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To Our Readers

ArtTalk is back with a new 'clean' look and full colour. But, more importantly, we're celebrating a miraculous decade of democracy. The art world can give itself a pat on the back here. It's well-known that artists from across the racial divide worked and exhibited together when South African society was segregated: artists who remained defiant in the face of harassment. Creative communication did not wait for election year 1994. Nor did it wait for cellular communications! But MTN has taken the lead and recognised this contribution by artists, and the company celebrates its ten years in the business of expression with its Flagship exhibition **Resistance, Reconciliation, Reconstruction**. Lots inside. And for good measure we have drawn up a nifty Resistance Art time-line for teachers and learners. We also stop a moment to pay tribute to an extraordinary activist artist who did not live to see democracy in our country.

without language we are powerless

Images of

Life and Death

printmaking in
Rorke's Drift

an Arts and Culture resource for learners
produced by the MTN Foundation



Rob Mankowitz: *Encounter at Rorke's Drift (detail)*, 1979. Linocut.

The content and questions in this resource are intended to provide learners and teachers with ideas for Arts and Culture activities. For more information on the history and artists of Rorke's Drift, you can use the book *Rorke's Drift: Empowering Prints*, by Elizabeth Rankin and Philippa Hobbs (2003, Cape Town: Double Storey Books, ISBN 1919930132), which was the major reference for this resource. It has taken 40 years for a book to be written about this vital and almost legendary source of art training in South Africa. The book, and this educational supplement, challenge the stereotyped notion of a Rorke's Drift style which is supposed to consist of naïve religious illustrations and decorative black and white linocuts.

MTN

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death and change

Many of the Rorke's Drift images deal with suffering, loss and death. Some are violent, portraying murder and rape. Others see death as an agent of change and liberation. Here is an opportunity to explore some of the ways we deal with the changes that come through suffering, loss and death.



Mziwe-yikhwala Tabete *Untitled* 1962 linocut

It was the murals of the Zulu *inyanga* and prophet Laduma Madela that inspired Tabete to create art. In this untitled work Madela is represented in a special relationship with the Great Creator *uMvelingqangi*. They meet in the world of the living at the arc-like Tree of Revelation. We also see *uMvelingqangi* in the world of the *abaphansi*, or ancestor spirits, below. For many Africans, a belief in the ancestors provides a dynamic link between the living and the dead. Make a list of the



Vuyiswa Sondlo *Unhappy Family* c. 1975 woodcut

things different people believe will happen to them after death (including becoming an ancestor). Look at each belief and discuss how believing it could change the way you live.

Vuyiswa Sondlo's *Unhappy Family* offers a curious double-headed image of a husband and wife. Why are the two faces linked to each other? Why is the wife's face, rather than the husband's, upside down? What might be the source of the wife's tears?



Cyprian Shilakoe *The Widow* 1969 etching

Cyprian Shilakoe's image is a different vision of sadness. What do you think the artist is trying to communicate by making the widow's outstretched arms mimic the shape of the gable of the building behind her? Why did the artist place the widow and her child so far apart? Why does the child's shadow reach beyond the boundary of our view? How do you think the widow's feelings differ from the emotions of the wife in Sondlo's work.

portraying images of change



Thami Mnyele *Come Any Day* 1973 linocut

Think about Thami Mnyele's linocut. It seems to speak of "deprivation and oppression in the stunted proportions of figures with enlarged heads and expressions of anguish ... undernourished children ... seem filled with terror as a forbidding entourage bearing a coffin passes by" (Hobbs & Rankin). Mnyele later became more politicised and critical of this style, which he saw as further reinforcing disempowerment and loss of identity. He said, "My belief is that we need to partake actively in our struggles, to be able to paint, sing and write with sincerity and conviction."

Think of a time in your life when you were faced with a radical change. Perhaps it included a great sense of loss along with new possibilities. How were you feeling? Create a portrait of yourself, representing what you were like during this time of change. To help you conceptualise the image take your time to sketch out a few ideas. How will your body be posed? Will it be realistic or manipulated for symbolic effect? What will you be wearing? What is the context (place, objects, people, an event) that surrounds you? What is the relationship between your body and the rest of the scene? What medium would be the most appropriate to implement your ideas? Now create the portrait.



Vuminkosi Zulu *Visiting Our Mother's Grave* 1971 etching

Look at Vuminkosi Zulu's *Visiting Our Mother's Grave*. What is the effect of the blue tones? Why do you think the artist chose to introduce blue to the black and no further colours?

