

**Identity, place and displacement in the visual art of female artists at the Vaal University
of Technology (VUT), 1994-2004**

by

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SUMMARY

Title of thesis:

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The first ten years of democracy (1994-2004) in South Africa was an important period marked by a plethora of research activities in South Africa. The 2004 exhibition of artworks by academic staff from the Vaal University of Technology (VUT) was an example of one such event. A critical reading of these artworks exhibited diverse representations of their world views and also informed the initial research for this study. All the artworks on exhibition illustrated a commonality of purpose in the artists' interrogation and representation of their fragmented identities in a transforming political landscape. Therefore, this thesis considers a political reading of the ideas of identity, place and displacement in the artworks of thirteen female artists at VUT from 1994 to 2004.

The rationale of this thesis was to examine in what way the artists' construction and representations of identity, place and displacement were influenced by the environmental factors of the historical, political and academic culture in the microcosm of the Vaal region. However, the inclusion of Tracey Rose in this study extended the discourses of identity, place and displacement to consider the disjunctures and

continuities of cultural practices in ethnicities in South Africa. This thesis furthermore proposed to address the gendered omissions of female artists from contemporary literature and therefore focuses on the creative productions of female artists from VUT. The significance of this study lies in the contribution of knowledge on the existing body of literature of art and artists in South Africa and in initiating the exercise of documenting the visual history of the Vaal region.

The theoretical underpinnings are informed by the discourses of cultural studies, postcolonial studies and feminism/s. The thesis delimits the political and historical events of South Africa from pre-history to contemporary South Africa. A postcolonial reading of history is carried out in order to draw attention to inconsistencies and fallacies inherent in the colonial recording of historical events relevant to this study. The influential historical and political events in the discourse of place and displacement have been included in view of their depiction or references made by the artists discussed in this study and to contextualise the geopolitical space of the Vaal Triangle. The political events before and after the decline of apartheid were included to frame the strategy of decolonisation of the new political dispensation. A context for the shifting identities of the artists in a neoliberal democracy, namely the political and historical events germane to the Vaal Triangle and to the artists dealt with in this study, is provided to position the ideological divide between Afrikaner nationalism and a neoliberal democracy.

The thesis provides a brief overview of South African art in order to delineate a national perspective and framework for the discussion of the artworks later in the study that are located predominantly in the Vaal Triangle. An average of three artworks per artist were selected for discussion. The selected artworks reflect heterogeneous interpretations of the discursive themes of landscape, the positions of women, shifting timelines and contemporary politics in South African social and cultural practice. There was an observable divide in the artworks that displayed explicit and implicit signifiers referring to the constructs of identity, place and displacement. Identities formed in the spaces of colonisation and in the dislocated, displaced, raced and gendered identities, inform the world views of the artists selected for this study.

KEY TERMS:

Female artists, identity, place, displacement, landscape, political reading, postcolonial,
Vaal University of Technology

DECLARATION

I _____

Student number _____

Declaration

1. I understand what plagiarism entails and am aware of the University's policy in this regard.
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LIST OF ABBREVIATIONS

AA	Affirmative action
ANC	African National Congress
Asaso	Azanian Student Association
BEE	Black economic empowerment
BC	Black consciousness
CCCS	Centre for Contemporary Cultural Studies
COSATU	Congress of the South African Trade Unions
GNU	Government of National Unity
HOD	Head of department
HED	Higher Education Diploma
HR	Human resources
NWU	North-West University
NP	National Party
TRC	Truth and Reconciliation Commission
TWR	Technikon Witwatersrand
PAC	Pan African Congress
UDF	United Democratic Front
UDW	University of Durban-Westville
VAD	Visual Art and Design
VTCATE	Triangle College for Advanced Technical Education
VTT	Vaal Triangle Technikon
VUT	Vaal University of Technology
WESSAs	White English-speaking South Africans

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CHAPTER ONE

INTRODUCTION

1.1 Background and aims of the study

This study locates and positions the female artists from the Department of Visual Arts and Design (VAD)¹ at the Vaal University of Technology (VUT) in a post-apartheid² milieu. The purpose is to investigate the representation of the artists' world views and their individual fragmented realities in their artworks within the broader political and theoretical discourses of identity, place and displacement in South Africa. The timeline for this study is limited to the first ten years of democracy, namely 1994 to 2004. The historical, political and geographical power struggle for control of the land and resources pertinent to the Vaal Triangle³ and the nation's reflection on the first ten years of democracy frame the examination of the creative production of artworks by female artists employed at the VUT. Furthermore, the transformational changes in a South African neoliberal democracy, the institutional structure at VUT and the departmental academic culture are considered to contextualise the creative production of the artworks by the artists discussed in this study.

The female artists that are identified as the purposive sample employed at VUT in the period under discussion are Marianna Booyens, Annelise Bowker, Eunice Botes, Amareza Buys, Grace Celica, Louise-marié Combrink, Barbara Hopley, Sanshi Leibach, Olga Lewis, Thea Luus, Reshma Maharaj, Tracey Rose, Avitha Sooful, Rita Tasker,

¹ The artists discussed in this study are part of the Fine Arts section in the Department of VAD at VUT. For the convenience of this study they are referred to as the **female artists in the Department of VAD** unless otherwise stated.

² The word 'apartheid' is an Afrikaans term that literally means separation but its significance for this study lies in the associated ideological and political connotations. See Ashcroft *et al* (2000:17-19).

³ The Vaal Triangle region refers to the triangular area delimited by the three industrial cities of Vereeniging, Vanderbijlpark and Sasolburg. Vanderbijlpark was named and established in 1949 after Dr Henrich van der Bijl, who advised the nationalist government in strategic matters that were related to the steel industry (Vaal Triangle History [sa]).

Linette van Greunen, Maggie van Schalkwyk and Colette Vosloo. However, only thirteen permanent, contract and part-time employees at VUT in the VAD who were employed between 1994 and 2004 are discussed in this study. The purposive sample population is not representative of the racial demography of South Africa as it includes fourteen white, one coloured and two Indian artists. Several of the artists in the VAD at VUT, namely Maggie van Schalkwyk, Annette Schultz, Barbara Hopley, Annelise Bowker, Avitha Sooful and Rita Tasker, have had prolific careers that span between fifteen and twenty years, yet few references in the South African art discourse refer to their contributions. Emerging black artists, including Avitha Sooful, possibly require more concerted initiatives with regard to writing, documenting, recording and critiquing their contributions.

Tracy Rose, on the contrary, needs no introduction in the light of her productive international career which is reflected in numerous national and international publications. The inclusion of Rose in this study is necessary to position and contextualise the discourses of identity, place and displacement in South Africa in terms of the prevalent racial and ethnic divides. Rose's ethnic classification allows for a broad representation in the purposive sample population of three of the four ethnic groups (black, white, coloured, Indian) in South Africa. Each of the ethnic groups exhibits important overlaps and disjunctures in their cultural practices and it is important to problematise the visual communication of their realities. Furthermore, the international positioning of Rose's profile speaks to one of the objectives of this study that is explicated later in this chapter. The intent is to examine individual or heterogeneous approaches of the artists' representation of their realities, by considering the ideas of cultural and political differences, places of cultural interchange and the construction of third spaces. The section on Rose in Chapter Four provides an examination of Rose's intent to use her agency as a historically disenfranchised women to bring to the fore critical commentary on the gendered and racial essentialisation of women over the centuries.

The background and premises of this study are comprehensive and interrelated. One of the political responses to marginalisation is the notion of redress that occurs within the context of the redistribution of power and resources to designated groups. Therefore my focus is inclined to make parallel associations with the exclusionary histories that are related to the notions of place, displacement and identities. My research interests were extended to the interrelated readings of new South Africa histories, new notions of art histories and theories, exclusion of gender in art history and marginalised educational institutions. Within the context of rewriting history, my intention was to focus my research area on the Vaal Triangle. My research foci were also determined by my location, employment status and my political and moral agenda in terms of investigating a political reading of academic artistic production, including marginalisations and political omissions.

VUT and other tertiary institutions in South Africa reflect the dominant ideologies of the country during the apartheid and post-apartheid period. The Vaal Triangle Technikon (VTT), now known as VUT, is an example of a tertiary institution that upheld the ideology of Afrikaner nationalism discussed later in this chapter and was identified as an important site for transformation. Therefore, the international perspectives of Jonathan Harris (2001) regarding the impact of transformation on cultural practices promoted and complemented my interests in analysing the impact of transformation in tertiary institutions. My preliminary research corresponded with the view that tertiary institutions are active ideological forces in society; hence the assumption that so-called traditional art history reflected the dominant ideologies of institutions (Harris 2001:73). A comparison or a critical reading of creative practices by staff at other national higher education institutions is beyond the scope of this thesis and is therefore only cited as an area for new research in Chapter Five. Furthermore, the examination of the interrelationships between national transformation and the discipline of art history is beyond the scope of this study. Therefore, art history is only briefly discussed below and a short overview of South African art is provided in the introduction of Chapter Four in order to create a context for the discussion.

As previously mentioned, debates on transformation in terms of politics, the state and the law interact with challenges that confront art production as well as art history. Transformation implies new publics, class structures, critical commentary, institutions, relationships and spaces (Harris 2001:73-79). Many of these assumptions related to transformation were observed during my employment at VUT. The challenge was to examine the assumption that the artists explored or were influenced by issues such as transformations in art history. The politicised climate in the VAD also seemed to support the writings of Harris (2001) and consequently influenced the Art History curriculum. Therefore, a short explication is provided below to position the national and international underpinnings in the discourse of art history.

New approaches to art history and developments in postmodern theories in westernised countries over the past fifty years did not take place simultaneously in South Africa. It is important to note that such distinct developments are also discernible in South African art, which is considered in more detail in Chapter Four. But a great deal of the new approaches to art history and postmodern theories are relevant for the analysis of the South African context and cultural practices. Therefore, selected literature that contributed to the political reading of this study and to the delimitation of the purposive sample population is discussed in the literature review and in Chapter Four. The political perspectives of the new readings of art history informed the objective of addressing critical omissions in South African art and, in terms of this study, the female artists at VUT.

Furthermore, the debates that developed in art history thirty years ago are underpinned by similar discourses and contestations of power which are evident in the contemporary South African context. New approaches to art history comprised the transition from a traditional art history to a radical art history over the past thirty years. These changes can be attributed to institutional, historical, social and political changes. Art history had become more self-critical and challenged the orthodoxy and the values of knowledge in contemporary society. After the international student demonstrations in 1968, art history also became an avenue to interrogate political and ideological imperatives. The inquiry

was extended to include social issues, ethnicity, identity and issues of representation. In fact, art history started to recognise more consistently that artworks certainly reflect ideologies, social relations and history (Harris 2001:43-46).

Feminist approaches⁴ and aspirations in the discipline of art history further informed the selection of female artists at VUT for discussion in this study. Calculated omissions in the recording of South African and world art histories are redressed to include omitted female histories in the feminist discourse. Feminist historians challenged the fundamental methodologies of writing art history in terms of phallogocentric discourses that privileged male artists and art historians (Broude & Garrard 1982:1-16). This study addresses the claim of male privilege at tertiary institutions in social and cultural practices. Nonetheless, Griselda Pollock (1999:xiv) warns against the ghettoisation of the debate that could result from the exclusive focus on women artists. This study supports the thrust of Broude and Garrard (2005:21), who vehemently believe that we still live in a patriarchal society (which is clear in the discussion on VUT below) and therefore there are still obvious gaps in the recording of art histories that warrant redress.

Although transformational policies have already been implemented at VUT, the patriarchal culture and ideology of male privilege and dominance still seem to be prevalent in the Department of VAD. The observation of gendered and racial identities in a dominant patriarchal culture prompted a need to research the inherent power relationships in the organisational and academic culture of VUT. Furthermore, my experiences as a black female South African reflect the politics of the educational and political landscape, both before and after 1994. The political discourse regarding the marginalisation of genders, race, ethnicities, histories, art histories and opportunities are embedded within the educational and political landscape.

⁴ Several disciplines informed feminist readings of art history and allowed for a more anti-essentialist approach. The patriarchal world view of femininity that essentially portrayed women as being one dimensional was challenged in favour of a three-dimensional approach. Norma Broude and Mary Garrard (1982:6) cite psychoanalysis as one such approach that encourages a holistic depiction of women as artists and historians. Broude and Garrard (1982:14) also highlight sexist hierarchies as a means that overlooked traditional art or craft in support of the so-called high arts.

Earlier observations based on my personal experiences⁵ at VUT initiated research into multiple research areas. Transformations seemed to be a pivotal point of departure in the staff complement and in the disciplines offered in the Department of VAD. The composition of the staff in the Department of VAD had been transformed radically since 1996 from an all-white to a more diverse staff complement. The staff complement at VUT in the VAD in 2004 comprised 11 members.⁶ In 1996, Kiren Thathiah was the only black head of department (HOD) in a visual arts department in South Africa. He spearheaded important paradigm shifts in the ideological underpinnings of art history and theory, staff profiling and general curriculum development. The examination of transformation in the institutional culture, the curriculum and in the artworks of all the academics employed at VUT is, however, beyond the parameters of this study and is therefore not included.

The research focus for this thesis was delimited to include only the female artists employed at the VUT in the VAD within the first ten years of democracy. This delimitation of the sample population to women artists was a political decision that occurred within the framework of transformation. The political transformation in South Africa from an apartheid ideology to a neoliberal democracy implied the processes of rewriting, rereading, redress and redefinition in social and cultural practices. Grappling with transformation was not unique to the South African context. The theoretical and political responses to cultural change in a global context are noted in cultural studies and postcolonial studies that inform this study and are discussed under the literature review in this chapter. The deconstruction and rewriting of art histories were underpinned by social and cultural transformations internationally. A multiplicity of parallel commonalities was drawn with the international context of change and transformation in theoretical perspectives relevant to the South African context.

⁵ I was employed at VUT from 2000 to 2006 in the capacity of an Art Theory lecturer and co-ordinator of the Art Theory in the Diploma and BTech programmes.

⁶ The racial mix comprised five white, two black and four Indian staff members, which can be translated into five white and six black staff members. The gendered composition of the staff complement reflected six female and five male academics.

There are no significant writings on the histories of women artists in the Vaal Triangle or at VUT. Therefore, this study focuses on female artists and addresses the omissions in the recording and writing of visual histories in and of the past. The available literature on South African art makes minimal reference to women artists from the Vaal Triangle, with the exception of Rose.⁷ The increase in publications reflecting on the first ten years of democracy, including Cantz Hatje's *New identities* (2005), Emma Bedford's *A decade of democracy* (2004), and Sophie Perrier's *10 years 100 artists: art in a democratic South Africa* (2004), omit any mention of female artists from the VAD at VUT.

The staff complement of VUT in the VAD thus reflects to a limited extent the multicultural and multiracial demography of South Africa. My preliminary observation of artists for an article on the VAD staff exhibition in 2004 at Gallery 88 in the Vaal region indicated the artists' redefinition of the constructs of identity along the lines of ethnicities, race, place and displacement. Even though the artists' submission for the exhibition referred to heterogeneous interpretations of their individual work, a common thread in the majority of the artworks was the literal and connoted references to a sense of place and the redefinition of self in a transforming postcolonial context. Therefore, my preliminary research was premised on the supposition that all the female artists' artworks included, would project a conscious examination of the political notions of place and displacement and the inherent discourse of identity. The simultaneous reflections on the fading euphoria of the new democracy and the nation's retrospection of the first ten years of democracy prompted a further research area. The purpose was to investigate the assumed impact of national transformational imperatives on the creative production in the VAD at VUT.

An article entitled *A visual representation of time, place and identity ten years after democracy* (Ramgolam 2004), essentially informed the foundational research for this study. All the visual representations produced for the VAD staff exhibition at Gallery 88

⁷ References to artists can be found in art directories such as Jean Campbell's *The collector's guide to art and artists in South Africa: a visual journey into the thoughts, emotions and minds of 558 artists* (1998) or *A directory of Southern African contemporary art practices: Volume I, II and III: painting, sculptures and works of art 1999/2000* (1999).

in 2004 displayed evidence of the artists grappling with their identities in a new South Africa. For example, some of Van Schalkwyk's collages locate her identity as a Zimbabwean Afrikaner in a post-apartheid South Africa:

The diverse approaches to aesthetics, philosophy, history, ecology and personal experiences expose commonalities in the artists' discourses with issues of identity, place and displacement. For some of the artists who participated in the exhibition, dialogues with their Afrikaner identity in a post apartheid South Africa are saddled with insecurities and phobias as evident in the work of Maggie Van Schalkwyk and Annette Schultz (Ramgolam 2004:2).

The socially constructed and gendered identities of women in apartheid and post-apartheid South Africa are still being confronted and redefined. The identity discourse in this study has been expanded to include the theoretical perspectives on ethnicity. For example, the hegemonic roles and disempowerment of women in the Indian community are evident in the artworks of Reshma Maharaj. Similarly, Tracey Rose exposes the ambivalent aspirations of the colonised which are noted in the desire to look more 'white' by straightening their hair. Rose critically comments on the concept of cultural schizophrenia regarding black women's obsession with straight hair and identity.

In essence, this study challenges the assumption of a unified, homogeneous approach to representation by the selected artists. This study considers the ideas of cultural differences, the contexts of creolised culture and the formation of culture in 'third spaces' (Said 1994; Bhabha 1994:85-86; Young 2001:337; Nuttall & Michael 1999:55-5). These notions are further explained in the literature overview presented later in this chapter and in Chapter Two of this thesis.

This study contends that the long colonial history of South Africa explicitly influenced the selected artists' sense of place and displacement. The diasporic settlement by Europeans in South Africa from 1652 onwards, the process of colonisation, the implementation of the indentured labour contracts of Indian labourers from 1860-1911 and the institution of the policies of segregation and apartheid resulted in eroded and

disrupted cultures and societies. The dispossession of land is a central point of departure in the political struggle in South Africa. The reallocation of land and the settlement of people since 1994, forced South Africans to redefine their location in the new South Africa. For example, in the artwork *Deur die Vrystaat* (Through the Free State) (Figure 43), Sooful comments on the freedom to enter previously prohibited areas in the Free State, as legislated in the infamous Group Areas Act (1950). Furthermore, Van Schalkwyk visually represents multiple timelines in South African history in *Sentinels* (Figure 75), *Precipitate* (Figure 72) and *Ik Leef en Gij Zult Leven* (Because I live you will also live) (Figure 73). She further attempts to reposition herself in the new democracy. Several of the artists' artworks produced for a group exhibition in 2004 at Gallery 88, referred to previously, display evidence of unease, anger, anxiety, disappointment and expectations regarding the social and cultural constructs of identity, place and displacement. These notions inform the remainder of this study.

The aims of this study were therefore to investigate:

- The visual representation of the notion of transformation from 1994 to 2004 by the female artists at VUT in the VAD.
- The notions of identity, place and displacement in the artworks of the artists germane to this study.
- The heterogeneous approaches to representation by the selected artists, in view of cultural and political differences, the process of creolisation and the notion of third spaces.

Furthermore, this study aimed to initiate the documentation of the art production by the artists discussed here, since there is no evidence of this in any significant publications available in the literature.

1.1.1 The geopolitical place of the Vaal Triangle

The Vaal Triangle is a place of historical and political disputes. The intention of this study was to examine the conscious and unconscious influence of the historical and political notion of place on the purposive sample population and the construction of their individual realities in their artworks. Therefore, the geopolitical context of the Vaal Triangle is provided in this chapter. The settlement and design of the Vaal region represented a microcosm of the national model of separate development and white privilege that was based on the essentialist notion of racial classification, enshrined in apartheid policies. The geographical area of the Vaal Triangle has played a crucial role in the history of South Africa and reflected and responded to the national political struggles over the decades.

The Vaal Triangle region epitomises the ideological divide between the hegemony of Afrikaner nationalism (1948-1994) that was enforced through the ideologies of white supremacy and white privilege and the neoliberal democracy that was instituted in 1994. The Vaal Triangle was engineered to address the socio-economic imperatives of the previous dispensation in terms of employment for the poor white problem,⁸ and is simultaneously remembered for the Sharpeville massacre of 21 March 1960. More insight into the relevance of this historical event is provided in Chapter Three.

The establishment of the towns of Vanderbijlpark, Vereeniging and Sasolburg was premised on the notions of white privilege for the labour force for the steel, coal and clay refractory industries. In the early 1900s, the Vaal region displayed evidence of having an abundant supply of natural resources, such as coal seams and clay deposits (Leigh

⁸ The term 'poor white' was appropriated from the United States. The poor white problem in South Africa has been a contentious issue since the 1890s and especially after the South African War (1899-1902). The Carnegie Commission Report of 1932 indicated that 17% of the white community were classified as poor whites. A large percentage of the poor whites were part of the Afrikaans-speaking group. The government intervened to alleviate white poverty by creating more education and employment opportunities. In 1939, the Department of Labour specified that unskilled employment would be made available to all able white males by initiatives engineered to alleviate the crisis of white poverty (Giliomee & Mbenga 2007:280-281).

1968:3-7). The Vaal region was a strategic preference for the establishment of the steel industry that processed mineral deposits into ferro-alloys for the steel industry (Leigh 1968:37; Vaal Triangle History [sa]). The Vaal region was also a strategic option for the location of housing for the white labour force and the associated easy access to their places of employment. The surrounding areas of Sharpeville and later Sebokeng were allocated to the black labour force and in 1967, Roshnee was assigned to the Indian labour force and Rust-te-Vaal was earmarked for the coloured workforce (Leigh 1968:62).

1.1.2 A history of the Vaal University of Technology (VUT)

The political history of South Africa has informed and encroached on every aspect of the lives of its citizens. Within the new democratic political dispensation and in the build-up to the ideological and political transformation in 1994, there were a plethora of debates and policies that sought to address issues of distributive justice, including transformation policies, Green Papers and, on a fundamental level, the redistribution of resources. The national imperatives of transforming the political landscape were also devolved to the transformation of the educational landscape. The section that follows aims to position and to chronicle the history of VUT in the regional, national and political landscape in order to provide a background for the understanding of the artists discussed later in this study.

VUT, formerly known as the Vaal Triangle Technikon (VTT), was historically established to service the educational requirements of Vanderbijlpark and the surrounding towns in the province of the then Transvaal (now Gauteng). VTT was an historically advantaged white institution that adopted Afrikaans as a medium of instruction. The VUT was originally known as the Vaal Triangle College for Advanced Technical Education (VTCATE) when it was founded in 1966. In 1979, VTCATE was renamed VTT in accordance with the Advanced Technical Amendment Act. From 1966, VTT extended its educational mandate to establish campuses across the country. It established campuses in Secunda in 1987, in the North West in 1994, and by 1995 campuses were

established in Uppington in the Cape Province, Kempton Park and in the East Rand in the province of Gauteng. However, the geographical positioning of this study remains in the Vaal Triangle region (The VUT history 2005).

In 1996, the Transformation Charter of VTT was drawn up by the relevant stakeholders, namely administration staff and academic staff, student and industry representatives at VTT and was implemented. The desired outcome of the Transformation Charter seemed to have been fast tracked into the institutional culture of VTT. By 1998, VTT as well as student enrolment were more representative of the demographics of the country. By 1999, a new language policy was implemented, resulting in English being the medium of instruction. In 2004, VTT was renamed VUT in accordance with the National Educational Policy (The VUT history 2005).

The thrust of the argument here is that national macropolicies have intricately and intimately informed the institutional policy of VUT. National changes are mirrored at micro level, as was evident in the early 1990s. The former VTT instituted incremental changes, one of which included opening the doors of education to be more inclusive of other ethnicities in South Africa. This initiative was instituted by Prof. AJH Buitendacht in 1986. In the new dispensation, Prof. A Mokadi radically promoted transformation with specific regard to the Employment Equity Act (1998) and the Affirmative Action White Paper (1998). The transformation in the staff profile at VUT is a direct outcome of the transformation instituted by Prof. Mokadi in 1998.

VUT is an example of an historically white Afrikaans institution, that has transformed at the pace of national political changes (*Where the eagle soars* 2004:14). In 1987, the doors of education and learning were opened to black students but the ethos of white privilege was still prevalent (*Where the eagle soars* 2004:41). In the years preceding the new democracy in South Africa, discussions regarding the status of the former VTT were held. These discussions involved the shift from the “stigma of being a White and Afrikaner institution” to an institution that represented the demography of the country (*Where the eagle soars* 2004:41). In 1991, the rector, Prof. AJH Buitendacht, argued

that in order to be sustainable as a tertiary institution, important paradigm shifts had to be made.

[We are] a progressive and autonomous tertiary institution which upholds Christian values, is opposed to any form of racial, sexist or religious discrimination and a supporter of freedom of belief and freedom of association.

We also recognise the authority of the State and will not associate ourselves with any political party (*Where the eagle soars* 2004:50-51).

The above statement marks the beginning of significant change at VTT. Buitendacht further acknowledged the inevitable questions of redress and affirmative action that informed institutional changes as they became evident in the new key appointments (*Where the eagle soars* 2004:50-51). The appointment of Prof. A Mokadi as the Deputy Vice-Chancellor in 1995 further propelled the process of transformation at VTT. In an address in 1995, Mokadi emphasised the principles of democracy and transparency in education. He instituted a Culture Audit in 1996 in order to establish the nature of the relationship between the staff and students and to identify constraints that affected the academic culture of the institution. One of the findings was that the medium of instruction required a re-evaluation. In 1999, English was consequently instituted as the official language of instruction (*Where the eagle soars* 2004:79-87). A second initiative of Prof. Mokadi was the drafting and the subsequent adoption of the Transformation Charter in 1997, which was an important milestone in the history of VTT. This Charter essentially upheld the “culture of learning, democracy and change” in the academic and administrative management of VTT and rejected any form of discrimination, as outlined in the national Affirmative Action White Paper (1998) and Employment Equity Act (1998).

The Employment Equity and Diversity Policy (2004) and the Affirmative Action (AA) Programme of VUT were drafted within the context of being instruments of transition that were recommended in the national policy of South Africa. These policies were drawn up by taking full cognisance of the objective to eliminate discrimination and

restore human dignity in the workplace. The policies further subscribe to the principles of equity and redress in terms of staff employment, effectiveness and efficiency in service delivery in human resources, and accountability and responsibility of all stakeholders (Vaal University of Technology 2004b:1).

The Employment Equity and Diversity Policy and the AA Programme of VUT were applicable to all permanent, fixed term contract and pay-by-claim employees at VUT. The Employment Equity and Diversity Policy was committed to the identification of barriers and instituted mechanisms to deal with them.⁹ The responsibilities of the Employment Equity and Diversity Policy were devolved to the Vice-Chancellor and Rector, line managers, human resources (HR), the Skills Development Training Forum and to the skills development officer. Ultimately, the Total Quality Management unit benchmarked their policies against national trends in higher education (Vaal University of Technology 2004b:3).

The objectives of the AA Programme for VUT were to diversify and to have a broad representation from the designated groups, to establish fair procedures to address issues of discrimination, to develop staff within the framework of effectiveness, efficiency and accountability and to endorse the principles of the Transformation Charter. An important point of departure was to ensure an equitable representation in top management under the principles of racial composition, gender and disability (Vaal University of Technology [sa]:1-2).¹⁰

VUT held the authority to appoint AA candidates in vacant senior posts. In the general AA Programme, the definition was in line with that of the White Paper on Affirmative Action, except that a hierarchy of ethnicities defined as African, coloured and Asian was inserted after the definition of “black” and black females were further prioritised for

⁹ The Employment Equity and Diversity Policy (2004:1) outlines its stance on these issues as follows: “To address barriers, the Vaal University of Technology shall consider legally recognised equity measures, such as Affirmative Action, Broad based Black Economic Empowerment, Affirmative Procurement, Social Responsibility and Community Involvement, and Human Resource Development.”

¹⁰ No dates are available from VUT for the VUT AA Policy (Himchall 2009).

employment opportunities. After affirmative targets were reached, white candidates could be employed in the capacity of contract employees (Vaal University of Technology [sa]:2-6).

The early years of democracy in South Africa did not witness a full transformation of the education sector. Therefore, the female artists employed at VUT are not representative of the racial demographics of South Africa. The lack of black artists is indicative of the apartheid education system, which did not promote the arts in black or so-called bantu education. Hence the promotion of the arts and the need to develop black intellectuals became an imperative in the transformational policies of the Government of National Unity (GNU)¹¹ in the 1990s. Therefore, the employment of black candidates at the then VTT occurred within the framework of the national transformational policies of South Africa and the institutional policies of VTT, which are discussed next.

1.1.3 Transformational policies in South Africa

A more detailed account of the related notions of identity, place and displacement in South African political events is provided in Chapter Three of this study. A concise introduction to recent South African history is provided below in order to present a context for the GNU's mandate to implement transformation in all the sectors of government in a new democratic political dispensation. The implication of national transformational policies for VUT informs this study and the relevant policies are therefore mentioned in this chapter. The implementation of national transformational policies has also been a source of frustration and anxiety for the citizens of South Africa

¹¹ In 1992, Joe Slovo (then leader of the South African Communist Party) devised a strategy for the joint ruling of South Africa by the major parties. He recommended the "sunset clause" which implied that the major parties would govern for a period of five years and that the unsuccessful parties would not jeopardise the ruling party in government. It was Roelf Meyer (the then minister of Constitutional Development in the Nationalist government) who conceded that the GNU was a strategic initiative between two opposition parties and not the unity of parties that were premised on common grounds. In 1993, the sunset clause was supported by the NP and adopted as well as the agreement regarding the winning parties. A minimum of 80 seats allowed the winning parties to appoint a deputy presidency and the winning of 20 seats implied that the germane parties were allowed a proportionate number of seats in the National Assembly (Giliomee & Mbenga 2007:406).

and for the artists at VUT. For the purposes of this study, the influence of the Employment Equity Bill (1997)¹² and the Affirmative Action Paper (1998)¹³ on the institutional policy of VUT is included here. The significance of including such detail on national and institutional policies lies in their role in dismantling state ideological structures. In this location, the former VTT is identified as a place that upheld discriminatory administrative and academic practices. Furthermore, the assumption is that VTT was an active ideological and geographical site that influenced academics in their curriculum development and creative production. In terms of student and staff access, VTT provided a limited and non-representative microcosm of South Africa. Therefore, the transformation process from national to tertiary level is unpacked to expose the processes involved to support the assumption that tertiary institutions are important sites for ideological transformation (Harris 2001:43-46).

The complete transformation in the institutional administrative and academic culture at VUT has broadened staff and student access. Therefore, I argue that the diversity in the staff complement is a result of the implementation of the already mentioned

¹² The Affirmative Action Policy Development Forum was instituted by the then Minister of Labour, namely Sibusiso Bhengu in 1995. Thereafter, the Employment Equity Act was formulated through an extensive consultative process. Representation was noted from “[t]he unions, business, community organisations, disabled people’s organisation, women’s organisations and non-governmental organisations” (Employment Equity Bill 1998). The first panel of experts drafted the Green Paper in 1996; thereafter the legal team drafted the Employment Equity Bill in 1997. In the finalisation phase, international experts were co-opted and subsequently the draft was approved by cabinet in 1998 (Employment Equity Bill 1998).

¹³ An imperative of the GNU was to transform the public service. As previously mentioned, this process was impeded by apartheid policies and legislation. Therefore, the public service did not represent the interests of the majority and thus lacked legitimacy and credibility. In order to restore legitimacy and credibility and broad representation in the workplace, affirmative action policies were initiated in 1994 (South Africa 1998:3). The implication of these political and moral values resulted in the employment of members from the designated groups in academic posts at the VAD.

The purpose of the White Paper was to focus on HR management and to redress unfair discrimination against designated groups. The White Paper also promoted values of cultural diversity and in particular the need to fast-track the process to redress the past unequal equations. The process was further guided by core principles and a paradigm shift in terms of the function of the White Paper. The White Paper was viewed as an instrument to realise the organisational goals and was intended to be part of the management infrastructure. The framework outlined in the White Paper of AA in the Public Sector (1998) informed AA policies in other tiers of government and in the public sector. The principle of accountability is devolved to all line managers, top management and HR practitioners. HR departments in national, regional and institutional levels were mandated to formulate and implement AA programmes.

transformational policies that informed the related institutional policies. Furthermore, the critical influence of the transformational policies and political agenda underscored the appointment of Kiren Thathiah¹⁴. He was responsible for further transformation in the VAD and its curriculum and influenced the academic culture. Staff and students at VUT were confronted with a new ideological and geographical place for creative production, critical commentary and social relationships that reflected the new dominant political ideology.

The colonial and imperial history of South Africa reflected the subjugation of the first people by the British and European colonies from 1652 onwards. During the period of white domination, several Acts were legislated by the Nationalist government (1948-1994) to entrench the ideology of apartheid and white privilege. The policies implemented during the apartheid period did not serve the interests of the majority of the nation. The policies were based on unfair practices which were determined by the concepts of race, gender and disability (South Africa¹⁵ 1998:1). In response to these separatist and exclusionary Acts of the Nationalist government, the African National Congress (ANC) aligned GNU legislated and enforced¹⁶ transformational policies after it came into power in 1994. The policy-making process in South Africa during the negotiation process and under the GNU aligned itself with the ideology of democracy that was broadly consultative.

¹⁴ Kiren Thathiah was a lecturer at the University of Durban-Westville from 1985 to 1996 before he was appointed as Head of Department of Visual Arts and Design at the Vaal University of Technology. His BA (FA) and MA (FA) was completed at the University of Durban-Westville. Thathiah as held leadership roles in NAC and the Council of Iziko Museums of Cape Town as well as presented papers nationally and internationally.

¹⁵ Affirmative action in terms of the White Paper is defined as “the additional corrective steps which must be taken in order that those who have been historically disadvantaged by unfair discrimination are able to derive full benefit from an equitable employment environment” (South Africa 1998:3).

¹⁶ The envisaged programme of transformation or decolonisation of South Africa was intended to be implemented over a short and dynamic period. The White Paper on Affirmative Action (1998) and the Employment Equity Bill (1998) are used in this study to briefly evaluate the interpretation and application of institutional policies at VUT. These include the Employment Equity and Diversity Policy, Employment Equity and Diversity Framework Plan, Recruitment, Selection and Place Policy and the Affirmative Action Programme for VUT.

To summarise, the geopolitics of the Vaal region, the history of VTT and the related transformational policies provide a broad background for this thesis. The context further addresses the research question that explores the influence of the geopolitical factors on the creative practices of the artists discussed in this study. There were several publications, as previously mentioned in this chapter, regarding national artists and their creative practices in the first ten years of democracy. None of the publications, to my knowledge, provided an exclusive reading of any artistic or cultural practice in a microcosm of South Africa, as is provided by this study. Therefore, this study contributes to the process of recording art histories in the Vaal region.

Furthermore, the relevance of this study speaks to a wide variety of factors that initiated it. The staff exhibition at Gallery 88 in 2004 can be cited as the beginning of the research process. The commonality of the representations of the artists signified unstable realities, yet the artworks simultaneously and undeniably reflected multiple world views. To examine the presupposition of the diverse depictions of the artists' world views in 2004, against the time frame of 1994 to 2004, is critical for the analysis of cultural practices in South Africa. In addition, few references in literature are made to artists in the Vaal region in literature; therefore, this thesis acknowledges and responds to the political and gendered omissions and marginalisations and proceeds to provide a critical reading of the diverse artworks and realities of the artists.

The value of this research lies in an in-depth study of the complex microcosm of the Vaal region. This thesis also examines the univariate variable of identity and provides an analysis of the multivariate variables of race and place, which are discussed further in the next section of this chapter and later in Chapter Two. This study adds value to the existing literature on the analysis of contemporary South African art history dialogues that display continuities with the identity discourse that artists struggled with during the first ten years of democracy.

1.2 Literature review

This study provides a political reading of the artworks of female artists who were employed at VUT during the first ten years of democracy. The study also problematises the constructs of identity, place and displacement. The examination of these notions forms a critical component of this study. As already mentioned, the theoretical discourses in the disciplines of cultural studies, postcolonial studies and feminism are central points of reference and inform the research process. An overview of some of the most relevant sources is given here, but further explanations are also given in subsequent chapters where appropriate.

1.2.1 Cultural studies

The research focus in this study is characterised by its geographical specificity and consequently South African perspectives in cultural studies are considered in the discourse. The dominant South African perspectives on African cultural studies provide a framework to discuss the visual representations by the artists later in this study. South African cultural studies as a discipline are essential to this study because of its geopolitical positioning, as opposed to the analysis of class structures that was the focus of British cultural studies (Shepperson 1996:1; Tomaselli 2007:1). However, South African perspectives on cultural studies are significantly influenced by British cultural studies.

Hence, a brief introduction to the perspectives of British cultural studies is provided here. The relevance of the British perspective to this study lies in the presuppositions of a politicised framework that sought to analyse contemporary urban culture. Even though the genealogy of British cultural studies was not contemporaneous with theoretical developments in South Africa, the points of intersection are the engagement with and the redefinition of the importance of ordinary culture, the analysis of class structures and the focus on marginalised identities and communities.

Cultural studies as a field of study has its origins in Great Britain in the 1950s. It is characterised by its interdisciplinary nature that is informed by, amongst other disciplines, Marxism, literary studies, postcolonial studies, feminist discourses and psychoanalysis (During 1993:2-20; Barker 2003:11-22). The relevance of cultural studies to this thesis lies in its underpinning premise, that is, defining culture/s, cultural texts and the analysis thereof in relation to contemporary culture (Lewis 2002:3). Cultural studies is further discussed in Chapter Four in respect of its genealogy (Denzin 1992:74-75; During 1993:2-20; Grossberg, Nelson & Treichler 1992:1; Barker 2003:11-22) and the critical contributions of Raymond Williams (1992:224-230), EP Thompson (1995:176) and Stuart Hall (1996f:596-605) in relation to their writings on the discourses of class, contemporary culture, identity, representation, and the production and analysis of meaning.

In addition to the previously mentioned arguments for the relevance of British cultural studies to this study, the interdisciplinary nature of the discourse is relevant to the aims of this research. The multifaceted notions of identity, place and displacement in the interdisciplinary framework of cultural studies support the idea that culture is socially created through the processes of creating meaning. This process is in turn informed by the interaction between texts and visual art, the artists, audiences, power and politics in a radically transformed South Africa, and by institutional policies. Artists such as Sooful, Rose, Van Schalkwyk, Maharaj and Vosloo from VUT translate their experiences visually in response to a colonial history and imperial domination and the related discursive formations of identity and displacement. Therefore, the geopolitical positioning of cultural studies and the associated practitioners underpin the analyses of contemporary culture. South African theorists such as Sarah Nuttall and Cheryl Anne Michael (1999), argue for new readings of culture that essentially transcend the historical specificity of South Africa. Nuttall and Michael (1999) encourage intimate and intricate readings of culture that revisit the notions of creolisation and hybridity which inform the analysis of the artists' world views on issues such as identity in their artworks.

1.2.2 South African cultural studies

The notion of identity, which includes the discourses of race, gender and ethnicity, is further positioned within the politics of geography. Furthermore, the Western construct of identity is problematised in order to frame the examination of post-modernist readings in the field of cultural studies and South African cultural studies. To a great extent the premises of Nuttall and Michael's *Senses of culture* (2000), already support the assumption of the heterogeneous approach to representation by the artists discussed in this study. The preliminary fieldwork for this thesis indicated that artists such as Combrink and Hopley reiterate perspectives similar to those of Nuttall and Michael (2000). This is noted in Combrink and Hopley's detachment from the politicised cultural reading in favour of a more intimate and intricate reading of contemporary South African culture.

1.2.3 South African identity

Further readings of South African culture that are relevant to this study include the perspectives of Malegapuru William Makgoba (1999), Melissa Steyn (2001) and Natasha Distiller and Melissa Steyn (2004). These readings of South African culture, specifically in terms of 'whiteness' and identity (Distiller & Steyn 2004), inform the interpretation of the visual representations of white VUT artists such as Bowker, Celica, Combrink, Hopley, Schultz, Tasker, Van Greunen, Van Schalkwyk and Vosloo (see Chapter Four). The postcolonial responses to the African Renaissance and the Rainbow Nation are provided in Chapter Four to expose nuanced readings of South African identities. The literature review seeks to establish a brief chronology and contextualisation of the discursive formation of identity, beginning with the eighteenth century European Enlightenment.

1.2.4 Race

The notion of identity is problematised here by interrogating the central discourses of race and ethnicity. The imperial and colonial presuppositions of race in terms of nineteenth century social Darwinism allow for an exploration of concepts such as the classification of the so-called inferior and superior races. The hierarchical arrangement of the notion of race and the justification thereof are critical assumptions underlying imperialism and colonialism that culminated in segregation politics and apartheid. More complex and wide-ranging readings of culture are analysed later in this study in terms of racialised identities of black and white, white privilege and “shades of Black” (Distiller & Steyn 2004:6).

1.2.5 Ethnicity

The South African population mirrors the diverse and multicultural history of the land. The dominant ideology of apartheid instituted by the Nationalist government served white interests by subjugating the majority of the black population. The post-apartheid context still positions South Africa in a unique context of ethnic separatism (Marger 1996:357-359). The historical underpinnings of the black population groups in South Africa are clarified in Chapter Two. Chapter Four focuses on artists relevant to this study who demonstrate evidence of heterogeneous ethnic stratifications that include white (English, Afrikaans, Dutch, German and French), coloured (Khoisan and German) and Indian (Hindi and Gujarati).

1.2.6 Feminism/s

Feminism as a parallel development of cultural studies embodies perspectives on, for example, sex, subjectivity and representation. Early accounts of feminism’s points of departure are the universality of the identity of women and experiences that supported the arguments of the determinism of biology and the essentialist definitions of sex and gender. The assumptions of the universality of the identity of women and their shared

experiences are contextualised in cultural studies and broadened by emphasising the positionality of knowledge in terms of different types of feminisms: liberal (Cudd & Andreasen 2005:7; Barker 2003:281), social (Barker 2003:281), cultural and difference (Cudd & Andreasen 2005:1-7; Butler 2005:146b; hooks 2005:60) and political and postcolonial feminism (hooks 2005:60; McClintock 1995:299-328; Spivak 1988; Ashcroft, Griffiths & Tiffin 2000:101-102). These conceptual perspectives of the diverse strands of feminism are instrumental in attempting to gauge the diverse world views of the artists that are discussed in this study. The plural ethnic backgrounds, geopolitical location and institutional alignment contribute to the interrogation of the construct of gendered, raced, colonial and postcolonial identities discussed in Chapter Four.

1.2.7 Place and displacement

Place and displacement are critical notions in the field of postcolonial studies and some of the discourses intersect with the disciplines of geography (Cresswell 2003:269; Clayton 2003:360; Ashcroft, Griffiths & Tiffin 1998:177). The discourses of place and displacement are relevant to the artists discussed in this study. The artists are positioned locally in the Vaal Triangle and nationally in the South African context and their artworks reveal their conflict in their relationships between self and place. The diasporic movement of people through colonialism, imperialist expansion, indenture and trade is evident in the histories of the selected artists at VUT (Braziel & Mannur 2003:4-5; Gilroy 2003:49; Cohen 1997:25-26). The notions of dislocation and constructed notions of place are explored in this study through the concepts of the Orient, Occident, hybridity, third space and creolisation (Said 1994; Bhabha 1994:85-86; Young 2001:337; Nuttall & Michael 1999:55-5). The discipline of geography overlaps with the histories of the old 'empires' and new readings or the decolonisation of the discipline and new power relations. Yet the concept of space remains vexed because new spaces remain entangled with their colonial histories (Jacobs 2003:346 quoted in Strauss 2004:27). This study focuses on the notions of identity, place and displacement that

reflect the related disciplines and constructs outlined above against the background of postcolonialism.¹⁷

The period after 1994 has presented art theorists and historians with the challenge of critiquing a new place and space. Homi Bhabha (1994:162-164) acknowledges the homogenising influence of cultural symbols and advocates discourse around the concept of cultural difference which is, he believes, “incomplete” or fluid. Moreover, for Bhabha (1994:162-164), the issue of “radical ambivalence” inherent in the postcolonial discourse is significant. He believes that meaning that is produced in relation to the interaction of two cultures requires a “third space”, that of hybridity. In the third space, meaning and identity always carry traces of meaning from both cultures. There are no significant writings on the histories of women artists in the Vaal Triangle or specifically women artists at VUT. Therefore, this study investigates the location of the artists within the context of the third space as explained by Bhabha (1994). Using the writings of Ashcroft *et al* (2000) and Bhabha (1994) as a frame of reference, I examine how the fusion of cultures allowed for a creation of new spaces and identities and how artists have adopted ambivalent responses to the processes, multicultural influences and cultural exchange. How, for example, have the binary oppositions of white/black, male/female, colonised/coloniser and art/craft been translated into the world views of the artists and in the production of their art? (See Chapter Four.)

¹⁷ Postcolonialism is essentially concerned with the aftermath of the process of colonisation on societies and cultures. Postcolonial studies outline the liberation movements after the demise of Europe’s global colonial and imperial domination. The study of the hegemonic control of cultural representation can be traced back to the 1970s in Edward Said’s *Orientalism* (1978), Homi Bhabha and Gayatri Spivak’s *Can the subaltern speak* (1988) (Schwarz 2000:1, 11; Ashcroft *et al* 1998:186-192). Postcolonial studies were greatly influenced by the post-structural work of Jacques Lacan, Michel Foucault and Jacques Derrida. The seminal points of departure in the postcolonial discourse are imperial conquests, the constructs of colonialism, resistance and the differing responses to the pre-colonial and postcolonial experience. Although postcolonial studies initially focused on the cultural production of communities affected by colonisation, the field expanded to engage with “historical, political, sociological and economic analyses” (Ashcroft *et al* 1998:187).

1.3 The theoretical approach of the study

As previously mentioned, the political and postcolonial readings referred to in the literature review are informed by cultural studies. The strands of postcolonialism and feminism/s are used to investigate aspects of the influence on the process of transformation in the art production of female artists at VUT from 1994 to 2004. The postcolonial framework in essence underscores the effects of colonialism on the recording of history, exposes the underlying assumptions of identity, place and displacement and reveals the inherent dominant ideologies of the coloniser (Quayson 2005:94; Bhabha 1993:190; Ashcroft *et al* 2000:192).

The concepts of identity, place and displacement are central to this study and underpin the discussions that follow in all the chapters. These concepts display multiple relationships and interrelationships. Therefore, identity is examined, as mentioned in the literature review, within the parameters of race, class, gender and ethnicities as inflected by cultural studies.

1.4 Research methodology

In view of the research aim, that is, to investigate the phenomena of identity, place and displacement in the artworks of female artists employed at the VAD at VUT from 1994 to 2004, purposive sampling was used. The sample population included all the full-time, part-time and contract female staff members employed in the department from 1994 to 2004. A political reading is presented of selected works that respond to the constructs of identity, place and displacement.

A survey approach was implemented to examine the research question and at various stages of the research process, the data was used to describe, explain and explore the constructs of identity, place and displacement. Survey as a research design is used for descriptive, explanatory and exploratory research. This methodology, which uses individuals as a unit of analysis, is frequently used in the research process (Mouton

2001:232). The data was collected, captured and retrieved through the processes of interviews, archival research and a literature review and through the application of the theoretical framework. I used both open-ended and closed questions in the electronic and personal interviews to gather information on facts, opinions and insights (Yin 2003:89-90) from the artists regarding the issues of transformation, identity, place and displacement in their artworks.

The data that was captured for this study had a threefold purpose. Firstly, closed questions were used to establish the biographical and personal details of the artists concerned; for example, name, contact details, number of solo exhibitions and academic qualifications obtained. Data obtained through this method of questioning contributed to the descriptive aspects of the research. Additional supporting documentation was captured from archival records at VUT. To support the descriptive nature of the information retrieved, univariate analysis was used as a unit of measurement. Tables are used to translate the original data into understandable data for example, a table indicating the race of the artists investigated and language groups or academic qualifications (Mouton 2001:407).

Open-ended questioning requires a thorough understanding of the research questions, the literature review and the theoretical framework. Therefore, the researcher has to assess the responses immediately and formulate new leading questions (Yin 2003:89-92). This method of inquiry was used to gain more in-depth knowledge concerning, for example, the artists' world views, personal views and interpretations regarding their artworks and environmental factors. Secondly, information about the artworks was obtained through interviews with the artists. Yin (2003:96) cites physical artefacts as a means of collecting evidence. I established that it was feasible to study a selection of artworks produced by the sample population between 1994 and 2004. The desired outcome was to select artworks that engage with the phenomena of identity, place and displacement and also to assess non-responses. This allowed me to explore the modernist notions of abstract art and 'art for art's sake' that manifest in the work of

several artists, thereby facilitating a rigorous research process. I relied on the literature review and the theoretical framework to inform the selection process of artworks.

Content analysis was used in the selection process and to complete a comparative analysis of the artworks. This methodology was also used to examine the broad themes of the artworks of this study. Theo van Leeuwen and Carey Jewitt (2001:12-33) note that content analysis as a research methodology allows the researcher to arrive at generalisations regarding the classes of people, actions, roles, situations and events. The end result was the selection of work that fundamentally dealt with the artists' responses to the constructs of identity, place and displacement.

Thirdly, data regarding environmental factors that are related to institutional policy at VUT and national policies was sourced. Institutional policies were retrieved from the Human Resource Department at VUT and government policies were researched and located.

The literature review provided a framework for the analysis of the artists and their visual texts. In addition, multivariate analysis is applicable to analyse data about the artworks and the environmental factors. Mouton (2001:430) argues that multivariate analysis allows for a discussion around concurrent relationships between several variables. The process included the relationship between dependent and independent variables; for example, the dependent variable of identity can be discussed within the context of relationships between the independent variables of race, gender and class. The above type of analysis complements an exploratory type of survey to examine the aims of this study as stipulated in 1.1 of this chapter.

