of *Proto rhino*, I examined and selected appropriate subject matter suitable for articulation within the stylistic and formal system suggested by *Proto rhino*. I turned my attention to the phenomenon of militarism: a pervasive excess of the military spirit. Expressed visually, it found form in the blatant army and police presence of the time; and psychologically, it was present in the declared 'state of emergency'. More pertinently, it was reflected in the visual culture of political posters, trade union logos, banners and militant funeral apparel.

The examination of popular representations of this phenomenon indicated that in some quarters of visual art making expressive formal and stylistic means were being invented for the translation of the distinctive character of the environment. The emblems of the political poster or logo, contained strongly encoded iconic references to the 'state of things'. As potent symbols they incorporated multiple messages: defiance, power, membership, trust, prophesy. Good examples are COSATU and SARHWU logotypes [fig.7,8]<sup>20</sup>.

---

20 The first indication of mining related iconography coming to the fore.

In 1985 I commenced work on *Stacked reliefs* attempting to harness the iconic power of emblems, and to contain this presence within the symbolic/iconic mode.

The iconography for this series was carefully selected from two categories. Firstly, from the sphere of industrial icons -- those traditionally used to signify industry or the relationship between industry and the worker such as hammers, spanners, boots and anvils, and now patinated with a militaristic hue, and secondly, for their heraldic and emblematic qualities, from large animals found in the African wild; gorilla, leopard, rhinoceros, elephant and kudu. The only deviation, was the selection of a tobacco pipe which is a direct reference to Magritte's painting "*c'est ci pas une pipe*", and to Foucault's book of the same title.

Armed with this iconography and the conceptual stance of the symbolic/iconic model, I reinforced my position opposing the narrative/allegorical convention by developing the following formal principles.

1. **Profile.** The image dictated the shape of the format. Allowing the outline or profile of the image to describe the format, the conventional relationship of figure

to ground was removed<sup>21</sup>. Representation was still in play, but the convention of constructing illusionistic space -- the classical space for narrative and allegorical painting -- was jettisoned. Furthermore, the context of the proscenium arch suggested by the rectangular format -- which further suggests the window to the world and is also essential for the '*mise en scene*' in narrative or allegory painting - - had vanished.

2. **Stacking.** A compositional method of stacking was developed: the resultant slab or tablet-like forms, selectively sandwiched together in twos and threes, configured each individual painting. This stacking method, which packed one form on top of another, as well as the physical thickness of the slabs, which claimed for

---

21 The wall is considered to be the ground in American Planar Painting. The recent works of Frank Stella (originally part of this movement) have become sculptural in the sense that he has incorporated a free standing wall as a component onto which the painting is attached. It is as if Stella, incapable of escaping the support, finally decides to take it with him.

themselves a presence in 'real space', reinforced my rejection of illusionistic space<sup>22</sup>.

3. **The application of paint:** The third reversal of the 'convention' followed logically. If paint was to be deployed across the surface, immediate reference to conventional procedures would occur -- those of colour perspective, an illusion of volume and the 'artist's hand'<sup>23</sup>. To prevent these associations, I freed the paintmark by making it fully three dimensional. This was accomplished by drawing with paint squeezed directly from the tube onto 5mm thick black pure wool felt.

---

<sup>22</sup> In *Market forces* discussed in section 3 the method of stacking is made more subtle. The stacking principle is reinterpreted in the following sense. In the *Stacked reliefs*, the physical presence of the elements is emphasised by their three dimensionality. The stacking principle projects the elements in a confrontational frontal manner, into the physical space of the viewer. This is reinforced by the fact that the elements are not locked into a frame or contained within a proscenium arch. In *Market forces*, because they do not have the thickness of the *Stacked reliefs*, and play a game specifically with eccentric and incoherent misapplication of perspective (and are therefore committed to 'flatness'), the stacking principle was evoked in a different way. This is expressed visually in the clustered elements along the perimeter of the paintings. It is as if the axis of the placement had been shifted. From one thing on top of another, to one thing next to another. The logic lies in formal interplay. As the central ellipses play a formal game with deconstructed perspective, the imagery is locked into the flat plane of illusionism. It would be formally illogical to stack physically palpable elements in a frontal manner -- in 'the real'-- but logical to stack horizontally, in the illusionary flat plane of illusionism.

<sup>23</sup> This notion of 'the artist's hand', is parodied in the MFA works. Highly illusionistic renderings of symbolic sub-elements (hats, bells, and neck collars), comment on aspects of dumb skill, stylistic anonymity, and the culmination of the dream of the Quattrocento, photography.

These hierograms were then cut from the felt with a pair of scissors. By fixing these elements to the surface of the painting with nails, strong references to the independent nature of mark was established.

My contention that the invention of formal and stylistic models was crucial to the translation of the distinctive character of this environment, or any other was reinforced. Form structured and mediated content and, in so doing, became an explicit site of meaning in the *Stacked reliefs*. Figures 9 and 10, are two further illustrations from this group.

## 2.2. MALCHEMY

My studio floor, strewn with by-products from these *Stacked reliefs*, maquettes, paper cutouts and silhouettes, prompted a recollection of David Smith's 'floor spray' stencil drawings made in the sixties. For him, these functioned as compositional aids, made during, and prior to the construction of some of his works in the CUBI series<sup>24</sup>.

The second body of work, *Malchemy* [fig.11,12], developed late in 1985 (collectively titled *Penumbra series* or *Malchemy*), was stimulated by this recollection. Iconography was extended to include chains, fields of tombstones, vultures, hand saws, Medieval demons and human skulls, adding to the iconic dictionary of symbols initiated in *Stacked reliefs*.

A return to the two dimensional rectangular format, so rigidly rejected in the previous body of work, did not imply that the narrative/allegorical model was

---

<sup>24</sup> It is interesting to note that Smith, a sculptor, should have used this technique, bearing in mind the three dimensional nature of sculpture. It is clear that the raw material, sheet metal in flat two dimensional form, influenced his work process. He saw the expressive three dimensional spatial values originating in the illusionistic perspectival linear mode.

asserting itself. Motivated to articulate my subjective experience more clearly, formal strategies were developed to suggest that 'space' in addition to form could be perceived as iconic, and contain an essential part of the expressed content.

The following conventions were adopted:

1. **Spatial simultaneity.** The illusion is created of more than two objects occupying the same place at the same time. Objects represented are resultantly capable of being defined as 'positive form' or 'negative space'. Combinations of both also occur when the object is defined simultaneously as positive and negative (like a Necker cube).

2. **Multiple station points.** The viewer simultaneously occupies more than one station point. These multiple station points, evoked within the context of landscape, including those situated above, below and behind, suggest that the viewer occupies a fused anterior/posterior 'four dimensional' space.

3. **Repetition.** The same image is used repeatedly, thereby inhibiting narrative. This has the further effect of contradicting traditional figure and ground relationships.

Anarchic montage and massive shifts in scale were further formal means calculated to disorientate conventional spatial perception. I wish to suggest that the adjusted space represented in this series of works, becomes iconic/symbolic form, thereby embodying a part of the content<sup>25</sup>. This insistence on the primacy of form in no way devalues iconography, nor reduces it to a subjugated bit-part player. On the contrary, significant form dynamically releases symbolic potential contained within iconography.

Iconography (from the Greek *eikon*, an image), is dependent on perception. These perceptions may take the form of mental or imagined imagery or corporeal images. It follows, then, that iconography can be studied, interpreted, worshipped or broken but cannot be prefigured, since even the image that appears for the first

---

<sup>25</sup> The emergence of a deconstructed space becomes of major importance in the *Market forces* series. It bears directly on the argument that form, in this case iconic space, contains a significant part of the expressed content.

time on canvas, for example, has its origins in a prefigurement of some kind from existing iconography. It follows, therefore, that iconography is never invented anew, only the form that expresses it.

Mitchell notes:

...reciprocity between our picture of material signs and mental activity is described aptly by Aristotle when he says that "what the mind thinks must be in it in the same sense as letters are on a tablet which bears no actual writing" (*De Anima* III.4.430a). Ideas, images, "what the mind thinks" (or what it "thinks in") are no more "in", the mind than the words on this page are "on" it prior to being printed there (Mitchell 1986:18).

This is not to be taken as a claim that the mind is really a blank slate, *tabula rasa*, *camera obscura*, mirror or blank canvas, rather, only that the mind may picture itself in this way to represent the world and itself, to itself. Wittgenstein suggests that if we eliminate the notion that there is something natural about the formation of both mental and "material images", we can put them in the same category; as functional symbols, occupying the same logical (representational) space (Mitchell 1986). Iconography surfaces in the structure of representation which we have inherited from a long tradition. It cannot therefore, be private or subjective. ✓  
Mental imagery thus depends for its very existence on perceived imagery. Personal

iconography is merely a stylistic reformulation of existing iconography -- thus second hand. Only the new form can be new.

Confusion between iconography and stylistic reformulation arises when spurious notions of personal iconography or personal archetypes degenerate into a concept of a 'personal language' when discussing the meaning of form in art works. Personal language simply means individual style. Ferretti in discussing artistic form says "*Style* is the goal in the development of artistic subjectivity -- in keeping with a pattern of Goethe's: 'It is the highest expression of objectivity, not the simple objectivity of being there, but that objectivity of the artistic spirit'" (Ferretti 1989:111). It is this spirit embedded in style that makes it unique. Style is a strongly encoded message enscribing its origins.

Significant style and what it describes mediate the visible facts in order to create a new kind of experience. New visible forms occur. These enter the iconographic dictionary through the chain of consumption<sup>26</sup>. Picasso did not invent the human form, paint, canvas or African iconography when he painted *Les demoiselles*

---

26 When significant form is consumed, and enters the stylistic lexicon, it becomes iconography when quoted, or an iconographic sub-species.

*d'Avignon* (1907). His formal pictorial method of treating the figure was a new invention. Picasso's conflation of styles, through a process of subjective symbolising, created symbolic/iconic form through, what Clement Greenberg would call, "dialectic conversion". Kuspit notes, in discussing Greenberg's notion of dialectic conversion, that, "For Greenberg, dialectic works by reason neither of objective historical necessity nor subjective spiritual necessity, but by individual experiential necessity, what might be called the individuals 'will to experience'" (Kuspit 1979:29).

The misconception of new iconography is replaced with the myth of personal iconography precisely when the interpreter or artist realises they remain the interpreter of iconography, and not its inventor. What is capable of being new, or invented however, is form. Only this can reveal that which is unique to any environment<sup>27</sup>.

Artists, who appropriate a style or form of iconography already well described (such as that of German Expressionism) effectively exclude the only possibility that

---

<sup>27</sup> cite: Monet, Impressionism; Picasso, Cubism; Pollock, Abstract Expressionism; Skotnes, Proto African.

exists to find unique or apposite solutions to local problems. Their work fails to become revelatory, remaining in essence reactionary.

### 2.3. MAFIKENG HEADS

If the *Stacked reliefs* and *Malchemy* were mediating the prevailing stylistic role models I have isolated, then the third group, the *Mafikeng heads*, constructed in 1987 and 1988, appear anomalous. Arguments against the pluralist and narrative/allegorical models, defined by their exclusive reliance on a programme of formal or stylistic appropriation, superficially appear to be subverted by the group of terracotta sculptures. The *Mafikeng heads* [fig.13,14] refer directly to the form of the Iron-Age *Lydenburg heads*, use the same materials and the same hollow modelled method of construction.

I will illustrate that, although the principle of appropriation was embraced, the context for defining this strategy is fundamentally opposed to the already given definition, stipulating that appropriation of form includes the appropriation of meaning already strongly encoded in that form. Form and content in this unique case are divisible, since the original content is not present in the archaeological record nor in our contemporary history.

The *Lydenburg heads*, recovered in the early 1960s, have no known contemporary symbolic or cultural context. They resist definable meaning. If this remains true, they have form but no encoded content -- objects easily able to assume any assigned symbolic content the artist or viewer may wish ascribe. These ancient "ready-mades" are unique unexplained remnants about which we may only speculate. I have appropriated the purely formal visual qualities of the Lydenburg heads, and so doing, not even in the strongest sense of appropriation, have I stripped them of their meaning.

Hal Foster discusses how artists promiscuously appropriate without engaging the source, let alone the present.

...the typical artist is often 'foot-loose in time, culture and metaphor': a dilettante because he thinks that as he entertains the past, he is beyond the exigency of the present; a dunce because he assumes a delusion; and a dangling man because historical moment - - our present problematic is lost (Foster 1987:16).

The *Mafikeng heads* attempt to engage the "historical moment -- our present problematic" precisely through the appropriation of form from which its original content<sup>28</sup> has drained away. In this sense the form is **AHISTORICAL**. To

---

28 It is not inconceivable that the producer/s may have done a similar thing.

appropriate an established stylistic role model or genre, i.e. "historical form" (which I have argued includes historical content) from other contexts is, *ipso facto*, the producer of false consciousness as aesthetic pleasure or visa versa.

The links between the literal subject (the *Lydenburg heads*) and the symbolic substitute (the *Mafikeng heads*) are not mediated by attendant content located in the former, nor are they interpretable metaphorically although their effect may be. The *Mafikeng heads*, in their role as physical objective correlatives to the *Lydenburg heads* become wholly symbolic.

Eco pin-points this kind of transformation:

... it is characteristic of contexts having an aesthetic function to produce objective correlatives, which have an extremely 'open' metaphorical function inasmuch as they give one to understand that relations of similarity or of identity may be postulated, without the possibility of those things being further clarified. At this point, one frequently speaks of symbol (Eco 1984: 102).

The *Lydenburg heads* were, therefore, perfect vessels or found objects suitable for contextualisation within the symbolic mode, enabling the continuing articulation of my subjective experience through a primary emphasis on the articulation of form.

### 3. MARKET FORCES

The body of paintings and prints submitted for the MFA comprise the following: three etchings, nine watercolours and six paintings in polyptych form. No distinction of importance is to be drawn between the etchings, watercolours or paintings.