There are a number of major archives of South African political posters made between 1975 and 1995. They reveal a varied and fascinating epic of graphic statement in South Africa. One of these is the 156-piece MTN Resistance Poster Collection, which forms part of the MTN Art Collection.¹ Why would an art collection, and a corporate one at that, want to purchase a political poster collection? For one thing, corporates can help secure historical archives intact, where they might otherwise be broken up and sold piecemeal. And for another, collectors should continuously reassess what we mean when we talk about an 'art collection.' Collecting should be a fluid process of acknowledging fresh critical reflections on visual culture.

The acquisition of this poster collection was an opportunity to do just that. A number of artists and art historians, notably Judy Seidman, believe that the resistance poster movement that accompanied the years of South African activism has not yet received the critical acclaim that is due. Seidman has pointed this out in her recent essay 'Drawn Lines: Belief, Emotion and Aesthetic

In the South African Poster Movement', where she states: 'Until recently, these works had not been preserved as art within art collections; they had not been critically analysed... Art historians, critics and sometimes the poster makers themselves have downplayed the importance of this visual experience.'²

The reason for this oversight? South Africa's representation of its visual art up until about the 1970s was governed by colonial, then apartheid, ideologies which promoted western European styles and ideas almost exclusively. Much of the significant visual culture of our subcontinent, such as

rock art, wood carving and ceramics, was ignored. Anthropologists, critics and art historians mostly encouraged this status quo, which was upheld by institutions such as museums, technikons, universities and schools. Moreover, black artists were expected to make either 'traditional' or 'township' art, in unchanging modes that appealed to tourists or (white) buyers.

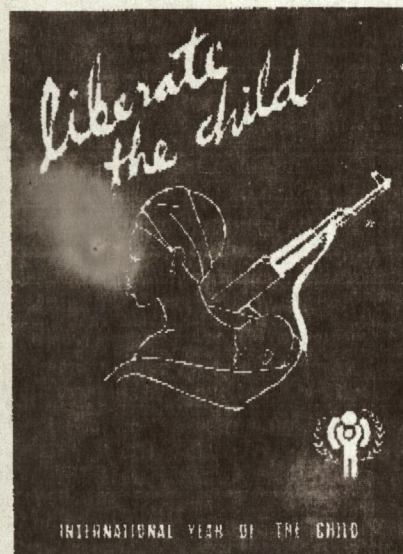
What were some of the factors that led to resistance against the forces that kept artists subdued? Seidman sees the birth of Black Consciousness in South Africa in the late 1960s as an important factor, in part because of its principle of self-expression. But this ideology also encouraged artists to develop and define their imagery in the context of their own communities and actual experience. The 'second force' that dismantled passivity amongst many artists, was no doubt accelerated political insurgency in the 1970s.

Though the oldest items in the MTN Resistance Poster Collection date back to 1942, the largest number of posters was made at the Medu Art Ensemble in Gaborone, Botswana. Initiated by Wally Serote and Tim Williams in 1978, this cultural group was formed

largely by South African activist exiles. One of their most effective projects was the Graphic Unit, initiated by Albio González in early 1979.³ It attracted artists such as Judy Seidman, Thami Mnyele, Gordon Metz and Miles Pelo. Together with others, they produced some fifty posters over the next five years.

From the outset, Medu was a locus of debate, and it was here that many of the ideas that characterise discussion of South African resistance art were bred. One important concept was the rejection of the term 'artist.' Medu activist artists came to refer to themselves instead as 'cultural workers', thereby distancing themselves from any association of their practice with elite ideas and lifestyle. They also discussed the nature of 'realism' and what an artist ought to be portraying during a period of struggle. Medu artists prided themselves on the quality of the imagery they produced, feeling that people in South Africa's townships would benefit from these versions of fine art precisely because they were exhibited outside galleries and institutions. Seidman recalls how it was expected that these political 'messages' would be noticed and valued by many people, even though police would tear the posters down within a short time of their having been put up.

Posters were not only considered functional carriers of information; they also helped to build a cohesive community. Thami Mnyele wrote that the different acts of making art, providing shelter for one's family or liberating the country should be complementary activities. This, he believed, was what 'culture' was. At Medu, Western academic Realism and Impressionism were not necessarily regarded as viable styles for forming imagery.



Albio González and Medu artists *Liberate the Child* (1979) Screenprint



ORGANISE, UNITE FOR PEOPLE'S POWER!

Thami Mnyele *Organise, Unite for People's Power* (1983) Screenprint

¹The MTN Art Collection holds what may be the most complete set of Medu Art Ensemble posters in South Africa. Acquired from the Bowmint Collection in early 2005, this set was originally assembled by Judy Seidman. Many of the posters came from her own collection, which in turn included posters given to her by Thami Mnyele before he died in 1985. MTN's research on this collection is ongoing, and we are grateful for the assistance of Judy Seidman and Albio González.

