

#AMANDLA! [Re]form, Debate, [Re]Dress?

Oliewenhuis Art Museum

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#AMANDLA! [Re]form, Debate, [Re]dress?

CURATORS MESSAGE BY TSHEGOFATSO SEOKA

The exhibition **#AMANDLA! [Re]form, Debate, [Re]dress?** aims to challenge and encourage viewers to develop conversations and debates about 'Resistance Art' and the visual representation of resistance in South Africa during the apartheid¹ and post-apartheid eras.

'Resistance Art' is not a new genre or concept within the scope of South African art, and of late some critics have gone as far as calling it "dead". Gael Neke, South African based visual artist and writer mostly influenced by art as a tool for activism, confirms the latter by stating "Protest art in its definition of resistance to apartheid, no longer exists in this post-apartheid moment" (1991:1). Mario Pissara, South African artist and writer also indicates the emergence of new terms such as 'African Figurative Expressionism' which relate to the works of artists such as Dumeli Feni (1942-1991) and Julian Motau (1948 – 1968) (2006:50). Other terms such as 'Protest Art', 'Socio –Political Art' and 'Activist Art' have also developed in the redefinition and reclassification of that particular genre.

Through this exhibition, the curator aims to unravel these newly associated terms regarding 'Resistance Art' in order to illuminate concepts

regarding visual representations of resistance and social commentary. Contemporary and more traditional 'Resistance Art' will be juxtapositioned to investigate these new terms and visual representations of resistance in an attempt to explore current visual culture prominent in various unrest activities and movements in contemporaneous social and political affairs. Rather than making a statement or expressing an opinion, the exhibition aims to create a visual dialogue to stimulate thoughts, conversations, and debates on visual representations of resistance in South Africa.

An interesting addition to this subject matter is the progress of resistance into the current digital age, and the vital role that social media plays in current political protesting. The hash tag (#) symbol appears to contribute to visualize, verbalize and accentuate protest. **#Feesmustfall**, **#RememberMarikana** and **#TshwaneProtests**² form part of the recent movements and unrest activities present in the South African social and political sphere. The acceleration and intensity of these movements can be argued to be fuelled by their presence on social media when attached to the hash tag symbol. The hash tag sign can be said to be ubiquitous within the internet, and

visually (#) it seems to mimic the drawing style of cross hatching, emphasizing the importance of the text which is then highlighted as a point of discussion and simultaneously turned into metadata.

The artworks selected for the **#AMANDLA! [Re]form, Debate, [Re]dress?** exhibition were sourced from the Permanent Collections of some of South Africa's most prestigious art museums, galleries and art institutions such as Oliewenhuis Art Museum, William Humphreys Art Gallery, Unisa Art Gallery, Johannesburg Art Gallery, Everard Read, and Legacy Visual Art Projects. The selection of artworks reflects contemporary representations of visual resistance by emerging as well as established South African artists and photographers. Included in the exhibition will be traditional 'Resistance Art' artworks by William Kentridge, Dumeli Feni, Julian Motau and Norman Catherine and more current artworks by artists such as Asanda Kupa, Ayanda Mabulu, Blessing Ngobeni, Michael Selekane and Setlamorago Mashilo, with the aim to visually explore concepts such as Traditional vs. Contemporary representations of 'Resistance', 'Resistance and identity formation' as well as 'Land and Space in South African representations of Resistance'.

¹ A social system that was applied in South Africa based specifically on segregation and economic discrimination against people from other racial groups (non- whites) by the white minority (Merriam Webster online dictionary, 2016)

² **#FeesMustFall** refers to the student protest movement that began in October 2015 as a response to the increase in fees at South African universities, whereas **#RememberMarikana** refers to the visual movement that arose after the killing of 34 protesting miners in Marikana, South Africa, who were protesting for wage increases, and **#PretoriaProtests** refers to the destructive and violent protests which erupted in Pretoria/Tshwane in 2016 after the announcement of the mayoral candidate for Tshwane.



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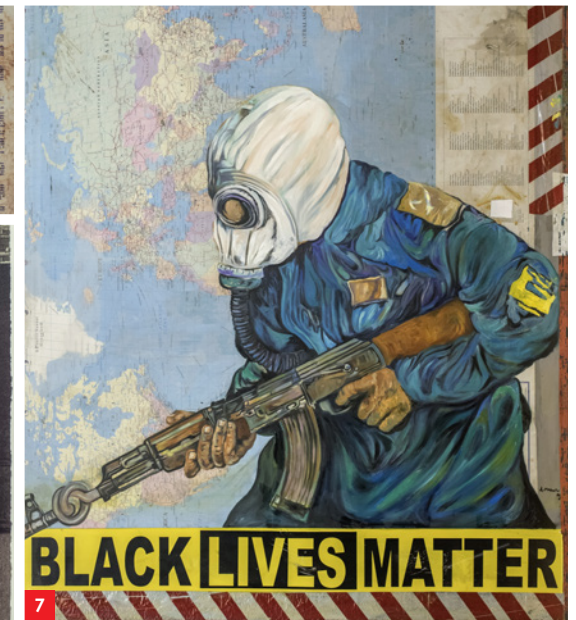
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1. Julian Motau. *Crucifix*. 1967. Charcoal on paper. 84 x 123cm. UNISA Art Gallery. 2. Justin Dingwall. *Three Marys: Purple Mary*. 2016. Giclee print on Hahnemuhle museum etching paper. 74,5 x 50cm. Oliewenhuis Art Museum. 3. Simon Martin Nkwadipo. *Botshabelo*. 1989. Charcoal and pastel on paper. 1180 x 83cm. Oliewenhuis Art Museum. 4. Ayanda Mabulu. *We can't breather - Black Lives Matter*. 2016. Stencil on glass and 1934 workers compensation act original text. 130 x 140cm. Artist private collection. 5. Pauline Gutter. 2008. *Five Mothers*. Oil on canvas. 1125,5 x 173cm. Oliewenhuis Art Museum. 6. Sam Nhlengethwa. 2004. *Part time job II*. Photographic lithograph. 20,5 x 28,6cm. William Humphreys Art Gallery. 7. Ayanda Mabulu. *Black Lives Matter I*. 2016. Oil and mixed media on silk screen. 130 x 183cm. Artist private collection.

This exhibition comes together as though a conference comprised of historical and contemporary artists, all of them engaged in a deep conversation about their world views, private and with individual narratives that intersect each other. I understand that the works were collected far and wide from various prestigious national museums, a feat which is packed with all kinds of complications.

We the spectators and the interactors are immersed in this assemblage and are not given room to breathe. We thus assimilate ourselves with each experience. The show applies pressure on all of us to challenge ourselves and our positions on the state of our thoughts and opinions.

This exhibition is full to the brim with images that evoke a multitude of emotions. The equally complex visual interpretations reify experiences that belong to a history that has led us here today. As an artist myself I am very well aware of the presence of history, how our presence in our present moment is embedded in history. Shortly put: history does not live in isolation to the society that created it.