My intentions in this body of paintings, etchings and watercolours, made between May 1989 and April 1992, continue to explore the concerns outlined in the three previous bodies of work discussed in sections 1 and 2. These paintings and prints distend the "iconographic tower" in an endeavour to locate the contemplation of South African landscape within a subjective re-figured form of depiction, which emphasises the 'visuality' of painting as the primary mediator, re-coder and interpreter of historical content. My method required looking at ways of re-coding meaning through the use of familiar subject matter and the invention of new formal means to express it. This has, of necessity, involved examining the position of descriptive realism, narrative, and metaphor in painting as it relates to depictions or expressions of our landscape.

The "alchemy" of mining and its unavoidable ecological, economic and political effects provided me with a symbolically rich and complex model, opening one aspect of landscape to significant interpretation. The iconographic keys relating to mining and industry were introduced in *Stacked reliefs*. These associations re-surface in the *Mafikeng heads* where references are pictorially explicit in the rendering of crude industrial tools. Recognition of the place of mining in early Iron-Age culture is inferred.

Of equal importance and underpinning this dissertation, is the role played by form (the palpable corporeality of a thing or body) in re-coding and interpreting familiar iconography. This investigation has proceeded from the premise mentioned previously, that iconography cannot be invented, but through the invention of new formal arrangements iconography can be reinterpreted and new meanings can be brought to bear upon it.

The subtexts are the relationship between capital and labour, metastasis as fetish, and the effect of industry on the ecology.

I have attempted to establish a formal pictorial methodology involving the following:

**1. Format.** The traditional rectangle is rejected in favour of elliptical or circular formats. The edge of the central ellipse becomes a wrap around horizon line, suggesting an edgeless ground. The conventional horizontal, the back bone of landscape, is deformed, and in the new interpretation, becomes a unit of form, in the iconic sense.

**2. Perspective.** Multiple station points insist that the viewer has no single viewpoint but is situated simultaneously in the fore-, middle- and background.

**3. Scale.** Non-differentiation of scale creates disorientating figure and ground relationships.

**4. Repetition.** The use of the same image repeatedly, assists in generating pattern in order to inhibit implied narrative, and to foster ambiguity..

**5. Pigmentation.** Surface application of materials recovered from mining operations. This functions mnemonically, and assists in neutralising illusion.

**6. Gravity.** Normal gravitational positioning of the subject is denied which allows for extreme manipulation of space.

My pictorial method creates the potential for perpetual seemingly incoherent fragmentation of iconography. This is counteracted by the prominent use of circular and elliptical formats in my compositions, creating a stable base for containing disparate components. Arnheim(1988) has noted the capacity of circular and elliptical formats to "centre" compositions. The ellipse contains twin focal points making it less stable than the circle, but only if set on the diagonal. The prominent use of circular and elliptical formats in these compositions was not simply to round off -- or to cut some corners, but to create a resoluteness for containing this disparateness.

The initial sketch for this body of work, titled *Oppenheimer seduces Foucault I* [plate 4], a mixed media watercolour on paper, describes a view of a section of excavated landscape from a station point somewhere out in space. The work refers

to diamond mining, and in particular to the extraordinary 'earth works' that took place in Kimberley at the end of the last century.

By inverting the landscape and using a method of scale differentiation, I imply that the gem stones (simulated by shards of broken mirror) have been shaken from the hole by extreme force of will -- even to the extent of turning the planet upside down. Randomly accessed sections of text, taken from Jean Baudrillard's critique of Foucault, *Forget Foucault*, are written into the area describing space<sup>29</sup>. (No known written text by Oppenheimer seemed appropriate for similar inclusion)<sup>30</sup>.

This earlier work, together with others in this series, reaffirmed my premise that the context for re-coding existed beyond immediately available systems of pictorial representation. Any renewed treatment of the iconography with implications for new meaning would not be possible without the determined invention of the formal means to do so.

---

29 Jameson comments on the latest mutation in space: "...postmodern hyperspace -- which has finally succeeded in transcending the capacities of the individual human body to locate itself, to organise its immediate surroundings perceptually, and cognitively to map its position in a mappable world" (Jameson 1988:25).

30 A literal reduction of verbal images to pictorial signs. Hence they become iconic.

*Tunnel vision III* [plate 8] deals in unrequited anamorphosis<sup>31</sup>. It appears that the viewer is floating in a tunnel in a gold mine. The floors are paved in writing. Roots from 'above' grow into the empty spaces left by the miners. The words constitute the gold mining listings of a Johannesburg stock market report. The suggestion of a labyrinth, or underground maze, denotes disorientation. Perverse perspective is maintained in the final state of *Tunnel vision* [plate 13], but by focally centering the composition, the illusion that the central ellipse describes a single tunnel, is created.

*Fredric Jameson in Witbank I* [plate 7] has coal dust applied to its surface. The application of this material acts in conflict with conventional illusionistic rendering. Although it appears to be consumed by the representational paradigm, it simultaneously functions as a neutraliser of illusion and remains ontologically coal. The appearance of actual materials recovered from mining operations bonded to the surfaces of the works, further act as visual mnemonics. Randomly accessed sections of texts from Jameson's discussion of narrative as a socially symbolic act

---

31 Anamorphosis n. a deformed figure appearing in proportion when rightly viewed, e.g. in a curved mirror, or in a particular direction (Chambers 20th Century Dictionary 1983).

(Jameson 1981), have been copied into the areas denoting mine dumps. These features contribute to the visual texture of the painting, interrupting spatial illusionism and creating a dialogue between form and iconography.

Preziosi, in discussing Jeremy Bentham's panopticon, reminds us of Michel Foucault's suggestion, of the "powerful epistemological connection between the architectonic logic of the panopticon and the formats of modern disciplinary knowledge" (Preziosi 1989:62).

The realism of the Albertian Window, the perspectivalism of artistic practice inaugurated during the Renaissance and constituting the mainframe of aesthetic praxis up into the modern era, was perforce an ideological fabrication. It was a powerful format of representation that a society gave to itself, fixing the relationships by which individuals would represent themselves in their world of objects, their signifying universe. As an ideology, it functioned by putting the individual at the center of structures, making this subject the place where ideological meanings were revealed (Preziosi 1989:62).

My intention has been to destabilise the accord between representation and ideology through the promotion of harmonic dis-equilibrium or "aggressive

disharmony"<sup>32</sup>. This emphasis on the painting's visibility has been achieved by dismembering the architectonic ideology of mimesis. This dialectic assists in the formulation of a subjective panopticon, able to reinterpret systems of representation and iconography. The painting's visibility as an object, image or thing, in the iconic sense, becomes equally as important as the recognition of its iconography.

This dual significance of visuality and iconography has been largely absent from other paintings which deal with the subject of mining. Aestheticised reportage, for example, which is linked to the technique of descriptive realism, was used by Walter Westbrook to describe diamond mining in a painting titled *And so man created Kimberley* (Alexander & Cohen 1990:111). This painting, commissioned for the centenary of Kimberley in 1971, realistically portrays a section of the open-cast mine. It is not my intention to comment on the artistic merits of Westbrook's painting, but to use it as an exemplification of the limitations of the mainframe of conventional descriptive realism. This technical convention in the narrow sense is,

---

32 "...a constant tension and shifting between the values of the mimetic and the purely artistic (non-objective) is ascribed to Baselitz's art. The tension is presented through Baselitz's notion of "aggressive disharmony": the harmony is fruitful so long as it denies the dominance of either mimetic or non-objective values" (Kuspit 1988:130).

in my opinion, simply lacking in the expressive potential to re-encode or to articulate the enormous complexities of the multiple effects of the 'mineral revolution'. In the broader sense, because of its entrenchment in the anecdotal, the literary and the narrative, metaphor<sup>33</sup> -- the connoisseur's ideological magical wand of invention -- conjures selective meaning and value in conflict with that which is perceived visually, and is literally reported in the descriptive reality communicated by paintings of this kind. This implies that the 'purely visual' component in works of this type becomes easily redundant, as the context for interpretation of the subject matter is one of fulfilling pre-existing expectations of the viewer (the relationship between ideology and representation is enforced). If there is slight deviation, it tends to be whipped back into shape by invoking metaphor. Only when painting fractures this dominant programme of metaphorical narration by its visuality, can it claim to engage in the reinterpretation of iconography, re-coding of subject matter or the alteration of perceptions. Codes of communication are strongly located in recognisable imagery. In Westbrook's

---

33 "...metaphor, is never in any way innocent, always orients research and prefabricates and fixes results" (Preziosi 1989:37). "This geometry is only metaphorical, it will be said. Certainly. But metaphor is never innocent. It orientates research and fixes results. When the spatial model is hit upon, when it functions, critical reflection rests within it. In fact, even if criticism does not admit this to be so" (Derrida in Preziosi 1989:196).

painting, iconographic veracity as opposed to visuality is emphasised by the use of descriptive realism<sup>34</sup>.

My working method was sustained through continual shifts and transmutations expressed in visual permutations using various media. This process allowed me a visual freedom of association across stylistic and conceptual boundaries, necessary for the formulation of a critical approach able to be tested finally in a group of paintings. The second version of *Oppenheimer seduces Foucault II* [plate 4] found form in a copper-plate etching.

The differences between *Oppenheimer seduces Foucault I* [plate 4] and *Oppenheimer seduces Foucault II* [plate 2] clearly relate to choice of medium. The immediacy of gesture achieved with pen and wash in the first is associated with impressions and the mapping out of ideas -- a sketch form. Etching, strongly reliant on mechanical technology, tends to inhibit immediacy, but offers the

---

<sup>34</sup> General topographical accuracy in rendering the scene was probably an implicit brief of the commission, although Westbrook might have had other feelings about the interpretation of the subject matter. In other circumstances, one may speculate that he might have produced a very different looking painting. He also may have suppressed a desire to manifest the physical magnitude of the excavation through extreme handling of form and paint, but we remain with a painting whose existence as anything else is generally absent.

advantage of extended duration in production which can promote deeper contemplation. What is common to both, however, in the formal sense, is evidenced by the fracturing of coherent lines of sight, implying a disassociation from the dogma of 'Alberti's panopticon'. *Oppenheimer seduces Foucault I* [plate 4] proposes that the viewer has no ground to stand on. *Oppenheimer seduces Foucault II* [plate 2] synthesises multiple individual viewpoints (side views) seen from the heart of the hole, to create a sense of the complete hole.

Research into suitable visual subject matter for *Market forces* was divided into an examination of documentation in the form of early photographic records of mining operations, and visual interpretations produced by various artists. The University of Cape Town archives supplied me with some of the pictorial raw material for reinterpretation under discussion -- notably that of the imagery of head gear. This was used in subsequent versions of *Oppenheimer seduces Foucault*, through a process of massing based on repetition, to create a framing device suggestive of the edge of a cut gem stone. Further visual metonymys which allude to the clamping jaws of a trap and the perimeter of a stockade also occur. These assist in establishing a definitive context for the injured male figures. The etching treats the central void as a stage for the two spectres that are held in position by cables

stretching from the sides of the crater. It would not be inappropriate to recall some of the many paintings of the martyrdom of St. Sebastian, when looking at this work. The images of the figures are drawn from the same source as those used in *The Market place* [plate 1] (Payne 1989:38-39).

The third stage of *Oppenheimer seduces Foucault* translates the previous permutations into a working sketch in colour prior to painting [plate 6]. In the fourth and final version [plate 14], the dominant central ellipse of the polyptych contains further interpretations of the same pictorial information. The addition of colour, assisted by the plasticity of paint characteristic of the medium, knits the linear quality of the cables and figures together into a net-like veil above the deep space of the void or hole, concluding the programme of iconographic transmutation between media. Encrustations of glass fragments, a cheap equivalent for diamonds, are pasted along the boundary of the central canvas. Some of the smaller vignettes hold unique infusions of thickened acrylic emulsions and mirror and glass, creating visual mnemonics which are other means of communicating the content of iconography. Finally, the viewer's station point somewhere out in space, as originally conceived of in the first treatment of this theme, re-occurs in the final work.

*Plato's crucible I* [plate 10] and *Plato's crucible II* [plate 16], depict the fourth corner of the commodities quadrant. They refer to the smelting process of iron ore. A disturbed unrequited anamorphic view of seven crucibles poised over a fiery cauldron is represented. Molten metal pours from the crucibles and congeals along the perimeter of the central ellipse of the painting. These outpourings, it is suggested, have hardened. Iron filings which have been added to the surface of the painting have been encouraged to rust, implying an element of time. The magnetic nature of iron is hinted at by the pools of radiating rings, which suggest magnetic lines of force at the ore's point of entry into the outer receptacle.

*Tracts I* [plate 12] and *Eskom's sneeze* [plate 17] reflect on the earth's surface and atmosphere. They are reminders of the ecological implications vested in the practice of mining.

My pictorial methods, developed in these polyptychs, were strongly reliant on the use of circular and elliptical formats. My intention, in addition to those mentioned

previously, was to develop and adopt associated means in opposition to the stranglehold<sup>35</sup> of rectangular convention<sup>36</sup>.

Static conventions limit reinterpretations of painting methodology and, therefore, also inhibit a renewal of the interpretation of themes. The conventional treatment of primary narratives or themes can generally be described as taking the form of a horizontal with the occasional vertical, or thrilling diagonal thrust, and packaged perfect by limited perspective. The result, a visual reductionism that does not interfere with conventional pictorial narration.

---

35 "...the observation site in Bentham's circular prison confers upon the observer an invisibility and detachment from the objects of surveillance. The position is clearly analogous to the epistemological and synoptic position of the art historical and critical(or in general disciplinary) subject. Indeed, the panoptic prison, in its topology, also can be seen as providing a systematic ground for the disciplinary archive as such. Each backlit cell is the Vasarian frame..." It is also an extension of a metaphysical and theologic order, connected with an earlier Renaissance perspectivism (Preziosi 1989:36).

