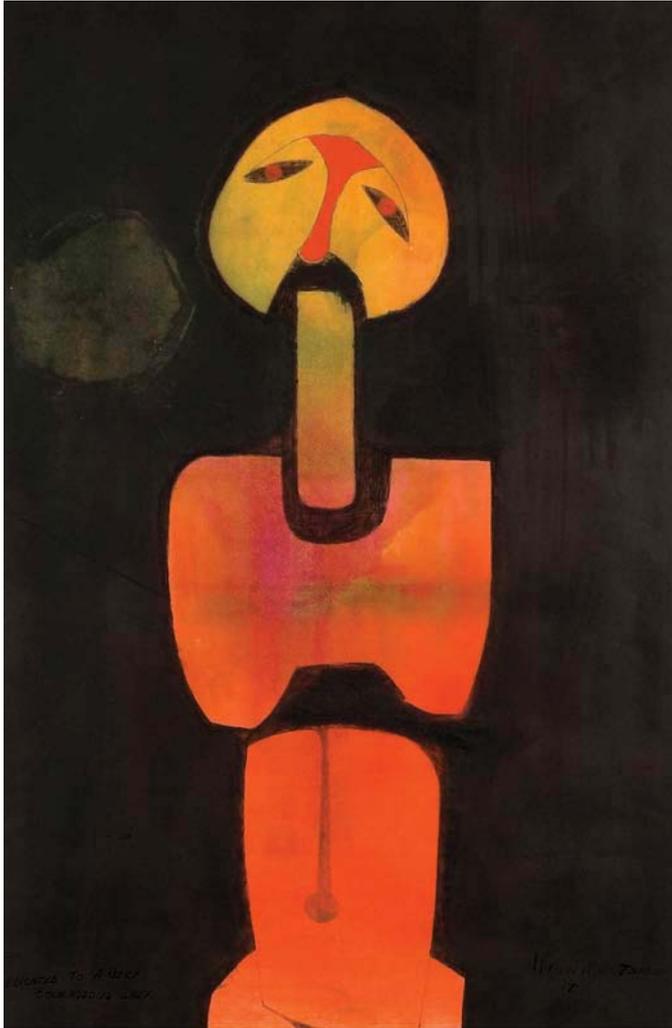


LOOKING AT ART AT THE DRILL HALL GALLERY

Home and Away : A return to the South

An exhibition of the IFA LETHU and ART AGAINST APARTHEID COLLECTIONS



Hugh Ntshongu (1950 -2001)

Untitled, 1974

pen and watercolour on paper

56.7 x 37.4 cm

Ifa Lethu Collection

Donation: Diane Johnstone

Home and Away: A Return to the South is an exhibition of works by South African artists who sought to portray the dramatic times they encountered during apartheid. These works could not be exhibited then but have since been collected, repatriated and are now displayed alongside works from the Art Against Apartheid collection. The Art Against Apartheid collection was created by international artists in support of the oppressed people of South Africa.

Art produced during this time expressed a desire to rise above the stranglehold of apartheid and also sought to make sure the experiences of these years would not be forgotten. Not only is this an exhibition of masterly and powerful artworks, it is a testament to the importance art plays in recording the times in which we live and our reaction to them.

This resource sheet is designed to complement the Curriculum Framework for ACT Schools and aims to address specific Essential Learning Achievements for Early and Later Adolescence.

7.LA.4: the language needed to analyse, talk, read and write critically about artistic works.

7.LA.5: technical terms (e.g. elements, concepts, forms) and structural principles (e.g.composition, perspective) appropriate to the art form.

7.LA.11: analyses the technical, expressive or aesthetic decisions an artist has made in order to convey meaning (e.g. represent a theme, idea or feeling)

LOOKING AT ART AT THE DRILL HALL GALLERY

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THEMES EXPLORED

Suffering and Conflict

Black South Africans were stripped of their rights and freedoms during the apartheid years. Untold physical and mental suffering resulted as their access to education, jobs, property and human rights were restricted.

South African works in this section remind us of this in visceral ways, with Victor Gordon showing the horror of brutality and death and Mokgosi's extenuated figures resembling tortured bodies. The Art Against Apartheid works displayed alongside these give an insight into how the South African situation was being interpreted in other parts of the world, often with the use of universal images of suffering.

Visions of Self / The Hero

Apartheid aimed to destroy the self esteem of the black citizen, and yet there were those who valiantly resisted the assault on their identity. Images from South African works in this section reveal people whose sense of worth was not crushed and who depicted themselves as sensitive intellectuals. On the other end of the spectrum is the image of the ruling power as a dictator, which also formed a mirror of the self, reflecting its dark side.