Art lives in the service of memory, mythologised and often contrived memory. We have come to be distrustful of our own memories, the written word and the making of images has inserted doubt into our capacity to tell truth from these

memories. Without a doubt, truth is always there, fragmented in its many manifestations.

Art and the creation of art in this context becomes an active participant in the formulation of ideas and the processes taken to disseminate them. It is therefore safe to say that art and history are sociological in nature. The American singer and activist Nina Simone pointedly said that *"An artist's duty, as far as I'm concerned, is to reflect the times."* In other words, art production is not an island floating or drifting off into its own abyss, but is part and parcel of the society itself.

We are left then to work with and engage with fragments and not wholes. This is the exciting part when reflecting on this exhibition; the fact of all of us visually engaging with 'bits and pieces' of lived experiences and relating with off cuts. These particles are sewn together, stitched together, pasted and layered together to build up surfaces, to mould new and familiar shapes and so advance a search for our better and more interesting selves.

Artists can often be accused of being Teleprompters of the news media. This is the danger inherent in democracy, where self-expression is co-opted in facilitating what is now termed: *post truth*. Post truth is the 2016 Oxford Dictionary's word of the year; it highlights the culture in which half-truths, contaminated truths in fake newspapers and news sites on the net spread relatively believable and unbelievable information.

The real impact of this in part is the election of

Donald Trump to the Presidency of the United States. The appeal to sooth and satisfy fears as a society has been heard by some of the worst people in our society - in part, showing the real vulnerabilities of irresponsible cultural productions within the idea of democracy itself. We artists have always been tasked to take the leap into the unknown, to collect and put together treasures from beyond. I am here preaching the gospel of conceptual art, that "ART should work in service to the mind". Not from a position of cynicism but from that of inquiry and curiosity.

What I hope is the grand task this exhibition achieves is the promotion of empathy. To activate the notion that viewers can place themselves in the narrative of these figures, these objects that are heavily pregnant with experience. My charge is that South Africans have become a nation that practices cynicism at a grand scale. And the gap between 'us and them' or 'them against us' is widening with every shared post on Facebook reflecting on our latest political, social and economic scandal. Every article shared lowers us deeper and deeper into the void.

The Nigerian author Chimamanda Ngozi Adichie has offered what is perhaps a simple but interesting idea. She warns us against "the danger of the single story". She invites us to read a

more complex narrative of what might otherwise be read as just another post-apartheid political exhibition; another show laced with notorious BEE and transformation intentions. This exhibition has far greater ambitions: to open up apertures, to come in and out of our cul-de-sacs that leave us with more questions than answers. We are given the responsibility to place what we know in suspense!

“Resistance then is a refusal to consent to what is ethically dubious. In that sense it seeks to negate already existing negations such as inequality and injustice”

(Oliphant 2006: 173).

#Amandla![Re]form, Debate[Re]dress? is a daring exhibition that does not shy away from asking pertinent questions regarding resistance and protest and the ways and means these concepts are exploited by artists to enact changes to the status quo, however difficult such questions might be to answer. Through carefully selected artworks, **#Amandla![Re]form, Debate[Re]dress?** visually explores notions surrounding traditional versus contemporary representations of resistance by juxtaposing artworks dating from the Township art movement with pieces that comment upon the recent **#FeesMustFall** protests that occurred across South Africa. In **#Amandla![Re]form, Debate[Re]dress?** artistic expressions of resistance and identity formation, in particular focussing on the changing construction of identity by African women, as well as the problem of land and space in South African representations of resistance, are also addressed. These critical inquiries are made through artworks sourced from the Permanent Collections of some of South Africa's most prestigious art museums and galleries including Oliewenhuis Art Museum, William Humphreys Art Gallery, Unisa Art Gallery, Johannesburg Art Gallery, Goodman Gallery and Everard Read.

In the introductory paragraph to his article *Alter images and the aesthetics of South African resistance art* (2006), Andries Oliphant makes the following illuminating statement regarding resistance and the art that accompanies it:

The term 'resistance' conjures up either spectacular scenes of violent political confrontation between the coercive agents of the state and the dissenting sections of the

population or covert forms of subversion. When the term is linked to 'art', it generally evokes paintings, graphics, posters and sculptures in which clenched fists and banners splashed with slogans and borne by crowds confront the gun-wielding forces of a repressive state. In other words, resistance art is seen as the direct visual transcription of *political* events (Oliphant 2006: 163).

Two key paintings by the Eastern Cape artist, Asanda Kupa, now working in Johannesburg, included in **#Amandla![Re]form, Debate[Re]dress?**, strikingly address the 'violent confrontation' by 'gun-wielding forces' of students protesting the outrageously expensive tuition fees at universities across South Africa, during September and October 2016. In two acrylic on canvas paintings, *Situation right now* (2016) and *Free education* (2016) (Figure 1), Kupa heartbreakingly depicts the plight of the youth of South Africa desperately trying to protect their own and their descendant's futures, as they are confronted by a seemingly cold and unsympathetic police force, armed and in riot gear. In both paintings, Kupa depicts a policeman with his gun trained upon students whose arms are outstretched in such an attitude as to clearly communicate 'do not shoot!'.

Both paintings, depicting "scenes of unrest" (Oliphant 2006: 163), reveal faceless students and police, symbolically suggesting the hopelessness of the situation right now. In *Free education*, Kupa employs brushstrokes that give the impression of anger and outrage; he applies the yellow and black, and in some places green and red, paint in the foreground in broad and



FIGURE 1. Asanda Kupa, *Free education* (2016)

apparently uncontrolled brushstrokes which move in all directions. In this regard, even the finer brushstrokes, which constitute the police uniforms and the clothes worn by the students, appear infuriated. The aggravation experienced by the students when confronted by the police, which is shared by Kupa, and through him conveyed to spectators, is further highlighted by the grey sky, raining petrol-bombs. It is as if Kupa can no longer live with this untenable situation, and he intends to metaphorically explode it into non-existence.

Two photographers, Nadine van Zyl and Reatile Moalusi, powerfully capture the #FeesMustFall protests across Gauteng Province. In these photographs, the spectator is confronted by the 'clenched fists and banners splashed with slogans' to which Oliphant referred in the above quotation. In Van Zyl's black-and-white photograph *Untitled* (2015), a man is shown holding a banner which reads: 'Those who do not move do not notice

their chains', amid throngs of protesting students walking and running in all directions, with the South African Union Buildings in the background. This statement can perhaps be interpreted as a blatant accusation against those who sit idly by while the country's students fight an ever-worsening war to ensure their future, blissfully ignorant of the fact that they are figuratively shackled by the twin quandaries of poverty and unemployment. The Union Buildings in the background function to accentuate the direness of the situation in which South Africa and her citizens currently find themselves.