In addition to the methodology outlined above, this study draws extensively from the cultural studies methodology of Hall (1997:13-61) in Chapter Two of this study for the analysis of contemporary visual culture. A context is first provided in Chapter Two for the discursive discipline of cultural studies. This also frames the discussion of South African cultural studies, which is germane to the theoretical framework of this study.

Thereafter, a discussion of the cultural studies methodology is given in relation to reflective, intentional and constructionist theories (Hall 1997:13-61).

The purposive sample population of the study as outlined in Chapter One included visual artists employed at VUT from 1994 to 2004. Seventeen artists were identified and the data was collected in the following manner:

- Observation of their activities during my employment at VUT (2000-2006).
- Self-reporting (personal and group face-to-face interviews, telephone interviewing and mail and electronic surveys (Mouton 2001:99).
- Personal interviews with Annette Schultz and Maggie van Schalkwyk.¹⁸
- Telephone interviews¹⁹ with Louise Cilliers and Magda van Ryneveld.
- Documented archival research from ITS Services.²⁰

Questionnaires²¹ comprising closed questions were disseminated to the identified artists to obtain personal and biographical details and statistics regarding their artistic profile. The variables were measured using univariate analysis. Electronic and face-to-face interviews²² were conducted and open-ended questions were posed. The data was captured in response to the questionnaires disseminated to the artists.²³ Questionnaires and informed consent forms were received from fourteen artists: Annelise Bowker, Louisemarié Combrink, Barbara Hopley, Olga Lewis, Sanchi Leibach, Thea Luus,

¹⁸ Van Schalkwyk and Schultz are lecturers in the VAD who are currently employed at VUT. Both Van Schalkwyk (2009) and Shultz (2009) confirmed the list of artists at VUT from 1994 to 2004.

¹⁹ Cilliers was employed as the administrator of the VAD from 1989 to 2007. Van Ryneveld was employed as an Art History lecturer from 1982 to 1999.

²⁰ I requested a list of employees and their contact details from the VAD from 1994 to 2004. Van Schalkwyk, Schultz and Cilliers were able to identify other artists who were not on the list provided by the IT Services of VUT (Addendum 1).

²¹ See Addendum 2: An example of the questionnaire used in this study.

²² See Addendum 3: A copy of the questions e-mailed to artists is discussed in Chapter Four.

²³ See Addendum 4: The tabulated data captured in response to the questionnaire disseminated to the artists employed at VUT from 1994 to 2004.

Reshma Maharaj, Tracey Rose, Annette Schultz, Avitha Sooful, Rita Tasker, Maggie van Schalkwyk, Linette van Greunen and Colette Vosloo.

Marietta Voster and Sanchi Leibach were not willing to participate in this study and no responses were received from Eunice Botes, Marriana Booyens or Amareza Buys. Olga Lewis was willing to participate but she did not document her artworks during the years relevant to this study. Thea Luus lost all records²⁴ of her artworks produced from 1994 to 2004, but is nevertheless included in this study. Grace Celica's work is discussed posthumously, since fairly good documentation of her artwork was available at VUT as part of her commemorative exhibition held in June 2000. Therefore, although seventeen artists were initially identified for the purposes of this study, only the artworks of thirteen are discussed in Chapter Four, since no records are available of Lewis's artwork.

Ten of the respondents and Celica were classified as white and the remaining three respondents were black as defined in this study, that is, Rose, Maharaj and Sooful. Hopley, Lewis and Rose did not fill in a response to the question on race classification. Maharaj indicated that she was Indian and Sooful identified herself as a South African Indian. Eleven of the artists were English-speaking and six were Afrikaans-speaking. All of the respondents had tertiary-level education, and their qualifications ranged from diplomas in Fine Arts to master's degrees in Fine Arts.²⁵

The artists of this study are discussed in alphabetical order in Chapter Four. The majority of the selected artworks display evidence of visually communicating the notions of identity, place and displacement. An average of three artworks per artist were selected and the process was determined and limited by the scope of the research process. The majority of the selected artworks comply with the time frame of 1994 to 2004 but some of those discussed date from 1994 to 2000. The artworks of artists

²⁴ See Addendum 3: A copy of the questions e-mailed to artists is discussed in Chapter Four.

²⁵ See Addendum 4: The tabulated data captured in response to the questionnaire disseminated to the artists employed at VUT from 1994 to 2004.

produced during their period of employment at VUT are discussed in view of their relevance to this study and its assumptions.

1.5 Overview of chapters

Chapter One outlined the background and rationale for this study. The contexts were provided for national transformation and the related policies in South Africa, the Vaal Triangle and VUT. The literature review, theoretical framework and research methodology provided the theoretical perspectives that inform and complement the political readings underpinning the remainder of this study.

Chapter Two provides an overview of the politicised discourses of cultural studies, postcolonial studies and feminism/s as a framework to consider the artists and their artworks in Chapter Four. The South African perspectives in cultural studies that are germane to this study are examined. Of importance to this study are the notions of ordinary culture, the analysis of class structures and the focus on marginalised identities and communities. The construct of identity is analysed against the background of the Enlightenment before engaging with the rubrics of ethnicity, race and gender. The ethnic divide and the related political discourse in South Africa are discussed to interrogate the multivariate analysis of the dependent variable of identity. The various theoretical perspectives of feminism are problematised to analyse the world views of the artists in their artworks later in this study. This chapter concludes by discussing the discourses of place and displacement in the context of the Vaal Triangle and nationally in the South African milieu.

The historical, geopolitical framework of South Africa and the Vaal Triangle is outlined in Chapter Three. The purpose for positioning the research in the South African and regional context is to examine the possible influence of this context on the creative production of the artworks of female artists at VUT. The concepts of identity, place and displacement delimit the contextual discussion in Chapter Three and the theoretical discourses of the previous chapter. Chapter Three provides an overview of South

African history prior to the apartheid era and in a post-apartheid context. The political influence of the notions of identity, place and displacement provides a framework in terms of the inclusion of political events. The last section of Chapter Three refers to seminal historical events in the Vaal Triangle.

The first section of Chapter Four provides an overview of important developments in South African art. The second and most important part of this chapter addresses the reporting and analyses of the data captured and completed. The greater scope of Chapter Four is an analysis of selected artworks of the thirteen artists referred to at the beginning of this study. The critical investigation is informed by the geopolitical background considered in Chapter Three and the discourses of identity, place and displacement outlined in Chapter Two.

The summaries of Chapters One to Four, contributions and limitations of the study, conclusions drawn, implications and suggestions for future research are covered in Chapter Five.

CHAPTER TWO

IDENTITY, PLACE AND DISPLACEMENT: A POLITICAL THEORETICAL FRAMEWORK

2.1 Introduction

This chapter positions the geographical and historical notions of identity, place and displacement in the interdisciplinary framework of cultural studies. Cultural studies is a discursive practice and draws from a wide variety of theories¹ and from diverse academic disciplines.² This chapter provides a contextualisation of cultural studies in terms of its current relevance and politicised theoretical underpinning to the South African cultural studies discourse. The discourses of feminism/s and postcolonial studies that are located in the broad academic field of cultural studies also inform the remainder of this chapter with regard to examining the constructs of identity, place and displacement.

2.2 Introduction to cultural studies

Cultural studies is not clearly defined in its practices or methodologies in view of its associated multiple theoretical discourses. The relevant theorists of the discourse that are referred to in this chapter have, however, responded to the transforming historical and political environmental factors. These include the politicised movements of the 1960s and the 1970s that sought to shift the marginalised communities of black people, women, ethnic groups and gay people from the periphery to the centre (Hall 1993:103-104; O'Donnell 2005:523). The central assumptions of these movements are still relevant to present-day South Africa. The significance of including the theoretical

¹ The theorists that have contributed to the discourse of cultural studies are Karl Marx, Antonio Gramsci, Louis Althusser, Michel Foucault, Roland Barthes, Jacques Derrida, Raymond Williams, Stuart Hall and Lawrence Grossberg (O'Donnell 2005:522). During (1993) provides a more exhaustive list of theorists, which includes Theodor Adorno, Edward Soja, Gayatri Chakravorty Spivak, Homi Bhabha, Arjun Appadurai, bell hooks, Judith Butler and Richard Dyer.

² Some of the academic areas of cultural studies include theory and method, space and time, nationalism, postcolonialism and globalisation, ethnicity and multiculturalism, science and cyberspace, sexuality and gender, carnival and utopia, consumption and the market, leisure, culture-political economy and policy and media and public spheres (During 1993:v-ix).

perspectives of cultural studies and its genealogy draws attention to several important points. These include the elitist notions of art and culture that were debunked in favour of the democratisation of art and culture. Cultural theorists argued that all the voices or stakeholders that are present in the production of culture should be heard and acknowledged (During 1993:6; O'Donnell 2005:524-5). Other important theoretical commonalities amongst cultural studies practitioners are the influence of the constructs of power relations, ideology and the related idea of hegemony (During 1993:6; O'Donnell 2005:524-5) which address the constructionist approach of cultural studies as a research methodology, discussed later in this chapter.

Similar challenges were evident in South Africa in terms of the hegemonic power relationships between the notions of race and class. The analysis of the class structures that are relevant to this thesis fluctuate along the lines of a determinist reading, that is, black (proletariat) and white (bourgeoisie) to more complicated readings, that is, in terms of ethnicities and language classifications. The background to the formation of cultural studies as a discursive practice also informed the theoretical underpinnings of South African cultural studies in terms of the commonalities of the black struggle and the exclusionary powers of dominant ideologies. The politicised theoretical perspectives and analytical tools are used to analyse contemporary South African culture, class, racial, ethnic and gendered stratifications and visual productions. The majority of the artworks discussed in Chapter Four display evidence of and/or respond to contemporary cultural events to some degree.

This study adopts the notion that culture is socially created through the diverse processes of creating meanings and realities, which is why a brief history of South Africa is explicated in the next chapter. The interaction of multiple texts, such as historical data, transformation policies, visual art, the artists, audiences, power and politics in a radically transformed South Africa, inform the research process. The purpose of this chapter is thus to identify and provide a framework to analyse the artworks produced by the artists discussed in this study. The inclusion of some of the perspectives of cultural studies is intended to identify and analyse the critical

contributions of Williams (1992:224-230), Thompson (1995:176) and Hall (1996b:596-632) in relation to the politicised discourses of class, contemporary culture, identity, representation, and the production and analysis of meaning.

Raymond Williams, Richard Hoggart, EP Thompson and Stuart Hall have made important contributions to cultural studies and had a significant impact on the Centre for Contemporary Cultural Studies (CCCS) at the University of Birmingham, also known as the Birmingham School (Bromley 1995:149). This influence was also extended to South African cultural studies in terms of interrogating the notions of excluded communities that were dependent on their race, gender and ethnic orientation. Therefore, it is important to understand the commonalities and differences in the South African discourse in relation to its British counterpart.

The field of cultural studies, according to theorists such as Norman K Denzin (1992:74-75), Simon During (1993:2-20), Lawrence Grossberg, Cary Nelson and Paula Treichler (1992:1) and Chris Barker (2003:11-22) spans a vast history in the United States, Britain and Europe. Majorie Ferguson and Peter Golding (1997:vii-xiv) add to this cross-national growth to include Latin America and Australia. Geographically, cultural studies reflected particular histories and addressed particular concerns, such as the preoccupation with the class relationships and regional identities by the British or the discourses of indigenous cultures and imported American cultures that were essential to the Latin American debate (Ferguson & Golding 1997:vii-xiv). This study adopts the concept of geographical and historical specificity as a vehicle to mediate meaning of the visual art produced by the female artists at VUT. The section that follows examines the genealogy of cultural studies and some of its theories that are considered in the analysis of culture.

The origins of cultural studies can be traced back to the 1950s in Great Britain. Cultural studies is traditionally marked by the emergence of three primary texts: Hoggart's³ *The*

³ **Richard Hoggart** (1918-) is one of the most important founding figures in cultural studies. In 1963, he took up a professorship at the University of Birmingham. In the same year, funded by the Rowntree Trust

uses of literacy (1957), Williams's⁴ *Culture and society* (1958) and Thompson's⁵ *The making of the English working class* (1968), with no definite beginnings to the cultural studies project (Bromley 1995:149). This point is reiterated by Williams (1995:195), who explains that work in the field of cultural studies was in progress prior to the 1950s by IA Richards, FR Leavis and *Scrutiny*,⁶ who were involved with the analysis of popular culture under various perspectives and headings. It is significant to note that Williams (1995:195) acknowledges that many of the founding cultural theorists were involved in participatory and democratic adult education, since this has also become an imperative in South Africa in the post-apartheid education system. The changes that occurred in education in post-apartheid South Africa also impacted on South African cultural studies, as mentioned later in this section.

The influential writings of Williams, Thompson and Hoggart “[f]orged an anthropological and historically informed an understanding of culture”. All three theorists essentially wrote on behalf of the working class (During 1993:3-4; Barker 2003:60). They mark the beginnings and continuation of important debates in the discourse. Their perspectives on class and contemporary culture are briefly discussed with regard to the genealogy of these ideas. Continuities in the discourse of class analysis using Karl Marx's perspective⁷ are evident in the writings of Williams, Hoggart, Thompson and Hall.

and Penguin Books, he founded the CCCS at Birmingham University. In the late 1960s, he was on the Pilkington Broadcasting Committee and the Albemarle Committee on Youth Services as Deputy-Director of UNESCO, and the Vice-Chairman on the Arts Council of Britain. In 1970, he was at the Warden's Goldsmith's College at the University of London until his retirement (Bromley 1995:154-155).

⁴ **Raymond Williams** (1921-1988) taught at the University of Oxford and from 1961, he was a lecturer at Cambridge University. His publications include *Culture and society, 1980-1950* (1958); *The long revolution* (1961); *The country and the city* (1973) and *Marxism and literature* (1977) (Easthope & McGowan 1992:262).

⁵ **EP Thompson** (1924-1993) lectured at Leeds University from 1948 to 1965. Thereafter, he was a Reader at the University of Warwick. Some his important publications include *William Morris, romantic to revolutionary* (1955), *The making of the English working class* (1963), *The poverty of theory other essays* (1960) and *Making history: writings on history and culture* (1994) (Thompson 1963:1).

⁶ *Scrutiny* was a quarterly Cambridge journal published between 1932 and 1953 and dedicated to critical studies, with Leavis as chief editor (MacKillop 1995:14).

⁷ **Karl Marx** (1818-1883) and Friedrich Engels (1820-1895) were nineteenth century philosophers who wrote some of the most important political works in the Western world, classified as classical Marxism.

Important paradigm shifts and discontinuities are noted in the rethinking of the influence of the relationship between the base and the superstructure, the exclusive functioning of the bourgeoisie and the proletariat and the production of high and low culture.

Therefore, culture is central to the analysis of contemporary culture, as opposed to the emphasis on economics in terms of a Marxist analysis (Barker 2003:60). In the South African context, the class analysis is extended beyond the material conditions to include the unstable variables of race, gender, ethnicities and the locale.

Although Williams essentially theorised about culture in Britain, Williams (1992:224-230) in effect revisits classical Marxist class analysis and contests the determinism of Marxism, that is, the influence of the base on the superstructure. This external factor of economics was viewed as the only condition that differentiates between activities and the culture associated with the bourgeois and the proletarian. This relationship is problematised by Williams in *The long revolution* (1961). Culture is firstly defined as common experiences and as a product of socialisation and democratisation that challenges traditional notions of elite and privileged culture in favour of ordinary culture (Hall 1995:196; O'Donnell 2005:523).

Secondly, Williams theorises culture within the context of anthropology, specifically as a set of social practices and their interrelationships. Hall (1995:197) summarises Williams's account of culture as being complex, whereas Williams argues beyond the classical Marxist notions of the base and the superstructure. Williams views culture as complex systems of organisations that are reflected in human energy which in turn allow unanticipated identities and relationships to be revealed. Hall (1995:197) holds that the contributions of Williams are pivotal because of their revisionist stance. Thompson's

Marx's writing outlined the beliefs of scientific socialism, Marxism or historical materialism (Munns & Rajan 1995:33). Essentially, Marx advocated change in social, economic and political structures (Baird & Kaufmann 1997:1070). Marxist theory, according to Hans Bertens (2001:81-93), argues that the social production of life is a direct result of the organisation of the economy. The base, that is, the economy is organised, and determined by the ideological superstructure that refers to the education, law, religion, philosophy, political programmes and the arts. This economic organisation in turn gives rise to class distinctions, that is, the bourgeoisie and the proletariat. These inherent contradictions in society will eventually lead to change through the total overthrowing of the system, resulting in a classless or utopian society. Another important contribution of Marx was his writing on ideology which he believed causes society to misrepresent the world, which is also known as false consciousnesses.

review of Williams's theory of culture is regarded as an important text in the field of cultural studies (Bromley 1995:175). Thompson (1995:176) argues that Williams omits important questions on "[q]uality, of the relationship of the press to popular movements, and the relationship of ownership to political power". Nevertheless, Williams's perspectives on complicating social and cultural practices beyond the monolithic notion of class in contemporary ordinary culture are important to this study. Thompson's *The making of the English working class* belongs to the early theoretical cultural debates (Hall 1995:196). The works of Williams, Hoggart and Thompson are polemical interpretations of the 'ordinariness' of culture. Their writings also typify the essential questioning of anti-essentialism with specific reference to the rejection of the determinism of Marxism, the positionality of the cultural debate and the ever-evolving nature of the cultural debate (Hall 1995:196).

One of the most important contributions to the field of cultural studies by Hall⁸ that deals with encoding and decoding is the discourse of television. Other key concepts in Hall's contributions include the terms "ideology" and "hegemony", and the debunking of the Marxist notion of the base and the superstructure. Hall (1995:195) offers a comprehensive account of the development of cultural studies up until the 1970s. Further writings by Hall and related theorists are discussed under his contributions to notions regarding the analysis of representation below.

The analysis of the artworks discussed in this study is guided by the literature review, theoretical framework and use of cultural studies as a research methodology. There are important strategies that are outlined in this process and are considered in the research

⁸ **Stuart Hall** (1932-) is one of the most influential theorists in cultural studies. He was the director of CCCS from 1968 to 1979, and in 1980 he was appointed Professor of Sociology at the Open University. Hall has published many articles and co-authored many books. He is noted for his contributions to and engagement with European structuralist and Marxist theories, with specific reference to Althusser and Gramsci. However, Hall has throughout his career displayed a preoccupation with black cultural history and theory. An example of his involvement with community politics is the highly acclaimed television series, *Redemption Song* (1991). He further explored notions of postcolonial identity and cultural difference in the country of his birth, Jamaica (Bromley 1995:194-195). Other publications include *Race, articulation and society's structure in dominance* (1980), *Gramsci's relevance for the study of race and identity* (1986), *Cultural identity and diaspora* (1990) and *Representation: cultural representations and signifying practices* (1997).

process, namely the contexts of images as well as the role of culture in changing power relations around the constructs of gender, sexuality, social class, race, ethnicity and colonialism in the South African situation. In turn, culture is translated into ways of seeing, imaging and classifying visual representations of realities related to the artworks of the artists dealt with in this study (Van Leeuwen & Jewitt 2001:61-91).

The analysis of contemporary culture and representation that is essential to the cultural studies discourse is also useful to this study. Therefore, Hall's methodology (1997:13-61) for making meaning of contemporary visual culture is utilised extensively to analyse the visual culture of the female artists at VUT. Cultural studies as a methodology is discussed and applied under the concepts of representation, meaning, language, discourse, power and the subject. Representation is defined as using language or artistic mediums and iconography to communicate important information, or to represent the world to people in a meaningful way by the artists discussed in this study. In doing so, the process of the artists discussed in Chapter Four uses the language of signs and images that are representational of their world views and individual realities (Hall 1997:15).

Three language theories that assist in making meaning are noted and implemented at various stages of this research process. These are the reflective theory, which refers to meaning derived from objects or the artworks; people, which include the artists and the relevant stakeholders; and events, which comprise the environmental, political and historical factors. The intention of the visual artists relevant to this research embodies the intentional theory, and the meaning that is derived from language is termed "constructionist" (Hall 1997:15). However, the notion of the author or, more appropriately, the artist who is the only source of meaning is confronted by Hall (1997:25) and is considered in this study, and further guided my research process.

For Hall (1997:28), constructionist theory has the most value for cultural studies as a methodology and also contributed to the analyses and the findings that are discussed in Chapter Four. Hall (1997:24) argues that the reflective approach is based on the

premise that meaning can be found in the imitation of a “fixed” world. However, to make sense of the object, person or event or the material world, one needs to be acquainted with the code associated with the word, reiterating the point that meaning is derived through language. Therefore, polemical readings of South African historiography are explicated in Chapter Three in order to expose, amongst other dominant ideologies, the underlying political assumptions considered in the recording of histories. Many of these codes or discourses inform the visual representations of the artists dealt with in this study.

The explorations of objective mechanisms that are formulated beyond the artists’ intent and language and that include social practices are discussed to explore the notion of their constructed realities. The constructionist approach precisely acknowledges the crucial role of the social character of language and the social system through which representation, meaning and language exist (Hall 1997:25). However, for Hall (1997:35), the constructionist approach is complex and, as already indicated, was implemented in the research process. The subjective intent of the artists, the environmental factors of the institutional and academic culture at VUT and contemporary culture are examined in order to provide a context for the diverse signified practices relevant to this study.

The theoretical premises for this process are explored by Hall (1997:35), who argues for mediated interactions between the material worlds, conceptual development and through language which is also influenced by cultural and linguistic codes. The artists discussed in this study are representative of black and white races and varied language groups that expose the inherent historical class structures by virtue of the then instituted ideology of white privilege. Furthermore, my preliminary research for this thesis reflected diverse ethnic and gendered identities and continued cultural practices and new assumptions in the move from an apartheid to a neoliberal democratic dispensation. Therefore, the unstable and mediated relationships between the creative production and cultural practices are examined as outlined in the constructionist approach.

In terms of language and linguistic codes, Hall (1997:35) acknowledges the critical role of the work of Ferdinand de Saussure⁹ on the constructionist model. The seminal point of reference was the relationship provided by the codes between the forms of expression executed through language that are representations and termed signifiers and the conceptual associations that represent the signified meaning. Therefore, the link between the two systems of representation results in signs, which in turn translate into language. The result is the production of meaning that could be used to refer to the material world or visual representation.

Although Hall (1997:18-51) extrapolates to a great extent from the work of De Saussure, he broadens the framework of the constructionist approach. Hall (1997:42) challenges the suggestion of fixed meaning by the scientific analysis of language rules. He argues that in the field of cultural studies, meaning and representation are concerned with the interpretation of society, the human subject and culture, which also underpins the assumptions of this study. Hence, this study supports the notion of the interpretive nature of culture that does not produce absolute truths and the analysis of social and cultural practices. Therefore, the constructionist approach seeks to encompass the broader framework of “narrative, statements, groups of images, whole discourses that operate across a variety of texts, areas of knowledge about a subject which have acquired widespread authority” (Hall 1997:42). Furthermore, Hall (1997:42) acknowledges the influence of Michel Foucault¹⁰ on the constructionist model.

⁹ **Ferdinand de Saussure** (1857-1913) was a Swiss professor at the University of Geneva in 1891. He completed three series of lectures on general linguistics (1907, 1908-9, 1910-1911). The series was collated and published after his death as the *Course of general linguistics* in 1916 (Easthope & McGowan 1992:262). De Saussure is regarded as the father of linguistics and literary rubric, semiotics. Semiotics is referred to the study or the science of signs, which include text as well as visual representations. For De Saussure, the sign is arbitrary, that is independent of the material conditions, and does not have a natural relationship between the *idea or concept* (signifier) and the related concept (signified). The meaning in each sign is derived from the difference in other signs. De Saussure relies on the scientific theory of meaning and consciousness and holds that signs precede actual utterance and therefore meaning is not fixed (Lewis 2002:151-153).

¹⁰ **Michel Foucault** (1926-1984) was a French philosopher and historian of ideas. He taught History and Systems of Thought at the *College de France*. Foucault's publications include *Madness and civilisation* (1961), *The order of things* (1966), *The archaeology of knowledge* (1969) and *The birth of prison* (1975) (Easthope & McGowan 1992:261).

Later developments in the theories of representation are more interested in the concept of social knowledge. Social knowledge is seen as a more encompassing system, with intimate links with social practices and power relations or, to use Foucault's notion, of knowledge and power. Foucault made significant contributions to the theory of representation (Hall 1997:42). Hall (1997:52) highlights the following points that are important for the constructionist approach of Foucault: Foucault was concerned with the production of knowledge and the associated meaning through the discourse. For Foucault, the discourse extends beyond the boundaries of language and is not confined to single texts, actions or source. He was also concerned with historical specificity, where the concept of power and knowledge are grounded in specific contexts and histories. These perspectives of Foucault are reiterated later in this chapter under the discourse of identity.

Representation is “[t]he production of meaning of the concepts in our minds through language. It is the link between concepts and language” (Hall 1997:42). Systems of representation are identified that are associated with a variety of objects, people and events that relate to a set of concept or mental representations. The personal concepts vary but people are capable of sharing concepts in similar ways, therefore constructing shared cultures (Hall 1997:42). The subsequent sections seek to position the cultural studies discourse in the geopolitical and historical context of South African theoretical perspectives.

More recent writings on cultural studies reflect the fluid, yet continued debates in its discursive formations. The concern to construct meaning and explore representations of previously marginalised social groups was central to the cultural debate (Barker 2003:3; O'Donnell 2005:523). The focus on the marginalisation of female artists from mainstream art literature speaks to one of the aims of this study. Moreover, the essential concern of cultural studies occurred within the ambits of cultural change; once more, the historical transformation in South Africa noted in the period specified of this study shares a commonality of purpose with the cultural studies project. The discursive formations of cultural studies were promulgated by theorists who agree with the process

of the production of the discourse as a political process. The central arguments infer that knowledge is not neutral but addresses issues of place, audience and function (Barker 2003:3; O'Donnell 2005:521-523). This supports the methodology of this study. All of the above notions (marginalised groups, cultural change, discourse as a political process and positionality of knowledge) have a direct bearing in examining the research questions of this study.

Recent explications of culture display continuations and oppose the essentialist notion of fixed definitions of culture. Jeff Lewis (2002:13-14) provides a significant unpacking of the concept of culture:

Culture is an assemblage of imagings and meaning that may be consonant, disjunctive, overlapping, contentious, continuous or discontinuous. These assemblages may operate through a wide variety of human social groupings and social practices. In contemporary culture these experiences of imaging and meaning making are intensified through the proliferation of mass media images and information.

The above explication directly influenced the methodology of this study since it examines the process of making meaning through visual reproductions that are analysed through the interaction/s of human groupings and social practices, as outlined in the introduction of this chapter.

2.3 South African cultural studies

South African cultural studies has been documented since the mid-1980s. It is characterised, like many of its international counterparts, by the exploration and interrogation of cultural and social practices and a need to devalue the centre and investigate power and knowledge relationships. Seminal cultural theorists, namely Sarah Nuttall and Cheryl Anne Michael (1999:54), Arnold Shepperson (1996:1) and Keyan Tomaselli (2007:1) agree that the South African context warranted a rethinking of canons, boundaries and paradigms that informed the power and knowledge relations of the apartheid era. The broadening of the boundaries was expanded to include academic

as well as non-academic approaches to cultural studies. An example of an academic initiative was the founding of the Cultural Studies Unit at the University of Natal (now University of KwaZulu-Natal) in 1986. The Centre for Cultural and Media Studies was the outcome of this initiative and the research and teaching generated from this unit was essentially influenced by the Birmingham CCCS in England (Shepperson 1996:1; Tomaselli 2007:1).

The non-academic response provided by Nuttall and Michael (1999:54) acknowledges theorists such as Jane Starfield, Michael Gardiner and the Vista Soweto Cultural Studies Project as key players in democratising cultural studies. These theorists placed more emphasis on the collaboration in the public sphere than focusing on the interdisciplinary nature of cultural studies. The paradigm shift to interdisciplinary programmes and education allowed for fresh forms of knowledge and skills based outcomes to be implemented. Nuttall and Michael (1999:54) highlight that the move towards outcomes-based education in South Africa provided a new avenue for cultural studies. The criticism of this course of action was that some courses were devoid of any intellectual content. However, in academia, the emphasis was on the omitted identities in the curriculum and on the analyses of contemporary culture (Nuttall & Michael 1999:56).

During the 1980s, the politicised climate of South Africa greatly influenced cultural theorists who postulated that “over-determination of the political, the inflation of resistance and the inflections given to race, as a determinant of identity” were theoretical impediments (Nuttall & Michael 1999:56). The theory reflected the notion of the overt aspirations of a race and class discourse in the liberation struggle that needed to be deconstructed in a neoliberal democracy as discussed later in this chapter. South African cultural studies was also criticised for marginalising the field of aesthetics and art history (Nuttall & Michael 1999:54). However, as mentioned earlier in this chapter, cultural studies grew out of a Marxist rereading of literary criticism that sought to extend the discourse beyond the material determinism of Marx to a more encompassing debate of other environmental factors. Ordinary cultural forms of expression that were read as

texts included women's radio shows, television, soap operas and popular music. These forms of expression were discussed within the wider context of education, the economy and class values (Shepperson 1996:1).

However, the history of South Africa demanded a more specific approach; Shepperson (1996:1) and Nuttall and Michael (1999:54) explain that the British cultural studies project did not address the South African condition. South Africa was unusual in terms of its exploitation of the majority by the minority of the population. The South African initiative was also influenced by the writings of Latin American Armand Mattelart¹¹ and African philosophers such as Abiola Irele¹² and Paulin Haumontdji.¹³ But Shepperson (1996:4) notes that whereas the British debate was around issues of class, the South African debate was entrenched in its violent history of apartheid.

The production of art and culture in South Africa displayed socio-political issues that were unique to the context. Cultural theorists have for the last few decades classified culture making as a form of cultural work (Nuttall & Michael 1999:55-56). The process exhibited a distinctive political and moral agenda that was instituted in view of the historical imbalances and also speaks to the underlying value of this study. There was a general move towards community-based initiatives that was a direct result of the culture during the political struggle for liberation from an apartheid regime to a democratic dispensation. The emphasis on the value for the upliftment of disadvantaged communities also informed academic cultural activities at VUT as well as contemporary national academic imperatives.

¹¹ The publications of **Armand Mattelart** (1936-) include *Communication breeds diversity* (2000) and *Cultural diversity belongs to all of us* (2005).

¹² **Abiola Irele** (1936-) was a senior lecturer at the University of Ibadan between 1972 and 1978, and a Professor of French between 1978 and 1979. In 1989 he was Professor of African, French and Comparative Literature at Ohio State University. At present he is Professor of African American Studies and Romance Languages and Literature at Harvard University (Raji 2006:4-6). His publications include *The African imagination: literature in Africa and the Black diaspora* (2001), *Negritude: literature and ideology* (2002) and *Francophone African philosophy* (2002).

¹³ **Paulin Haumontdji** (1942-) is Professor of Philosophy at the National University in Benin. He is the director of the African Centre for Higher Education in Porto-Novo.

During the struggle against apartheid, slogans such as “unity is strength” or “divided we fall” were the order of the day and advocated solidarity amongst the disenfranchised majority. Nuttall and Michael (1999:55-57) also note the inflation of resistance and the importance of making moral and political values a point of departure. They further explain that spaces were created by the popular, bringing to the fore debates around issues of an urban/rural bias. Other discussions about knowledge being negotiated from below and negotiating the past support the idea that history negotiated from below is based on individual memory and is also found through ‘resistant’ voices. Also important to this debate in the 1980s and 1990s were the “surrogate voice” or voices of the marginalised (Nuttall & Michael 1999:55-57). This diverse analysis of contemporary, urban and politicised cultural practises adds to the reading of the negotiated realities of artists and their artworks discussed in Chapter Four.

The South African struggle against apartheid was both a race and a class struggle, and was greatly influenced by cultural studies of Thompson and Williams. Nuttall and Michael (1999:55-57) believe race was an important factor in the apartheid experience, but an unequal emphasis was placed on racism rather than on race and its multifaceted implications. Nuttall and Michael (1999:55-57) advocate that theoretical orthodoxies that were implemented in the analyses of contemporary culture and social practices should be revisited. Furthermore, more debate was encouraged regarding the notions of hybridisation and creolisation in South African identities that promoted a more intimate and intricate reading of culture.

Cultural exchange in apartheid South Africa was confined to black and white cultures, which meant that intricate readings of ethnicities or shades of black were subsumed into the black (oppressed) and white (oppressor) debate. In the post-apartheid era cultural and intercultural interchange became fashionable in terms of a myopic optimism regarding the ushering in of nation-building initiatives. The constructs of hybridisation and creolisation were used by cultural theorists to enter into dialogues with cultural exchange (Strauss 2004:27). Nuttall and Michael (1999:56) have used the concept of creolisation to critically engage with contemporary culture in South Africa and they

define creolisation as the bringing together of specific cultures and practices to create “[a] new language, Creole, a new culture, and a new social organisation”.

This study considers and adopts the views of Sean Jacobs and Herman Wasserman (2003:16 quoted in Strauss 2004:27), who argue that creolisation or cultural fusion takes place within the framework of historical power and knowledge relations. They contest the assumptions of the over-determination of apartheid, race and resistance of Nuttall and Michael (1999:55-57). Jacobs (2002:16 quoted in Strauss 2004:27), in fact, objects to the above assumptions because they do not account for the positioning of contemporary South African culture. Creolisation does not take into account the material conditions and has been imported from the Western readings of culture. More discussions related to creolisation follow under place and displacement later in this chapter.

2.4 Identity: gender, race and ethnicity

“Identities are names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past” (Hall 1990:225).

Over the past seventeen years at the time of writing the notion of identity has been under national and academic scrutiny in terms of the drastic dismantling of the ideology of apartheid. Class structures have been transformed to include marginalised groupings. Designated groups have been instituted to address the redistributive processes in South Africa. Therefore, the prejudice linked to the allocation of resources in terms of white privilege presented the nation and racial and ethnic groupings with the need to grapple with the redefinition of their identities in the post-apartheid Rainbow Nation.

Artists such as Van Schalkwyk, Rose and Vosloo, who are examined in Chapter Four, have redefined their identities and demonstrate indications of an evolving process that responds to the socio-political context, while artists such as Bowker and Van Greunen

present continuities in terms of dominant colonial ideologies and their hegemonic influences on their artworks. The various artists have visually interrogated the notions of identity in response to the multiple variables of personal, emotional and social interaction with cultural practices. Therefore, the discussion below provides a framework premised on Western constructs of identity to the unstable signifiers of race, ethnicities and gender to interrogate the artists' perspectives concerning their identities in a transforming context.

The impact of the European Enlightenment has critical bearings on the deconstruction of the discursive formation of identity. The fundamental focus of the philosophical movement of the Enlightenment was with the rational, conscious and the individual and unique subject (Barker 2003:220-223; Distiller & Steyn 2004:3-4). The underlying assumptions were:

- We have a true self;
- We possess an identity that is known to us;
- Identity is *expressed* through forms of representation;
- Identity is recognisable by us and others (Barker 2003:220).

These assumptions informed the grand narrative of identity that postulated that identity is rational, inherent, unified and fixed (Hall & Du Gay 1996:1). This study aligns with perspectives of Hall (1996d:1) and Barker (2003:220-221), who argue that identity is unstable and dependent on the variable of culture, which is constantly evolving. This theoretical stance effectively debunks the essentialist claims of the Enlightenment and modernism. However, vestiges of the essentialist notions of identity were evident in my preliminary research process, and are therefore included in the literature review.

Arguably, the four forms of identity (race, class, gender and nationality) can be dated to Enlightenment and modernist discourses. For the purposes of this study, only the ideas of race and gender are discussed in detail in this chapter. Race was an outcome of Immanuel Kant's anthropological and biological theories which resulted in the notion of races and in their hierarchical classification in terms of "natural races", inferior and superior races (Alcoff 2005:5-6). These assumptions were used to justify the projects of

colonial and imperial pursuits globally and in South Africa. The ideology of apartheid was also premised on the idea of superior and inferior racial, ethnic and national identities. The Marxist analysis of social and economic class structures drew attention to the class structures that contribute to the problematising of the identity debate (Alcoff 2005:5-6). A Marxist class analysis is important to this study, since the ideology of the liberation struggle in South Africa was greatly influenced by classical Marxism, discussed later in this chapter. The construct of class gained momentum in the wake of the ideology of capitalism and nationality and in the light of the nation-state. The additional variable of sexuality as identity emerged against the background of the formation and the rise of alternative communities, namely heterosexual, bisexual and homosexual communities (Alcoff 2005:5-6).

The concept of identity, discussed later in this chapter, is further examined in terms of its relational subjective disposition. The interconnectedness of identity and subjectivity is divided into self-identity or emotional identity and social identity, which is dependent on the expectations of others and their aspirations to society (Barker 2003:219-220). The deconstruction of identity raises questions, such as: how do we see ourselves and how do others see us? For Barker (2003:219-220) and Linda Alcoff and Eduardo Mendieta (2005:3) subjectivity marks the process of becoming a person that is largely informed by biology, culture and self-understanding. In addition, subjectivity poses the question: what is a person? But more important to this study is the assumption that identity and subjectivity are socially and culturally constructed, 'all the way down', which contests the essentialist notions of a unified fixed identity (Barker 2003:219-220).

Essentialism as a construct was rebutted in the late twentieth century in favour of the notions of a fractured, shattered, decentred and fragmented identity. Hall (1996d:5-6) and Barker (2003:226) identify the influence of Marxism, psychoanalysis, feminism and postmodern theory on further fragmenting the Cartesian unified subject. For Hall (1996f:28-29), Marxism exposed the fallacy of the universal subject by emphasising historical subjectivity, which is positioned in a specific time, place and with particular characteristics. Therefore, the subjectivity of identity is evident in the specific identities

of a serf, baron, capitalist or a worker by virtue of their social organisation. A more contemporary analysis of urban South African culture signifies the specific identities of the black working class, the white working class or the growing black *petit* bourgeoisie. Furthermore, Sigmund Freud's contributions to psychoanalysis support the idea of a fractured identity. The hierarchical shift of the conscious over the subconscious allows for the radical reinterpretations of the unified self (Freud 2005:29-31). The workings of the ego, super ego and the unconscious suggest that identities are not the result of rational internal logic, but are greatly influenced by the unconscious and social interaction; hence the connection between the inside and the outside (Barker 2003:219-220).

The anti-essentialist stance evident in Hall (1996a) and Barker's (2003: 217-245) perspectives contextualises the question of the subjectivity of identity in cultural studies. Hall was significantly influenced by the work of Foucault regarding the genealogy of the modern subject. Foucault (1994:127) traced the genealogy of the subject through history, and argues that the subject has become a product of history. This study supports this framework and therefore, a historical context is provided in Chapter Three for the artists. For Foucault (1994:126-144), subjectivity is a discursive formation that allows individuals to make sense of the world through the discourse of power and knowledge relations. Therefore, the critical role of power and knowledge relations between the coloniser and the colonised and white and black races are examined later in this chapter and in Chapter Three.

The regulatory power of socially and politically constructed institutions produces subjective individuals. Foucault identifies three disciplinary discourses that impact on the formation of the subjective individuals. They are the sciences that reduce the individual to an object of inquiry, as in the case of scientific racism; technologies where individuals wilfully become subjects; and "dividing practices" that differentiate society into the mad/sane, criminal/law abiding and friends from enemies. For Foucault (1994:126-144), the individual is the end result of the historical processes and discourses with no inherent progression from one position to another, interpellating the

subject into a position of fractured identities. Similarly, Distiller and Steyn (2004:1) acknowledge the significance of Foucault's readings of power and knowledge relations and point out that the historical processes at play in South Africa manifest in the constructs of a "South African Nation", "society" and "culture".

2.5 South African identity

2.5.1 Race and ethnicity

"[I]dentities need to be analysed not only in their cultural location but also in relation to the historical epoch" (Alcoff 2005:3).

The racial and ethnic classification in South Africa was defined in terms of the colonial and imperialist imperatives of the previous political dispensation, as outlined in Chapter Three. The Enlightenment project that justified the colonial and imperial classification of races in terms of the grand narrative of whiteness also contributed to the race and ethnicity discourse in South Africa. The next section unpacks seminal assumptions related to the discourse of race and ethnicities of cultural studies in response to the ideology of the Enlightenment project. The ambivalent readings of subordinate races by the coloniser are problematised through notions such as "exotic other" or the "noble savage". New readings of race, ethnicities and national identity are marked by the inauguration of the new dispensation, the Rainbow Nation and the African Renaissance which called for the revisiting of the notions of an African identity. The signified meanings of black in South Africa are firstly as an oppressed race based on biological and physical attributes and secondly as an ideological construct. During the years of the struggle for liberation, Indians, coloureds and blacks were referred to as black because they were collectively discriminated against under the apartheid regime. A more detailed explanation is provided later in this section.

The redefinition of the construct of whiteness has changed since 1994. In the context of the demise of white privilege and the reversal of the binary opposition of white/black,

many white South Africans have been reactionary and restructured their positions. The dislocation of white power has resulted in the self-imposed emigration abroad and to the Western Cape province. Furthermore, the lack of support from the National Party (NP) and the increase in crime have been cited as possible reasons for the self-imposed emigration. However, the power and knowledge relationships inherent in the binary opposition of English white/Afrikaner white remain a contentious issue in contemporary social and culture domains. The strategies to reposition Afrikaner whiteness have taken the form of attempting to establish Afrikaner unification around the notions of culture, heritage and language. This sentiment is not shared by English-speaking whites, who have maintained a sense of individual and national identity through the decades. The section that follows examines these ideological debates related to the racial and ethnic identities in South Africa.

Race and ethnicity are ideological and cultural constructs (Barker 2003:247; Distiller & Steyn 2004:6-7). The cultural studies stance is to explore the unstable character of racism as the politics of representation, the unstable forms of identity associated with ethnicity, the connection between class, race and gender and the cultural context of colonialism (Barker 2003:247). The origin of the notion of racism lies in the biological discourse of social Darwinism and the Enlightenment project that reduced the classification of humankind on the basis of their biological and physical features. In turn, intelligence and capabilities were linked to biological and physical characteristics (Barker 2003:248, Alcoff 2005:5-6, Du Bois 2005:43). The philosopher and geographer Kant, who was an influential Enlightenment thinker, defined race in terms of space and natural determinants. He theorised that skin colour was defined in relation to the proximity of people from the equator and people with darker skin were inherently morally, socially and intellectually inferior. He therefore raced the ideas of space in relation to skin colour and place by asserting and assessing human settlements that were most civilised (Kobayashi 2003:544). In other words, lighter skinned people were superior and were located away from the equator. These arguments served as the basis for the classification of racialised groups into the hierarchy of superior and subordinate races and “[p]rovided a scientific justification for racialized colonial expansion ... that

culminated in a deeply racialized urban landscape a century later” (Kobayashi 2003:544-545).

The construction of racism is embedded in the ambivalent responses to identity and difference. Racism hierarchically classified blacks as the inferior species and simultaneously rejected and desired them. Yet racism operated by the construction of boundaries that are “naturalised” and stable, thus creating the fraught notions of difference, otherness, exotic and primitive. Under colonialism, racism further interpellated the black subject as the “noble savage” and the “violent avenger”. Therefore, the dual responses of fear and desire complicated the power and knowledge relationships at work in racist ideologies (Hall 1996c:444-445). Contemporary South African perspectives on racism shift the focus from the social construction of race to racialised identity of white privilege.

New concepts, such as shades of black, allow for new dialogues in the South African racial debate as well as deconstructing the notions of black, blackness, white and whiteness (Distiller & Steyn 2004:2-4). Distiller and Steyn (2004:6) outline contemporary discussions in the South African identity discourse; now that the tables have turned, what are the power relations at play, and from what positions are they voiced? Post-apartheid South Africa, as discussed in Chapter Three, is marked by the jubilation of the Rainbow Nation and the African Renaissance as vehicles to grapple with the social constructions of identities in a ‘new’ South Africa. What these metaphors failed to acknowledge were the notions of difference, class, race and gender (Distiller & Steyn 2004:1). But the Rainbow Nation was premised on the assumptions of “interchange, mixing, inter/transculturations, hybridity and creolisation” (Strauss 2004:26). For Strauss (2004:26), the justification of identity associated with the notion of the Rainbow Nation was to transcend the constructed boundaries imposed by the apartheid system. Therefore, the Rainbow Nation and the African Renaissance grew out of the era of resistance that was essentially a race and a class struggle for liberation.

A similar reading of the notion of black was evident in Great Britain in the 1950s, and signified a commonality of experience in terms of racism and its exclusionary policies and practices. The shared experiences were organised into the politics of resistance. The unifying framework of the notion of black and the shared experience eliminated the divide of ethnicities and cultural difference; this was also the position in South Africa during the turbulent years of political unrest. The positioning of marginal communities was an end result of political and cultural practices (Hall 1996c:441). In South Africa, the resistance movements aligned to the ANC and black consciousness (BC) movements essentialised the concept of identity to the stable signifiers of either oppressor or oppressed, or black or white.

The construct of black that is defined in Chapter Three was an ideological stance as indicated earlier in this section. Therefore, the so-called Indians and coloureds were subsumed under this banner of black. The struggle against apartheid and the demise of colonialism and imperialism were more important than the intimate and intricate reading of culture at that time. Therefore, resistance culture was one of mass unity; mobilisation and the official dismantling of apartheid occurred within this culture and culminated in the ideas of the Rainbow Nation and the African Renaissance. The national grappling with the constructs of identity has been pivotal in the African Renaissance debate. Both former Presidents Nelson Mandela and Thabo Mbeki were forerunners in the call for an African Renaissance. Makgoba (1999:iv-v) infers the following meaning from Mbeki's address entitled "I am an African":

Mbeki's words declared an unambiguous identity, an African identity; a people with a particular history, a people with a particular civilization, a people who are unique in their socialization and in their way of interpreting the world; a people distinct but interdependent from other peoples; a people of originality; a people that gave birth to humanity, language, science, technology, philosophy, wisdom.

The African Renaissance debated the notions of Africanness, African culture and African language. Theorists postulated that to be African is no longer premised on colour or geography but rather on the process of creolisation. To be African implies

associations with the diverse cultures that display common African histories (Makgoba 1999:xi). Kwesi Kwaa Prah (1999:37-38) positions the African identity debate in a global context and asserts that to be African is a cultural construct that is not fixed but influenced by the process of creolisation. For Prah (1999:41), culture and history are important determinants in the formation of an African identity, and skin colour in Africa is a unifying concept rather than a site for oppression and subjugation. However, Prah (1999:41) reiterates that African identities are in a constant state of evolution.

The Africanisation of Africa, as evident in the African Renaissance debate, is contested in favour of a South African identity (Distiller & Steyn 2004:8). As stated earlier, the ideas of the Rainbow Nation and the African Renaissance essentialised differences related to race and gender. Therefore, Distiller and Steyn (2004:2) and Nuttall (2003:2) call for the problematising of the construct of a new New South Africa. They question the remnants of the past that warrant change, that is, the new transformations and imagined spaces, and call for the evaluation of their influence on identity and cultural interchange (Nuttall 2003:2-7).

'South Africa' refers to a geographical location as well as to a constructed space. Some of the relevant questions to this study include "how South Africans, 'raced' and placed, experience, negotiate, and contest social spaces, spaces shared by other, and sometimes othered, South Africans" (Distiller & Steyn 2004:8). Previously, academic discourses recorded South African accounts of race as either propagating apartheid or against apartheid around the determinant of race. Since 2001, the notions of race have been at the centre of academic debate, more specifically black and raced. New shifts are marked by the introduction to whiteness studies and the social relations of privilege (Steyn 2001; Distiller & Steyn 2004:2; Salusbury & Foster 2004:93-109). Steyn (2001:150) posits the construction of whiteness in the Enlightenment project where the white race was deemed superior under the master narrative of whiteness and more specifically, the white male bourgeoisie.

The liberal approach of dealing with the so-called uncivilised colonised inhabitants was to educate them through missions. Therefore, segregation in South Africa was reinforced by setting up binaries such as Western/African and modern/traditionalism, and racial segregation or apartheid as outlined in Chapter Three (Ballard 2004:53). For Richard Ballard (2004:54), HF Verwoerd's motivation for the establishment of apartheid was to recreate Europe in South Africa as a place contrived to ensure that white people felt safe and protected from cultural interchange that threatened their identity.

Since the international rejection of apartheid and racism in the 1970s, and eventual ushering in of the new democracy, white superiority was no longer acceptable, "both publicly and in the minds of 'white' people" (Ballard 2004:54-55). Since 1994, the renegotiation of identity has been complex in terms of dismantling the "master narrative of whiteness" in favour of several competing "*petit* narratives" (Steyn 2001:151). For Ballard (2004:55), white people now articulate their identity in terms of their ordinariness, as citizens in a modern, Western context that replaced the notion of civilised. He also mentions the trend of white identities that are becoming almost invisible and unmarked. White people have accepted that the new democracy implies the demise of white privilege.

2.5.2 Ethnicity

The history and position of South African ethnicities is defined in Chapter Three. A brief explanation is provided regarding the formation of the *Bastaards* or the coloured groupings, the labour and economic diasporic arrival of the Indians and indigenous people and Zulu, Xhosa, Sotho people, who are categorised under the broad banner of being black. Apartheid as an ideology was premised on the principle of divide and rule. Therefore, the Land Acts and the Group Areas Acts, discussed in the next chapter, reinforced the ethnic and political divide. This section draws attention to the nuanced readings of ethnicities within the white culture of South Africa, which was also essentialised to include all people of European origin that ignored differences in terms of language, culture and origin.