The view from the *Art Against Apartheid* collection suggest that the outside world saw the oppressed South African as part of a panoply of heroes. Iconic faces such as Nelson Mandela, Che Guevara feature alongside lesser known ones like Hugh Rooney as these artists showed their solidarity with the struggle of black South Africans. The admiration of their resistance against the system is expressed through images of Guevara, the Argentine Marxist revolutionary and IRA prisoner Hugh Rooney (portrayed in Richard Hamilton's *The Citizen*) who led Republican prisoners in the refusal to wear prison uniforms, claiming that they were political prisoners.

The Body

The works of art presented in this section refer to how artists used images of the body. In some the body is depicted as a site of suffering, in others it is represented in a more hopeful manner, reclaiming the dignity stripped of it by apartheid. Other works in this section also deal with the interactions between notions of race, beauty and modesty.

Work, Leisure and Culture

Apartheid policies of exclusion and oppression extended into the world of work and culture. Job reservation laws meaning that many black South Africans were denied work or relegated to positions of unskilled labour, which black cultural expressions were devalued and discouraged. Some of the works in this section reflect a sense of despondency at the national situation, while others expressed the dignity found in the work that the fortunate few secured. Other artworks under this theme address the black intellectual and his studiousness and curiosity about the world in which he lived; yet others celebrate the lives which - in defiance of their oppressors - proceeded with creativity and culture as evidenced in music, writing and dance.

Another Reality / Abstraction

These works show the different beliefs and cultural rites which continued during the apartheid era. The dominant influence of Christianity through the missions is evident but it is also evident that other belief systems continued and were being represented as art. Images relating to Christianity, Zionism and African cosmology are depicted in the art works.

The works from *Art Against Apartheid* focus on abstraction which was also an expression of seeking other realities. Abstraction was frowned upon in South Africa during these years and considered not suitable for Africans.

Whose Land is it?

Land has been a contested issue in South Africa particularly since the arrival of the white settlers. The 1913 Land Act was a cornerstone of the apartheid era. The works in the exhibition show the misery caused by the forced removals and unequal access to basic services.

Home and Away : A return to the South

An exhibition of the IFA LETHU and ART AGAINST APARTHEID COLLECTIONS

SUFFERING & CONFLICT

A SOUTH AFRICAN response



Victor Gordon 1953 -

Boere Wapens, 1652, 1988-1999

Oil on canvas, 180 x 225 cm

Ifa Lethu Collection

Victor Gordon was born in South Africa. His works reflect his personal experiences growing up during the apartheid regime.

The title of this work, *Boere Wapens 1652* (**Boer** Weapons 1652), references the year in which the Dutch first settled in what is today South Africa, eventually colonising the land. These Dutch settlers developed their own language and subculture, and put in place the policy of racial segregation later known as **apartheid**.

This arresting painting is rendered in a largely **monochromatic** colour scheme punctuated by a band of luminous yellow. The black-and-white zebra stripes on the left and right are relevant not only in that the zebra is an animal native to South Africa, but also it calls to mind the divided nation: black and white sharing the same land, and yet separate. The alarming yellow reminds us of the state of emergency that the nation was constantly in during the apartheid years as black townships¹ became sites of clashes between the government and anti-apartheid organisations.

Expressionist brushstrokes, visible especially in the **negative space**, speak of the tension during these clashes and the atmosphere of confusion and chaos. In the centre of the painting are several indistinct figures emerging out of the murky distance and are running towards the viewer. Are they friend or foe, are they fleeing from something, or on the offensive? Their features are

obscured so the viewer cannot tell; the ambiguity evokes a sense of unease and fear.

Fear was indeed the dominant climate – for both white and black South Africans. This is conveyed through the text that provides the painting its horizontal **symmetry**: the Zulu word 'ukusaba', meaning 'to be afraid', is inscribed above and its corresponding English word, 'fear', below.

Significant objects are also depicted. On the right, insidiously camouflaged against the zebra pattern are a Bible and the sjambok, a leather whip. Here are the 'Boer weapons' of the title, both of them representing the methods the government used to suppress black Africans; the Bible calls to mind how the Dutch Reformed Church used religion as a justification for apartheid, while the sjambok is a symbol of violence, infamous as a riot control weapon used by the South African police.

