

Teachers' Guide



Personal Affects:
Power and Poetics in Contemporary
South African Art

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Welcome and Introduction to Educators

Dear Educator:

The Museum for African Art is proud to offer you this Teacher's Guide for the fall exhibition **Personal Affects: Power and Poetics in Contemporary South African Art**, which is on view from September 2004 through January 2005. The exhibition features seventeen contemporary South African artists, brought together by five curators. **Personal Affects** is part of **Season South Africa**, a project showcasing some of the diversity and creativity that is characteristic of the "new" South Africa- ten years after the country's first democratic election. In February 2004, artists visited New York to view the spaces at the Museum for African Art and the Cathedral of St. John the Divine. They were then commissioned to create artwork in response to the venues. The exhibition at the Museum for African Art represents only one half of the entire exhibition, with the other half on view at the Cathedral of St. John the Divine from September 2004 through December 2004.

This guide is divided into five sections that are relevant to the themes of the exhibition. Each section presents information about South Africa, which will help guide you through some of the subject matter addressed by most of the artists in the exhibition. At the end of each section are interactive lessons and activities that you may infuse into your own curriculum or as a complement to your museum visit. Teachers are encouraged to use the lessons and activities in this guide a week or two before coming to the exhibition.

This guide encourages interdisciplinary study as students encounter various subjects such as language arts, visual arts, and social studies. In this guide, elementary school refers to grades 1-5, middle school refers to grades 6-8, and high school refers to grades 9-12.

The museum offers school tours at group rates. To find out more about school tours or staff development opportunities, please contact the Museum Educator at 718-784-7700 ext. 117 or email festrada@africanart.org.

Sincerely,

Francis Estrada
Museum Educator

Heidi Holder
Director of Education

Personal Affects Teacher's Guide Elementary, Middle, and High School

South Africa

The Republic of South Africa, located on the southernmost tip of the continent of Africa, is bordered on the south and east by the Indian Ocean and by the Atlantic Ocean on the west. Its neighboring countries are Zimbabwe and Botswana in the north, Namibia in the northwest, and Swaziland and Mozambique in the northeast. At 471,008 square miles it is almost twice the size of Texas, Cape Town being the largest city and capital. With mining as its major industry, South Africa is the world's largest producer of gold, platinum, and chromium; producing about \$36.77 billion in exports of gold, diamonds, platinum, and other metals and minerals.

South Africa is estimated to have a population of 42,718,530. The ethnic make up of the country is 75.2% black, 13.6% white, 8.6% colored (mixed races), and 2.6% Indian. There are 11 different official languages, including Afrikaans, English, Ndebele, Pedi, Sotho, Swazi, Tsonga, Tswana, Venda, Xhosa, and Zulu. It is demarcated into nine provinces consisting of the Gauteng, Northern Province, Mpumalanga, North West, KwaZulu/Natal, Eastern Cape, Western Cape, Northern Cape, and Free State. Consisting of vast interior plateaus enclosed by rugged hills and coastal plains, its weather is semiarid and subtropical along the coastline.

Elementary, Middle, and High School

Standards and Activities

Social Studies:

Geography: *Places and Regions*

Economics: *Economic Systems, Factors of Production*

History: *Culture, Identity*

English:

E3b Speaking, Listening and Viewing: *The student participates in group meetings.*

Discussion Questions:

Note to the teacher: Mount a map of South Africa on the board. See Appendix A for a map of Africa, and Appendix B for a map of South Africa

1. Have you ever heard of South Africa?
2. What do you know about this country?
3. Find South Africa on a map of the world.
4. What is the capital of South Africa?
5. Using lines of latitude and longitude, find the absolute location of the capital.
6. Looking at the map, where do you think people settle and live? Why?

Brief History of South Africa

The first settlers in South Africa were the San and Khoekhoe peoples, who can first be placed, archaeologically, in 25,000 BC through their rock paintings and rock carvings. The San people were hunters and gatherers and lived throughout the land, while the pastoral Khoekhoe lived close to the south and west coast, where there was enough water supply for grazing. Through their co-existence and inter-marriage, they became collectively known as the *Khoisan* peoples. Explorer Vasco de Gama described a meeting with the *Khoisan* as such:

...there arrived about 200 [Khoisan], large and small, bringing with them about twelve cattle, oxen, and cows, and four or five sheep; and when we saw them we went ashore at once. And they at once began to play on four or five flutes, and some of them played high and some of them played low, harmonizing together very well...and they danced... The Commander ordered the trumpets be played, and we in the boats danced...When this festivity was ended we went ashore...and there we bartered a black ox for three bracelets...
(Reader, Africa p.280-281)

As early as the 1500's, the Portuguese traveled to Asia (mainly India and China) to trade spices. They discovered that the best route to their destination was by sweeping around the Cape of Good Hope at the southernmost tip of Africa. Occasionally, homeward bound ships landed at the Cape to rest. But after frequent hostile confrontations with the *Khoisan*, they decided to stay clear of the Cape, and anchored along the eastern and western coasts of South Africa. Toward the end of the century, the Portuguese monopoly of the Indian trade was challenged by the English and the Dutch. With their interests in the East Indies, the Dutch and the English preferred to sail south of Madagascar and directly across the Indian Ocean, making the Cape the ideal stop for the arduous voyage. A proposal for an Anglo-Dutch refreshment stop at Table Bay, an inlet of the Atlantic Ocean lying off the Western Cape, was proposed by the Dutch East India Trading Company, but was annulled when British interests turned to India. However, the Dutch still needed a refreshment station at the Cape.

