DADA (1916-1923)

- principles => anarchy
  => lawlessness
  => cynicism (distrust / mistrust)
  => rejecting laws of social organisation + beauty
  => anti-war + anti-bourgeois
  => Nihilist POV prevalent
    ↳ person who believes human existence has no objective meaning, purpose / intrinsic value
- protested WWI
- wanted to shock + ridicule people - shock value
- non-sensical / satirical in nature
- conceptual art starting to arise with ready-mades
- modes / art forms => collages
  => poems
  => paintings
  => performance
  => singing
  => ready-mades
- aim => to frustrate people + mock + shock them
  => to destroy traditional norms in art
  => to create new to replace the old
  => function of objects removed in ready-mades
- founder => Hugo Ball
  ↳ writer
  ↳ started satirical night club in Zurich, Switzerland
    ↳ Cabaret Voltaire
- negative reaction to horrors of WWI
- questioned traditional values of society
- started as literary manifesto

Characteristics

- rejected old ways
- rejected => traditional notions of subject matter
  ↳ still-life, landscape, narrative, etc.
  => traditional art materials
  => idea of content
  ↳ artist puts something of himself / herself into work to reflect personality / beliefs
- concept of chance => Hans Arp's collages made by tearing sheets of coloured paper + fabric + dropping them from height
  ↳ composition resulting determined by chance
  => colour, shape + composition could all be created by law of chance rather than by deliberate choice
- automatism => began here
  => ties to surrealism
  => creating art automatically from subconscious
  ↳ through trance-like / dreamlike states
  => DADA = automatic writing of poetry
- ready-mades => artists chose ready-made manufactured objects, signed them and, by placing them in another context, said they were art

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Marcel Duchamp

- led American DADA movement
- father of conceptual art
- coined term ready-made

Fountain

- 1917
- porcelain urinal turned on its side and signed "R. Mutt"
- classified as readymade / alchemy
- submitted to Society of Independent Artists in New York, which claimed to accept all works from members who paid the fee, but they rejected + removed it from the exhibition
- wanted us to see art in a new way other than aesthetically
- argued that art should be about artist's idea, not craftsmanship
  - ↳ Fountain created new thought for that object (laid foundation for conceptual art)

L.H.O.O.Q

- 1919
- altered classic Mona Lisa originally created by Leonardo da Vinci during Italian Renaissance
  - ↳ drew a moustache in pencil on a cheap postcard reproduction
- questioned gender + sexuality (moustache on a woman) (gender reversal + fluidity)
- code of silent feminine desire
- mocking + rejecting traditional art of Renaissance
- further mocking through title L.H.O.O.Q. when pronounced in French sounds like a vulgar expression
- parody rather than plagiarism

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Surrealism

- developed mainly in 20th century
- fantastical visual imagery from subconscious mind used with no intention of making artwork logically comprehensible
- also revolted against war + rich like DADA artists
- most DADA artists joined Surrealist movement
- automatism
  - ↳ trance-like states + dreams
  - ↳ expressing world of dreams + unconscious through art
- inspired by psychologists like Freud + Jung
  - ↳ interested in nature of dreams
- bringing inner + outer reality together
- founded by Andre Breton in 1924 who tried to reconcile Surrealism + Communism
- communism ⇒ theory / system of social organisation in which all property owned by community + each person contributes + receives according to ability + needs
- two forms ⇒ abstract fantasy
  ⇒ realistic dream scenes

Realistic dream scenes

- extraordinarily detailed
- realist technique
- brushstrokes - fine + detailed
- smooth surface
- colour: super-real, luminous + dreamlike
- images often bear two meanings
- double/ hidden image

Abstract Fantasy

- automatism ⇒ letting subconscious control art
- close to abstraction but can see some degree of imagery
- eventually led to abstract expressionism

Common themes

- sexuality
- violence
- death

Salvador Dali

- showman
- eccentric
- odd sense of humour
- painted his fantasies + fears
- impossible worlds painted realistically
- liberating unconscious thoughts
- autobiographical references to his own fears, desires + fantasies
- paranoic critical method - way of extracting unconscious thoughts
- involved optical illusions
- landscapes based on place he loved (Cap de Creus in Catalonia, NE corner of Spain)