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SUFFERING & CONFLICT

An INTERNATIONAL response



Patrick Betaudier 1928 - 2008

Pour une poignée de billes

1981-1982

Oil on canvas, 123 x 122 cm

UWC Robben Island Museum

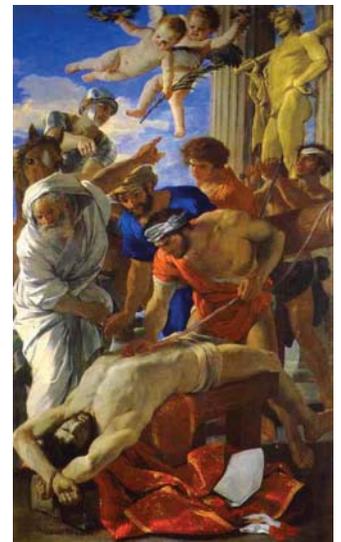
Mayibuye Archives

Patrick Betaudier is renowned for his passion for, and knowledge of, the technical accomplishments of the Flemish Renaissance masters, in particular the luminous, highly detailed paintings of Jan van Eyck and Roger van der Weyden. His extensive research into the layering techniques of egg tempera and oil glazes used by these masters led him to set up a workshop in Paris in 1974 called *Atelier Neo Medici* skills. The study of such classic art also influenced the composition and structure of his painting.

The painting *Pour une poignée de billes* is a montage of figures. It is based on a painting by the 17th century classic French painter Nicolas Poussin *Martyrdom of St Erasmus* and this composition became a prototype for subsequent portrayals of episodes of martyrdom. The strange and disturbing juxtaposition of strange objects and characters - contemporary, adult, child, iconic - from historical examples of fine art is a surrealist technique to disturb and engage the viewer.

Betaudier aims to create a classic allegorical picture, using symbols to present universal themes of suffering and conflict. Armour and weapons used in warfare in contemporary and past times are depicted, suggesting that men do not learn from past experiences. An egg suspended from the heavens and another replacing the face of a tortured man make us think of rebirth or

metamorphosis. This new life however, seems very tenuous as it is hard to imagine the emaciated children pictured surviving in the world in which they have been born. Glass beads pictured in the foreground and referred to in the title of the painting are significant in the history of Africa. Beads were used by explorers and traders from colonising nations as currency for all kinds of goods and most significantly in the purchase of slaves. Africa has a history of their own bead production but glass beads from Venice were especially prized.



Nicolas Poussin, *Martyrdom of St Erasmus* 1628-9
oil on canvas, Vatican Museum

LOOKING AT ART AT THE DRILL HALL GALLERY

Home and Away : A return to the South

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VISIONS OF SELF / THE HERO

An INTERNATIONAL response



Jose Gamarra 1934 -

Saint George et les gorilles, 1982

Oil on canvas 187 x 157 cm

UWC Robben Island Museum

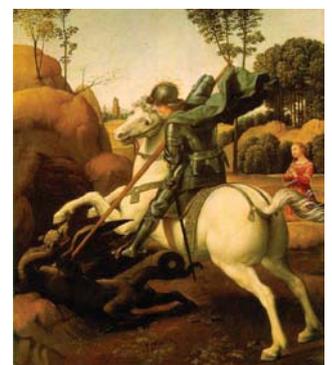
Mayibuye Archives

Jose Gamarra is a Uruguayan artist. Born in 1934, he subsequently moved to Sao Paulo, Brazil where he studied at the Museum of Modern Art and participated in the Third Biennial of Young Painters held in Paris. He currently lives in France.

The title of this painting, *Saint George et les gorilles* (Saint George and the gorilla), gives us a clue to the strange **juxtaposition** of the armoured figure on a white horse against the lush tropical landscape inhabited by an exotic ape. If the title sounds familiar, it is because it makes a reference to an early sixteenth century painting by the Italian High Renaissance master painter Raphael. Raphael's *Saint George and the Dragon* (1506) is based on a **medieval** legend. According to the legend, the city of Silene had been harassed by a dragon that could only be appeased by human sacrifice. The king's daughter was delivered to the fearsome creature, but Saint George rescued her and slew the dragon.

The composition of Gamarra's work closely parallels that of Raphael's: the larger than life figure of the caped crusader occupies the central foreground and he is pictured in the act of driving his lance into the monster while in the far right the liberated watch on, rejoicing. The same sense of movement is evident in both works; the horse is reared up on its hindlegs, the knight's cape ripples in the wind and his arm is raised high, poised to deliver the fatal blow. The elements which differ however set Gamarra's painting firmly in the African context. Coconut

palms sway in the background and the hero's coloured skin differentiates him from Raphael's Roman hero. The beast about to be vanquished is not a soot-black dragon emerging from its cavernous home but a curiously white gorilla in the bush, fangs bared and limbs flailing. Directing their gaze towards him is not a swooning damsel but cheering black villagers. In this powerful work Gamarra appropriates the myth of St George to present a hopeful vision of South African **emancipation** from the tyranny of apartheid imposed by a government that was white-dominated.