The shipwreck of the *Haarlem* demonstrated the need for a station in South Africa. In 1652, The Dutch East India Company commissioned Jan van Riebeeck, along with 90 men (primarily sailors and laborers), to build a base on the Cape of Good Hope that would provide vegetables and meat to company ships en route from Europe to Asia. The Dutch settlers began a barter system with the *Khoisan*. As time passed, territorial disputes between Dutch settlers and the *Khoisan* led to a shared animosity. European settlers continually arrived and moved into local territory to build their own farms. The new settlers, isolated from Europe, began to form their own culture. Their language, a derivative of traditional Dutch, became the Afrikaans language. The colony of *Boers* (Dutch for "farmers") or *Afrikaners* began to grow.

The company's farms failed to flourish at first, so to ensure a profit by producing crops at a cheap rate, slave labor was encouraged. Slaves were not taken from the indigenous people, but were bought from slave markets of West Africa, Madagascar, and the East Indies. Since slave labor was three times cheaper than regular labor, the colony found that it was necessary for economic success. Thus, the practice of using slaves became mandatory. In the 1700's, independent farmers called *trekboers* expanded into *Khoisan* territory to find more land to farm and graze their cattle. As the *trekboers* continued to migrate, any community they came upon was free to attack. Adults who rebelled were killed, and everyone else was taken into slavery.

In the early 1800's Britain took possession of the Cape and brought in even more settlers. They employed the *Khoisan* as servants, with much disapproval from the Afrikaners. In 1834, Great Britain emancipated all slaves throughout its empire. The British sent missionaries who were sympathetic to the cause of

non-whites, and tried to enforce labor laws that postulated the equality of whites and non-whites. Afrikaners who disapproved of equal treatment between races and labor laws that gave rights to non-whites left colonial rule initiating the Great Trek: a mass exodus of 10,000 Boers who moved their families to territories in the north and east. This expansion caused more battles over land with indigenous peoples including the Bantu, Zulu, and Ndebele. By the middle of the century, white settlements had stretched throughout what is present-day South Africa, and a greater separation between Afrikaners and the British loomed. The discovery of diamonds and gold in the 1860's did not diminish the tension between them. Fortune seekers, mostly British immigrants, rushed to South Africa to profit from the discovery.

Decades of disputes between both parties ensued until they were united when the South African Union was formed in 1910. A new "democratic" state was formed, but it only allowed white people to vote. In an attempt to promote a better quality of life for blacks by peaceful means, the ANC (African National Congress) was formed in 1912 by Pixley Ka Seme along with other black lawyers who tried to improve conditions of blacks through peaceful means. Unfortunately, various laws were passed that maintained separation between races and ensured social control of the white population, paving the way for apartheid.

Elementary and Middle School

Standards and Activities

Social Studies:

Geography: *Environment and Society, Places and Regions, Human Systems*

Economics: *Economic Systems, Factors of Production*

History: *Culture, Belief Systems, Conflict, Diversity, Empathy, Identity, Imperialism, Movement of People and Goods*

Civics, Citizenship, and Government: *Citizenship, Political Systems, Civic Values, Human Rights*

English:

E3b: Speaking, Listening and Viewing: *The student participates in group meetings.*

E2c: Writing: *The student produces a narrative account*

Discussion Questions:

1. Why was a colony started in South Africa?
2. Looking at the map, where do you think people settled and lived? Why?
3. With a new colony coming into South Africa, the leaders of the East India Trading Company had to create new rules such as using slaves for work, and where people were allowed to work. Why do you think it was important to create rules? What would it be like if there were no rules in your classroom?

Middle and High School

Activity:

You will need:

- A map of South Africa for all students
- Writing utensils
- Paper for writing

1. What was the influence of geography on the settlement and demographic patterns in South Africa?
2. Using a printed map (Appendix B), draw arrows from the Cape of Good Hope to places where the colonists from the East India Trading Company expanded. Below the map, create a timeline of important events from 1652 until 1912.
3. What legislative changes did the British make when they took control of the Cape in the early 1800's? How did Afrikaners react to these changes?
4. Imagine that you were living in South Africa in the 1700's. Write a weekly journal for one month (4 entries) as if you were traveling or living in South Africa. (Entries could include how you traded with the *Khoisan*, what you saw or encountered along your journey, what you ate, or whether or not you set up a home.)

Apartheid

The formation of the South African Union introduced policies and laws that further curtailed the rights of the black majority. The “New Land Act” divided the land between South Africa’s inhabitants: approximately 87% for whites and 13% for blacks, restricting both parties from purchasing land outside their areas. Another law that was passed, the “Mines and Works Act”, secured skilled labor jobs for whites and reserved menial and manual labor jobs for blacks. Without the right to vote or strike, the black population had no voice in any policy. Realizing the ineffectiveness of the original ANC, Nelson Mandela, Walter Sisulo, and Oliver Tambo formed the ANC’s youth league in 1944. This new generation allied itself with the South African Indian Congress, a political party formed in 1924 to support the interest of the South African Indian population, and groups of sympathetic whites. Mandela and company employed a more militant approach in response to inequality. They achieved this through protests. In 1948, a right wing party called the National Party gained an election victory of South Africa and launched the system of *apartheid* (an Afrikaner word meaning “apart-hood” or “separate”).