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- influenced by childhood memories + dreams
- anxieties reflected in his work include ⇒ loneliness
  ⇒ anxiety abt mother (died when he was very young)
  ⇒ strict father

The Persistence of Memory (1931)

- scene of Cap de Creus in Catalonia, Spain. with a biomorphic head in the centre with its eyes closed
- there are melting clocks + a closed pocket watch with a swarm of ants on it
- melting clocks represent the fluidity of time + its irrelevance in dreams + memories
- ants reflect fear of insects, + decay; on a solid watch show mortality + inevitability of decay
- linking inner + outer reality with dreamlike imagery in real place
- the face merging with landscape shows dismantlement of identity
- barren landscape heightens estrangement
- title suggests memory persists even as time dissolves
- melting clock vs hard watch; conflict reflects futility of trying to control irrational subconscious

The Great Masturbator (1929)

- scene of Cap de Creus in Catalonia, Spain. with a biomorphic head in the centre with its eyes closed
- off to the right is a nude female figure with her lips approaching a faceless male torso
- there are ants + grasshopper. a lion's head, and a figure walking in the background
- the nude woman approaching the male torso shows erotic intimacy while the cuts on the legs equates arousal + intimacy with injury. reflecting his belief that pleasure can't exist without pain
- the biomorphic head = his own psyche, slumped in surrender
- insects = his fear of insects
- ants = rot + sexual anxiety
  } phobia, decay, contamination of desire
- lion's head = lust is a threat

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Abstract Expressionism

- liberation from tradition
- surfaced from Surrealism + Freud
  - ↳ studying subconscious
- surfaced after WWII => showed chaos of Great Depression
- angsty
- originated in New York ⟶ led to Pop Art
- unique / individuality
- large scale
- emphasis on surface
- creative act / process as important as final product ⟶ basis of contemporary conceptual art
- spontaneous brushstrokes + lines
- two types:
  - "Action" painting
    - ↳ exorcise inner demons
    - ↳ "unfinished"
    - ↳ gestural
  - Colour field painting
    - ↳ objects of meditation
    - ↳ "finished"

Jackson Pollock

- style reflected Cubism + Surrealism
- 'drip paintings'
- reaction against 'imitation' + 'traditional'
- used similar premise of automatism to Surrealists' automatic drawings
  - ↳ made "signatures of his mind"
- overall painting with no beginning / ending
  - ↳ great "unfinished"
- no easel painting - worked on floor
  - ↳ attacked canvas from all angles
- painter + painting = one
  - ↳ not detached as in easel painting
- no imitation of real world
- liberation from "controlled touch of brush on canvas"
- used non-traditional painting tools
- no deep perspective, but an illusion of continuous movement within limited depth

Ocean Greyness

- 1953
- grey, white, black, hints of red + yellow in circular + crescent-shaped patches of colour
- scumbled brushwork, drips + splatters
  - ↳ automatism ; spontaneous
- hidden eyes emerge (subconscious figures)
  - ↳ Pollock / collective unconscious coming out through abstraction
- vastness, turbulence + rhythm of sea
  - ↓ large scale
  - chaos of random painting
  - ↘ repetition of shapes

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Full Fathom Five

- 19__
- shades of brown + white, hints of blue + orange
  - ↳ subsidiary colours applied with flicks, spatters + dabs
- continuous lines ⇒ poured from can along stick resting in container
- viscosity of paint, angle of pouring + speed of pouring determined character of line
- alien materials (nails, tacks, buttons, keys, coins, cigarettes, matches, paint tube tops) added 3D textured surface (process)
- used aluminium, commercial + house paints

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Pop Art

- born out of popular culture (mass consumer culture)
- flat
- colourful
- graphic
- commercial
- started in Britain with Richard Hamilton
  - ↳ cut outs of American magazines (collage)
- in USA, reaction against introverted nature of Abstract Expressionism
- UK => "The Independent Group
- aimed to make accessible art + break away from elitist, intellectual art + to make public think about world in new ways
- energetic
- lively
- colourful
- popular fashionable images
- low cost
- mass produced
- young
- witty
- gimmicky
- big business
- bright explosive quality
- links to DADA => ordinary objects presented outside of ordinary context
- subject matter => mass culture + contemporary American lifestyle
  - => mass media
  - => glamorous celebrities, movies + movie stars
  - => politicians + criminals
  - => consumer products (desired rather than possessed)
  - => food + household objects (furniture + machinery)
  - => photographs
  - => posters
  - => advertisements
  - => packaging
  - => billboards
  - => cartoons
- techniques => silk-screening
  - => photographic reproduction
  - => collage technique
    - ↳ juxtaposing images to make their point
    - ↳ cutting out images from magazines
  - => acrylic painting
    - ↳ colourful
    - ↳ fast-drying
    - ↳ hard-edged
- techniques helped w/ mass production