Raphael, *St George and the dragon* 1506
oil on canvas, 28.5 x 21.5 cm
Andrew W. Mellon Collection
National Gallery of Art, Washington

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VISIONS OF SELF / THE HERO

An INTERNATIONAL response



Fluoman 1952 - 2005

Tribute to Steve Biko, 1982

Liquitex and fluorescent paint on canvas
150 x 160 cm

UWC Robben Island Museum

Mayibuye Archives

Fluoman was a French artist. His name was derived from the particular technique he applied to his paintings, that of **underpainting** parts of or the entire surface of the canvas with fluorescent paint. When the work was illuminated under ultraviolet or black light the subject and unnoticed details were revealed in an exciting and often glaring way. The two most important influences on Fluoman's work were his African heritage and music, specifically **Reggae**. This type of music is noted for the tradition of social criticism implicit in its lyrics and its role as a unifying force amongst cultural groups in South Africa, particularly Capetown, during the apartheid years. The artist used imagery from reggae, in particular musicians such as Bob Marley, and other politically significant figures in his art.

A *Tribute to Steve Biko* may at first glance be seen as graffiti style street art. However on closer study it is a powerful commentary on social issues of the time. It is a raw image of a young masked man, downcast of eye. The mask could refer to the classic costume of superheroes such as Batman or The Phantom, crusaders who wish to remain anonymous in their defence of the innocent. Although the eyes of the subject are downcast, other eyes engage us. A portrait of Steve Biko is printed on the overcoat of the figure. Biko was a noted anti-apartheid activist in South Africa in the 1960s and 1970s. A student leader, he later founded the **Black Consciousness Movement** which would empower

and mobilize much of the urban black population. He is famous for creating the slogan "Black is beautiful". Here he gazes at us with an intensity reflecting his commitment to social justice and black empowerment. Another eye, obscured by Bob Marley style dreadlocks looks out beneath the coat. Only half seen, does it represent the emergence of generation who will dare, defy and hope to gain recognition and equal rights for all South Africans? During reggae concerts Fluoman exhibited his painting in the background behind the show; when lit up they also became **subversive** expressions of support for the anti-apartheid movement. This **expressionistic**, graffiti style method of applying paint together with symbolic choices of subjects these paintings spectacularly sent a message of defiance and described the mood of the times.

LOOKING AT ART AT THE DRILL HALL GALLERY

Home and Away : A return to the South

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WORK, LEISURE & CULTURE

A SOUTH AFRICAN response



Fikile Magadlela 1952 - 2003

Melodious Journey through cosmos, 1974

Chalk and charcoal on paper, 98 x150 cm

Ifa Lethu Foundation

Fikile Magadlela's work, both poetry and paintings, are surrealistic in nature. Dreamlike compositions and images depict the desire, appreciation and high regard black South Africans held for cultural pursuits such as music, art and literature. As the regime of apartheid denied black Africans any form of personal expression or appreciation of culture, freedom of expression was truly a dream.

Magadlela believed in the ideas of the **Black Consciousness Movement**, founded by Steve Biko. This movement's ideas empowered black people enabling them to express their ideas and views in many different ways, including the arts. As a result of his involvement in cultural activities, Magadlela was arrested by the apartheid police for his views and perceptions. He was also refused permission to leave the country.

The artist would work for months on a single piece in order to produce magnificent work, paying close attention to the smallest details. In the large chalk and charcoal drawing *Melodious Journey through the cosmos*, Magadlela presents us with an image of a man who appears caught between two worlds. In a seemingly aquatic environment, the figure, very much like the artist himself, tries to keep his head held high in spite of the weight of a piano keyboard that runs the length of his body, threatening to wrap around his neck. The powerful man refuses to be drowned in

another culture. The piano, a European invention, is made up of a series of keys. Significantly, most of them are white. However, to create good music, both the white and the black keys must necessarily be played together. The black hand emerging from the tangled background seems to try to play a note but is bound and hindered by circumstances. Amidst these images of the struggle and turmoil a new moon rises in the background. Does this indicate the beginning of a new phase in the cycle of life, or a life eclipsed by the darkness of the regime under which the artist lived?

LOOKING AT ART AT THE DRILL HALL GALLERY

Home and Away : A return to the South

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WORK, LEISURE & CULTURE

A SOUTH AFRICAN response



Eric Mbatha 1948 -

Soweto Young Musicians, undated

Etching on paper, 63 x 44.5 cm

Ifa Lethu Foundation

Born in Soweto, **Eric Mbatha** trained at Rourke's Drift Art and Craft Centre in Natal where he developed his skills in etching techniques. He continues to live and work in **Soweto** today and his works can be found in the South African National Gallery and the University of Fort Hare.

This etching of a street scene in Soweto captures delightfully the pulsating life of the township. At the centre of the small party that has gathered are two young boys playing different instruments – a blow accordion and a trumpet. Most of the others pictured are standing around watching and enjoying the music, though at least one has his head turned from the viewer, either attempting to make conversation with a fellow spectator, or in the act of walking away. The patterned wraps worn by the boys, the headscarf spotted by a woman in the background and the mixture of shod and bare feet add to the vibrancy and informality of the scene, while the overlapping lines contribute to an overall sense of movement.