With a system of segregation institutionalized, the 1950’s brought about extreme measures of inequality. The *Population Registration Act* required everyone to register as either “black”, “white”, or “colored”, if a dispute of race occurred, a Race Classification Board took the final decision. Blacks needed to carry *pass books* to identify themselves when entering white territories. The *Bantu Education Act* established an educational system that provided black students with education that “suited the nature of the black people”. Examples of subjects were “dish washing” or “weeding flower beds”. The *Bantu Authorities Act* created “homelands” or *Bantustans* where blacks were assigned by the government based on their classification according to the Race Classification Board. Africans living in these homelands were not considered citizens of South Africa, and were required to carry passports to leave their designated areas. These are just a few examples of legislations that the system of apartheid implemented to keep South Africa segregated.

Acts of protests ensued, but to no avail. In 1960, protesters gathered in front of a police station in Sharpsville to burn their *pass books*. Fearing that the group would get out of control, police opened fire into the crowd, killing 69 people and injuring over a hundred more. As resistance groups grew more militant, the government declared the ANC and other opposing organizations illegal. A state of emergency was declared and those in opposition were detained for up to six months without trial. Thousands of detainees died while in police custody and were usually subjected to horrid acts of torture. It was clear that armed resistance was necessary. The ANC consolidated with other insurgent groups and worked underground. Guerilla organizations like “Umkhonto we Sizwe” (The Spear of the Nation) and the African Resistance Movement (composed of young whites) targeted specific institutions and committed small acts of disturbance to intimidate the government into negotiations. In 1964, Nelson Mandela along with other senior leaders of the ANC were arrested for sabotage and sentenced to life imprisonment. Various attempts to protest the system of apartheid were unsuccessful, and South Africa continued to be plagued with turbulence.

The late 1960’s introduced a black consciousness movement that was similar to that of the civil rights movement in the United States. Steve Biko founded the Black People’s Convention (BPC) which encouraged the black population to liberate themselves from feelings of misery and inferiority. The black consciousness movement promoted nonviolence, and so garnered government approval. The focus on education and disagreement with the *Bantu* system motivated many students to demand better schooling. In 1976, students in uniform marched in Soweto, a large black township, to protest for better education. The demonstration turned violent when police released dogs and teargas into the crowd, followed by bullets. Several people were killed and injured. The police detained Biko, who later died while in police custody.

Biko’s death along with the Soweto killings inspired a national outcry, leading to the banning of black consciousness movements. Hundreds of people were detained after all open-air gatherings were deemed illegal. The situation in South Africa continued to become increasingly violent; workers continually staged strikes and clashes between the militia and guerilla groups persisted until the late 1980’s.

Elementary and Middle School

Standards and Activities

Social Studies:

History: *Change, Conflict, Choice, Empathy, Identity, Imperialism*

Civics, Citizenship, and Government: *Justice, Citizenship, Human Rights, Decision Making*

English:

Elc: Reading: *Students read and comprehend informational material*

E2a: Writing: *Students produce a report*

E3b: Speaking, Listening, and Viewing: *Students participate in group meetings*

Visual Arts:

Art Making: *Students construct meanings about the world through art making.*

Making Connections Through Visual Arts: *Students recognize the Societal, Cultural, and Historical Significance of Art*

Activity I:

You will need (for a class of 30):

- 30 index cards (9 of which have a red “x” marked on it)
- A container to hold the 30 index cards (a large bag that conceals the cards)
- 9 small pieces of paper to write on
- Pencils or Pens
- Arrange your classroom so that students can move freely during the activity.

1. Place the 30 index cards in a container, so that the cards marked with an “x” get mixed thoroughly with the plain cards.
2. Have the students form a line in front of the classroom and have each student choose a card from the container. (Make sure they are not able to see what is in the container or bag). After they have chosen their card, have them remain in line at the front of the class.
3. When each student has chosen a card, find out which 9 students have a card with an “x” on it. Tell them to choose a part of the room where they can sit together as a group.
4. After the 9 students have chosen their “space”, have the remaining students sit opposite from the other students. (You should have the two groups separated and not interacting with each other.)
5. Have the 21 students with blank index cards write their name, age, hair color, eye color, and description of their clothes on their cards.
6. While they are writing this information, announce in front of the class that the 9 students are free to get up and use the restroom or go to the drinking fountain whenever they wanted, without the teacher’s permission. On the other hand, tell the remaining 21, that they need to remain at their desk and need to ask permission as well as show their index cards if they would like to get up or leave the room.

7. Pass out the 9 small pieces of paper to write on to the “privileged” group. Make a comment that the restrooms in the school “could be a little cleaner”. Tell the group of 9 to vote, using their paper, on who should clean: “voters” or “non-voters”. (Give them a few minutes to write)
8. After voting, collect the votes and declare the result of the voting. Inform everyone that the result of the vote affects everyone in the class, including those who did not vote.