The English origin of the word 'ethnic' signified 'heathen' nations and the contemporary usage of the construct of ethnic implies a relationship between nation and ethnicity (Ashcroft *et al* 2000:81-82). The South African context displays characteristics of both the original understanding of ethnicities and the contemporary meaning and usage of the construct of ethnicities. The black people of South Africa were disenfranchised, colonised and displaced to perpetuate the imperial discourse of racial classification and thereafter they were relegated to the ethnic category of black people. A similar process of imperialism and colonisation is evident in Indian history. Therefore, the labour and economic diaspora of Indians to South Africa between 1860 and 1911 is an example of the wilful domination of the other into an already stratified society along the lines of race. A relationship between nations or the motherland is evident in the Indian as well as the European diaspora.

The construct of ethnicity has been used since 1960 to indicate social and cultural differences rather than the hierarchical classification of races (Marger 1996:12; Ashcroft *et al* 2000:80). Ethnicities are formed in the shared context of the political, historical and the social and are associated with a sense of belonging. However, anti-essentialists hold that ethnicities do have universal attributes but are a result of discursive practices (Barker 2003:250, Ashcroft *et al* 2000:80). Therefore, the formation of ethnicities is associated with boundaries that have been formed under particular social, political and historical conditions. It is important to note that ideas of place, language and history are implicit in the constructions of ethnicities and identity and the discourse is positioned in specific frameworks. As a result, the distinctive attributes of ethnicities do not necessarily have to be universal, territorial or about purity. The criteria may change over time and not all members of particular ethnic groups may subscribe to the same criteria (Ashcroft *et al* 2000: 80; 446; Barker 2003:250-251, Marger 1996:13). Yet ethnicities are positive in terms of providing advantages to people who choose to remain in their ethnic formations, and recent studies indicate that not all ethnicities have been marginalised. An additional positive attribute of ethnic groups lies in their ability to mobilise political power and exert the political advancement for their communities (Ashcroft *et al* 2000:83).

The disputed positions between ethnicity and race have been the centre of cultural debates. The first position argues for a singularity of analysis between race and ethnicity, the second position maintains a distinct area of difference between race and ethnicity but acknowledges areas of overlap. The third position argues for subsuming the notion of race under the overarching notion of ethnicity (Kivisto 2002:14). The analyses of South African identities seem to veer more towards the second position of differences and areas of interface between race and ethnicity.

On the other hand, the Eurocentric understanding of ethnic groups refers to people of Asian, African, Hispanic and African-American origin and not the white Anglo-Saxons, Americans or Australians. This definition exposes the inherent problem with the term “ethnicity”, where whiteness is considered normal or natural so that it does not warrant any further attention (Barker 2003:251). Richard Dyer (1997) argues that whiteness remains invisible while other ethnicities are defined. Other ethnicities were defined in terms of their differences from the white race to support the imperial justification of the power and knowledge relations between the races and ethnicities. New global political paradigm shifts in terms of the centring of marginalised groupings have pressurised the white races to re-evaluate their identities beyond a natural and stable indicator of white. Therefore, the construct of whiteness in terms of race or racial representation is complicated and noted by Dyer (1997), who interrogates whiteness through the cultural influences of Eurocentric visual culture in his analyses of popular culture. Similar theoretical investigations regarding white identities are visible in the South African identity discourse.

Although the Afrikaans-speaking whites were the more dominant group during the apartheid era, in terms of political power in South Africa, the English-speaking whites held the economic monopoly. The latter did not have a sense of ethnic solidarity compared to their Afrikaner counterparts. But the political and class rivalry between the English and Afrikaners dates back to the nineteenth century. The Afrikaners resented the dominant economic rule of the English, while the English-speaking whites viewed themselves as being superior to Afrikaans-speaking whites. Except for business

contacts and integration, all social and cultural interactions remained separate. But the class differences were significantly reduced in terms of their unified racial classification. Both groups have greatly benefited from the ideology of white privilege and were united in their desire to preserve white domination (Marger 1996:365-367).

Ballard (2004) cites the processes of assimilation, emigration, semigration and integration as strategies employed by white people to deal with their dislocated identities in a post-apartheid South Africa. In response to the physical and metaphorical dislocation of white people in a post-apartheid dispensation, many white people have partially migrated to Cape Town to a more 'congenial' location or to dislocate from the new democracy, while others have emigrated because "of the failure of the market to defend Western modern cities from things that don't fit" (Ballard 2004:64; Steyn 2004:72).

Other explorations of the identity of Afrikaner whiteness are defined in relation to the whiteness of English-speaking whiteness. English whiteness reflects the international Anglo-ethnicity that positions whiteness as being normal and Afrikaner whiteness refers to a voiceless people, subaltern whiteness and resistant whiteness. Historically, Afrikaner whiteness was engineered through the ideology of Afrikaner nationalism. In a new South Africa, Afrikaner whiteness is redefined in the context of the demise of white privilege (Steyn 2004:70-83).

Several strategies have been identified by Steyn (2004:71-83) that seek to reposition Afrikaner whiteness in a post-apartheid South Africa. The reinstatement of the Afrikaner *volk* or "quarantine whiteness" (Boers) is premised on the assumptions of social and cultural unity, a pure heritage, memory and nostalgia. The repatriation of whiteness is evident in the self-imposed Afrikaner diaspora. The failure of the National Party to protect the ideologies of white privilege and Afrikaner nationalism, the non-acceptance of the new political dispensation post-1994 and escalation of crime are some of the indicators for the Afrikaner diaspora. The need to "bolster 'whiteness' into a unified

group of 'White South Africans' is constructed under the assumption of a natural alliance between white South Africans" (Steyn 2004:76).

The natural alliance between the English and Afrikaners was a result of the colonial and apartheid ideology that posed as a united front of white privilege against the threat of black political power. While Afrikaners have to an extent shared in the commonality of their whiteness with the English; the English who did not subscribe to this alliance were held in higher esteem in the international arena (Steyn 2004:76). Embracing semi-whiteness is an example of another such strategy to launder whiteness and to mobilise support against the dominant political power of the new dispensation. Historically, Cape coloured people were relegated as one of the inferior races even though they shared aspects of the Afrikaner culture and lineage. In the new democracy, the need to redefine the racial construction of coloured people in terms of their shared language and religion signalled the formation of the 'Afrikaanses'. Yet there is an evident divide between the Afrikaans and the Afrikaanses (Steyn 2004:76-77). The strategy to launder whiteness is embedded in the ideology of Afrikaner nationalism.

The return to the unification of the Afrikaners as an ethnic group that ignores difference is premised on the creation of a unified community. This debate is further positioned on the notion of defiance against imperial forces on the African continent within the context of "indigenous peoples as victims of imperialism" (Steyn 2004:78). But this tactic is essentially informed by an apartheid ideology that differs in that it supports the formation of indigenous ethnicities as opposed to the division between Europeans and 'natives' (Ashcroft *et al* 2000:80; Steyn 2004:78-79). Building on a creolised notion of Afrikaner nationality is "melanized 'whiteness' (Afrikaans)" that addresses the pivotal question of an Afrikaner identity in Africa (Steyn 2004:80).

Evidently the notion of whiteness in South Africa is multifaceted. The focus thus far has predominantly swayed towards problematising an Afrikaner identity. Thersa Salusbury and Don Foster (2004:93) further position the identity of the white English-speaking South Africans (WESSAs). WESSA identity is not homogeneous but reflects "Anglo-

Saxon and Celtic, Dutch, German, Portuguese, Greek, Jewish, and indeed Afrikaans ancestries” (Salisbury & Foster 2004:93). The motivation for the theoretical construction of WESSA is the unity that was evident through the transition to the new dispensation. WESSAs retained a sense of individualism instead of gravitating to Nationalist identities that are evident in some of the Afrikaners grappling with identity. WESSAs represent a minority, have economic power, remain exclusive and have retained links with Europe. The WESSA identity has not been historically documented and therefore remains as a marginalised group (Salisbury & Foster 2004:93-95).

2.5.3 Feminism/s

The artists and their visual representations discussed in this thesis reflect heterogeneous perspectives in terms of the feminist discourse. Differences in the artists are noted in terms of racial and ethnic groupings. Some of the artworks discussed in Chapter Four make obvious mention of feminist perspectives, for example the artworks of Celica, Sooful, Rose and Maharaj display perspectives of Third World feminism, whereas the philosophies of the artworks of Combrink, Tasker, Schultz and Van Greunen align themselves with the white, heterosexual, middle class and Eurocentric feminist theories. The next section outlines the beginnings of the feminist discourse and the differences and commonalities in the discourse that are relevant to this study. Therefore, the multiple strands of feminisms are not considered. The perspectives of liberal or first-wave feminists, social feminists or second-wave feminists, and third-wave feminism and postcolonial feminism are comparatively examined and applied to the South African raced and gendered context.

Liberal feminists or first-wave feminism in the late eighteenth and nineteenth centuries was concerned with the inequalities in the spheres of social, cultural and political discourses (Andermahr, Lovell & Wolkowitz 1997:123). The work of Mary Wollstonecraft¹⁴ is often used to date the beginnings of feminism (Cudd & Andreasen

¹⁴ In Wollstonecraft's *A vindication of the rights of women* (1792), she argues that women have been psychologically and economically affected because of the ideology of patriarchy. Women also have

2005:7, Barker 2003:281). Social feminists differ from liberal feminists regarding the role of gender and class in the discourse. Important to the socialist debate are the oppression and subordination of women to men in the economic climate of capitalism. Therefore, within the framework of Marxism, the total change through the dismantling of the capitalist system provided solutions to the questions posed by feminists. For social feminists the domestic role of women and the role of women as cheap labour are points of departure. Essentially, both liberal feminists and social feminists argue within the framework of equality and sameness (Andermahr *et al* 1997:123-124; Barker 2003:281). The preliminary research conducted for this study indicated a grappling by the artists with the power and knowledge relations embedded in the gendered domestic and economic roles of women in society.

The second wave of feminism in the 1970s contested the more entrenched notions of male dominance or patriarchy that were evident politically, economically, sexually and in artistic and intellectual fields (Andermahr *et al* 1997:123). Simone de Beauvoir's¹⁵ publication of *The second sex* in 1949 probably serves as an adequate indicator regarding one of the origins of second-wave feminist theory. The infiltration of women into the intellectual arena opened up avenues for further debates, specifically regarding the constructs of sexism and androcentrism. In essence, second-wave feminism sought to radically transform the personal and political structures (Cudd & Andreasen 2005:1-7). All of the artists referred to in this study have contributed to the second-wave feminist discourse by virtue of their academic disposition in a male-dominated environment, but their roles demonstrate more nuances and varied strands of feminisms. However, second-wave feminism was criticised by third-wave feminists for only serving the interests of white, middle class, heterosexual females and overlooking difference (Cudd & Andreasen 2005:1-7; Butler 2005:146; hooks 2005:60). This also

specific roles but she advocates for more political and economic equality for women (Cudd & Andreasen 2005:8).

¹⁵ Simone de Beauvoir's *The second sex* (1949) focuses on two seminal themes in the feminist discourse: firstly, gender as a construct that is designed to oppress women: "[o]ne is not born but rather one becomes a woman". Secondly, the notion of femininity as a negative deviation from masculinity that positions women as the 'second sex' is questioned (Cudd & Andreasen 2005:8).

seems to be the point of departure in the visual realities of the some of the artists from about the 1980s dealt with in this study.

Third-wave feminism positioned difference as central to the feminist discourse. Different social groups such as racial, economic and sexual were embodied in the politics of difference (Cudd & Andreasen 2005:7-8). The stability of the notion of feminism is contested in favour of difference and fragmentation (Butler 2005:147). Feminists are also divided on the definitions of sex and gender. Sex refers to the biological functions of the body and gender to the cultural assumptions that constitute the construction of men and women (Cudd & Andreasen 2005:7-8; Barker 2003:239-241). The determinism of biology argues that by virtue of biology, women have shared areas of interest or a “solidarity of identity” (Butler 2005:148).

Seminal theorists on the determinism of biology argue that women are divided by the social and cultural formations of class, ethnicity, age and nationality. Therefore, Butler (2005:148) confronts this claim by arguing that sex and gender are in fact constructs that have materialised over time. In the light of Butler’s assertions of the social construction of sex and gender, the boundaries between male and female identities and genders have become blurred. This overall criticism against the assumption of shared areas of interest fundamentally informs the black and postcolonial perspective of feminism.

Difference feminists differ from liberals and socialists with reference to the claims of differences between men and women, which are viewed as being cultural, psychic and biological. Second wave feminists have further sidetracked the debate to emphasise the creative superiority of women over men, resulting in a separatist stance. However, like the liberal and socialist feminist perspectives, the feminist debate has become reductionist. This is apparent in the claim of the universal experiences and oppression of women. The specific presupposition of universalism was debunked by postcolonial and black feminisms in the twentieth century (Cudd & Andreasen 2005:8; Barker 2003:282).

Postcolonialists and black feminists draw attention to the immense differences in the subjugation of women and commonalities manifested in both discourses:

Postcolonial feminism is an exploration of and at the intersections of colonialism and neo-colonialism with gender, nation, class, race and sexualities in the different contexts in women's lives, their subjectivities, work, sexuality and rights (Rajan & Park 2000:53).

Patriarchy and imperialism are critical of the oppression of 'subordinate' races and of the oppression of women. Similar experiences are noted amongst women who are subjected to imperialism and patriarchy. The debate between the importance of gender in the colonial oppression of women in terms of race, ethnicity and nationality further divides feminist theorists. Feminists from colonial and postcolonial countries argue that the experiences of women in these contexts are different from Western feminism (hooks 2005:60; McClintock 1995:299-328; Ashcroft *et al* 2000:101-102). Western feminism was premised on universal assumptions embedded in Eurocentric, middle class prejudice. Western feminism further advocated that the notion of gender was more important than cultural differences that reflected race and class biases. Racism therefore further entrenched white supremacy, making it difficult for women to unite across ethnic and racial divides. However, hooks (2005:61) asserts that key figures, such as, Betty Frieden, in the white feminist discourse also display a minimal understanding of the power relations entrenched in the race and class debates. For hooks (2005:61), Mohanty (2005) and Ashcroft *et al* (2000:101) women in postcolonial and colonial states are subjected to double forms of oppression through the system of patriarchy and colonialism.

The plight of the Third World women held by Rajan and Park (2000:55) and Ashcroft *et al* (2000:101) was included under the universal assumptions of Western feminism. Central to the causes of Third World feminist writings are the notions of representation and locale. The identities and location of Third World women are "marked by hybridity, in-betweenness, and hyphenation; pure and authentic 'origins' are rendered dubious" (Rajan & Park 2000:54). Therefore, Gayatri Spivak (1988) argues that poor women or

the subaltern in colonial and postcolonial countries do not have an avenue of protest or agency. The concept of subaltern, appropriated from Gramsci, was used to signify marginalised people in Europe. Spivak (1988:283) positions the agency of women in the Third World context that is complicated by the impact of imperialism. The subaltern incorporates members of the proletariat who cannot speak for themselves and are represented and spoken for. It has been noted that intellectuals who represented the plight of Third World women in India frequently represented their dominant ideologies instead of the subaltern voice. However, the subaltern represents difference and heterogeneity (Spivak 1988:283). For Spivak (1988), the specificity of the experiences of Third World women is important in the analyses of their gendered experiences. Consequently, the identity of Third World women has been displaced as a result of the ideologies of neocolonialism and patriarchy.

Gender identity is further problematised to include the notions of race, ethnicity and nationality (Barker 2003:2). The power and knowledge relations between the sexualised identities of white and black women were clearly defined by the Enlightenment project to expose superior and natural sexual differences. For Sander Gilman (1992:172-173), the visual representation of gender and race in the nineteenth century sexualised the female body. The presence of male and female identities in artworks was associated with illicit sexualities and deviant behaviour which was open to public scrutiny and ridicule. The power analysis in black and white female sexuality is evident in the notorious display of Sarah Baartman which signified racial otherness and racial and sexual difference (Ashcroft *et al* 2000:104). A more detailed account of Sarah Baartman in relation to the artwork of Rose is provided in Chapter Four.

2.5.4 Place and displacement

A postcolonial perspective of South African history is carried out in Chapter Three that specifically isolates political and historical events related to the notions of identity, place and displacement. The postcolonial discourse that follows below allows the researcher to theoretically analyse the pertinent historical context. As already stated, the historical

background to South African history is premised on the ideologies of imperialism and colonisation that implicitly impact on the notions of identity. The premise of cultural studies that refers to the geographical specificity of the discourse informed the inclusion of South African history and the postcolonial position of my research process. It must also be noted that discourses of place and displacement display continued relationships and interactions with the construct of identity. Therefore, the subsequent discussions in this chapter reflect these interrelationships, mixing, transculturations, creolisations and hybridities.

The migration and settlement of Europeans in South Africa since 1652 occurred through the processes of imperial, trade and cultural diasporas.¹⁶ Diaspora is the outcome of the movement of people from the homeland in search of employment or labour, trade diaspora or in the pursuit of colonial imperatives. There have been several diasporic settlements of races, ethnicities and nationalities on South African soil. The migration of Indians from 1860 to 1911 to South Africa is an example of one such diasporic movement of people that was motivated by trade and labour aspirations in the African continent (Cohen 1997:58). For Robin Cohen (1997:58), diasporas include a group of peoples who have close relationships with the homeland with regard to culture and also organise themselves into distinctive communities in their settler locations. Some indentured Indian labourers in South Africa benefited economically, socially and politically, but remained part of the proletariat and organised themselves into cultural ethnic groupings within the context of the Group Areas Act as outlined in the next chapter. Other examples of the diasporic settlement of races, ethnicities and nationalities are covered in the next chapter.

The colonisation of South Africa by Britain and other European countries is associated with the postcolonial notion of displacement. Ashcroft *et al* (1998:178) and Gilroy

¹⁶ Diaspora has been described as a nostalgic longing for the homeland, large-scale migration and displacements or movements of modernity that include colonisation, genocide, slavery and indenture (Brazier & Mannur 2003:4-5; Gilroy 2003:49; Cohen 1997:25-26). Recent debates on diaspora further position the debate in the context of globalisation and the formation of national identities (Brazier & Mannur 2003:4-5). Displacement through the process of diaspora is problematised by Robin Cohen (1997:x) as victim, trade, imperial and cultural diasporas.

(2003:49) cite modernity and colonial expansion as central reasons for disruptions in colonised societies that are noted in the numerous frontier wars, namely the *mfecane* upheavals and the South African War, referred to in Chapter Three. The ideological stance of the coloniser and imperial historiographical process was to negate the indigenous histories of the colonised lands and therefore recorded history that promoted the dominant ideologies of the empire (Cohen 1997:66).

The assumption of empty spaces and discovered spaces informed the renaming of colonised territories and justified the mission to invade them. The very naming act implies ownership and control (Delmont & Dubow 1995:12; Ashcroft *et al* 1998:183) which was part of a natural and rational process. One of the imperialists' rationales for settlement and expansion was that the land or the abstract notion of place was empty and needed to be filled or "[t]he colony as a *tabula rasa*, a virgin space waiting and willing to admit fantasies domination" (Delmont & Dubow 1995:12). Furthermore, the empty space implied historical, economic and representational exclusions in the South African landscape.

John Locke (quoted in Ashcroft *et al* 1998:180) justifies the expropriation of land by Europe as follows: "As *much Land* as a Man Tills, Plants, Improves, Cultivates and can use the Product of, so much is his *Property*. He by his Labour does, as it were, enclose it from the Common ... [For God] gave it to the use of the Industrious and the Rational and Labour was to be *his Title* to it." This biblical point of departure and the values of the Enlightenment with regard to the concept of property were extremely powerful and motivating factors in the colonial process (Ashcroft *et al* 1998:180-181). In support of the defiance against the illegal occupation of land, Edward Said (1994:6) argues that empty or uninhabited spaces are non-existent on this earth. The appropriation of land and space through colonial and imperial processes was an act of "geographical violence" instituted against the indigenous people of the land (Said 1994:1-15).

The notion of place has multiple meanings within a postcolonial context. It has associations with the lived experiences of the people in precolonial, colonial and

postcolonial time frames (Cresswell 2003:269). The process of displacement and the disruption of culture and cultural and social practices have placed further focus on “memory, desire and identity” (Barker 2003:350). According to Ashcroft *et al* (1998:77), the process of colonialism further interferes with the modes of representation and divides the notions of space and place. This implies that a sense of place can be located in cultural modes of representation without any disputes, for example legends and music, and more relevant to this study, visual representations. The complexity of the notion of place is also evident in Paul Carter’s *The road to Botany Bay* (1987) (Ashcroft *et al* 1998:182). Although Carter deals with Australian spatial history, he introduces a concept of spatial history that is essentially premised on the notion of *palimpsest*, which signifies that history is discursively a record of multiple experiences and realities (Cresswell 2003:269; Ashcroft *et al* 1998:182-183). This was clearly not the practice of historians in the previous dispensation, who displayed an obvious bias towards an imperial recording of South African history.

Even though the notion of identity has been discussed earlier in this chapter, the primary importance of place and displacement lies in the discourse of the postcolonial identity (Ashcroft *et al* 1989:8-11). An essential concern of postcolonial studies is the recovery of the relationship with self and place. This sense of self can be disrupted or eroded by the diasporic dislocation through the processes of migration of European settlers to South Africa, slavery, transportation or the voluntary removal for indentured labour (Brazier & Mannur 2003:4; Ashcroft *et al* 1989:9). Therefore, the notions of self and place are not stable or neutral points of departure. Strategies that seek to recover a sense of self and place were already noted in the notion of the Rainbow Nation, the call for an African Renaissance and in the implementation of national transformational policies in a post-apartheid South Africa.

Similarly, language and place are not neutral points of reference, but are closely connected to the formation of identity, and are involved in history and in systems of representation (Ashcroft *et al* 1998:182-183). The imposition of the colonial language of Afrikaans and the violent history of protest by the black majority of South Africa attests

to the political agenda of the Nationalist government to dislocate cultures. A more detailed account of language policies is given in Chapter Three. Therefore, practices of colonisation and imperialism are extended beyond the accumulation of land and resources, but resulted in the imposition of dominant ideologies as evident in the usage of terms such as “inferior”, “subject races”, or “subordinate peoples” (Said 1994:6). The dislocation of self can be further dislocated through the process of cultural denigration and the intentional or unintentional oppression of the indigenous self and culture, as mentioned earlier in terms of the disruption of culture. The practices of colonisation and imperialism that were implemented to dislocate the indigenous people, first people and diasporic minorities are covered in the next chapter.

The discourse of place and displacement has always been an integral part of postcolonial studies, whether the process was the result of settlement, intervention, or a combination of the two (Ashcroft *et al* 1989:9). Other theories that analyse dominant Western ideologies and their discursive practices are the construction of place that can be understood in terms of orientalism. For Said (1978:3), historically orientalism was a Western intellectual discourse that was concerned with “a Western style of domination, restructuring, and having authority over the Orient”. The deconstruction of the discourse of orientalism offered a more complex interpretation than merely being an instrument of colonialism and imperialism. The Orient makes associations with the manner in which the West engages with the dynamics of the Orient regarding domination and power from the Occident (Said 1978:1). Furthermore, academic knowledge also forms part of Western domination and therefore, the essential assumption of objective knowledge is decentred by Said (1978) (Young 2001:386). According to Robert Young (2001:391), Said’s analysis of the power relations between the colonisers and colonised is closed and homogeneous and does not acknowledge historical and geographical specificity.

Likewise, Bhabha (1994:66) provides a diverse reading of the relationship between the coloniser and the colonised. The ambivalent relationship between the coloniser and the colonised is noted below to signify their contemporaneous acceptance and rejection in the colonial discourse. The ambivalent relationship also demonstrates a clear

relationship of knowledge and power between the coloniser and the colonised that is destabilised by the ambivalent power relationships. Therefore, for Bhabha, the relationship between the coloniser and the colonised is more complex compared to the theoretical underpinnings of Said in *Orientalism* (Moore-Gilbert 2000:457; Bhabha 1994:66).

Bhabha (1994:162-164) acknowledges the homogenising influence of cultural symbols and advocates discourse around the concept of cultural difference that is, he believes, “incomplete” or fluid. Moreover, the issue of “radical ambivalence” inherent in the postcolonial discourse is significant for Bhabha. He believes that meaning that is produced in relation to the interaction of two cultures requires a “third space”, that of hybridity. In the third space meaning and identity always carry traces of meaning from both cultures and between the coloniser and implies a simultaneous acceptance and rejection of the coloniser’s ideology and culture (Bhabha 1994:37-38; 85-86). This ambivalent relationship destabilises the power relationships between the coloniser and the colonised by positioning the debate against the background of transcultural or hybrid cultures.

The term “hybridity” was introduced to the colonial discourse by Homi Bhabha and Salman Rushdie (Young 2001:349). It is the space between cultures that are fraught with cultural meaning and is termed the third space. Nuttall and Michael (2000:6-7) argue for creolisation instead of Bhabha’s theories on hybridity. For Nuttall and Michael (2000:6-7), Bhabha defines hybridity as individual cultures merging into new cultures with traces of the derivative cultures and identities in a third space that problematises the notion of identity. Essentially, Bhabha’s theory of hybridity exists in the discourse of power relations against dominant cultures and embodies resistance and transformations (Moore-Gilbert 2000:452), which are relevant to the analyses of the artists and their artworks later in this study.

This chapter positioned the notions of identity, place and displacement in the political and interdisciplinary framework of cultural studies. Cultural studies as a discipline

disputed orthodoxies in terms of the definition of the elitist notions of culture in favour of the democratisation of culture. Cultural practitioners developed methodologies that are implemented in this study and reported on in Chapter Four to analyse the contemporary politicised culture or visual representations as open polysemic texts that form intricate relationships between the image and the viewer and the inherent power relations. The polysemic context of this study critically examines the South African perspectives of cultural studies and South African identities within the time frames of apartheid and post-apartheid in a postcolonial context. The framework evolved from a determinist approach to a complex and intricate framework that took cognisance of notions of identity, place and displacement. These notions have been examined in the discourses of identity, ethnicities, feminism/s and postcolonialism in both their Western historical time frames and in the geopolitical contexts of South Africa.

Chapter Three aims to locate the notions of identity, place and displacement in the historical and political landscape of apartheid and post-apartheid South Africa.

CHAPTER THREE

SOUTH AFRICAN HISTORY: IDENTITY, PLACE AND DISPLACEMENT

3.1 Transformation in post-apartheid South Africa

3.1.1 Introduction

A theoretical framework was provided in Chapter Two to inform the analyses of the historical and political context of this chapter and of the artworks in Chapter Four. The historical context of South Africa has had a significant impact on the formation of the shifting and unstable identities that were the result of the politics of place and displacement in South Africa. The shifting and fluid notions of identity and the impact of their physical and psychological displacement are and have been a point of contention for the artists dealt with in this study. The notion of dislocated and fluid forms of identity is well established in the colonial history of South Africa.

In Chapter One a postcolonial framework and the position of a postcolonial reading was formulated in terms of problematising the constructs and ideologies of identity, place and displacement underpinning seminal historical events. The apartheid state was the culmination of the events and developments since the arrival of the Dutch settlers in 1652.¹ This chapter continues to delineate the relevant historical events within the formulated framework already considered and addresses the aspect of reflective theory that forms part of the cultural studies research methodology outlined in Chapter Two. The purpose is to make available a historical and political context for the artists' work that supports the underpinnings of the cultural studies methodology explained in the previous chapter.

¹ Jan van Riebeeck and the people accompanying him arrived at the Cape on 6 April 1652 in three ships. It was not the intention of the Dutch East India Company (*Vereenigde Oostindische Compagnie* (VOC)) to establish a colony in the Cape but rather a halfway base to the East. Then, in 1657, the VOC allowed nine company servants to settle in the Cape and establish private farms. The outcome was "the birth of a plural society" (Davenport & Saunders 2000:21).

3.1.2 South Africa before democracy

Over the past two decades, South African historians have engaged in the process of writing and rewriting traditional and Eurocentric and apartheid accounts of South African history as a result of the transformation in government, national policy and from an ideology of apartheid to democracy (Jeppe 2004:3). This has become synonymous with the transformation process that also addresses the psychological liberation of black South Africans. It was also a postcolonial attempt to relocate a sense of self amongst the disenfranchised people of the land with a sense of place.

Similarly, the writing of South African art history, which is beyond the scope of this research but was nevertheless briefly mentioned in Chapter One, has witnessed the deconstructing of orthodoxies in the discipline of art history. New approaches to the writing of history are intended to address omissions and neglected narratives in the colonial historiography and to open up the discipline to critical debate regarding dominant ideologies and power and knowledge systems. Kader Asmal,² in the foreword of the book *Toward new histories for South Africa: on the place of our past in our present* (Jeppe 2004), outlines pivotal imperatives that should be addressed in the writing of new histories. For Asmal, new approaches to history should be liberating, humanising, creative and critical, create a space for interpretation, debate and contest, and be able to sustain an equitable and tolerant society. Therefore, the majority of the texts used in this section of the study address the imperatives of the decolonising process that is concerned with the recovery of the relationship between self and place. The inclusion of the so-called conservative texts draws attention to the contradictions in

² Professor Kader Asmal is a prominent figure in South African political history. In 1963, he lectured in the Faculty of Law at Trinity College in Dublin where he was appointed Dean of the Faculty of Arts in 1980. In 1991, he was appointed Professor of Human Rights Law at the University of the Western Cape. Professor Asmal made significant contributions during the negotiating process from 1983 to 1993 that signalled the dismantling of apartheid. He was a member of the negotiating team of the ANC at the Multiparty Negotiating Forum in 1993 and a member of the Constitutional Committee for the ANC in 1986. In 1994, he was appointed Minister of Water Affairs and Forestry and in 1999 Minister of Education (Professor Kader ASMAL (Profile) Who's who of Southern Africa [sa]; Jeppe 2004 xvii-xviii). According to Shamil Jeppe (2004:1), as Minister of Education, Professor Asmal hosted a conference entitled: "History, memory and human progress" in 2002. Experts from tertiary and secondary education and museums were represented to deliberate on the studying and teaching of history in South Africa.

the historically white historiography of South Africa and exposes the dominant ideologies of apartheid and white supremacy.

The history of South Africa, which dates from prehistory to the contemporary epoch, is extremely complex, diverse and beyond the scope of this study. The documenting and recording of South African history over the centuries is furthermore contentious and contradictory. Hermann Giliomee and Bernard Mbenga (2007:ix)³ explain that “traditional white historiography was influential until the 1930s tended to deal with relations between the British and the Boers rather than the so called ‘native question’”. But the actual acknowledgement of a precolonial history of South Africa is revolutionary, and Giliomee and Mbenga (2007:viii) argue that the progress in the recording of precolonial history started in 1969. This is evident in the text of *The Oxford history of South Africa*, edited by Monica Wilson and Leonard Thompson (1969). Subsequently, there have been two illustrated histories of South Africa: *An illustrated history of South Africa*, edited by T Cameron and SB Spies (1986) and the Reader’s Digest: *An illustrated history of South Africa* (1988). The significance of these texts lies in the inclusion and acknowledgement of precolonial history. This was a history that existed prior to 1652 that also contradicts the assumption by European and British imperialists of ‘empty’ uninhabited landscapes.

The documenting of precolonial South Africa led to significant omissions and distortions in traditional white historiography that supported and justified the colonial and imperial projects of Europe and Britain. As an example of this, the historian CFJ Muller (1969: xii) justifies the absence of the recording of precolonial South Africa and argues that the information available was scarce and unreliable. In response to these types of

³ Hermann Giliomee and Bernard K Mbenga are editors of the book *New history of South Africa* (2007). The book has contributions from 29 national and international experts. The editors’ academic credibility is as follows: Giliomee graduated from and lectured at the University of Stellenbosch. He was the Professor of Political Studies at the University of Cape Town from 1982 to 1998. His accolades include fellowships from Yale University, Cambridge University and the Woodrow Wilson Centre for international scholars in Washington (Giliomee & Mbenga 2007:444). Mbenga, an Associate Professor of History, lectured at the North-West University from 1987 to 2007. His qualifications include an MA in South African Studies from the University of York in the United Kingdom and a doctorate in the history of the Bakgatla-ba-Kgafela in the Pilanesberg from UNISA (Giliomee & Mbenga 2007:444).

assertions, texts such as by Reader's Digest (1988:11-36)⁴, Rodney Davenport and Christopher Saunders (2000:3-13)⁵ and Hermann Giliomee and Bernard Mbenga (2007)⁶ supply detailed accounts of negated history and the origin of the hunter gatherers, the Khoikhoi, farming communities and the rise of black political communities or chiefdoms. The obvious omissions in South African history address the postcolonial and cultural studies notion that language is indeed not neutral but socially and culturally contrasted. The political agenda for the negation of important histories was intended to support the ideology of inferior races and the grand narrative of whiteness and served the political objectives of inferior and segregated education. The significance of providing verification of power and knowledge relations and the associated dominant ideologies is to explore any interrelationships in the communicated realities and world views of the artists discussed in this study. For example, the artworks of Bowker, discussed in Chapter Four, are an example of an artist who clearly indicates a bias in favour of a colonial recording and understanding of South African history. Therefore, the inclusion of distorted and selected histories is noteworthy in the postcolonial discourse to rewrite and reread historical texts.

The historians who are referred to in this chapter offer value-laden or politicised titles for the various periods of South African history (see Table 1). The purpose of Table 1 is to present a broad chronological framework for the history of South Africa and the different schools of thought, that is, traditional white historians, revisionist historians and postcolonial historians. Traditional white historians recorded history that was informed by the dominant colonial and imperial ideologies that reflected a homogeneous culture of the coloniser and ignored the history of the colonised. Revisionists have concerned themselves with rewriting South African history and revealing the complexity of the transition process from rural to urban societies, in essence considering new information (Giliomee & Mbenga 2007:x). On the other hand, postcolonialists recorded the effects of colonialism on the historiography and exposed the contradictions in the underlying

⁴ See Part 1: The peopling of Southern Africa to 1652, Reader's Digest (1988:11-36).

⁵ See Part 1: The prelude to white domination - chapter 1: from the dawn of history to the time of trouble (Davenport & Saunders 2000:3-33).

⁶ See 1: From the first people to the first settlements (Swart (2007:6-12), Deacon (2007:12-19), Elphick (2007:19-22), Whitelaw (2007:22-25) and Manson (2007:25-33).

assumptions inherent in the dominant ideologies of the coloniser (Ashcroft *et al* 2002:192).

	Pre-history - 1652	1652-1800	1800-1902	1902-1948	1948-1994
CFJ Muller (1988) – <i>Traditional white historian</i>		<p>Explorers and circumnavigation of the Cape</p> <p>The arrival of Van Riebeeck at Cape</p> <p>The settlement under the Van der Stel</p> <p>The lure of Africa</p> <p>The company and its subjects</p> <p>Domestic strife and international warfare</p>	<p>Transition 1795-1806</p> <p>A new regime 1806-1834</p> <p>The period of the Great Trek 1834-1854</p> <p>The Cape Colony 1853-1902</p> <p>Natal 1845-1902</p> <p>The Orange Free State</p> <p>The SA Republic</p> <p>The states and colonies of SA</p> <p>The Anglo Boer War 1899-1902</p>	<p>Reconstruction and unification 1902-1910</p> <p>Botha and Smuts in power 1910-1924</p> <p>Hertzog in power 1924- 1939</p> <p>Smuts in power 1939-1948</p>	<p>National Party in power 1948-1994</p> <p>The Republic of South Africa 1961-1978</p> <p>South Africa and the African continent</p>
Reader's Digest (1988) <i>Revisionists</i>	The peopling of SA (to 1652)	The fatal impact 1652-1800	Conquest and dispossession 1800-1868	<p>Diamonds, gold and war 1868-1902</p> <p>Union and disunion 1902-1948</p>	<p>Apartheid and defiance 1948-1976</p> <p>Resistance, negotiation and reconstruction 1976-</p>
Davenport and Saunders (2000) <i>Postcolonial historians</i>	From the dawn of history to the time of trouble	The birth of plural society	The enlightenment and the Great Trek	<p>Chiefdoms, republics and colonies in the nineteenth C</p> <p>The struggle for possession</p> <p>The road to Afrikaner dominance</p> <p>The age of social engineers</p>	A search for a promised land
Welsh (2000) <i>Postcolonial historian</i>		<p>The fairest Cape in the whole circumference of the world</p> <p>An inn on the road to Indies</p> <p>Victualling station to colony</p> <p>The last days of the honourable Company</p>	<p><i>Kaapstad</i> to Cape Town</p> <p>Alarms and excursions</p> <p>The myth of the Great Trek</p> <p>Ruthless worthless savages</p> <p>First steps to self-government</p> <p>Uncertain imperialists</p> <p>Picking up the pieces</p>	<p>War</p> <p>Peace</p> <p>The union of SA</p> <p>Pact and fusion</p> <p>The shadow of apartheid</p> <p>The era of show trials</p>	Disintegration

Giliomee & Mbenga (2007:ix)	From the first people to the first settlement	From great irruptions to African nationalism From agrarian to industrial society (1859-1945)	From an Afrikaner state to an African state (1945-2005)
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Table: 1 Diverse historiography of South Africa: 1988-2007

In the remaining part of this section, the extrapolation of key periods and events that influenced the notions of identity, place and displacement are discussed. Although two subheadings have been utilised, the events that follow cannot be placed exclusively under the specific headings of identity or place and displacement. Instead, there are several areas of overlap and interrelationships that are examined in the subsequent sections.

3.1.3 Ethnic identity before democracy

The construct of identity in South Africa is comprehensive and includes diverse races, ethnicities and nationalities. Through the centuries, South Africa has been home to a multiplicity of cultures that have contributed to the social and cultural constructs of identity. South Africa is a plural, heterogeneous and complex society or a hybrid and creolised society that is represented by Khoisan, Bantu-speaking Nguni, Dutch merchants and colonists, Afrikaners, English-speaking immigrants, Malay slaves, Chinese labourers, enterprising Indians, indentured labourers, Jewish immigrants and new identities that were constructed as a result of the merging of cultures (Welsh 2000:xix).

The history of the diverse ethnic identities prior to the new political dispensation in 1994 and in the first ten years of democracy signified important paradigm shifts for black people. The acknowledgement and embracing of individual ethnic identities have been a mentally liberating exercise specifically for black people in terms of the reclaiming of a sense of self with place. Therefore the GNU initiated intellectual deliberations on the African Renaissance in 1988 which are discussed later in this chapter. The value of South Africa's multicultural nation was emphasised by the then President Thabo Mbeki. In his address to the nation on 6 May 1996, Mbeki acknowledged his legacy as an

African, European, Malay, Boer, Chinese and Indian, and implied a diverse heritage of ethnic and cultural interchange. The proud assertion of Mbeki's legacy is a significant response to early recordings of history. At the time of writing this study, this information is passé but in the early years of democracy, information on individual ethnicities was topical and it is against this background that a discussion on ethnic identities is included in this study.

Several laws were enacted from 1910 to 1933 to enforce the ideology and grand narrative of white supremacy with the emphasis on the white male bourgeoisie, Afrikaner nationalism and racial segregation.⁷ Apartheid as a policy was preceded by the Black Land Acts (1913) that promoted white supremacy and restricted the amount of land available to black farmers to 13% in an attempt to disempower them. After 1948, apartheid laws that were enacted included firstly the Population Registration Act (1950), which meant that the population was registered according to racially and ethnically classified population groupings.

These included the superior white race and the inferior black race and conflation of ethnic classifications that was indicated in its hierarchical and political arrangement, namely white, coloured, Indian and black. Secondly, the Separate Amenities Act (1950) advocated the racial segregation of public facilities, and thirdly the Group Areas Act (1950) divided the land into suburbs based on ethnic groups that are also known as radicalised urban landscapes, important to the demography of Vanderbijlpark. The black suburbs were contrived in terms of their proximity to white areas in order to provide and exploit cheap labour as delineated in the geographical positioning and formation of the Vaal Triangle discussed in Chapter One. Fourthly, the Immorality Act (1950) prohibited

⁷ Afrikaner nationalism (1868-1948) was closely associated with the Afrikaner Bond League of Afrikaners (1880-1918). This was a political organisation that sought to promote Afrikaner interests and maintain Afrikaner control. The Afrikaner Bond later extended its membership to include coloureds and Africans. The *Broederbond* (Afrikaner Brotherhood) was an exclusive Afrikaner secret society that was established in 1918. It was the most successful political organisation to maintain political, economic and cultural Afrikaner control (Reader's Digest 1988:196). Giliomee and Mbenga (2007:288) hold that Afrikaner nationalism drew its dynamic character from three main sources, that is, the promotion of Afrikaans as "high-culture" language, national history and Afrikaner business.

marriages between black and white people in an attempt to preserve racial purity and was premised on the notions of superior and inferior races and racial difference. Other justifications for the Immorality Act lie in the principle of divide and rule that was camouflaged as a positive action demonstrated in the statement of “unity in diversity”. Finally, the bantustans or homelands that confined the black population to designated territories were established in 1951 (Ashcroft *et al* 2000:17-18; Arnold & Schmahmann 2005:5) to monitor and control the majority of the population.

The above Acts were premised on the dominant ideology of apartheid by the Nationalist government and served white interests by subjugating the majority of the black population. In the light of the legislated ethnic divisions, South Africa was labelled as a uniquely fragmented society (Marger 1996:357). The post-apartheid background still positions South Africa in a unique context of ethnic separatism (Marger 1996:357-359). Sixteen years into the new democracy and the distinctive ethnic divides are still the order of the day. Historically white areas have become places and spaces of ethnic and cultural interchange, integration and acculturation, while the black, coloured and Indian townships have remained divided in terms of their historical ethnicities.

The ethnic mix of South Africa, according to Frank Welsh ⁸ (2000:xx), is the result of its colonial history. The population of South Africa represents several minority populations. The indigenous people have almost been completely obliterated except for a few Bushman/San communities in the desert, and the Khoikhoi have merged with both black and white people. The Nguni people are composed of the three linguistic groups: the Xhosa of the old Cape colony, the Zulu, and the Sotho/Tswana/Pedi of the north (Welsh 2000:xx). They constitute three-quarters of the population South Africa. In the eighteenth century there was a rise of new communities around the notions of race, religion, culture and access to land and power. The new communities included the *Bastaards* and the Afrikaner (Shell 2007:68-71), which are discussed below, followed by

⁸ Frank Welsh (1931-) is a British historian, who graduated from Magdalene College at Cambridge, and who is also an international business executive. He has written widely on imperial British history, Hong Kong, Australia and South Africa. His publications include *Dangerous deceits: the secrets of apartheid's corrupt bankers* (1999), *South Africa: a narrative history* (1999) and *A history of South Africa* (1998).

a concise history of the diasporic arrival of the Indians, the Afrikaner and English nationalities.

The four dominant ethnic divisions in the country are represented by the white, coloured or *Bastaard*, Indian and the black ethnicities. The interrogation and representation of the identities of the artists of this study occur across the dominant ethnic divide; therefore a brief account is given. The rise of the *Bastaard* community is also relevant to this study because Rose, discussed in Chapter Four of this study, clearly indicates her links in her ancestry to this community. The *Bastards*, according to Andrew Manson (2007a:68-69), first referred to themselves by this name to denote a greater civilisation that did not signify a negative connotation, with a closer association with Christianity than the Khoikhoi or the slaves. They could also speak Afrikaans, which was important in terms of maintaining political links related to their Afrikaans identities. As discussed in the previous chapter, the amalgamation of Afrikaners and coloured or the *Afrikaanes* identities was one of the strategies to mobilise support by the Afrikaners against the black majority post-1994. The shared religion and language of both the groups served as a rationale for the embracing of semi-whiteness.

The history of the ethnic Indian grouping is important to this study, in order to provide a background to the artists Maharaj and Sooful, discussed in Chapter Four. The Reader's Digest (1988:222-225) and Cohen (1997:60) document the arrival of the indentured Indian labourers in South Africa between 1860 and 1911. Between 1860 and 1911, 152 184 Indian labourers migrated to South Africa. The indenture contract usually consisted of a contract of five to seven years. Indentured labourers lived on the sugar plantations in the former Natal, they were monitored by a pass system, their working hours were not fixed, they could not seek other employment and were subjected to financial and corporal punishment for misconduct. In return, they were remunerated in the form of minimum wages, received compensation to a passage back to India and received rationed food (Cohen 1997:61). In 1870, Indian traders, mostly Muslims from Gujarat, arrived at their own expense. However, Indian traders were viewed as threats to white merchants and between 1927 and 1986, white merchants were successful in

terminating trading by Indians, specifically in the then Orange Free State (Cohen 1997:80-81; The Reader's Digest 1988:222-225; Sparks 2003:71). This discussion on ethnicities is relevant in analysing the artworks of Van Schalkwyk, Sooful and Rose later in this study.

The white population of South Africa since the 1900s was not culturally or politically homogeneous but represented the two dominant language groups of English and Afrikaans. Giliomee (2007:70-72) plots the origin of the Afrikaners to the end of the eighteenth century in the Western Cape. In 1807 Afrikaners were composed of 34% Dutch, 29% German, 25% French and 5% non-European; they were part of a distinct community referred to as the Afrikaners. More information regarding the Afrikaners follows later in this section. Although the Afrikaans-speaking whites were a more dominant group, the English-speaking whites held the economic monopoly (Marger 1996:365-367; Sparks 2003:43). Furthermore, the English-speaking whites did not have sense of ethnic solidarity that their Afrikaner counterparts did, who were examined in the previous chapter (Marger 1996:365-367; Sparks 2003:44).

The inclusion of the histories of the San, Khoikhoi and the Nguni people positions the historical debate of identity, place and displacement in South Africa. Sooful and Van Schalkwyk portray images of fractured and unstable identities in the context of creolisation and hybridity of cultures. Rose's work also explores the constructed roles of black women, more specially coloured women and notions of cultural schizophrenia. The African Renaissance's call to revisit the notion of identity in South Africa directly responds to historical inconsistencies and distortions, thereby affirming the necessity to outline the national historical context and its relation to the geographic area of study.

The decolonising of South African history is important because the rewriting of history affords black people the opportunity to take cognisance of their origins, identity and history. The cultures of black South Africans since 1652 are diverse and there is evidence to show that black South Africans organised themselves into communities that were technologically driven and that they were also brave strategic soldiers. Manson

(2007:37) explains that there is also evidence of trade in Southern Africa other than subsistence farming. There is evidence of trading tobacco, marijuana and the mining of iron and copper.

The outcome of the *mfecane*⁹ in the late eighteenth century resulted in the emergence of new leaders that “[r]eorganised and rebuilt their shattered communities. Notable leaders on the highveld were Moletsane of the Taung, Moshoeshoe of the Sotho and Mzilikazi of the Ndebele” (Manson, Mbenga & Peires 2007:130). The neglect of important narratives in the history of black South Africans served the ideology of white supremacy and dominance. A Eurocentric, white-dominated history is evident in the text of Muller (1969:xi), who justifies the inferior status and subjugation of black people: “he [the white man] discovered, explored and settled in the Cape Peninsula, then he occupied the wide plateaus ... South Africa had become a white power in a Black continent; she was guided by white intellect ... dependent on Black labour.” The implied ideology of apartheid, in the above quote, informed and entrenched Afrikaner nationalism in South Africa.

As already noted, the notion of identity in South Africa is multifaceted, although this diverse legacy has not always been recognised. The ethnic mix of South Africa bears traces of the San, Khoikhoi, Nguni, Dutch, English, German, French, Malay, Chinese and Indian people. Afrikaners and the *Bastards* are the result of the ethnic diversity of the country; the Afrikaners can trace their heritage from the white ethnic mix and the *Bastards* from the Afrikaners and the black people. Other obvious omissions from recorded history include the Khoikhoi, farming communities, the rise of political communities and chiefdoms amongst the Nguni people in white historiography. These distortions of history served as a justification for colonial invasion and were intended to mentally enslave and disenfranchise black people.

⁹ *Mfecane* or upheaval: According to Andrew Manson, Bernard Mbenga and Jeff Peires (2007:124-138), this term originally referred to the upheaval that was started by Shaka and the Zulus 1820s and 1830s. New perspectives suggest that the causes for the upheaval were the Europeans at the Cape and Delagoa and the Griquas on the highveld. Historians have not yet reached consensus on the causes of the Salusbury and Foster (2004:93) *mfecane*, but they agree that it transformed the political landscape of South Africa.

The distortion of history allowed for the ideology of white superiority over black people and other ethnic mixes to reign supreme. To a great extent white domination was enacted through laws that were promulgated between 1910 and 1933, as mentioned above. The transference of power from white rule to the black majority, in turn, has become a point of protest, anxiety and debate in the past twenty years. Many of the artists discussed in this thesis grapple with their identities as Afrikaner, English, coloured and Indian cultures in a post-apartheid context. The construction of identity does not occur in isolation — the related notions place and displacement are important factors to consider.

The following section outlines the place and displacement of the San, Khoikhoi and Nguni-speaking people. As already discussed, revisionists and postcolonial historians have included new information in the new accounts of South African history. Previously history was recorded from the arrival of the Dutch in 1652. The objective of the dominant ideology was to deny first people of the South a history, a sense of belonging, a social and a cultural past. Therefore, importance is awarded in this study to the discussion on place and displacement of the San, Khoikhoi and Nguni-speaking people. As already established in Chapter One, a postcolonial reading seeks to connect and to expose inherent contradictions. Displacement within the context of colonial expansion and in the dispossession of the land, disruption of cultures and resources and the interaction of language and history are discussed. The demise of apartheid and the negotiated settlement concludes the discussion on South African history prior to the new dispensation.

3.1.4 South African history and place and displacement

More than two thousand years ago, South Africa was occupied by the aboriginal people and the Nguni-speaking people (Reader's Digest 1988:20; Swart 2007:4). The arrival of the white settlers, their purpose to occupy and colonise the land and the demand for resources resulted in violent conflict, bloodshed and the eventual subjugation and displacement of the inhabitants of the land (Manson *et al* 2007:124). The effects of

colonisation included the dislocation and displacement of cultures and societies. In the early twentieth century, the colonised people organised themselves into liberation movements, which included the ANC. Essentially the struggle was against Afrikaner nationalism, British imperialism and colonial expansion (Manson *et al* 2007:124).