A second photograph by Van Zyl, also in black-and-white, depicts a female student holding a banner above her head, with the text (which

is also the title of the photograph): *We can no longer afford to be the future* (2015) (Figure 2). The text is handwritten in bold lettering and is accompanied by the internet slogan #FeesMustFall. In the photograph, the female student is surrounded by hundreds of protesting students gathered together, while black smoke billows ominously and steadily upwards, created by some unseen fire. This photograph poignantly summarises the plight of the students and the reason for their protest action – the ever-increasing tuition fees at universities in South Africa.

Public demonstrations, such as the #FeesMustFall protests, are "dramatic signs of dissent" (Tripp 2013: 2) within the student population of South Africa, directed towards the exorbitant fees they



FIGURE 2. Nadine van Zyl, *We can no longer afford to be the future* (2015)

must pay for a quality education. According to Tripp (2013: 4), protests such as these are “acts of resistance against the systems of inclusion and closure that had denied most of the population the chance to decide their own lives”. In this case, ‘most of the population’ refers specifically to South Africa’s student population.

In *The power and the people: paths of resistance in the middle East* (2013), Charles Tripp has authored a comprehensive analysis of the many forms of popular resistance to the Middle East’s military dictatorships, occupations, and methods of control.¹ As he himself asserts, however, the arguments made and conclusions drawn have a wider relevance beyond the region (Tripp 2013: 14). Tripp (2013: 5) demonstrates that resistance to unsustainable situations, by means of mass protest, does not simply arise spontaneously out of nowhere; he writes: “[o]n the contrary, they may be merely the most obvious expression of what happens at the moment when some catalytic event brings to the fore long-simmering resentments”. The spark, in the case of the 2016 #FeesMustFall protests that rippled through South African universities, was the announcement on 19 September 2016 by Blade Nzimande, Minister of Higher Education and Training, that university and college fees may increase by up to 8%.

From this singularly charged moment, an entire movement, dubbed #FeesMustFall, evolved. This announcement served to mobilise the student

¹ Charles Tripp’s *The power and the people: paths of resistance in the middle East* (2013), is crucial to read for anyone who wants a better understanding of the forces behind the Tunisian, Egyptian, and Syrian Arab Spring.



FIGURE 3. Reatile Moalusi, #FMF III (2015)

bodies of various universities across South Africa, including the University of the Free State. The students were called to action, so to speak, by Nzimande’s announcement. During the initial protests, which occurred in October 2015, the students had already come to the realisation that they “suffered a common predicament” – they recognised that “they can have an impact by acting together”, and that they had the opportunity to create “a powerful moment of open collective resistance” (Tripp 2013: 15).

Resistance art, such as the paintings by Asanda

Kupa and the photographs by Nadine van Zyl and Reatile Moalusi, as Tripp (2013: 258) articulates, “attempt to challenge political hegemony, harnessing the power of art to make people look again at the status quo, enthusing them or aggravating them”. The immediacy of digital photography, as the examples by Van Zyl have already indicated, is a potent benefit of the medium. Reatile Moalusi’s #FMF III (2015) (Figure 3), is another such example of a photograph which ‘aims to challenge the hegemony’ of the police force and to compel its spectators into action. With this photograph, Moalusi captures the

police utilising a water cannon from an armoured vehicle to disperse protesting students; the photograph shows masses of students running in all directions as chaos and confusion reigns, as a powerful jet of water shoots towards them.

Van Zyl's photographs depict the actions of the students: they are shown protesting non-violently, primarily waving banners with slogans relating to the fees increase. In contrast, Moalusi's photograph presents the response of the university establishment by means of the police force. The use of water is, of course, also a non-violent reaction, meant to disperse the crowds and disrupt their disruptions, with the ultimate goal of ending the protest actions. However, in *#FeesMustFall III*, Moalusi dramatically subverts and undermines the establishment's answer to the protests. By capturing the establishment and police's response on camera, he utilises his artistic practice to continue resisting and protesting, while he simultaneously also extends the call to resist and protest to his spectator.

It yet remains to be seen what the "outcomes of these collective acts of resistance" will be and whether the nation-wide *#FeesMustFall* protest actions have "set in motion processes that [will] have major significance" in the coming years (Tripp 2013: 16).

#Amandla!/[Re]form, Debate/[Re]dress? also showcases historical examples of South African resistance art, particularly with reference to the apartheid era.² Within this context, a potent and wide-ranging movement in black art in South Africa emerged, known as the 'Township art movement' (De Jager 1992: 45-46).³ This unique expression in black South African art recorded the daily lives of those living in the urban areas surrounding Johannesburg.⁴ The distinctive Township art movement originated in South Africa – the movement, De Jager argues, can, to an extent, be regarded as a 'South African social realist' art; the movement emotionally and expressively recorded the "conditions of squalor under which most who came to work in the cities had to live" (Oliphant 2006: 169).

Township art "by the very nature of its origins, invariably had to contain strong elements of protest" (De Jager 1992: 45), hence the movement, in its broadest sense, necessarily had to comprise political elements. The artist David Koloane, in fact, calls the artworks created as part of this movement "covert acts of agency" (Peffer 2009: 33-34); Koloane believes that art made beneath this banner ought to be viewed as a "manifestation of solidarity with the common cause of black South Africans".

As is reflected in Figures 4 & 5, in two oil paintings by Julian Motau and Ephraim Ngatane, both titled *Township scene*, and dated 1966 and 1969 respectively, the urban life of black South Africans was of central importance to the movement. Indeed, according to Peffer (2009: 31, 194), the oeuvres of artists such as Motau and Ngatane illustrate the richness of urban black life; their art, moreover, can

² The state policy of racial segregation, apartheid, or so-called separate development, disenfranchised the black citizens of South Africa – the African population had to live in separate residential areas, had to make use of separate medical and other facilities such as parks and theatres, and were also subjected to an inadequate educational system (De Jager 1992: 45).

³ As is the tradition of naming art movements for their geographical locations (for instance, The New York School), the artists belonging to the Township art movement were black South Africans living in the townships surrounding Johannesburg (Oliphant 2006: 170). By the 1970s, however, 'township artist' had become an umbrella term used simply to refer to 'black artist', with the added expectation that these artists 'point the black townships'. This issue was further exacerbated since locality during apartheid was never a case of voluntary settlement, but rather formed the cornerstone of the ideology of segregation. Thus, numerous black artists rejected the township art label, and today, the term 'Township art movement' is viewed as insulting, and as clearly having derogatory racial connotations (Younge 1988: 13; Peffer 2009: 5, 27, 193). In **#Amandla!/[Re]form, Debate/[Re]dress?** the term is not used in this deprecating manner, but rather focuses on the unmistakable origins of the movement as a form of protest and resistance.

