

Insights features the work of nine contemporary artists from the museum's collection. By displaying ensembles rather than individual works, the exhibition reveals the artistic process and play of experimentation, continuity and change in each artist's chosen subjects and materials. The artwork on exhibit reflects the collection's strength in contemporary South African art.

Visitors may perceive relationships among the works, perhaps even those not anticipated by the artists themselves. As artist Sue Williamson suggests, "art has several lives—it has one life when you are actually making it, and that process is important for the artist. . . . Then when that's finished, the art begins the second phase of its life, where people react to it in a particular space—in a gallery."

Artists' insights are presented in quotes that illuminate and personalize the works on display, while the curators' comments impart the broader cultural and political themes that inform each artist's work. Together, these insights reveal the artists' varied use of visual metaphor, allegory, myth and even movement to evoke a range of experiences—the joy of masquerade, the resiliency of community, pride of place and the physical and psychic violence of political oppression.

To artists and visitors alike, art *is* insight: it is about the power to see into the world and to transform it in the process.

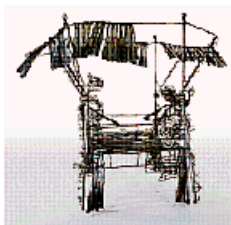
Sokari Douglas Camp

There has never been any doubt in my mind as to how sculptures and masks . . . should be presented. I always found it strange to be confronted in a museum with a bodiless mask . . . pinned to the wall. Where was the rest of it?

—Sokari Douglas Camp, 1999

Douglas Camp was born in 1958 in Buguma, Nigeria, the principal settlement of the Kalabari in the eastern Niger Delta region. After moving to England at a young age to attend school, the artist completed coursework at the Central School of Art and Design (BA, 1983) and the Royal College of Art (MA, 1986) in London, where she now lives and works.

Well known for her large metal sculptures, she has been featured in solo and group exhibitions throughout the United States and Europe. Her sculptures, some of which are kinetic, evoke aspects of Kalabari culture, especially funerary ceremonies and the festival as a major cultural activity. Throughout her work, Douglas Camp creatively integrates time-honored cultural traditions with contemporary artistic technologies.



Church Ede

1984

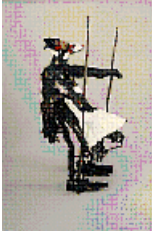
Steel, cloth, marine varnish, automotive paint, motors

H x W x D: 237.5 x 298.5 x 264.2 cm (93 1/2 x 117 1/2 x 104 in.)

Museum purchase

96-35-1





Masquerader with Boat Headdress

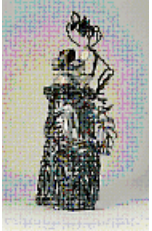
1987

Steel, mirror, wood, bells, cloth, paint, motor

H x W x D: 225 x 103.5 x 122 cm (88 9/16 x 40 3/4 x 48 1/16 in.)

Purchased with funds provided by the Annie Laurie Aitken Endowment

97-4-1



Woman with Palm Leaf Skirt

1986

Steel, paint, crayon

H x W x D: 178 x 71 x 58 cm (70 1/16 x 27 15/16 x 22 13/16 in.)

Purchased with funds provided by the Annie Laurie Aitken Endowment.

97-4-2



Sketch for Church Ede

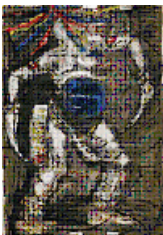
1985

Mixed media on canvas

H x W: 184 x 187 cm (72 7/16 x 73 5/8 in.)

Gift of Michael Graham-Stewart in memory of Sylvia H. Williams

97-7-1



Large study for "Masquerader"

1981

Acrylic, graphite, spray paint on paper

H x W: 200 x 138.5cm (78 3/4 x 54 1/2in.)

Gift of Michael Graham-Stewart in memory of Philip Ravenhill, Sylvia and Charlton

Williams

2002-15-1



Gavin Jantjes

[The heavens are] the most neutral space—no nations lay claim to the heavens—[they are] undefined without top, bottom and sides and are accessible to every human being.