The colonial and postcolonial history of South Africa is centred on the notions of place and displacement. The aboriginal people of the land, that is, the Bushman/San and the Khoikhoi inhabited the land from prehistory to 500 years ago (Reader's Digest 1988:12). The ancestors of the Bantu-speaking people settled south of the Limpopo River 1 750 years ago. The migration of the Sotho and Tswana immigrants from the northern parts of Africa occurred 700 years ago. Sandra Swart (2007:4) documents evidence that from 300–1220 AD settlements of Iron Age people were found south of the Limpopo, in KwaZulu-Natal, the Eastern Cape and the province of Limpopo.

The above evidence dispels the myth of the simultaneous arrival of the settlers and the Bantu-speaking people at Table Bay (Davenport & Saunders 2000:9; Sparks 2003:6). This claim is underpinned by the myth of the 'empty land'. The notion of empty lands or the landscape has already been discussed in this chapter and in Chapter Two in relation to the colonial recording of South African history. The lack of reliable information was cited as a reason for not recording the presence of the first people to support the claim that neither black nor white people had legitimate claims to the land (Manson *et al* 2007:127).

Five hundred years ago the last Stone Age people, the Khoisan, made contact with Europeans, that is, the Portuguese, at the Cape (Reader's Digest 1988:12; Swart 2007:4). The period from 1659-1660 was marked by the armed clashes between the Europeans and the Khoisan for land and cattle. Between 1659 and 1835, six frontier wars were recorded. Generally the wars were between the Boers and Khoisan and the Nguni-speaking people. However, by the fourth frontier war in 1811-1812, the British, Boer and the Khoikhoi joined forces to expel the Xhosa from the Zuurveld. These events draw attention to the notions of place and displacement through the process of

violent colonial expansion, dislocation and dispossession of the land and resources of the Nguni and Khoisan people (Swart 2007:4). The period 1800-1899¹⁰ is riddled with events of defiance and retaliation by chiefdoms (important figureheads already mentioned under identity in this chapter) to restore stolen land and cattle. Manson, Mbenga and Peires (2007:124) sum up the nineteenth century as a time of “great difficulty, conflict, dislocation, reorganization, and finally subjugation”.

The period 1835-1854 is remembered for the Great Trek, which was an organised movement of Afrikaner frontier farmers from the Cape Colony to the north and north-east of South Africa. The Great Trek was an event of great significance in Afrikaner history. It was a source of national pride and identity (Muller 1969:148-182). The reasons for the Afrikaner’s exodus from the Cape Colony were complicated. The depletion of land, labour and security and absence of representation were some of the explicit motivating factors for the Great Trek. Other factors also alluded to the loss of status by the Afrikaners in terms of the apparent equal status awarded to slaves and Christians alike. In addition, the unsympathetic treatment of the Afrikaners by the British embittered the Afrikaners and relegated them to an inferior race (Giliomee & Mbenga 2007:108). It is interesting to note that there was a ‘great trek’ by the Afrikaners back to the Cape post-1994. Once more, the lack of representation, resources and crime were cited as some of the reasons for the movement of the Afrikaners back to the Cape. But this time, the Afrikaners were dissatisfied with lack of support by the Afrikaner Nationalist Party.

The twentieth century is marked by radical transformation in the political system and in the transition from an agrarian to an industrial society. The colonial states, that is, the Cape Colony, Orange Free State, Transvaal and Natal, were established in 1850, each with its own form of representation. Britain controlled the republics and attempted to assert its dominance with the discovery of gold in 1880 (Giliomee 2007:185). In 1902, the leaders of the Orange Free State and Transvaal propagated the formation of a

¹⁰ See 1: *From the great irruptions to African nationalism* (Manson *et al* 2007:122-181).

white-controlled union and by 1910 the Union of South Africa was an independent state. This period marked the beginning of Afrikaner nationalism and the decline of British imperialism. Between 1870 and 1900, 400 000 white immigrants entered South Africa and occupied all the upper ranks of employment, while the black, coloured and Indian people lived in abject poverty (Giliomee 2007:185).

Black defiance and resistance can be dated to the arrival of the Europeans at the Cape in the form of the frontier wars that were essentially about the struggle for land. In addition to the formation of the ANC, there were significant contributions noted by the Pan African Congress (PAC) and other BC-aligned liberation movements. Organised liberation movements from the early 1900s had mobilised disenfranchised people from black, Indian and coloured communities. Pivotal to the political struggle was the impact of colonisation on South African culture and society. The segregated education system was an example of an instrument of the colonial system that was engineered to politically sustain racial inequality.

The education system in apartheid South Africa was racially segregated and the most competent department was that of the whites followed by the Indian, coloured and black departments. The intent of the racially fragmented education system was to provide inferior education to black ethnicities which essentially ensured their mental and psychological oppression and bolstered white supremacy and privilege. From 1975 to 1985, the number of black children in secondary schools increased from 319 000 to 1 193 000. The statistics for the final two years of schooling increased from 27 000 to 266 000 (Schlemmer & Bot 2007:428-431). The inferior education system in black schools was exacerbated by the school protests in June 1976, discussed later in this chapter. Lawrence Schlemmer and Monica Bot (2007:429) argue that the politicised youth embraced the slogan “liberation now education later”. The result was an eroded culture of teaching and learning that the new dispensation elected in 1994 aimed to remedy (Schlemmer & Bot 2007:428-431). The fragmented education opportunities in apartheid South Africa are responsible for the lack of representation in academia in contemporary

South Africa. Transformation policies outlined in Chapter One speak to the moral and political values of restorative justice in all spheres of governance.

Language has been a political apparatus implemented to mentally subjugate the colonised people of South Africa in terms of knowledge and power relations. However, vehement opposition by black people to the official introduction of Afrikaans as a medium of instruction is marked as a turning point in the liberation movements. The interaction of Afrikaans and its imposition was met with protest and bloody retaliation. The uprising of 16 June 1976 is a crucial event in the South African liberation struggle and, according to Welsh (2000:474), was “one of those rare historical catalysts which irreversibly transformed the political landscape”.

The black youth of the country vehemently challenged the dislocation and displacement of their cultural identity by the introduction of Afrikaans as a medium of instruction in black schools. Khehla Shubane (2007b:363) comments that the defiant youth of Soweto protested against the introduction of Afrikaans as a medium of instruction. Two decades before the uprising in Soweto, Afrikaans was already viewed as the language of the oppressor, as it was used by white policeman to arrest pass offenders or by civil administrators to issue permits. The events of 16 June clearly address the notion of cultural identity and the association between language and dominant ideologies in an apartheid society. The black youth were indignant at their identity being further dislocated by the introduction of the ‘oppressors’ language’. However, Afrikaner nationalism still flourished in the wake of political upheavals in liberation camps.

Afrikaner nationalism reached its peak in the 1960s. Giliomee and Mbenga (2007:307) and Muller (1969:xii) identify the 1970s as a period during which apartheid as an ideology was on the decline, even though rapid superficial changes were instituted by PW Botha, State President of South Africa from 1978-1989 (Welsh 2000:497). The following reasons were cited for the decline: the lack of skilled labour, the small white population, the rapid urbanisation of blacks and the growing international support for the black people. The state had remained stable until the 1980s, which is marked by the

period of the beginnings of a negotiated settlement between the ANC and the National Party.

Before the negotiated settlement, the ANC embarked on a defiant campaign, to “render South Africa Ungovernable” (Shubane 2007:378). Hence, there were incidents of uprisings in the major cities that were largely a result of the political activities of the United Democratic Front (UDF). The UDF was established in response to the Vietnamese model of success¹¹ whereby the leadership of the ANC was commissioned to establish a popular political alliance. Although the formation coincides with the leadership’s imperative as outlined in the Vietnamese model of success, the actual formation of the UDF was internally organised without the leadership of its exiled leaders. In response to the call to render South Africa ungovernable, the government imposed the first state of emergency or military rule in 1985 and the second in 1986 (Shubane 2007:378-384).

The negotiated settlement was underway from 1986. The National Intelligence Service initiated talks with the ANC in exile as well as secret discussions with Nelson Mandela in prison between 1986 and 1988. In 1990, in his speech to the nation President FW de Klerk informed white South Africa of the Nationalist government’s intent to build a system of power-sharing. On 2 February 1990, President de Klerk announced his decision to unban all the political parties and to proceed with the all-party negotiated settlement (Seegers 2007:395).

The period 1990 to 1992 is marked by the contribution of Mandela to the negotiated settlement. Central to the discussions was non-negotiated handing over of power to the black majority of South Africa. Welsh (2007:403) points out that the compromise reached by the Multiparty Negotiation Process promoted a unified South Africa through the process of non-violence. In 1991, De Klerk announced the intent of the government to abolish all apartheid laws. The first free and fair elections in South Africa took place in

¹¹ The Vietnamese model of success was initiated by an ANC commission to Vietnam in 1979. The commission reported and tasked the ANC to organise “a domestic political underground providing leadership to an array of popular organisations and to the armed struggle” (Shubane 2007:378).

April 1994 and the National Party conceded defeat on 2 May 1994. The overall election result reflected the racial divide of South Africa; 94% of the votes for the ANC were from black voters and 5% from white voters. The National Party, on the other hand, displayed the widest support, 49% white, 30% coloured, 14% black and 7% Indian (Lodge 2007:400-402; Davenport & Saunders 2000:559-564).

The 1970s also marked the beginning of the decline of Afrikaner nationalism; international pressure to end apartheid contributed to its growing unpopularity. Welsh (2000:475) notes that the United Nation's Security Council ordered an end to apartheid a few days after the events of 16 June 1976. The beginning of transformation from petty apartheid during the Botha administration culminated in the sharing of power during the presidency of FW de Klerk. Both De Klerk and Mandela were the key stakeholders in the negotiated settlement and the subsequent elections in April 1994.

The next section examines post-apartheid South Africa in order to provide a context and background against which the visual artworks produced by the artists concerned may be critically evaluated. Important events that influenced the notions of identity, place and displacement during the presidency of both Mandela and Mbeki are outlined. The notion of identity is argued against the debate of the African Renaissance by both presidents, the excitement of the Rainbow Nation and the nationally embraced symbol of the new flag. The role of the Truth and Reconciliation Commission (TRC) and the impact of past human violations are explored in terms of the intended therapeutic outcomes and the restoration of human dignity.

3.2 The political context of post-apartheid South Africa

The ushering in of the new political dispensation in 1994 was marked by the optimism and elation by the majority of the nation that voted for the ANC. However, Guy Arnold (2000:3) and Frank Welsh (2000:517) point out that in the jubilation of the celebrations the centuries of racial division were underplayed. The GNU had to re-strategise its stance under the Mbeki administration. The heterogeneous cultural identity of the new

democracy was embraced as the Rainbow Nation, a term coined by Archbishop Desmond Tutu.¹² According to Arnold (2000:193), the GNU was faced with the enormous responsibility of addressing the psychological scars of the centuries of racial division, meeting the expectations of the black majority, creating the resources for transformation and assuming the role of leadership in Africa.

The world celebrated the inauguration of Nelson Mandela as the president of South Africa in the spirit of reconciliation. Davenport and Saunders (2000:570) state that the hoisting of the symbolic flag was one the most significant events of national reconciliation. Tom Lodge (2007:412) and Guy Arnold (2000:6) attest to the sentiment that Mandela had the charisma of a dignified statesman, a man assigned with a mission to bring about unity and to promote nation building across the racial divide of the country. However, Mandela's image of a forgiving president was short lived. The end of Mandela's term of office was marked by his harsh remarks regarding the unwillingness of white people to embrace the new South Africa (Arnold 2000:34-35).

Thabo Mbeki was inaugurated as the second president of the democratic South Africa in 1999. While Mandela had an effortless rapport with the public, Mbeki adopted a more contrived rational approach. However, his successes and popularity increased after his efforts in support of the social welfare of the poor and in his economic policy which greatly reduced inflation. Mbeki further supported the ANC's understanding of democracy, namely the transfer of power back to the black majority (Giliomee 2007:417). In the next sections some of the critical events in post-apartheid South Africa that impacted on the notions of identity, place and displacement are explored.

3.2.1 Identity

The TRC is an example of one such endeavour of nation building associated with recovery of a sense of self and place during the Mandela administration. Tom Lodge

¹² Archbishop Desmond Tutu (1931-) was a patron of the UDF in the 1980s.

(2007:413-414), David Koloane (1999:19) and Guy Arnold (2000:24) clarify the rationale of the TRC. Cultures and societies that were destroyed during the apartheid regime from 1960 to 1994 were now allowed the opportunity to tell their story. The perpetrators of human rights violations were then granted amnesty once they disclosed the nature of their violations. Lodge (2007:414) and Arnold (2000:28) explain that the exercise was therapeutic and ‘truths’ from both sides of the political divide were uncovered. The police from the *Vlakplaas* Operative sought amnesty for the acts of violence levelled against black people and for planning a revolutionary overthrow of the ANC administration. The ANC received amnesty for the Church Street bombings in 1983 in Pretoria, in which 18 people lost their lives. The UDF was held accountable for acts such as necklacing¹³ of black councillors¹⁴ and the PAC¹⁵ for the violent killings of civilians (Lodge 2007:415).

The final outcome of TRC was, however, met with ambivalent reactions. Arnold (2000:17) argues that the process of racial unity and reconciliation was not straightforward; therefore there were mixed reactions. On the other hand, Lodge (2007:413-414) argues that South Africans confronted their tumultuous past, reduced erroneous records of atrocities committed by the apartheid regime and furthermore, the process was cathartic for the victims. Lodge (2007:414) points out that the apology from the former president FW de Klerk for apartheid was contentious. The TRC would have preferred the NP to take responsibility for the killings; instead, De Klerk denied any direct involvement but he acknowledged that the security forces were given the

¹³ Necklacing was a form of street justice for ‘sellouts’. Sellouts referred to black people who did not align themselves with the liberation movements; instead they become part of the apartheid system. The actual act involved “a rubber tyre filled with petrol, forced over the victim’s head and then set alight” (Reader’s Digest 1988:480).

¹⁴ Black councillors were part of the Tricameral Parliament which comprised three legislation houses that were included in Parliament in 1983. These were the House of Assembly for whites, the House of Representatives for coloured people and the House of Delegates for Indians. The rationale was to include coloured and Indian people without interfering with the self-determination of the whites. The Tricameral Parliament was vehemently opposed by the liberation movements (Reader’s Digest 1988:466-467).

¹⁵ Benjamin Pogrand (2007:331) points out that the formation of the PAC was the result of members of the ANC breaking away from it in 1959. They were of the view that the inclusion of white and Indian communists contravened their non-collaborative stance.

mandate to kill. The ANC also refused to have the full extent of their human rights violations exposed. Yet the attempt to confront the violent history of dispossession and displacement and the fostering of a new wave of unity and reconciliation was an important process for many of the victims. Initiatives such as the TRC publicly communicated the lack of tolerance for future human rights violations by the South African nation.

A second initiative that was important for the debate on identity in a postcolonial South Africa was the African Renaissance. The immense interest in the discourse regarding the initiative of the African Renaissance took place against the background of revisiting the question of identity. The concept of the African Renaissance was first cited, according to Bernard Makhosezwe Magubane (1999:10-36), by Mandela at an address in 1994 at the Organisation for African Unity. Magubane (1999:11) argues that the African Renaissance was premised on the notions of pride in the ancient people of Africa like “Queen Regent Lebotsibeni of Swaziland ... Abdul Gamal Nassar of Egypt ... and Amilcar Cabral of Guinea-Bissau”. These leaders signified an end to the humiliation of colonialism, a sentiment echoed by Mbeki in his address in 1996. Essentially the African Renaissance called upon the nation to revisit the question of identity in a post-apartheid age.

3.2.2 Place and displacement

The question of redress was foremost in the transformation process. During the period of negotiation, the land legislation Acts of 1913 and 1936 were repealed and appropriated land was restored (Davenport & Saunders 2000:571-572). In 1994, the Restitution of Land Act was passed. During the apartheid years communities that were evicted from the land could now lodge their claims. By 1997, 16 500 claims were recorded, 13 358 of which were related to urban areas and 3 110 to rural areas. Redress in the public sector was crucial to the GNU (Arnold 2000:37).

During Mandela's term of office, Afrikaners were reappointed into civil service to affirm their value as citizens of South Africa. The stance by Mandela to address white fears of redistribution of land and resources occurred in the spirit of reconciliation. The ANC government was outraged by the lack of effort by white people to actively support the transformation process (Arnold 2000:13). Therefore, Giliomee (2007:420) clarifies that by 1996, the ANC readdressed the stance of "privileged white minority". The transforming of the public sector was essential to the imperative of the transference of power. In 1990 the ANC promoted the broad representation of the public administration. Within this context, discussions of redress were on the table at the ANC conference in 1997 at Mafikeng. The ANC leadership issued a formal mandate to bring all the sectors of government under their control, under the banner of transformation, and to appoint the ANC-aligned candidates into these key positions.

Early retirement packages that were primarily given to the white staff in the corporate sector were implemented from 1998 onwards. In 1998, 56 985 early retirement packages were issued and over the next four years 60 000 retirement packages were recorded. The result was a decrease of white people in management positions from 44% in 1994 to 18% by 1999. However, in an attempt to transform the civil service in terms of racial balance the outcome was a weaker and inefficient civil service (Giliomee 2007:422). Transformation of the workplace was spearheaded by the Employment Equity Act (1998) and the Affirmative Action White Paper (1997), examined in Chapter One.

Mbeki's market-driven strategy was also geared at the formation of a black middle class. William Gumede (2007:427) argues that Mbeki viewed the formation of a black capitalist class as addressing historical imbalances and contributing to a sustainable democracy. At the ANC conference in 1997, the black economic empowerment (BEE)¹⁶

¹⁶ Giliomee (2007:427) asserts that BEE was essentially a vehicle for ex-politicians and senior officials to enter the business world. He further indicates that The Institute for Justice and Reconciliation's *Transformation Audit* for 2006 issued a list of 120 black leaders in key posts in the state, private sector and parastatals (semi-state instituted companies). Many former ANC politicians were part of the BEE establishment. These include prominent people such as Cyril Ramaphosa, who was the chief

initiative was adopted. Empowerment was defined as affording more opportunities to previously disadvantaged communities in business and improving the prospects in the workplace. In spite of several attempts to broaden the base of BEE, it still concerned itself with “the enrichment of the few”. Similarly, transformation in the education section was intended to rectify historical inequalities, but once more the vision lacked strategic planning (Gumede 2007:426).

The dismantling of apartheid education proved to be an additional challenge for the new dispensation. Schlemmer and Bot (2007:428-431) agree that the dismantling of the legacy of apartheid education was certainly a symbolic challenge. The second hurdle was to ensure that the government was able to provide quality education for students to exit tertiary institutions with marketable qualifications. The early 1990s was remembered for the massive constraints in black schools. Black teachers were under-qualified, the pupil: teacher ratio was higher and schools were under-resourced. Therefore, the throughput rate was lower among black and coloured schools. In essence the new government was charged with the mission to improve the equity, efficiency and quality of education (Schlemmer & Bot 2007:429; Davenport & Saunders 2000:570).

The 11 official languages¹⁷ further complicated parents’ choices regarding the medium of instruction. The low levels of literacy and numeracy from Grades 3 to 6 are the result of learners not being taught the basics in their mother tongue language. Most parents opted for English as a medium of instruction because they associated the language with liberation, economic growth and international success (Schlemmer & Bot 2007:431). The question of language and redress was extended on the national front to retain English as a main language and reduce the standing of Afrikaans to that of the nine other official languages (Davenport & Saunders 2000:575).

constitutional negotiator and general secretary, Tokyo Sexwale, Gauteng Premier and Mathews Phosa, Mpumalanga Premier.

¹⁷ The eleven 11 official languages are Afrikaans, English, isiNdebele, Sesotho sa Leboa, Sesotho, siSwati, Xitsonga, Tshivenda, isiXhosa, Sepedi and isiZulu. Structures were to be instituted to equally develop and promote these languages (Constitution of the Republic of South Africa 108 of 1996).

The next section deals with seminal events of history in the Vaal Triangle.

3.2.3 The political history of the Vaal Triangle

After the South African War (1899-1902), the Treaty of Vereeniging was significant in laying the foundations for the implementation of the ideology of white domination in the area. The events preceding the treaty are also critical in understanding the identity crisis of the Afrikaner. The Sharpeville massacre is pivotal in black resistance politics. In the more recent past, the final Constitution of the new democracy was signed in Sharpeville by President Mandela and Cyril Ramaphosa in 1996.

The Treaty of Vereeniging, signed on 31 May 1902,¹⁸ signalled the end of the South African War and the signing of the treaty was significant in the establishment of white domination in the region. The rebellion of the Boers against the *Uitlanders* (foreigners), more specifically the British, displayed commonalities in terms of the rebellion of black disenfranchised people. Giliomee (2007:217) argues that “the Boer commandos were a version of the Zulu warriors, only with horses, rifles rather than spears, shields and leopard skins”. Furthermore, the South African War is viewed as a war between two European rivals on African soil. More importantly, this was a war for absolute control over the natural resources, land and labour (Giliomee 2007:217; Welsh 2000:323).

Whereas the uprising of 16 June 1976 was largely influenced by the BC movement, the Sharpeville massacre was supported by the PAC (Reader’s Digest 1988:398-407). The Sharpeville protest was an active defiance by the residents against the pass laws (Reader’s Digest 1988:398-407; Davenport & Saunders 2000:413). Even though both the ANC and PAC called for the protest against the pass laws, the PAC unilaterally

¹⁸ The Treaty of Vereeniging comprised the following committee members: VJC Smuts, JBM Hertzog, Lord Kitchener and Sir R Solomon. A deadlock amongst the Boers had occurred when Louis Botha and Jacobus de la Rey approached Christiaan de Wet and persuaded him to enter into a peace agreement. The Boer leaders surrendered their independence in exchange for repatriation, the release of prisoners of war, limited protection over their language, political autonomy, the right to keep firearms, the right to property, protection against land tax and provisions in response to the war and war victims (Davenport & Saunders 2000:232-233; Welsh 2000:339-340; De Kock 1988:360).

orchestrated the protest for 21 March 1960. It is critical to note that the police opened fire on the protesters without any provocation or command (Davenport & Saunders 2000:413; Giliomee 2007:334). The repercussion of this watershed event was the worldwide condemnation of police brutality not only against black people, but against black women and children, a call to the nationwide protest and burning of identity passes, a declaring of a state of emergency and the banning of the ANC and the PAC by the National Party.

Certainly the GNU envisioned the significance of signing the new Constitution in Sharpeville in 1996. The GNU was tasked over a period of two years to draw up the first democratic constitution. The National Assembly also acted as a constitutional assembly with Cyril Ramaphosa of the ANC as the chairperson and Leon Wessels of the NP as the vice-chairman (Davenport & Saunders 2000:572; Welsh 2007:409). In the true spirit of democracy, submissions were encouraged from the public. There were 34 principles that guided the development of the new Constitution (Davenport & Saunders 2000:572). The GNU was governed by a code that enforced fundamental human rights in a “democratic constitutional state in which there is equality between men and women and people of all races so any citizen shall be able to enjoy and exercise their fundamental rights and freedom” (interim Constitution of the Republic of South Africa 200 of 1993). President Mandela signed the final text of the Constitution on 16 May 1996 in Sharpeville.

Chapter Three delimited the political and historical events of South Africa from pre-history to contemporary South Africa. A postcolonial reading of history was carried out in order to draw attention to inconsistencies and fallacies inherent in the colonial recording of historical events relevant to this study. The focus on the ethnic identities of the *Bastards*, Indians, Afrikaners and the English informed the discussion of artists within the context of their ethnic identities in Chapter Four. The influential historical and political events in the discourse of place and displacement have been included in view of their depiction or references made by the artists of this study and to contextualise the geopolitical space of the Vaal Triangle. The next chapter first provides a brief

background to South African art, followed by the analyses of the artworks of the thirteen artists selected and discussed in this study.

CHAPTER FOUR

IDENTITY, PLACE AND DISPLACEMENT IN THE VISUAL ART OF FEMALE ARTISTS AT VUT

4.1 Introduction

The historical and geopolitical context of South Africa and the Vaal Triangle region was dealt with in Chapter Three. The rationale for positioning this research in the South African regional context of the Vaal Triangle was to examine the probable influence thereof on the creative production of the artworks of the female artists at VUT. The concepts of identity, place and displacement delimited the theoretical discussion in Chapter Two and the theoretical discourses of the previous chapter. Chapter Four first briefly provides an overview of South African art as a context for the later discussion of the artworks. The second and major part of this chapter addresses the reporting and analyses of the data captured regarding the artworks of the thirteen artists selected for this study. The critical investigation was informed by the historical discourses of identity, place and displacement in Chapter Two and the geopolitical background outlined in Chapter Three.

4.2 Brief overview of South African art

The task of providing an overview of South African art is a mammoth one in view of the complexity of the processes associated with the precolonial, colonial and postcolonial cultures and cultural practices. Nationally, critical changes in visual art history can be attributed to the conference hosted by the University of Cape Town, *The state of art in South Africa* in 1979, and the rise of the BC movement in the 1970s. South African art history become more critical and challenged the Eurocentric definitions of art and the ideology of the privileged white, middle class and heterosexual male (Arnold 2005:13). Revisionist art historians and curators promoted African art and artefacts in place of the former overarching Western canons. Further positions in South African art history can also be gauged from the conference proceedings for the past two decades of the South

African Association of Art and Architectural Historians (SAAAH), now South African Visual Arts Historians (SAVAH). The proceedings reveal evidence of transformation in the discipline:

All the titles of the conference imply a challenging of a monolithic approach to the writing of art history. They also reveal a relationship with the transformation process, for example, Art and Social Change, Diversity and Interaction, The Mechanisms of Power and Negotiating Identities. This relationship also extends to the changes that have transpired within the discipline itself, for example, Re-writing the Art and Architectural History of SA and Mechanisms of Power (Ramgolam 2003:27).

However, an overview of South African art is included in this chapter merely to precede the analyses of the artworks in this study in order to present a national framework for the artworks produced in the microcosm of the Vaal Triangle from 1994 to 2004.

This study acknowledges the significant art histories of the indigenous and first people of South Africa, but they are unrelated to this study and therefore excluded from the discussion. None of the artists of this study have been significantly and directly influenced by the art-making processes of the indigenous and first people of South Africa, except for some cultural influences of the Ndebele people that are discussed later in this chapter. Therefore, the overview of South African art is confined to the past three centuries. The survey of South African art is carried out in the Western paradigm of recording art history which is mindful of the chronology of European art movements. This theoretical framework is relevant to the thesis since all the artists of this study have been educated in a Western Eurocentric art history paradigm. However, it is important to note that the development of art movements in South Africa was not contemporaneous with their European counterparts (Fransen 1982:29; Berman 1974:xii; Arnold 1996:10; Arnold 2005:11).

The past three centuries witnessed the arrival, occupation and colonial settlement of the British and European nations on South African soil. Since 1652, this period also marked the beginning of specific periods in the art of South Africa. Hans Fransen (1982) broadly

divides South African art into the Dutch period (1652-1895), the English period (1795-1895) and the South African period (1885-1982). Fransen's (1982) perspectives focus predominantly on white South African art and artists. He argues that an insignificant contribution was made by black artists as is suggested by the limited detail provided in his book, *Three centuries of South African Art* (1982) about the history of black South African art. An opposing perspective that supports the significant contributions made by black artists is provided later in this section. Furthermore, Fransen (1982) does not provide an account of the contributions of white female South African artists before the South African period (1885-today). Therefore, references are made to important female artists where necessary in the overview provided here. Nevertheless, Fransen (1982) offers an important historical and theoretical account of and background to aspects of South African art.

The arrival of the colonisers in South Africa simultaneously implied the arrival of diasporic cultural and social practices. The Dutch occupied the Cape during the seventeenth and eighteenth centuries when Holland and Europe were at the height of a period of extreme economic and artistic accomplishments known as the Golden Age. The Western periods of the Baroque reflect the artistic practices of this epoch in Europe (Fransen 1982:29). But art that was produced during the Dutch period performed the exclusive function of addressing historical interests in Africa by Dutch compatriots, as noticeable in J Rach's *Greenmarket Square, Cape, with Burger Watch House and gabled houses* (Figure 1) and Frederick T l'Ons's *Kafirs and Hottentots* (Figure 2) (Fransen 1982:113; Arnold 1996:1-2).

In contrast to Fransen's (1982) perspectives, postcolonial theorists would argue that colonial interests in Africa were based on vested political and economic interests. The recording of the colonial topography and spaces by artists such as Rach and l'Ons reflected ideologies of inclusion and exclusion by acknowledging colonial cultures and disregarding indigenous and first cultures (Delmont & Dubow 1995:10-11). Therefore, the art that was produced by the Dutch or other European colonists was not ideologically neutral but rather entrenched ideologies of a superior white race, a dark

continent and the myth of an empty interior. The art produced by the colonists did not demonstrate any immediate continuations with the artistic developments of Europe in South Africa. Instead, the beginnings of an artistic culture were established in South Africa by the middle of the eighteenth century (Fransen 1982:29).



Figure 1: J Rach, *Greenmarket Square, Cape, with Burger Watch House and gabled houses*, 1764. Cape Archives Depot, Cape Town. (Fransen 1982:59).



Figure 2: FT l'Ons, *Kafirs and Hottentots* South African National Art Gallery, Cape Town. Oil. (Fransen 1982:200).

During the Dutch period (1652-1820), the disciplines of architecture and furniture making, although profoundly influenced by Europe, were successful in creating a Dutch identity in South Africa (Fransen 1982:30). It was the arrival of the British in 1795 that was classified as the start of the English period that led to the beginnings of a formalised appreciation and promotion of the arts in South Africa. In addition, the economic development of the mining industry created an affluent climate that was ready to offer patronage to the arts. The late nineteenth century art critic, Joyce Ozinsky, described the paintings by artists or Africana painters¹ such as Thomas William Bowler's *View of Wynberg* (Figure 3) and Thomas Baines's *The landing of the 1820 settlers* (Figure 4) to generally signify and represent the relationships between the coloniser and the colonised (Fransen 1982:31-32,191-198).

¹ The function of art during the Dutch period (1652-1820) was to provide a historical account of the topography and the people of the land. The artists who performed this function were called Africana painters. They were more concerned with the subject matter (pictorial Africana) of the artworks than the content. The colonial artworks were therefore representations of their realities rather than representations of cultural practices (Arnold 1996:5).



Figure 3: TW Bowler, *View of Wynberg*, 1850-55. Watercolour. Fehr Collection, Cape Town. (Fransen 1982:199).



Figure 4: Thomas Baines, *The landing of the 1820 settlers*. Oil on canvas. Fehr Collection, Cape Town. (Fransen 1982:273).

Although white South African female artists were victims of a patriarchal system, they were recipients of equal opportunities in the art world. However, the status of professional artist was awarded to male artists and the pursuits of female artists were regarded as gendered activities of leisure. Similarly, the artworks of the male artists were subjects of academic scrutiny in the public domain, while female artists were omitted from historical records. Female contemporaries of Thomas William Bowler, Thomas Baines and Frederick l'Ons were Mary Elizabeth Barber (Figure 5) and Annie Galpin (Figure 6) (Arnold 1996:1-6). The iconography appropriate for female artists such as Barber and Galpin was still life, landscape and flower painting. However, there was no recorded awareness of feminist issues in artworks until the 1980s (Arnold 1996:7-13).



Figure 5: Mary Elizabeth Barber, *Burchellia capensis* (now *Burchellia bubaline*), 1860. Watercolour. (Arnold 1996:64).



Figure 6: Annie Galpin, *Howieson's Poort, near Grahamstown*, 1909. Watercolour. (Arnold 1996:58).

During the South African period (1885-1982), many of the artists mentioned below had been to Europe and studied and collaborated with their international contemporaries. Artists such as Harry Caldecott produced paintings in the mode of the Impressionist painters. A considerable number of paintings were executed that illustrated an explicit experimentation with post-Impressionism and the concerns of formalism, for example, in the paintings of Jacobus Hendrik Pierneef such as *Golden Gate* (Figure 7) and Bertha Everard. Experimentations with German Expressionism are discernable in the paintings of Maggie Laubser such as *Harvest scene in Belgium* (Figure 8) and Irma Stern (Fransen 1982:32).



Figure 7: Jacobus Hendrik Pierneef, *Golden Gate*, 1951.
Oil on canvas, 48 x 65.5 cm.
South African National Gallery, Cape Town
(*Panoramas of passage: changing landscapes of South Africa* 1995:74).

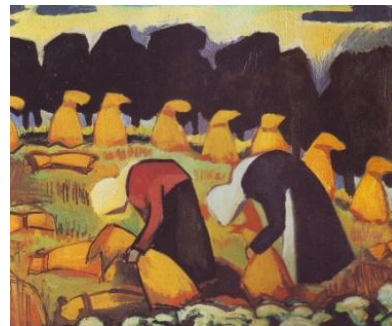


Figure 8: Maggie Laubser, *Harvest scene in Belgium*.
Oil.
South African National Gallery, Cape Town.
(Fransen 1982:279).

In his seminal text, *The neglected tradition*, (1988) Steven Sack includes a more balanced history of black South African artists and their contributions to the South African art history discourse, which was omitted from Fransen's book (1982) and other related literature. The history and the influence of black South African art and artists from 1930 to 1988 are documented in *The neglected tradition* (Sack 1988). Although minimal references were made to black artists prior to 1988, they were known and acknowledged in their communities. In the 1930s, the context under which black artists produced artworks differed from that of their white contemporaries (Sack 1988:5-7).

There were differences that were noted in the material conditions, patronage and new educational influences in black South African art. Taxes that were imposed on chiefdoms promoted a migrant labour system. The option to produce art at home was

another employment opportunity for black people who preferred to remain at home. The drought in the 1930s also forced black people to find alternate means of income, and therefore artists explored the economic benefits that could be generated from the craft industry (Sack 1988:9). There was an increase in the white patronage for black South African art that was dovetailed with a demand for unique fine art pieces and commercial products. The criteria for white patronage included a demand for the accurate depictions of indigenous scenes and landscapes, traditional and rural dress and black people located in landscapes, as illustrated in Gerard Bhengu's *Bearded man* (Figure 9). Other factors that accounted for the differences in black and white experiences in the arts included new educational influences and formal art education which were limited for black people during the 1930s. But these systems promoted craft that reinforced a separate black and 'tribal' identity (Sack 1988:9).



Figure 9: Gerard Bhengu, *Bearded man*.
Watercolour on paper, 22.3 x 16.8 cm.
Department of African Studies,
University of Fort Hare.
(Sack 1988:42).

Black art in the 1920s and the 1930s could be divided into rural initiatives that were largely associated with the notion of craft and a new Western academic elite grouping of artists who were located in the urban centres. The artworks demonstrated an association with rural and African traditions and the influence of Western academic artistic cultures. The artists were also products of a colonial discriminatory economic system that was translated into unequal and unjust access to opportunities (Sack 1988:9). Rural cultures displayed intimate links with nature and the colonial spread of Christianity that had a significant impact on the artwork of Qwabe Tivenyanga's *Mat*

racks (Figure 10). John Koenakeefe's *Sophiatown* (Figure 11) signifies the urban cosmopolitan artists who visually represented the landscapes of segregated and raced ghettos and townships and the vacillation between the two locales (Sack 1988:9).

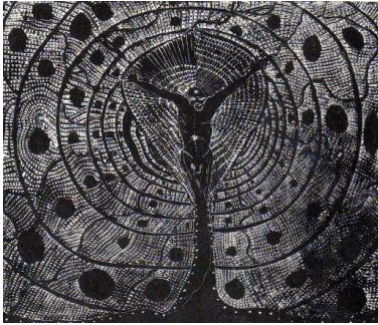


Figure 10: Qwabe Tivenyanga.
Mat racks: Rope wood thongs for hanging.
93.3 x 10.7 x 1.4 cm.
93.5 x 9.8 x 1.2 cm.
Africana Museum
(Sack 1988:82).



Figure 11: John Koenakeefe, *Sophiatown: Corner Rey and Edwards Streets.*
(Sack 1988:34).

After the Second World War, there were moderate attempts by white South African artists to foster an African identity in landscape and figure paintings (Fransen 1982:33). The art world in South Africa was more established and organised around associations such as the South African Association of Art in 1948. South African art also gained international recognition that was noted in the exhibition at the Tate in London and in Europe and the subsequent invitations to the Venice and Sao Paulo Biennales in 1950 (Fransen 1982:314-320). The aesthetic shifted from modernist concerns with abstraction, as illustrated in Cecily Sash's *Quartet (River and Landscape)* (Figure 12) to more figurative art. The individual and symbolic expression in Judith Mason's *Rocking Horse* (Figure 13) is broadly representative of a move towards humanism in the 1970s. White artists explored and represented critical commentary on an unjust South Africa and its cultural and signifying practices (Fransen 1982:320-322).

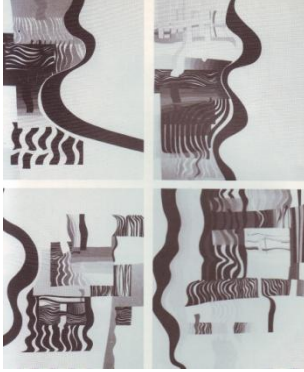


Figure 12: Cecily Sash, *Quartet (River and Landscape)*.
Oil.
Johannesburg Art Gallery.
(Fransen 1982:315).

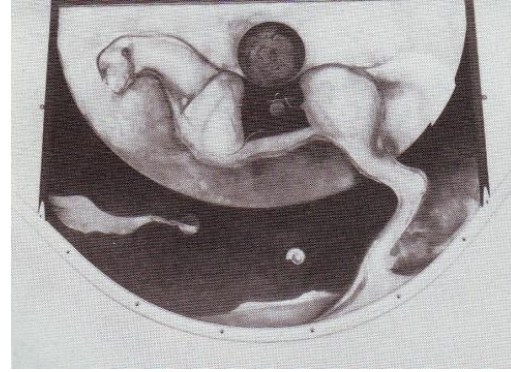


Figure 13: Judith Mason, *Rocking horse*, 1965.
Oil.
Pretoria Art Museum.
(Fransen 1982:316).

Black artists after the Second World War displayed evidence of an identity crisis created by a racist political dispensation and the hegemonic control of the white art administrations (Fransen 1982:356-359; Sack 1988:15). The agency of black artists was also marginalised because of the disparity in the white administrations that relegated them to being bystanders in the art arena (Koloane 1999:21). Black fine artists were trained in the Western traditions of art making and artists were provided with opportunities to study abroad (Sack 1988:15; Peffer 2009:1-6) and produce art that is termed “black modernism” (Peffer 2009:21). This implies that black artists painted the black modernists’ subject in contravention to the expectations of the ‘tribal’ iconography that was preferred for an export market (Peffer 2009:21). Gerard Sekoto, an expatriate living and practising in France, is an example of such an artist who produced urban landscape paintings that referred to the South African urban township scenes, as demonstrated in his *Street scene* (Figure 14) (Fransen 1982:356-359).

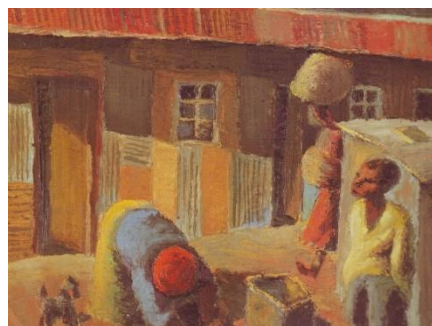


Figure 14: Gerard Sekoto, *Street scene*, 1945.
(Sack 1988:34)

A more thorough conceptualisation of an African identity, by white artists, is visible in the creative output of the *Amadlozi* Group (Spirit of our Fathers) of the early 1960s. Paintings such as Walter Battiss's *Cattle and egrets* (Figure 15) and Alexis Preller's *Grand Mapogga I* (Figure 16) communicated with the notions of a mystical Africa that was not openly affected by the political position of the time. However, the work was produced for the art dealer, Egen Guenther, who promoted tribal interpretations of the South African landscape (Fransen 1982:33, 355-356).



Figure 15: Walter Battiss, *Cattle and egrets*, Oil. Pretoria Art Museum. (Fransen 1982:297).

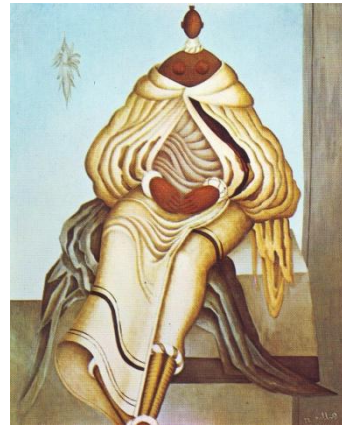


Figure 16: Alexis Preller, *Grand Mapogga I*, 1957. Oil. William Humphrey's Gallery, Kimberley. (Berman 1974:140).

A further development in the history of black art was the Polly Street Art Centre which was established in 1952 in Johannesburg. Its purpose was to promote black art under the leadership of Cecil Skotnes. Some of the important artists to merge from this centre include Ephraim Ngatane and Sydney Khumalo (Fransen 1982:360; Sack 1988:15-18; Peffer 2009:27). The significance of the Polly Street Art Centre was the new opportunities that were made available to black fine artists under the leadership of Skotnes. The centre was confronted with the challenge of offering informal art education in a Western academic tradition, while simultaneously attempting not to inflict a Western perspective on the local art production (Sack 1988:15-17).

There were two apparent styles that emerged from the Polly Street Art Centre. One of the artists who displayed a 'township style' in his paintings is Ngatane, who also

accurately represented the urban landscape in *Old Orlando* (Figure 17). Other artists such as Durant Sihlali provided a more stereotypical and popular depiction of township culture (Sack 1988:15-17). The name ‘township art’² was given to a particular genre of painting that essentially stereotyped the portrayal of black people by the depiction of “[r]ound faces, thick heavy lips, heavy eyelids” (Fransen 1982:360). A ‘neo-African’ style was noted in later graphics and sculptures that were influenced by African figurative art in the sculpture of Sydney Khumalo’s *Seated woman* (Figure 18) (Sack 1988:15-17).

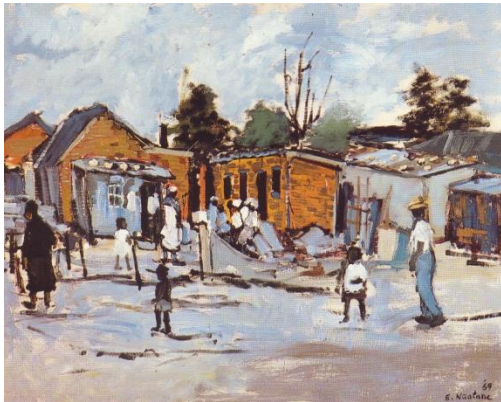


Figure 17: Ephraim Mojalefa Ngatane, *Old Orlando*, 1969. (Sack 1988:36).



Figure 18: Sydney Kumalo, *Seated woman*, 1962. Bronze, 56.8 x 17 x 18 cm. Edition: 7/10. Mr and Mrs MH Finger. (Sack 1988:51).

Rorkes Drift was an Arts and Craft Centre initiated by Lutheran Missionaries in 1962 and continued into the 1970s. The centre was predominately occupied by women who were initially trained to provide creative support services for the mission’s hospital in Zululand (Sack 1988:20). The centre was home to important artists and artwork in the disciplines of printmaking, ceramics and weaving (Fransen 1982:364; Sack 1988:20-22). However, critical contributions were also made regarding the nature of the

² The debated idiom of township art reflects the political status quo of the 1950s, 1960s and the late 1970s. The term “township” refers to the segregated division of the land by the Nationalist government that was reserved exclusively for black migrant labourers. Townships were located around economic hubs of development in the now Gauteng region. A particular type of art emerged from the townships that represented urban black culture (Verstraete 1989:152-155). Township art was not monolithic in its representation of iconography, however; the idiom was broadly associated with artists such as Gerard Sekoto, Andrew Motjuoadi and Feni Dumile. The overarching portrayal of victims of apartheid was challenged by the empowering and liberating philosophy of the BC movement of the 1970s (Verstraete 1989:158-171; Sack 1991:17). A different focus on iconography by black artists was noted. Black artists explored more positive representations of black cultural practices that were influenced by the broad discipline of the arts (Sack 1988:17).

disciplines of fine arts and craft. Rorkes Drift was also a rural initiative that produced arts and craft that were gender specific and represented an explicit Christian iconography. Female artists were responsible for gendered techniques of weaving and coil pots, as in Elizabeth Mbatha's *Double turkey jar* (Figure 19). The male artists practised ceramic techniques on the kick wheel and their art displayed evidence of the implementation of fine art designs and print-making techniques clearly noted in Azaria Mbatha's *The missionary* (Figure 20).



Figure 19: Elizabeth Mbatha.
Double turkey jar.
Ceramic glazed, 23.5 x 19.5 x 16.5 cm.
(Sack 1988:21).

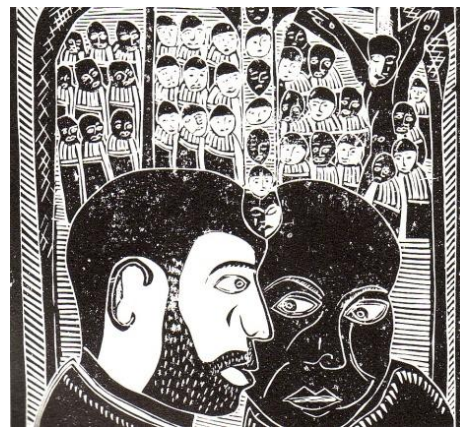


Figure 20: Azaria Mbatha, *The missionary*,
Lino cut.
(Fransen 1982:362).

The period from 1976 to 1994 witnessed turbulent and violent social and political upheavals that had conscious and metaphorical influences on the art produced. However, Fransen (1982:356-359) claims that protest art of black artists was a poor conceptual and intellectual attempt to appeal to the mainstream art world and rather found a place in the white liberal art world. While black protest art may not have received wide acclaim from the dominant white art administrations, but black art holds an important place in South African art history. Black art of the 1960s and 1970s was influenced by the philosophical, literary and theatrical explorations of the BC movement (Sack 1988:15-17; Peffer 2009 xviii; Koloane 1999:23). Other influences on the Golden Age of the arts included popular media culture (*Drum* magazine), theatrical productions such as *King Kong* and the popular jazz culture of the 1950s and 1960s (Peffer 2009:xv).

Within this framework, art was produced in areas that allowed artists to confront racist boundaries and to produce art in spaces that were multiracial, marginalised and urban with a “hybrid aesthetic” (Peffer 2009:xv). Artists produced artworks that reflected the social and economic conditions of the land, illustrated in the self-pitying images of Julian Motau’s *Man in jail* (Figure 21). Other artworks such as Fikele Magadledla’s *Branch from the tree of life* (Figure 22) reflected a more empowering BC position that produced an art of hope that was also beautiful and mystical in its representation (Sack 1988:15-17).



Figure 21: Julian Motau, *Man in jail*, 1967.
Charcoal.
South African National Gallery.
(Fransen 1982:361).



Figure 22: Fikile Magadledla, *Branch from the tree of life*, 1979.
(Sack 1988:18).

The 1980s were noted as a contentious period of “resistance art” and “resistance narratives” (Williamson 1989:7). This time was also remembered for the two declared states of emergency in 1985 and 1986 and great political instability. Once more the production of art seemed to defy the barriers that were imposed by an apartheid system and widely acclaimed artists represented the racial demography of South Africa. White protest artists were more successful in their conceptual and technical representation of protest narratives and political commentary, as is observable in the art of Paul Stopforth’s detail from *Figures (Tortures and deaths in detention)* (Figure 23) and Jane Alexander’s *Jane Alexander with the butcher boys* (Figure 24) (Peffer 2009:60-61). However, white artists also displayed an identity crisis that differed from the struggles of black artists already mentioned. They demonstrated a desire to be part of an international art world that they were isolated from because of the international

economic and cultural boycott against the apartheid regime. Yet, at the same time they demonstrated a desire to be part of the African continent (Fransen 1982:356-359).



Figure 23: Paul Stopforth, Detail from *Figures (Tortures and deaths in detention)*, 1977. Life-size plaster of paris and wax figure. Photograph by Ivor Markham. Courtesy of Paul Stopforth. (Peffer 2009:61).



Figure 24: Jane Alexander, *Jane Alexander with the butcher boys*, 1985-6. Life-size plaster, paint, bone, horns, wooden bench. (Williamson 1989:21).

The past twenty years in South Africa have been unstable, euphoric and reflective for its citizens. The 1980s was a decade of resistance that referenced artworks reflecting the political status quo, the cultural boycott and the intense political climate of oppression and censorship. The newly inaugurated political freedom was entrenched by the 1994 democratic elections and the significant event of the signing of the new Constitution in 1996. After 27 years of international isolation and the newfound emancipation of South Africa, artists were fast-tracked into the international art arena. This is noted by the national participation in the Venice Biennale in 1993 and the national hosting of the two Johannesburg biennales in 1995 and 1997 (Williamson 1989:8).

In the 1990s, paradigm shifts were noted in the international mainstream art arena. New York was no longer the international art capital, Russian artists were now more visible as a result of the end of the Cold War and South African art was awarded several international platforms (Williamson & Jamal 1996:8). But South African artists were

“[s]till stuck in the struggle” (Williamson & Jamal 1996:8), is clearly illustrated in Kendell Geers, *Title withheld (Official Portrait)* (Figure 25) and Penny Siopis, *Comrade mother* (Figure 26). Artists were also under enormous pressure both at home and from abroad to visually embody the political changes, as well as to explore innovative approaches in their art (Williamson & Jamal 1996:8).