⁴ Many black South African artists also lived in exile during the apartheid era (Peffer 2009: 77-79). As another means of resistance and protest, during July 1982, several hundred South African visual artists, writers, musicians, and actors, many living in Europe and America, attended the Medu-organised Culture and Resistance festival in Gaborone, headed by Thami Mnyele. The Medu Art Ensemble was a cultural revolutionary think tank, with the mission to debate and develop ways to use art that would give a voice to the growing struggle against apartheid, in South Africa. By 1982, Medu had evolved into a multiracial collective of visual artists, writers, and performers living in Gaborone, Botswana. The stated purpose of the Culture and Resistance festival was to examine and propose suggestions for the role of art in the pursuit of a future democratic South Africa.



FIGURE 4. Julian Motau, *Township scene* (1966)

be interpreted as “implicit forms of resistance to apartheid policy”. Since the residents of the townships were not allowed to own land in the urban areas, under the apartheid regime, painting such township scenes became a mode of silent, yet compelling, subversive resistance.

These two paintings are generally categorised as belonging to the same artistic movement, Township art, they share a title, and the artists employ a similar colour palette. Nevertheless, the township scenes depicted by Motau and Ngatane differ somewhat in tenor. In the foreground of Motau's version he portrays three African men, one standing and two seated. In the background, he represents numerous township houses extending as far as the eye can see, as

well as various groups of people going about their daily business.

The three central figures are of key significance. In a manner which recall Kupa's (more recent) paintings, Motau depicts the three men with indistinct faces – they are merely three men among many, and therefore Motau does not treat them as unique individuals. The two seated men are of particular interest – the man on the left appears relaxed and possibly sleeping, his legs are casually stretched out before him and his hat is lowered over his eyes. In contrast, the man on the right seems dispirited and disheartened – his pose is not relaxed. Instead, his head is bowed, his arms are crossed, and his feet are turned

inward towards each other. This figure epitomises the unemployed, often poverty-stricken and marginalised, residents of the informal settlements, typical of the South African urban landscape. Lastly, although their postures are visibly contrasted, Motau masterfully captures the three central figures in a quiet and private moment.

Ephraim Ngatane's version of a township scene is decidedly more vibrant and lively. I propose that the difference in tone between these two township scenes can be ascribed to the difference in attitude between the central figures, in Motau's case, the dejected figure in particular. In contrast, the central figure in Ngatane's painting rides his bicycle past a hustle and bustle

FIGURE 5. Ephraim Ngatane, *Township scene* (1969)



of people, dogs, and houses. This man on his bicycle looks outward from the painting towards the spectator, contrary to Motau's figures. Whereas Motau captures a calm moment between the central three figures, the moment caught by Ngatane is filled with movement and activity.

In their unique and differing ways, these two paintings seek to undermine the status quo that reigned during the apartheid era. Motau and Ngatane strikingly document the working and living conditions of urban black South Africans during this period. Since Africans were forced to live separately, there are no white figures portrayed in either of the two scenes. Rather, they portray the realities of life in the township environment – large quantities of people forced to live in close proximity to one another. The houses in the backgrounds of both paintings are small, underdeveloped, and their constructions are depicted as unregulated and informal. Motua and Ngatane's distinctive versions of life in the urban settlements surrounding Johannesburg function as equally disturbing forms of protest, as do the contemporary paintings by Asanda Kupa and Ayanda Mabula and the photographs taken by Nadine van Zyl and Reatile Modusi.

A South African photographer who lived in exile in New York, yet worked in the same period as Motau and Ngatane, was Ernest Cole. His book of photographs, *House of bondage*, was banned in South Africa upon its publication in 1967. Incorporating truly astounding imagery, Cole's book, according to Williamson (2009: 36), is a "remarkable photographic essay of blacks [sic] struggling to make a life under desperate circumstances". Williamson goes on to explain that Cole, who changed his birth name from the African Kole to the English-sounding Cole in order to be reclassified as 'Coloured' instead of 'Black', "was one of a number of fine photographers documenting the life of black South Africans under apartheid".

FIGURE 6. Ernst Cole, *House of bondage* (1967)



Included in **#Amandla![Re]form,Debate[Re]dress?** are photographs from Cole's book, *House of bondage* which strikingly depict the segregationist ideology embodied in the apartheid system. These photographs explicitly and unwaveringly show the differing ways in which white versus non-white persons were treated in South Africa during this period. Two photographs in particular depict the separate entrances for use by 'non-Europeans' (Figure 6). The so-called 'African servants' had to enter a building using a different doorway to that used by white citizens. Moreover, these 'servants' were valued on the same level as 'goods' – things that were viewed as property and therefore could be bought and sold, in other words – and not as human beings.

As Oliphant (2006: 169) remarks, while the apartheid ideology tightened its grip on South Africa and her African and non-African citizens, forms of internal resistance intensified on both sides of the colour divide. Oliphant writes: "[...] artists from all population groups opposed to racism produced images and other art with registers of resistance". This state of affairs is also echoed by the **#Amandla![Re]form,Debate[Re]dress?** exhibition, which includes noteworthy examples by high-calibre South African artists such as William Kentridge and Norman Catherine.

Likely due to his expert use of colour, Catherine's coloured lithograph *Premonition of war* (1980) (Figure 7), particularly draws one's attention. In *Resistance art in South Africa* (1989), Sue Williamson refers to the "corrosive wit that amuses and shocks at the same time" (Williamson 1989:

131), typical of Catherine's oeuvre and which is also on display in *Premonition of war*.

In this lithograph, Catherine presents four flags, each in their own quarter. Both flags in the upper quadrants reveal the previous national flag of South Africa, colloquially known as *Oranje, Blanje, Blou* [Orange, White, Blue] and which was still the official flag in 1980 when Catherine produced this work. The national flags are shown hoisted on a flagpole and waving in the wind; the first in full colour and against a blue background, and the second in grey-scale. In contrast, the flags depicted in the bottom quadrants are not specifically the (previous) South African national flag. Rather, the first is shown in a fiery red, against a grey-brick background, while in the lower, second instance this configuration is reversed – the flag is presented as grey bricks against a background of the same fiery red.

Catherine satirically appropriates the national flag of apartheid South Africa to voice a warning of a looming war. In a not quite subtle manner, he utilises a colour lithograph to place emphasis upon the question of skin colour, the central concern during the apartheid era. In the lower quarters, Catherine purposefully replaces the top *Oranje, Blanje, Blou* flags associated with apartheid, with a red flag and a red background, respectively. His use of the colour red is particularly telling since red is associated with fire, blood and danger, the very consequences of war.

Ultimately Catherine's fear of the coming war proved unfounded. In February 1990, during his speech at the opening of Parliament, President



FIGURE 7. Norman Catherine, *Premonition of War* (1980)

F.W. de Klerk announced the unbanning of the African National Congress (ANC) as well as other banned organisations and the release of Nelson Mandela after 27 years in prison. Although the dread of violence was ever near, a series of negotiations took place between 1990 and 1993, between the then governing National Party, the African National Congress, and other interest-parties, which resulted in the first democratic and non-racial elections in South Africa on 27 April 1994. Civil war was averted.