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Andy Warhol

- used existing popular images as source + inspiration
- art reflects contemporary society's stereotypes
- subject matter => products of popular mass culture
- methods => different media + methods
  => silk-screen
  => repeated same subject in different media + methods

Campbell's Soup Cans

- painting of Campbell's soup cans done in synthetic polymer paint on 32 canvases
- resembles mass-production
- hand-painted while pattern ringing can's bottom edges hand-stamped
- mimicked repetition + uniformity of advertising by carefully reproducing same image
- varied only label on front of each can (variety distinguishes them)
- used to have same thing for lunch everyday
- print-making => after this became signature medium + linked closer to advertising

Marilyn Diptych

- acrylic paint + silkscreen of Marilyn Monroe on canvas
- reflects multi-layered emotion following her death
- historically diptych composed of 2 panels
  ↳ religious => Madonna (virgin Mary) on 1 side
  => a saint on the other
  ↳ saw Marilyn Monroe as goddess
- colour on left (bright + unnatural) fades to black, white + grey on right
  ↳ metaphor for her life, colourful + happy in public eye but unhappy in private
- typical subject matter - glamorous celebrities + mass consumerism

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Photorealism

- USA
- form of superrealism
- lacked emotion
  - ↳ public could relate easily
  - ↳ fascination of public with images in media, especially in films + advertisements
- reaction against abstract expressionism
  - ↳ wanted to be opposite
  - ↳ shift back to figuration + craft in art
- depicted real world as captured by camera lens
- comment on contemporary visual communications
  - ↳ must see original to understand
- commenting on how people experience world through photographs + printed images
  - ↳ accept photograph as real / the truth even when not always the case
  - ↳ eyes = small area of focus (peripheral blurred)
  - ↳ photo = focus on one area at a time (mono-vision)
- object of interest was photograph itself
  - ↳ the photo was not just source from which to work but actual object being painted
- people experienced life, especially art, vicariously (2nd/3rd hand through images + photos)

Chuck Close

Big Self-Portrait

- achromatic hyperrealistic acrylic painting of a close-up of his face
- 1967-68
- super-realistic; looks like a photograph
- first self-portrait + start of lifelong focus on portraiture
- cigarette jutting from mouth = striking, almost confrontational detail
- employed non-traditional tools such as airbrush, razor blade + eraser on power drill to achieve precision + texture
- impersonal; objectively depicted himself

Linda

- large-scale portrait of a woman's head + shoulders
- painted by colour separation applying magenta, cyan, then yellow to recreate photograph
- his portraits experiment with both meaning + process
- 1975-76
- Linda Rosenkrantz = writer + close friend
- emphasised mechanical, impersonal process rather than intuitive brushwork
- even made mimicking full-colour printing method

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Op Art

- a.k.a optical art
- optical illusions
- geometric forms to create optical effects
- illusion of movement
    - ↳ appears to human eye to be breathing + moving
    - ↳ due to precise, mathematically based composition
- first rejected by art critics as gimmicky use of perceptual tricks
- exists to trick human eye
- visual tension => illusion of movement
- non-representational
- 3 main elements
    - ↳ colour
    - ↳ shape
    - ↳ line
- abstract patterns
- often black + white for maximum contrast
- meant to confuse + excite eye
- rational + precise
- rejected emotional display of Expressionism
- optical mixing —↳ Impressionism influence
- repetitive shapes + colours
- precise, machine-like application of paint
- investigation of perceptual effects (psychedelics prominent)

Bridget Riley

Movement in Squares

- tempera on board
- only black + white
- simple geometric shapes => squares, lines, ovals

} typical of early art

- not based on theory but what she saw with her own eyes
- squares appear to be disappearing into fold towards back