Discussion:

9. After the declaration of the verdict, have a group discussion where you ask all the students: *How did you feel when the group of 9 got to vote? How did you feel about some students not having a say? What would you have done differently to make the voting process fair?* Discuss with the class that during apartheid, the black population had limited privileges and rights: i.e. no right to vote, that they were told where to live, and what work they could do.
10. In Appendix C is a list of Apartheid Legislation in South Africa. Go over the list with all the students (give them a copy to read) and have them write a short paragraph of how they would feel if they (and their families) were required to abide to those rules.

Middle and High School

Standards and Activities

Social Studies:

History: *Conflict, Choice, Culture, Diversity, Empathy, Imperialism*

Civics, Citizenship, and Government: *Justice, Citizenship, Civic Values, Human Rights*

Visual Arts:

Art Making: *Students develop a global perspective and recognize the power of art to communicate beliefs and values.*

Making Connections Through Visual Arts: *Students Recognize the societal, cultural, and historical significance of art.*

Activity:

You will need:

- images from protests/demonstrations
(<http://www.punchdown.org/rvb/F15/>) is a good source
- paper for drawing
- writing utensils
- media for coloring (colors, markers, paint)

Discussion: There are many ways to express discontent and to demand change or reparations in peaceful ways. Through protests, groups express their dissatisfaction of decisions or policies in a nonviolent manner. Posters and banners play an integral part in protests and demonstrations. They serve as “message boards” that attract attention and inform the public about messages protesters are trying to convey.

1. Have your students look at images from past protests. When you watch the news, do you see

demonstrations? Do you notice that protesters usually carry posters with them? Why? Would you know their cause if they didn't have any posters or banners to convey their point of view?

2. Tell your students that there is a bill being passed stating that all children, upon turning fifteen years of age, will be taken from their homes and be drafted into the military.

3. Tell them that without speaking, they need to create posters protesting this new bill. The posters need to be able to urge politicians to veto or annul the bill, as well as inform people about it.

Change into Democracy

As the state of affairs in South Africa worsened, secret negotiations, about a new government between Mandela and the government were held. In 1990, with a faltering economy and lack of international support, South African President Frederick Willem DeKlerk made a speech in Parliament declaring himself in favor of a democratic South Africa. He lifted the ban that outlawed the ANC and other opposing groups. Almost all of the regulations that were implemented during apartheid were repealed, and political prisoners were freed. After 27 years in prison, Nelson Mandela was freed and negotiations for creating a multiracial government continued. In 1991, the Convention for a Democratic South Africa began, and all parties signed a Declaration of Intent to “bring about an undivided South Africa, free from apartheid”.

In April of 1994, South Africa held its first real democratic election. After an overwhelming majority of votes, Nelson Mandela was elected as the first black African president of South Africa. His focus was on forging one identity for the country through national reconciliation. The system of apartheid was officially discarded, and a new South Africa was underway. The Truth and Reconciliation Commission was assembled, headed by the Archbishop Desmond Tutu, to investigate human rights violations between 1960 and 1993. To persuade people into informing the nation about the wrongdoings of the past, those who confessed to the commission were promised amnesty. South Africa began its process of national recovery and change. Mandela retired in 1999 and Thabo Mbeki was elected president.

With the national system of apartheid being obsolete, South Africa is grappling with problems of everyday life. Political inequality is not the biggest issue, but the country has to deal with difficulties such as a plummeting economy, housing shortages, crime, and an AIDS epidemic. In 1996, its new Constitution and Bill of Rights are declared one of the most liberal in the world, but its crime figures confirm that South Africa is the most violent country outside a war zone. The difference between South Africa’s past and its present is that the social problems are now shared by the whole country, as opposed to being concentrated in the *bantusans* and other poor and disadvantaged areas. The new system of democracy no longer suppresses the voice of the people. One of the ways South Africans have expressed their ideas and opinions is through art.

Elementary, Middle, and High School

Standards and Activities

English:

E1a: Reading: *Students read and comprehend information materials*

E3c: Speaking, Listening and Viewing: *Students prepare and deliver an individual presentation*

Social Studies:

History: *Change, Empathy, Choice*

Civics, Citizenship, and Government: *Civic Values, Decision Making*

Activity:

You will need:

- paper and writing utensils
- podium or set up room for a speech
- printed material regarding the change from apartheid to democracy

1. Using print and non-print sources have your students read about the history of apartheid in South Africa (during apartheid up to the introduction of democracy).
2. Make an announcement to the class/group:

Congratulations! After 100 years of unfair apartheid rules, your country is now independent and you are one of the candidates for presidency. Write a 3-5 minute speech to influence the rest of your country (class) to vote for you. In your speech, you must include the following themes:

1. (Words of jubilation encouraging your people to celebrate this historic moment.)
2. Optimism in looking forward to the future and an indication of what the future holds for your country.
3. Policies about creating jobs, social welfare, and housing

Note: you must put into consideration that because of the century of colonial heritage, it may be difficult to meet these goals and promises

Middle and High School

Standards and Activities

English:

Elc: Reading: *Students read and comprehend informational materials*

E2a: Writing: *Students produce a report*

Social Studies:

History: *Change, Diversity, Nationalism*

Civics, Citizenship, and Government: *Nation-state, Citizenship, Political Systems, Government*

Activity:

1. What is a government? What are the main functions of government? (Examples are: to guarantee protection to its citizens, to stimulate economic growth, help provide basic social services) Using print and non-print sources, research the history of democracy in the United States. How did the first US government operate? Who formed the government as it is seen today? How did it differ before the constitution was adopted?
2. Pretend that you are in the legislative branch of South Africa's new democratic government. Write down new laws that you would propose and why.