#Amandla!/[Re]form,Debate/[Re]dress? asks key questions pertaining to the notion of identity and resistance and protest. Since one's identity is such a personal matter, it necessarily emerges as a potent driving force where issues of protest and resistance are at stake. Since this exhibition probes identity from various points of departure, for brevity's sake, I will focus my attention on the particular interrogation of the historically changing identity of African women.

I will begin, however, by elaborating on some general remarks on the notion of identity. The word has at its root the Latin term *identitas* which helps to explain the term's power: 'identity' represents the idea of 'sameness' (from *idem*), parallel with the ideas of 'likeness' (*similitas*) and 'unity' (*unitas*). These three conceptions – identity, likeness, and unity – form a powerful trinity with the three terms easily blending into each other. Since the notions of likeness and unity are so intimately interrelated, 'identity' can be used as a powerful divider of 'us' against 'them'. This is especially true when used in conjunction with the notions of "gender, ethnicity, or nation" (Poole 2010: 12-13), as was the case during apartheid South Africa, and as it is interrogated in this exhibition.

Carolissen & Rohleder (2012: 49) recommend that the notion of 'identity' should be regarded as "a complex, contested and fluid concept, [that] can be viewed as individual and interpersonal, social and political", whereas Bradley (2016: 273) analogously asserts that we are "active agents in the construction of our identities", however this identity-construction is "above all, [a] *political process*" [*italics in original*]. Also in a similar vein, Gowland & Thompson (2013: 175) write:

The construction of identity is complex, multidimensional, sometimes passive, sometimes active, relational and above all body-mediated whether through individual agency or through the body's capacity to respond

dynamically and absorb the by-products of the social fabric.

These descriptors – the individual, yet also interpersonal and social aspects of identity, as well as the active construction thereof – are on display in various artworks included in **#Amandla!/[Re]form,Debate/[Re]dress?**.

Mary Sibande's *I am a lady* (2008) (Figure 8) reveals the individual, yet highly complex components which give rise to identity. In Jodi Bieber's *Nomthandazo and Kgomoetso Letsebe, Meadowlands Zone 52009* (2010) (Figure 9) the interpersonal and social aspects of identity construction are accentuated. Both these examples, which I will discuss in more detail below, also emphasise the fact that the construction of identity is an active process.

Furthermore, the question of identity is closely interlinked with the concepts of race, ethnicity and gender, among others.⁵ Notions of 'race' concern the definition of groups of people according to their skin colour, whereas 'ethnicity' refers to belonging to a particular collectivity or community often within a larger society, social groups with a shared culture, and likely a distinct language or religion (Bradley 2016: 32-33, 159-60).

Skin colour functions as a potent visual cue for 'otherness'.

⁵ Two recent publications which focus on the notion of identity, and the interwoven concepts of age, class, gender, race and ethnicity which arise from questions pertaining to identity, are Gowland & Thompson's 2013 book *Human identity and identification*, and Harriet Bradley's *Fractured identities: changing patterns of inequality* (2016).

In fact, “[t]he skin [is] perhaps the most significant region of the body in terms of human identity” declare Gowland & Thompson (2013: 37).⁶ It is a sad truth that “crude racial categorisations based on skin colour” still persist, yet today race is linked with the broader category of ethnicity, and indeed, ethnicity is the preferred terminology (Gowland & Thompson 2013: 30).⁷

Besides race and ethnicity, another central conception in identity construction, that is very pertinent to **#Amandla! [Re]form, Debate [Re]dress?** concerns gender.⁸

⁶ Since at least the seventeenth century, skin colour played a key role in racial classifications. During the eighteenth century, skin colour took on “a new, more sinister dimension as a key basis for discrimination in theories of ‘racial difference’” (Gowland & Thompson 2013: 63).

⁷ South Africa has a complicated history in terms of the notions of race and ethnicity, especially since the country’s population consists of a complex mix of different races, languages, and cultural identities and ethnic bonds. As expected, conceptions of race became particularly pertinent during the apartheid period. The apartheid government introduced various legislation based solely upon racial classification, including the Population Registration Act, wherein the South African population was divided into three main racial groups, namely white, native (African) and Indian and coloured, and the Group Areas Act, that determined where someone was allowed to live, with each race allocated their own areas.

Adding to the complexity of the unique situation in South Africa, is the diversity of ethnicities that are distinguishable, including the Zulu people mostly living in KwaZulu-Natal, and the Xhosa group primarily located in the Eastern and Western Cape Provinces. Language plays a particularly important role in distinguishing ethnicity in South Africa – besides the Zulu and Xhosa peoples, language also differentiates the Nguni and Sotho peoples, as well as the Afrikaans, English, Coloured, Indian, and Asian communities.

⁸ Feminist critiques, during the 1970s, concerning the associations between biology and societal roles, led to the introduction of the word ‘gender’ (Gowland and Thompson 2013: 19). Note, therefore, that the term ‘gender’ refers to the socially constructed aspects of sexual difference, whereas ‘sex’ denotes the biological identity of either male or female with which (most) individuals are born (Bradley 2016: 111). Hence, one’s sex remains bodily and ahistorical, whereas gender is a cultural and historical product.

Gender plays a ubiquitous role in every aspect of our social and cultural lives, including art and politics (Bradley 2016: 32, 110). Gowland & Thompson (2013: 19) explain that gender is a “social structural phenomenon but is also produced, negotiated and sustained at the level of everyday interaction”.

Although these elements in the construction of identity – race, ethnicity and gender – can be described in abstraction, in everyday life they are closely interlinked. In the lived experiences of African women, for example, these conceptions related to identity necessarily intersect. Gowland and Thompson (2013: 27) regard the “cultural constructions of race [as] far from ephemeral”, stating that this “exert[s] a powerful and often maligned influence on the lives of individuals and groups”. Although they refer specifically to ‘race’, I contend that in the historical situation of African women, and definitely African women in South Africa, Gowland and Thompson’s assessment can be applied to gender as well.

A historical condition, which indeed still persists according to Gowland & Thompson (2013: 18) is that “the white male body was constructed as the norm and ideal, while females were seen to deviate from this”; they continue by admitting that “women and the poor were considered much lower on the evolutionary ladder than white males”, whereas the “biological and social superiority of the white male” was widely asserted. Men assume positions of authority which they then use to control women (Bradley 2016: 110-11), while women are often relegated

to specific roles defined as being suitable for them, whether or not they want to play those roles.

African women have had to contend with the ‘double dilemma’, if I can call it that, of being neither white nor male. However, as becomes undeniably visible in this exhibition, African women in post-apartheid South Africa have emerged as active and involved producers of their own identities. Beyond this fact, African women artists, such as Mary Sibande and Nomusa Makhubu, have clearly become highly proficient at critiquing the historical state of affairs.