As with other South African townships, Soweto was created during the apartheid regime and blacks relocated there to separate them from the white suburbs. Apart from being forcibly relocated and having their movements curbed, black South Africans also suffered as their traditional and contemporary cultures were suppressed and trivialised. Mbatha's etching gives us a refreshing glimpse into the individual expressions of creativity that continued to thrive under adverse circumstances.

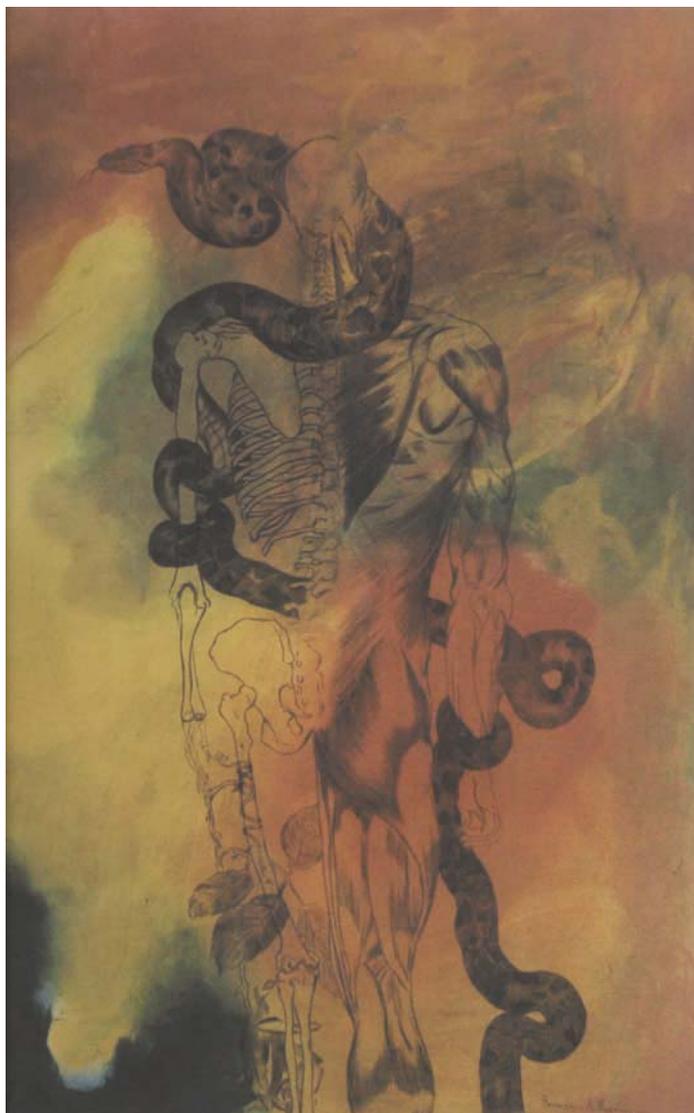
LOOKING AT ART AT THE DRILL HALL GALLERY

Home and Away : A return to the South

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THE BODY

A SOUTH AFRICAN response



Benedict Dikobe Martins 1956 -

Apartheid kills, 1974

Pen and watercolour on paper

77.3 x 52.8 cm

Ifa Lethu Foundation

The artist **Dikobe Ben Martins** is also a poet, activist, member of the **ANC** and South African Communist Party. As well producing art in his own artistic practice he set up one of the earliest silk screen print workshops to make posters and other political material. He states,

"As politics must teach people the ways and give them the means to take control over their own lives, art must teach people, in the most vivid and imaginative ways possible, to take control over their own experience and observations, how to link these with the struggle for liberation and a just society free of race, class and exploitation." (The necessity of Art for National Liberation, a paper delivered at the Culture and Resistance Festival, 1982.)

In 1983, when South Africa was still in the thrall of apartheid, Martins was charged with treason and furthering the aims of the ANC. He was jailed for 10 years, but is today a member of parliament in a new democratic South Africa.

This artwork is a powerful **allegory** of the struggle era. The snake, of which there are many highly venomous and deadly varieties in South Africa, coils sinuously around and through a torso that is half skeletal and half muscular. The markings on the snake suggest that it is a carpet viper (although this species is not usually very long in length) whose venom causes internal bleeding in its victim that may not be noticed or commence for a number of days after it has struck the victim. The nature of this bite is an allegorical representation of a nation of divided by race. The consequence of this internal hemorrhaging will strip the bones and plunge the body into a toxic inferno. The acidic palette of swirling colours conjures up a hellish existence. A dying or dead rose tenuously hangs from the hand. The rose has long been used as a symbol of love and beauty, however after World War II many European countries adopted it as a symbol of socialism or social democracy. It seems that apartheid has indeed not only killed the physical body but the idea of a social democracy as well.