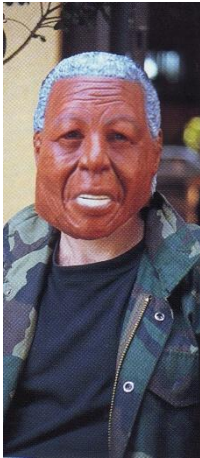


Figure 25: Kendell Geers, *Title withheld (Official portrait)*. Performance. (Williamson & Jamal 1996:58).



Figure 26: Penny Siopis, *Comrade mother*, 1994. Cibachromes, 30 x 30 cm. Photograph by Jean Brundrit. (Williamson & Jamal 1996:133).

South African artists were now tasked with the imperative to re-imagine and re-image their art and identities (Williamson & Jamal 1996:13). The practice of referring to the new freedom and multicultural identities became fashionable in the iconographies of a demographic representation of acclaimed artists such as Sam Nhlengethwa’s *Backstage* (Figure 27), Berni Searle’s *Not quite white* (Figure 28) and the artworks of Steven Cohen, William Kentridge and Tracey Rose. Artworks still represent individual, national and ethnic identities and replicate the nation’s grappling with nation building and gendered and sexual identities in a new democratic society (Williamson & Jamal 1996:6-8; Williamson 2001:25).



Figure 27: Sam Nhlengethwa, *Backstage*, 2010. Mixed media on paper. (Invite: Sam Nhlengethwa, *Kind of blue*, 2010. Goodman Gallery).

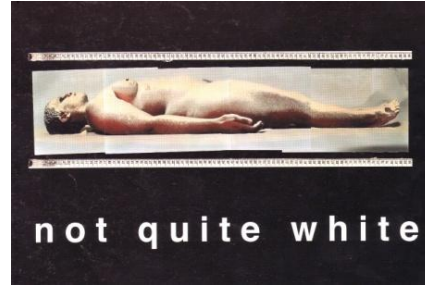


Figure 28: Berni Searle, *Not quite white*, 2000. Billboard image, One City Festival, Cape Town. (Schmahmann 2004:43).

Art produced in the macrocosm and in the public domain of South Africa is still located in the political place of unresolved identities and in search of a recovery of self. Historical and political disruptions of transforming contexts periodically propelled artists into spaces of contention and disjuncture in continuing and discontinuing artistic practices. Contemporary artworks in the national context signify representations of place, memory, active ideological forces in society, new public places and acculturated places of intermingling and negotiation. The analysis of artworks and artists discussed in the microcosm of VUT illustrates similar representations of cultural practices in the national domain of art production. In addition to providing a national background for South African art, the inclusion of this overview also informs a comparative analysis of some the artworks' ideologies, social relations, histories and iconographies examined in this chapter.

4.3 Analyses of the representation of identity, place and displacement in the selected artworks

The constructed realities of the artists discussed in this thesis have transformed and formed new or re-imagined ethnic, racial, social, multicultural, creolised and hybrid identities in the context of their engagement and interchange with the diasporic processes of colonial settlement and colonial expansion. The critical reading of the communicated visual realities produced by the artists, although not all of the selected artworks by the purposive sample population, reflect a conscious interaction with or representation of the concepts of identity, place and displacement. Nonetheless,

watershed historical events which include the South African War (1899-1902), the Treaty of Vereeniging (1902), the Sharpeville massacre of 1960, the negotiated settlement in 1994 and the call for the African Renaissance in the 1990s have significantly informed and impacted on the work of, for example, Van Schalkwyk, Sooful, Rose and Vosloo.

The significance of the political history of South Africa and the transformation process in the new dispensation occurred in the wake of the postcolonial discourse of rewriting South African history. The influence of imperialism, Afrikaner nationalism and apartheid on the identities of Bowker, Celica, Combrink, Hopley, Maharaj, Rose, Schultz, Sooful, Tasker, Van Greunen, Van Schalkwyk and Vosloo have been diverse and unique. The majority of the artworks discussed in this chapter address issues related to various forms of identity that seem similar to the transitions visible in the national mainstream art arena. Following the examination of the relevant artworks, it became evident that some of them do not explicitly respond to the constructs of identity, place and displacement. An opposing modernist aesthetic notion of art for art's sake is apparent in all the artwork of Bowker and in some of the works of Schultz and Tasker. The interplay between modernist aesthetics and art seemingly more rooted in personal experience is examined where appropriate in this chapter.

4.3.1 Annelise Bowker (1957-)

Annelise Bowker has had an extensive and prolific career. She was born in Johannesburg and graduated with a BA(Fine Arts) in 1978 and a Higher Education Diploma in 1979 from the Potchefstroom University for Christian Higher Education, now known as North-West University (NWU). From 1980 to 2009, Bowker lectured at various academics institutions as an educator, lecturer, senior lecturer and external moderator.³ She was employed at the then VTT from 1992 to 1999. Bowker is currently employed as a part-time lecturer at the University of Pretoria. Her creative productions, exhibition

³ See Addendum 6: Curriculum vitae of the artists: A Bowker.

profile⁴ and contribution to the disciplines of drawing, painting and printmaking have been comprehensive and remarkable.

Bowker's participation in community service from 1992 to 1999 included the coordination of extensive mural projects in the Vaal Triangle region. The notion of community service was largely a result of the political culture that was operative during the struggle years. Before the demise of the ideology of apartheid, black communities organised initiatives related to civic issues such as inflated rentals and poor housing conditions. The youth were also mobilised around the concerns of political education and their possible recruitment into the youth wings of political organisations. In the new political dispensation, community service became mandatory in higher education in South Africa and the initiatives were also part of the cultural studies project to uplift historically disadvantaged communities (Nuttall & Michael 1999:55-56).

Bowker's active participation in the professional bodies of the South African Association of Arts, Pretoria and the Printmaking Guild of South Africa is noted from 1998 to 2000. The artist's involvement in national group exhibitions is documented from 1986 to 2008, and her contributions to solo exhibitions are recorded between 1988 and 2002. Bowker participated in international exhibitions in Romania, Japan, France, Lithuania, Poland, Croatia, Germany, Belgium and Moscow from 1998 to 2007 and her artworks are in public and corporate collections in South Africa and abroad.⁵

Even though Bowker's artworks have been produced in the geographical region of the Vaal Triangle, they do not explicitly respond to the geopolitics of the region or to identity politics and notions of identity, place and displacement. Instead, she seems to address issues of universal Eurocentric identities in her artworks as opposed to the imaging of historical identities. However, this study supports the position that suggests that

⁴ See Addendum 5: List of exhibitions of artists of this study.

⁵ Bowker's artworks are currently in the collection of Rand Merchant Bank, Telkom, North-West University, Sandvik-South Africa, Clientèle Life, Sasol Museum, Potchefstroom Museum, Brainwave-Johannesburg, Sandvik-Canada, Raciborz-Poland, in the Library of Rijeka-Croatia and Natref.

identities are influenced by, amongst other principles discussed in Chapter Two, the unconscious and social interactions (Freud 2005:29-31; Barker 2003:219-220). All her artworks signify a modernist and formalist aesthetic similar to the painting of Vassily Kandinsky *Improvisation No 30* (Figure 29) which is concerned with form, colour and the compositional arrangement of the elements and principles of design. Therefore, only two artworks are included in this study. *Spieëlbeeld* (Mirror image) (Figure 30) and *Record of the Rocks III* (Figure 31) are composed of found objects that the artist has collected over the years. Bowker (2009) explains:

I am not influenced by the place or the history of SA in producing any works. I do search for objects mostly man-made to use as reference in my work. I will collect these objects in scrap yards. One might then say that it depended on where I saw something to collect. I stayed in Vanderbijlpark at that given time [1992 to 1999] and search [sic] for my materials in the whole of the Vaal Triangle.



Figure 29: Vassily Kandinsky, *Improvisation No 30*, 1913.
Canvas, 1.2 x 1.1 m.
Art Institute of Chicago (Arthur Jerome Eddy Memorial Collection).
(Honour & Fleming 1999:785).

Bowker is a collagraph printmaker whose “works were inspired by rich textured surfaces, found objects, rusted metal, recycled materials, stains on walls” (Bowker 2008). *Spieëlbeeld* is a compositional arrangement of organic and geometric forms, shapes and lines. A grey rectangular frame encompasses two speckled organic cell-like structures layered against a striped and then a blue background. The cell-like structures

seem to be joined by an umbilical cord to represent two 'mirror' images or the process of mitosis and the possible references to reproduction processes.

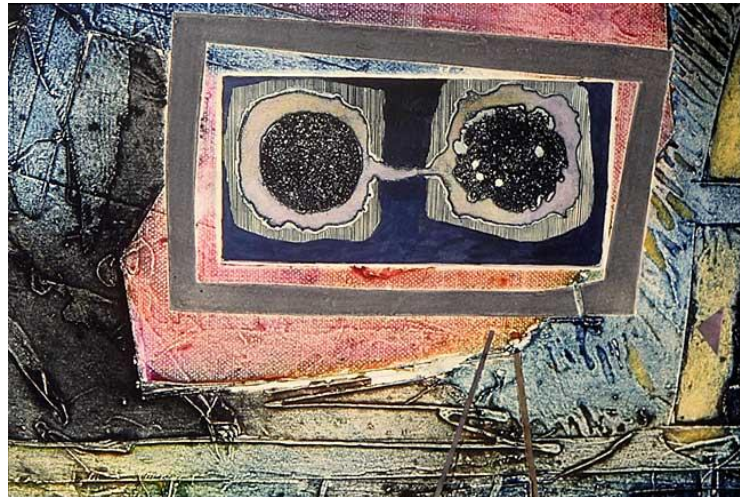


Figure 30: Annelise Bowker, *Spieëlbeeld* (Mirror image), 1993.
Collagraph and etching, 500 x 650 mm.
Artist's collection, Pretoria.

For Bowker, the images in *Spieëlbeeld* display a palimpsest of meaning. The collagraph technique⁶ contributes to the construction of abstract planes, shapes and the engagement of non-figurative constructed space (Bowker 2008). Shapes and forms are visible by means of a double frame of the mirrored images, which creates the illusion of space. The etching in the rectangular shape embodies “a symbolic form of communication between man and his mind, man and his spirit and man and his soul” (Bowker 2008). The intention of the artist is to invite the viewer “into a spectrum of intense colours, shapes and strange emotions” (Bowker 2008).

Bowker’s ideology is conceivably influenced by the grand narratives of the Enlightenment project and Afrikaner nationalism. This is inferred by the reductionist universal identity of mankind as white male and bourgeois that Bowker refers to as “man and his mind”. The male-dominated space also signifies her uncontested

⁶ Collagraph is a printmaking technique that involves the use of a print of a relief print taken from a collaged block. The base is usually composed of metal, cardboard, plastic or wood. A wide variety of materials, including found objects, glue or sand, can be used to form a collage on the base (Simmons 2002:29).

acceptance of a patriarchal society and the acceptance of form over context in a modernist mode of representation.

The landscape as a thematic was a focus for Bowker in the early 1990s. As indicated previously, the landscape is a contested site in the discourse of postcolonial studies. There are no signifiers in Bowker's collagraphs to suggest representations of a historical topography of interchange, hybridity or creolisation. Instead, her interpretation of the landscape reflects the ideology of conservative or colonial accounts of white historiography and topography. Colonial historical records were also premised on the scientific rationalist assumptions that were based on the fixed hierarchical arrangement of the species. Race was also an outcome of Kant's anthropological and biological theories that postulated that races could be classified in terms of the debated idea of "natural races" (Alcoff 2005:5-6). The political practices of colonisation and imperialism resulted in the imposition of dominant ideologies signified by the usage of terms such as inferior, subject races and subordinate peoples (Said 1994:6). Conceivably, this could have been the fixation with fossils and the origin of man in the light of the apparent empty landscapes, which are further explained in the analysis of *Record of the Rocks III*.

In *Record of the Rocks III*, the landscape has been conflated with a non-figurative and figurative background. There is evidence to signify "[r]ocks and fossilised structures embedded in the earth and man's fascination with these prehistoric objects" (Bowker 2008). The artwork is composed of organic shapes and the complementary contrasting colours of blue and orange. The centrally located circular shape encases the representation of two fish that have red crosses inscribed onto them. Bowker has also included the presence of alphabets above and next to the mouth of the larger fish. She has incorporated fossils in the circle and in the space or atmosphere of the blue background.

The inclusion of the two fish makes associations with the Christian fish symbol and Christianity. Christianity and especially the South African Dutch Reformed Church were

instrumental in justifying the domination of the coloniser over the colonised and segregation politics. The Dutch Reformed Church was the cornerstone of the ideology of apartheid until apartheid was internationally declared a heresy in Ottawa the 1980s.⁷ Bowker's sentiments in the quote above exposes the fallacy of uninhabited places that ignored the fact that more than two thousand years ago, South Africa was occupied by the aboriginal people and the Nguni-speaking people (Reader's Digest 1988:20; Swart 2007:4).



Figure 31: Annelise Bowker,
Record of the Rocks III, 1993
Mixed media, 850 x 650 mm.
Artist's collection, Pretoria.

In *Record of the Rocks III* the absence or the silences concerning the presence of the first people on the South African landscape revisits the myth of uninhabited spaces and empty interiors propagated by colonists. The implication of this myth served as one of the justifications for the process of racialised colonisation and the eventual orchestration of raced urban landscapes. The omission of the indigenous and first people's cultures also supports the assertion by conservative historians regarding the scarcity and unreliability of records and information and hence the absence of a more accurate recording of histories (Muller 1969:xii). The absence of the human presence supposedly also speaks to belief in the simultaneous arrival of black and white people on South

⁷ I was a member of the 'daughter church' of the Dutch Reformed Church, formerly known as the Indian Reformed Church and my father was the Reverend of the church from 1976 to 1990. I was a very active participant in the political and religious debates regarding the role of the church in the struggle for liberation (contextual theology) and the role of the church in upholding the apartheid regime.

African soil. Furthermore, the monolithic reading of the landscape speaks to the cultural practice of the marginalisation of histories that was underpinned by the ideology of superior races and histories.

Arguably, Bowker's modernist approach to the creative process reveals a focus on formalist notions of the so-called traditional art history and theory as disciplines taught at the former Potchefstroom University for Christian Higher Education (PUCHE). Tertiary institutions are identified as important sites for transformation and for the positioning of dominant ideologies (Harris 2001:73-79). PUCHE was a historically Afrikaner institution in the heyday of the apartheid dispensation. Combrink (2008), an artist discussed later in this chapter and a former graduate of the PUCHE, concurs that the diverse perspectives of identity politics were not integrated into the Art History curriculum. The ideological stance in the disciplines reflects the national ideological underpinnings under the apartheid government that were imposed on the education system. The ideology of apartheid negated the importance of indigenous histories and recorded imperial accounts of history to justify the conquests of the empire.

Within this framework, Bowker's representations of the landscape in *Record of the Rocks III* are of a particular geographical and political history without any conscious reference to the politics of place and displacement. The view that language and place are not neutral points of reference, but are closely connected to the formation of identity (Ashcroft *et al* 1998:182-183) raises questions of perhaps an imperial historical recording of the geographical topography in *Record of the Rocks III* (Cohen 1997:66). The artwork reflects human energy and a contradictory relationship with the landscape and the inclusion of Western alphabets clearly acknowledges or refers to the role of Western civilisations in the origin of humankind.

But Bowker has not focused on the cultural or the political change of contemporary society and practices. Although this artwork was produced during the 1990s, it does not signify any of the disjunctions or the turbulence of the demise of the apartheid regime but rather suggests a form of escapism that was also noted in the artworks of the early

European modernists such as Vassily Kandinsky's *Improvisation No 30* (Figure 29) or Henri Matisse's *The Dance* (1910). Bowker has presented the landscape as a monolithic layer of meaning that contradicts the postcolonial understanding of layered meanings and notions of the landscape as a reflection of lived experiences. The artwork is arguably an example of an abstract and non-objective representation of the landscape in terms of the artist's individual intellectual memory.

Record of the Rocks III does not signify any of the debates that are central to the identity discourse in contemporary South Africa. Yet, there is a suggestion of a universal homogeneous identity that is implied by the absence of a gendered or racialised depiction of the landscape. The artist's notion of "man's fascination with prehistoric objects" supports the ideology of an imperial recording of history or the recordings of history from the perspective of empire. The probable underlying ideology reiterates the postcolonial position of implying that language and place are not neutral points of reference, but are constructed and often continue to perpetuate dominant ideologies and cultural practices. Although there is a suggestion of the human element in the artist's visual representations, her later artworks are to a great extent determined by the outcome and experimentations with the collagraph technique and the play of colour, texture and form.

4.3.2 Grace Celica (1950-2000)

Grace Celica was born in Scotland and immigrated with her family to South Africa in 1964. Celica's artistic career was possibly initiated during her employment as a silk screen artist in Johannesburg from 1974 to 1978. The production of artworks became a more serious vocational choice for her after she completed her National Diploma in Fine Art in 1992 at the former VTT and her subsequent employment at VTT in 1993 until 2000. Between 1991 and 1996, Celica was the recipient of several prestigious awards and merit bursaries for her academic and artistic excellence (Combrink 2000:1).

References to Celica the artist, lecturer, mother and friend are documented in the catalogue for her Commemorative Exhibition hosted at the former VTT in 2000. Thathiah (2000), Sooful (2000) and Combrink (2000) have paid tribute to Celica and have provided critical interpretations of her artworks that are based on their personal and professional interactions with her during her employment at VUT. She is described by her colleagues and intimate friends as being a dynamic, soul-searching person, whose spiritual journey was marred by lived experiences (Combrink 2000:1-7). But, Celica is remembered by colleagues as an extraordinary artist with tenacity for life.

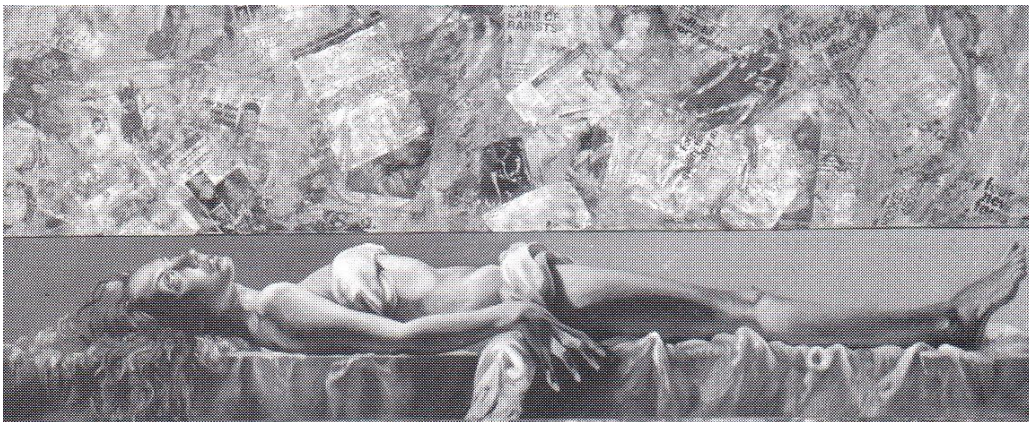


Figure 32: Grace Celica, *Untitled*, 1993.
Oil on canvas.

Untitled (Figure 32)⁸ is an oil painting that is divided into two panels. The upper panel represents a chaotic collage of newspaper cuttings and text reflecting incidents and images of violent abuse against women in South Africa. The lower panel displays a portrayal of a deceased and conventionally ‘perfectly’ proportioned nude woman lying on a flat surface who is draped with a white sheet. The face of the deceased seems to be in a state of shock and her tense fingers also possibly signifying a traumatised existence before her demise.

⁸ The dates, dimensions and location of the Celica's artworks are fragmentary because of her passing in June 2000 and the lack of information on her. Other than the catalogue that was provided to me by the staff from VUT, there are no other sources and documentation available on Celica's work. I have made several unsuccessful attempts to contact her family to update my records.

The painting comments explicitly on gendered issues in South Africa and allows Celica to visually contest the idea of identity being a coherent, stable and rational notion that is revisited and demystified. Thathiah (2000), Sooful (2000) and Combrink (2000) share the observation that in her later years, Celica was not bound by the socially constructed notions of identity and the imposed institutional conventions. Instead, in Celica's artworks such as *Untitled*, she has provoked and repulsed viewers in terms of her choice of subject matter and in her representation of her reality. Yet colleagues of Celica acknowledge and have a prominent regard for her technical dexterity regarding the traditional discipline of mimetic renderings and oil paintings.

Thathiah (2000:2) explains that “[i]n her painting after Holbien’s *Dead Christ [Untitled]*, she substituted the body of Christ with that of a white female ... she equates the struggle of women to the struggle of Christ who was persecuted and crucified”, which reveals the overarching and recurring religious and feminist themes in her artworks. The draped cloth over the nude body as well as the draped sheet are associated with images of Christ’s burial after his crucifixion. The death of Christ implies His imminent resurrection and His triumph over death. The brief life of Christ was one of sacrifice for the greater good of humankind. Similarly, the constructed roles of women can be equated to the selfless acts of Christ. Yet not all women are awarded dignity, respect and access to equal opportunities in the social and cultural practices in South Africa. The struggle of women in the contemporary patriarchal society of South Africa is still questioned and addressed in various capacities as noted in the transformation process and policies outlined in Chapter One.

In *Untitled*, the dominant ideology of male privilege is exposed and positioned in the historical specificity of the print media in the background. The prominent headlines such as “SA LAND OF THE RAPISTS”, “Living doll” and “FEMALE CIRCUMCISION” allow Celica to engage the viewer with the controversial discourses related to the issues of abuse, constructed female identities and cultural practices. “SA LAND OF THE RAPISTS” could signify the metaphorical gendering of the South African landscape and

colonisation of the land by the coloniser and provides commentary on the increased incidence of the sexual assault of women and children across the racial divide.

However, Celica appears also to have commented on the various strands of feminism and sexualised identities. The gendered and raced identity of the figure highlights the protest and agency of white women. The headline “Living doll” signifies the textual reference to the sexualised constructed identity of women. Women’s identity and self-image in a contemporary global village respond to the hegemonic influence of the media and popular cultural apparatus such as Hollywood. Women are expected to immortalise dominant constructs of femininity and beauty. Black women and women of colour are further alluded to in the cultural practice of female circumcision, which refers to a predominantly Third World practice. However, feminists of colour are divided on whether the cultural practice is actually beneficial to women or whether women’s sexuality is still used as a means of oppression (Female genital mutilation 1999; Tierney 2007).

The subject of the parallel associations between the selfless sacrifice of Christ and women is also portrayed in *Portrait of Maria* (Figure 33). The visual parallel between Christ and the crucifixion is appropriated and represented by Maria holding onto the crucifix. The close-up representation of Maria possibly provides a modern depiction of Mary the mother of Jesus. However, the use of fashionable jewellery and attire worn by Maria demystifies the religious icon to a figure that is identifiable in ordinary culture.

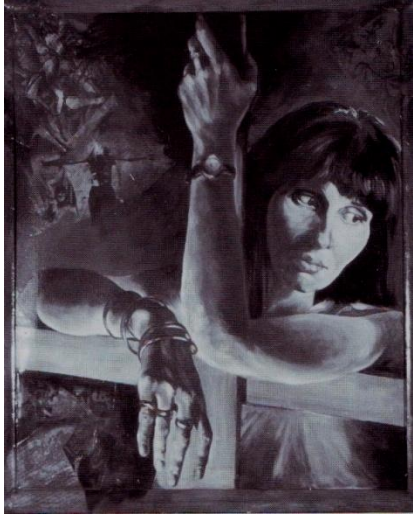


Figure 33: Grace Celica, *Portrait of Maria*, Oil on canvas.

In *Portrait of Maria* and *Untitled*, a white female is portrayed in prominent Christian contexts. The cross is symbolic of the suffering and shame that Christ endured. The international variations of the name 'Maria' are specific to Afrikaans, Spanish and Italian cultures, which suggests a widening of the feminist discourse from the Eurocentric to Hispanic and contemporary South African culture. Celica's feminist representations in her artworks extend beyond the liberal feminist concerns of "equality and sameness" (Barker 2003:281). The central positioning of difference in the Third World feminist debate more adequately describes Celica's stance in gender and racial politics; "her practical work reflected a concern for the plight of women across the racial divide" (Combrink 2000:6-7).

Celica has portrayed two working class black women in monochromatic colours in *Portrait of two women* (Figure 34). Both of the women appear to be in states of despair and disillusionment and their gazes are averted away from the viewer. The woman represented on the upper section of the painting is situated behind bars and the woman below is seated and clothed in underwear. She is also carrying a child as suggested by the observable crown of the head on the left-hand side of the painting. A crumpled newspaper is positioned in between the two women. In this painting, the struggle of black South African women or the subaltern is depicted as Celica shifts her focus from the depiction of white women to black women. Contrary to Spivak's view (1988:238)

regarding the misrepresentation of the voiceless that was motivated by self-interest, Celica's artworks reveal a shared understanding of the experiences of abused women. The metaphorical arrangement of the composition signifies women physically and emotionally imprisoned by the immense abuse and associated emotions of the dislocation of their emotional and social identities.

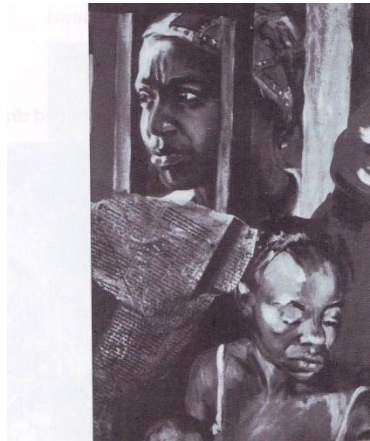


Figure 34: Grace Celica, *Portrait of two women*.
Oil on canvas.

The representation of black South African women by Celica in the 1990s definitely speaks to quadruple forms of discrimination against black women in terms of race, gender, class and sexual orientation. Black women were imprisoned by the apartheid and patriarchal system that rendered them in South Africa as voiceless and victims. The dislocation of self in the context of *Portrait of two women* is informed by the raced and gendered oppression of women in South Africa. The racial oppression of women in South Africa was further problematised by the conflation of the constructs of race and ethnicity. Black women of African descent in South Africa were placed on the lowest rank of ethnicities, and they were preceded by Indians, coloureds and then whites. This hierarchical stratification of ethnic groups also represented the allocation of privileges and resources in an apartheid dispensation. Therefore, the realities depicted in *Portrait of two women* were and are still ubiquitous in South Africa, since there is still a widening divide between the bourgeoisie, *petit* bourgeoisie and the proletariat.

The identities of the women in *Portrait of two women* have not been sexualised, even though the woman in the right-hand corner is represented in her underwear and seems to be holding a child. Presumably this could be the depiction of the mother and child since there is evidence to suggest that Celica was completing her postgraduate research on the Black Madonna at that time (Sooful 2009). The internalisation of the notion of difference by Celica is reiterated by Combrink (2000:6): "[p]eople who mourn her passing white, Black, straight, gay, poor, wealthy, successful, and searching from all ranks of life."

Celica's artworks echo several of the sentiments of her colleagues that describe her as being a woman of contradictions in both her work and personality (Hopley 2000:4). In *Women vs women* (Figure 35), Celica depicts a dynamic compositional arrangement of four distorted, nude women. The women seem to be of Caucasian descent as signified by the tresses of Caucasian hair. Three of the women are facing the horse and one woman glares directly at the viewer with a disturbing self-assurance. Seemingly the women are portrayed in the act of scrabbling for a single commodity, reminiscent of a carousel or a horse that could signify the male presence. The partial representation of the head of the horse is achieved by curved lines and an ornate rendering of the mane.

The title of the painting implies a battle or contest between women in a patriarchal society in terms of sexual orientation, gender and class. The powerful sense of the human presence could signify the multidimensional struggle of feminists regarding multiple forms of oppression against women. The patriarchal and colonial oppression of women in terms of race, class or sexual orientation is suggested in *Women vs women*. The artist seems to be making sense of the world through the inherent power relationships in society.



Figure 35: Grace Celica, *Women vs women*.
Oil on canvas, 2m x 1,57m.

Celica's religious and spiritual themes embodied explorations of "a sense of ecological awareness deeply entrenched in the discourse of the divine and earth mother" (Combrink 2000:6). She produced several artworks that are aesthetically beautiful renderings of landscapes and nature without the depiction of a human presence. The series of charcoal drawings of this winter landscape were completed just before Celica's untimely death (Sooful 2009). In *Landscape* (Figure 36), she has transformed an infertile Vaal Triangle landscape into a dynamic rendering of line and texture.

Celica depicts a realistic landscape, perhaps creating her spiritual connections with mother earth or engaging with her personal emotional turbulence. Thathiah (2000:3) also interprets Celica's landscape paintings as retreating into the wilderness in search of a sense of solitude. The association with the parallel seasons in nature and human nature is referred to in *Landscape*. The charcoal landscape is rendered in bold, dynamic and soft lines that project images of strength and fragility. The snapshot composition of the landscape reflects a seasonal landscape. The winter landscape signifies death, bareness and the end of a season before the birth and renewal of life. Yet the notion of death before renewal is visually communicated through a barren but quiet landscape.

The land and portrayal of landscape in South African art history performed the exclusive function of addressing historical interests in Africa (Fransen 1982:113; Arnold 1996:1-2).

However, *Landscape* is an example of peace, solitude and a reaffirmation of life and growth after winter. The artworks by Celica discussed above provide numerous textual and visual signifiers of a political context and history. By contrast, *Landscape* seemingly suggests a personal distancing from the overwhelming political climate of VUT, which was also a strategy employed by Combrink, discussed next.

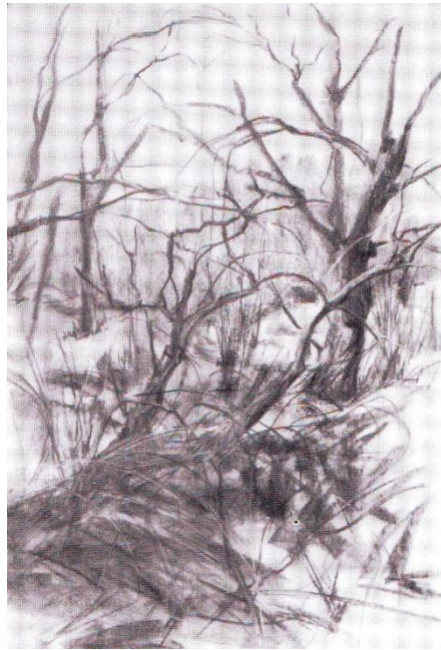


Figure 36: Grace Celica, *Landscape*, 2000.
Charcoal, 2m x 1,57m.

4.3.3 Louisemarié Combrink (1971-)

Louisiemarié Combrink was born in Klerksdorp and completed most of her tertiary education at the then PUCHE. The disciplines and fields of her studies have been diverse. She completed a BA(Languages) in 1991, Honours in Art History in 1992, English III and Graphic Design III in 1993, Graphic Design IV in 1994 and an MA(English and Art History) in 1998. Combrink was employed at VUT from 1995 to 2000 as an Art History and Theory lecturer. She cites her initial tertiary education as having a critical influence on her creative processes of the production of her art. Her introduction to a formalist approach to art history disadvantaged her in terms of her engagement with, for example, the discourse of identity politics. Therefore, the artworks

produced during the period in question for this study were predominantly concerned with the formal technical aspects of painting and Combrink sporadically focused on selected themes. Her experiences were translated into her artworks and she produced artworks for large group exhibitions. Even though Combrink has documented her artworks and her exhibition profile from 1989 to 2000, there are unfortunately no visual records available (Combrink 2008).

While lecturing at VUT, Combrink became increasingly sensitised to the politics of identity and place in the Vaal Triangle through the creative activities and projects of students. Her period of employment at VUT coincided with the critical transformational imperatives instituted at VUT under the leadership of Mokadi. The departure from an explicit political reference was a conscious approach by Combrink (2008): “I was over-saturated, politically speaking, by the highly politicised environment I found myself in and I rather focused on turning inward.” Artworks produced by Combrink post-2000 and after her employment at VUT are discussed here to provide a visual reference to the themes of her creative outputs.

The need by Combrink to desensitise the political overtones reflects the new perspectives of the rereading of South African culture that transcended the historical specificity of South Africa (Nuttall & Michael 1999). The polemical reading of race as black and white remained contentious in the early years of democracy at VUT. But the changing political context in the euphoria of the Rainbow Nation questioned the unstable signifier of race with the introduction of the notion of shades of black and revisiting the concepts of blackness and whiteness, as previously mentioned in Chapter Two. The redefining of South African identities in the new dispensation became an arena for a multiplicity of responses. Combrink’s stance was to withdraw into a personal space to redefine her role as a white woman in contemporary South African society. In *Sloth* (Figure 37), Combrink (2009) shifts her focus to personal issues that, in her view, speak to a larger audience rather than producing artworks addressing “issues on a large scale and missing the point personally”. In *Sloth*, the artist portrays a three-armed, semi-clad female apparently in a state of drunken stupor against a green

background. The bed appears to be located in a contrived conflation of an interior and exterior space and it is also situated in a puddle of water. The surface area of the puddles of water is transformed from flat puddles into suggested dribbles of water down the canvas of the painting. Combrink has also positioned the torso of a goat on the left-hand side of the painting.

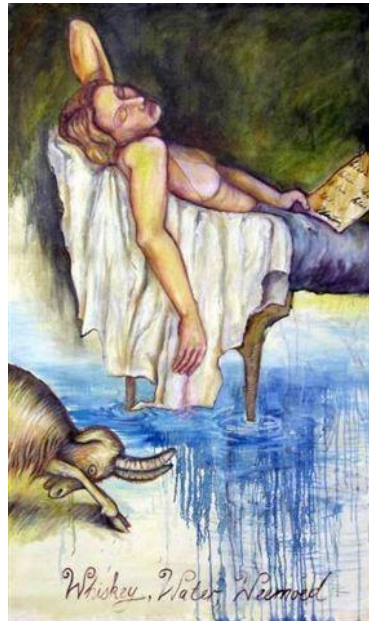


Figure 37: Louisemarié Combrink, *Sloth*, 2002.
Oil and mixed media, 1.2m x 1.8m.
Artist's collection, Potchefstroom.

The figure displays a similarity with the composition of Jacques-Louis David's *The Death of Marat* (1793) (Figure 38); the female figure could also be dead or murdered. The similarity in the images of Combrink and David is extended to the narrative detail of the letter. The associations with Marat, a political activist and a martyr of the French Revolution, expose contradictions with the title *Sloth*. *Sloth* refers to laziness as one of the seven deadly sins. The sin of laziness can be translated as Combrink's apathy in a transitional political climate that was also the status quo in the late eighteenth century in France, and reinforces the artist's intention to withdraw from the highly politicised climate in South Africa.

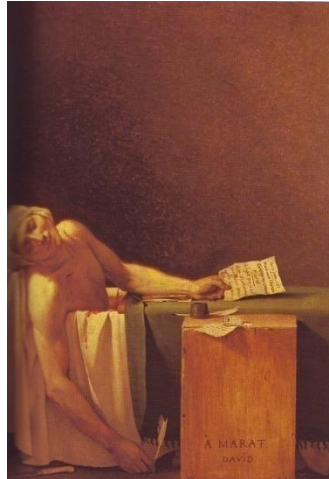


Figure 38: Jacques-Louis David, *The Death of Marat*, 1793.
Oil on canvas, 1.6m x 1.25m.
Musées Royaux-Arts de Belgique, Brussels.
(Honour & Fleming 1999:639).

The contested space and the politicised climate in the new political dispensation in South Africa required a re-evaluation and the re-imagining of individual identities and this also seems to be the position that Combrink is faced with. There also appears to be a correlation between the dislocation of white power, the dislocation of white identities and the need to reposition Afrikaner whiteness in the apparent apathetic position of Combrink in *Sloth*. Combrink is part of a group of white academics that symbolise on a micro level the self-imposed Afrikaner diaspora to NWU. They also display a sense of shared identities in the negotiated third space of a neoliberal democracy. The political demise of the grand narrative of white superiority merely calls to question the unstable constructs of identities in the black political dispensation.

Combrink utilises multiple signifiers that are evident in the written text “whisky, water, *weemoed*” (melancholy) visually in the depiction of the drunken female and in the title, *Sloth*. The inclusion of the Afrikaans word “*weemoed*” shifts the focus from an intoxicated state of unhappiness to the context of a South African Afrikaner identity. This once again reflects Combrink’s apathetic response in the light of the physical and metaphorical dislocation from her Afrikaans identity in a post-apartheid era. The written text could further signify a physical and emotional drowning in whisky and water. Furthermore, the inclusion of the goat provides an added dimension in Combrink’s

melancholy iconography. There are several historical symbolic references to the goat, but the goat as a Christian symbol of domination and evil men seems most appropriate in the context of feminist representations (Goat Christian Symbol 2008) in patriarchal societies.

The portrait of Virginia Woolf (Figure 39) displays commonalities with *Sloth*, in the depiction of an intense sense of melancholy represented by the predominant use of blue in both of the works. Combrink's postgraduate qualifications in Art History and English could also be cited as reasons for the portrait of Virginia Woolf. Virginia Woolf holds a prestigious position in English literature and she is moreover renowned as a feminist and a tragic figure who committed suicide. Combrink's cognisance of the discourse of feminism and her grappling with the position of women in present-day society is apparent in terms of the art historical and literary context of Woolf.



Figure 39: Louisemarié Combrink, *Virginia Woolf*, 2002.
Oil and mixed media, 1.2m x 1.8m.
Artist's collection, Potchefstroom.

4.3.4 Barbara Hopley (1954-)

Hopley was born in Zimbabwe to Dutch and English parents and was educated in South Africa. She graduated with a BA(FA) from Rhodes University in 1978 and with an HED from the then Natal University in 1979, now University of KwaZulu-Natal. Hopley

lectured at VUT for fourteen years from 1982 to 2003 as a painting lecturer and she was influential in establishing the painting department. Hopley's travels between Europe and Africa are visually documented by her over the years (Hopley, *Barbara Hopley, artist [sa]*).

Hopley's paintings and artworks display a range of themes, that is, landscape, still life and pattern making. Her creative process is informed by place, location, environment and her personal interactions with her lived experiences. Hopley produces artworks that are "life-affirming, pleasurable and comforting" (Hopley, *Barbara Hopley, artist [sa]*). A wide range of media such as oil, acrylics, watercolour, gouache, silk screen and mosaic are used. Hopley's oeuvre seems to reflect the influence of artworks from the modernist period, with specific references to Matisse's *Harmony in Red* (Figure 40) and the Fauves and their concern with form, colour, flat surfaces and decorative planes that also reflect the Oriental Japanese influence.



Figure 40: Henri Matisse, *Harmony in Red*, 1908.
Canvas, 1.8m x 2.2m.
State Hermitage, St Petersburg.
(Honour & Fleming 1999:777).

In *Golden Gate* (Figure 41), Hopley has painted the north-eastern corner of the Free State and the Maluti Mountains. The area was established as a national park in 1963. Its beauty lies in the red and yellow rock formations that glow radiantly against the sun's rays and hence the name Golden Gate (Bret & Mountain 1997:150). Hopley explains that "the majestic Drakensberg offer endless delight and inspiration. I love painting mountains" (Hopley, *Barbara Hopley, artist [sa]*). The emphasis is on form, colour and

texture that created pleasure and comfort for the artist in the midst of the tumultuous period of the ushering in of the new dispensation. Hopley's recurring landscape themes and the outdoors arguably indicate a sense of memory and desire, a longing for a carefree identity or escapism under the African skies of her upbringing, which further refer to a past society of white privilege.

Hopley's landscapes do not seem to reflect a colonial gaze that characterised the nineteenth century Africana artists. They recorded the topography of the colonies for the empires, as is clear in Bowler's *View of Wynberg* (Figure 3) and *The landing of the 1820 settlers* (Figure 4). Hopley does not elicit a critical political response that is visible in the paintings of Pierneef. In Pierneef's *Golden Gate* (Figure 7), there is an allusion to the discourse of the origin and a natural relationship between the Afrikaners and the land that speaks of a melanised identity (Steyn 2004:80). The representation of the empty landscape also legitimises the colonial occupation of colonies for the empire (Delmont & Dubow 1995:13). Hopley, on the other hand, seems to replicate the modernist European experimentations with form, colour and iconography instead of a mimetic rendering of the landscape.

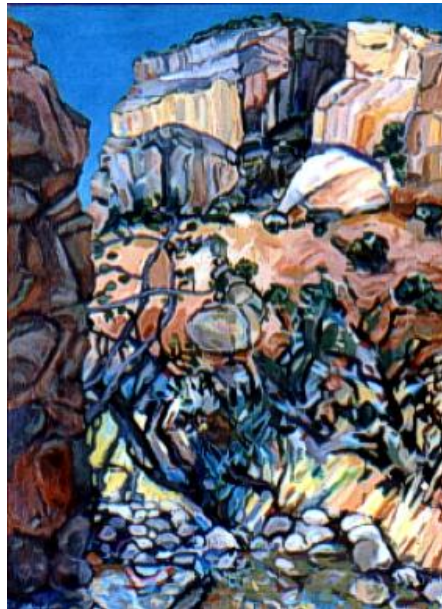


Figure 41: Barbara Hopley, *Golden Gate*, 1994.
Oil on canvas, 97cm x 70cm.
Artist's collection, Vereeniging.

Other artworks by Hopley do not make obvious references to the politics of place and displacement but reflect the geography and topography of South Africa and other countries that mirror her experiences during family vacations (Hopley, *Barbara Hopley, artist [sa]*). In *Fouries Landscape II* (Figure 42), Hopley records the topography of the Free State in all its beauty and splendour with the obvious marking of the boundary fence. It is remarkable to note that a similar rendering of the Free State by Sooful (Figure 43), discussed later in this chapter, is politically charged, whereas the painting of Hopley is a recording of her lived experiences and Pierneef's *Golden Gate* communicates an Afrikaner Nationalist ideology. The commonality of boundaries indicated by the fences by both Sooful and Hopley most likely refers to the game reserve, the physical demarcation of the land and metaphorical divisions.

The transformation of the Maluti Mountains into a national park was a place contrived for the recreational pleasure reserved for white people in the apartheid era. However, Hopley's *Golden Gate* and *Fouries Landscape II* are places noted for political upheaval and also remembered for the bloodshed between the Boers and the Basotho people over land and cattle in the nineteenth century (Bret & Mountain 1997:150). The realities of Bowker, Hopley and Sooful point to the notion of spatial history that is a record of multiple realities, a palimpsest of experiences and realities and historical subjects and identities (Cresswell 2003:269; Ashcroft *et al* 1998:182-183).



Figure 42: Barbara Hopley, *Fouries Landscape II*, 2000.
Oil on canvas, 1m x 1m.
Artist's collection, Vereeniging.



Figure 43: Avitha Sooful, *Deur die Vrystaat* (Through the Free State), 2004.
Oil on canvas.
Artist's collection, Vereeniging.

The inauguration of the new political dispensation in 1994 was a momentous event in the history of South Africa and it is visually documented by Hopley. The dismantling of the ideology of apartheid and the ushering in of an anti-racist ideology were celebrated globally. Differences in class, race, gender, sexual orientation, disabilities, language and cultures were embraced after more than 300 years of oppression and resistance. The swearing in of the Mandela administration was the end result of years of bloodshed and the perseverance by the ANC-aligned and other resistance parties to move towards a just society.



Figure 44: Barbara Hopley, *Inauguration*, 1994.
Oil on canvas, 1m x 1m.
Artist's collection, Vereeniging.

In *Inauguration* (Figure 44), Hopley (*Barbara Hopley-Stokoe - Inauguration... [sa]*) explains that “[t]his work celebrates the end of apartheid and a New South Africa. I have included references to all our varied cultural groups”. Hopley has arranged the compositional elements of the stylised forms of pillars, flowers, trees, animals and a center cantilevered veranda. A central framed Free State landscape is flanked and surrounded by ornate pillars of varying sizes. The framed landscape seems to be supported by the three pillars below. The three pillars are also situated on what could be an oriental carpet with flat patterns and design. Some of the cultural or ethnic signifiers identifiable are the banana leaves that are associated with KwaZulu-Natal. The predominant ethnic identities in this region are the Zulu, Indians and the white English-speaking population. The Free State and KwaZulu-Natal hinterlands are noted for the presence of grazing animals and the abundance of sunflowers, seen along the

top of the painting. The natural and earth colours used in the painting support the notions of South African ethnicities such as the pattern making that is prevalent in Ndebele culture (Figures 45-46).



Figure 45: Ndebele homestead in Middleburg. (Powell 1995:101).

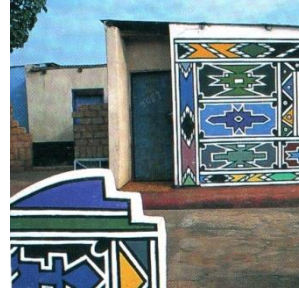


Figure 46: Doorway and gate post of Ndebele home in the former KwaNdebele. (Powell 1995:88).

Hopley's work exhibits a trend that is similar to contemporary Ndebele surface decorations. However, the ornate pattern making also refers to the eastern cultural Indian and Chinese identities that are present in South Africa. Hopley's *Inauguration* highlights the concept of cultural exchange and creolisation, the bringing together of specific cultures to create "new cultures" and identities (Nuttall & Michael 1996:56). This painting demonstrates an elated rendering of the Rainbow Nation that was in retrospect possibly myopic because of the entrenched exclusionary politics in the cultural and social practices over the period of about three hundred years. But Hopley candidly represented the sentiment of the majority of the nation at that time, since the ANC won the 1994 elections by an overwhelming majority.

4.3.5 Thea Luus (1964-)

Thea Luus has a productive artistic career that began in 1993 and numerous artworks were produced during the period covered in this study. Records of most of the artworks produced have unfortunately been lost and are therefore not discussed. The information below marks the beginning of the process by Luus to retrieve and visually document her artistic profile and is also included to provide a glimpse into Luus's oeuvre.

Exhibitions

1993	Goldfields Gallery: Vanderbijlpark Miniature Exhibition
1993	Gallery 88: Sasolburg Visions
1999	Pachino's, Vanderbijlpark Pachino's
2003	Little Falls: Jhb No title
2004	Gallery 88: Sasolburg No title
2005	Vaalower: Vanderbijlpark No title
2006	VUT: Kempton Park No title
2008	Mollas Gallery: Rustenburg Art Association

List of artworks produced, while employed at VUT/VTT from 1994-2004

2004	<i>Buddha</i> : Jhb
2004	<i>Baby</i> : Vanderbijlpark
2005	<i>Shoe 1</i> : Pretoria
2005	<i>Chakira</i> : Vanderbijlpark
2005	<i>The Invitation</i> : Jhb
2005	<i>Expectations</i> : Vanderbijlpark
2005	<i>Autumn</i> : Vanderbijlpark
2005	<i>Beefy</i> : Vanderbijlpark
2005	<i>Bovril</i> : Vanderbijlpark
2005	<i>Coffee</i> : Vanderbijlpark
2005	<i>Saucy</i> : Vanderbijlpark
2006	<i>Three Angels</i> : Vanderbijlpark

4.3.6 Reshma Maharaj (1972-)

Reshma Maharaj was born in KwaZulu-Natal and completed her first two qualifications at the University of Durban-Westville (UDW). She graduated with a BA(FA) in 1994 and an MA(FA) in 1999. Thereafter she completed a Diploma in Desk Top Publishing at Mediatek in 1996 and Project Management at VUT in 2006. Maharaj's vocational experience commenced as an art educator in Reunion Secondary School in Isipingo, Durban in 1994. Subsequently, she was employed as a freelance designer in advertising design and worked with different media, storyboarding and planning. From 1997 to 2008, Maharaj occupied the position of Senior Fine Art Technician at VUT. At present, she is a lecturer in the Graphic Design Department at VUT.

Maharaj is a professional traditional Indian dancer and she participated in the Lenasia *Yuvak Mandal* Art and Dance Choreography Workshops from 1997 to 2009. She also contributed to the discourse of the relationship between colour, emotion and dance at the First International Dance Conference in South Africa, Durban 2000. Other cultural community activities include the Art and Culture Awareness Programme at Progress Primary School in Lenasia from 2005 to 2009, the Art and Crafts Workshop at the Sharpeville Community Centre from 2007 to 2008 and the Youth Day Art Programme for learners in the Sebokeng area. She has exhibited widely in the region of the Vaal Triangle and her exhibitions are documented in Pretoria, Bloemfontein and KwaZulu-Natal. Records are available of artworks in the collections of Tatham Art Gallery, University of KwaZulu-Natal and the Guild Gallery in Pietermaritzburg.

The interrogation of the function of Indian women in a post-apartheid multicultural context is represented in the artworks of Maharaj. Her artworks visibly signify her ethnic identification as being part of one of the minority groups in South Africa. Her heritage can be traced back to the arrival of Indian traders in South Africa from Gujarat in 1870. The Gujarati-speaking Indians arrived at their own expense and were not part of the indentured labour system (Cohen 1997:80-81). The Gujarati ethnic community in South Africa have organised and maintained their economic affluence and advantage over

other minority groups and other language groupings in the Indian community.⁹ Although Maharaj's artworks comment on the social role of women in social and cultural, the underlying thread in her work is based on religion, Hindu scripture and Indian philosophy (Maharaj 2004).

Maharaj uses mixed media, collage and etching in her artworks. Like Van Schalkwyk, who is discussed later in this chapter, she also appropriates photographic images that are photocopied and integrated into the printing process. The artist's source of inspiration in *Fire whispers* (Figure 47) is derived from architectural elements and Indian sculptural depictions from the *Khandariya Mahadeva Temple*, c. 1000 AD (Figure 48). The sculptural images in the print of the temple portray sensual, nude deities in various positions of dance. *Fire whispers* is a colourful display of Indian iconography with a predominant blue column on the left-hand side and a decorative stylised green column on the right-hand side of the artwork. The photocopied sculptural images are centrally placed and they have been manipulated with form and colour to create a textured tactile surface. The construction of space is archetypal of Indian painting from the Mughal period in its hierarchical placement of the compositional elements. Maharaj has also manipulated the upper section of the artwork with the decorative use of colour, form and line.