36 "Galileo abhorred perversions of "normal" vision developed during the sixteenth century. Yet it can be argued that such curious liberations from the fixities of central- point perspective nonetheless ceaselessly confirm the importance of steady, center position. The wit of anamorphism is a constant reference to a rational and stable system that it assumes in the very moment that is parodied or questioned. In short, anamorphism functions both as a critique of the discursive apparatus of linear perspectivism and as its support: an oblique validation of its power and naturalness. Anamorphic painting displaces the viewer to another locus, one not directly opposite the vanishing point of the perspectival work(hence, not perpendicular to the picture plane); in that placement the laws of linear perspective nonetheless apply." (Preziosi 1989:57).

Smaller canvases along with depictions of chains and human anatomical elements, clustered along the perimeter/frame(*parergon*) of the central ellipses(*ergon*) of the paintings (evocative of satellite trajectories in a planetary solar system) contain painterly treatment of pictorial information unsuitable for inclusion within the main arena.

"The relationship between the frame and the framed, or *parergon* and *ergon*, entails a number of levels of textuality, from Derrida's standpoint. The *parergon/ergon* distinction is one which floats, oscillates and ultimately can be shown to be a mirroring yet distancing relation of *differance*"<sup>37</sup> (Silverman 1989:71).

Yates writes:

Our attention is therefore to be constantly displaced. Every boundary to context, like that of structure and its centre, is no more than a mark within a chain of signifiers in which there are no *a priori* fixed points, places of certainty or security. Each context is inscribed and carried off within the chains which break out of the inside in which their containment had been supposed. What becomes of concern in context, therefore, is the status of the borders, all that would frame the interior in order to bring it about (Tilley 1991:224-225).

---

<sup>37</sup> Derrida defines *differance* as "the movement by which language, or any code, any system of reference in general, becomes 'historically' constituted as a fabric of differences" (Derrida 1973:141).

Yates rejects Kant's reduction of *parerga* to:

...secondary status with respect to the essence and ideality of the aesthetic, the *parergon* is shown to be absolutely indispensable within/to this *ergon*, which cannot be thought without it. They are necessary to mark the difference between the outside and the inside, and yet the *parerga* ('*hors d'oeuvre*', 'accessory', '*supplement*') is indispensable for this marking, and therefore must be an addition that is at the very heart of what is primary, exceeding it. It is the structure of excess, displacing the centre and inverting its priority with respect to the border (Tilley 1991:225).

The 'disturbed' pictorial conventions that I have used to articulate my subject matter, the 'alchemy of mining', relate, to some extent, to altered states of consciousness. Altered states of consciousness may be induced by psychoactive drugs, sensory deprivation, intense concentration, auditory driving, schizophrenia, hyperventilation or sustained rhythmic movement. Massive distortions of size, space, time and place are common in hallucinogenic trance experiences. All human beings share the same neurophysiology, and the products of the nervous system are universally shared. Certain hallucinations have become culture specific, culturally controlled and valued. Lewis-Williams and Dowson remark on,

...a widely reported, virtually universal feature of trance experience that is neurologically determined. As subjects move into a deep stage of trance, they experience a vortex that seems to engulf them. Sometimes a bright light at the centre of the field of vision creates this tunnel-like perspective (Lewis Williams and Dowson 1990:9).

Quoting the work of Siegel and Jarvik they continue:

Subjects report 'viewing much of their imagery in relation to a tunnel...images tended to pulsate, moving towards the center of the tunnel or away from the bright light and sometimes moving in both directions'. The sort of tunnel most often described resembles a train tunnel. Westerners use culture specific words like 'funnels, alleys, cones, vessels, pits [and] corridors' to describe the vortex (Lewis Williams and Dowson 1990:9).

Lewis Williams and Dowson continue,

This is experienced in other cultures, as entering a hole in the ground...The Inuit of Hudson Bay, for instance, describe a 'road down through the earth' that starts in the house where they perform their rituals...The Algonkians of Canada travel through layers of earth: 'a hole leading into the bowels of the earth'...In Australia, shamans are said to 'dive into the ground'...(Lewis Williams and Dowson 1990:9-12).

The accounts of subterranean travel in San beliefs is replete. Accounts of trance vision attest to enhanced brilliance of colour, heightened three dimensionality, stereoscopic depth, magnification of detail, shifts in depth relations, distortions of

scale -- including the subject and the projections of hallucinations onto walls or ceilings. Included also are the psychedelic dazzling of pattern.

The various pictorial methodologies developed in the series of work *Market forces* all contribute to an equation between the effects of the activity of mining and induced altered states of consciousness. The relationship between the re-structured form of representation in *Market forces* and the evocation of trance experiences are intended to provide the viewer with a programme of observer participation enabling an apprehension of the central concerns of this body of work.

## CONCLUSION

These paintings attempt to transform, through a subjective re-figured form of depiction, some readings of the South African iconographic tower. The substance of meaning of individual paintings or iconographic units has not been postulated. Neither has the semantic function invoked by the inter-relationship between these units in a given painting. The relationship between *explanation* and *understanding* is in this context suspended. The idiolectic nature (an individual's own distinctive form of speech) of the works mitigate for this. Equally, I have refrained from interrogating the paintings, thus deferring confession.

Interpretation is contingent. In a structuralist sense an attempt at explanation would involve focusing on an analysis of the elements and their relationships. The hermeneutic approach would, through 'deep interpretation' uncover 'hidden meanings' and arrive at statements of understanding claimed as 'real' or 'true'. Foucault would reject this notion and claim that truth and meaning are dispersed and lie on the surface of things, not hidden in their interiority. According to Tilley, Foucault tells us that:

...meaning is visible on the surface in small concrete details, shifts in the forms of practices, in paintings, in architecture, in and between the lines of texts rather than that beyond the lines of texts (Tilley 1990:308).

My claim is against overdetermination in favour of:

...that which is outside the frame (putting-into-lethargy and absolute value of the frame): naturalization of the frame. There is no natural frame. *There is* frame, but the frame *does not exist*.

The parergon -- apotrope (decoration, show, parry) *of the* primary processes, of free energy. i.e., of the "theoretical fiction" (*Ein psychischer Apparat, der nur den Primärvorgang besässe, existiert zwar unseres Wissens nicht und ist insoferne eine theoretische Fiktion*). So only a certain practice of theoretical fiction can work (against) the frame, (make or let it) play (it) (against) itself. Don't forget, nonetheless, that the *content*, the *object* of this theoretical fiction (the free energy of the originary process, its pure productivity) is metaphysics, onto-theology itself. The practice of fiction always runs the risk of believing in it or having us believe in it. The *practice* of fiction must therefore guard against having metaphysical truth palmed off on it once again under the label of fiction. There is fiction and fiction. Necessity here of the angle -- diagonality -- where things work and play and give, and of showing up the remnants of the angle in round frames (there are such things). Hegel: spirit linked to the appearance of the round form (Derrida 1987:81).

## INDEX OF WORKS

### Group 1. 3 etchings.

Plate 1. *The Market Place*. 1990.

Copper plate etching on Fabriano Rosaspino Avoria

760x550

Edition:30

Plate 2. *Oppenheimer seduces Foucault I*. 1990.

Copper plate etching on Fabriano Rosaspino Avoria

760x550

Edition:30

Plate 3. *Tunnel vision II*. 1990.

Copper plate etching on Fabriano Rosaspino Avoria

760x550

Edition:30

**Group 2. 9 watercolours.**

Plate 4. *Oppenheimer seduces Foucault II*. 1989.

Water colour, Indian ink, mirror, gouache and porcelain on Fabriano Artistico  
760x560

Plate 5. *Tunnel vision I*. 1989.

Water colour, gouache and Indian ink on Fabriano Artistico 760x560

Plate 6. *Oppenheimer seduces Foucault III*. 1990.

Water colour, gouache and Indian ink on Fabriano Artistico  
760x560

Plate 7. *Fredric Jameson in Witbank I*. 1989.

Water colour, gouache, coal dust, porcelain and Indian ink on Fabriano Artistico  
760x560

Plate 8. *Tunnel vision III*. 1990.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

Plate 9. *Fredric Jameson in Witbank II*. 1990.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

Plate 10. *Plato's crucible I*. 1991.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

Plate 11. *Eskom's sneeze I*. 1991.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

Plate 12. *Tracts I*. 1991.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

**Group 3.** 6 mixed media polyptychs.

Plate 13. *Tunnel vision IV*. 1990/1991.

Acrylic, mock gold leaf and felt on canvas and plywood  
3600x2800

Plate 14. *Oppenheimer seduces Foucault IV*. 1990/1991.

Acrylic, felt, and tempered glass on plywood and canvas  
3600x2800

Plate 15. *Fredric Jameson in Witbank III*. 1991.

Acrylic, felt, glass and coal dust on plywood and canvas  
3600x2800

Plate 16. *Plato's crucible II*. 1991.

Acrylic, felt, glass and iron filings on plywood and canvas  
3600x2800

Plate 17. *Eskom's sneeze II*. 1991/1992.

Acrylic, felt, glass and Hessian on plywood and canvas

3600x2800

Plate 18. *Tracts II*. 1991/1992.

Acrylic, felt and glass on plywood and canvas

3600x2800

**SELECT BIBLIOGRAPHY**

- ALEXANDER, L. & COHEN, E. 1990. 150 South African paintings. Struikhof: Cape Town.
- ARNHEIM, R. 1988. The power of the center: new version. California: UCLA Press.
- BARTHES, R. 1983. Selected writings. Oxford: Fontana.
- BAUDRILLARD, J. 1983. Forget Foucault. New York: Semiotext(e),Inc. Columbia University.
- BAUDRILLARD, J. 1983. In the shadow of the silent majorities. New York: Semiotext(e),Inc. Columbia University.
- BERMAN, E. 1983. Art and artists of South Africa. Cape Town: A.A. Balkema.
- BOIS, E. 1986. Endgame. Reference and simulation in recent painting and sculpture. New York: MIT and the Institute of Contemporary Art.
- BURGIN, V. 1986. The end of art theory. London: Macmillan.
- BURNETT, R. 1985. Tributaries: exhibition catalogue. BMW South Africa.
- CELANT, G. 1985. The European iceberg. New York: Rizzoli.
- COSGROVE, D. & DANIEL, S. 1988. The iconography of landscape. Cambridge: Cambridge University Press.

- CRARY, J. 1990. *Techniques of the observer: on vision and modernity in the nineteenth century*. Cambridge: MIT Press.
- CRUMP, A. 1985. *Cape Town triennial: exhibition catalogue*. Rembrandt van Rijn Art Foundation.
- DELEUZE, G. & GUATTARI, F. 1983. *On the line*. New York. Semiotext(e), Inc. Columbia University.
- DERRIDA, J. 1973. *Speech and phenomena*. Evanston: Northwestern University Press.
- DERRIDA, J. 1987. *The truth in painting*. Chicago: The University of Chicago Press.
- DUFRENNE, M. 1979. *Main trends in the aesthetics and the sciences of art*. New York: Holmes and Meier Publishers.
- EAGLETON, T. 1990. *The ideology of the aesthetic*. Oxford: Basil Blackwell.
- ECO, U. 1984. *Semiotics and the philosophy of language*. London: McMillan Press.
- FEKETE, J. 1988. *Life after postmodernism: essays on value and culture*. London: Macmillan Education.
- FERGUSON, R., OLANDER, W., TUCKER, M. & FISS, K. (eds). 1990. *Discourses: conversations in post-modern art and culture*. Cambridge: MIT Press.
- FERRETTI, S. 1989. *Cassirer, Panofsky, and Warburg*. New Haven: Yale University Press.

- FOSTER, H. 1985. *Recodings: Art, spectacle, cultural politics*. Washington: Bay Press.
- FOUCAULT, M. 1983. *This is not a pipe*. Los Angeles: University of California Press.
- FREEDBERG, D. 1989. *The power of images: studies in the history of theory and response*. Chicago: University of Chicago Press.
- GABLIK, S. 1984. *Has Modernism failed?* New York: Thames and Hudson.
- HAGEN, M.A. 1986. *Varieties of realism: geometries of representational art*. New York: Cambridge University Press.
- HALLEY, P. 1989. *Peter Halley: collected essays 1981-1987*. Venice CA: Lapis Press.
- HARRISON, C. & ORTON, F. 1984. *Modernism, Criticism, Realism*. London: Harper & Row.
- HAUSSMAN, C.R. 1989. *Metaphor and art*. New York: Cambridge University Press.
- HEWISON, R. 1990. *Future tense: a new art for the nineties*. London: Methuen.
- HOFMEYER, J. 1987. *South African Museums Association Bulletin Vol 17 No 7: 311-323*.
- JAKLE, J.A. 1987. *The visual elements of landscape*. Amherst: University of Massachusetts Press.
- JAMESON, F. 1981. *The political unconscious*. London: Methuen.

- JAMESON, F. 1988. Postmodernism and consumer society. In: KAPLAN, E.A. (ed). Postmodernism and its discontents: theories, practices. London: Verso.
- KAPLAN, E.A. (ed). 1988. Postmodernism and its discontents: theories, practices. London: Verso.
- KEMP, M. 1989. The science of art: optical themes in western art from Brunelleschi to Seurat. New Haven: Yale University Press.
- KRAUSS, R. 1986. The originality of the avant-garde and other modern myths. Cambridge: MIT Press.
- KRENS, T. GOVAN, M. & THOMPSON, J. (eds). 1988. Refigured painting: the German image, 1960-1988. London: Thames and Hudson.
- KUBOVY, M. 1986. The psychology of perspective and Renaissance art. New York: Cambridge University Press.
- KUSPIT, D. 1979. Clement Greenberg. Wisconsin: The University of Wisconsin Press.
- KUSPIT, D. 1988. The New Subjectivism -- Art in the 1980's. Michigan: UMI Research Press.
- KUSPIT, D. 1988. The opera is over. Artscribe. Sept/Oct: 44-49.
- LASS, R. 1990. Strictly speaking. S.A.B.C. Sunday 22nd July 1990.
- LEWIS, J. 1990. Art culture and enterprise: the politics of art and cultural industries. London: Routledge.