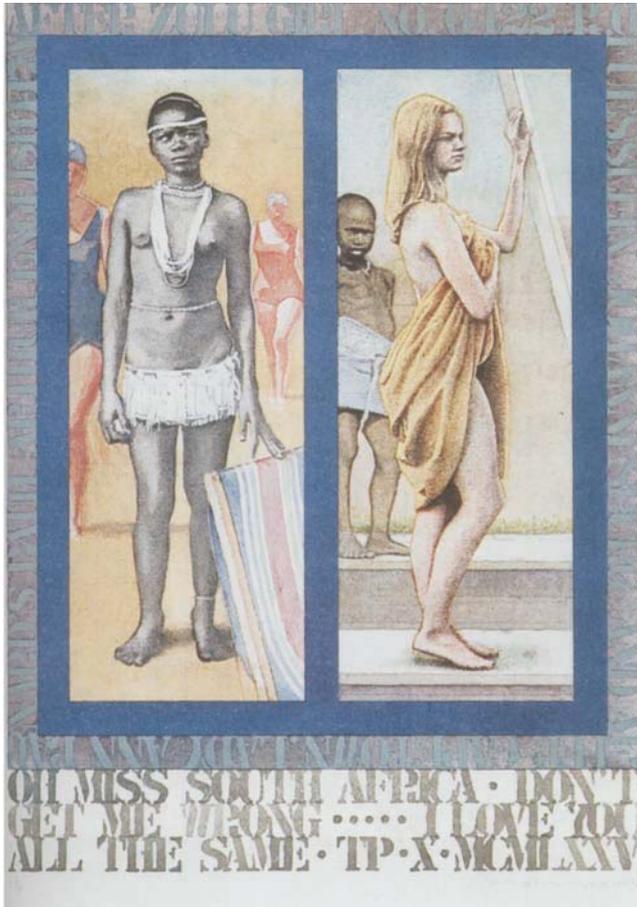
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THE BODY

An INTERNATIONAL response



An English artist, **Tom Phillips** was born in London where he continues to work today. A prolific painter and collagist who works in other media as well, he was conferred with the award of Commander of the British Empire for services to the Arts in 2002.

This lithograph is one of Tom Phillip's 'postcard compositions', in which he uses images **appropriated** from postcards. The humorous tone of the work can be noted in how Phillip has included periphery elements from the postcards which form his source material into the border that surrounds the central images: these details include the name of a photographer, the publisher and place of printing as well as a serial number.

That humour continues to be conveyed through the two standing female figures depicted in the windows within the blue rectangular frame. On the left stands a young Zulu female in traditional dress, strangely out of place on a beach populated with white women in bathing suits. On her right and across the border is a young white female draped in a towel, equally out of place when seen in relation to a child in tribal dress behind her. These layers of juxtaposition play up the racial and cultural differences

Tom Phillips 1937 -

Oh Miss South Africa, 1974

lithograph, 38 x 29 cm

UWC Robben Island Museum

Mayibuye Archives

in South Africa: divergent ideals of beauty, for instance, are seen through the contrast of the Zulu girl's dark skin and cropped hair and her counterpart's fair complexion and long blonde hair. Similarly, the notions of modesty and purity as well as their subjectivity across race and culture is conveyed by how the black female leaves her chest bare while the white female holds up her towel to shield hers. The blue border between them suggests the artificial divisions that separated the nation's peoples.

Conventionally viewers' attention move from left to right; it is significant that the black female has been placed in the left window, commanding our immediate attention, while her white counterpart stands on the right in space that usually indicates secondary content. In this way Phillips inverts the hierarchy of apartheid which placed white South Africans and their interests above that of black South Africans.

The text at the bottom of the **lithograph** is tinged with irony as subsequently the 1975 Miss South Africa beauty pageant fiasco where the winner, Vera Johns, was disqualified by Miss World organisers due to her Rhodesian (Zimbabwean) nationality. She was replaced alternately by the first and second runner-ups, both of whom were also blonde. **Oh Miss South Africa satirises** both the apartheid system and the beauty pageant, mocking the absurdity of a diverse nation being represented solely by white females.

ANOTHER REALITY / ABSTRACTION

A SOUTH AFRICAN response



Lucky Sibiya 1942-1999

Untitled, 1979

silkscreen on paper, 60 x 43.5 cm

Ifa Lethu Foundation

Lucky Madlo Sibiya was born in Vryheid, Natal. Despite his lack of a formal art education, he made a lasting contribution to South African contemporary art. He is best-known for his painted woodcut panels, which incorporate the forms and symbols of traditional African art in stylized and elegant compositions. As the son of a medicine man, Sibiya was exposed to the mysteries of his culture since childhood, and drew inspiration from them throughout his artistic career. He always filled his compositions with human figures engaged in some form of activity, whether toiling in the fields, making bread, or dancing and stick-fighting.