—Gavin Jantjes, 1996

Gavin Jantjes was born in 1948 in Cape Town, South Africa. He studied at the Michaelis School of Fine Art, University of Cape Town, and the Hochschule für bildende Künste, Hamburg, where he received his master's degree in 1972. He was a founding member of the German Anti-Apartheid movement and served as a consultant for the United Nations High Commissioner for Refugees.

In 1982 he settled in Britain where he curated a number of exhibitions, lectured widely and served on the advisory board of the Tate Gallery, Liverpool (1992-95), and as a trustee of the Serpentine Gallery, London (1995-98). He was a member of the Arts Council of Great Britain (1986-90) and served as the Arts Council's consultant for the creation of the Institute of New International Visual Art (INIVA), for which he coordinated the "New Internationalism" symposium. His book, *A Fruitful Incoherence: Dialogues with Artists on Internationalism* was published by INIVA. In 1998 he became artistic director of the Henie-Onstad Kunstsenter in Oslo, where he now lives.



Untitled

1989-1990

Acrylic on canvas

H x W: 200 x 300 cm (78 3/4 x 118 1/8 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-1



Untitled

1990

Ink and photocopy on paper

H x W: 80.2 x 113.2 cm (31 9/16 x 44 9/16 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-2



Untitled

1990

Ink on paper

H x W: 80.3 x 113.3 cm (31 5/8 x 44 5/8 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-3





Untitled

1990

Ink and photocopy on paper

H x W: 80.4 x 113.4 cm (31 5/8 x 44 5/8 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-4



Untitled

1990

Ink and photocopy on paper

H x W: 80.3 x 113.3 cm (31 5/8 x 44 5/8 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-5



Untitled

1990

Ink on paper

H x W: 80.4 x 113.3 cm (31 5/8 x 44 5/8 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-6



Untitled

1990

Ink on paper

H x W: 80.3 x 113.3 cm (31 5/8 x 44 5/8 in.)

Purchased with funds provided by the Smithsonian Collections Acquisition Program

96-23-7



Untitled

1993

Linocut on paper

H x W: 38.6 x 38.8 cm (15 3/16 x 15 1/4 in.)

Bequest of Charlton E. Williams

2002-14-5

*Untitled*

1988

Screen print on paper

H x W: 39.4 x 55.9cm (15 1/2 x 22in.)

Bequest of Charlton E. Williams

2002-14-6

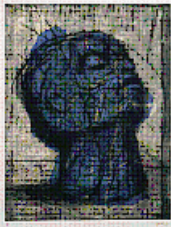
William Kentridge

... my work is about a process of drawing that tries to find a way through the space between what we know and what we see. The drawings attempt to map things which normally one just talks about.

—William Kentridge, 1999

Born in Johannesburg in 1955, William Kentridge graduated in 1976 from the University of Witwatersrand with majors in political science and African studies. From 1976 to 1978, Kentridge studied fine art at the Johannesburg Art Foundation, where he later taught printmaking. He also completed a course in mime and theatre at L'Ecole Jacques LeCoq, Paris, in 1981-82.

Kentridge has been active in the film and theater industries since the mid-1970s, working as a writer, director, actor and designer. He was a founding member of the Junction Avenue Theatre Company, which was based in Johannesburg and Soweto from 1975 to 1991, and instrumental in the establishment of the Free Filmmakers Cooperative in Johannesburg in 1988. Kentridge's drawings and animated films have been exhibited widely. A recipient of several prestigious awards for his contribution to the art world, Kentridge continues to live and work in Johannesburg.

*Blue Head*

1993-1998

Drypoint, aquatint and hand-colored plates on paper

(framed) H x W x D: 128.3 x 99.1 x 7.6cm (50 1/2 x 39 x 3in.)

Joseph H. Hirshhorn purchase fund, 1999

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

3-2004-1

*Drawings for Projection*

1989-1994

Animated film recorded on video tape

38 minutes

Museum purchase

96-34-1



*Head*

1994

Charcoal, pastel, and tempera on paper

H x W: 50.0 x 66.3 cm (19 11/16 x 26 1/8 in.)

Purchased with funds provided by the Annie Laurie Aitken Endowment

98-12-1

*Ubu Tells the Truth*

1996-1997

Hardground, softground, aquatint, drypoint and engraving on paper

H x W: 35.6 x 48.3 cm (14 x 19 in.)