²All quotes by Judy Seidman are drawn from her essay 'Drawn Lines: Belief, Emotion and Aesthetic in the South African Poster Movement' in Hobbs, P. (ed.) *Messages and Meaning: The MTN Art Collection*, Johannesburg: David Krut Publishing, pp. 117-34. *ArtTalk* is indebted to Judy Seidman for many of the concepts and recollections in our essay here.

³Albio González's diary for 1979 notes a first Medu Graphic Unit meeting at his residence on May 2.

Medu works in the MTN Art Collection

ArtTalk

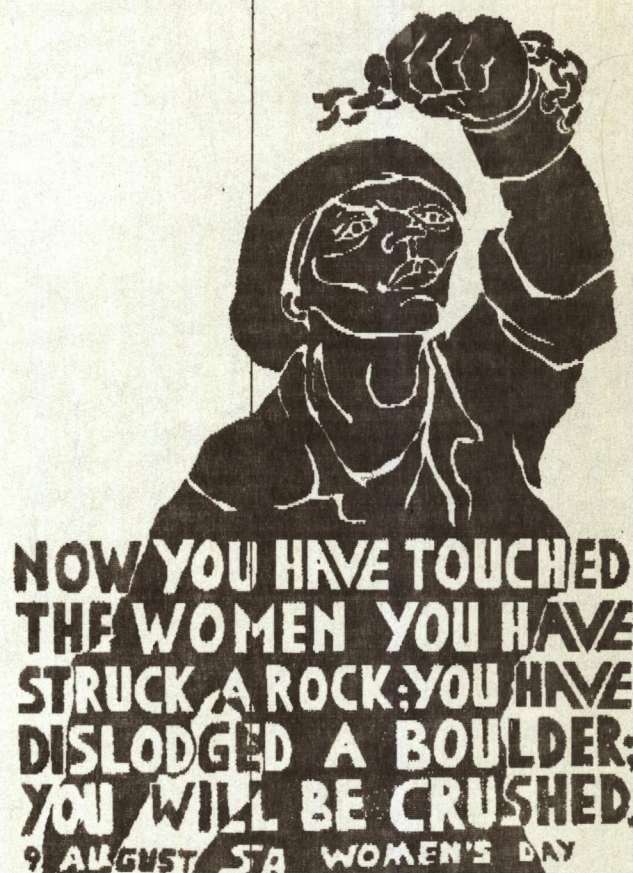
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Artists took their inspiration from events around them: from soldiers resting, to musicians at work, to women leading marches.

Neither were the time-honoured dimensions of originality, permanence and value significant in this genre of graphic statement. The artists rejected any thought of making art that would aggrandise individuals or promote notions of 'genius.' Participants at Medu believed that the lifespan of an image depended on its re-use, rather than on its conservation. Far from seeing the copying of an image as a mindless process, Medu printmakers regarded this as building a new visual language. Of course, the strident images would also enjoy longevity in the memories of those who saw them. This alternative practice, that challenged any orthodox ideas of connoisseurship, assumed that art was a 'process,' as poster artist Dikobe Martins has pointed out. Images were indeed not 'owned' by an artist but belonged to the collective and to viewers.

Some poster artists were cautious about distortion of forms in their imagery. But Mnyele, who developed strong ideas on this subject, insisted that such images could speak clearly and memorably. However, he condemned meaningless distortion that 'mystified' a subject or made it lose its means of communication with the viewer. Medu artists also explored collage, photographic, screenprinted, brushed or offset-lithographic techniques, often in combination. This range helped to develop what they hoped would be a new visual language in South African culture. Perhaps the diversity of visual approaches in the Medu posters testify to the relative freedom that artists in Gaborone enjoyed — for a time — away from the immediate threat of raids and harassment.