Cataract 3

- PVA on canvas
- swirls appearing to create folds
- black, white + red
- later work with colour being introduced
- positioning of colours produced feeling of movement

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Conceptual Art

- awareness of psychology, internal + external influences
- idea > artwork / result / execution
- influence of technology
  - ↳ new media (computer-aided art, videos, audio- + other tech tools)
- meaning through medium
- manifestation of societal systems
  - ↳ social, political / historical, economic aspects, globalisation, gender issues
- curiosity, openness + dialogue most important

Performance Art

Joseph Beuys

I Like America and America Likes Me

- he wrapped himself in felt, avoiding direct contact with American society
- transported by ambulance to gallery
- remained enclosed with coyote
  - ↳ symbol of Native American mythology
  - ↳ wildness + deeper connection to land
- engaged in ritualistic actions
  - ↳ wrapping himself in felt blanket
  - ↳ using shepherd's staff
  - ↳ allowing coyote to interact with objects like pile of straw + copies of Wall Street Journal
- coyote's initial aggressive behaviour softened
  - ↳ developing understanding between human + animal
- themes => identity
  - => communication
  - => relationship between humans + nature
- interest in => transformation
  - => healing
  - => environmental awareness
- critique of => American imperialism
  - => indigenous displacement
  - => estrangement between modern society + nature

How to Explain Pictures to a Dead Hare

- face covered in honey + gold leaf
- iron slab attached to his boot
- dead hare cradled in his arms
- spent performance mumbling explanations of drawings lining walls into ears of dead hare
- hare will actually listen, but people won't listen even if he tries to explain
- people ridiculing him whole time reinforcing meaning
- can only heal social issues through communication, connection + mutual understanding, further depicted in "I Like America and America Likes Me"

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Land Art

Robert Smithson

Spiral Jetty
- mud, precipitated salt crystals, basalt rocks
- 1500 foot long spiral
- deeply connected to landscape, responding to lake's shifting water levels + environmental conditions
- challenges traditional notions of sculpture
  - ↳ integrating with environment + existing beyond human control
    - ↳ highlights impermanence + evolving nature of art
- themes of time, entropy + relationship between nature + human intervention
- shape like galaxies, whirlpools + shells
  - ↳ cyclical nature of existence

Broken Circle / Spiral Hill
- water, earth, topsoil, sand + boulder
- broken circle => semi-circular jetty extending into quarry lake
  - => centre has glacial boulder; accidental centre
    - ↳ symbolising deep time + geological history
- partially inspired by 1953 North Sea flood
  - ↳ link to themes of water, catastrophe + human vulnerability

Appropriation Art

Jeff Koons

Balloon Dog (Series) (Pink, Orange, Blue)
- high chromium stainless steel with transparent colour coating
- challenges notions of consumerism, taste + role of artist in creative process
- draw from popular culture
  - ↳ using industrial production methods to create high-gloss, highly polished sculptures
    - ↳ blur line between fine art + mass production (influence of Pop art)
- evoke both childhood nostalgia + luxury through reflective surface
- raises questions about authenticity, kitsch + artistic authorship

Installation Art

Damien Hirst

For the Love of God
- platinum cast of 18th century human skull encrusted with 8 601 flawless diamonds
- pear-shaped pink diamonds in forehead known as Skull Star Diamond
- skull's teeth original + were purchased by Hirst in London
- memento mori (reminder of mortality)

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- victory over decay
- themes of => mortality
  => death
  => human desire for immortality
  => fragility of life
  => extravagant nature of wealth + luxury
    ↳ skull based on interpretation of human skull

The Physical Impossibility of Death in the Mind of Someone Living

- preserved tiger shark suspended in glass tank of formaldehyde
- inevitability of death paradoxically presented in frozen, museum-like display
- suspension between life + death
- nicknamed "the shark"
- symbolises how humans can't fully comprehend death while still alive
- influenced by Duchamp + DADA readymades
- original shark deteriorated, highlighting impossibility of fully halting decay

Video Art

Bruce Nauman

The True Artist Helps the World by Revealing Mystic Truths (Window/ Wall Sign)

