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Please complete in full. Please write clearly.

Name (Mr/Mrs/Miss): aly | Niwe oe LIS VN 4

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Qoopendaiits Qonr3ec03 postal code: _\77245.

Telephone number: (W) 14-5069 (Hy 164-500)

Title of submitted work: 21904 oe

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i hereby declare that the work submitted
is my own creation, and is an original
work that has not been copied.

This artwork has neither been exhibited,
nor solid to anyone before.

Signature:

Date:

Please detach entry form, and return to:
IN ASSOCIATION WITIE

THUPELO
ART

SKOTAVILLE PUBLISHERS Â\$=PO Box 32483, Braamfontein, 2017. PROJECT

Skotaville Publishers,

CURRICULUM VITAE SO /3/ 93

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FULL NAME â\200\224 Michael John Elliott

TELEPHONE roles CO) Ne) eC th Ont

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RESIDENTIAL ADDRESS -~ 14 Disseldoring St., Roodekrans, Roodepoort

Bern in London, England on the 30th June 1Â¥4,

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WU Tire TTD Sees Ta sci Sch a sicgfen swell) ete yee leet ita) cl ec Trt) lies ch ci ge
et tel feet TT etc

England ain 2741. During this period we had limited exposure ta
Native Canadian groups, namely the BLACKFOOT.

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ELS SU ETH Ft ecto co)0 Pm TT ames Ol A en Cet tn NC eS TU Sy NN ed alee eC Lea INT ess
1 ee aan
including Art.

Apprenticed and worked as an Aircraft Fitter in the Rey al Air
Force until A eee cat VCH ae ES Ince atc NL trees feecheet oueL Calm [T) eerste Csr men
el In Gael nl me Detar
when I came to South Africa.

During my residence her
Aircraft, Hydraulics, Dies
Finally tuality Assurance.

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2) and then into sual a ty, Control and

My art development started with a = year period in the Diamond
Risener cl Sam cst ese Tee FTA (Td Ae Geta I have always had oan
interest ain different cultures and was sketching the Gwamboa &
Ravange that worked on the mine.

Trips to Keetmanshoop & Luderitz layed the foundations af my
deep interest in the San. Many of the local people are of mixed
Bhoikhod CHottentot) & San (Bushman) blood and, whilst appalled
at the conditacuns they lived in, was captivated by the strong
gsacial bends that existed within the communities.

My art developed slowly until 1984 when I first visited a traditional San group in Botswana. My painting then became a means of communicating my increasing knowledge & respect for this culture to other people.

In 1984 I became a full time Artist, dividing my time between painting and visiting several San groups throughout Southern Africa. I have been informally involved in several assistance programs including the TROMANT at Kuruman, the EWA in Botswana, the UU/WASI in Namibia and the VASKELA & HBAKWENGO based near Kimberley.

The focus of my interest is the relative harmony that exists within the more traditional groups and, historically, the few instances of symbiosis that existed between the San and the Xhosa, Setswana, Tswana and European people. This harmony goes beyond a cultural interaction. ICONS ede biel cnene | Uli hi seattle environment, effectively utilizing without destroying.

Within this there are lessons for our future in South Africa. Through communication and mutual respect we may find a pattern, within which each of us benefit.

I have no formal art training (apart from school) and have had no solo exhibitions.

The Painting â\200\224 A STORY OF DIVERSITY AND FUSION

Fusion is mat necessarily a dilution or ailoying of Gul tures .

Diels 4a banding of elements that retain their respective strengths whilst creating mew and exciting characteristics,

(in a mechanical sense, like a Bi-Metalic rod)

People within this cauntrysâ\200\231 tremendous diversity have their foots, their heritage, which many hold dear. In this diversity lies unbounded appoartunity through fusion.

Surely the route we must take is toa develop a spirit of mutual Understanding and respect.

There is mo limit to our potential once we have mastered the Fusion that will result from this interaction.

It is this potential that we must grasp together.

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