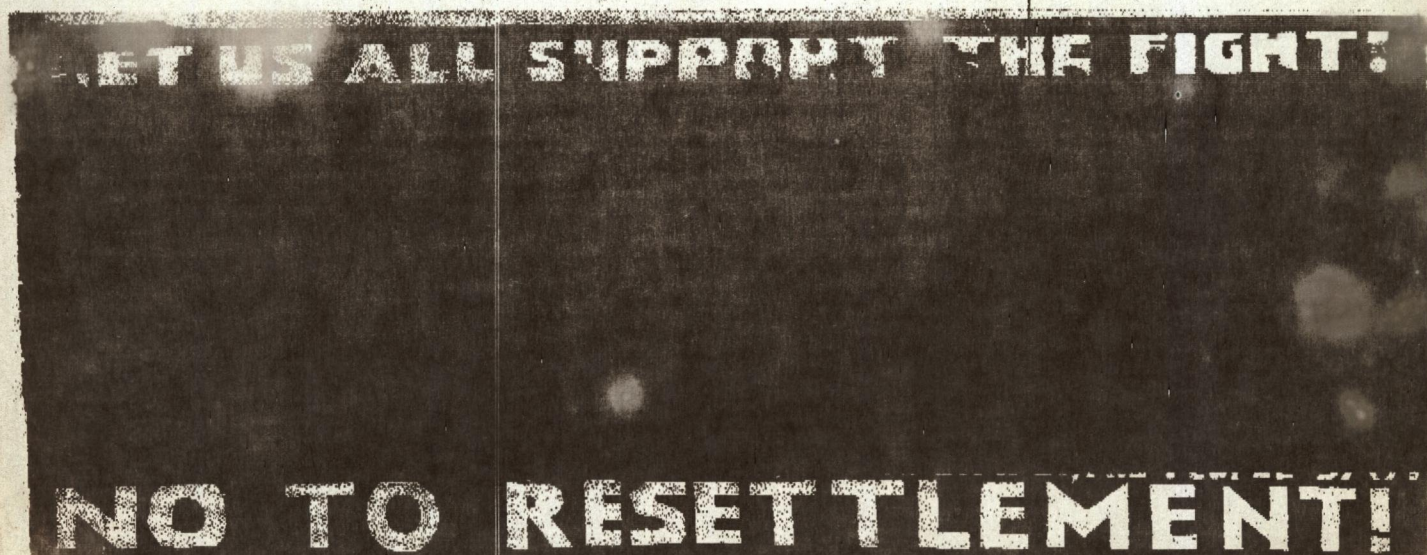
By the early 1980s many other groups in southern Africa printed their own material. Some, such as Cape Arts Project (CAP) and Silkscreen Training Project (STP), printed for smaller groups, including churches or trade organisations. This collaborative process was boosted by the sharing of ideas between 1,500 delegates at the Culture and Resistance Festival in Gaborone in 1982, hosted by Medu. But as the struggle accelerated, demand for printed material became acute. The art-as-a-weapon-of-struggle concept, which had been initiated by a high-principled and dedicated generation of artists, was tested by the relentless demand for visual material, as well as by other disruptive pressures, such as bannings, jailings and evasion of authorities. Pressures came from within the art world too. One was the establishment of the popular Thupelo workshops from 1985, which aimed to introduce 'disadvantaged' black South African artists to



medu art ensemble

Judy Seidman/Albino González/MEDU *Now You have Touched the Women You Have Struck a Rock* (1981) Screenprint

the fine art realm of international abstraction. And what of Medu? Tragically, a raid in 1985 by the South African forces on a house where Medu members lived in Gaborone killed Thami Mnyele and others who were with him. After this shattering setback Medu effectively ceased to exist.



medu art ensemble

Thami Mnyele/Judy Seidman *Let us all Support the Fight* (1982) Screenprint

A new day tribute to Thami Mnyele (1948-85)

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ArtTalk remembers an artist who did not live long enough to experience making art in a free South Africa. We owe our ten years of freedom of expression to people like him.

Early in the morning of 14 June, 1985, South African forces crossed the border into Botswana. While on a raid they killed all twelve occupants of a house. During the attack, artist Thami Mnyele rushed towards the fence of the property, but was shot dead as he clambered over it. Afterwards, when the soldiers found Mnyele's artworks, they put bullets through each piece. Some works were salvaged and taken to Europe for safekeeping, but his most recent works are said to have been seized by the authorities. These have never been recovered.



Thami Mnyele and his wife Rhona

and Craft Centre at Rorke's Drift in 1973. But soon he became more politicised. He described his acute dilemma in the art catalogue, *A New Day*, when he participated in a group exhibition during the Soweto uprising in 1976:

The exhibition happened at a crucial time, when we had to make a decision and take a stand to say: were we involved in the struggle and life around us or were we merely producing 'pictures?'



Thami Mnyele's *Brotherhood down 9th Ave* (1974), a pen, wash and graphite piece that Judy Seldman was given by the artist.



Because of their convictions Mnyele and the other exhibitors courageously decided not to hold their exhibitions in the lucrative 'white galleries' of Johannesburg. Their themes, they felt, had to do with the lives of people in Soweto. This new strategy for holding an exhibition was felt to be 'a new day,' and the exhibition was given this title

Thami Mnyele was not afraid to criticise artists in the resistance movement. As he put it in *Staffrider* in October 1980: 'Our work has not developed beyond the mere stage of protest; we're still moaning and pleading.' Mnyele's writings are filled with discussion of difficult decisions about the kind of artwork that would be relevant during a period of struggle. His painting also moved away from the mysticism of his earlier work such as *Come, come to my house and join us on our journey* (at left), towards a clear socially-conscious message. And like many artists at this time, he came to speak of himself not as an 'artist' but as a 'cultural worker.' This avoided the implication that art was an elite practice. It also suggested that the artist would devote time to the struggle, designing or printing campaign material.