- LEWIS-WILLIAMS, J.D. & DOWSON, T.A. 1990. Through the veil: San rock paintings and the rock face. *South African Archaeological Bulletin* 45: 5-16.
- LEWIS-WILLIAMS, J.D. & DOWSON, T.A. 1989. *Images of power*. Johannesburg: Southern.
- LIFSHITZ, M. 1973. *The philosophy of art of Karl Marx*. London: Pluto Press.
- LIPPARD, L. 1983. *Overlay*. New York: Pantheon.
- LYOTARD, J. 1984. *The postmodern condition*. Manchester: Manchester University Press.
- MARTIN, M. 1991. Is there a place for black abstract painters in South Africa. *De Arte* 44: 25-39.
- MITCHELL, W.J.T. 1986. *Iconology: image, text, ideology*. Chicago: The University of Chicago Press.
- NOCHLIN, L. 1991. *The politics of vision*. London: Thames and Hudson.
- PAYNE, M.J. 1989. *Artworks in progress, Volume 1*, Michaelis School of Fine Art, Cape Town. 37-39.
- PINCUS WITEN, R. 1984. *Eye to eye: twenty years of art criticism*. Michigan: UMI Research Press.
- PREZIOSI, D. 1989. *Rethinking art history: meditations on a coy science*. New Haven: Yale University Press.

- RANKIN, E. 1990. Jerusalem in Johannesburg: an exhibition of sculpture by Jackson Hlungwani. *South African Journal of Art and Architectural History*. Vol.1 no.2 May:75-83.
- RICHARDS, C. 1990. Desperately seeking 'Africa'. In: *Art from South Africa*. Oxford: Museum of Modern Art, Oxford.
- ROBERTS, J. 1990. *Postmodernism, politics and art*. Manchester: Manchester University Press.
- SANOUILLET, M. & PETERSON, E. 1975. *The essential writings of Marcel Duchamp*. London: Thames and Hudson.
- SIEGAL, J. 1988. *Artwords: Discourse on the early eighties*. Michigan: UMI Research Press.
- SILVERMAN, H.T.(ed) 1989. *Derrida and deconstruction*. New York: Routledge.
- TILLEY, C.(ed) 1990. *Reading material culture: structuralism, hermeneutics and post-structuralism*. Oxford: Basil Blackwell.
- VARNEDOE, K. 1989. *A fine disregard: what makes modern art modern*. London: Thames and Hudson.
- WALLIS, B. 1984. *Art after modernism: rethinking representation*. Boston: Godine.
- WILLIAMSON, S. 1989. *Resistance art in South Africa*. Cape Town: David Philip.
- WITTGENSTEIN, L. 1972. *Philosophical investigations*. Oxford: Basil Blackwell.
- WOLLHEIM, R. 1987. *Painting as an art*. London: Thames and Hudson.

***FORM AND THE PICTURING OF MINING.***

***An epistemology of form with special reference to the  
explication of iconography***

**by**

**Malcolm Payne**

**Figures and Plates**

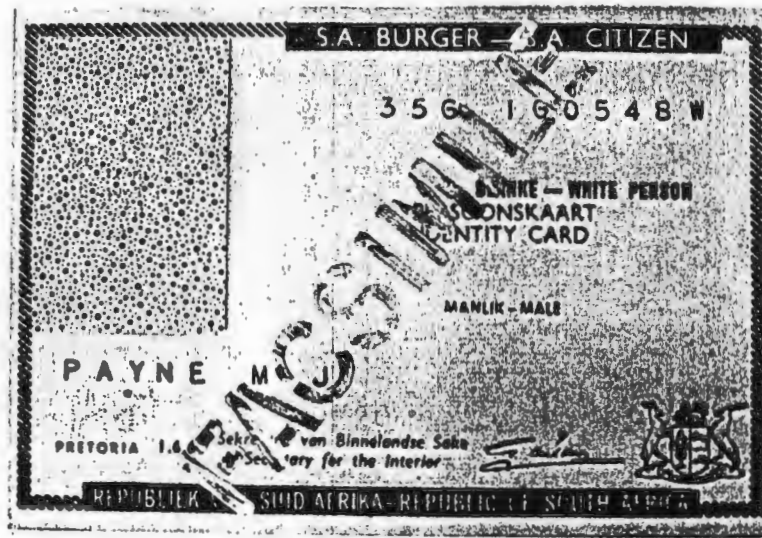


Fig 1. Colour test. 1974.  
Screenprint  
1070x830.

YNEPA	NEPAY	EPAYN
YNEAP	NEPYA	EPANY
YNAPE	NEYPA	EPNAY
YNAEP	NEYAP	EPNYA
YNPEA	NEAPY	EPYAN
YNPAE	NEAYP	EPYNA
YEPAN	NPEAY	EAYNP
YEPNA	NPEYA	EAYPN
YENAP	NPYEA	EAPYN
YENPA	NPYAE	EAPNY
YEAPN	NPAYE	EANPY
YEAPY	NPAEY	EANYP
YPEAN	NAEPY	EYNPA
YPENA	NAEYP	EYNAP
YPNEA	NAYPE	EYAPN
YPNAE	NAYEP	EYANP
YPANE	NAPEY	EYPAN
YPAEN	NAPEY	EYENA
YAPEN	NYPAE	ENYPA
YAPNE	NYPEA	ENYAP
YANPE	NYAEP	ENAYP
YANEP	NYAPE	ENAPY
YAEPN	NYEAP	ENPAY
YAENP	NYEPA	ENPYA

Fig 2. Payne variants. 1974.  
Screenprint.  
Lost. size unknown.

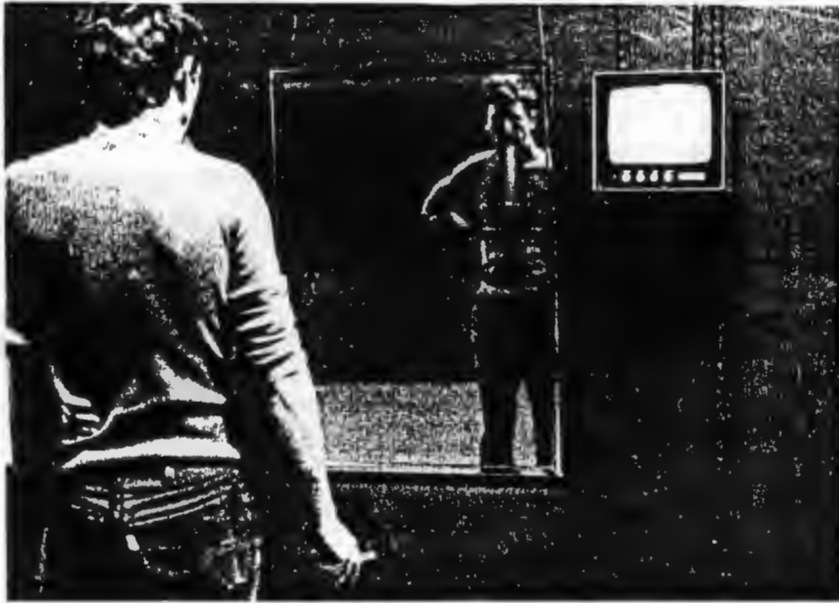


Fig 3. *In geval van nood stamp die ruit uit.* 1974.  
One way glass, screenprint and C.C.T.V.  
Destroyed. size unknown.

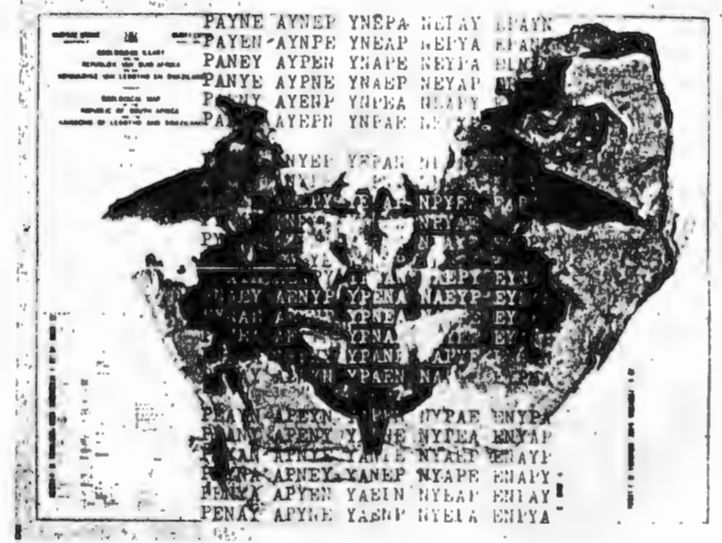


Fig 4. *Rorschach test.* 1975.  
Screenprint on geological survey map.  
Lost. size unknown

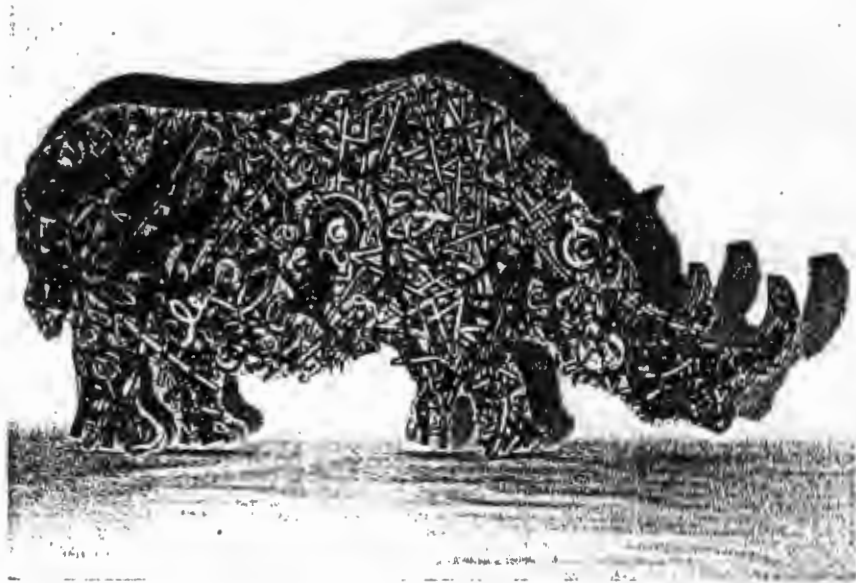


Fig 5. *Proto rhino*. 1984.  
Plywood, canvas, felt and acrylic.  
1010x1960x160.

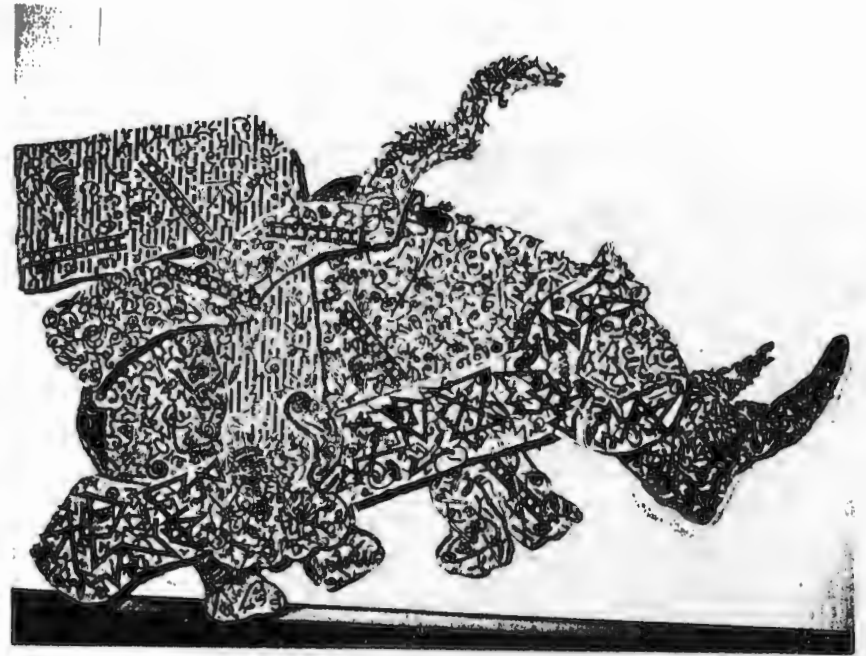


Fig 6. *A column for Tolstoy*. 1985.  
Plywood, polystyrene, canvas, felt and acrylic.  
4100x2900x750.



Fig 7. COSATU logo.



Fig 8. SARTWU logo.

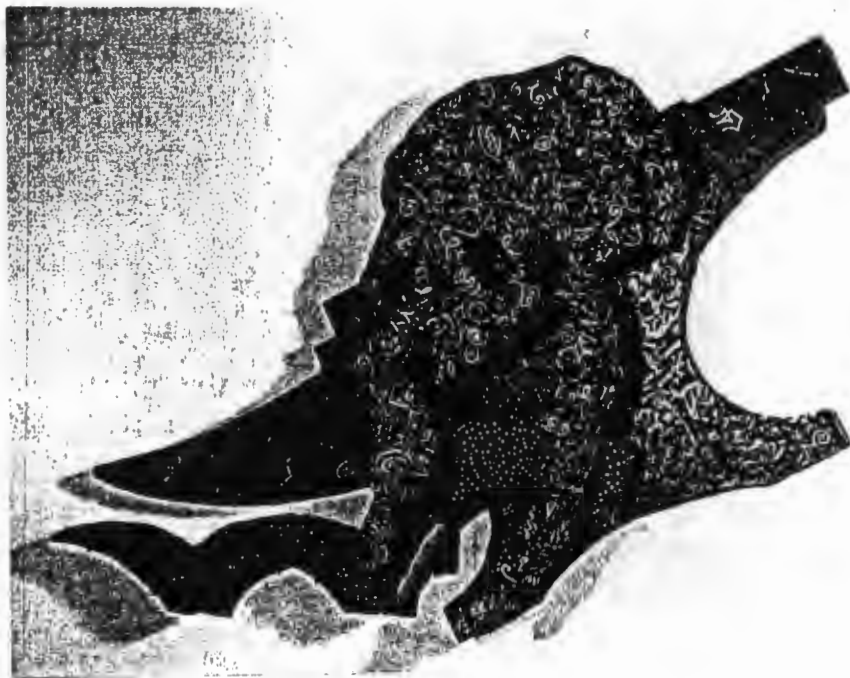


Fig 9. *Friday 25 May 1985.* 1985.  
Plywood, polystyrene, canvas, felt and acrylic.  
4100x2750x450.