Brief History of Art in South Africa

South Africa's art history is a visual record reflecting the various stages of the country's own history. Due to their nomadic lifestyle, the *KhoeKhoe* and *Bantu* speaking people of South Africa made objects of great social value that were relatively small and easy to carry. The *San* or *Bushmen* created rock paintings and sculptures in areas they encountered. Under colonial rule, art was heavily influenced by European styles and methods. Artwork in the form of paintings produced by early European settlers often recorded the landscape, people, and animals in realistic detail; these paintings served as reports about the "new world" and were sent back to Europe. Since the lifestyle in South Africa was heavily influenced by the British occupation, South African art followed the artistic movements that occurred in Europe. Post-impressionism and expressionism works were created in the early to mid 1900's.

In the early years of apartheid, white artists (who had the resources, education, and gallery support) created artwork that was influenced by modern art from the western world. South African soldiers returning from the World War II and European immigrants brought new and diverse ideas with them. Most of the work was made using traditional media, but employed abstract forms. Black artists, lacking the resources available to white artists, began to make use of any material available. Their images usually depicted the harsh manner of living, using expressionistic styles. Around the 1970's and 1980's, a new form of "resistance art" surfaced. As the injustice of apartheid heightened, artists created work that represented the harsh realities of everyday life in South Africa. Some anonymous artists created current scenes of political violence and placed them on road intersections or next to highways.

The fall of apartheid allowed for new subjects and media for all artists. Over time, the "resistance art" concept evolved to that of personal expression and introspection. Exposure to artwork and styles other than the traditional or expected gave artists a chance to experiment. With the freedom to create images not solely based on oppression or inequality, artists were free to comment on how they feel, paving the way for South African artists to be part of the contemporary art world.

Contemporary Art in South Africa

According to Okwui Enwezor's essay on contemporary South African art, [The Enigma of the Rainbow Nation](#):

In all of Africa, South Africa has perhaps the most comprehensive and sophisticated network of institutions, media, and forums for art. The country's art schools are well equipped and have access to critical information about developments in the history and ideas and art. There are museums and art centers in just about every major city in the country. Places like Johannesburg, Cape Town, Durban, and Bloemfontein boast multiple venues for art and culture.

South African contemporary art came into its own in the 1990's. The Johannesburg Biennales in 1995 and 1997 featured South African artists (black and white). Included with two-dimensional work were video, performance, mixed media, and installation. *Contemporary art* includes all artwork created at the present time (often including art from the 1960's and 1970's). Today's contemporary art is characterized by the lack of specific movements or groups. Artists try to manipulate media in new and innovative methods. In most cases, artists take the opportunity to incorporate technological advances for use in their media of choice (i.e. digital media, synthetic materials, or the internet). Contemporary art tends to stretch the limits of perception, often mixing various media and transforming spaces through installations or performances.

Today's South African artists work with a diverse range of media and themes. The decade since the inception of democracy has provided artists with new subject matter, no longer dealing with issues only

related to apartheid. Themes range anywhere from identity, genealogy, history, religion, or anything else that artists deem pertinent. Although the changes in the country have been gradual, the past ten years have given artists time to develop ideas based on their relationship to South Africa as well as to the rest of the world.

Personal Affects: Power and Poetics in Contemporary South African Art

Personal Affects is an exhibition that features seventeen contemporary South African artists, brought together by five curators, who were commissioned to create work representing the intricacies of life in South Africa since its first democratic election. This exhibition is part of *Season South Africa*, a project showcasing some of the diversity and creativity that is characteristic of the “new” South Africa. Included in the project is the lyric theater company Dimpho Di Kopane, which performs African interpretations of traditional western operas. In *Personal Affects*, the featured artists work in diverse media including installation, painting, video, performance, dance, printmaking, and drawing. In February 2004, artists visited New York to view the spaces at the Museum for African Art in Long Island City and the Cathedral of St. John the Divine in Upper Manhattan. They were then commissioned to create artwork in response to the spaces they saw. The works that emerged represented a departure from the limits of identity politics into personal expressions.

Free from the restrictions of following a defined theme or subject for the exhibition, the artists created pieces solely based on their response to the venues (Museum for African Art and the Cathedral of St. John the Divine). The result is a collection of thoughts, expressions, and memories from the artists. The artists have personalized the spaces in which they worked, each using his/her own media.

Sandile Zulu, for instance, has created a piece using fire as a mark-making or “painting” implement. He has chosen fire to signify South African and Zulu history; fire and burning related to destruction throughout colonialism and apartheid. Steven Cohen uses performance to make statements about the state of present day South Africa, juxtaposing conflicting scenes. He has created an installation that shows a video of himself as an illuminated “chandelier” walking through a disheveled squatter area as government workers tear down the makeshift homes. Mustafa Maluka uses mixed media to show African hip-hop culture. Jay Pather uses performance that include dance to express restlessness and the desire for freedom and security. Minette Vari uses video and to reflect on apartheid as a white South African. Diane Victor creates self portraits of herself as the Virgin Mary and other religious figures to comment on how women are represented in traditional western art.