In 1978 Mnyele left South Africa to go into exile in Botswana. Here he joined the ANC and co-founded the Medu Arts Ensemble, an organisation of artists, musicians, writers and actors who ran workshops in printmaking, photography, film, theatre, music and literature. This group also hosted the important Botswana Arts Festival in Gaborone in 1982. Mnyele devoted the rest of his short life to political and educational work. His remains were repatriated to South Africa this year, and on Heritage Day (September 24) the Minister of Arts and Culture Dr Palle Jordan, family and fellow artists attended his re-burial at Thembisa.



*Mbatha,
Gordon*



Mchunu, Bongi



*Mnyele,
Thamsanqa
(Thami) Harry*



*Moema, Sydney
Patrick*



*Monyepao, Silas
Mothomogolo*

receiving his certificate at the end of 1972, he taught artists such as Vincent Baloyi and Dumisani Mabaso at the ywca in Dube, Soweto, and it is probably at this time that he and Hugh Nolutshungu collaborated with John Clarke. In 1974, Mbatha was a visiting artist at Rorke's Drift, and in 1975 began part-time employment as a teacher there. He was included in the New York exhibition *Black South Africa: Graphic Art* at the Brooklyn Museum in 1976. In the second half of 1976, he was a visiting artist at Augsburg College in Minneapolis in the USA, proposed by Carroll Ellertson and sponsored by the American Lutheran Church Division of World Missions. From 1977 he had a full-time appointment teaching various studio subjects at the Fine Art School at Rorke's Drift and was acting principal for a brief period in 1978 but left in 1979. Mbatha lives in Soweto. Vincent Baloyi recounts that Mbatha has been working chiefly on mixed media works and drawings of late, but that he recently worked at Mabaso's Squzu Studio in Bertrams.

Mbatha, Gordon

Born 1948, Rorke's Drift

Gordon Mbatha is first recorded at Rorke's Drift as a worker in the weaving studio, but he was recruited to the ceramic workshop in 1968 and also made prints with Joel Sibisi in 1970-71. Later he became the manager of the ceramic section and continued to run it until 2000. He has exhibited his ceramics on many exhibitions of the Centre's work, such as *Sculpture and Ceramics from Rorke's Drift* at the Durban Art Gallery in 1970.

Mchunu, Bongi

The evidence for Bongi Mchunu's studies at Rorke's Drift rests on her inclusion in a photograph of Bongi Dhlomo's class in 1979. Dhlomo recalls that her namesake did not stay long at the Centre.

Mchunu, Paulos E.

Born 1932

Paulos Mchunu is said to have come to Rorke's Drift as one of the first group of fine art students in 1968, after he had lost a leg. He completed his certificate in 1969. Mchunu was represented in exhibitions, including a number at the Durban Art Gallery, at the time he was a student and for a short period thereafter, but we could not find any record of his name after the 1973 exhibition *The ELC Art and Craft Centre, Rorke's Drift* at the Arts Hall, Port Elizabeth.

Mnyele, Thamsanqa (Thami) Harry

Born 1948, Alexandra, Johannesburg. Died 1985, Gaborone, Botswana

Mnyele studied at Rorke's Drift in 1973, exhibiting at the time on *Art South Africa Today* and *The ELC Art and Craft Centre, Rorke's Drift* at Arts Hall, Port Elizabeth. Mnyele worked as an illustrator at SACHED in Johannesburg. In 1979 he relocated to Botswana where he helped found the Medu Arts Ensemble and worked on the Culture and Resistance Festival in Gaborone in 1982. He was a stirring writer, urging black artists to take up a role in the Struggle. On 14 June 1985, Mnyele was killed in a South African Defence Force cross-border raid. The Thami Mnyele Foundation, established in his honour in Amsterdam, has hosted African artists in its guest studio since 1992, including Rorke's Drift artist-weaver Allina Ndebele.

Moema, Sydney Patrick

Born 1954, Pretoria

Moema enrolled at Rorke's Drift in 1976 and completed his certificate in 1977. Grania Ogilvie records that he worked as an illustrator in the early 1980s, then received an Italian scholarship to study from 1983 to 1984 at the Accademia di Belle Arti, Perugia, under Bruno Orfei. He has participated in group exhibitions in South Africa and abroad, including solo exhibitions in London and Stockholm in 1982.