In a series of photographs, including *I am a lady* (2008), Johannesburg-based artist Mary Sibande relates the tale of her domestic worker alter-ego, Sophie. In *I am a lady*, Sibande in the guise of Sophie, sits with her eyes closed, holding a dainty white umbrella in her right hand, and wearing a maid’s uniform. The blue-and-white uniform, including a crisply ironed apron and headscarf, however, is magnificent. What at first appears to be an ordinary uniform is quickly transformed into a magical, almost-Victorian dress consisting of lengths of tulle netting that surround Sophie in a sea of blue. Regarding her appearance, Bidouzo-Coudray (2014) writes: “Don’t be fooled by her seemingly calm demeanour and closed eyes, nor her large blue dress topped with a crispy white apron. This hybrid Victorian garb is in fact a gateway to uncharted elsewhere”. By way of the metamorphosis of her working uniform into a Victorian gown, Sophie “is granted access to the



glitzy world of Europe's high-ranking monarchs and social elite; some might say, a far stretch from the ungratified life of a post-apartheid South African maid".

Sibande is the first woman in her family to obtain a university education – both her mother and grandmother worked as domestic servants. Sibande utilises self-portraiture – a genre, according to Jordanova (2010: 132-33), wherein identity is mediated – so as to confront, head-on, the notion of the disempowered African woman. Firstly, Sibande fractures the ideals of Western beauty and how it relates to African women, and secondly, she abolishes “self-degrading notions of inferiority that could be inherent in her own family's history or by extension her socio-cultural background” (Bidouzo-Coudray 2014).

Mary Sibande seemingly seeks to emphasise the various identities one woman can actively appropriate – she is African and she is also artist – thereby engaging with the multiplicity of identities a woman can be, including mother, daughter, and sister. Yet she shows that a woman can also play at even more identities, in this particular case, that of domestic worker. In a powerful and subversive twist, however, Sibande equates the work of a domestic employee with being a lady – an identity Sibande also actively appropriates, as is disclosed by the photograph's title, *I am a lady*.

That Sibande chooses the identity of a lady has certain implications – a lady is someone who must be treated with respect, she has a higher social standing, likely she is educated. Sibande undermines all the perceived ideas one would have of a woman who works as a domestic servant, protesting against such a woman's apparent lower societal rank. In the guise of Sophie, she adopts the title of 'lady' and dresses Sophie in a hybrid domestic worker's uniform-Victorian gown, emphasising the notion that she is, in fact, a lady. In doing so, Sibande is also engaging such Victorian ideals as dignity, propriety and decorum – notions mirrored by the serene yet solemn expression on Sophie's face.

FIGURE 8.

Mary Sibande, *I am a lady* (2008)

Reflected in the rise of the Township art movement during the 1960s and 1970s, is the fact that the setting of Soweto, a township bordering Johannesburg, was crucial to the resistance against apartheid ideology. In a monograph, simply titled *Soweto* (2010), Jodi Bieber revisits this very important centre in South African's struggle for freedom.⁹ Using photography as medium, *Soweto* showcases an extensive immersion, on the part of Bieber, into the contemporary urban life of both Africans and non-Africans living in the *South Western Townships* near Johannesburg.

One particular photograph from the series *Soweto*, included in **#Amandla! [Re]form, Debate [Re]dress?**, and pertinent to probes into identity construction, is Bieber's *Nomthandazo and Kgomotso Letsebe, Meadowlands Zone 52009* (2010). This photograph (Figure 9) portrays two African women, mother and daughter, Nomthandazo and Kgomotso Letsebe, in the living room of their house in Meadowlands, in Soweto.

Bieber expertly captures Nomthandazo and Kgomotso actively expressing their unique identities. Nomthandazo Letsebe is shown in her domestic workers' outfit; not the dazzling and expansive uniform that Sophie is seen wearing in Sibande's *I am a lady*, but rather a 'traditional' lightly pink-coloured patterned overall. Her hair is covered by the customary, yellow-and-blue, headscarf. She stands with her hands crossed in front of her body, her feet planted firmly on the ground, her gaze levelled towards the camera. In contrast, Kgomotso stands in contrapposto, her left hand on her hip, and her right playing with her braided hair. She wears a western outfit, a punk-inspired t-shirt with the Union Jack printed on the front and blue knee-length cargo-trousers.

⁹Visit <http://www.jodibieber.com/jodi-bieber-photographer/projects/soweto/> [accessed 31 December 2016] to peruse the striking imagery comprising Jodi Bieber's *Soweto* (2010).

FIGURE 9. Jodi Bieber, *Nomthandazo and Kgomotso Letsebe, Meadowlands Zone 52009* (2010)



Bieber photographs them in the living room of their house in Meadowlands – they are surrounded by those things that further contribute to their identity. In the background and to the left, just inside the photograph, one sees a Christmas tree decorated in coloured tinsel; behind the women is a large television cabinet which, among various items, reveals an assortment of 'African' objects including wildebeest horns and, behind Kgomotso's left shoulder, an ANC flag. On the right, the photograph is framed by a check-patterned sofa.

Where Sibande accentuates multiple identities, Bieber reveals how identities can develop and progress, even within a single generation; it also reveals how identities are shaped interpersonally, with mother and daughter likely influencing the evolution of each other's identities. The two women show the passive identities that societies ascribe to women – that of mother and daughter, but they also disclose that women are capable of attributing unique identities to themselves and that such identities are not stagnant but grow and change with the times. The differences in the postures of mother and daughter are suggestive of the evolution of identities appropriable by African women today.

Nomthandazo Letsebe is shown as a strong woman, one whose feet are planted steadfastly and confidently on terra firma, while she looks intently and keenly towards the camera. In contrast, Kgomotso actively radiates a modern, twenty-first century persona – she is relaxed and playful, and she appears to be influenced by the

globalised world in which she lives. Like Sibande's Sophie, Kgomotso displays the multidimensionality of a woman's identity, and in this case, one influenced by her society. She is definitely shaped by her past, but she also lives in the contemporary world – a world of rock music, high definition television, cell phones and the internet. She could very easily be one of the very students protesting *#FeesMustFall* to ensure her own and her children's future.

Although another artwork also included in **#Amandla! [Re]form, Debate [Re]dress?**, Pauline Gutter's *Five Mothers* (2008), attributes perhaps one of the most important descriptors of identity that can be attributed to a woman – that of motherhood, both Mary Sibande and Jodi Bieber's photographs reveal the centrality of the identity of domestic worker to African women in South Africa. Jodi Bieber's photograph, however, also shows that contemporary African women can and have appropriated modern twenty-first century identities.

Contrasting the (seemingly) customary domestic worker-identity, Capetonian artist Nomusa Makhubu's *Self Portrait Project: Gogo Inkosikazi / Queen* (2007) (Figure 10), discloses the agency of a woman actively conceiving, originating and generating her own identity – in this particular case that of a queen. Throughout the *Self Portrait Project*, Makhubu "projects existing photographs of the self [onto] found colonial photographs" (Hunkin 2014), with the intention of examining the contemporary politics of identity, tradition and culture.