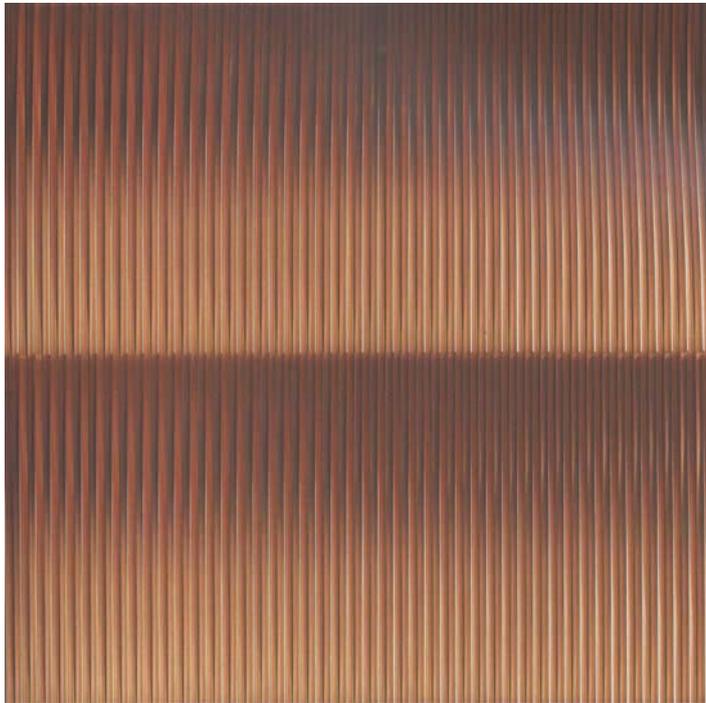
Abstraction is often described as the process of removing characteristics from something to reduce it to a set of essential elements so the viewer can experience the subject in a new way. This untitled silkscreen print, while not strictly abstract, utilizes methods of abstraction to stylize figures and forms of Africa into dynamic bold shapes. These shapes are then arranged in animated positions to describe the thrust and resist of tribal battle. The

diagonal lines of the spears and shields intersect with areas of pattern and design to create movement. The palette chosen for this print also describes the landscape of the village and rural regions.

Sibiya's richly carved flowing rhythmic lines and painted wood panels are perhaps what he is best known for, yet he also experimented freely with mixed media and found objects. He mastered the art of reinventing the discarded by incorporating for example, scraps of broken piano, pieces of leather, wood, material and metal into his work.

ANOTHER REALITY / ABSTRACTION

An INTERNATIONAL response



Carlos Cruz-Diez 1923

Physiochromie, 1982

metal and pvc, 101 x 101 cm

UWC Robben Island Museum

Mayibuye Archives

This work *Physiochromie* 1982 is made up of strips of metal and plastic that have been arranged to create an optical spectacle that becomes obvious and intriguing as the viewer moves in front of the work. The strips extrude from the surface of the artwork, perfectly aligned and repeated in series so that the colours shift with the viewers' movements.

Cruz-Diez is famous for creating **Op art** which does not normally have a political agenda, however as this work was donated to the Art Against Apartheid Collection we may read it as a political statement. During the apartheid era black artists were discouraged and even banned from producing abstract work. In the international arena abstraction was a dominant trend in visual arts yet within South Africa, artists were cut off from the global arts community and often unaware of these significant developments.

Depending on from where you view the work you may see it is either, significantly, black or white. Cruz-Diez breaks down color and form to their elemental qualities and engages the viewer on an emotional level without the use of naturalistic imagery. Perhaps the artist, by positioning the work within such a curatorial rationale wishes to engage the viewer beyond purely optical sensations and comment at a conceptual level about how we engage with the idea of colour when we consider other races of people.

All of Cruz-Diez's colour-based experiments focus on variations of the observer's position in relation to the work, the light directed at the work, and the relationship between the colours presented.

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WHOSE LAND IS IT?

a SOUTH AFRICAN response

Melissa Becker was born in South Africa and trained in New York. She has been exhibiting her work in Sydney since 1999. As a white South African, she observed the struggles of black South Africans dispossessed by apartheid policies and channelled her anger into works that revealed their heroic struggles as they worked to secure basic necessities for themselves.