Monyepao, Silas Mothomogolo

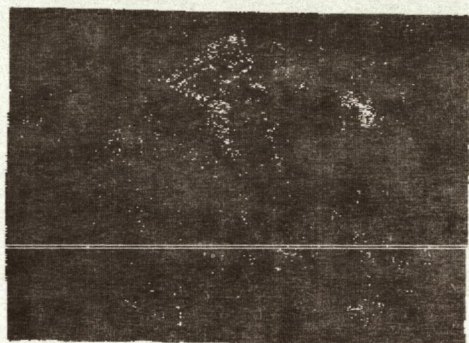
Born 1945, Pietersburg

We know that Monyepao studied at Rorke's Drift because of his entry in the *Jabula Journal* of 1981. There he mentions that he first became interested in art while studying at the Umpumulo Theological College, where he graduated in 1975. He had the ambition to foster fine art in the parishes, but financial reasons prevented him from going to the Fine Art School at Rorke's Drift until 1981. He is not listed as having completed a qualification there, and we have not come across any works by him.

Mosenye, Alpheus Molefe

Born 1948, Alexandra

Mosenye matriculated at Orlando High School in Soweto in 1968, then worked as an accounts clerk for a number of years, drawing and sculpting in his free time. One of the company directors, Mr Combe, recognised his skill and arranged tuition fees through the Rotary Club for him to study at Rorke's Drift from 1978 to



Right: Dumisani Mahanu, *The Young Ones*. 1975. Etching, 290 x 418. Charles Nkosi collection

Below: Vusi Kubheka, *Departure*. 1981. Linocut, 350 x 250. ELC collection



But even scenes of children at play or music-making in the townships can all too easily take on a note of melancholy when they are associated with conditions of deprivation and poverty, and a sense of sadness tinges many of these themes. Some genre works are more overtly despondent, as reflected in the evocative, even sentimental titles that many students favoured. A number of works that have already been discussed fall into this category, such as Mbatia's *Lost* (p. 123), Sondlo's *We Regret* (p. 183), Nkosi's *Solitude* (p. 117) and Lowani's *The Last Step of Life* (p. 123). Ronald Mahlubi Radebe, who signs his work with the acronym Romara, created a series of forlorn figures in drypoint prints entitled *Usisi* (*Sorrows*). A choice of blue ink, a thin veil of which was left as tone over the plate, suffuses the result with a matching mood. A similar dejection fills the foreground figure of Vusi Lucas Kubheka's linocut *Departure*. Such works may not represent specific instances of oppression, but do seem to express a sense of an oppressed society.

What role art should play in a time of social change was an issue which increasingly concerned South Africans in the 1970s, culminating for white artists in the conference *The State of Art in South Africa* at the University of Cape Town in 1979, which acknowledged that cultural workers too had a part to play in the Struggle. For black artists the issue was far less academic: after all, they had been experiencing political repression at first hand all their lives. But ongoing oppression could be as dangerously demotivating as a subject for art as it was in life. The outcome could be works that were self-referential and self-pitying, seemingly lacking in agency – the kind of art that Peder Gouwens despised. A language of social neglect can become coloured by a malaise of acceptance.

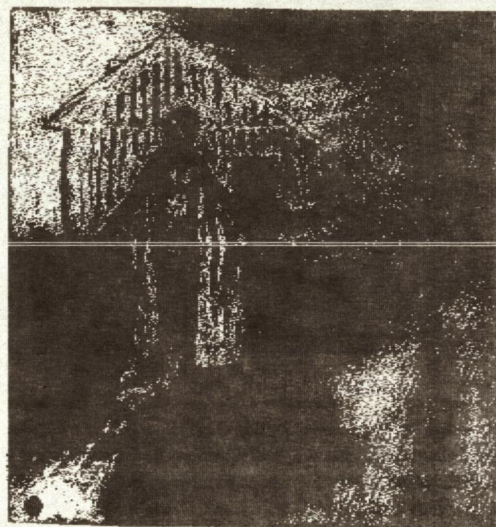
Disempowerment and the loss of identity implied by some works made by



Thami Mnyele, *Come Any Day*. 1973. Linocut, 684 x 415. Malin Lundbohm collection

black artists were sharply criticised by Thami Mnyele. Yet Mnyele's own works, made at Rorke's Drift before his politicisation deepened, offer similar themes. His linocuts at the time speak of deprivation and oppression in the stunted proportions of figures with enlarged heads and expressions of anguish. The spacial dislocations and distortion of the forms are reminiscent of Dumile's dark works. In *Come Any Day*, undernourished children with a hoop in the upper part of the print seem filled with terror as a forbidding entourage bearing a coffin passes by. Paul Sibisi, who knew Mnyele well, explains the sombre message of the work: 'Consider the comrades who have died. It's a journey we have to go through. Death is the next move.'

