

GMB/017/0106/25

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OVERVIEW OF VISUAL ARTS

INTRODUCTION

1. Not an address but an overview
2. We are not here at CASA as visual artists, to merely conduct dialogue discussion amongst ourselves, but we feel that the issues we face on the ground are the same that others here are facing as well.
3. At the same time we are aware that perhaps our scipon of the creative arts is perhaps the most distanced, the most mystified in the eyes of our people. This, of course, is our fault. We do not wish to compound this problem here today but would like to take advantage of this unique gathering to address this issue.

CONTEXT: 1. Fortunate that this area has been adequately sketched at the conference

- PROGRESS:
1. Constant need to evaluate progress in the most critical way.
 2. Culture and resistance in 1982 - Ideological debate
Now practical implementation and strategies and tactics for advance.
 3. Mushrooming of community cultural collectives, C.W. Organisations but most important a qualatative advance in the concesness amongst our people or the importance of our culture in struggle.
Of course the two are related a process.

CHALLENGE: What now is our task?

1. To mould this concesness and to elevate and develop these cultural focus' into true organs of peoples power and peoples culture.
2. To define and achieve a democratic, unites, non-racial culture to carefully examine how best we can use skills, our art, in this essential process of moulding a progressive national cultural congiousness through struggle.
3. How best to realise the phrabe 'the doors of learning and cultural shall be opened'
How are we, to conduct ourselves in struggle, with all our other fighting continues to take full control of our culture.

VISUAL ARTS

1. Different disciplines
2. Non arbitrary division but divided into different conditions of production
3. Common concerns, conditions however these are
 - a. Skill aquisition
 - b. Require resources/materials
 - c. The need for institutional or organisational frameworks/structures for production
- d1. All require an audience
- d2. Some are marketed
- d3. Others are distributed etc.

We need to examine the above in the light of the fact that the dominant means of cultural production and distribution is not in our hands.

The challenge facing this conference is - how do we organize to ensure that in struggle, through collective action, we take maximum control of the above?

1. How do we train and equip our cultural workers with the skills necessary to advance the struggle through their work. Across so as to be effective in all geographical regions and all the communities in our country.

2. How do we acquire and control the resources necessary to ensure our work

3. How do we create structures to protect our cultural workers from exploitation and satisfy their basic needs of survival and what form should these structures take.

4. How do we work to ensure that we control the distribution of our products for the benefit of our cultural workers and our people to ensure that our people are not just passive consumers of culture, but are fully able to participate in this essential process of realizing true progressive and democratic national culture.

CONCLUSION

1. These items are these issues

2. Comrades, we have an very important task. We are saying that if we can achieve these tasks as outlined above, and take control of our culture to the extent, where through our collective action and in our peoples consciousness the enemy will not be able to intrude, confuse, manipulate, divide, or control, we would have made an historic leap forward - we would have declared culture a liberated zone.