Museum purchase

2001-5-1

Ezrom Legae

I will continue to talk about things as I see them. People can change, but masters cannot. Change doesn't happen overnight . . .

—Ezrom Legae, 1996

Sculptor and draughtsman Ezrom Legae was born in 1938 in Vrededorp, Johannesburg, South Africa. A student at the Polly Street Art Centre (the first public art school open to blacks) in 1959, Legae studied with Cecil Skotnes and Sydney Kumaol at the Jubilee Art Centre from 1960 to 1964. He became a teacher in 1965 and subsequently codirector of the Jubilee Art Centre. Legae received a scholarship in 1970 to travel to Europe and the United States. From 1972 to 1974, he was director of the African Music and Drama Association Art Project.

From the mid-1970s until his death in January 1999, Legae lived in Soweto, Johannesburg, with his family and worked full time as an artist. He is best known for his powerful visual commentaries on the pathos and degradation of apartheid—a critique he extended to the persistence of poverty and racism in the post-apartheid years.

*Sacrifice*

1991

Bronze

H x W x D: 84.4 x 45 x 26.4 cm (33 1/4 x 17 11/16 x 10 3/8 in.)

Museum purchase

98-25-1

*Dying Beast*

1993-1994

Ink on paper

H x W: 25 x 18.5 cm (9 13/16 x 7 5/16 in.)

Gift of Contemporary African Art Gallery, New York

98-27-1





Icons de Dakar "Africa"

1996

Ink on paper

H x W: 18.5 x 25 cm (7 5/16 x 9 13/16 in.)

Gift of Contemporary African Art Gallery, New York

98-27-2

Zwelethu Mthethwa

I chose colour because it provides a greater emotional range. My aim is to show the pride of the people I photograph.

—Zwelethu Mthethwa, 1998

Zwelethu Mthethwa was born in 1960 in Durban, Kwa-Zulu Natal, South Africa. He holds diplomas from the Michaelis School of Fine Art, University of Cape Town. As a recipient of a Fulbright Scholarship, he studied at the Rochester Institute of Technology in the United States, where he received a master's degree in imaging arts in 1989. On his return to South Africa he worked for several years in commerce before becoming a lecturer on photography and drawing at the Michaelis School in 1994.

In 1999 Mthethwa left teaching to devote himself full time to his artwork. He has received national and international recognition and has had over 35 solo exhibition in galleries and museums in the United States, Italy, Germany, Spain, France, Switzerland and South Africa. Best known for his large-format color photography, he also works in pastel and paint. The artist lives and works in Cape Town.



Open Letter to God

2000

Digital giclee print on canvas

H x W: 116 x 135 cm (45 11/16 x 53 1/8 in.)

Purchased with funds provided by the Annie Laurie Aitken Endowment

2000-23-2



Where Angels Fear to Tread IV

2001

Pastel on paper

H x W: 105 x 140 cm (41 5/16 x 55 1/8 in.)

Museum purchase

2001-11-1





Untitled

2002

Chromogenic print mounted on plexiglass

H x W: 96.5 x 129.5cm (38 x 51in.)

Museum purchase

2003-11-1



Untitled

2003

Chromogenic print mounted on plexiglass

H x W: 96.5 x 129.5cm (38 x 51in.)

Museum purchase

2003-11-2

Iba N'Diaye

To paint, for me, was to discover what others did before learning, and to understand the language of the profession I was entering.

—Iba N'Diaye, 2002

Iba N'Diaye was born in 1928 in Saint Louis, Senegal. As a high school student, he painted film posters for the town's two cinemas. N'Diaye studied architecture in Senegal and continued his creative studies in France at the Ecole des Beaux-Arts, Montpellier, Ecole des Beaux-Arts, Paris, and the Académie de la Grande Chaumière. At the request of President Léopold Sédar Senghor, N'Diaye returned to Senegal in 1959 to create the Department of Plastic Arts at the Ecole Nationale des Beaux-Arts in Dakar. He returned permanently to Paris in 1967.

The artist frequented jazz clubs in Paris in the 1940s, and his love of music continues to inform his artwork. In 1987, the Museum für Völkerkunde, Munich, organized the first major retrospective of N'Diaye's works in Europe. His artwork has also been featured in numerous group and solo exhibitions in Europe, North America, Africa and Asia.