The 'white' art market of the 1970s seemed to Mnyele to pose the pernicious temptations of aestheticising and stereotypical sentimentality rather than an art that was socially effective. 'Our work as black South African painters has not, in my opinion, developed above the mere phase of protest and apathy... My belief is that we need to partake actively in our struggles,



Cyprian Shilakoe, *The Widow*.
1969. Etching, 314 x 303. mm

to be able to paint, sing and write with sincerity and conviction' (*Statements in Spring* 1980). In this, Myele echoes Peder Gowenius's notion of art as a language of *bildspråk* that he had formulated some ten years earlier. Something similar to Gowenius's concept of a 'yes-boss' art that appeased white expectations through way-of-life images of the townships was dismissed by Myele as limp-necked poignancy. Myele condemned work that 'lacked an upright posture, an elevated head, a firm neck and a tight muscle... The subject matter was mystified and to this extent the work lost integration with real things in our life; the work sagged under a heavy veil of mysteriousness' (1986: 26).

An artist who is readily identified with this criticism is Cyprian Shilakoe, whose titles alone are poignant in the extreme: *Separation*; *Stop Crying Mother*; *We Are Leaving*; *Please Come Back*; *Don't Lose Hope*; *Remember Me*; *The Survivors*; *Let's Disappear*; *Departure* instance only a few. All conjure up the marginal lives of individuals who lack the security of belonging, as do their ghostly presences amid the evocative aquatints of his etching plates. Mirroring Gowenius's ideological stance, Shilakoe's teacher at Rorke's Drift, Ola Granath, recalls that he felt at the time of its manufacture that the 'new brushed acid technique' which Shilakoe used, with its informal fluidity and

tonal gradations, sometimes afforded a worrying sense of aesthetic ease. But he recalls that he perceived its value as an 'authentic and individual' development in Shilakoe's works:

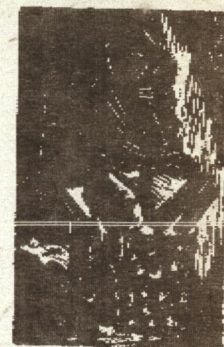
For Cyprian with etching and aquatint came an atmospheric approach. I felt this was his thing. It felt genuine and I was reluctant to intervene, even though I felt a little shocked about the sentimentality. It was quite different compared with the other students. I'd never seen things like this made by an African artist before.

Most of Shilakoe's images are redolent of social dysfunction, which is embedded in the style and technique as much as the subject matter. Even the couple in *The Lovers* (p. 97), who might have been expected to provide a happier theme, are burdened with foreboding. *The Widow* stands with outstretched arms that echo the fragile gable of the building behind her, perhaps suggesting her solitary life confined within this environment, beyond which her tiny child is already moving, his shadow reaching beyond the boundary of our view. Such wasted and diaphanous forms create a visual experience as wrenching as her sense of loss.

While Shilakoe's art offers very personal, dreamlike visions, other artists drew on more specific references to social conditions that might prompt such sorrow and affliction. The disability of the out-of-work male subject in Sondlo's *A Bitter Discharge* (p. 183) is a telling example. Ngwenya, too, depicts abject poverty in a pitiful, emaciated figure huddled in front of a brazier in *Our Winter Time*, the darkness of the linocut print emphasising the despondent mood. The style of cutting added to the expressive content of works such as Joseph Ndlovu's *To Be*, with the wretchedness of the figures enhanced by the summary *ad hoc* cutting, simulating the marks of expressive brush drawing. Such works are reminiscent of German Expressionist prints. And like the Expressionists, Rorke's Drift artists also occasionally depicted extreme social violence, as in Jacob Matsoso's *Rape*.

Social dysfunction is implied in anecdotal form in prints such as Selby Zenzile Kunene's linocut *Town Ship Life*, apparently depicting the victimisation of an old man – but it can also be suggested by more allusive images. An example is Mzwakhe Nhlolani's handground etching which depicts a series of three figures diminishing in scale as they recede into the background, each holding a human head, the foremost enigmatically inscribed with the face of a clock. The work has a surrealist quality reminiscent of the works of Fikile, and the grotesque vista seems to threaten the norms of civil society.