This **triptych** belongs to a series of landscape paintings based on photographs taken by the artist's sister-in-law living in the Transkei, where she had been engaged in rural health work. It shows black villagers in a highland location explaining their water woes to a young health care worker, Batandwa Ndondo (in the blue checked cape). One of the female villagers gestures towards the polluted stream in the foreground while her compatriots look on. The sombre and concerned expressions on their faces tell of the importance of clean water for their impoverished rural community – hence the title, *Spring Protection*. The thin, earthy colours of Becker's palette contribute to the idea of a parched and thirsty land, while her depiction of the everyday struggles of black South Africans lends the element of social realism to her work.

Apart from the commentary on the unequal access to basic services during apartheid, there is another poignant story behind this painting. In the rightmost panel observing the scene stands the artist's sister-in-law and Ndondo's fieldwork trainer, Melanie Alperstein. Before he joined the health care organisation, Ndondo

had been a student activist at the University of Transkei where he antagonised authorities by organising a memorial for the Sharpeville Massacre. Alperstein, by virtue of their association and her role in mentoring him, was arrested and banished from the Transkei. Her removed position and the looming skies in the background are the only hints of the tragic events that are to come. In 1985, Batandwa Ndondo was taken from his home by police and shot dead.

Becker's painting is at once about a community living on the land, their genuine concerns as well as a political protest against gross, systemic injustice.

Melissa Becker 1954 -

Spring Protection, undated

Oil on canvas

Triptych

1830 x 421 cm

Ifa Lethu Foundation



ANC African National Congress – has been South Africa's governing left-wing political party, supported by its tripartite alliance with the Congress of South African Trade Unions (COSATU) and the South African Communist Party (SACP), since the establishment of non-racial democracy in April 1994

Apartheid – The social and political policy of racial segregation and discrimination enforced by white minority governments in South Africa from 1948 to 1994.

Appropriated – In the context of art, appropriation means to make use of borrowed images or concepts from art history or popular culture in the creation of new work.

Art Against Apartheid Collection – This collection of art had its origins in France in 1980, where two artists, Ernest Pignon-Ernest and Antonio Saura, invited artists of international stature to donate their works to a collection which would only be transferred to South Africa when the country's majority secured their freedom.

Atelier – The French word for "workshop", it is used in English principally for the workshop of an artist in the fine or decorative arts.

Black Consciousness Movement – The name of a black political movement originating in South Africa during the 1960s and 1970s, calling for black South Africans to rely on themselves for liberation.

Boer – A Dutch and Afrikaans word which literally means 'farmer'. It is also used to refer to a Dutch colonist or descendant of a Dutch colonist in South Africa.

Expressionistic – Relating to a movement in the arts during the early part of the 20th century that emphasizes the artist's emotions and inner experiences more than his objective observations.

Ifa Lethu Foundation – This organisation locates, protects and promotes an important part of South African heritage that was created during the struggle era and found its way out of the country during those turbulent years. It has been instrumental in repatriating almost 400 pieces of South African art from around the world.

Juxtaposition – To place contrasting elements close together or side by side, usually for comparison.

Lithograph – An authorised copy of an original artwork, created through a printing process based on the principle that oil and water do not mix.

Martyr – Somebody who suffers persecution and death for refusing to renounce a belief or cause, usually religious.

Medieval – Belonging to the middle ages, the period between 476 and 1453 A.D.

Monochromatic – Using or consisting of only one colour.

Montage – A technique of assembling pieces of seemingly unrelated images into a whole so that they add interest and meaning to the composition.

Negative Space – The space around and between the subject(s) of an image.

Op Art – also known as optical art, is a style of visual art that makes use of optical illusions. When the viewer looks at them, the impression is given of movement, hidden images, flashing and vibration, patterns, or alternatively, of swelling or warping.

Renaissance – The culture and style of art and architecture developed during 14th to 16th centuries.

Reggae – Reggae is a style of music first developed in Jamaica in the late 1960s.

Repatriate – To send back (a refugee, prisoner of war, etc.) to the country of his birth or citizenship.

Satirises – Using wit to attack or ridicule human folly and vice.

Sharpeville Massacre – An incident on 21 March 1960 in the black township of Sharpeville where police opened fire on black Africans who were peacefully protesting the physically restrictive passbook system imposed on them by turning up before police stations without their passbooks.

Social realism – The use of realistic art for purposes of social or political comment.

Soweto – A large urban area comprised of several townships in South Africa; the name is an acronym for 'southwest townships'.

Still Life – A work of art depicting mostly inanimate subject matter, usually commonplace objects (e.g. flowers or fruit) which may be either natural or man-made.

Subversive – To subvert; undermine or overturn.

Surrealistic – Having an oddly dreamlike or unreal quality. In art surrealism is a movement that began in the early 1920s and attempts to express the workings of the unconsciousness.

Symmetry – Beauty resulting from balance or harmonious arrangement.

Triptych – A work of art, typically a panel painting, which is divided into three sections.

Underpainting – A layer of paint that is intended to be seen through a subsequent paint layer.