These are just a few examples of artists in *Personal Affects*. The processes and media involved signify the changes happening in South Africa. As the curators have stated:

Personal Affects presents art as traces and residues of existence, documented through the accumulation of materials and concepts. The exhibition celebrates synergy and difference without the need for a predetermined resolution...the process that has underscored this exhibition has been unconventional with the purposeful intent that it result in an exhibition that reflects the diversity of artistic practice in South Africa from multiple, very personal perspectives.

Elementary, Middle, and High School

Standards and Activities

English:

E2a Writing: Students create a report

E3b Speaking, Listening, and Viewing: Student participate in group meetings

Visual Arts:

Literacy in the Visual Arts: Students develop visual arts vocabulary to describe art making, the tools and techniques used to produce art

Community and Cultural Resources: Students access primary resources in the community

Discussion:

Elementary, Middle, and High School

1. What does *contemporary* mean? What is contemporary art?

2. Describe the compositional elements and qualities of line, value, color, and texture. Create a chart with definitions and examples of these elements.

3. Visit a museum or gallery and look at a contemporary art piece. Write a response incorporating these elements.

Middle and High School

1. Go to an exhibition featuring artwork dealing with social commentaries. Look at the artwork and identify issues raised or confronted by the artworks. Using print and non-print sources, compile/collect other artwork dealing with similar issues. Write a statement/description for your “collection”.

Artist 1:

Johannes Phokela:

Johannes Phokela studied in and currently resides in Europe. He is a painter who works primarily with oils, and often appropriates imagery from European Old Masters. In his works, he tends to explore relationships between society and ethnicity, mass media and response, and human vulnerability. When asked about his frequent use of Western codes and histories to describe today’s society, he replied that *Baroque and classical art have as much iconographic value as Hollywood movies...I start off with an image that appeals to me, and I gradually change it into something else...What I do is informed by my educational background and personal experiences. And I use traditional media.* When questioned about his work “not being African enough”, he answers that *the “African artist” rhetoric is a media term. All artists, regardless of color, regard themselves as people who are making art.*

Elementary, Middle, and High School

Standards and Activity

Visual Arts: Art Making: Students build upon personal experiences to express a personal vision

English: E2a: Writing: Students create a report

You will need:

- black and white copies of old master works
- glue or paste
- scissors
- drawing mediums (pencils, markers, crayons)
- paint and brushes
- drawing/painting paper

Elementary School

1. Have each of your students look at the copies of the master works and choose one that he/she likes. Add color to the black and white copy.
2. On a separate sheet of paper, have your students draw and color portraits of themselves. Cut the finished drawings using the scissors, and tell them to paste their portraits on to their chosen master work. Finish by asking them to add drawings of personal belongings or things that they like onto their projects.

Middle School

1. Have each of your students look at the copies of the master works and choose one that he/she likes.
2. Tell them to cut the copy into four pieces. Paste one of the four pieces onto a separate sheet of drawing/printing paper. (There should be some empty space on this sheet of paper) Have the students “finish” the piece by completing the composition by using their own designs and ideas.
3. Have each student write a short paragraph about why they have chosen a particular work and what they tried to accomplish by creating their own designs and ideas to finish their project.

High School

Discussion

Appropriation is an artistic practice in which an artist “borrows” imagery from someone else’s work, to be used in a different context. Phokela, whose work is described page 15, uses Baroque and Classical Western art to make a statement about today’s society. Ask your students: *Have you seen any posters or t-shirts which appropriate other artists’ works?*

2. Have your students think of current events or present-day issues in society that they are interested in investigating. Using print and non-print sources, have your students choose an old master work that they can use to help convey their chosen issue. (i.e. Gang violence, teen pregnancy, drugs, poverty, AIDS)
3. Have them recreate the master work and incorporate the issues they want to address.
4. Write a short paragraph describing how and why their chosen issues were incorporated with the old master work.

Artist 2:

Mustafa Maluka

Maluka's work combines elements of African hip-hop music, video, and paintings to explore African urban culture. He has been working on a project which serves as a resource for African hip-hop called the African Hip-Hop Archive, which holds the largest collection of hip-hop music on the continent. The goal is to educate Africans on the evolution of this music, as well as to show the rest of the world the popular culture endeavors in urban South African communities. For the exhibit, he created portrait paintings that incorporate components of pop art, graffiti, and Western European paintings. In each painting, he creates layers that "describe" the essence of the subjects and their personalities. (*There is a certain aura I am trying to capture, of the things that go beyond just the simple face. The entire picture plane is covered with markings and patterns that speak about the layers of the subject's personality.*-Maluka).

Elementary, Middle, and High School

Standards and Activities

English:

Elc: Reading: Students read and comprehend information materials

E2a: Writing: Students produce a report

Visual Arts:

Art Making: Students develop a global perspective and recognize the power of art to communicate beliefs and values

Making Connections Through the Visual Arts: Students recognize the societal, cultural, and historical significance of art

Discussion:

1. Discuss with your students the impact that the arts have on influencing people through popular culture. As part of *Personal Affects*, Maluka has created a "memorial" to a South African rapper named Mr. Devious. Mr. Devious was a rapper and social activist who, through his music, generated awareness about the AIDS epidemic, educated people about the harsh realities of everyday life, gang violence, and urged children to avoid a negative lifestyle. Talk about various public figures who have used the media to send positive messages to the public. Ask your students if they know an artist who is involved in their community.