The disintegration of family life seems to be the subject of Sondlo's



Above: Mafa Ngwenya, *Our Winter Time*. Unlabeled. Linocut, 250 x 150. ELC collection



Below: Joseph Ndlovu, *To Be*. 1976. Linocut, 435 x 311. UZ

The Johannesburg Art Gallery cordially invites you to the

30.11.2008
31.03.2009

THAMI MNYELE + MEDU

ART ENSEMBLE RETROSPECTIVE

EXHIBITION:

Opening: Sunday 30 November at 6:30pm

Exhibition closes: 31 March 2009

CONFERENCE:

Keynote:	15:00	02.12.08	Hector Pieterse Museum 8287 Khumalo Street, Orlando West Soweto
Sessions:	10:00 - 16:30	03.12.08	Johannesburg Art Gallery King George Street, between Wolmarans & Noord Streets, Joubert Park
	10:00 - 16:30	04.12.08	Constitutional Court Conference Centre cnr Queen & Sam Hancock/Hospital Streets Constitutional Hill, Braamfontein

Exhibition enquiries: Khwezi Gule
(011) 725 3130
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Tel: +27 (0)11 726 3180/81
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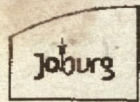
Photograph: Sergio-Albio Gonzales



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JHB ART GALLERY

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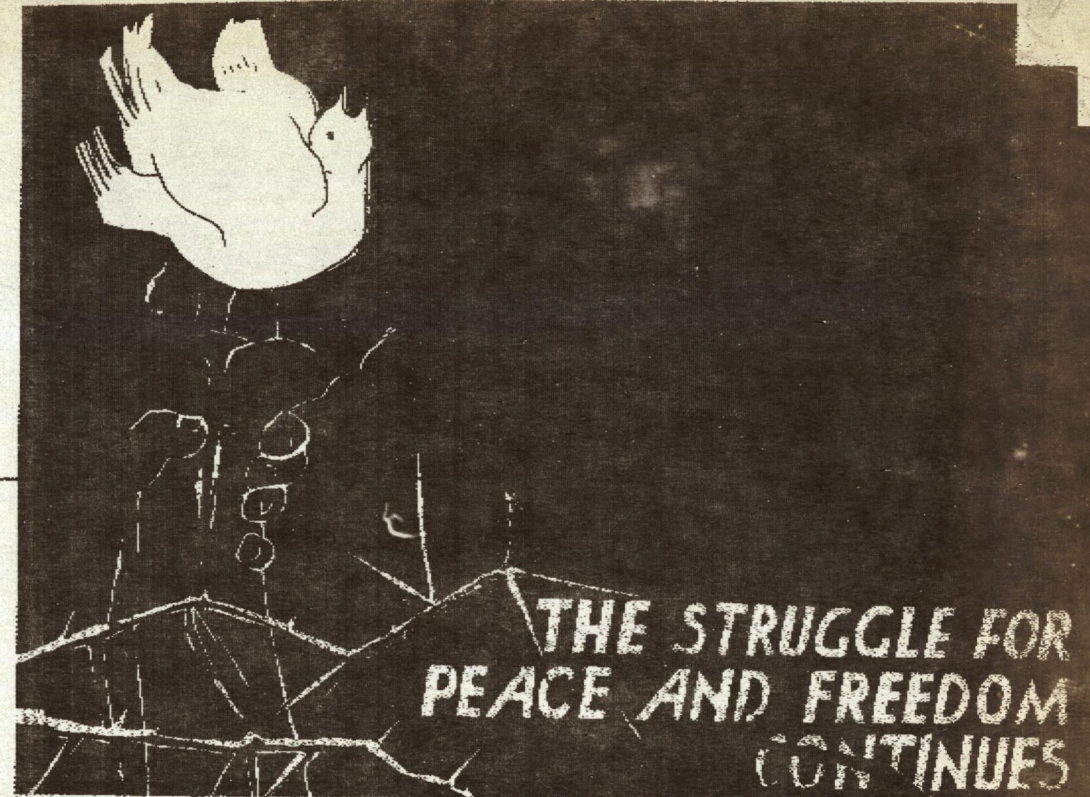
Koninkrijk
der Nederlanden

JHB ART GALLERY

20/11 2008 07:20 FAX

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Tel: +27 (0)11 725 3130/31
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King George Street, between Womersley and
Noord Street, Joubert Park, Johannesburg

Secure parking
is available

Open Tuesday to Sunday, 10am to 6pm
Closed Monday, Good Friday and Christmas Day

JOHANNESBURG ART GALLERY

02.12.2008
04.12.2008

THAMI MNYELE + MEDU

ART ENSEMBLE RETROSPECTIVE

CONFERENCE:

Keynote:	15:00	02.12.08	Hector Pieterse Museum, Soweto
Sessions:	10:00 - 16:30	03.12.08	Johannesburg Art Gallery
	10:00 - 16:30	04.12.08	Constitutional Court Conference Centre

Conference enquiries: Tshidiso Makhetha (011) 725 3130, tshidisom@joburg.org.za
Media enquiries: Buz Publicity (011) 673 4995/9272, info@buz.co.za

Joburg

JAC

Koninkrijk