Fig 10. *Thursday 31 May 1985.* 1985.  
Plywood, polystyrene, canvas, felt and acrylic.  
2750x1600x500.

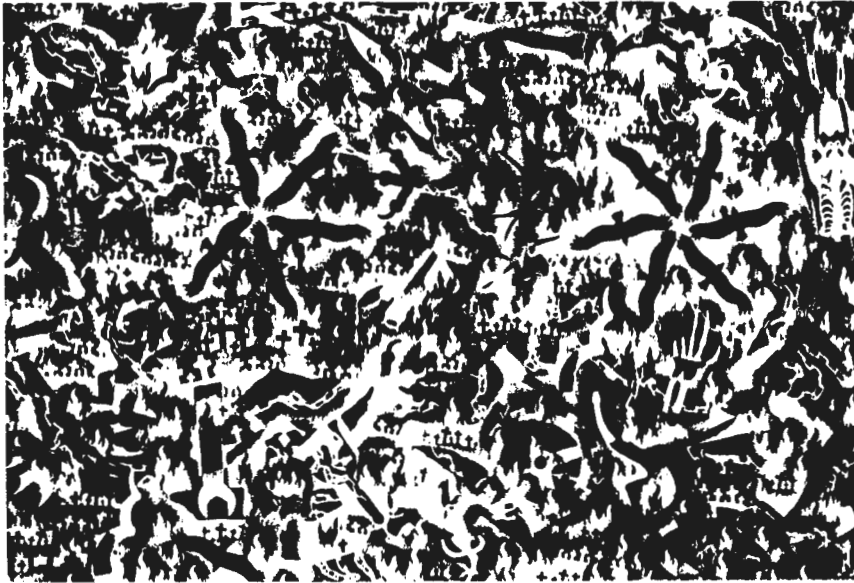


Fig 11. *Malchemy*. 1985/1986.  
Nitrocellulose lacquer on BFK Rives.  
1120x810.



Fig.12. *Malchemy*. 1985/1986.  
Nitrocellulose lacquer on BFK Rives.  
1120x810.



Fig. 13. *Mafikeng head IX.*  
Terra cotta  
650x300.

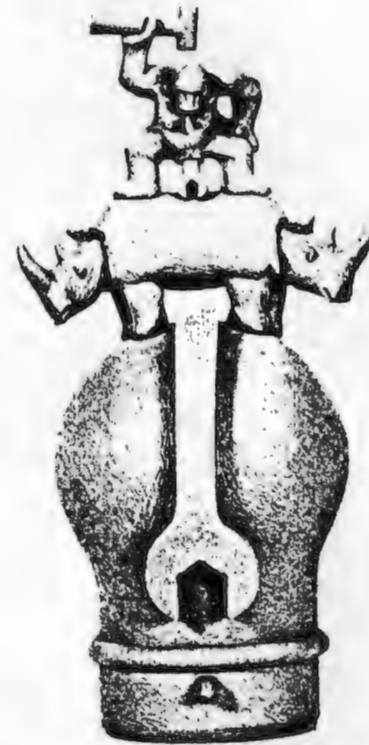


Fig. 14. *Mafikeng head X.*  
Terra cotta  
700x320



Plate 1. *The Market Place*. 1990.

Copper plate etching on Fabriano Rosaspino Avoria

760x550

Edition:30

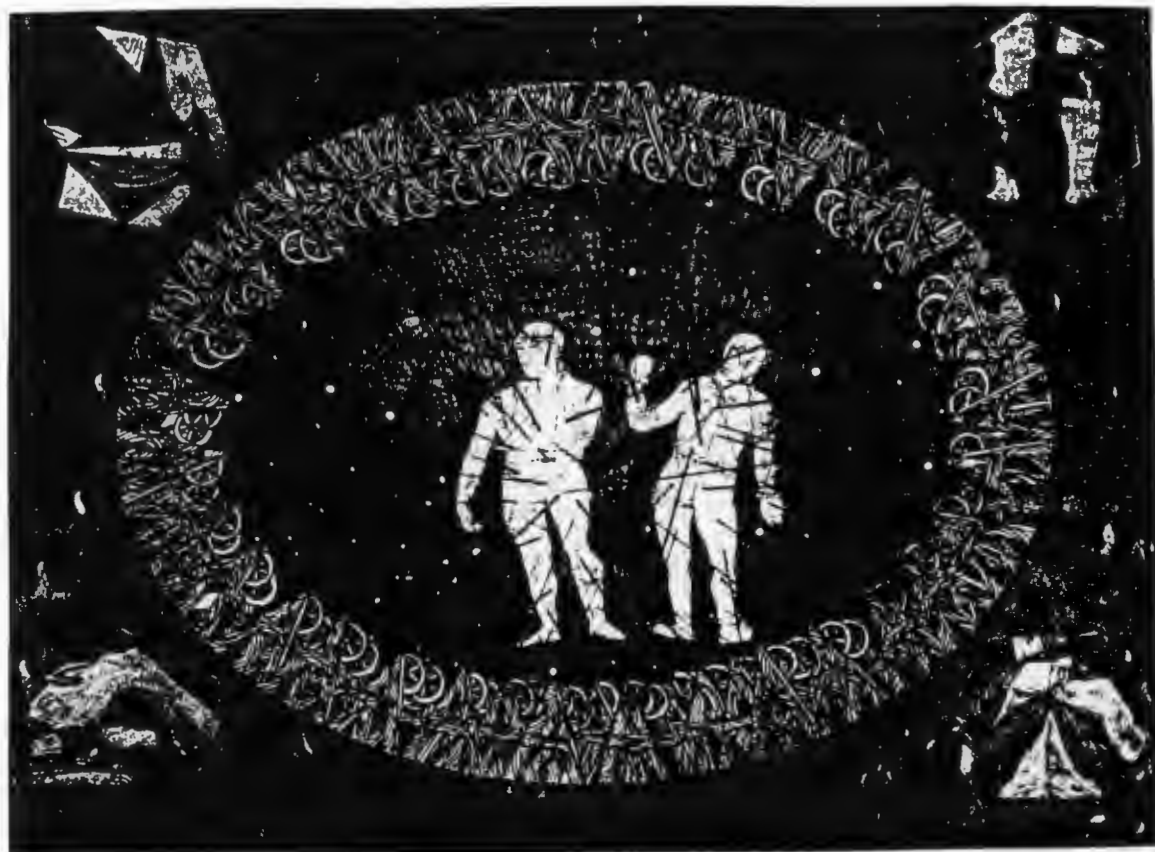


Plate 2. *Oppenheimer seduces Foucault I*. 1990.

Copper plate etching on Fabriano Rosaspino Avoria

760x550

Edition:30

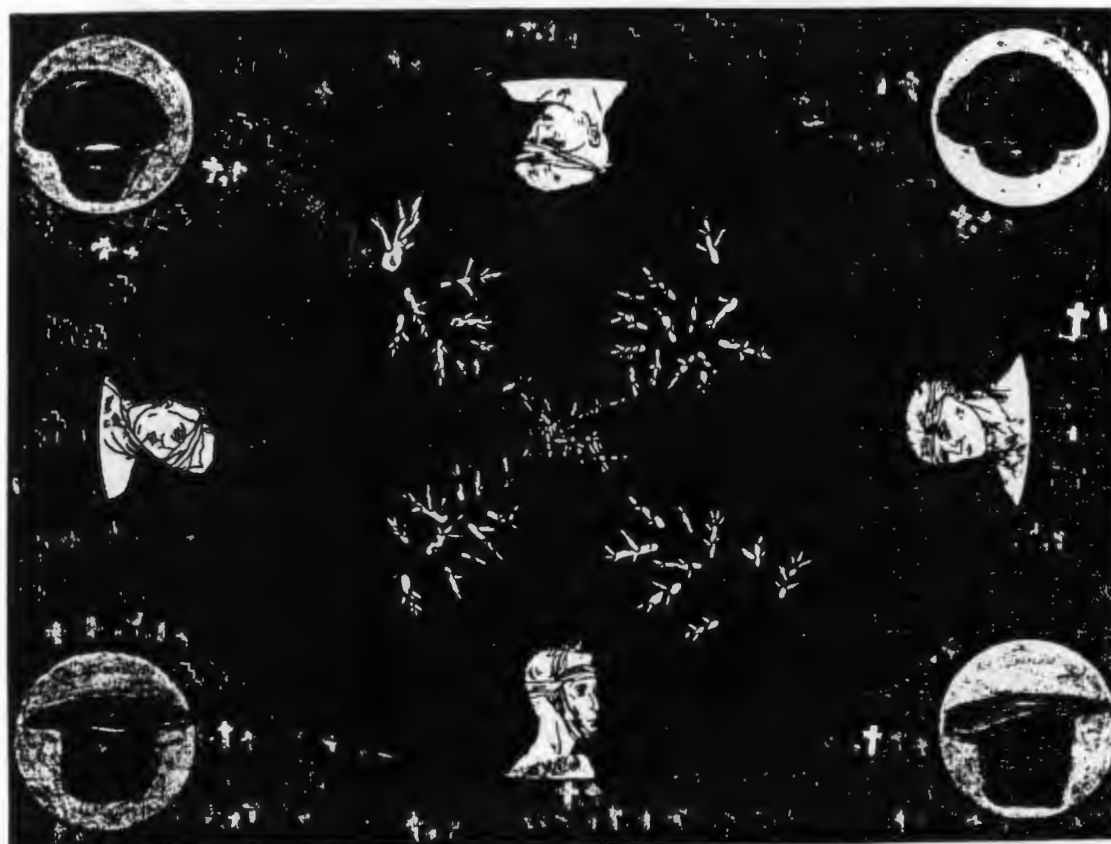


Plate 3. *Tunnel vision II*. 1990.

Copper plate etching on Fabriano Rosaspino Avoria

760x550

Edition:30



Plate 4. *Oppenheimer seduces Foucault II*. 1989.

Water colour, Indian ink, mirror, gouache and porcelain on Fabriano Artistico

760x560



Plate 5. *Tunnel vision I*. 1989.

Water colour, gouache and Indian ink on Fabriano Artistico 760x560

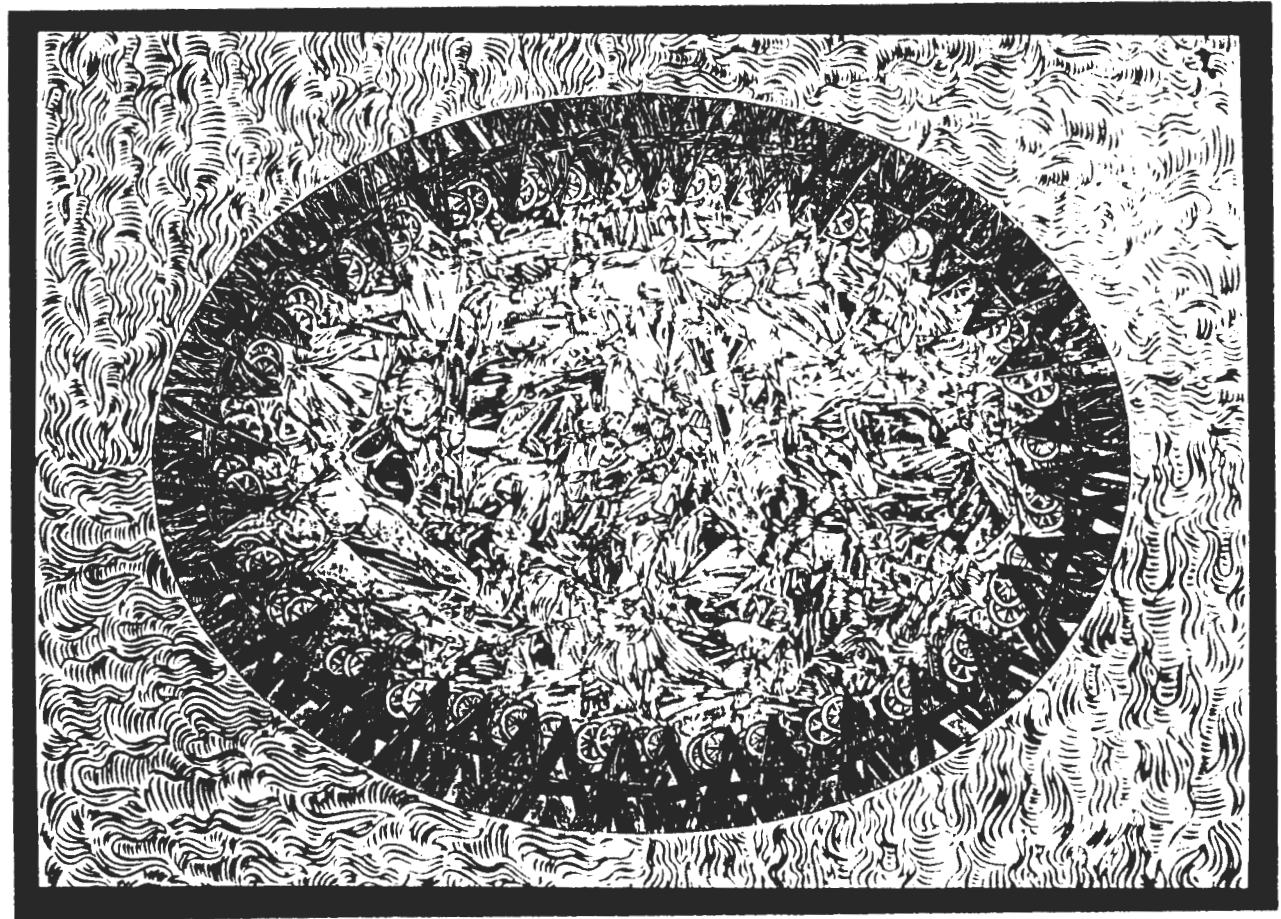


Plate 6. *Oppenheimer seduces Foucault III*. 1990.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