In Figure 10, Makhubu photographs herself, in colour, seemingly sitting on the lap of an African man dressed in traditional garb. The pre-existing photograph of the man is in black-and-white, making the juxtaposition of the two figures, who nevertheless blend into one another, all the more revealing. The African man, maybe an elder or chieftain, is suggestive of the patriarchy and its omnipresence in both traditional and contemporary African and South African society. However, in this photograph he is shown in black-and-white and relegated to the background. Rather, it is Makhubu's identity as the queen that is emphasised – she is a contemporary woman not bound by the traditions of the past. She sits on the man's lap, which metaphorically becomes like her throne.

Surveying the artworks depicting these four women, one cannot deny that a progression, development or evolution of some manner has occurred, in the ways in which women of African ancestry view themselves. Starting with the historically often passively attributed identity of domestic worker, and evolving to that of 'lady', twenty-first century woman, and queen – all are identities that are actively constructed. Who they are, and what roles they play in societies are no longer prescribed to these women, they can and do decide for themselves. Such active constructions of their own identities are as compelling modes of resistance and protest regarding who African women are and what societies might expect from them, as the forms of protest enacted by the *#FeesMustFall* students and the resistance to apartheid ideology by all who found it abhorrent.



Throughout this exhibition, it becomes clear that the arts and arts practitioners can play a central role in resistance and protest. I will conclude with the following remark made by Thami Mnyele (2009: 27) at the Medu Culture and Resistance festival, held in Gaborone, in 1982: "[...] the role of the artist is to ceaselessly search for the ways and means of achieving freedom. Art cannot overthrow a government, but it can inspire change".

FIGURE 10. Nomusa
Makhubu, *Self Portrait*
Project: Gogo Inkosikazi
/ Queen (2007)

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Artworks included in the exhibition (detail photographs)



Reatile Moalusi. **#FMF I.** 2015. Digital photography print. 41 x 32,3cm. Legacy Art Projects.



Reatile Moalusi. **#FMF II.** 2015. Digital photography print. 41 x 32,3cm. Legacy Art Projects.



Reatile Moalusi. **#FMF III.** 2015. Digital photography print. 41 x 32,3cm. Legacy Art Projects.



Nadine van Zyl. **We can no longer afford to be the future.** 2015. 41 x 33,5cm. Digital photography print. Legacy Art Projects.



Nadine van Zyl. **Untitled.** Digital photography print. 2015. 41 x 33,5cm. Legacy Art Projects.



Nadine van Zyl. **Cry our beloved country.** 2015. Digital photography print. 41 x 33,5cm. Legacy Art Projects.



Setlamorago Mashilo. **Mabu a u tswitswe (Act I Scene II).** 2016. Concrete, steel, wax and polish. 60 x 90,5 x 90 cm. Artist private collection.



Michael Selekane. **Student migration.** 2016. Silk Screen. 50 x 70cm. Artist private collection.



Michael Selekane. **Bophuthatswana Uprising.** 2016. Silk Screen. 35 x 52cm. Artist private collection.



Michael Selekane. **Temporary inconvenience.** 2016. Silk Screen. 50 x 70cm. Artist private collection.



Michael Selekane. **Hope.** 2014. Silk Screen. 45 x 65cm. Artist private collection.



Michael Selekane. **Tshepo.** 2016. Silk Screen. 50 x 70cm. Artist private collection.



Michael Selekane. **Back yard factory.** 2013. Oil on Canvas. 90 x 120cm. Artist private collection.



Michael Selekane. **Left-over's.** 2009. Oil on canvas. 60 x 80cm. Artist private collection.



Asanda Kupa. **Situation right now.** 2016. Acrylic on canvas. 150 x 176cm. Artist private collection.



Asanda Kupa. **Free education.** 2016. Acrylic on canvas. 150 x 201cm. Artist private collection.



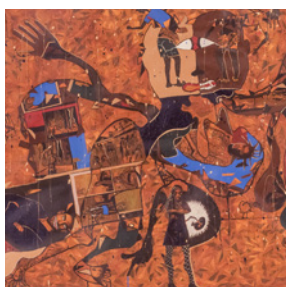
Mary Sibande. **I am a lady.** 2008. Digital print on cotton rag matte paper. 75,5 x 104cm. UNISA Art Gallery.



Julian Motau. **Crucifix.** 1967. Charcoal on paper. 84 x 123cm. UNISA Art Gallery.



Keith Dietrich. **Mmopeng, Mmamule and Mmathabeng.** 1985. Air-brush oil on canvas. 200 x 300cm. UNISA Art Gallery.



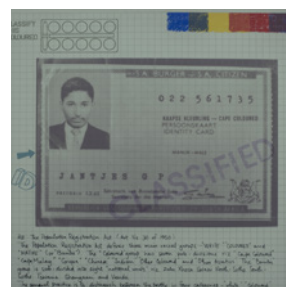
Blessing Ngobeni. **Evidence of Hardship.** 2015. Mixed media on paper. 108 x 210cm. Everard Read Gallery.



William Kentridge. **Mine.** 1991. 16 mm film in CD format. Johannesburg Art Gallery.



William Kentridge. **Ubu tells the truth.** 1997. 8 etchings of 60,5 x 45,5 cm. Johannesburg Art Gallery.



Gavin Jantjies. **The South African Colouring Book.** 1989. Screen print and collage (a portfolio of 12 prints). Johannesburg Art Gallery.



Ernest Cole. **House of bondage.** 1967. Photographic print. 37 x 45cm. Johannesburg Art Gallery.



Ernest Cole. **House of bondage.** 1967. Photographic print. 37 x 45cm. Johannesburg Art Gallery.



Ernest Cole. **House of bondage.** 1967. Photographic print. 37 x 45cm. Johannesburg Art Gallery.



Ernest Cole. **House of bondage.** 1967. Photographic print. 37 x 45cm. Johannesburg Art Gallery.



Ernest Cole. **House of bondage.** 1967. Photographic print. 37 x 45cm. Johannesburg Art Gallery.



Ephraim Ngatane. **Township Scene.** 1969. Oil painting. 70,5 x 94,5cm. Johannesburg Art Gallery.



Julian Motau. **Township Scene.** 1966. Oil painting. 61 x 50,8cm. Johannesburg Art Gallery.



Ephraim Ngatane. **Gumboot Dancers**. 1965. Oil on board. 61m x 76cm. William Humphreys Art Gallery.



Willie Bester. **A woman in a brightly coloured doek**. 2003. Oil on canvas framed in metal signboard. 18,6 x 15,5cm. William Humphreys Art Gallery.



John Mohl. **Off duties to the compound near Creosus, Johannesburg SA**. Date unknown. 35 x 47cm. William Humphreys Art Gallery.