⁹ I have lived for 21 years in historically Indian communities that were the result of the Group Areas Act (1950). To a great extent, the Indian community displays a plurality of languages, that is, Tamil, Hindi, Telegu, Urdu and Gujarati. The first three language groupings were part of the indentured labour system. The latter language group included the traders from Gujarati that practised Islam and Hinduism (Cohen 1997:80-81). These Gujarati-speaking Indian traders organised themselves into exclusionary groupings around common values, belief systems and economic influence.

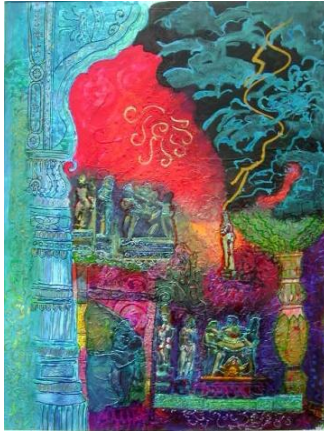


Figure 47: Reshma Maharaj, *Fire whispers*, 2004.
Mixed media.
60cm x 45cm.
Artist's collection, Johannesburg.

In Hindu scripture, the female principle is viewed as a dominant force that functions in unison with the male principle. The notion of dance is linked with the belief system of Hindu cosmology. Hindu cosmology implies that in the cycle of creation there is no loss or end, but a constant turning of the wheel (Honour & Fleming 1999:250-251). The traditional Hindu perspectives regarding the importance of women are not widely practised in contemporary Indian Hindu communities.

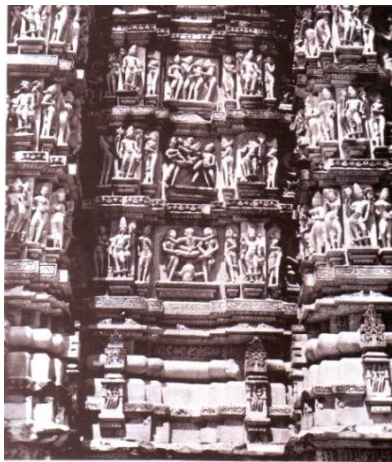


Figure 48: *Khandariya Mahadeva temple* (Khajuraho, detail of exterior).
c. 1000. AD
(Honour & Fleming 1999:250).

In South African Indian communities, inequalities in the socialisation and organisation of women are still practised within the ambits of male privilege and domination. Therefore,

Maharaj contests the role of women and their representation in modern-day South African Indian society and culture (Ramgolam 2004:6). She refers to women as being pillars of strength in *Fire whispers*. Multiple representations of female deities populate the pillars of the *Khandariya Mahadeva Temple* and these images have been integrated into *Fire whispers*. The inclusion of the images reiterates the artist's notion of unity and strength amongst Indian women against patriarchal and political practices.

The recurring theme of women who are positioned in mythical and religious contexts is present in *Fire vessels* (Figure 49) and Maharaj portrays Indian women in various positions of dance and rhythm, in unison with a partner or in individual dance. The horizontal anthropomorphic arrangement of figures is situated next to a *chakra* (wheel) that appears to be projected by virtue of its size and colourful representations of blue, purple, yellow, orange and red. The background is a decorative arrangement of black, blue, yellow and red. The foreground is also characterised by areas of decorative pattern making. The theory of *Rasa* represents the idiom of dance that is associated with the night of the full red moon. Red is connected with the concept of love between *Krishna* and *Radha*, which signifies a union of spirit, mind and body (Maharaj 2004).



Figure 49: Reshma Maharaj, *Fire vessels*, 2004.
Mixed media 77cm x 51 cm.
Artist's collection, Johannesburg.

In *Fire vessels*, Maharaj once more addresses the socially constructed roles of women in present-day society. Women are seen as energy centres in a wheel that is always moving, always in union with something, making their positions significant, but for whom, what and when? The constructed roles of women are explored on a mythical and religious level by Maharaj. Hinduism assigns a different status to women in terms of the relational positions between an individual, family, society and religion. Hierarchically, the

devolving levels of importance are from the mother (*mata*), father (*pitha*), teacher (*guru*) and then god (*deva*) (Maharaj 2004). In a postcolonial society, the acculturation of notions of patriarchy and imperialism has had diverse implications on the roles of women in society. The position of diversity is central to the discourses of postcolonial and black feminists who articulate difference on the basis of divergent social groupings parallel to the notions of race, economics and sexuality.

Maharaj questions the position of Indian women in a rainbow nation and in the hybridisation of Indian culture (Maharaj 2004). In a new dispensation, the stratification of races along the lines of ethnicities has to some extent become blurred. Indian, coloured and African ethnicities have been included under the classification of black. The blurring of the notion of ethnic identities created an identity crisis for Maharaj, who classifies herself as Indian, as stated earlier in this chapter. Maharaj's ancestry reflects the voluntary diasporic movement of Gujarati traders in search of improved economic opportunities. Therefore, the constant affirmation and allusions to her heritage suggest a nostalgic longing for the motherland and its traditional Indian values and cultural and social practices.

Even though Maharaj exists and functions in a closed ethnic Gujarati community, she has participated in and made significant contributions to community projects and the Sharpeville Commemorative Portfolio. Her employment at a highly politicised institution has exposed Maharaj to new cultural readings, texts and images which forced her to grapple with her personal and social identity in the transforming context of the Vaal Triangle, while remaining deeply rooted in Indian cultural practices. Maharaj continues to work within this narrative of religious and mythical references that allow her to reflect on her personal, cultural and religious ethnic identities.

4.3.7 Tracey Rose (1972-)

The artists included in this study are located in the geopolitical, 'inside' space of the Vaal Triangle. The inclusion of Rose is critical to expand the discourse to the national

art context of South Africa, the international arena, and identity politics of South Africa. Rose was born in KwaZulu-Natal and is a celebrated and internationally acclaimed artist. She has academic qualifications from the University of the Witwatersrand, The Royal College, University of London, and the South African School of Motion Picture Medium and Live Performance. Her frequent participation in international exhibitions¹⁰ and residencies separate her from the other participants of the study in terms of her profile. Yet, the overarching constructs of identity and new identities or coloured identities in a post-apartheid era indicate a commonality with other artists discussed in this study in their interrogation thereof in the creative production process.

Rose was employed at the former VTT from 1998 to 1999 and commuted daily from Johannesburg to Vanderbijlpark. During this period, she exhibited in Sweden, Italy, Germany, New York and South Africa. The sum total of the time spent in the Vaal Triangle was negligible and therefore the geopolitics of place are not reflected in her creative production. Rose critiques the question of national identity power relations and her ethnic coloured identity. Her Roman Catholic, German and Khoisan background are critical points of reference in analysing Rose's artwork. Her employment at the former VTT coincides with her early years as an artist and a graduate from the University of the Witwatersrand. Rose works within the framework of body art and uses techniques such as installations, photographs and documentaries. A great deal of her work uses her body as a visual reference and a medium for expression and she focuses on issues of gender, colour and the politics of hair in coloured communities (Rose 2008).

European art history has an extensive archive of artworks that represent reclining sexualised female nudes. It was the Impressionists who exposed the traditional practice of painting women of good reputation or mythical goddesses for the pleasure of the aristocracy. In Edouard Manet's *Olympia* (1863) (Figure 50), the artist has painted a recognisable woman of easy virtue and exhibited the painting in the Salon of Paris, a space historically reserved for the pursuits of the bourgeoisie. The controversial use of space and genre by the Impressionists is further problematised in the artwork of Rose.

¹⁰ See Addendum 5: A comprehensive account of selected exhibitions of the artists.

The inclusion of Manet's *Olympia* here, as a comparative tool for analysis, is important in the postcolonial discourse and is also used widely in the related literatures. The painting exposed the notion of the sexualised female, as well as the notion of the other, which seem to be present in Eurocentric artworks. Paintings such as Manet's *Olympia* further suggests illicit sexual connotations in a colonial landscape (Ashcroft *et al* 1998:104).

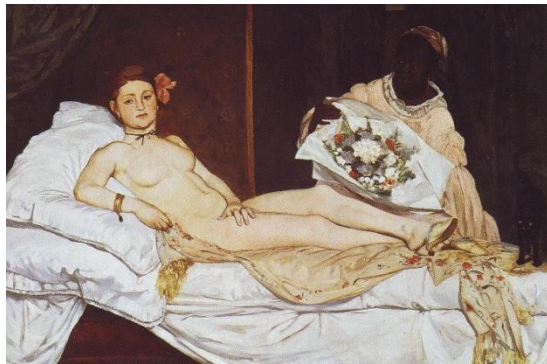


Figure 50: Edouard Manet, *Olympia*, 1862-3.
Canvas, 1.3 x 1.9 m.
Musée d' Orsay, Paris.
(Honour & Fleming 1999:714).

In *Span II* (Figure 51), an installation at the second Johannesburg Biennale in 1992, Rose sits nude with a shaven head in a glass encasement. She is seated on a television set projecting the image of a reclining nude. By being the subject and the object of the installation, Rose assumes a multiplicity of roles. Firstly, the inclusion of the European iconography of the reclining nude on the television screen draws attention to the male gaze in a Eurocentric society. But Rose's nude presence alludes to the equally controversial idea of the colonial gaze that views other races as a deviation from grand narrative of the superior white race. The monolithic perspectives of scientific rationalism are simultaneously positioned in a postcolonial cosmopolitan space that is indicated by the presence of Rose and the reclining nude on the television screen. The very act of positioning her *derrière* on the canonical history of the reclining sexualised female signifies a contest of contemptuous defiance against the patriarchal male gaze. The act is seemingly one of disrespect and Rose's asserts her role in the reclaiming of her agency as a woman. By being the object and subject of the artwork, Rose wilfully

allows her nude body to be the object of scrutiny. This problematises the eighteenth and nineteenth century scientific racist practice of publically showcasing sexual difference in museums, for example in the life of Sarah Baartman.



Figure 51: Tracey Rose, *Span II*, 1997.
Installation.
<http://www.artthrob.co.za/01mar/artbio.html>.

Rose continues to contest the patriarchal domination of men over women and the passive role of the reclining nude by engaging in the activity of braiding her own shaved-off hair (Rose 1999). The Catholic ritual of using the rosary while praying is associated with the act of Rose braiding her hair and probably refers to the gendered activity of weaving and braiding (Atkins 1997:93). For Rose (1999:92), hair has racial and cultural connotations in the coloured community:

It marks you in certain ways, towards Blackness or whiteness. On the one hand it is about 'privilege' of having straight hair as opposed to having kroes hair, but on the other hand, having straight hair meant you were often insulted for thinking you are white.

Rose participated in the Democracy Images exhibition in Sweden in 1998. In the video *Ongetiteld* (Untitled) (Figure 52), she used her body as the medium and hair as a visual reference and visually documented the process of removing her body hair. Rose (1999:92) asserts that the process

about de-humanising and de-feminising my body, shaving off the masculine and feminine hair. This kind of de-sexualisation carries a certain kind of violence. This piece is about making myself unattractive and unappealing.

On a second level, the artwork is extremely personal, intimate and self-reflective in terms of Rose's Roman Catholic background. Rose (1999:92) makes associations between the aerial views of a closed-circuit television recording the act of removing her hair with the "Catholic paranoia" of the omnipresence of God and voyeurism. Rose consents to the public scrutiny of her subjective identity as explained by Foucault (1994:126-144) as a historical subject, a scientific subject and a subject under surveillance.



Figure 52: Tracey Rose, *Ongetiteld (Untitled)*, 1996.
Video.
<http://www.artthrob.co.za/01mar/artbio.html>.

Rose's ethnic mix reflects the colonial history of South Africa as the population of South Africa represents several minority ethnic groups. Her lineage shows linkages with the history of the indigenous people, that is the Khoikhoi and the San people. Rose's Roman Catholic, German and Khoisan ancestry is fraught with the responses of the simultaneous acceptance and rejection of coloured ethnicities by the coloniser and the colonised. In *Venus Baartman* (Figure 53), Rose is personified as Sarah Baartman, a

nude female photographed in a rolling landscape. She is alert and seems to be the hunter and the hunted. The theoretical discourse of social Darwinism is visually challenged by Rose in *Venus Baartman*. The ideologically charged iconography of race as a determinant of hierarchies and inferior and superior races is horrifically epitomised in the life of Sarah Baartman. She was a Khoisan woman from the Cape who was taken to Europe in 1810. Her body was publically displayed both in England and France for five years. Baartman died at the age of 25 in Paris. The point of interest was Baartman's physical condition of steatopygia, a term for the physical condition of enlarged buttocks and Baartman's supposedly oversized genitalia which supported the presupposition of the "primitive sexual appetite" of African women (Gilman 2010:170-171). The power relation and differences between black and white cultures and sexuality are epitomised in *Venus Baartman*.



Figure 53: Tracey Rose, *Venus Baartman*, 2001.
Lambda photograph.
190 x 190.
Photograph by Andrew Meintjies.
(Schmahmann 2004:49).

The power relationships of the domination by the Occident over Africa are clearly manifested in the subject of the artwork in *Venus Baartman*. Rose revisits the stereotypical racialised and sexualised representation of Sarah Baartman. The colonial representation of Baartman in the nineteenth century was premised on the notions of

binary oppositions such as civilised/savage, and beauty/exotic other. The representation of Baartman possibly displays inherent anxieties by the coloniser in the light of interbreeding and the degeneration of the white race. In *Venus Baartman* Rose's personal and introspective positioning of the discourse of identity and sexuality suggests a continued discourse from the nineteenth century to contemporary society. Rose's physiology and her Khoisan origins display similarities with Sarah Baartman, but Rose problematises the discourse. Baartman was the subject of the colonial gaze that viewed other cultures and people as the exotic other. Whereas Baartman was a passive subject of freak shows in Europe, the iconography of Rose's body and the intended purpose of the artwork are defined and controlled by the artist. Rose does not attempt to speak on behalf of the subaltern, but instead uses her agency to expose the politics of difference in sexuality, gender, race and colour. Rose continues to provocatively challenge society, politics and religion in her more recent artworks.

4.3.8 Annette Schultz (1947-)

The artistic career of the ceramicist Annette Schultz¹¹ as an artist at VUT began in 1984 and she is still a practising artist. Schultz was born in Port Elizabeth and completed her National Diploma in Fine Arts in 1984 at VUT. From 1985 to 1990, she was employed as a technician at VTT in the Department of Fine Arts. Schultz then lectured in the Department of Fine Arts in the discipline of sculpture and ceramics from 1990 to 2004. In 1995, she completed a second National Diploma in Ceramics at VUT. Since 2004, Schultz has been employed as a first-year lecturer in the Department of Fine Arts at VUT. She also completed her BTech in Ceramics in 2007.

Schultz has not documented all her exhibitions since 1984, but she can remember that she participated in various group, ceramics and staff exhibitions from 1984 to 2009. Her artworks can be seen in the collections of ceramic sculpture in the Sasol Collection, Johannesburg, and the Tokyo Sexwale Collection; various works are in private

¹¹ A detailed account of the artist's educational history, employment, exhibition profile, awards and related activities can be viewed in Addendum 5. The information in the first paragraph of 4.3.8 was obtained from the CV of Annette Schultz in 2009.

collections in Switzerland, Austria, the USA, New Zealand, Botswana and South Africa (Schultz 2009a).

Many of Schultz's early works reflect her experimentation with paper clay and collagraphs on paper clay, as evident in *Embossed bowl* (Figure 54), rather than the exploration of the ideologically charged constructs of identity or place. A similar focus that is evident in the oeuvre of Bowker and Hopley is present in Schultz's earlier ceramic works. A formalist concern with form and function and the elements of design, principles of design and technique was extended to the Raku process, and she has executed formalist designs on several Raku pots and boxes. The embellishment of the surfaces of her ceramic ware is representational, and Schultz animates the surfaces with texture and projecting forms (Schultz 2009c). The recurring presence of the fish is observable in her earlier creative productions and on some of the works that are analysed in this chapter.

In *Embossed bowl*, Schultz focuses on the functional and aesthetic embellishments of the bowl similar to the canonical tradition of pottery from ancient Greek civilisation. In contrast to the red and black figures of Greek pottery, Schultz adds a dimension of colour. The exterior surface of the bowl is blue with tactile conical projections concentrically arranged around the vessel. The interior surface treatment of the vessel exhibits a wide range of geometric patterns and abstracted representations of fish.



Figure 54: Annette Schultz, *Embossed bowl*, 2003.
White stone ware clay with cobalt and iron oxide.
40cm x 15cm.
Unknown location.

The surface colouring of the interior of the vessel has traces of blue, green and burnt sienna. The methodical compositional arrangement of the surface decorations is reminiscent of ancient Greece. Ceramic vessels from the Greek Geometric period (around 900BC) as illustrated in Figure 55, display evidence of carefully executed geometric forms such as diamonds, wedge shapes, curvilinear forms and banded patterns (De la Croix, Tansey & Arbor 1991:129). Even though Schultz does not visually communicate her world views on the dominant ideologies in the South African context, her earlier work draws attention to European art history and the dominant theoretical perspectives associated with modernism as has also been the practice of Bowker and Hopley.



Figure 55: *Dipylon vase, Geometric amphora*, eighth century BC.
1.5m.
National Archaeological Museum, Athens.
(Honour & Fleming 1999:128).

Schultz explores the notion of identity in the framework of a personal and emotional narrative in *The memory wall* (Figures 56, 57, 58). She has cited personal familial events as the source of her inspiration for *The memory wall*. This artwork is situated at the artist's home and domestic space in Vanderbijlpark and includes the surface decoration of pre-cast walls, a garden bench and two garden pots. The initial process of embarking on a mosaic seems to have been a cathartic exercise that was executed in her personal and domestic space. The mosaic was underway in 1997 after the death of her mother and her husband's diagnosis of colon cancer. Schultz subsequently

collected material for the mosaic after her daughter emigrated to New Zealand in 1998. Schultz fondly remembers the birth of her granddaughter in 2005 in the midst of traumatic memories (Schultz 2009a).



Figure 56: Annette Schultz, *The memory wall*, 2001-2005.
1.78m x 7m.
Ceramic ware: ceramics collectables, rejected ceramic pieces.
Artist's residence, Vanderbijlpark.

Some of the collected material was obtained from the discarded ceramic pieces from her studio including tiles, plates and broken vessels. Schultz's self-reflective project allows her to recollect memories related to her maternal heritage, catastrophic lived experiences, her experimentations as an artist, the impact of students and their work and her evolving and unstable sense of self (Schultz 2009a). The mosaic and the simultaneous exploration of the self evolved into a formal submission as a practical component towards her BTech degree in 2004.

The project was extended to include the bench and the pots visible in Figure 58. In addition to the notion of found objects, Schultz made smaller images to fill in the gaps that signify visual references to marine life such as shells and starfish. In contrast to the non-representational found objects, a seated, ceramic sculptural female figurine that is not iconic of Western ideals of beauty is present on the top of each post of the pre-cast wall. The dominant female presence refers to similar representations evident in the collages of Maharaj with regard to women being pillars of strength. Although the context of both artists is different, they affirm the need to assert and redefine the female presence in their personal domestic and public spaces. The female figurines are poised

in comfortable and relaxed positions that exude an air of contentment and peace. Schultz has used conventional ceramicware, tiles and ornaments to create vast two-dimensional surfaces of pattern making and texture.

In *The Memory Wall*, Schultz supports the feminist aspirations of the late 1960s. She produces artworks that are not feminist in their content but that are produced in a gendered framework of craft, and that challenge the binaries of art and craft (Atkins 1997:93). The artist has been instrumental in contributing to the elevation of the notion of craft to the status of art. The visual signifiers in the artwork remain ideologically neutral. However, parallels can also be made with Judy Chicago's *The Dinner party* (1979) (Figure 65). The presence of ceramic objects, plates and emblems speaks of Schultz's personal experiences, her maternal heritage and private histories.



Figure 57: Annette Schultz, *The memory wall*, 2001-2005.
1,78m x 7m.
Ceramic ware: ceramics collectables, rejected ceramic pieces.
Artist's residence, Vanderbijlpark.



Figure 58: Annette Schultz, *The memory wall*, 2001-2005.
1.78m x 7m.
Ceramic ware: ceramics collectables, rejected ceramic pieces.
Artist's residence, Vanderbijlpark.

Schultz's later work is marked by her shift from attention to the technical aspects of ceramics to sculpture. She continues to work in the feminist framework of the late 1960s. Her work evolves into dealing with ideologically charged content and she creates art that contests the male-dominated space of fine art. In *Sydney* (Figure 59), Schultz conflates the discipline of sculpture with the traditional and gendered craft practices of pattern making. She uses the Duchampian ready-made¹² in all her assemblages. She does not use conventional sculptural techniques or mediums, and finds mixed mediums more of a challenge. Schultz's use of manufactured commercial objects from everyday life opens a dialogue regarding the hegemonic status of sculpture and its mediums. *Sydney* is constructed out of a piece of wood and a button from the Hard Rock Café in Sydney, which represents the nose. Schultz's concealed reference to phallogentrism is based on the premise that maleness is natural and the only source of power is apparent on the dog-like creation. The creature has prominent phallic protrusions on its head and tail.



Figure 59: Annette Schultz, *Sydney*, 2003.
White stone ware clay with cobalt and iron oxide.
850mm x 650mm.
Artist's collection, Vanderbijlpark.

Schultz does not resort to the use of observable political signifiers in her artworks; instead she prefers the viewer to make the political associations and to make the linkages with the notions of identity, place and displacement (Ramgolam 2004:4). The button from the Hard Rock Café in Sydney suggests an international or universal history

¹² The French artist Marcel Duchamp accorded the status of art to found objects (Hopkins 2000:37).

and positioning of the exploitation of women in male-dominated societies. The hegemonic status of women is conveyed in a light-hearted manner that is signified by the playful use of red spots on the legs and the use of complementary colours and pattern making on the head.

4.3.9 Avitha Sooful (1964-)

Avitha Sooful¹³ was born in KwaZulu-Natal and completed her first three academic qualifications at the former University of Durban-Westville, namely a BA(FA) in 1986, MA(FA) in 1991 and HED(Post School) in 1994. In 1997, Sooful received an Adult Basic Education Training Certificate from the University of South Africa (UNISA) and a Further Diploma in Education Management from the University of Johannesburg in 2001. She is currently registered for the DTech at VUT. Several accolades such as academic bursaries, merit awards and a three-month residency in Paris were awarded to her between 1997 and 2006.

From 1989 to 1991, Sooful was employed as a temporary tutor at the University of KwaZulu-Natal in the Sociology Unit Culture and Working Life Project. This position involved the teaching of life skills to adult workers affiliated to the Congress of the South African Trade Unions (COSATU). Skills were transferred in the areas of drawing, textile painting, woodcut and silk screening to generate income using cost-effective materials. Sooful was employed as an Art and Art History educator from 1991 to 1998 in the Department of Education and Culture at the Ogwini Comprehensive Technical College. Since 1999, she has been employed at VUT in the capacity of senior lecturer and course coordinator in the VAD.

Since 1990, Sooful has participated in several group and two-person shows and one solo exhibition. Her exhibition profile provides insight into her political ideology that is

¹³ A detailed account of the artist's educational history, employment, exhibition profile, awards and related activities can be viewed in Addendum 5. The information in the first four paragraphs of 4.3.9 was obtained from her CV in 2009.

apparent in some of the following titles of the exhibitions: 'Malibongwe' (Let them be praised) in Amsterdam (1990), Women's Exhibition in Kwazulu-Natal (1997), 'Address Redress' (2000) in the Free State, and the 'Sharpeville Commemorative Print Portfolio' (2001) in Sharpeville.

Sooful belongs to the third generation of Indians that emigrated from Northern India to South Africa. She has been an active member and an activist of an ANC-aligned organisation, the UDF and the related student body, the Azanian Student Association (Asaso), from 1983 onwards (Sooful 2009). In the new political dispensation, Sooful has become disillusioned with the inability of the ANC-led administration to deliver on their promises and aspirations, specifically related to addressing the historical political imbalances. Sooful vehemently deplores the fact that the majority of the people are still illiterate, live in sub-economic houses and do not have access to basic amenities of education, electricity and running water (Sooful 2004; 2009).

Although Sooful is of Indian origin, she classifies herself as being part of the black population grouping. There are no signifiers of her ethnic origins or indentured identity that were a result of trade diaspora in her artworks discussed here. Sooful's artworks seemingly focus exclusively on her political South African identity and she refers also to the exclusion of Indians from the Free State during the apartheid era. She was a political activist who adopted the ideological definition of black that included black (Africans), coloured and Indian people, which is also the official position in the new democracy. The current forms of South African legislation, such as the Acts on BEE and employment equity promulgated to address the imbalances of the past reflect the contemporary racial classifications. Similarly, in the representations of Sooful's world view and individual reality, she seems to adopt the stance of the South African cultural studies project. This is illustrated in her paintings and etchings discussed in this study.

Sooful explores and interrogates cultural and social practices and creates a dialogue with the dominant political ideologies in South Africa (Nuttall & Michael 1999:54). The moral and political agenda of South African cultural studies also permeates all the artwork of

Sooful discussed in this study. Her 'resistant' voice resonates in the content and titles of her artwork and further illustrates the argument of the "over determination of the political, the inflation of resistance and the inflections given to race, as determinant of identity" (Nuttall & Michael 1999:56). This was the political culture of the 1980s and 1990s and the national and international outrage and strategies towards a negotiated settlement were at the forefront of all cultural practices.

Sooful's political identity was greatly cemented in the 1980s while she was a UDF and Asaso activist. Her artworks produced during the period of this study display continuities with her politicised ideologies; however, her intent refers to disjunctures in the redefinition of the idea of black. In contemporary society, there is a hierarchy of blackness, that is, black, coloured and Indian, and the redress of past imbalances is also prioritised according to this hierarchical arrangement. Possibly a similar reference is inferred by Steyn (2004:2-4), who argues for a recognition of the shades of black.

Therefore, the negotiated political settlement in South Africa, leading up to the inauguration of the new democracy in 1994, was a source of frustration and disillusionment for Sooful. Her contributions and activism in the struggle for liberation seemed to be in vain because of the government's failure to redress the historical imbalances in South Africa. Sooful's paintings work on two metaphoric levels: firstly, landscape as a metaphor for life and secondly, landscape that mirrors the socio-political context of South Africa and her ambivalent attitude to democracy. Her oil paintings on canvas were composed in her studio but they are based on her experiences while driving through the landscape. She absorbs and reflects on the scenery that she believes is an honest response to recording her dialogue with the landscape. The landscape represents how she sees life in abundance, as well as boundaries that are literal and self-imposed. The sky represents emotions, and places her in a particular personal space. She views personal emotions as storms of varying intensities (Sooful 2004; 2009).

Sooful (2004) maintains the following relation to landscape:

Landscape is about time and place. It's about history and ownership. I believe they are also about the historical reflection. I found it important to paint exhibitions of memories of landscape to parallel the memories I have of Apartheid's separateness. A time when Indians by law were not allowed to live or sleep over in the Free State. My paintings reflect and celebrate the landscape but also concentrate on the lack of the human element.

Deur die Vrystaat (Through the Free State) (Figure 60) depicts a Free State autumn rural, fenced and raced landscape. The corroded fence is flanked by sporadic green blades of grass that create a contrast with the autumn fields. The tactile landscape blends into the quiet and turbulent sky and constructs a sense of smouldering angst. The geographical, constructed and disputed place represents Sooful's memories of a raced landscape that spoke to the ideology of white privilege and domination that was also based on the grand narrative of whiteness.



Figure 60: Avitha Sooful, *Deur die Vrystaat* (Through the Free State), 2004.
Oil on canvas, 1m x 1.5m.
Mr Johan Roux.

On a socio-political and ideological level, the play on the title *Deur die Vrystaat* (Through the Free State) is reflective of the past. In the previous political dispensation, people of colour could not stay overnight in the Free State, as noted above. The underlying premise for this exclusionary policy lies in the scientific hierarchical arrangement of the races on the basis of their biological and physical features (Barker 2003:248; Alcoff 2005:5-6; Du Bois 2005:43). Physical and political boundaries were instituted to prohibit

inferior races and ethnicities from occupying the land in the Free State. The presence of the erected fence across a landscape does not signify a human presence, but rather seems to support Sooful's intent of recording memories and her reflections of the past. The ideology of racism also constructed boundaries that were 'natural' and stable and therefore created notions of deviation, difference or inferior races and ethnicities (Hall 1996c:444-445).

Deur die Vrystaat, according to Sooful (2004), highlights the concern with the misrepresentation of the neoliberal ideology in post-apartheid South Africa and is also reflective of the first ten years of democracy as the nation patiently waits for the delivery of promises (Ramgolam 2008:7). This painting arguably supports the notions of the representation of knowledge that is negotiated from the past and from below or for the illiterate masses (Nuttall & Michael 1999:56). Sooful visually represents or acts as a surrogate voice for the victims of neoliberal democracy and is simultaneously a resistant voice against apartheid. Her resistant voice resonates in the title of her painting *Deur die Vrystaat*. The title signifies the prohibition of inferior races and ethnicities from the Free State, reflects on the role of language in the colonial process and refers to the notion of creating a raced place for the preservation of Afrikaner nationalism. Sooful draws attention to the relationship between language and place which are not neutral sites of cultural integration but are closely linked with the formation of identity, history and representation (Ashcroft *et al* 1998:182-183). The imposition of Afrikaans on the multiplicity of cultures in South Africa was part of the Nationalist government's strategy to displace and dislocate so-called inferior cultures.

Sooful's initial interest with landscape as a socio-political vehicle transforms to personify a metaphysical presence. Her vast landscape canvases could easily be construed as Africana paintings similar to the myth of the empty landscape works produced under both colonialism and apartheid and as depicted by artists such as Bowler in *View of Wynberg* (Figure 3) and Baines in *The landing of the 1820 settlers* (Figure 4). The notion of the empty landscape signified a negation of the settlement of indigenous or first people and also justified the colonisation and discovery of geographical regions

through the imperial conquests of Europe (Delmont & Dubow 1995:12). Sooful holds that the absence of the human being is replaced by the presence of the human element. This is signified by the gates, light poles, windows and fences in her paintings (Ramgolam 2008:8). The presence of the human element of the fence in *Deur die Vrystaat*, unlike the Africana painters, indicates occupation and settlement. There are multiple signifiers in this painting, such as the title, the artist's intent and iconography, that support the claim of a postcolonial reading of the landscape. The landscapes evolve to mirror the emotions, anxiety and frustrations on a personal, social and political level (Ramgolam 2008:8).

Sooful's paintings are rendered in the conservative medium of oil on canvas and are sometimes aesthetically pleasing landscapes such as *Deur die Vrystaat*. Other canvases reveal ominous burnt landscapes and turbulent skies, as in *Untitled* (Figure 61). Sooful (2008) explains that:

with almost apocalyptic skies and agitated mark making with thick rich textures inviting one to experience this tactile quality. A landscape stripped of foliage becomes a field of ant heaps; life insignificant, life unearthed, initiating a dawning of a new landscape that's almost surreal.

The burnt landscapes have a spiritual resonance of spiritual cleansing and destruction before rebirth and new realities that reflect a similar returning to nature evident in *Untitled*. The painting reflects the artist's metaphorical personal grappling with her identity in the new dispensation. Sooful's perspective on her identity allows for a critical reading of the identity of resistant artists and activists in new places of power relationships and evolving identities. The definition of identity by some of the practitioners in the discourse of the African Renaissance contradicts the perspectives of neoliberal government.



Figure 61 : Avitha Sooful, *Untitled*, 2004.
Oil on canvas, 60cm x 85cm.
Author's collection, Johannesburg.

African Renaissance theorists argue for a broader definition that considers the processes of creolisation and hybridity as opposed to racial classifications and geography (Makgoba 1999:xi; Prah 1999:37-38). Sooful's view on identity seems to veer towards a similar understanding in her broad definition of black which comprises black, coloured and Indian. However, existing transformational policies in South Africa take cognisance of the notion of shades of blackness and further attach degrees of privilege to historical ethnic groupings. A hierarchy of designated groups is legislated and implemented in transformational policies. This is a source of frustration for Sooful who was subsumed under the narrow definition of black during the struggle to bolster black mobilisation against an oppressive regime. The designated groupings should possibly consider the notions of comrades and non-comrades, which would be equally contentious, since the existing claim by most South Africans is that 'nobody supported apartheid'. Nevertheless, Sooful's resistant and surrogate voice resounds in the wilderness of her burnt landscapes.

All her years of sacrifice and struggle in the liberation movements seem to be "life insignificant". The ethnic group of Indian origin is confronted with the dilemma of not being black enough in the post-apartheid era. Even though the notion of black which

includes Indian, coloured and African is an official racial classification, people of Indian origin are still, in Sooful's opinion, subjected to subtle forms of racism in the workplace. Therefore, she interrogates her search for new identities, spaces and lived experiences in a new democracy. Although Sooful is transparent about her obvious disillusionment with the status quo, she is optimistic about finding her place and identity in the modern-day South African context (Sooful 2004; 2009).

The Sharpeville massacre of 1960 is commemorated by the majority of South Africans annually. The PAC-aligned protest action was organised to show the resistance by black people against the carrying of passes and restrictions on the freedom of movement. The peaceful protest was brutally curtailed by the carnage of bullets that killed mostly women and children. Before the inauguration of the new dispensation, the Sharpeville massacre was commemorated in all the liberation movements as Sharpeville Day. In contemporary South Africa, this historical event has been officially renamed Human Rights Day (21 March). The GNU recognised the significance of signing the new South African Constitution at Sharpeville in 1996 as previously stated. The GNU was tasked to draw up the first democratic Constitution within a period of two years of the democratic election of 1994. President Mandela and Ramaphosa signed the final text of the Constitution on 6 May 1996 in Sharpeville.

In *Sharpeville 1* (Figure 62) the silk-screened images of newsletter clippings, the photographic image of Ramaphosa, and a pair of discarded glasses have allowed Sooful to revisit the significance of the Sharpeville massacre in the liberation struggle (Ramgolam 2008:8-9). The discarded pair of glasses indicates the possible death or injury of a hero by the police during the march by protesters to the Sharpeville police station. The lack of identity of the owner of the pair of glasses further highlights the belief amongst black people that black life is cheap. During the struggle years, thousands of children, women and men lost their lives violently at the hands of the state. The discarded glasses could also allude to the intelligentsia that were associated with leftist academics and individuals who wore glasses and infiltrated resistance movements.

Sooful has superimposed timelines from the glory days of apartheid denoted by the newspaper clippings and texts, such as “Last Sharpeville victims buried” and “Sharpeville funerals today” with the pictorial documentation of the signing of the Constitution in 1996. The sacrifice of the protestors was not in vain; the majority of the people in South Africa now have access to basic human rights, such as the freedom of movement and the official end of discrimination based on race, gender and physical disabilities. Evidence of the human experience and atrocities suffered under the Nationalist government is suggested by the final layer of the photographic silk-screened image of the pair of discarded glasses.



Figure 62: Avitha Sooful, *Sharpeville 1*, 2004.
Etching and silk screen 26cm x 31.5cm.
Sharpeville Remembered Print Portfolio.
c/o Vaal University of Technology, Vanderbijlpark.

The question of redress was foremost in the transformation process in South Africa. By 1996, the ANC readdressed the stance of the privileged white minority. The transformation of the public sector was essential for the imperative of the transference of power. Within this context, discussions of redress were on the table at the ANC conference in 1997 at Mafikeng. The ANC leadership issued a formal mandate to bring all the sectors of government under their control, under the banner of transformation, and to appoint the ANC-aligned candidates into these key positions. The discussions and imperatives of the neoliberal democracy of South Africa in the early years can be

remembered for statements such as “levelling the landscape”, “balancing the playing fields” and “addressing historical imbalances”. On a fundamental level the black and white struggle for economic and political control revolved around the resources of the country and their unequal and discriminatory allocation. The minority of the country’s population, namely the white population, benefited economically and politically by virtue of their racial classification under the grand narrative of whiteness. Evidently the impact of the national imperative to ‘address redress’ impacted on the artistic community to provide a visual response and commentary.

Sooful participated in an exhibition entitled ‘Address Redress’ in 2000 in the Free State. In the etching *Address redress* (Figure 63), she uses human elements such as the dominant white pillars to symbolise the ideology of apartheid, white dominance and privilege and black barbed wire to signify the dispossessed and disenfranchised people of South Africa (Ramgolam 2007:8-9). As already discussed in the previous artworks by Sooful, the landscape metaphorically articulates the national and political struggle for the country’s resources. In *Address redress* she has used symbols and imagery to provide a narrative of the apartheid legacy. The three-pronged tower and dominant white pillars signify the decades of the ideology of white supremacy. The notion of white supremacy was equated with white privilege, which resulted in the inequitable distribution of resources based on race and gender. The gendered signifiers of the tower also suggest a phallogocentric ideology of male privilege. The central symbol of the white cross and the holy trinity may refer to Christianity or the Dutch Reformed Church, and the tower can simultaneously be viewed as a devil’s fork.

The presence of the black barbed wire fencing symbolises the oppression of black people by the construction of physical and metaphorical boundaries in the apartheid era. The Land Acts, Group Areas Acts, the carrying of passes and the segregated education department are examples of some of the strategies implemented to maintain a divided and unequal system of governance. The history of the land in terms of the ownership of the land and the settlement of colonised and coloniser is signified by the presence of the human elements of the white pillars and the black fencing (Sooful 2004; 2009). Sooful’s

current artworks continue to address and visually comment on the plight of humankind and social justice in a global context.

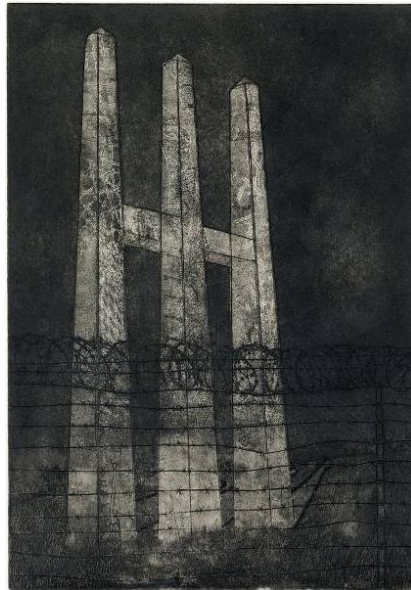


Figure 63 : Avitha Sooful, *Address redress*, 2004.
Etching, 21cm x 30 cm.
Address Redress Print Portfolio.
c/o Oliewenhuis Museum, Bloemfontein.

Sooful's fragmented identity is located in the political and historical context of South Africa and not exclusively in a stable universal Indian identity. She is a product of a geographically specific and historically specific place (Hall 1996f:5-6; Foucault 1994:126-144) and is greatly influenced by the subconscious (Freud 2005:29-31). In the etching *Sharpeville 1* and in the silk-screen print *Address redress*, Sooful attempts to make sense of the world by interrogating existing and historical power relations. She also represents the deterministic relationships of the colonised and the coloniser and Western domination of the Orient (Said 1978:3). The processes of the dislocation of cultures of the first people and diasporic minorities are further illustrated. Sooful uses identifiable signifiers in *Sharpeville 1* and metaphorical historical signifiers in *Address redress* to provide a representation of existing and historical power relationships. Sooful's later works continue to explore notions of fractured identities and negotiated memories.

4.3.10 Rita Tasker (1945-)

Rita Tasker, a ceramicist, was born in England and her family immigrated to South Africa in 1955 in search of better opportunities. Tasker's father was a communist and his ideological stance exposed Tasker to diverse races, cultures and the acceptance communist values at an early age (Tasker 2009b). She has lived for the majority of her life in South Africa, and received her formal education in South African tertiary institutions. Tasker¹⁴ graduated from the then Technikon Witwatersrand (TWR) with a National Diploma in Art and Design (Ceramics) in 1977, a National Higher Diploma in Ceramics in 1986 and an MTech in Ceramics from VUT in 2000. From 1976 to 1987, she taught drawing, painting and ceramics informally at community-based forums. Tasker was employed at the VAD in VUT from 1986 to 2005.

Tasker, like several of the artists already mentioned, embarked on community-based initiatives whilst employed at VUT. Voluntary service and clay workshops are carried out weekly at Groenpunt Correctional Services in Vereeniging. This community service was still in progress at the time of writing this thesis and is a passionate calling for the artist. Several solo and two-person exhibitions by Tasker were hosted in Durban, Johannesburg and Bloemfontein. Tasker's prolific creative productions were also showcased in numerous group exhibitions in Durban, Johannesburg, Cape Town and Bloemfontein. Public collections of Tasker's artwork can be found in the Johannesburg Art Gallery, Cape Town National Gallery, Iziko and the Corobrick Collection: Johannesburg College of Education and Lindlar Collection. Tasker has extended her participation and contributions to the public domain in the form of public lectures and workshops in community-based organisations such as the Vereeniging Society of Social Workers, Art Therapy Society of SA and the South African Ceramic Society, and in the discipline specific professional body, that is, the Crafts Council of South Africa.

¹⁴ See Addenda 5 and 7 which contain the lists of exhibitions, private collections, a list of artworks and the curriculum vitae of Tasker. Much of the information used in the first two paragraphs is taken from the documents in Addenda 5 and 6 and digital data that was obtained during an interview with Tasker on 30 May 2009.

Over the years, Tasker's ceramic output was informed by the history of the discipline. Her Eurocentric education at the former TWR exposed her to Western European and British traditions and cultural practices regarding ceramics. This is evident in her master's research, which focused on the "coalescence between metal and ceramic vessels" (Tasker 2001:20). Tasker examined the historical overview of the inclusion of metal in ceramic vessel forms in Western ceramic practices. She investigated the crafts of ceramics and metalwork and the relationship between them within a Western paradigm. The creative processes involved in the production of vessels by Tasker signify a leaning towards a British European identity and cultural heritage (Tasker 2001:1-19).

Tasker can be classified as a white English-speaking South African who has retained her sense of individualism (Salisbury & Foster 2004:93), even though she has resided in an Afrikaner-dominated cultural community for twenty years. No references are made to the South African cultural practices or to the political transformation over the past ten years, which are relevant to this study, in Tasker's vessels or in the creative processes involved (Tasker 2009b). She does, however, interrogate the inherent cultural practices of male dominance in the cultural and political arenas.

The origin of Tasker's influences and inspiration for her creative works lies in the history of ceramics and is transformed by the influence of contemporary ceramics. The reintroduction of ornamental decorations on contemporary ceramic vessels was critical to her creative production. The commonality of the heating processes specific to the ceramic process propelled her to investigate the ceramic techniques of lustre, gilding and the metal mounting of ceramic vessels (Tasker 2001:19). At the time of her master's studies, Tasker's research contributed to innovative research in the field of ceramics in terms of the inclusion of metal elements on ceramic vessels.

Historically, ornamental ceramic vessels served specific utilitarian functions. The need for ornamentalism on ceramic vessels not only revealed the desire to add unnecessary decorative surfaces to utilitarian vessels, but also the desire to create aesthetically

pleasing art forms, surface patterns and design (Tasker 2001:68; 2005). Tasker addresses the notion of ceramic vessels that were produced as containers of various sizes and for divergent functions and explores the surface embellishment, as apparent in *Trophy to a heroine and others unknown* (Figure 64). The neglected voices and histories of women were the focus of feminist artists in the 1970s. Chicago's *The Dinner party* (Figure 65) is the epitome of feminist art of the 1970s. The universal and patriarchal oppression of women underpins the making of *The Dinner Party*, and *Trophy to a heroine and others unknown*. Tasker is more concerned with the technical and functional aspects of her vessels in *Trophy to a heroine and others unknown*.



Figure 64: Rita Tasker, *Trophy to a heroine and others unknown*, 1995. Porcelain with metal mounts and underglaze decoration. Height, 55cm, Width x 15cm. Artist's collection, Vereeniging.

Although *Trophy to a heroine and others unknown* clearly indicates a focus with the technical aspects of producing ceramic vessels, Tasker's creative process reveals numerous areas of interest and inspiration. The vessel displays obvious Greek influences in the adaptation of the forms of the *amphora* and the *krater* and the narrative embellished on the neck of the vessel. Tasker also makes use of the contrasting colours of black, orange and red on the foot and the vessel. However, the dominant influence is derived from of the black figure style used in ancient Greek pottery.

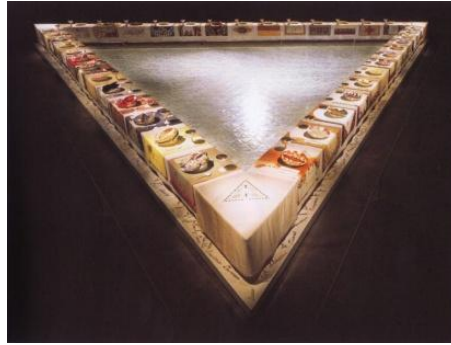


Figure 65: Judy Chicago, *The Dinner Party*, 1979.
Multimedia, 14.63m x 14.63m x 14.3m.
(Honour & Fleming 1999:875).

The title of the vessel clearly refers to the principles and aspirations of second-wave feminism and the feminist art movement of the 1960s and the 1970s. The patriarchal recording of histories and the exclusion of women's histories were revisited by feminist artists. Joan of Arc is commemorated for her short but heroic life as a political activist, political prisoner and a victim of a patriarchal military ideology. She fought for the freedom of the oppressed people in France in the fifteenth century and has been subsequently canonised as a saint and martyr by the Catholic Church (Pernoud, Clin & Du Quesnay 1986:xi-xiii). Therefore, *Trophy to a heroine and others unknown* is dedicated to the memory and remarkable life of Joan of Arc and other omitted heroines in the recording of European histories.

The representation of a bronze woman, Joan of Arc, wearing a headdress and a halo is evident on either sides of the neck of the vessel. Tasker (2001:90-91) explains that:

The figurative aspects are encased between the stylised flames commemorating her death where she was burnt at the stake. Gestured scratch marks etched into the vessel represent anger at the struggle and the sprig-moulded leaves refer to growth whether that being inner growth or growth towards empowerment of the female heroine.

The patination of the bronze has created an antique look and blurs the facial detail of Joan of Arc. The funerary association with Greek vessels is visible in *Trophy to a heroine and others unknown* in the interior of the vessel, revealing emotions of blackness, death and the unknown. Tasker's symbolic use of form, ornamentation and

design “performs the function of symbolic notions such as anger, death, new growth; psychological arenas that all humans endure at one time or another” (Tasker 2001:91). Tasker (2001) argues that her ceramic vessels were created to fulfil utilitarian functions, be aesthetically beautiful and subtly refer to the diverse aspects of her identity. In *Trophy to a heroine and others unknown*, Tasker appears to position her identity as a universal and historical Eurocentric subject powerfully in the disciplines of history and art history. Vessels dedicated to the artist’s children have also been produced by Tasker, as well as a significant body of work signifying her religious beliefs.

Three vessels form a group in *Garniture Set: The Trinity* (Figure 66) and Tasker suggests that they be analysed as one artwork. Her religious beliefs are reflected in the three vessels that show evidence of an unintentional mysterious and mystical presence, “the three vessels signify the Christian belief of the Trinity, that refers to the symbols of God the Father, God the Son and God the Holy Spirit or they may also refer to the human condition of mind, body and spirit” (Tasker 2001:122-123). *The Trinity* embodies the representation of biblical doctrine in the lizard skin dark green glazed vessels. The simplicity of the form and structure of the vessels resembles an adaptation and three variations of the Greek *amphoras* from the geometric period. The viewer’s interest is drawn towards the tactile surface treatment and embellishment of bronze lustre on the vessels.

The surface decorations ostensibly operate on the dichotomous levels of aesthetic functionality and the metaphorical reference to the Christian symbol of thorns and the associated event of the crucifixion of Christ. The vessel on the left suggests a halo and possibly a crown of thorns which is indicated by the jagged bronze lusted shapes located on the periphery of the neck. The apparent depiction of the two-dimensional shapes of thorns is repeated three dimensionally on the vessel on the right. The use of the bronze lustre furthermore awards importance to the Christian belief of the triune God and aesthetically unifies the majestic opulence of the three vessels. Tasker’s choice of sombre colours creates the illusion of ancient vessels. She has transformed

classical vessels and has embellished them with contemporary metallic ornamentation, and a bronze lustre glaze (Tasker 2001:122-123).

Tasker's selection of iconography, ceramic techniques and stylistic adaptations reflect her subjective identity, which is positioned in a Western and Eurocentric art historical context. Her artistic practices furthermore continue practices which support the underpinnings of a WESSA identity. Her cultural identity remains alienated from the South African soil and continues to reflect a modernist aesthetic in her surface embellishments and abstract approach to iconographic representation on her vessels.



Figure 66: Rita Tasker, *Garniture set: The Trinity*, 1997.
Earthenware with lizard skin dark green glaze and lustre decoration.
From left to right, Height: 33cm Width: 12cm, Height: 30cm Width: 11cm and Height: 36cm Width: 13cm.
Artist's collection, Vereeniging

Tasker's concern with eco-feminist and 'green' issues can be found in her master's research (Tasker 2001:75). Eco-feminists re-evaluated the relationships between women and nature and advocated an equal relationship between nature and women. Eco-feminists also noted that nature was a source of female power (Andermahr, Lovell & Wolkowitz 1997:59-60). Whereas Tasker's approach to eco-feminist issues suggests an equal relationship between nature and humanity, Celica (see 4.3.2) retreated to nature for spiritual solace and solitude more in keeping with the notions of mother earth as a source of power.