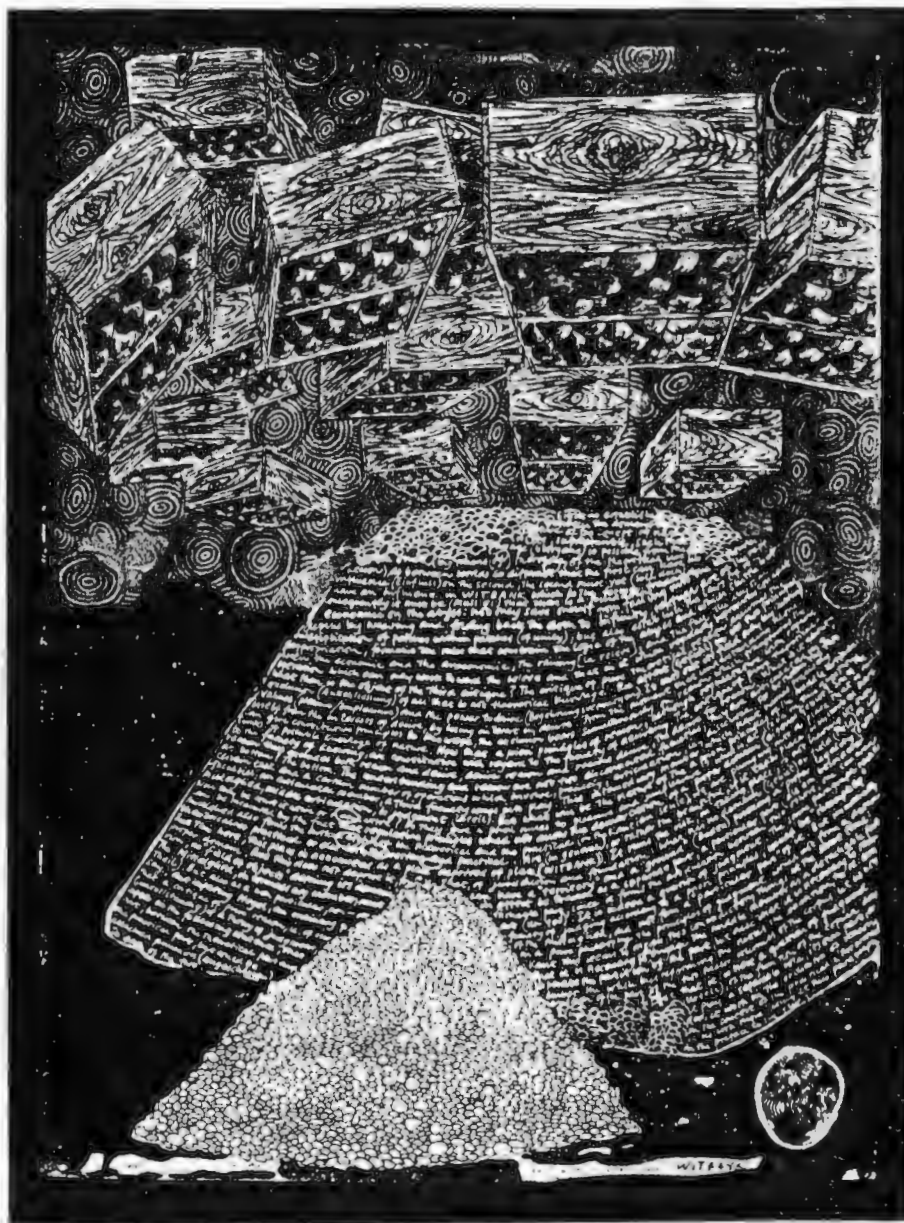


Plate 7. *Fredric Jameson in Witbank I*. 1989.

Water colour, gouache, coal dust, porcelain and Indian ink on Fabriano Artistico

760x560

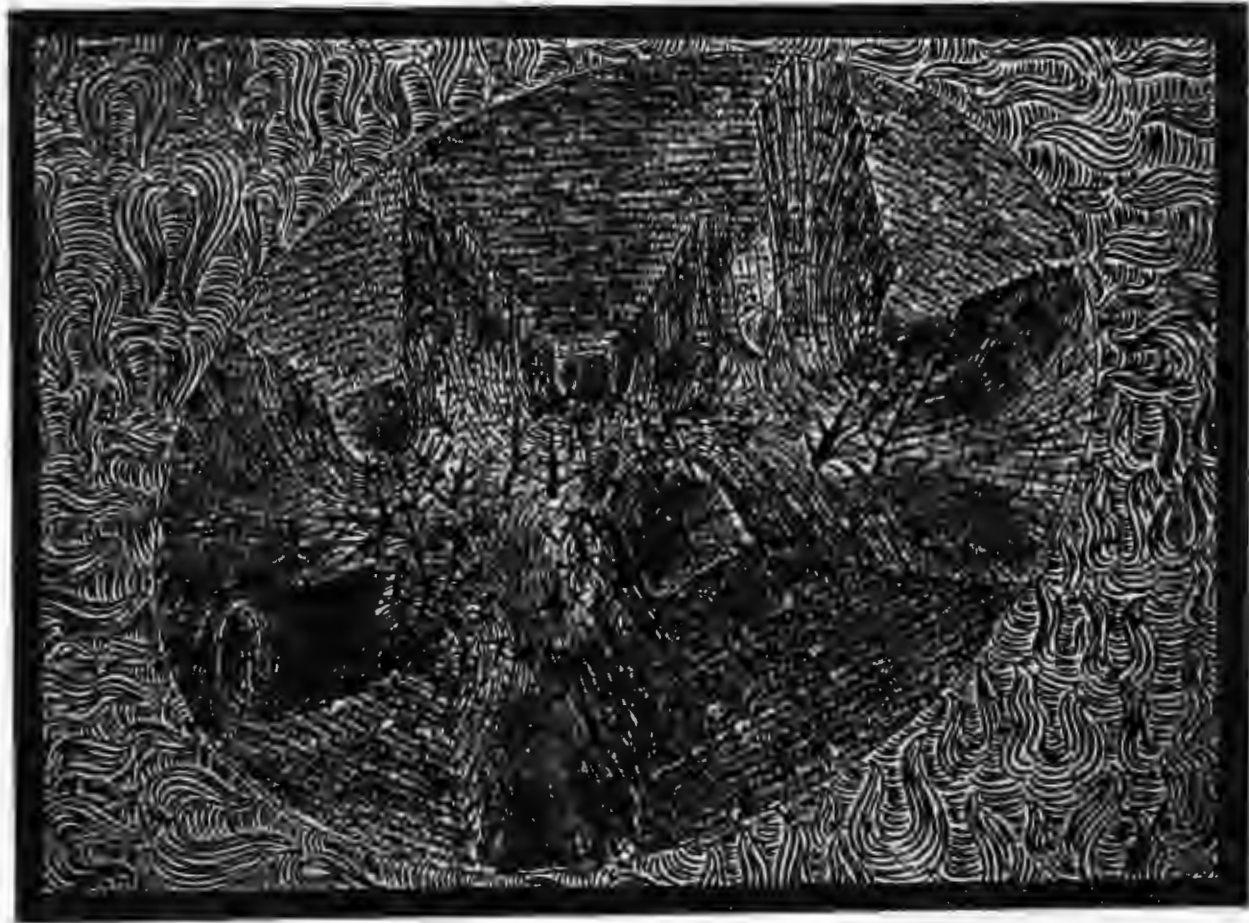


Plate 8. *Tunnel vision III*. 1990.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

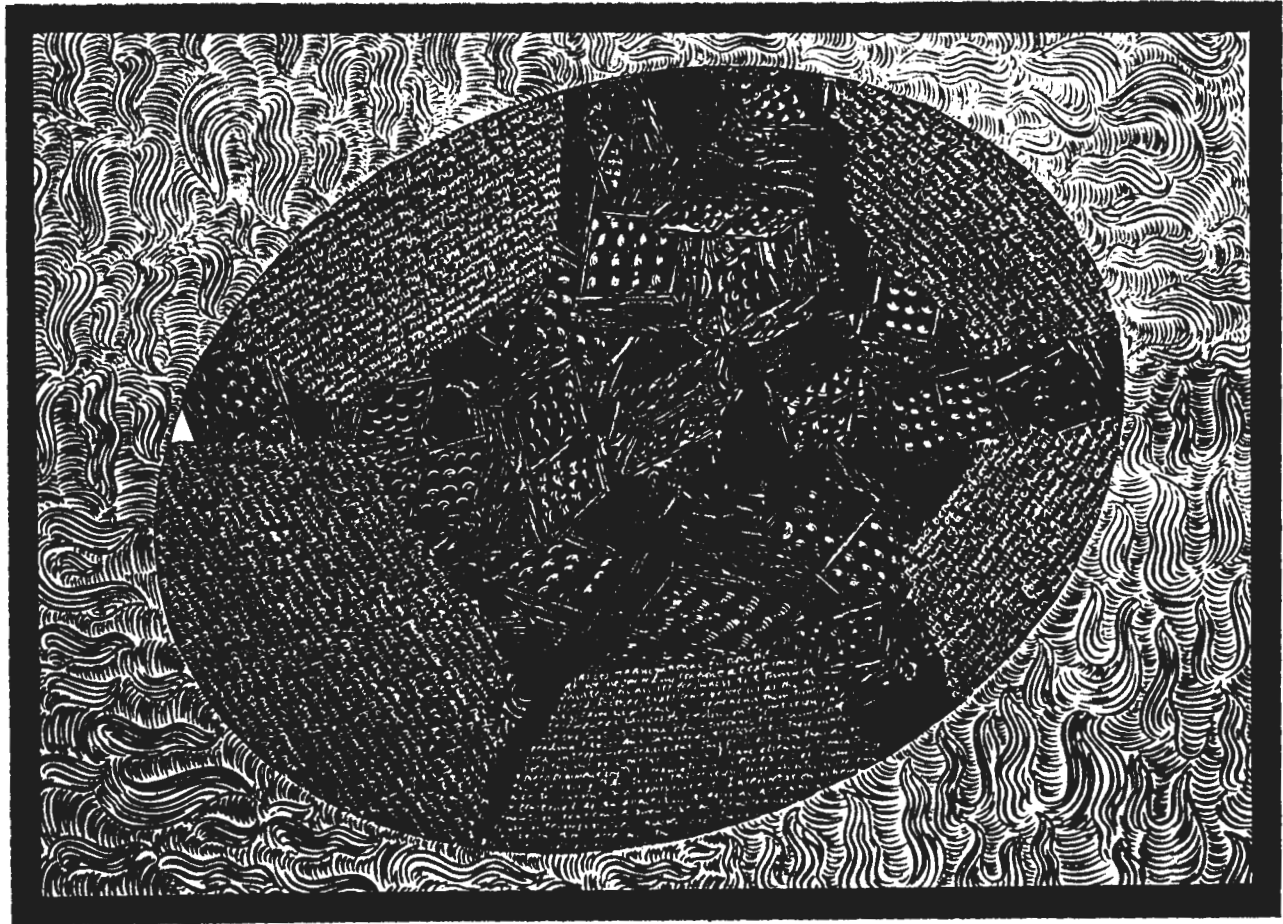


Plate 9. *Fredric Jameson in Witbank II*. 1990.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

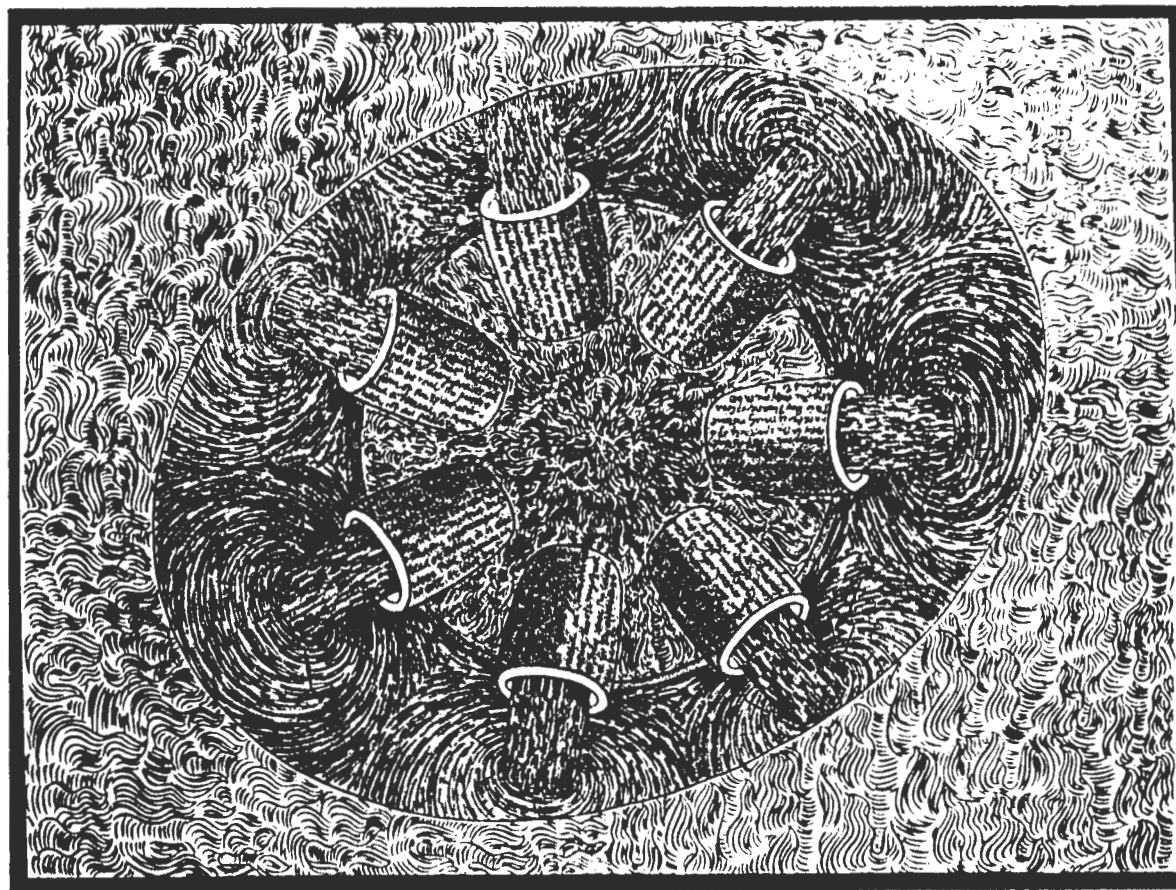


Plate 10. *Plato's crucible I*. 1991.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