2. Have your students write a brief biography about the person they have chosen. (What does this person do? What issues is he/she dealing with? How does the person use the media to address these issues?)

Artist 3:Robin Rhode:

Rhode is a South African artist who currently resides in Berlin. He is a mixed media artist who is influenced by contemporary popular culture, and often works with issues of history and race in South Africa. For *Personal Affects*, Rhode projects a series of slide photographs of sidewalks in Berlin. In the photographs, he shows the discarded furniture collecting on the sidewalks such as couches, futon frames, chairs. He states that being from South Africa he reacts to these objects differently from others who may pass them by. In South Africa, he says, these things would not stay on the streets for too long before somebody would pick them for their own use. His reaction, through his slides, was to draw “instruction manuals” that he would then attach to the objects. The drawings were based on rekindled childhood memories and ideas, created to depict how he would have used the discarded items. For example, he illustrates how a couch can be used as a horse by straddling the backrests, a futon frame could be used as a ladder, or how an office chair could be turned into a makeshift merry-go-round.

*Elementary, Middle, and High School*Standards and Activities**English:**

E2a: Writing: *Students produce a report*

Visual Arts:

Art Making: *Students construct meanings about the world through art making*

Making Connections Through Visual Arts: *Students connect the visual arts to other disciplines*

Activity:**You will need:**

- sketch pads
- pencils

1. Take your students on a short trip around your neighborhood. (Preferably one with various items on the sidewalks). Have them look at various objects on the sidewalks and sketch the ones that interest them.
2. Introduce Robin Rhode’s project (as described above). Tell your students to make up various uses for the objects they have sketched, and to write a short description (with illustrations) on how to use each object.
3. Display the finished drawings on the walls so that everyone can view the various ideas that each student has imagined.

Glossary

Afrikaans- One of eleven national languages in South Africa. Afrikaans was a dialect that developed among the Afrikaner Calvinists and slaves brought to the Cape area in South Africa between 1652 and 1705. It is composed of the Dutch vernacular of sailors in the 17th century Cape, infused with German, French, and indigenous African languages.

Afrikaner- A South African of European descent settled in South Africa

Amnesty- The act of an authority (usually a government) by which pardon is granted to a person or a large group of individuals

Apartheid- An Afrikaans word literally meaning apart-hood or the condition of being apart or separate. In South Africa, it was the policy of segregation and political and economic discrimination against non-European groups.

Appropriation- “Borrowing” imagery from someone else’s work to be used in a different context.

Bantu-Refers to a family of Niger-Congo languages spoken in central and southern Africa; also refers to a member of any of a group of African peoples who speak Bantu languages.

Bantusans- Name given to the areas/homeland where black South Africans were assigned during apartheid

Boer- A Dutch word meaning “farmer”. This word refers to early Dutch settlers at the Cape, who owned land and were chiefly engaged in farming; came to refer to early South African settlers who were mostly Dutch and French Huguenot.

Colored- In South Africa, a term referring to people who are not “obviously” black or white, also includes Indians or people of mixed races. The term also refers to people of mixed races: Some are descendants of liaisons between early black inhabitants of South Africa (called Khoisan) and white settlers. Others are descendants of relationships between the Khoisan and black slaves in Angola. They speak Afrikaans as well as other native languages.

Contemporary- A term meaning happening, existing, living, or coming into being during the present time.

Contemporary Art- Encompasses all art being done in the present.

Detention- A period of temporary custody prior to disposition by a court.

Installation- A genre of western contemporary art which came to prominence in the 1970s. Installation art incorporates any media to create a visceral and/or conceptual experience in a particular environment

Khoisan- Name given to indigenous people of South Africa.

Mixed-media- A technique of art-making using two or more different media.

Parliament- A formal conference for the discussion of public affairs, or an assemblage of the nobility, clergy, and commons called together by the British sovereign as the supreme legislative body.

Pass Book- During apartheid, a required book carrying the identities of black South Africans; it was mandatory for entry into “white” territories.

Pastoral- A word relating to shepherds or herdsmen devoted to raising sheep or cattle.

Trekboers- In the 17th century Cape colony, independent farmers who broke free from contract with East India Trading Company and migrated into *Khoisan* territory because they were against British policies at the Cape

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Appendix A

Map of Africa



map courtesy of: Perry-Castaneda Library Map Collection:
http://www.lib.utexas.edu/maps/africa/africa_pol01.jpg

Appendix B

Map of South Africa



map courtesy of: Perry-Castaneda Library Map Collection:
http://www.lib.utexas.edu/maps/cia03/south_africa_sm03.gif

Appendix C

From **About:** <http://africanhistory.about.com>:

Apartheid Legislation in South Africa **Starting in 1948, the Nationalist Government in South Africa enacted laws to define and enforce segregation.**

What makes South Africa's apartheid era different to segregation and racial hatred that have occurred in other countries is the systematic way in which the National Party, which came into power in 1948, formalized it through the law. The main laws are described below.