- neon tubing with clear glass tubing suspension supports
- words inside a spiral
- spiral draws eye inward, emphasising tension between statement's profundity + its playful presentation
- statement both silly + true
- functions as test of belief
- echoes modernist belief that art reveals universal truths
- everyday medium democratises message, bringing philosophy + public pop culture together
- spiral = infinite regress + inward reflection

South America Triangle

- steel + iron sculptural installation
- suspended steel triangular beam from which wooden chair inverted + trapped within its structure
- themes of => oppression, power + violence
- materials highlight work's harsh + rigid aesthetic, reinforcing sense of confinement + restriction
- geopolitical realities of South America
  ↳ specifically military dictatorships + humans rights violations

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Resistance Art

Apartheid: segregation of races; treated like animals / another species / dirty

- 1976-1994
- form of art used to oppose oppressive social + political powers of certain time, to bring about change
- throughout history, many artists have used art in resistance to bring about transformation
- during Apartheid, artists used art as form of political resistance

South Africa in 1970s and 1980s



- 1976 => Soweto Uprising; Youth Day (16 June 1976)
  - => Sowetan school children decided on peaceful protest
    - ↳ catalyst for resistance + protest
  - => protest against 'Bantu Education'
    - ↳ Afrikaans as language of instruction
  - => students unexpectedly met with vicious police brutality
  - => Hastings Ndlovu (16) + Hector Pieterson (13) among those shot dead
- used art as mode to express truth + as tool of resistance / protest in their struggle for freedom
- this event sparked widespread protests + resistance across SA
- visual expressions of resistance in many different forms
  - ↳ murals
  - ↳ banners
  - ↳ t-shirts
  - ↳ posters
  - ↳ graffiti
  - ↳ plays
  - ↳ songs
  - ↳ poems
  - ↳ painting
  - ↳ sculpture
- simple but symbolic colour choices

T-shirts

- form of artistic protest against Apartheid regime
- created using => silkscreen printing
  - => linocut prints
  - => paint directly onto shirts
  - => even just markers
- used artworks to address issues + bring about change
- posters also done w/ silkscreen

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Art as a tool for change

- art no longer apolitical
- no longer conveyed romanticised landscapes, abstract works, figure studies + still-lifes
- after 1976, art's new function was to bring about change

Jane Alexander

- South African artist born in Johannesburg in 1959
- creates life-sized sculptures portraying human figure often blended w/animal forms
  - ↳ explore themes of => violence
    => aggression
    => cruelty
    => suffering

Methods and Materials

- mediums => photography
  => video
  => photomontage
  => sculpture installation
- modes allow her to reenact events + scenes
- work = more realistic + figurative rather than abstract
- creates sculptures using building plaster
- moulds, smashes + reworks plaster

The Butcher Boys (1985-1986)





Subject matter

- 3 figures on bench
- hybridised w/ animals
- cut down chest (autopsy) (heartless)
- naked
- pale flesh (dead)
- non-living
- hollow / reptilian eyes
- snouts instead of separate nose + mouth (fused)
- no ears
- cuts down backs; no spine (spineless; cowardly)
- horns + bones in heads
  - ↳ left figure's looks like hair
- all look different
- genitals protected (don't know gender) (androgynous)

Analysis

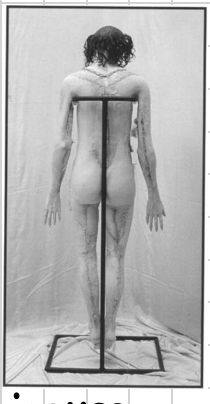
- varying levels of panic / anxiety
- title: suggests figures are executioners / violent killers
- oppressors
- cowards
- don't listen to, speak about / see what's happening / for / against regime (hear no evil, see no evil, speak no evil)
- symbols of institutionalised violence
- some just trying to protect families

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- sometimes oppressors may become victims / oppressed
- sense of insecurity / weakness (no eye contact w/viewer)
- arose from sense of horror at ruthless measures used by Apartheid government to suppress violence in 1980s
- animalistic appeal => beast within each of us
- mutation => mutants / victims of terrible disaster

Stripped ("Oh Yes" Girl) (1995)