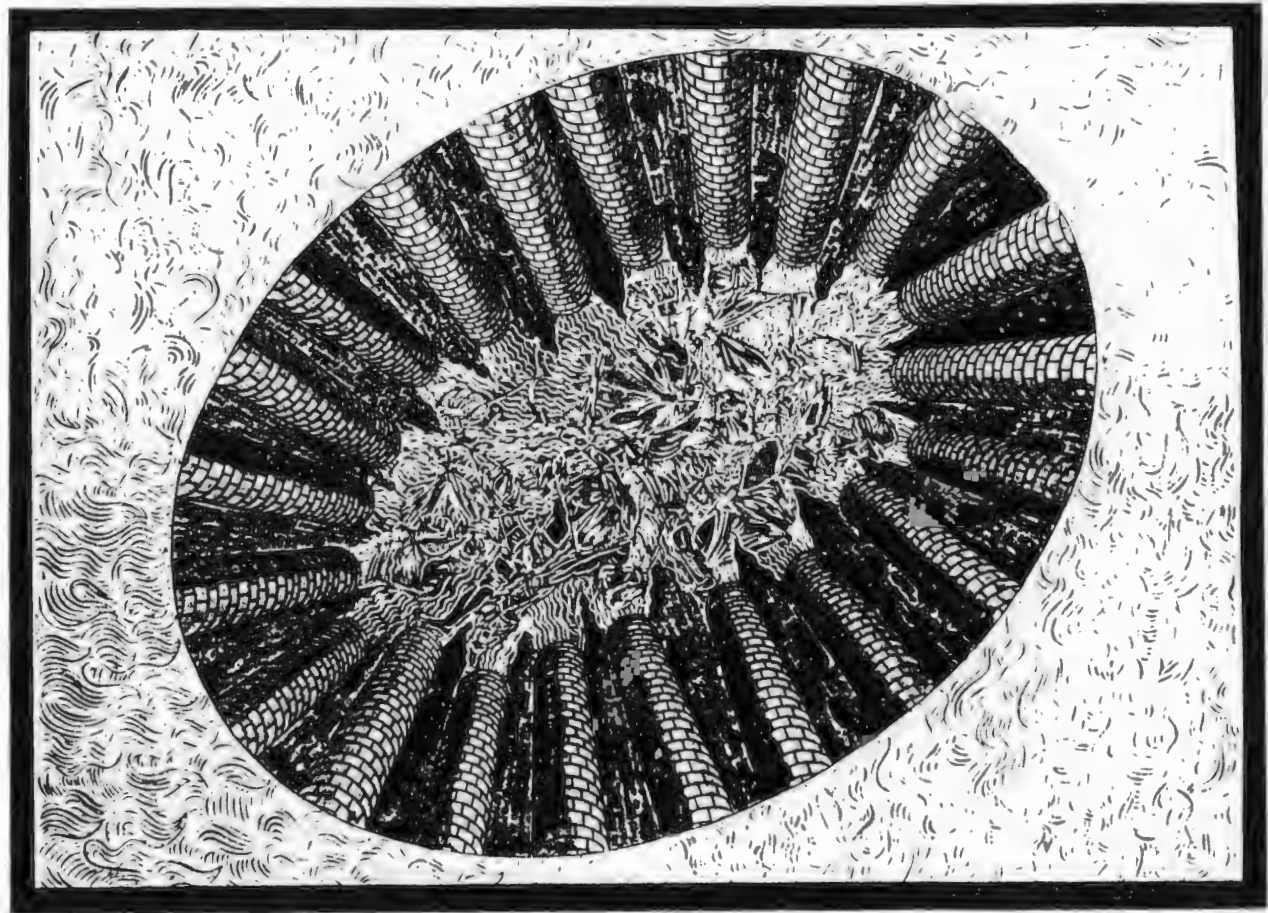


Plate 11. *Eskom's sneeze I*. 1991.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

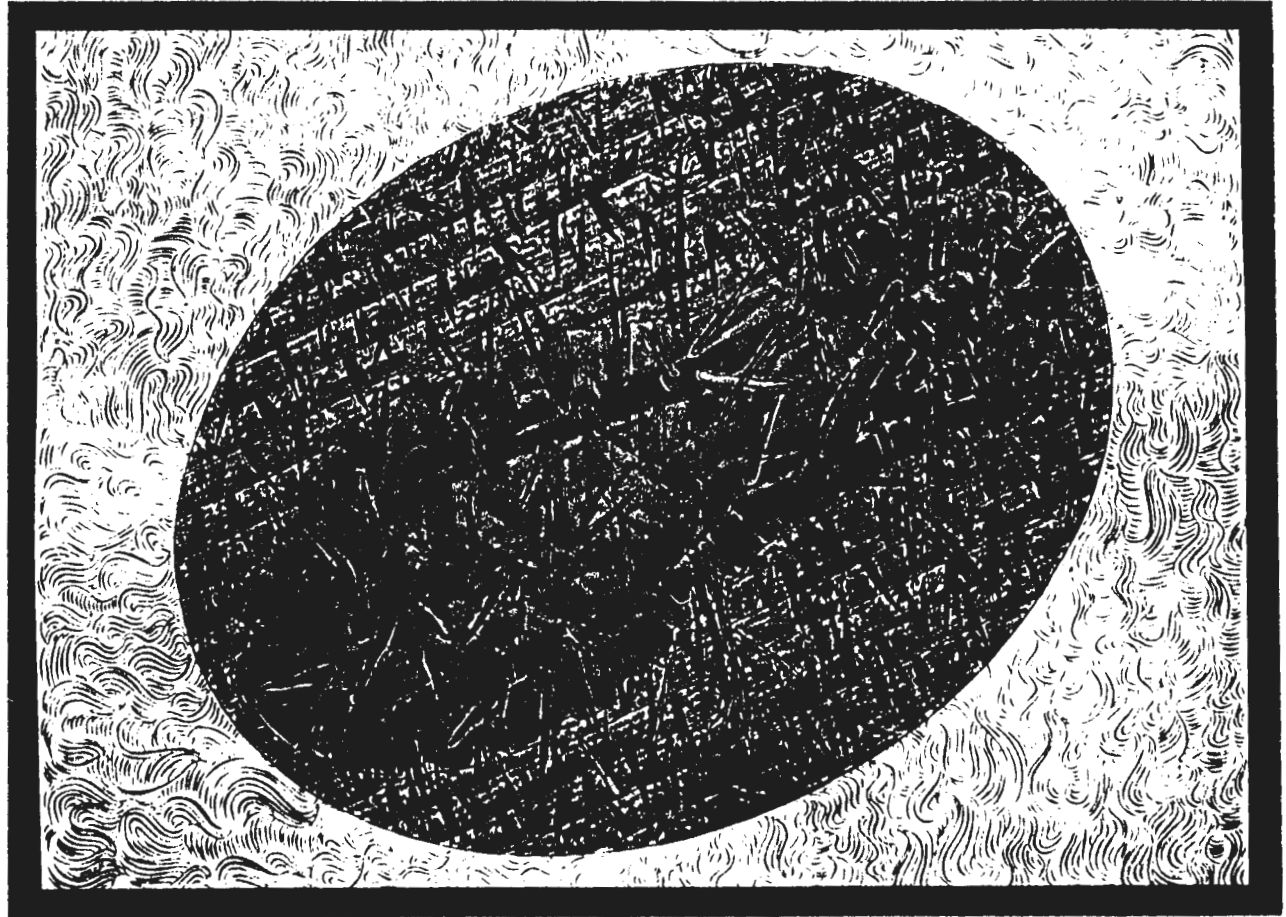


Plate 12. *Tracts I*. 1991.

Water colour, gouache and Indian ink on Fabriano Artistico

760x560

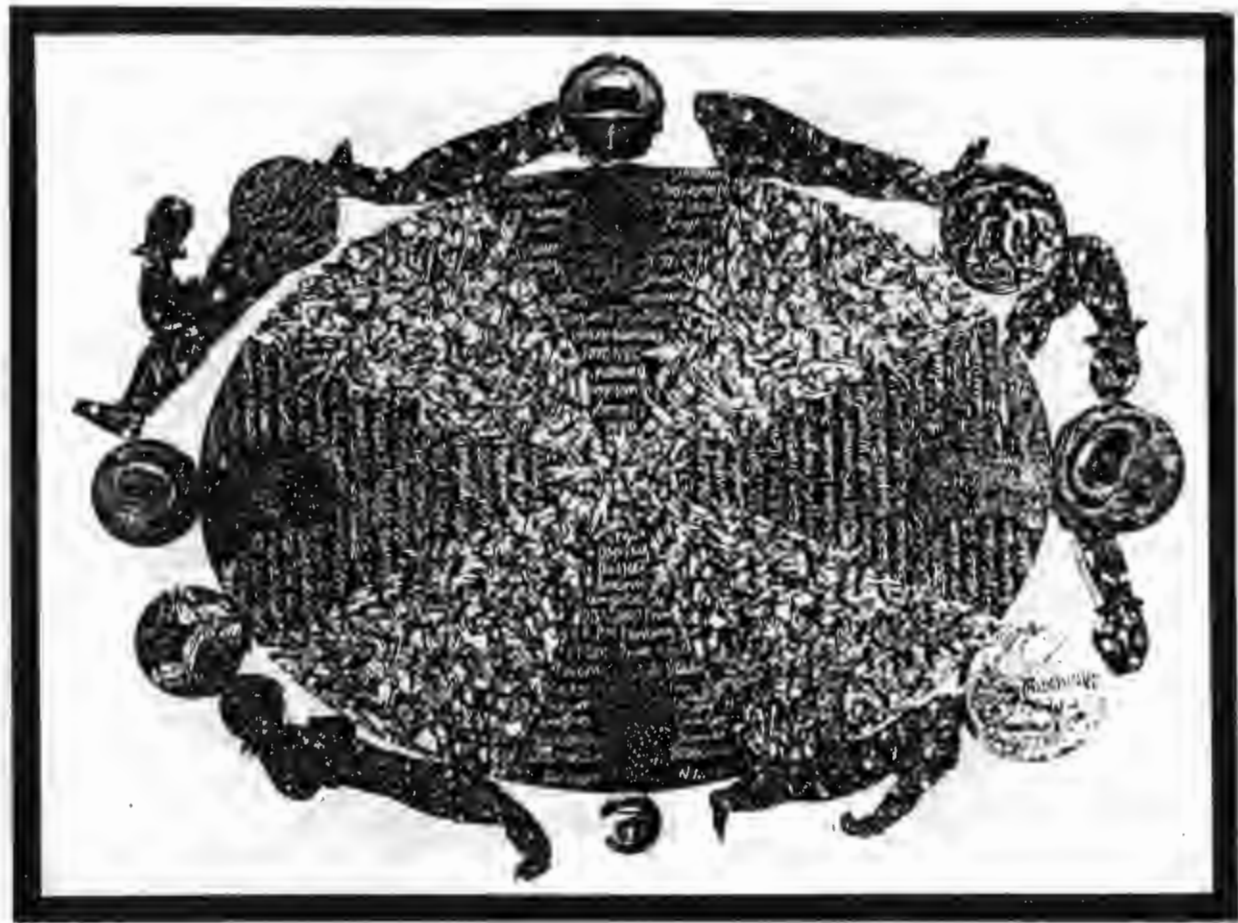


Plate 13. *Tunnel vision IV*. 1990/1991.