Prohibition of Mixed Marriages Act, Act No 55 of 1949

Prohibited marriages between white people and people of other races. Between 1946 and the enactment of this law, only 75 mixed marriages had been recorded, compared with some 28,000 white marriages.

Immorality Amendment Act, Act No 21 of 1950; amended in 1957 (Act 23)

Prohibited adultery, attempted adultery or related immoral acts (extra-marital sex) between white and black people.

Population Registration Act, Act No 30 of 1950

Led to the creation of a national register in which every person's race was recorded. A Race Classification Board took the final decision on what a person's race was in disputed cases.

Group Areas Act, Act No 41 of 1950

Forced physical separation between races by creating different residential areas for different races. Led to forced removals of people living in "wrong" areas, for example colored living in District Six in Cape Town.

Suppression of Communism Act, Act No 44 of 1950

Outlawed communism and the Community Party in South Africa. Communism was defined so broadly that it covered any call for radical change. Communists could be banned from participating in a political organization and restricted to a particular area.

Bantu Building Workers Act, Act No 27 of 1951

Allowed black people to be trained as artisans in the building trade, something previously reserved for whites only, but they had to work within an area designated for blacks. Made it a criminal offence for a black person to perform any skilled work in urban areas except in those sections designated for black occupation.

Separate Representation of Voters Act, Act No 46 of 1951

Together with the 1956 amendment, this act led to the removal of Colored from the common voters' roll.

Prevention of Illegal Squatting Act, Act No 52 of 1951

Gave the Minister of Native Affairs the power to remove blacks from public or privately owned land and to establishment resettlement camps to house these displaced people.

Bantu Authorities Act, Act No 68 of 1951

Provided for the establishment of black homelands and regional authorities and, with the aim of creating greater self-government in the homelands, abolished the Native Representative Council.

Natives Laws Amendment Act of 1952

Narrowed the definition of the category of blacks who had the right of permanent residence in towns. Section 10 limited this to those who'd been born in a town and had lived there continuously for not less than 15 years, or who had been employed there continuously for at least 15 years, or who had worked continuously for the same employer for at least 10 years.

Appendix C, continued

Natives (Abolition of Passes and Co-ordination of Documents) Act, Act No 67 of 1952

Commonly known as the Pass Laws, this ironically named act forced black people to carry identification with them at all times. A pass included a photograph, details of place of origin, employment record, tax payments, and encounters with the police. It was a criminal offence to be unable to produce a pass when required to do so by the police. No black person could leave a rural area for an urban one without a permit from the local authorities. On arrival in an urban area a permit to seek work had to be obtained within 72 hours.

Native Labour (Settlement of Disputes) Act of 1953

Prohibited strike action by blacks.

Bantu Education Act, Act No 47 of 1953

Established a Black Education Department in the Department of Native Affairs which would compile a curriculum that suited the “nature and requirements of the black people”. The author of the legislation, Dr Hendrik Verwoerd (then Minister of Native Affairs, later Prime Minister), stated that its aim was to prevent Africans receiving an education that would lead them to aspire to positions they wouldn’t be allowed to hold in society. Instead Africans were to receive an education designed to provide them with skills to serve their own people in the homelands or to work in laboring jobs under whites.

Reservation of Separate Amenities Act, Act No 49 of 1953

Forced segregation in all public amenities, public buildings, and public transport with the aim of eliminating contact between whites and other races. “Europeans Only” and “Non-Europeans Only” signs were put up. The act stated that facilities provided for different races need not be equal.

Natives (Prohibition of Interdicts) Act, Act No 64 of 1956

Denied black people the option of appealing to the courts against forced removals.

Bantu Investment Corporation Act, Act No 34 of 1959

Provided for the creation of financial, commercial, and industrial schemes in areas designated for black people.

Extension of University Education Act, Act 45 of 1959

Put an end to black students attending white universities (mainly the universities of Cape Town and Witwatersrand). Created separate tertiary institutions for whites, Colored, blacks, and Asians.

Promotion of Bantu Self-Government Act, Act No 46 of 1959

Classified black people into eight ethnic groups. Each group had a Commissioner-General who was tasked to develop a homeland for each, which would be allowed to govern itself independently without white intervention.

Urban Bantu Councils Act, Act No 79 of 1961

Created black councils in urban areas that were supposed to be tied to the authorities running the related ethnic homeland.

Terrorism Act of 1967

Allowed for indefinite detention without trial and established BOSS, the Bureau of State Security, which was responsible for the internal security of South Africa.

Bantu Homelands Citizens Act of 1970

Compelled all black people to become a citizen of the homeland that responded to their ethnic group, regardless of whether they’d ever lived there or not, and removed their South African citizenship.

Various segregation laws were passed before the Nationalist Party took complete power in 1948. Probably the most significant were **The Natives Land Act, No 27 of 1913** and **The Natives (Urban Areas) Act of 1923**. The former made it illegal for blacks to purchase or lease land from whites except in reserves; this restricted black occupancy to less than eight per cent of South Africa’s land. The latter laid the foundations for residential segregation in urban areas.

Appendix D

Johannes Phokela



Appendix E

Mustafa Maluka



Appendix F

Robin Rhode