= subject matter

- sculpture inspired by watching 2 prostitutes (1 happy + 1 unhappy sex worker
- artwork can be seen as metaphor of constructed identity (2 different identities put together)
- woman stripped of => clothes
  => dignity
  => innocence (suggested by word "girl")
- "stripped" suggests she was forced (sexual abuse)
- hung up on a stand - suggests weakness

Post - 1994

Feminist issues

- economical exploitation => women have to do this to make money
- sexual violence against women
- objectification of women => woman as a doll-object of fascination
- idea that women are sacrifice => crucifixion of Christ, stigmata (scars like Jesus Christ from crucifixion)
- how females feel pressures to look certain way => long nails, female mutilation

Process enhancing message

- plaster cast pieces have been joined imperfectly => suffering + brokenness (abuse)
- head detached + sewn onto body, like a doll => objectification
- mask-like characteristics + sewn-closed eyelids => takes away individuality
- looks like hairs have been pulled out of her head (artist left holes open) => violence
- at the knees, stomach, womb area + spine, deep scarring shown by imperfect stitching - suggests post-mortem corpse, dead flesh available for experimentation
- suggestion of mutilation => fake nails, scarring of flesh + bones sticking out -> cosmetic surgery
- nude female body attached to stand => vulnerability + sacrifice
- lace collar sewn into skin => cosmetic surgery

Piece resisting:

- inequality of women
- abuse of women
- feminist issues discussed

Willie Bester

- Resistance + post-
  ↳ discuss effects after democracy
- eccentric
- found materials, raw materials, mixed media, collage
- struggled to form own identity
- started w/ township art
- born 1957, Cape Town
- classified as "other coloured"
- used his art to express his experiences of => racism
  => segregation
  => forced removals

Steve Biko
- leader of Black Consciousness Movement

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=> oppression

Methods + materials

- collages => combines found objects with photos he took, + scenes painted in oil + enamel
  => mounts mixed media collages onto board
- also uses a lot of colour (rainbow nation)
- uses trash + scraps, found in local township dumps, welded together to form grotesque sculptural installations

Homage to Steve Biko (1992)

Gerard Sekhoto

- oil + enamel paint
- mixed mediums on board
- mixed media collage
- tribute to Apartheid struggle icon, Steve Biko
- Steve Biko died in 1977, whilst he was in detention + under care of 2 doctors
- Bester combined + layered symbolic images to reveal realities of what happened to Steve Biko



- police minister. J. Kruger
- yellow landrover (ambulance) to take him to Pretoria
- tagged foot in mortuary
- target => Steve Biko as the target
- scenes from township life
- text + physical objects anchor work in historical context
- stop sign / stop repeated throughout
- BAT32 => dehumanisation of Black South Africans under apartheid where individuals reduced to bureaucratic codes + numbers rather than human beings; treated as statistic

Who Let the Dogs Out? (2001)



- hybrid with a camera for a face
- police
- dog from K-9 unit
- incident in 1998
  - police brutality in SA theme
  - video surfaced of policemen from North Rand unit
  - training exercise
  - stopped 3 foreigners (Mozambiquan)
    => xenophobia theme
    => racial discrimination theme
    => prejudice
  - used foreigners as bait
  - dogs attacked
  - police filming w/cellphone
  - one cheering on
- harshness of material => cruel
  enhances message => cold, hard metal = form of resistance
- ramifications
- figurative + graphically disturbing image to depict attack
- turmoil, pain
- not naturalistic

Post-1994

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Penny Siopis

Characteristics

Feminism/ Femininity

- theme = often one of gender + race + influence thereof on history + people's memories
- strives to investigate own relationship with society
- throughout career, there's search for true self, mainly her femininity
- figures like Sarah Baartman in works investigate themes like child abuse
- femininity + sexuality, with sub-themes like alienation + identity, central to her work
- acutely conscious of being woman
- explores position of women in her work
- womanhood + female experience explored in all her work
- many objects incl. in work like cakes, fruit, etc. have connection with femininity
- focused on women + on Africa
- takes unusual + personal view of history
- deals with history in Apartheid South Africa as instructed in schoolbooks where history was experienced + portrayed from white patriarchal viewpoint
- attacks political + historic power of white race over black races + especially mediocre position attributed to women in general
- gives unusual + personal interpretation of our history
- still feminist => concentrates on females
- involved with realities in South Africa
- portrays past + present in highly personal way
- makes use of typical SA motifs + objects like porcupine quills, proteas + historical illustrations of warriors, soldiers + slaves
- addresses social issues in SA, ranging from colonialism to identity
- speaks of feminine experiences e.g. investigation into slave women + AIDS baby
- inspo ranges from history of art to shops selling muti, medical labs, pawn shops + ethnographic museums