In *Beware the predator* (Figure 67), Tasker makes a symbolic reference to humankind being the predators in the ecological chain of the destruction of the environment. She creates ceramic vessels in the historically gendered discipline of pottery and creates vessels that do not conform to performing utilitarian functions. The vessels instead respond to topical perspectives regarding nature conservation. *Echo gecko* (Figure 68) is concerned with the creation of rhythmic patterns on the belly of the vessel and the presence of gecko on the vessel allows Tasker to visually represent topical nature conservation and biodiversity. The ornamental embellishment of the surface treatment in *Beware the predator* and *Echo gecko* yet again reflect the dismantling of the hierarchical relationships between arts and craft. The vessel is decorated with organic lines, texture and abstracted animal forms are engraved on the neck of the vessel. The surface treatment of the vessels in *Beware the predator* and *Echo gecko* reflects the influence of Zulu ceramic practices in the earthy colours used (Tasker 2004). Tasker continues to make ideological statements in her later work and is currently engaged in many commissions, private work and community service in the Vaal Triangle.



Figure 67: Rita Tasker, *Beware the predator*, 2004.
39cm x 9cm.
Artist's collection, Vereeniging



Figure 68: Rita Tasker, *Echo gecko*, 2004.
39cm x 9cm.
Artist's collection, Vereeniging

4.3.11 Linette van Greunen (1970-)

Linette van Greunen was born in Bloemfontein and obtained her National Diploma at the former VTT in 1994 and her Master of Creative and Performance Arts in 2003 at Auckland University in New Zealand. She was employed at VUT during the period of national and institutional transformation, from 1995 to 1998. Between these years, she exhibited in various national and international group exhibitions. She emigrated to New Zealand with her husband in 1999 where she currently resides as a permanent resident.

Van Greunen maintains that the institutional climate of instability at VUT did not have any influence over her work. While growing up in the Vaal Triangle, she was cognisant of the volatile political climate, but has not directly interacted with the political history in the visual creative process. However, this study adopts the notion that identity is socially and culturally formulated amongst other related assumptions discussed in Chapter Four of this thesis. Even though the artist does not use literal visual indicators to locate the contemporary political culture in her work, the statement by her below points to a disjuncture in her sense of place and a fragmented and unstable identity in South Africa. The creative process for Van Greunen involves responding quietly and reflecting on the dialogue between herself and her environment: “a sense of place, home, belonging, and placement is ever present in my mind when I am planning my work” (Van Greunen 2009a).

The notions of identity and place form a significant part of the creative process in the ceramic artwork, *African Mediaeval vessel* (Figure 69).¹⁵ This work is part of a series of works that focused on impressed textures and the symbolic use of colour to produce ancient mysterious ceramics (Van Greunen 2009a). The vessels were created to mark, reward and acknowledge important events in Van Greunen’s life. The scroll-like structures on the side of the vessel suggest the classical Greek influence of the ionic

¹⁵ Van Greunen has only photographic images of the two artworks discussed in this study. The artworks were produced while she was employed at VUT. She emigrated to New Zealand in 1999 and therefore does not have access to the work. Van Greunen has also indicated that she does not have records of her early work (Van Greunen 2009).

orders on Van Greunen's ceramic vessel. The surface decorations of a simulated antique quality attempt to support the notion of a relic or artefact from the mediaeval period. The title *African Mediaeval vessel* refers to Van Greunen's linkages with an unstable African identity within a framework of Eurocentric history, since mediaeval history as a category is a Western construct of periodisation. Even though she identifies herself as being part of a European ethnic group, the title of this artwork suggests a sense of place and belonging in Africa.



Figure 69: Linette van Greunen, *African Mediaeval vessel*, 1996.
Clay, underglaze, lithium glaze, 80cm high.
Annette Schultz, Vanderbijlpark.

Homage to Zurbaran (Figure 70) is a triptych of individual wood panels of ceramic surfaces that are connected to produce a relief sculpture. The central panel acts as a background for a composition after De Zurbaran's *Still Life with lemons, oranges and rose* 1633 (Figure 71). The surface decorations create a sense of texture and pattern making that display references of lemons and still life objects. The central panel acts as background for the centrally placed still life after De Zurbaran's *Still life with lemons*. Van Greunen has represented a ceramic sculptural expression of a basket of lemons and a tea cup and saucer on the right-hand side and three lemons on a saucer on the left-hand side of the central panel. The individual elements of the composition are situated on a table surface that projects 30cm away from the central panel (Schultz 2010).

The panel on the left-hand side of the composition represents a still life of flowers and two bottles against a decorative luminous background of blues, greens and yellows. A bowl of lemons against a decorative background is portrayed on the panel on the right-hand side of the ceramic triptych. Van Greunen works in a mode similar to the artists already mentioned, namely Tasker, Schultz and Combrink, in terms of the focus on the formal compositional aesthetics in the art-making process. *Homage to Zurbaran* is an aesthetically pleasing arrangement of form, shape, colour, tone, texture and the manipulation of space.



Figure 70: Linette van Greunen, *Homage to Zurbaran*
Clay, underglaze, glaze, 300 x 650cm
Annette Schultz, Vanderbijlpark.



Figure 71: Francisco de Zurbaran, *Still life with lemons, oranges and rose*, 1633.
Oil on canvas, 60 x 107 cm.
Norton Simon Museum of Art, Pasadena
(<http://stanleymossandco.com/pages/old.html>).

In *Homage to Zurbaran*, Van Greunen is drawn to Zurbaran's quiet contemplation in his compositional arrangement of the still life objects (Van Greunen 2009a). De Zurbaran's *Still life with lemons* is an example of a contrived and contained depiction of domestic space. Van Greunen (2009a) states that:

His work is a quiet contemplation and introversion for his choice of subjects. The objects are presented as an offering on an altar. They are isolated from one another, even the composition is a conscious arrangement. The objects become static, and appear torn of the context of everyday life. The human being to whom they apparently belong to have no place here.

Van Greunen's intention in the artwork was to create an elevated space or an altar for domestic life. She believes that the domestic roles of women are important and that they are generally executed with dignity and quietness (Van Greunen 2009a).

The portrayal of domesticity refers to the domesticated role and space of women in a white male-dominated society.

Van Greunen (2009a) identifies herself with the first-wave feminists and their concerns with imbalances in the social, cultural and political discourses: “I comment as a modern woman who has concerns over the historical white male influence and power in society.” Women as a universal subject of exploitation seem to be acknowledged and honoured in *Homage to Zurbaran*. Yet on a subliminal level, homage to the historical female subject reflects the demure persona that supported the ideology of Afrikaner nationalism and patriarchy that is illustrated by the signifier ‘quietness’. Van Greunen seemingly defines her universal feminine identity in the historical male domain of sculpture that continues feminists’ practices of elevating craft to the public arena of art.

4.3.12 Maggie van Schalkwyk (1949-)

Maggie van Schalkwyk completed her National Diploma in Fine Art in 1992 and National Higher Diploma in Fine Art in 1994 at VUT. In 1995, she completed Sculpture 1 and History 1 towards a BA(FA) and graduated with an Advanced Diploma in Fine Art in 2000 from UNISA. From 1971 to 1989, Van Schalkwyk was employed as an educator in several secondary institutions in South Africa and Zimbabwe. She was employed as a part-time lecturer at VUT from 1994 to 1995. Subsequently, she lectured at the Vanderbijlpark Technical College from 1996 to 2000 and thereafter she took up a position as lecturer at VUT. Numerous merit achievements have been awarded to Van Schalkwyk for academic and teaching excellence in the discipline of Fine Art. Her exhibition profile is documented from 1989 to 2009 and she has exhibited widely in Pretoria, Johannesburg, the Vaal Triangle and in the Free State.

The transfer of power in South Africa from the ruling white minority to the black majority in the 1990s became a point of anxiety and debate for many white people. Van Schalkwyk grappled with her Afrikaner identity in post-apartheid South Africa and confronts her fragmented identity as a Zimbabwean Afrikaner, before she can be

identified as a South African. Even though the political history of South Africa and Zimbabwe is similar, the experiences for Van Schalkwyk have been unique. She holds that the display of anger and hatred by the citizens of the country is more prevalent in South Africa than in Zimbabwe. On a moral and ethical level, she still struggles with her identity as being a member of the settler colonial minority group of South Africans (Ramgolam 2008:4).

As already mentioned, the Treaty of Vereeniging, signed on 31 May 1902, had significance in the establishment of white domination in the region in which VUT is situated. The South African War (1899 – 1902) and its significance in terms of colonial expansion and apartheid is a recurring theme in Van Schalkwyk's collages. She engages with the notions of imagined landscapes, print media and electronic media. She is a fervent collector of newspaper articles and uses the clippings and images as her primary inspiration. She uses collage, which dates back to the mediaeval period where gold leaf panels were applied in cathedrals. The acceptance of collage into the art world dates back to high modernism. Collage as a medium was used extensively in the work of Cubist artists Pablo Picasso and Georges Braque in the early twentieth century. Van Schalkwyk appropriates photocopied photographic images in her collages that reiterate the erratic nature of the status of art (Ramgolam 2008:3-4).

For Van Schalkwyk (2004), the over-saturation of mass media and visual imagery in society form part of her search for meaning. She sees society as becoming immune to the daily subjection of the horrific images of human atrocities. She further explains that any comment on society occurs on a subliminal level and she uses collage as a medium through which she explores her position in a post-apartheid nation, while still coming to grips with her political history. Van Schalkwyk's images are sometimes worked into with pencil and charcoal but she relies more on the manipulation of photocopied images.

In *Precipitate* (Figure 72), the narrative details refer to multiple signifiers and signified meanings. In the foreground Van Schalkwyk has illustrated a Boer general in military gear reminiscent of the early 1900s. Modern-day soldiers in action are located on an

equal level on the right-hand side of the collage. The second layer, indicating a white male presence in the collage, suggests police officers in the apartheid era. The sartorial indicators are indicative of the 1970s and 1980s which support the assumption of the time frame of the apartheid era. Boers and seemingly poor white people are placed on the left-hand side of the composition and in the background on the right. The face of one of the youngsters has been drawn over and reduced to a disgruntled caricature by Van Schalkwyk. The blurred images seem to represent the protest action that is signified by the raised clenched fist and the presence of black people in the figure in motion between the contemporary soldiers and the police officers. The immense military presence in the middle ground is represented in great detail against the looming trees in the landscape. There is a disturbing presence of grouped hazy figures in the top left-hand corner and in the right-hand corner of the collage.

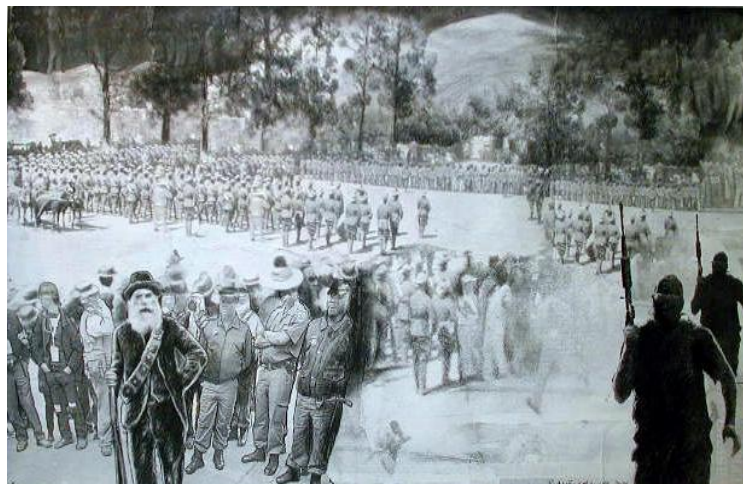


Figure 72: Maggie van Schalkwyk, *Precipitate*, 2004.
 Mixed media, 50cm x 70 cm.
 Artist's collection, Vanderbijlpark.

The military presence clearly refers to a global context of control, power, imperial and colonial settlement and expansion. The military parade in the background could represent a European military power, such as the British, and the dominant white male presence suggests a sense of order and stability under military control. Visual references to war are juxtaposed with contemporary military images in the right-hand corner of the collage (Ramgolam 2008:4). In *Precipitate*, the timelines have been manipulated to create new realities and there are important clues that refer to the South African conflict. The focus

on the images of the Boer Afrikaner in the foreground makes direct associations with the South African War. The type of attire worn by the dominant bearded figure on the left signifies a Boer Afrikaner leader in the South African War.

In the collage *Ik Leef en gij zult Leven* (Because I live, you will also live) (Figure 73), Van Schalkwyk has constructed a sense of place and space in a desolate rural Zimbabwean landscape. The monochrome collage is placidly contrasted by an area of sepia tones in the lower left and the upper middle sections. The landscape suggests an abandoned homestead that is flanked by a solitary figure in the doorway. The perhaps once thriving farm is now reduced to concrete posts, gateways and picket fences with the repeated inscriptions of *Ik Leef en gij zult Leven*.



Figure 73: Maggie van Schalkwyk, *Ek leef en gij zult leven*, 2004.
Mixed media, 50 x 70 cm.
Artist's collection, Vanderbijlpark.

Van Schalkwyk communicates her unstable and fragmented identity as a Christian from the Dutch Reformed tradition (the cornerstone of apartheid), a Zimbabwean and South African Christian. In the collage *Ik Leef en gij zult Leven*, the Dutch words are inscribed over the Great Zimbabwe ruins. The barren landscape and isolated homestead seems to suggest the failure of land reforms under President Robert Mugabe. Several white farmers, including Van Schalkwyk's family, returned to South Africa in search of better

opportunities. Van Schalkwyk holds that this collage reflects a nostalgic longing for home and a sense of belonging to the previous political administration. Even though the architecture in the background is an example of an Afrikaner rural homestead, this landscape is not specific to South Africa. According to Van Schalkwyk (2004), it could be the Australian outback or a scene from the American mid-west, acting as a universal point of reference about the quest for land. Van Schalkwyk's constant reference to the commonality of experiences and incidents in South Africa and internationally is an attempt to resolve her identity crisis and to reposition Afrikaner whiteness in a neoliberal democracy (Ramgolam 2008:4-5).

In *Irresolute remittance* (Figure 74), Van Schalkwyk works with a recurring theme of South African histories. The collage is marked by the persistent theme of the Boer which occupies the middle foreground with the presence of what seems to be the English on either side of the Boers. Groups of figures are located in the middle ground and on the upper right-hand side of the collage. The concentration camps that were erected by the British during the South African War are situated on the right-hand side of the collage and the Voortrekker Monument is positioned in the background. The composition is counterbalanced by the suspended grotesque black child in a cloth encasing held by severed hands in the upper middle section of the collage.

Van Schalkwyk is positioned in both the ideological divides of the coloniser and the colonised. By virtue of her Afrikaner heritage, she has benefited from the apartheid ideology of white privilege. But the political domination and oppression of the Afrikaners by the English, prior to the inauguration of the Nationalist government, is still remembered by Afrikaners with resentment and bitterness. Van Schalkwyk's representation of identity in a patriarchal society in *Irresolute remittance* is emotionally fraught in terms of defining a national identity. The presence of the both Afrikaner and English military forces in *Irresolute remittance* represents Van Schalkwyk's dilemma of simultaneously being part of the colonised and coloniser political powers of South Africa. The Voortrekker Monument (1938-1949) in the background commemorates the Great Trek (1835-1854) and the immense suffering of the Boers under British rule. The

images of the concentration camps for Afrikaners on the right-hand side of the collage demonstrate the oppression of Afrikaners by the British force during the South African War. The central location of the distorted black emaciated figure suggests the oppression and exploitation of black people by both British and Afrikaner political and military rule.



Figure 74: Maggie van Schalkwyk, *Irresolute remittance*, 2004.
Mixed media, 50 x 70 cm.
Artist's collection, Vanderbijlpark.

In *Sentinels* (Figure 75), a multiplicity of identities and relationships are suggested. The guardians in the background are composed of repeated images of black and white women who are motionless and they are situated on varied planes. The figures clad in white attire are positioned descended and in the act of descending. Interestingly, all the figures are dressed in colonial garments, possibly alluding to the neglected South African histories of both black and white women. The trenches or graves that are lined with white bags suggest the demise of the ideology of white supremacy in South Africa. The repeated image of the artist's family attending a family funeral support the notion of death and the end of an era. Once more, Van Schalkwyk has conflated realities and timelines to create a palimpsest of meaning.



Figure 75: Maggie van Schalkwyk, *Sentinels*, 2004.
Mixed media, 50 x 70 cm.
Artist's collection, Vanderbijlpark.

The exclusion of the female presence in *Sentinels* was unconscious but in retrospect, Van Schalkwyk (2004) holds that in her experiences in a patriarchal society, women were portrayed as observers and men were the decision makers. The sense of women as observers is extended to include both black and white women. This is suggested by the presence of the towering black women in the background. Van Schalkwyk (2009) further focuses on the compositional display of the male dominance except for the matriarchal figures of her family. She consciously evokes universal values in her artworks allowing the narrative to be positioned transnationally, although there are very specific South African signifiers present in her work (Van Schalkwyk 2004). The artwork also responds to the geographical and historical context of South Africa. But the pendulum swing from historical images to current visual images is juxtaposed, allowing the concepts of time and narrative to be manipulated to simulate new timelines or spaces (Ramgolam 2008:5).

In *Dialogue* (Figure 76), Van Schalkwyk's display of the dominant iconic colonial figure of imperialism and colonial expansion is represented by Queen Victoria on the right-hand side. The stately figure of Paul Kruger on the upper left-hand side of the collage is emblematic of his role as being part of the Afrikaner nation in the Great Trek and a leader of the Transvaal Republic. The central figures signify the oppression of black people through the processes of imperialism and colonial expansion. The diminishing black figure represents Van Schalkwyk's twofold identity as the coloniser and the colonised.

Both colonial imperialist forces of Britain and the apartheid regime were responsible for denigration of the black people and culture.



Figure 76: Maggie van Schalkwyk, *Dialogue*, 2004.
Mixed media.
50cm x 70 cm.
Artist's collection, Vanderbijlpark.

Van Schalkwyk's tortured existence is further exposed in *Facing self* (Figure 77), in which she reflects on her mirrored and fragmented image. Van Schalkwyk's identity crisis resonates with the national imperative to engage with the discourse of a postcolonial identity (Ramgolam 2008:6). *Facing self* depicts an informal settlement, in all its squalor and the lack of basic amenities. Van Schalkwyk has depicted the male occupants of the settlement in static and idle acts of engagement. The boy in the foreground is engaged in wire construction, which is a common practice and substitute for commercially manufactured toys for underprivileged children in South Africa.

Van Schalkwyk seems to face the common phenomenon of 'white guilt' in the new dispensation. She benefited from the rule of white supremacy because of her legacy and Afrikaner heritage but in retrospect, the artist's moral and ethical views are contested. Van Schalkwyk is clearly tortured by the unequal distribution of resources that resulted in black people living in impoverished informal or squatter camps. The female figure that holds the mirror in *Facing self* is not a mirror image of Van Schalkwyk but possibly of a younger Van Schalkwyk, which can be interpreted as her protest against apartheid during her youth. The repeated image also intensifies her protest and inner conflict with her interpretation of township life which, unlike Sekoto's *street scene*

(Figure 14), is not romanticised. Van Schalkwyk's township scene reflects a dominant male presence that is representative of the various age groups and activities in which they engage during the day.



Figure 77: Maggie van Schalkwyk, *Facing self*, 2004.
Mixed media, 50 x 70 cm.
Artist's collection, Vanderbijlpark.

4.3.13 Colette Vosloo (1971-)

Colette Vosloo's social and cultural background is located in the Afrikaans-dominated regions of Kroonstad, where she was born, Vanderbijlpark and the North West. Her tertiary education was completed at the former VTT. Vosloo graduated with a National Diploma (Fine Art) in 1996, a BTech (Fine Art) in 1997 and an MTech (Fine Art) in 2001. She was employed at the former VTT from 1998 to 1999 and lectured in the departments of Fine Art and Graphic Design in Figure Drawing and Art Theory. Since 2000, she has been employed as a lecturer in Illustration Art and Graphic Design at North-West University.

The apartheid and post-apartheid contexts of South Africa have been a primary point of reference for the paintings and assemblages of Vosloo. She was acculturated by a divided education system, differentiated according to the hierarchical arrangement of race that was also designed to maintain racial inequalities and white supremacy. Vosloo (2009) acknowledges her fundamental Afrikaner Nationalist upbringing: "growing up in an Afrikaner environment, my education insisted upon the sanctity of South Africa's now

newly labelled colonial history and its Nationalist strivings.” But as a student and artist at VUT, she was exposed to new readings of South African history.¹⁶ The location of VUT and its proximity to Sharpeville has also been identified as a contributing factor to Vosloo’s new awareness regarding colonial history and outcomes of the ideology of apartheid: “1994 to 1999 spent at the Vaal Triangle Technikon, sharpened my sensitivity towards transformation and the injustices of the past, e.g. the Sharpeville unrest” (Vosloo 2009).

Vosloo’s visual investigations personify a reflection on the histories of South Africa and a palimpsest of lived experiences. Her artworks suggest an interrogation with her Afrikaner and fractured identity within the context of a neoliberal democracy. The narrative in *President Kruger* (Figure 78) and *Generaal de Wet* (General de Wet) (Figure 79) refers to the South African War and creates a dialogue with the neoliberal democracy, indicated by the presence of the national symbol of the new South African flag. These two paintings are part of a series of six representing the leaders of the South African War. President Kruger and General de Wet, who were powerful figureheads of the South African War, also symbolised the unification of the Afrikaner states and the emerging Afrikaner nationalism. The portrayal of the two iconic figureheads of the South African War reverberates with the overarching patriarchal recording of the Great Trek. Early records of South African history do not acknowledge the significant role that women or other nationalities played during the South African War and Vosloo’s paintings seem to corroborate the colonial historical reading. The gendered and patriarchal roles of the Afrikaner nation are accurately implied in Vosloo’s two paintings, striking by the absence of a female presence. Other Afrikaner artists of this study such as Bowker and Van Schalkwyk also present similar readings of Afrikaans cultural and social practices in *Spieëlbeeld* (Figure 30), *Record of the Rocks III* (Figure 31) and in *Sentinels* (Figure 75).

¹⁶ I was appointed at VUT in 2000 in the position of lecturer in the modules of Art History and Theory and I can confirm that students such as Vosloo were exposed to a new Art History. The curriculum was expanded to include the theoretical perspectives of postmodernism that included areas of academic study in poststructuralism and identity politics.



Figure 78: Colette Vosloo, *President Kruger*, 1999.
900mm x 600 mm.
Oil on canvas and mixed media.
Artist's collection.



Figure 79: Colette Vosloo, *Generaal de Wet*, 1999
900mm x 600 mm.
Oil on canvas and mixed media.
Artist's collection.

The Great Trek and the South African War are commemorated with pride by Afrikaner Nationalists, and this also seems to be the purpose of the two portraits by Vosloo. The paintings are executed in the Eurocentric tradition of portraiture painting and the cultural practice of awarding importance to heroes or dignitaries. This is accomplished by the complete focus that is devoted to President Kruger and General de Wet without any other narrative detail except for the presence of the current South African flag. Further attention is drawn to the flag by the monochromatic treatment of the figureheads, who are contrasted against the local colours of the South African flag. The two distinct timelines of apartheid and post-apartheid that are signified by President Kruger and General de Wet and the new flag may not be a realistic union of the Nationalist and post-apartheid eras. But the conflated iconography that is linked to polemical ideologies could create controversy amongst some of the citizens of South Africa. Yet the inclusion of the new flag can symbolise a unity of cultures and the joining of the diverse parties in the 'V' and 'Y' on the flag (National Flag 2009).¹⁷

¹⁷ The colours that make up the flag reflect the colonial history of the land by the merging of the Nationalist South African flag and flags that represent the political alliances of the ANC and the Inkatha Freedom Party. However, the official government position holds that the symbolism attached to the South African flag is open to interpretation and therefore no specific meaning should be attached to the usage of colour or shapes (National Flag 2009).

Vosloo is the only artist in this study who has indicated her current religious denominational affiliation to the NGK (*Nederduits Gereformeerde Kerk*, Dutch Reformed Church). She seems to share her Calvinist views with President Kruger with regard to their common religious affiliation to the Dutch Reformed Church, which can also be cited as a cause for her admiration and the elevation of President Kruger to a prominent position in her oeuvre. Arguably, she appears to place her identity as a white Afrikaner female firmly in a creolised Afrikaner Nationalist and a neoliberal framework by conflating the important events of the Great Trek, the South African War and the inauguration of the new political dispensation.

The two paintings, *Familieportret II* (Family portrait II) (Figure 80) and *Familieportret* (Family portrait) (Figure 81) exhibit important references to Vosloo's Afrikaner background. All Vosloo's paintings relevant to this study indicate a depiction of a gendered and raced sense of place and space. She provides a patriarchal recording of the South African War in *President Kruger* and *Generaal de Wet* and the portrayal of a domesticated female and raced place and space in *Familieportret II* and *Familieportret*. Vosloo has recorded snapshot images of her family in the two paintings. In *Familieportret II* she has painted a contrived portrait of a mother with her two children and a portrait of the two children in white dresses in *Familieportret*. The snapshot compositions provide details of the perfectly manicured gardens and the 1970s domestic architecture.

Vosloo allows the viewer glimpses of her childhood memories in Kroonstad in the Free State. She has depicted an Afrikaans matriarchal family nucleus in an urban and racialised landscape that can be dated by the scrutiny of the dress and architecture. During the 1970s and the 1980s, the racial and ethnic division of the land was still practised and Vosloo seemingly depicts this era in *Familieportret II* and *Familieportret*. The only possible visual suggestion of African soil could be the terracotta potted plant in *Familieportret*. The gendered place and positions of Afrikaans women are indicated by the domestic place and the dress illustrated in Vosloo's paintings. The white dresses are reminiscent of the white attire worn during the South African War (McClintock

1995:370-371) that symbolised the purity of the Afrikaner nation and the subservient role of the Afrikaner women. Historically, Afrikaans women assumed a national role in the South African War that was symbolised through their domestic roles of service and selfless acts (McClintock 1995:370-371). Van Greunen, like Vosloo, also provides visual commentary of the domestic social and cultural hegemonic practices by women in *Homage to Zurbaran* (Figure 70), discussed earlier in this chapter.



Figure 80: Colette Vosloo, *Familieportret II*. (Family Portrait II), 1999
1,3m x 900mm.
Oil on canvas
Artist's collection, Potchefstroom.



Figure 81: Colette Vosloo, *Familieportret*. (Family Portrait), 1999
1,3m x 900mm.
Oil on canvas.
Artist's collection, Potchefstroom.

Vosloo continues to create a visual dialogue between the intersections of Eurocentric and Afrocentric cultures and contested 'third spaces' of social and cultural practices in *Gebore in die RSA II* (Born in the RSA II (RSA = Republic of South Africa) (Figure 82) and *Gebore in die RSA IV* (Born in the RSA IV) (Figure 83). The two assemblages are part of a series of four artworks depicting yellow plastic table cloths which further simulate the visual and textural effects of lace crocheted doilies. In both images Vosloo has attached oval discs that are framed by the metal techniques of filigree and granulation. The African iconography of a three-legged pot and a caricature of an Ndebele woman are centrally located on the oval discs in the assemblages. The text "Born in RSA" is inscribed halfway around the African iconography in Afrikaans, *Gebore*

in die RSA, and in English. The Sotho words *Morena baloka sechaba sa RSA* (God bless our nation) complete the inscription around the oval disc.



Figure 82: Colette Vosloo, *Gebore in die RSA II* (Born in the RSA II), 1999
640mm x 400mm.
Mixed media.
Artist's collection, Potchefstroom.



Figure 83 : Colette Vosloo, *Gebore in die RSA IV* (Born in the RSA IV), 1999
640mm x 400mm.
Mixed media.
Artist's collection, Potchefstroom.

The gendered practice of crocheting is superimposed with the male domain of jewellery design and manufacture. The gendered and raced female presence is signified by the simulated lace tablecloth in both of the assemblages and the three-legged pot in *Gebore in die RSA II* and the Ndebele women in *Gebore in die RSA IV*. Vosloo has seemingly employed a similar stance used by the early feminists in their art in the 1970s to elevate the domain of crafts to the mainstream fine art domain.

She also suggests a polemical dialogue with her white identity in a dominant black culture which is apparent in the unity of meaning in the English and Afrikaans inscriptions on both of the assemblages. The Sotho quotation from the current national anthem of South Africa and the African iconography refer to the dominant culture of the land and create an uncomfortable tension regarding Vosloo's intent. Does she embrace the unifying composition of the national anthem? The current national anthem is a combination of the previous apartheid anthem with the anthem of the black liberation movements, *Nkosi sikelel' iafrika* (God bless Africa). The three official languages of South Africa that are collectively represented in the *Nkosi sikelel' iafrika* are also

represented on Vosloo's two assemblages. Yet, the assemblages could be read as a celebration or a parody of the new democracy. The misrepresentation of the Ndebele woman in *Gebore in die RSA IV* calls to mind the cartoons of the early twentieth century that focused on the Negroid features of black people to signify racial gendered differences and otherness. Paradoxically, the caricature of the Ndebele woman's head is draped in the contemporary South African flag, thereby affirming the suggestion of a satirical dialogue between the old and new political dispensations in South Africa. The depiction of the Ndebele woman responds to the expectations of the colonial gaze which differs from Preller's sexualised colonial gaze in *Grand Mapogga I* (Figure 16) and Hopley's symbolic reference to the Ndebele culture as a unifying process in *Inauguration* (Figure 44).

4.4 Conclusion

In Chapter Four, an overview of South African art was given in order to provide a national perspective and framework for the discussion of the artworks referred to in this study that are predominantly located in the Vaal Triangle. Seventeen years later at the time of writing, a discussion of South African art still displays continuities with the grappling with identity issues by artists in a transforming context. The examination of the thirteen artists in this chapter was introduced by a brief biographical account of each female artist. The time frame of 1994 to 2004 and the ideas of identity, place and displacement informed the selection process of artworks in this chapter. Thereafter, a critical reading was carried out with an average of three artworks per artist.

A discursive context was provided for the artworks analysed earlier in this chapter, with the exception of Celica's work. Since Celica has passed on, the available information on her intentions for her artworks was minimal or non-existent. The outcome was that some of her artworks remained vague and almost unresolved in providing a critical reading. Hall's (1997:15) reflective, intentional and constructionist theories were used together with the theoretical framework in Chapter Two to analyse contemporary culture and the artists' visual representations in this chapter. The implementation of Hall's

theories was valuable in the analyses of the remainder of the artworks examined in this chapter.

The context of the artworks was discussed by deriving meaning using Hall's (1997:15) language theories, specifically the reflective theory that investigates the content and subject matter of the artworks. The intentional theory was covered in surveys and in-depth interviews that were conducted in the fieldwork carried out for this study. The constructionist theory spoke to the historical, political context and to the theoretical framework examined in Chapter Two. The impact of dominant ideologies in the apartheid era and in the current neoliberal democracy furthermore speak to the constructs of identity and place that are represented in many of the artworks. Bowker's collagraphs provide insight into the underlying ideologies of Afrikaner nationalism and continued patriarchal practices. Combrink reflects on the underlying principles that determined the content of the so-called traditional art history practices at universities such as PUCHE. This practice could be cited as a context for the intentions of some of the female artists discussed in this chapter.

All of the artists examined in this chapter reveal diverse and multiple representations of their identities. Bowker seems to reflect an acceptance without coercion of the ideology of Afrikaner nationalism that was largely informed by the theories of the Enlightenment project. Bowker and Van Greunen reveal an acceptance of a male-dominated society and its related cultural practices. The overriding themes in the artworks of Celica, Maharaj and Rose reflect on gendered identities, yet each artist's shared realities are diverse and deal with important and controversial aspects of feminism. Hopley's paintings do not display any explicit angst and she appears to optimistically embrace the promise of new identities and cultures in the Rainbow Nation. Tasker's WESSA identity reflects the broad stance practised by WESSAs that exhibits a separation from the South African context while continuing cultural links with Europe. Van Schalkwyk, Sooful and Vosloo interrogate various issues in the discourse of postcolonial ambivalent and creolised identities.

Bowker, Hopley, Tasker, Schultz and Van Greunen continue the modernist practices of formalism; however, elements of the geographical context are clearly represented in some of their artworks. Hopley uses the formal elements of painting to depict memories in South Africa that have histories extending beyond her concern with the elements and principles of design. Tasker, Schultz and Van Greunen allude to a gendered iconography in some of the artworks discussed in this chapter, but their emphasis remains rooted in surface treatments, embellishments and ceramic techniques.

The role of transforming power relations as a thematic to classify visual realities is exposed in the artworks of Combrink, Maharaj, Rose, Sooful, Van Schalkwyk and Vosloo. These artworks oscillate between disillusionment with the former National Party and saturation with highly political environments in the paintings of Combrink to the questioning of Third World feminist concerns within an ethnic context in the mixed media prints of Maharaj. Rose interrogates and exposes contentious Third World feminist debates in the national context of South Africa. Van Schalkwyk's collages are examples of the artist's intense introspection regarding transforming power relations in colonial and postcolonial South Africa and Zimbabwe and visually represent her emotions. Vosloo's paintings provide a postmodern reading of the political context over the past two centuries.

The political notions of place and displacement demonstrate wide-ranging visual realities that are similar to the other themes discussed above. Bowker depicts a colonial and gendered space that supports the argument of empty interiors. Celica provides commentary on gendered concerns in the raced context of contemporary South Africa. Hopley records and paints the South African landscape with the same spatial distance as the modernist European painters in a mode that gives the impression of an escapist strategy which deals with the political upheaval in the country. At a metaphorical and physical level, Combrink deals with the dislocation and displacement of the Afrikaner in a postcolonial period. The diasporic ethnic identities in South Africa are examined by Maharaj in relation to the religion of the motherland, India. The colonial and postcolonial displacement of black identities is represented by Rose to reclaim her agency as a

black South African woman. Schultz, Tasker and Van Greunen do not refer to any explicit issues of place but allude to international notions of place and Eurocentric cultural practices. Sooful addresses issues of place and displacement pertinent to Indians and Sooful and Vosloo comment on colonial and postcolonial geographical landscapes.

The next chapter concludes the findings of this thesis and draws together the arguments.

CHAPTER FIVE

CONCLUSION

5.1 Summary of the chapters

Chapter One provided a broad overview of the transformations in the function, policies, student and staff demography of the former VTT to the current VUT. The triangular focus of national transformation since 1994, the political and historical importance of South African history with particular reference to the political and historical importance of the Vaal Triangle and the theoretical constructs of identity, place and displacement provided a framework to analyse the artwork of the purposive sample population. This framework underpinned the first assumption of this study, which was to examine whether the artists' construction and representations of identity, place and displacement were influenced by the environmental factors of the historical, political and academic culture in the microcosm of the Vaal region.

The geopolitical space of the Vaal Triangle was in fact orchestrated to meet the imperatives of accommodation for the labour force for the steel, coal and clay refractory industries. The demographic representations of the Vaal Triangle clearly mirrored and sanctioned the ideology of separate development and white privilege as reflected in the separation between Vanderbijlpark, Vereeniging and Sasolburg, Sharpeville, Sebokeng, Roshnee and Rust-te-Vaal (Leigh 1968:37-62). The Vaal region is remembered for the watershed events in the struggle for liberation from an oppressive minority regime, namely the Sharpeville massacre of 21 March 1960 and the signing of the new Constitution in Sharpeville in 1996.

In the context of reparation and redress, the 1990s witnessed policy formulations by the incoming ANC. The national Employment Equity Act (1998) and the Affirmative Action White Paper (1998) were mentioned to contextualise the impact of these policies on VUT's Employment Equity and Diversity Policy and AA programme. I have argued

that the diversity in the staff complement is a result of the impact of transformational policies instituted at VUT, and was therefore deemed relevant to this study.

A political and postcolonial reading by this thesis was informed by cultural studies, under the rubrics of postcolonialism and feminism. This framework, as delineated in Chapter One, was applied to investigate aspects of the influence of transformation on the visual art of female artists at VUT from 1994 to 2004.

The political framework of Chapter Two intersected disciplinary limitations since the notions of identity, place and displacement cross-reference the discourses of cultural studies, feminism/s and postcolonial studies. The intention of this study was to focus on the dominant ideologies and power relationships in the constructs of identity, place and displacement in a transforming context. These notions were explored through a diverse range of theorists and disciplines.

A postcolonial political reading in a South African geographical and historical context interrogated the dominant hegemonic ideologies prevalent in marginalised histories and identities. A commonality of purpose is evident in the theoretical perspectives of cultural studies that therefore formed the introductory point of entry into the discourses around the issues of identity, place and displacement. Chapter Two was positioned in the political discourse of cultural studies which raised the issues of marginality in cultural and social practices in transforming landscapes. Its relevance lies in the discourse of the analyses of contemporary urban culture and in the democratisation of culture. These political investigations were also significant in the South African cultural debate, although the geographical, historical and political specificity are interrogated in the discourses of identity, ethnicities and race.

The notion of identities was first contextualised in Western paradigms before the examination of negotiated and changing identities in this study that reflected the dominant ideologies of apartheid and the neoliberal democracy. Seminal postcolonial theorists were examined to analyse the disruptions, dislocation and displacement of

cultural and social practices. The analyses of colonial and colonised cultures were problematised in terms of the contested political places and spaces of fusion and intersection. The seminal assumptions of the various strands of feminism and postcolonial studies were explored to analyse the world views and communicated realities of the artists referred to in this study by virtue of their gendered, raced and placed visual representations of reality.

The aim of Chapter Three was to historically and politically contextualise the notions of identity, place and displacement in the South African colonial and postcolonial framework. The political and moral bias was to interrogate the aim of the chapter by engaging with South African historians who endorsed the process of decolonising history. The postcolonial recording of history addressed on a fundamental level the psychological liberation of black South Africa and dealt with omissions, neglected narratives and fallacies inherent in the historically white historiography process. The extrapolation of key periods and events that influenced the notions of identity, place and displacement were discussed under the two subheadings of before and after democracy. However, several areas of overlap and interrelationships were noted.

A brief history was provided for the South African ethnic and racial identities in the early 1900s. The purpose was to contextualise the ethnic and racial divide of the artists dealt with this study. The omissions in the colonial recording of black history were included to expose the dominant ideologies that underpinned the artworks and world views of the artists discussed in Chapter Four. The displacement and dislocation of the first people were noted in the colonial and imperial crusade by Britain and Europe. The physical displacement of the colonised by the coloniser around the issues of land, resources and labour was outlined. The psychological displacement of the majority by the minority through the instruments of language and education was also outlined to expose the strategies implemented to entrench Afrikaner nationalism. The political events were included before and after the decline of apartheid to frame the decolonisation strategy of the new political dispensation. The second section of Chapter Three provided a context for the artists' identities in a neoliberal democracy. The dismantling of the legacy of

apartheid was noted in various events and constructs, namely the TRC, the African Renaissance, and redress in the domains of education, language, land and economics that contributed to the redefinition of identities. Lastly, the political and historical events relevant to the Vaal Triangle and to the artists of this study were highlighted to position the ideological divide between pre-1994 white Afrikaner nationalism and a neoliberal democracy.

The transformation in the VAD at VUT in the demographic profile was spearheaded by the HOD, Kiren Thathiah. Thathiah can be credited for his strategic management practices which were politically driven in the organisational structure, the discipline of fine art and in the academic culture of the VAD. By 2004 the Fine Art section of the VAD reflected a 50% white and a 50% black staff complement. The Art History and Theory modules of the Fine Art programme demonstrated transformations applicable to the international debates in the discipline. In 2000, the curriculum of Art History and Theory revealed a rearticulation of the course outline with regard to omitted histories, neglected traditions and the inclusion of contemporary literary theory. The staff were exposed to a series of frequent seminars to interrogate and to contribute to contemporary modernist, postmodernist and postcolonial discourses. Even though artists such as Combrink expressed her views on the subject of the oversaturation of the politically charged departmental and academic culture, she made valuable contributions to the rearticulation of the Art History and Theory modules during her period of employment at VUT.

Seventeen female artists were employed in the VAD in the field of fine art from 1994 to 2004 and the artworks of thirteen of them were discussed in Chapter Four of this study. An average of three works per artist were selected with regard to the explicit and implicit representations of the notions of identity, place and displacement. The multiplicity of national, transnational, ethnic and implied group identities were represented by the artists discussed in this study. Bowker, Combrink, Luus, Schultz, Van Greunen, Van Schalkwyk and Vosloo are from the Afrikaner ethnic group that have traces of Dutch, German, French and non-European origins. Hopley is of English and Dutch origin but

leans more towards her English identity, Tasker is of English origin and Celica is Scottish. The artists mentioned above are representative of the white population in South Africa. The black population is represented by Rose who is of Khoisan and German heritage, but she is classified as coloured. Maharaj and Sooful are of Indian birth and are classified as Indian in South Africa.

All the white artists completed some or all of their tertiary qualifications at the former VTT or the current VUT and at the former PUCHE. Hopley was the only exception as she graduated from historically English universities, the former Natal University and Rhodes University. There is a sense of a group identity amongst the white artists who are still based in the Afrikaner strongholds of Vereeniging, Vanderbijlpark, Sasolburg and Potchefstroom.

The rationale for this relocation could have been the dislocation of white power that resulted in the self-imposed regrouping of similar identities to alienate themselves from the new democracy and to reposition Afrikaner whiteness. The artists are still employed at VUT and the former PUCHE, now known as the University of the North-West, and the University of Pretoria, which is also a historically Afrikaans university. Only Van Greunen is employed in an art institution in New Zealand. The staff complement in the discipline of fine art at VUT has been reduced to six staff members. There seems to be a migration of white lecturers from VUT in the VAD in the discipline of fine art. At present, there are four black and two white lecturers resigned at the time of writing this thesis. The significance of the artists' tertiary education in art history and the related disciplines suggest a competence in the modules that informed their creative outputs.

There are not many visual signifiers relating to identity, place and displacement in Bowker's artworks. She maintains that her artworks are not ideologically charged and that the notions of identity, place and displacement are not applicable to her artwork. Her intention in her collagraphs was to create realities using the landscape, found objects and textures to depict intricate layers of meaning. A political reading of *Spieëlbeeld* (Figure 30) and *Record of the Rocks III* (Figure 31) exposed dominant

ideologies and inconsistencies in the imperial and colonial recording of displacement in South African history. The ideology of scientific rationalism and scientific racism underpins Bowker's artwork. The assumption is that the conservative and ideological positioning of the PUCHE informed her reading and visual translation of the landscape. The apolitical intent of the artist was complemented by the adoption of modernist and formalist principles in the two artworks discussed in this thesis.

The dominant patriarchal ideologies germane to the South African context are the recurring signifiers in the paintings and drawings of Celica. The debates of the feminist discourse and art in contemporary South Africa are visible in four of the five artworks analysed. In *Untitled* (Figure 32) and *Portrait of Maria* (Figure 33), Celica draws a comparison with the sacrifice of Christ and the related persecution and suffering experienced by women in a patriarchal context. She demystifies the religious iconography into identifiable figures from ordinary culture. The struggles of disenfranchised black women who are exposed to quadruple levels of discrimination are referred to in *Portrait of two women* (Figure 34). The suggestion of power relations in the discourse of heterosexual and homosexual orientations is evident in *Women vs women* (Figure 35). Celica was confronted with intense physical and emotional turmoil during her short life and she frequently retreated into nature for spiritual solace and upliftment. These spiritual journeys were captured in a series of drawings such as *Landscape* (Figure 36).

The politically charged landscape at VUT during the period of this study was a point of contention for Combrink. The similarity of the composition in *Sloth* (Figure 37) and David's *The Death of Marat* (Figure 38) refers to a politically charged context during the French Revolution. Paradoxically the title of the artwork and the narrative detail included in the painting might suggest an attitude of indifference and disillusionment by the Afrikaans ethnic group with the political stance of the National Party in the negotiated settlement of 1994.

The modernist and formalist focus with the formal elements and principles of design inform the paintings of Hopley. The elitist notion of ‘art for art’s sake’ that epitomised the modernist era is still present in her paintings. Ideologically neutral landscapes conflict with postcolonial readings that advocate a palimpsest of meanings. Even though the artist has painted aesthetically beautiful memories and familial experiences of the landscape in *Golden Gate* (Figure 41) and *Fouries Landscape II* (Figure 42), the landscape remains a site of political challenge in the discourse of place and displacement. The absence of political narrative detail in Hopley’s landscape could imply an attitude of indifference or the liberal notion of tolerance. In *Inauguration* (Figure 44) Hopley visually documents the euphoria of the Rainbow Nation and the promise of an integrated society by symbolically depicting the various ethnicities of South Africa.

The diasporic ethnic and shifting identity of Maharaj, her intimate connections and the nostalgic yearning for the motherland is observable in all her artworks. They display identifiable signifiers such the repeated Hindu religious iconography that firmly establishes her identity as an Indian in *Fire Whispers* (Figure 47) and *Fire Vessels* (Figure 49). Maharaj highlights the religious position of women in Hinduism that negates the patriarchal ideology of male privilege in favour of an elevated position of women in traditional Hindu contexts. The contemporary readings of the Third World feminist discourse in terms of the constructed positions of women in a postcolonial and modern-day society remain the concern of Maharaj.

The national positioning of the discourse of identity, place and displacement were made possible by the inclusion of Rose in this study. In contrast to the other artists in this study, Rose neither resided in nor was she employed for a substantial period at VUT. However, the analysis of her artwork is critical in terms of her demographic ethnic representation of South African races. Rose had successfully competed in the male-dominated conventional art world. She produced artwork in a Third World feminist context that exposes the dominant ideologies with regard to sexualised, gendered, ethnic and raced identities in *Span II* (Figure 51), *Ongetiteld* (Figure 52) and *Venus Baartman* (Figure 53). Rose does not attempt to speak on behalf of the subaltern but

instead uses her agency to expose the politics of difference in sexuality, gender, race and colour. She is both the object and subject of her artwork which is a political and cathartic process.

The polemical debate of the binary opposition of the art and craft divide is contested on a subliminal level in the artwork of Schultz. Her artwork is created in the historically gendered discipline of ceramics and in her personal and domestic space. The renewed interest in the art forms that were excluded from the fine arts was the focus of feminist artists of the late 1960s. Schultz has produced ceramic vessels such as *Embossed bowl* (Figure 54) in the ancient tradition of Greek pottery in its form and surface embellishment. *The memory wall* (Figures 56, 57, 58) illustrates a personal journey that displays narrative details related to milestones in her life as a daughter, mother, wife and lecturer. Her early artwork is not feminist in its content but is produced in a gendered framework of craft. Her later artwork continues to elevate the discipline of craft to art and evolves to include feminist content in her ceramics.

Sooful was an activist in the struggle for liberation in South Africa who witnessed the demise of apartheid and the ushering in of a new democracy. Her political identity explicitly informs and permeates her entire life. All her paintings and etchings exhibit clear references to the dominant ideologies and the power relationships between the coloniser and the colonised. Sooful's paintings are allegorical and ideological interpretations of the landscape. In *Deur die Vrystaat* (Figure 60) the Group Areas Act (1950) is revisited by Sooful in terms of the prohibition of Indians to settle or trade in the Free State. She expresses her disappointment with the unfulfilled promises for the disenfranchised majority of the land in *Deur die Vrystaat and* comments on her unfixed identity as black women of Indian origin in *Untitled* (Figure 61). Sooful has conflated the timelines of the Sharpeville massacre and the contemporary event of the signing of the new South African Constitution in Sharpeville. The silk-screened print commemorated the historical and pivotal event in the struggle for liberation from the minority apartheid regime. In the etching *Address redress* (Figure 63), Sooful visually and symbolically

illustrates the ideology of apartheid, white dominance and privilege and the colonial impact of displacement and disenfranchisement.

The ceramicist Tasker exposes her focus on Western European and British traditions and cultural practices of ceramics. Tasker, who is a white English-speaking South African, has retained her sense of individualism even though she has resided in an Afrikaner-dominated cultural community for twenty years. Both Tasker and Schultz have aligned themselves with feminist artists with regard to the elevation of the discipline of ceramics in the postmodern discourse. The universal and patriarchal oppression of women underpins *Trophy to a heroine and others unknown* (Figure 64). Three vessels form a group in *Garniture set: The Trinity* (Figure 66) which depicts Tasker's religious beliefs and displays evidence of an unintentional mysterious and mystical presence. Her later work demonstrates the eco-feminists' concern with 'green' issues and the environment as in *Beware the predator* (Figure 67) and *Echo gecko* (Figure 68).

Van Greunen emigrated to New Zealand in 1999 where she currently resides as a permanent resident. For Van Greunen, the institutional climate of instability at VUT did not have any influence over her work. However, she seems to draw parallel associations with an African identity in *African Mediaeval vessel* (Figure 69), since the vessel was created to mark, reward and acknowledge important events in her life. Van Greunen identifies herself with the first-wave feminists and their concerns with imbalances in the social, cultural and political discourses in *Homage to Zurbaran* (Figure 70). Her aim was to revisit the significance of the domestic position of women and to celebrate her constructed and gendered position by creating and mounting an altarpiece dedicated to women.

Van Schalkwyk grapples with her Afrikaner identity in post-apartheid South Africa and confronts her fragmented and shattered identity as a Zimbabwean Afrikaner, before she can be identified as a South African. The future of the Afrikaners in the context of Zimbabwe and South Africa has been a source of extreme uncertainty and disappointment. All the collages of Van Schalkwyk contain a multiplicity of signifiers

than transcend singular timelines and interpretation. In *Precipitate* (Figure 72), timelines have been manipulated to create new realities and there are important clues that refer to South African conflict. Van Schalkwyk comments on her identity as a Christian of the Dutch Reformed tradition, a Zimbabwean and South African Christian in the collage *Ik Leef en gij zult Leven* (Figure 73).