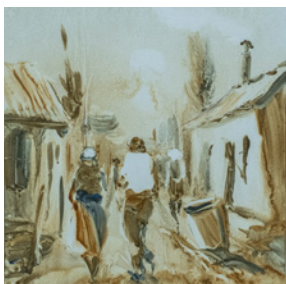
Julian Motau. **A Frugal Meal**. 1968. Pen and ink. 48 x 32cm. William Humphreys Art Gallery.



Helen Sebidi. **Lebelo, le a jelwa**. 1995. Etching. 42,5 x 70cm. William Humphreys Art Gallery.



Ezrom Legae. **Torso of unidentified political prisoner**. 1982. 25 x 25cm. William Humphreys Art Gallery.



Durandt Sihlali. **Elexanra (sic) Location**. 1982. Monotype. 45 x 37cm. William Humphreys Art Gallery.



Sam Nhlengethwa. **Part time job II**. 2004. Photographic lithograph. 20,5 x 28,6cm. William Humphreys Art Gallery.



Manfred Zylla. **Composition Baby I**. 1981. Etching. 35 x 31,5cm. William Humphreys Art Gallery.



Ayanda Mabulu. **Black Lives Matter I**. 2016. Oil and mixed media on silk screen. 130 x 183cm. Artist private collection.



Penelope Siopis. **Biding Time**. 1990. Dry point etching. 50 x 34,5. William Humphreys Art Gallery.



Manfred Zylla. **"Hungry" for Dollars**. 2011. Mixed media on paper. 1990 x 1500cm. Oliewenhuis Art Museum.



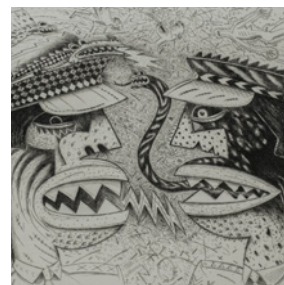
Jodi Bieber. **Nomthandazo and Kgomoetso Letsebe, Meadowslands Zone 52009, from the series "Soweto"**. 2010. Digital print in pigment inks on 100% cotton rag paper. 84 x 66,7cm. Oliewenhuis Art Museum.



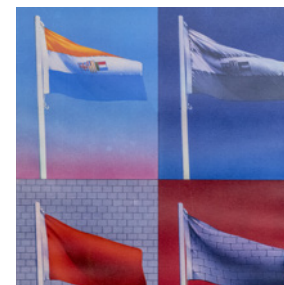
Norman Clive Catherine. **Live bait**. 1999. Oil on fibre glass. 260 x 110 x 16cm. Oliewenhuis Art Museum.



Norman Clive Catherine. **Intensive care**. 1988. Dry point etching. 66 x 50,5cm. Oliewenhuis Art Museum.



Norman Clive Catherine. **War Lords**. 1988. Dry point etching. 66 x 50,5cm. Oliewenhuis Art Museum.



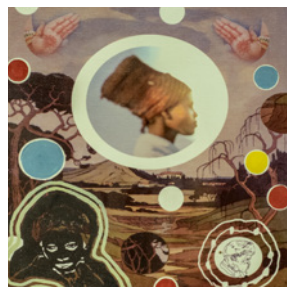
Norman Clive Catherine. **Premonition of war**. 1988. Original coloured lithograph. 55 x 42,5cm. Oliewenhuis Art Museum.



Pauline Gutter. **Five Mothers**. 2008. Oil on canvas. 1125,5 x 173cm. Oliewenhuis Art Museum.



Pauline Gutter. **Uit die blou van onse hemel.** 2004. Oil on canvas. 137 x 178,5cm. Oliewenhuis Art Museum.



Wayne Barker. **Land and Desire (Pierneef Series 1986 – 2004).** 2007. Digital print and oil on canvas. 37 x 37cm. Oliewenhuis Art Museum.



Martin Steyn. **Die land is ons land.** Date unknown. Oil on board. 18 x 26cm. Oliewenhuis Art Museum.



Margaret Nel. **The party's over now.** 1989. Acrylic on canvas on wood. 106 x 80cm. Oliewenhuis Art Museum.



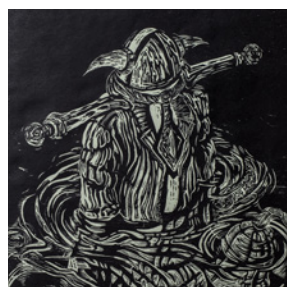
Dumile Feni. **Some artists chaps, frightened, late, untitled, hands of fear, school.** 1965 – 1966. Ball point sketches (various sizes). Oliewenhuis Art Museum.



Simon Martin Nkwadipo. **After School.** 1989. Charcoal and pastel on paper. 42,8 x 61cm. Oliewenhuis Art Museum.



Simon Martin Nkwadipo. **Botshabelo.** 1989. Charcoal and pastel on paper. 1180 x 83cm. Oliewenhuis Art Museum.



Ian Robert Marley. **Servitude is like the tide, it Changes.** 1996. Woodcut print on paper. 35,5 x 51cm. Oliewenhuis Art Museum.



George Ramagaga. **Mob Justice.** 1989. Charcoal and pastel on paper. 1015 x 75cm. Oliewenhuis Art Museum.



David Uhuru Hlongane. **No to Witdoeke.** 1986. Linocut on paper. 30 x 21cm. Oliewenhuis Art Museum.



David Uhuru Hlongane. **Coal Seller.** 1986. Woodcut on paper. 38,3 x 48cm. Oliewenhuis Art Museum.



David Uhuru Hlongane. **Worker.** 1987. Linocut on paper. 20 x 31cm. Oliewenhuis Art Museum.



Nomusa Makhubu. **Self Portrait Project: Gogolnkosikazi (Queen).** 2007. Digital print on Fabriano. 100 x 66,5cm. Oliewenhuis Art Museum.



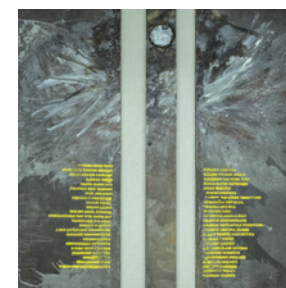
Ayanda Mabulu. **We can't breather - Black Lives Matter.** 2016. Stencil on glass and 1934 workers compensation act original text. 130 x 140cm. Artist private collection.



Ayanda Mabulu. **We can't breather - Black Lives Matter.** 2016. Stencil on glass and 1934 workers compensation act original text. 130 x 140cm. Artist private collection.



Justin Dingwall. **Three Marys: Purple Mary.** 2016. Giclee print on Hahnemühle museum etching paper. 74,5 x 50cm. Oliewenhuis Art Museum.



Jeannette Unite. **Complicit Geographies: Martyrs of Marikana 2015.** 2016. Mixed media triptych: 80 x 190cm, 35 x 9,5cm, 80 x 190cm. Oliewenhuis Art Museum.



Nandipha Mntambo. **Chimera.** 2012. Cowhide, resin, polyester mesh. 160 x 143 x 55cm. Oliewenhuis Art Museum.

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