Patience on a Monument (1988)



(oil + collage on board)

- critical look at history as recorded from dominant white patriarchal POV
- challenges not only white historical + political domination but also lesser position of women in society

Subject matter

- monumental black woman, classically draped with 1 breast revealed, sits casually on pile of waste + debris that Western civilisation brought to Africa
- lot of objects in rubbish heap, like dead bird + skull = vanitas symbols, while handbag relates to femininity — symbols of mortality
- also incl. 2 views of bust of black man by Anton van Wouw
- woman busy with routine pursuit of peeling lemon; bitter fruit may hint at true position of black woman in history
- background = vast
- closer inspection reveals collage of photocopied schoolbook illustrations, showing traumatic conflict over land
- image gradually recedes into background + consists of images containing British soldiers, black warriors, Voortrekkers, slaves, missionaries, etc. — record of SA's past from specific + prejudiced POV
- photocopied images => can repeat + change scale of image

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- time it takes to cut them up gives her time to think
- doesn't give prominence to scenes of historical events like discoveries, battles + victories
- more customary depictions of history relegated to obsure minor roles
- tiny figures become secondary to more assertive motifs like figure of black woman whose role in history perceived as inconsequential
- significant becomes insignificant + unimportant becomes important
  - ↳ reversal of roles / importance
  - ↳ empowering

Dora and the Other Woman (1988)



(Pastel on paper)

- 2 19th women representing historical plight of female in society shaped by men
- Dora ⇒ pseudonym for one of Freud's patients
  - ⇒ publicised as subject of studies on hysteria
  - ⇒ condition can be interpreted as woman's subconscious protest against restrictions imposed by male-dominated society

hysteria: particularly feminine malady (believed to be)

- Sarah Baartman ⇒ Khoisan woman
  - ⇒ paraded at freak shows in Britain
  - ⇒ exhibited like a "wild beast"
- 19th century representations of Sarah pinned to drapery which half-conceals Dora's body (caricatures ⇒ colonial racism + exploitation)
  - ↳ show Sarah being studied from all angles, often with magnifying glass / telescope
- combining stories ⇒ women across cultures + centuries all subjected to stereotyping + dehumanisation
- inserts herself + her perspective into figure of Dora ⇒ historical stereotypes persist in modern society
- both gender oppression + racial exploitation explored
  - ↳ both feminist + resistance

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Prosperity - 2011, Mary Sibande

3 artists
1 artwork each

- blue = manual labour
  = domestic outfits
- transforms into Victorian ballgown
- at the bottom transforms into honeycomb - queen bee
  ↳ she wants to be the queen bee (the madame)
- orange trimming around hexagons
- carrying shopping bags
- leaving life of servitude
- domestic setting acts as stage where historical dramas play out
- uses character named 'Sophie' as her protagonist (leading character of her story)
- takes inspiration from her own personal history
- reverses roles by taking Victorian costumes + reconfiguring them as domestic worker's uniform - commenting on relationship between 'slave' + 'master' in post-colonial context
- made directly influences works
- 6-8 facts about work
  - ↳ medium
  - ↳ facts
  - ↳ characteristics
  - ↳ symbolism
  - ↳ message / concept

Steven Cohen
Churchill Madikida
- Status
Willem Boshoff
Nandipha Mntambo

- Mary Sibande - Madam CC Walker; They don't make them like they used to
- Berni Searle - Snow White (yes) - Veil - The colour-me series
- Nicholas Hlobo - Umtshotsho (yes) (traditional youth party)
  - two parts
    - Izithunzi "shadows"
    - Kubomvu "danger"

- Sibande uses character of Sophie to deal with issues of history, psychology + Contemporary South African society
- Sophie first appeared physically in series of life sized sculptures + photographic prints
- Wears decisively brightly coloured + extravagant Victorian costumes handmade mainly out of blue fabric typical of domestic workers' uniforms + workmans overalls in South Africa

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