Acrylic, mock gold leaf and felt on canvas and plywood

3600x2800

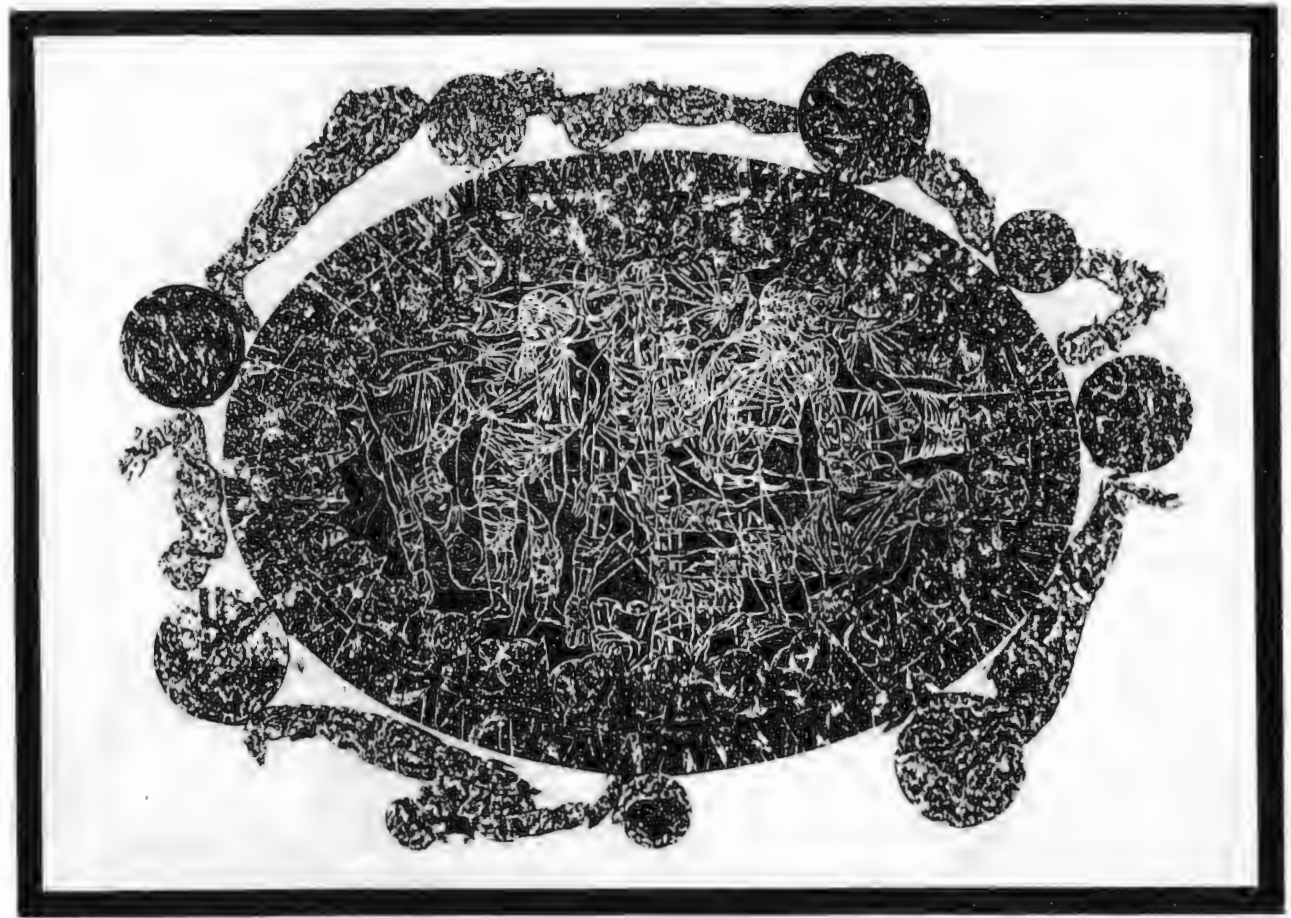


Plate 14. *Oppenheimer seduces Foucault IV*. 1990/1991.

Acrylic, felt, and tempered glass on plywood and canvas

3600x2800

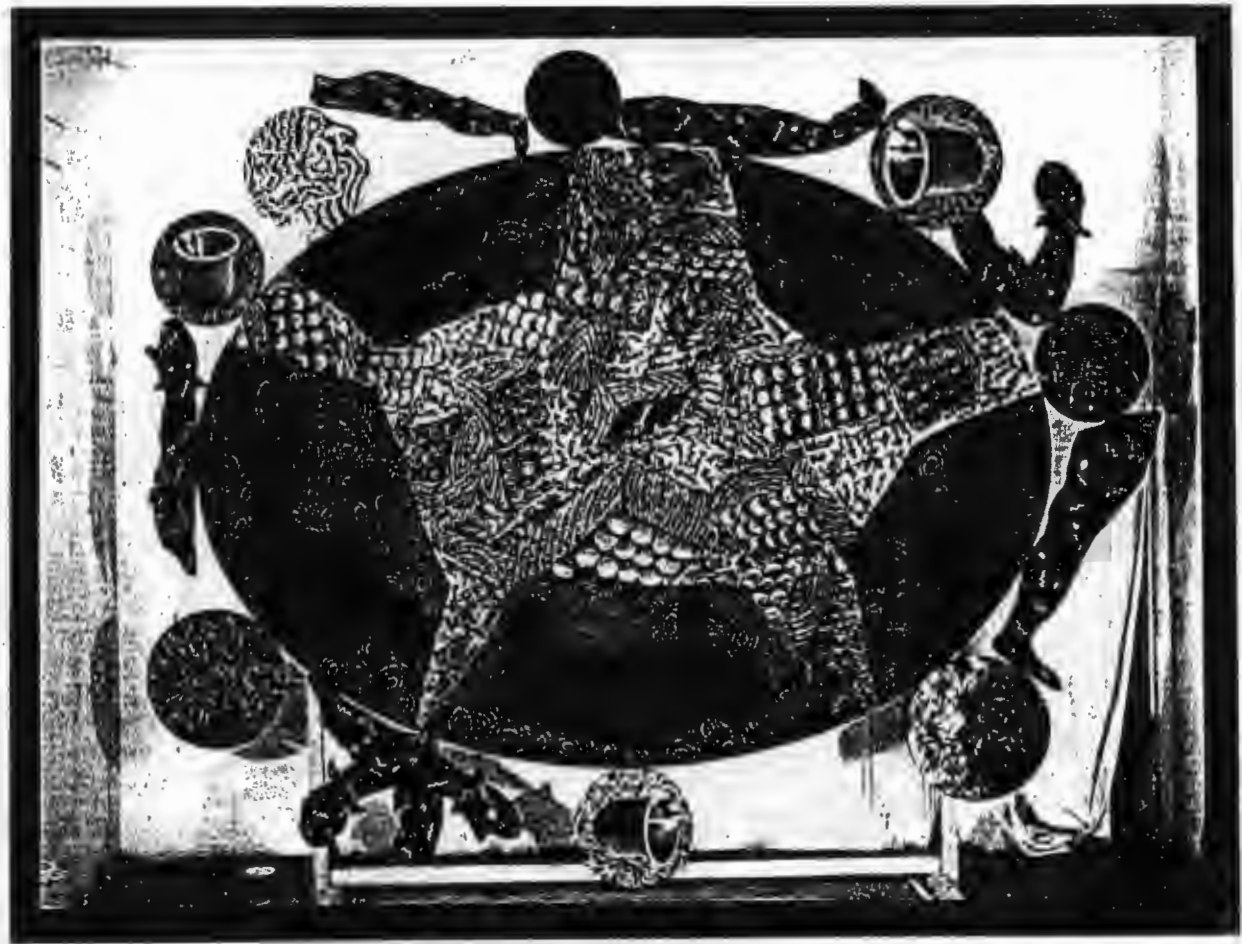


Plate 15. *Fredric Jameson in Witbank III*. 1991.

Acrylic, felt, glass and coal dust on plywood and canvas

3600x2800

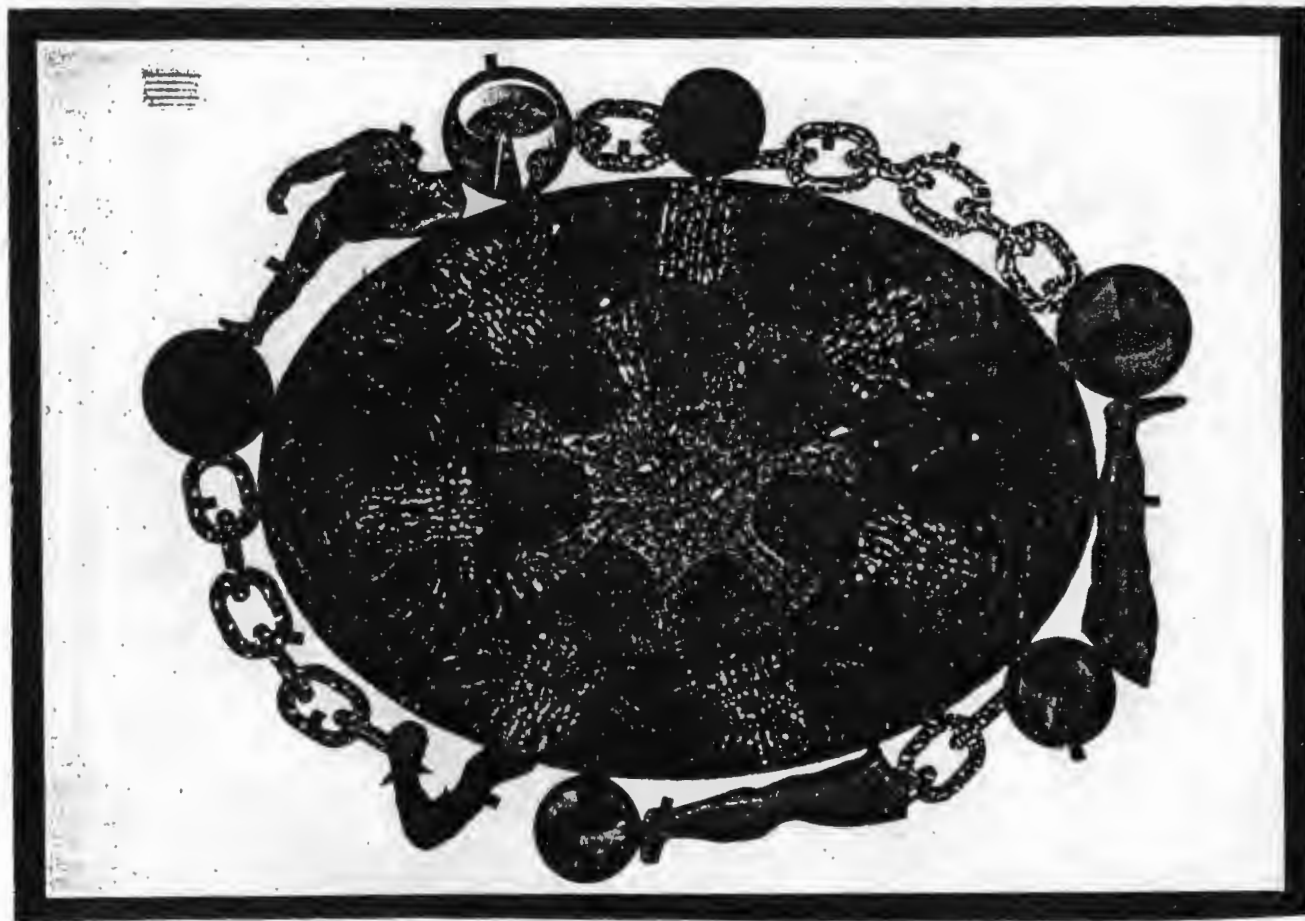


Plate 16. *Plato's crucible II*. 1991.

Acrylic, felt, glass and iron filings on plywood and canvas

3600x2800



Plate 17. *Eskom's sneeze II*. 1991/1992.

Acrylic, felt, glass and Hessian on plywood and canvas

3600x2800

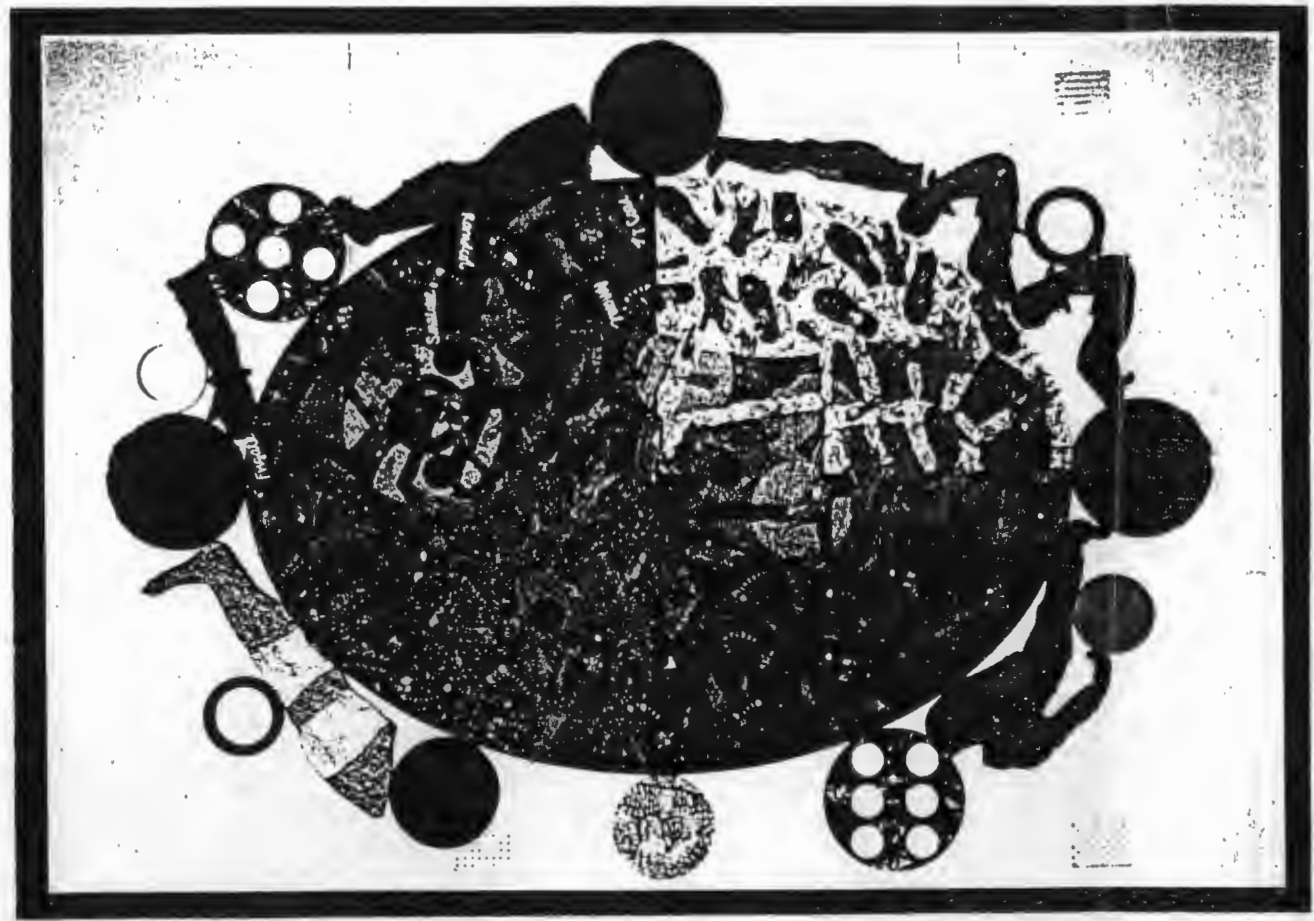


Plate 18. *Tracts II*. 1991/1992.

Acrylic, felt and glass on plywood and canvas

3600x2800