Van Schalkwyk is positioned in both the ideological divides of the coloniser and the colonised in *Irresolute remittance* (Figure 74). In *Sentinels* (Figure 75), a multiplicity of identities and relationships are suggested in the dominant white and black female presence in addition to the repeated positioning of white males in the landscape. In *Dialogue* (Figure 76), Van Schalkwyk's display of the dominant iconic colonial figure of imperialism and colonial expansion is represented by the figure of Queen Victoria. Van Schalkwyk seems to face the common phenomenon of 'white guilt' in the new dispensation. She benefited from the rule of white supremacy because of her legacy and Afrikaner heritage but in retrospect, her moral and ethical views are contested in *Facing Self* (Figure 77).

The apartheid and post-apartheid context of South Africa has been a primary point of reference for the artworks of Vosloo. As a student and artist at VUT, Vosloo was exposed to new readings of South African history. The location of VUT and its proximity to Sharpeville has been identified as contributing factors to Vosloo's new awareness regarding the history and outcomes of the ideology of apartheid. The socially constructed gendered and raced roles of women in early twentieth century Europe have been a continued point of reference for Vosloo. Her investigations into the new so-called Afrikaner identity occur within the context of a neoliberal democracy and her grappling with her new Afrikaner identity is signified in *President Kruger* (Figure 78) and *Generaal de Wet* (Figure 79). The domesticated female place and space in *Familieportret II* (Figure 80) and *Familieportret* (Figure 81) refer to a contemporary urban landscape and Afrikaners of the nineteenth century. Finally, Vosloo communicates a paradoxical and satirical reading on a neoliberal democracy by using racialised and political signifiers as well as racialised cultural practices. She conflates the timelines of Afrikaner nationalism

and neoliberal democracy to possibly negotiate new and fluid identities in *Gebore in die RSA II* (Figure 82) and in *Gebore in die RSA IV* (Figure 83).

The representation through the geographical and historical constructs of identity, place and displacement in the artworks discussed in Chapter Four can broadly be subsumed under the themes of landscape, the depiction of women and the South African political discourse. Bowker, Celica, Hopley, Sooful, Van Schalkwyk and Vosloo have depicted heterogeneous interpretations of the colonial, gendered, modernist and postcolonial urban and rural landscapes. Maharaj, Rose, Schultz, Tasker and Van Greunen comment on the functions of women in colonial, postcolonial and white middle class heterosexual spaces. Sooful, Van Schalkwyk and Vosloo respond to the political context of the new dispensation. Schultz, Tasker and Van Greunen produce their artwork in the gendered discipline of ceramics and the implementation of the decorative arts is visible in the artwork of Hopley, Schultz and Tasker.

If the intentional theory of Hall (1997:15) were used exclusively as a methodology to analyse cultural practices, the findings would expose a precise response to the research question. Bowker, Hopley, Schultz, Tasker and Van Greunen do not visually represent the constructs of identity, place and displacement in a transforming South Africa, in contrast to the remainder of the artists analysed in this thesis. However, this study has been guided by principles such as that the author is not the only source of meaning (Hall 1997:25), identities are associated with histories (Hall 1990:225), language is not neutral (Hall 1997:25), identity and subjectivity are socially constructed “all the way down” (Barker 2003:210-220), the individual is the end result of historical processes (Foucault 1994:126-144), and place has associations with lived experiences (Cresswell 2003:269).

Since the artists are products of history and historical subjects, they represent and reflect the histories of colonial and postcolonial periods in South Africa and abroad. Some of the artists’ imaging, seeing and classifying of their worldviews mirror the polemic ideological stances of apartheid and its segregating practices and the

redistributive and reparative practices of the neoliberal democracy. Other artists analysed in this thesis reveal ambivalent, hybrid or creolised third spaces of representation in a transforming raced and gendered landscape. Therefore, the historical and political specificity of this study concurs with the initial assumption, which postulated that the artists were influenced by history and the process of transformation. This study has furthermore supported the presupposition of the collective grappling with aspects of new or shifting identities in contemporary South Africa by the artists in this study. Finally, the analysis of all the artworks in Chapter Four exhibit diverse ways of seeing, imaging and classifying representations in the first ten years of democracy.

5.2 Contributions and limitations of the study

The crucial contribution of this study is that academic research is available on female artists that were employed at VUT in the VAD in the discipline of fine art from 1994 to 2004. This study provided a critical reading of the visual representation by the artists and their visual realities and the examination of the notions of identity, place and displacement. This research has awarded opportunities to the artists to be nationally and internationally positioned. The majority of the artists are not recognised as prolific practitioners in mainstream art circles and academia and were omitted from mainstream art literature. Parts of this thesis have been presented at the Clark Conference: Art History and Diaspora: Genealogies, Theories, Practices in Massachusetts in 2008, and thereby started to expand the discourse history in South African art,.

The scope of this study in terms of the academic requirements presented several limitations. The exclusive focus on the female artists from the discipline of fine art supported the objective of pursuing a manageable task within a prescribed time frame. Therefore, this study was limited regarding the purposive sample population as indicated in Chapter One. The purposive sample population could have been broadened to include the male artists in the discipline of fine art, since there are examples of prolific artists who have engaged with the notions of identity, place and displacement in their creative productions.

In view of the academic and institutional positioning of this study, the influence of the curriculum and the associated transformations in education could have been awarded more importance. The impact of traditional and radical approaches to art history and theory was briefly mentioned in order to delimit the study. A similar constraint was noted in the theoretical framework that delimited the underpinning to a postcolonial political reading of the artists and their artworks.

5.3 Suggestions for future research

There are numerous areas of research that could emanate from this study. An equivalent study on male artists at VUT in the VAD in the discipline of fine art is a noteworthy research area. Artists such as Brent Record, Rodney Hopley, Ian Marley, Ben Nsusha, Richard Baholo, Richardt Strydom and Kiren Thathiah have prolific artistic careers worthy of academic scrutiny. The purposive sample may also be broadened to include the academic staff and their artwork in the disciplines of graphic design, fashion design, interior design, multimedia and the photography section. It would be interesting to examine the production of artwork from the establishment of the former VTT to 1994 in terms of an Afrikaner Nationalist ideology. A comparative analysis between VUT and the University of the North-West and possibly the University of the Witwatersrand would certainly expose new contradictions or entrench the embedded stereotypes related to the individual institutions.

The notion of identity and associations with the land could be extended to include an analysis of national, globalised and transnational identities in the postcolonial region of the Vaal Triangle.

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ADDENDA

Addendum 1

Questionnaire for the sample population
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Judy Ramgolam (doctoral student at the University of Pretoria) has compiled this questionnaire as part of the requirement for the PhD (Visual Studies).

1. Personal Information.

1.1 First Name: _____

1.2 Surname: _____

1.3 Race: _____

1.4 Language Group: _____

1.5 Academic qualifications: _____

1.6 Specify your period of employment at the Vaal University of Technology (formerly known as the Vaal Triangle University VTT).

2. Contact details.

2.1 Telephone: _____

2.2 Cell: _____

2.3 Fax: _____

2.4 E-mail: _____



Addendum 2

Open-ended questions for the sample population

How have the following environmental factors contributed to the production of your visual art?

The geopolitical location and climate of the Vaal Triangle
The geopolitical location and climate of South Africa
The history of the Vaal Triangle
 The Anglo Boer War (The South African War)
 The signing of the Peace Treaty in Vereeniging
 Political unrest- Sharpeville
 The new political dispensation
 Institutional culture at the Vaal University of Technology (Former VTT) before 1994
 Institutional culture at the Vaal University of Technology (Former VTT) after 1994

Are your visual representations informed by or a response to any of the following theoretical discursive formations of cultural studies?

Gender Identity (Feminism/s)
Race and identity (South African/African/white/black/'shades of black'...)
Ethnicity and identity (English/Afrikaner/Coloured/Indian/new ethnicities)
Place/geography and identity
Displacement and identity

Discuss the influences/inspiration/context/purpose... of your work if different from your above response.

Addendum 3

Academic personnel at VUT in VAD Department

ACADEMIC. PERSONNEL	PERSONNEL NO.	PAAT	SURNAME	INIT	PAADESC	MIN (App. Date)	MAX (Resg. Date)	GE	Contacts
VISUAL ARTS & DESIGN	1111659	MR	CAMPBELL	C	PART-TIME LECTURER (C)	13-Feb-03	30-May-03	CT	083 518 3122
VISUAL ARTS & DESIGN	1111659	MR	CAMPBELL	C	PART-TIME LECTURER (C)	13-Feb-03	30-May-03	HT	971 2933
VISUAL ARTS & DESIGN	1005017	MS	CELICA	GAB	LECTURER	01-Dec-96	10-Jun-00	HT	932-1646
VISUAL ARTS & DESIGN	400083	MS	COETZEE	A	SENIOR LECTURER	02-Jul-99	31-Dec-03	HT	058-303 0951
VISUAL ARTS & DESIGN	400083	MS	COETZEE	A	SENIOR LECTURER	02-Jul-99	31-Dec-03	HT	976-3416
VISUAL ARTS & DESIGN	1005010	MS	COMBRINK	L	PART-TIME LECTURER	01-Feb-01	31-Mar-01	HT	018-2906206 H
VISUAL ARTS & DESIGN	1005010	MS	COMBRINK	L	PART-TIME LECTURER	01-Feb-01	31-Mar-01	HT	056-811 5221
VISUAL ARTS & DESIGN	105027	MR	DIEDERICKS	C	LECTURER	02-Dec-98	31-Dec-03	HT	018142 VRA 241
VISUAL ARTS & DESIGN	105027	MR	DIEDERICKS	C	LECTURER	02-Dec-98	31-Dec-03	HT	083 290 1638
VISUAL ARTS & DESIGN	1005000	MS	GELDENHUYS	MS	ART AND DESIGN	01-Nov-95	31-Dec-96	HT	018-4621723
VISUAL ARTS & DESIGN	1005000	MS	GELDENHUYS	MS	ART AND DESIGN	01-Nov-95	31-Dec-96	HT	0568-4095
VISUAL ARTS & DESIGN	105002	MS	GILOI	SL	ART AND DESIGN	02-Feb-04	26-Mar-04	HT	041-731211
VISUAL ARTS & DESIGN	105002	MS	GILOI	SL	ART AND DESIGN	02-Feb-04	26-Mar-04	HT	85-1651
VISUAL ARTS & DESIGN	11118920	MS	GODLEY	LP	PART TIME LECTURER	02-Feb-04	16-Aug-04	CT	082 474 4079
VISUAL ARTS & DESIGN	11118920	MS	GODLEY	LP	PART TIME LECTURER	02-Feb-04	16-Aug-04	HT	011 973 2075
VISUAL ARTS & DESIGN	105005	MS	HOPLEY	BJ	PART-TIME LECTURER	02-Feb-03	30-Mar-03	HT	4-7185
VISUAL ARTS & DESIGN	105005	MS	HOPLEY	BJ	PART-TIME LECTURER	02-Feb-03	30-Mar-03	HT	423 5790
VISUAL ARTS & DESIGN	1110671	MR	HURTER	GN	STUDENT ASSISTANT (C)	01-Feb-00	30-Nov-00	HT	933-4206
VISUAL ARTS & DESIGN	106027	MS	JASON	DD	LECTURER	01-May-03	31-Dec-04	CT	082 895 3066
VISUAL ARTS & DESIGN	1110807	MR	JOOSTE	FS	LECTURER(C)	03-Feb-03	30-Nov-03	HT	931-2196
VISUAL ARTS & DESIGN	105044	DR	KOPERSKI	K	PRINCIPAL LECTURER	05-Feb-03	28-Feb-03	HT	082 598 9871 / 011 791 1615
VISUAL ARTS & DESIGN	106021	MS	KRUGER	C	LECTURER	01-Apr-97	30-Jun-00	HT	232560
VISUAL ARTS & DESIGN	106021	MS	KRUGER	C	LECTURER	01-Apr-97	30-Jun-00	HT	362-1541
VISUAL ARTS & DESIGN	106021	MS	KRUGER	C	LECTURER	01-Apr-97	30-Jun-00	HT	362-1941

VISUAL ARTS & DESIGN	1111300	MR	LOURENS	H	STUDENT-IN-TRAINING	01-Feb-02	30-Nov-02	CT	083 712 4582
VISUAL ARTS & DESIGN	1005014	MS	LUBBE	IM	PART-TIME LECTURER	01-Mar-01	30-Mar-01	HT	044-279 1891
VISUAL ARTS & DESIGN	1005014	MS	LUBBE	IM	PART-TIME LECTURER	01-Mar-01	30-Mar-01	HT	971-4894
VISUAL ARTS & DESIGN	1111322	MS	MADONSELA	SL	STUDENT ASSISTANT (C)	04-Feb-02	30-Oct-02	CT	073 1567 974
VISUAL ARTS & DESIGN	1111322	MS	MADONSELA	SL	STUDENT ASSISTANT (C)	04-Feb-02	30-Oct-02	HT	011 426 3023
VISUAL ARTS & DESIGN	1005078	DR	MALEBANA	MB	PART-TIME LECTURER	02-Feb-04	30-Nov-04	HT	428 1392
VISUAL ARTS & DESIGN	1005013	MR	MARLEY	IR	SENIOR LECTURER	01-Jan-97	31-Dec-03	HT	021-557 9361
VISUAL ARTS & DESIGN	1005013	MR	MARLEY	IR	SENIOR LECTURER	01-Jan-97	31-Dec-03	HT	982 4199
VISUAL ARTS & DESIGN	105033	MS	MEYER	E	LECTURER	06-May-97	30-Apr-03	HT	012-329 8269
VISUAL ARTS & DESIGN	105033	MS	MEYER	E	LECTURER	06-May-97	30-Apr-03	HT	950-7686
VISUAL ARTS & DESIGN	400124	MS	MULLER	LJ	JUNIOR LECTURER	02-Feb-04	30-Nov-04	HT	66-0030
VISUAL ARTS & DESIGN	1005003	MS	MUNTING	RJ	MODERATOR	01-Oct-04	31-Dec-04	CT	082 253 1110
VISUAL ARTS & DESIGN	1005003	MS	MUNTING	RJ	MODERATOR	01-Oct-04	31-Dec-04	HT	044 850 1250
VISUAL ARTS & DESIGN	1114007	MR	NSUSHA	NB	LECTURER (C)	02-Feb-04	30-Nov-04	CT	083 752 0177
VISUAL ARTS & DESIGN	1114007	MR	NSUSHA	NB	LECTURER (C)	02-Feb-04	30-Nov-04	HT	011 931 0147
VISUAL ARTS & DESIGN	500370	MS	NTSIHLELE POMPE VAN MEERDERVOORT	MJ T	STUDENT ASSISTANT (C) LECTURER	12-Jan-00	01-Dec-00	HT	(011) 816-1671
VISUAL ARTS & DESIGN	1119016	MS	MEERDERVOORT	T	LECTURER	01-Jun-04	31-Dec-04	CT	0722576527
VISUAL ARTS & DESIGN	1111008	MS	RAMOTHWE	TA	STUDENT-IN-TRAINING (C)	12-Feb-01	30-Nov-02	CT	083-340 1199
VISUAL ARTS & DESIGN	105038	MS	ROSE	TAH	LECTURER	01-Nov-98	30-Jun-99	HT	011-837-9499
VISUAL ARTS & DESIGN	105038	MS	ROSE	TAH	LECTURER	01-Nov-98	30-Jun-99	HT	082-565 4479
VISUAL ARTS & DESIGN	105036	MS	SAAYMAN	HM	LECTURER	16-Mar-98	30-Sep-03	HT	041-732 381
VISUAL ARTS & DESIGN	105036	MS	SAAYMAN	HM	LECTURER	16-Mar-98	30-Sep-03	HT	083-455 7653
VISUAL ARTS & DESIGN	800126	MS	SCULLY	K	LECTURER	01-Aug-02	30-Dec-02	HT	81-3773
VISUAL ARTS & DESIGN	800126	MS	SCULLY	K	LECTURER	01-Aug-02	30-Dec-02	HT	81-5304
VISUAL ARTS & DESIGN	400068	MR	SMIT	BJ	LECTURER	01-Mar-03	30-Apr-03	HT	012-332 3675
VISUAL ARTS & DESIGN	400068	MR	SMIT	BJ	LECTURER	01-Mar-03	30-Apr-03	HT	933-8291
VISUAL ARTS & DESIGN	1005037	MS	STRYDOM	CM	PART-TIME LECTURER	10-Aug-04	22-Oct-04	HT	933-1893
VISUAL ARTS & DESIGN	400143	MR	TLALE	JD	PART-TIME LECTURER	03-Feb-03	30-Nov-03	HT	(011)906 1532
VISUAL ARTS & DESIGN	1005027	MS	VAN GREUNEN	L		01-Feb-98	31-Mar-98	HT	861322
VISUAL ARTS & DESIGN	1005002	MS	VAN RYNEVELD	MM	LECTURER	02-Aug-99	31-Dec-03	HT	(012)997-0668

VISUAL ARTS & DESIGN	1005002	MS	VAN RYNEVELD	MM	LECTURER	02-Aug-99	31-Dec-03	HT	32-3742
VISUAL ARTS & DESIGN	1005011	MS	VASQUES	LMM		01-Feb-97	30-Dec-97	HT	815304

Addendum 4
List of female artists employed at VUT from 1994 to 2004

Artists/academics		Tel/cell	e-mail	Period of employment (1994-2004)	Race	Lang/group	Academic qualifications	Submitted documents		Willing /participant	
Surname	Name							Q	IC		
1	Booyens	Mariana	082 875 4943							No response	
2	Bowker	Annelise	012 345 3187 082 979 4103	annelise.roos@up.ac.za	1992-1999	SA white	Afrikaans	BA(FA) PU	x	x	x
3	Botes	Eunice	011 662 1619 – 074 112 3966 Ceramics SA +2711 791 5153 or e-mail: ceramicssa@icon.co.za	eubotes@yahoo.com							No response
4	Buys	Amareza	016 930 5129 016 950 9634 079 745 5883	amarezabuys@gmail.com							No response
5	Celica	Grace		Died 10 June 2000	1996-2000	White	English	National Diploma (FA): VUT National Higher Diploma (FA): VUT Advanced Diploma (FA): UNISA			
6	Combrink	Louisemarié	018 299 4698 082 3760249	louisemarie.combrink@nwu.ac.za	1995-1999	White	Afrikaans	BA BA(Hons) MA(English & Art History): PU	x	x	x
7	Hopley	Barbara	072 6333 226-left a message	www.barbarahopleyartists.homestead.com	1982-1996 1998-2003	blank	English	BA(FA): Rhodes HED: Natal	x	x	x
8	Leibach	Sanshi	072 274 0491	sleibach@iburst.co.za	2003-2006	White	Afrikaans	NHD(FA): VUT	x	x	Not willing to participate beyond the questionnaires
9	Lewis	Olga	016 932 3906	jol@gonet.co.za	1990-1996	blank	English	NHD: VUT	x	x	x

10	Luus	Thea	082 698 2204	arnok@telkomsa.net	1994-2006	White	Afrikaans	ND: VUT Advanced Diploma FA: UNISA BTECH: TSA			Lost her records
11	Maharaj	Reshma	016 950 9464	resshma@vut.ac.za		Indian	English	BA(FA): UDW MA(FA): UDW		x	x
12	Rose	Tracey	011 837 9499 073 0138407	thar27@hotmail.com	1998-1999	blank	English	BA(FA): WITS MA(FA)	x	x	x
13	Schultz	Annette	082 431 6775 082 340 7438	annettes@vut.ac.za	1985-	White	Afrikaans		x	x	x
14	Sooful	Avitha	016 950 9469 083 36617892	avitha@vut.ac.za	1999-	Indian African	English	BA(FA): UDW MA(FA): UDW HDE: UNISA	x		x
15	Tasker	Rita	083 447 2308		1986-2005	White	English	MTech (Ceramic Design)	x	x	x
16	Van Greunen	Linette		linvg@paradise.net.co.nz							Has not kept records. Now lives in New Zealand.
17	Van Schalkwyk	Maggie		maggievs@vut.ac.za	2001-2009	White	Afrikaans	THED: Pretoria NHD: VUT Advanced Diploma (FA): UNISA)	x	x	x
18	Vosloo	Collette	082 677 8463 018 299 4096	collette.lotz@nwu.ac.za	1998-1999	White	Afrikaans	BTECH(FA): VUT M-TECH(FA): VUT	x	x	x

Addendum 5

List of exhibitions, private collections and artworks of the female artists employed at VUT between 1994 and 2004

Annelise Bowker

Group Exhibitions

2008	4 X 4 Backflash, University Potchefstroom
2007	St. Sebastian, SA Association of Arts, Pretoria
2007	Three women show, Tina Skukan Gallery Pretoria
2006	Rembrandt, SA Association of Arts, Pretoria
2006	“Turn the table” Artspace, Johannesburg
2006	Miniature exhibition, SASOL, Johannesburg
2005	SASOL, Johannesburg
2004	“Joy”, Tina Skukan gallery, Pretoria
2003	Mind's i. Valentine's exhibition, Pretoria
2003	RAU, Femina exhibition, Johannesburg
2002	Easter exhibition, Tina Skukan gallery, Pretoria
2001	AARDKLOP, Potchefstroom
2001	Group exhibition, Etienne Rossouw Theatre, Sasolburg
2001	Christmas Exhibition, South African Association of Arts, Pretoria
2000	State Theatre, Pretoria: PASSERELLE CULTURELLE: The African French Connection
2000	State Theatre, Pretoria: GARDEN OF EDEN EXHIBITION
2000	Potchefstroom Museum, Group exhibition
2000	Waterkloof House Preparatory School, Pretoria: ARTS ALIVE

- 1999 State Theatre, Pretoria: PRINT EXHIBITION
- 1999 State Theatre, Pretoria: AFRICAN RENAISSANCE
- 1999 Leonardo Da Vinci Store: Pretoria Art Museum
- 1999 The Art Circle, AARDKLOP, Potchefstroom
- 1999 The Art Space, Northcliff, Johannesburg
- 1998 Gallery 88, Sasolburg, 10 Year Anniversary Exhibition
- 1998 Curate and participate in a group exhibition, Potchefstroom Museum, "Playing with the present"
- 1998 Printmaking group exhibition, Klerksdorp
- 1998 Participating in a "Process Print Exhibition" Johannes Stegmann gallery, Bloemfontein
- 1998 Work is selected for the FNB Vita Craft Now Awards Exhibition, Castle, Cape Town (December)
- 1997 National Fine Arts Competition, Kempton Park (Special mention)
- 1997 Gallery 88 - Miniature Exhibition
- 1997 Open Windows - Pretoria "Little Gems Exhibition"
- 1996 Potchefstroom University
- 1995 Gallery 88, Sasolburg & Potchefstroom Museum, Potchefstroom
- 1995 Gallery 88, Sasolburg - Sasol Collection
- 1994 National Fine Arts Competition, Kempton Park, Johannesburg (Special mention)
- 1994 Law Art Gallery, Johannesburg
- 1993 Curate and participate in a staff exhibition at the South African Society of Arts Nieu Muckleneuk, Pretoria
- 1992 ICA (Institution of Contemporary Arts), Johannesburg
- 1991 - 1993 Goldfields Gallery, Vaal Triangle Technikon

- 1991 Curator of a national print exhibition, Potchefstroom University
- 1991 Etienne Rosseau Theatre, Sasolburg
- 1990 SA Association of Arts, Klerksdorp, Peep Show
- 1988 SA Association of Arts, Lichtenburg
- 1986 Association of Arts, Klerksdorp
- 1986 SA Association of Arts, Potchefstroom

Solo Exhibitions

- 2002 Two-women show, Tina Skukan Gallery: Pretoria
- 1996 Potchefstroom – Museum
- 1995 Visual Arts Gallery: Johannesburg
- 1991 Gallery 88: Sasolburg
- 1990 SA Association of the Arts: Potchefstroom
- 1988 Potchefstroom Museum

International Exhibitions

- 2007 Received an Honorary Award in October for work at Iosif Iser International Contemporary Engraving Biennale Exhibition, Romania
- 2007 The 7th Kochi International Triennial Exhibitions of prints, Japan
- 2006 Florean Museum International Salon of Small Engravings, Romania
- 2005 Ex Libris - Gubernija, Lithuania
- 2003 The International Mini-Print Biennial Cluj-Napoca, Romania
- 2000 5th Triennial, Grand Arohe de la Defence, Paris

- 2000 5th Triennale Mondiale D'Estampes Petit Format Chamaliers, France
- 2000 3rd International Biennale Competition, RAC1BORZ, Poland
- 1999 2nd International Ex Libris Exhibition, Kortil Gallery, Croatia
- 1999 Selected to take part in the 12th Deutsche Internationale Grafik-Triennale Frechen, Germany
- 1999 Participating in a six- Salusbury and Foster (2004:93) man exhibition, Centre Culture! Place Charles de Gaulle, Riberac, France
- 1998 Rops Competition International de gravure, Namur, Belgium
- 1997 Osaka Triennale 1997 print exhibition
- 1997 Triennale Mondiale D' Estampes Petit Format, Chamaliers- France
- 1995 The 18th International Independante Exhibition of prints in Kanagwa, Japan
- 1993 International Grafik Exhibition, Aarschot, Belgium
- 1991 International Exhibition, Moscow
- 1990 International Grafik Triennale, Frechen 1991, Germany
- 1990 SA Embassy, Germany
- 1988 Ghorde - Gallery, Gienau Bonn, Germany

Public Collections

Sasol, ChemCity

Municipality, Sasolburg

Dorbyl Alloy, Johannesburg

Dorbyl Engineers, Vanderbijlpark

Sandvik Tamrock, Johannesburg (Commission)

Potchefstroom University, Potchefstroom

Cliental Life, Johannesburg

Sasol, Johannesburg

The Museum, Raciborz, Poland

VUT, Vanderbijlpark

Pretoria University, Pretoria

Yskor Landgoed, Vanderbijlpark (Commission)

Sandvik Tamrock, Canada (Commission)

Telkom, Pretoria

Supachem, Johannesburg

Vesco, Vanderbijlpark (Commission)

Natref PTY LTD, Sasolburg

Potchefstroom Museum, Potchefstroom

Des1Max, Johannesburg

Brainwave, Johannesburg

Rand Merchant Bank, Sandton (22 works)

University Library of Rijeka, Croatia

Floean Museum, Romania

Print Exchange 95: Works submit to: Pretoria University

Technikon Witwatersrand

Rhodes University

Technikon OFS

University of Natal

University of Witwatersrand

Print Exchange 2000: works submit to: Oliewenhuis Art Museum

Durban Art Gallery

William Humphreys Art Gallery

Johannes Stegmann Art Gallery [University of the Free State]

Ann Bryant Art Gallery

King George VI Art Gallery

Association of Arts, Pretoria

South African National Gallery

Grace Celica

Exhibitions

- 1992 Civic Theatre: Vereeniging
Rand Afrikaans University
Vereeniging Arts Society Annual Exhibition
Ceramic Exhibition: Goldfield Library
“Kaleidoscope” Gallery 88: Sasolburg
Miniature Exhibition: Goldfield Library
- 1993 “Artists from the Vaal Triangle Exhibition” Institute of Contemporary
Arts: Johannesburg
“Imprint”: Gold Fields Library: Bloemfontein
Momentum Life: Pretoria Art Gallery
- 1994 Gallery 88: Sasolburg
United Bank: Vereeniging
Staff Exhibition South African Institute for Arts: Pretoria & Gold
Fields
- 1995 “Pulse of Africa” Johannesburg Biennale Fringe WSSA Gallery
- 1996 Gallery 88: Sasolburg
ABSA Exhibition Potchefstroom
Masters and Students Exhibition, NSA Gallery: Durban
- 1997 Gallery 88: Sasolburg
- 1999 Kempton Park Exhibition

Louisemarié Combrink

Exhibitions

- | | |
|-----------|---|
| 1993-1996 | Potchefstroom Museum's various group shows: Potchefstroom Salon |
| 1999 | Group exhibition: Potchefstroom Museum |
| 2004 | Aardklop Snowflake: Potchefstroom Geslag, Gesondaar and others |

Barbara Hopley

Exhibitions

1981	Rhodes Art School (S)
1982	Zinc Shop Show: Pretoria (G)
1983	Zinc Shop Show: Pretoria (G)
1986	Pretoria Technikon Gallery (G)
1988	“The Gallery” Vereeniging Civic Theatre (G)
1990	“Promenade Gallery Salusbury and Foster (2004:93)” Vereeniging Civic Theatre (G)
	Natal Technikon Gallery (G)
1991	Gallery 88: Sasolburg (G)
1993	ILA Gallery: Johannesburg (G)
	NSA Gallery: Durban “Counterpoint 7 Women Artists”
1994	SA Association of Arts Gallery: Pretoria (G)
	Gallery 88: Sasolburg (G)
1996	Athlone Dr: Vereeniging (G)
1997	“The Art House”: Vereeniging
1999	Anglican Rectory: Vereeniging 2 Women Artists
2002	Anglican Rectory: Vereeniging 2 Women Artists
2005	Potchefstroom Museum Gallery (G)
2008	Gallery 88: Sasolburg (G)
	Rosa Neva: Mafikeng

Artworks produced while employed at VUT/VTT from 1994-2004
(selected artworks)

1994	Inauguration: Vereeniging Magic Carpet: Vereeniging Al Andalous: Vereeniging Golden Globe: Vereeniging Meiringskloof: Durban
1996-1998	Autumn Garden: Vereeniging Spring Garden: Cyprus Spring Garden II: Unknown
1998-2000	Rain Snake Hot Dog Nomad Land

Thea Luus

Exhibitions

1993	Goldfields Gallery: Vanderbijlpark Miniature Exhibition
1993	Gallery 88: Sasolburg Visions
1999	Pachino's, Vanderbijlpark Pachino's
2003	Little Falls: Jhb No title
2004	Gallery 88: Sasolburg No title
2005	Vaalower: Vanderbijlpark No title
2006	VUT: Kempton Park No title
2008	Mollas Gallery: Rustenburg Art Association

List of artworks produced, while employed at VUT/VT from 1994-2004

2004	Buddha: Jhb
2004	Baby: Vanderbijlpark
2005	Shoe 1: Pretoria
2005	Chakira: Vanderbijlpark
2005	The Invitation: Jhb
2005	Expectations: Vanderbijlpark
2005	Autumn: Vanderbijlpark
2005	Beefy: Vanderbijlpark
2005	Bovril: Vanderbijlpark
2005	Coffee: Vanderbijlpark
2005	Saucy: Vanderbijlpark
2006	Three Angels: Vanderbijlpark

Reshma Maharaj

Exhibitions

- | | |
|------|---|
| 1995 | Guild Gallery: Pretoria |
| 1996 | Pietermaritzburg Arts Festival
Masters Exhibition - NSA
All Things Digital - NSA |
| 1997 | Volkswaas Atelier: Bloemfontein
Staff exhibition: Vaal Triangle Technikon
Durban Documentation & Cultural Centre Shaan – E-Mughal (S) |
| 1998 | Potchefstroom Museum - Coming Together 1998 - featuring five artists
Women to Women – Carlton Centre - 1998 Celebration of women during the National Women's Salusbury and Foster (2004:93) Day festival |
| 2000 | Joint staff exhibition with Natal Technikon - 2000 |
| 2001 | Arts Alive: Johannesburg |
| 2002 | Bouquet of Indian Dance - In Aid of the Alexandra Clinic: Johannesburg |
| 2003 | Miniature Exhibition - Vaal University of Technology
Print Exchange "Sharpeville Remembered" |
| 2004 | Recent Works by Fine Art Staff, Gallery 88: Sasolburg
Aardsake- Aardklop: Potchefstroom |
| 2005 | Miniature Exhibition - Vaal University of Technology |

Tracey Rose

Selected Exhibitions

- 1995 Hitch-hiker, Generator Art Space: Johannesburg, South Africa
Scramble, Civic Theatre Gallery, Johannesburg, South Africa
- 1996 Purity and Danger, Gertrude Posel Gallery, Johannesburg, South Africa
- 1997 FNB Vita Awards, Catalogue, Sandton Art Gallery, Johannesburg, South Africa
Crossings, Museum of Contemporary Art, Tampa, FL
50 Stories, "Top of Africa" Carlton Centre, Johannesburg, South Africa
Biennale, South African National Gallery, Cape Town South Africa
Graft-Trade Routes History and Geography, 2nd Johannesburg
- 1998 Dark Continent, Klein Karoo Nasionale Kunstefees, Oudtshoorn
Democracy's Images, Catalogue, Photography and Visual Art after apartheid, Bildmuseet, Umea, Sweden
Guarene Arte 98, Fondazione Sandretto Re Rebaudengo per l'arte, Torino, Italy
7th Triennale der Klienplastik, Catalogue, Europe Africa, Sudwest LB Forum, Stuttgart, Germany
Videodrome, New Museum of Contemporary Art, New York, NY
Dialog: Vice Verses, Europe Africa, Sudwest LB Forum, Stuttgart, Germany
Channel, South African National Gallery, Cape Town, South Africa
Video Cultures ZKM, Museum fur Neue Kunst, Karlsruhe, Germany
- 2000 South meets West, National Museum, Accua, Ghana & Kunsthalle, Bern, Switzerland

- The Project, New York, NY (solo)
- TKO, ArtPace, San Antonio, TX (solo)
- Dakar Biennale, Dakar, Senegal
- Mostra Africana de Arte Contemporanea, SESC Pompéia,
SaoPaulo, Brazil
- 2001
- La Panaderia, Mexico City, Mexico D.F. (solo)
- The Project, Los Angeles, CA
- The little bit of history repeated, Kunstwerke, Berlin, Germany
- Aggressions, Espacio C, Carmargo, Spain
- Projects for a Revolution, Mais de la Photo, Montreal, Canada
- PRO. (TEST).1, The Zone, Johannesburg, South Africa
- 19th Worldwide Video Festival, Amsterdam, Netherlands
- 2002
- Playtime, Museum Africa, Johannesburg, South Africa
- Survivre à l'Apartheid, Maison Européenne de la Photographie,
Paris, France (catalogue)
- Africaine, The Studio Museum, New York, NY
- Winterkabinet, Paraplufabriek (Umbrella Factory), Nijmegen,
Netherlands
- TKO, Yvon Lambert Le Studio, Paris, France (solo)
- The Project, New York, NY (solo)
- Ciao Bella, Goodman Gallery, Johannesburg, South Africa (solo)
- 2003
- Writing Identity, Galerie für Zeitgenössische Kunst, Leipzig
- The Squared Circle: Boxing in Contemporary Art, Walker Art
Center, Minneapolis, MN
- Espacios Mestizos, Osorio, Gran Canaria

Transferts, Palais des Beaux-Arts, Brussels, Belgium

More Than a Thousand Words, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY

Through the Looking Glass, Grahamstown, South Africa

Decade of Democracy, South African National Gallery, Cape Town, South Africa

Tremor, *Palais des Beaux-Arts*, Charleroi, Belgium

Seeds and Roots, The Studio Museum, New York

Double Vision, Worldwide Video Festival, Amsterdam, Netherlands

X, Stephen Lawrence Gallery, London,

Lucie's Fur, The Project, New York, NY (solo)

The Thieving Fuck and the Intergalactic Lay, The Goodman Gallery, Johannesburg, South Africa (solo)

Afrika Remix, museum kunst palest, Dusseldorf, Germany

Negotiated Identities: Black Bodies, Johannesburg Art Gallery, South Africa

Making Waves, Johannesburg Art Gallery

How to Resist, L.A. Freewaves, Museum of Contemporary Art, Los Angeles, CA

Trouble, Le Grande Café, Central d'Art Comtemporain, Saint-Nazaire, France

African Voices, The Museum of World Cultures, Goteberg, Sweden

Horisonter, the Museum of World Cultures, Goteberg, Sweden

Coexistence, The Rose Art Museum, Brandeis University, Waltham, MA, USA

- 2005
- David Exhibition, Michelangelo Towers, Johannesburg
 - Orientations and Illusions, prog: Me, Rio De Janeiro, Brazil (video banned)
 - Fair Play, play gallery, Berlin, Germany
 - Click, The Linda Goodman Gallery, Johannesburg
 - The Healers, The London School of Hygiene and Tropical Medicine, UK (video banned)
 - The Project, Los Angeles, CA
 - African Queen, The Studio Museum in Harlem, New York
 - Afrika Remix, Haywood, London, UK
- 2006
- Snap Judgements: New Positions in Contemporary African Photography, International Centre of Photography
 - Don Giovanni, KUNSTHALLE wien, Austria
 - “Impectect Performanc: A tale in two state”, Moderna Museet, Sweden (solo)
 - Le molesta que de pecho aqui?* Povlo, Chicago, USA (Solo)
 - Olvida quien soy, Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria
 - Masquerade, Museum of Contemporary Art, Sydney, Australia
 - Nie Meer Nie*, Belgium
 - Memories of Modernity, Malmo, Sweden
 - Perfect Performance, Moderna Museet, Stockholm, Sweden
 - Houses of Memory, Durban Art Gallery, Malmo, Sweden
- 2007
- Cinema Remixed and Reloaded: Black Women and Artists and the Moving Image, Spelman College Museum of Fine Art, Atlanta
 - Global Feminism, The Brooklyn Museum, Brooklyn, New York

Mouth Open, Teeth Showing: Major works from the True Collection,
Henry Art Gallery, University of Washington, Seattle, USA
La Biennale di Venezia, Italy

Heterotopias, Thessoloniki Biennale, Thessoloniki, Greece

Memories of Modernity, Malmo, Sweden

The True Collection, Henry Art Gallery, University of Washington,
Seattle, USA

El mirall sud-Africa, Centre de Cultura Contemporania de
Barcelona, Spain

Caryatid & BinneKant Die Wit Does, Dusseldorf Art Fair,
Dusseldorf, Germany (solo)

Goldsmiths College, MA final Exhibition, London, UK (solo)

The Project, New York, USA (solo)

Annette Schultz

- 1984 – 2005 Various staff exhibitions
- 1984 – 2005 Various ceramic exhibitions
- 1984 – 2005 Various group exhibitions

Avitha Sooful

Exhibitions

- 1990 “Images” Natal Art Society
- 1990 “Malibongwe: Amsterdam
- 1991 Triennale: Cape Town
South African National Gallery
- 1993 Artist invite Artist: Durban Art Gallery
- 1995 Africus '95 Fringe Exhibition: Johannesburg Biennale
- 1996 Pietermaritzburg Art Festival
- 1997 Gopio International Exhibition: Durban Art Gallery
Women’s Exhibition: Durban University of Technology (DUT)
- 1998 Volkskas Atelier Exhibition
- 1998 2nd International Print Exhibition - (Ex Libiris) Croatia
- 1999 Print Exchange “Address Redress” Oliewenhuis: Free State
Group Show “Heavenly bodies and other strange creatures” Gallery 88: Sasolburg
Combined Staff Exhibition VUT/DUT
3rd International Print Exhibition - (Ex Libiris) Croatia
- 2000 Print Exchange “Sharpeville Commemorate Print Portfolio”
WAM Arts Festival Group Show: Sasolburg
- 2001 Group Exhibition Gallery 88: Sasolburg
- 2002 Miniature Exhibition: VUT
Group Exhibition Gallery 88: Sasolburg
Aardklop National Arts Festival: Potchefstroom

- 2003 Porn Again Exhibition Merely Mortal Gallery: Johannesburg
- 2004 Miniature Exhibition: VUT
- Solo Exhibition Gallery 88: Sasolburg
- Artists for Humanity: KwaZulu-Natal
- Artists in the “Children’s Rights” Portfolio
- 2005 Two-person Show (Linda du Preez/Avitha Sooful) Gallery 88: Sasolburg
- Miniature Exhibition: VUT
- Cite International des Arts: Paris*
- Cite International des Arts* Collective Exhibition Paris Collective Exhibition
- Two-person Show (Anna Stone/Avitha Sooful) *Cite International des Arts: Paris*
- 2006 SANAV Group Show: Pretoria Art Museum
- 2008 “Soul of Africa” Development Bank: Midrand

Solo Exhibitions and Group Exhibitions

- 1979 Helen de Leeu Gallery: Johannesburg
- 1980 Lidchi Gallery: Johannesburg
- 1981 Beuster Skolimowsky Galley: Pretoria
- 1986 Johannesburg College of Education
- 1987 Association of Arts Gallery: Pretoria
- 2000 Vereeniging Technorama (Masters exhibition)
- 2001 Olievenhuis National Art Gallery: Bloemfontein

Group Exhibitions

- 1988 Clay + Exhibition UNISA Art Gallery: Pretoria
- 1992 Goodman Gallery: Johannesburg
Thatem Art Museum: Pietermaritzburg
ICA Gallery: Johannesburg
- 1993 ICA Gallery: Johannesburg
Gallery on Tyrone: Johannesburg
Johannesburg Art Gallery: Vita Craft Now National Craft
Exhibition Pretoria Art Museum: Momentum Life Art Competition
- 1994 Gallery on Tyrone: Curator and exhibitor
Association of Art Gallery: Pretoria
Natal Art Society Gallery
Cape Town National Gallery: SA Ceramics Award Exhibition
Sandton Art Gallery: FNB Biennale guest exhibitor
- 1995 Museum Gallery: Potchefstroom
University Art Gallery: Bloemfontein
- 1996 Museum Gallery: Potchefstroom
- 1997 National Cultural History Museum - Pretoria: FNB Vita Craft
Now
Pretoria Art Museum: APSA Combined Regional Exhibition
Gallery on Tyrone: Johannesburg, Clay for Collectors
Sandton Art Gallery APSA FNB Biennale
Goldfields Gallery: Vaal Triangle Technikon

2000

Art and Design Building: Vaal Triangle Technikon – Drawing
Exhibition

Library Gallery Bellville: Cape

Ceramics Now Exhibition Pretoria Art Museum

Gallery 88 at Etienne Rousseau Theatre

Potchefstroom Museum Gallery

Museum Africa – African Earth Exhibition to co-inside with the
Earth Summit

Zania Cannes: France

Gallery 88

Aardklop Potchefstroom University

Ceramics SA Celebrating Ceramics Pretoria Art Museum

Rita Tasker

Solo Exhibitions and Two-person Exhibitions

1979	Helen de Leeu Gallery: Johannesburg
1980	Lidchi Gallery: Johannesburg
1981	Beuster Skolimowsky Galley: Pretoria
1986	Johannesburg College of Education
1987	Association of Arts Gallery: Pretoria
2000	Vereeniging Technorama (Masters Exhibition)
2001	Olievenhuis National Art Gallery Bloemfontein

Group Exhibitions

Exhibited in many centres throughout RSA including the following:

1988	Clay + Exhibition UNISA Art Gallery: Pretoria
1992	Goodman Gallery: Johannesburg
	Thatem Art Museum: Pietermaritzburg
	ICA Gallery: Johannesburg
1993	I Salusbury and Foster (2004:93)CA Gallery: Johannesburg
	Gallery on Tyrone: Johannesburg
	Johannesburg Art Gallery: Vita Craft Now National Craft Exhibition
	Pretoria Art Museum: Momentum Life Art Competition
1994	Gallery on Tyrone: Curator and exhibitor
	Association of Art Gallery - Pretoria
	Natal Art Society Gallery

- Cape Town National Gallery: SA Ceramics Award Exhibition
- Sandton Art Gallery: FNB Biennale guest exhibitor
- 1995 Potchefstroom Museum Gallery
- Bloemfontein University Art Gallery
- 1996 Potchefstroom Museum Gallery
- 1997 National Cultural History Museum - Pretoria: FNB Vita Craft Now
- Pretoria Art Museum: APSA Combined Regional Exhibition
- Gallery on Tyrone - Johannesburg, Clay for Collectors
- 1998 Sandton Art Gallery APSA FNB Biennale
- Goldfields Gallery – Vaal Triangle Technikon
- Art and Design Building – Vaal Triangle Technikon – Drawing Exhibition
- Library Gallery Bellville (Cape)
- Ceramics Now Exhibition Pretoria Art Museum
- Gallery 88 at Etienne Rousseau Theatre
- Potchefstroom Museum Gallery
- Museum Africa – African Earth Exhibition to coincide with the Earth Summit
- Zania Cannes France
- Gallery 88
- Aardklop Potchefstroom University
- Ceramics SA Celebrating Ceramics Pretoria Art Museum

Public Collections

Johannesburg Art Gallery

Cape Town National Gallery (Annexure)

Corobrick Collection:

Johannesburg College of Education, Lindlar Collection

Private Collections

Throughout RSA and abroad

Linette van Greunen

Exhibitions

1999	Whangarei, NZ “In the meantime”
1995-1998	Various group exhibitions in SA
1991	“Tea for Two” competition category winner
1995-1998	Various APSA regional and national exhibitions
1992	APSA regional exhibition, winner of Open category
1995-1998	Various art markets as part of small ceramics studio
1999-2007	Various group exhibition in NZ
1998	Clay and Cabernet exhibition Potchefstroom, SA

List of artworks produced, while employed at VUT/VTT from 1994-2004

Clay work

1995-1998	Various one-off functional works
1995-1998	Various functional works made to order including a number of one-off dinner sets
1995	Homage to Zurbaran, private collection, Vanderbijlpark, SA
	Gandalf's bowl Clay in Cabernet exhibition - broken while on display at the Potchefstroom Library
	Gandalf's bowl, private collection, Pretoria SA
1995	Living between the stars - Punch Bowl
	Clay in Cabernet exhibition - broken while on display at the Potchefstroom Library
	African Medieval Vessel, private collection, SA

1996 Living between the stars – Vessel I

1998 House series: presence, private collection, SA

House series: power, private collection, SA

House series: purity, private collection, SA

Printmaking

1995 “So long and thanks for all the fish”, artist’s collection

About victory and joy, Salusbury and Foster (2004:93) artist’s collection

Maggie van Schalkwyk

Exhibition

1989 – 1993	Vaal Triangle Technikon Student Exhibitions
1989 – 1992	Vereeniging Arts Festival
1993	Kempton Park Special Mention
1994	Kempton Park Special Mention
1992	Vereeniging Arts Festival
1992	Gallery 88 Third Year Exhibition - Kaleidoscope
1992	Vereeniging Art Society
1992	RAU
1993	ICA Gallery Johannesburg
1993	Imprint Goldfields Gallery, Vanderbijlpark Bloemfontein
1993	Loading Zone – 4-man exhibition, Vanderbijlpark Library
1994	Gallery 88 - Group
1995	Volkkas Staff Exhibition, ASAA Pretoria
1996	Kempton Park NHD Exhibition, Vanderbijlpark Library Potchefstroom, staff exhibition Gallery 88 Goldfields, staff exhibition
1995	Kempton Park

- 1997 Gallery 88, Women Artists of Vaal Triangle
- 1999 Gallery 88 Two-women Exhibition
Kempton Park
- 1999 Café Puchini, Vanderbijlpark Group
- 2000 Ettiene Rossouw Theatre Sasolburg Group
- 2001 Gallery 88 group exhibition 8 May
Celijo's ceramic exhibition
- 2000 30 August – 14 September Emerging artists - Gallery 88 – group
25 October Group exhibition Drawing artists Ericka Hibbert, Diane
Victor, Ian Marley, Avi Sooful, Maggie, Carl Jeppe
- 2003 Group exhibition with local ceramic artists Gallery 88 2 October
Exhibition group
- 2004 Staff exhibition 19 March, Gallery 88
Group exhibition Hester Nash, Thea Luus, Sanchi Leibach,
Stephne van Schalkwyk, Maggie 27 May
Staff exhibition Aardklop, September
- 2005 Vaal oewer, March, Thea Luus, Maggie, Sanchi Leibach, Lizelda
Olievenhuys, Bloemfontein, Ian Marley, Diane Victor, Louise Marié
Combrink, Angus Taylor, Gordon Froud

Collette Vosloo

Exhibitions

- | | |
|-------------|--|
| 1994 | “First Impressions” Exhibition; School for Art and Design, Vaal Triangle Technikon |
| 1994 – 1996 | End of the Year Exhibitions; School for Art and Design, Vaal Triangle Technikon |
| 1996 | “Outskirts Exhibition”; Market Theatre Photo Gallery, Johannesburg |
| 1997 | “Grey to Green” Exhibition; “Oppiekoppie Music Festival” |
| 1997 | “Kemptonpark/Tembisa Fine Arts Competition Exhibition” |
| 1997 | “Final Year’ Students Exhibition”; Gallery 88, Sasolburg |
| 1997 | “Outskirts Exhibition”; Rembrandt van Rijn Gallery, Market Theatre, Johannesburg |
| 1998 | Volkkas Atelier Award |
| 2000 | Co-organiser of the “Ama-klop-klop” Exhibition; Aardklop Arts Festival 2000; Tourism Buro, Potchefstroom |
| 2000 | One-man exhibition during Aardklop Arts Festival; “Gebore in die RSA”; Foyer of Gymnasium High school, Potchefstroom |
| 2003 | “mini-[20]-maal” group exhibition, Potchefstroom |
| 2004 | Miniature exhibition – Ommihoek, Potchefstroom |
| 2004 | Aardklop Kunstefees – Snowflake, Potchefstroom |
| 2004 | Group exhibition – Snowflake building, Aardklop festival, Potchefstroom |
| 2005 | Opening of two exhibitions at Potchefstroom Museum |
| 2006 | Group exhibition – Aardklop festival; Ommihoek, Potchefstroom |
| 2007 | “Streek Salusbury and Foster (2004:93)” group exhibition - Aardklop festival; Potchefstroom Museum |

2008 Revisiting the Masters group exhibition at VEO Gallery 28 Jarvis Street, De Waterkant, Greenpoint

List of artworks produced, while employed at VUT/VTT from 1994-2004.

- 1999 Series of six *Generaals*
- 1999 Series of six *Familieportrette*, artist's collection
- 1999 Series of six *Gebore in die RSA*
- 1999 Series of three *Selfportraits*, artist's collection