Hommage à Bessie Smith

1987

Oil on canvas

H x W: 300.4 x 905cm (118 1/4 x 356 5/16in.)

Gift of Mme. Diouf and museum purchase

2002-13-1





The Cry (Head of a Djem statuette, Nigeria)

1976

Ink on paper

H x W: 20 x 15cm (7 7/8 x 5 7/8in.)

Bequest of Charlton E. Williams

2002-14-8



Untitled

Ink on paper

H x W: 21 x 14.8cm (8 1/4 x 5 13/16in.)

Bequest of Charlton E. Williams

2002-14-9

Georgia Papageorge

I use geological rift as a metaphor for human rift. I am a South African coming out of a country torn apart by rift, by apartheid . . . You can find the rift in the arterial lines that run through each and every one of us, the rift lines that break us apart or that create pathways in our lives . . .

—Georgia Papageorge, 2003

Born in Simonstown, Cape Province, in 1941, Papageorge earned a bachelor's in fine arts from the University of South Africa in Pretoria (1979) and a higher diploma in graphics from Pretoria Technikon (1981). Papageorge turned to art after she lost her two-year-old daughter to cancer—a loss that continues to inspire her work.

Papageorge is best known for her large-scale environmental installations through which she explores the phenomena of geological rifts, and their metaphorical extension to personal and political upheaval. Much of Papageorge's earlier work commented on the turmoil of apartheid and the "rifted consciousness" it created. In the last 15 years, Papageorge's work has been driven by her study of the Gondwanaland schism. Her most recent projects use the coastal landscapes of southern Africa and Brazil to explore concepts of rift, synchronicity and transcendence—concepts she infuses with deep spiritual meaning.



Sowa Pan at 360°

1994-1995

Acrylic and graphite on canvas with photographs and plexiglass

H x W x D: 170 x 170 x 4.7 cm (66 15/16 x 66 15/16 x 1 7/8 in.)

Museum purchase

97-22-1





Maasai Steppe Ascending - Convective Displacement

1997

Oil stick and graphite on canvas with volcanic rock and cloth

H x W: 239 x 117 cm (94 1/8 x 46 1/16 in.)

Museum purchase

98-19-1

Jeremy Wafer

My sculpture tends to use simple, basic shapes; squares, rounds, ovals in relief. The material is emphasized—rich red earth, black wax and other substances over the surfaces. Recently I have become interested in articulating the sculpture with raised or incised marks derived from African carving and body scarification.

—Jeremy Wafer, 1997

Jeremy Wafer was born in Durban, South Africa, in 1953. As biographer Lola Frost notes, "Growing up on a farm in Kwa-Zulu Natal in the 1960s exposed Wafer to the materiality of objects and, as a consequence of this, to the metaphoric power of materials." Wafer's sensitivity to organic forms is evident in his sculptures and in his most recent work, which explores ideas of land, borders and territory using site-specific work, aerial photography and mapping references.

Wafer earned his undergraduate degree in fine arts from the University of Natal Pietermaritzburg in 1979 and a master's degree in fine arts from the University of Witwatersrand in 1987. He headed the Department of Fine Arts at the Natal Technikon and now lives in Johannesburg, where he is head of the Department of Fine Art at the Witwatersrand Technikon.



African Form I

1996

Plaster, wax, pigment

H x W x D: 42 x 26 x 12.6 cm (16 9/16 x 10 1/4 x 4 15/16 in.)

Gift of Robin Martin in memory of Sylvia H. Williams

97-12-1



African Form II

1996

Plaster, wax, pigment

H x W x D: 40.7 x 25.8 x 11.8 cm (16 x 10 3/16 x 4 5/8 in.)

Sylvia H. Williams Memorial Fund for Acquisitions

97-12-2





African Form III

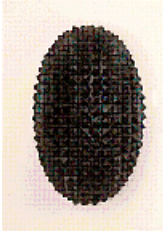
1996

Plaster, wax, pigment

H x W x D: 41.5 x 24.5 x 11.5 cm (16 5/16 x 9 5/8 x 4 1/2 in.)

Gift of Brian and Diane Leyden in memory of Sylvia H. Williams

97-12-3



African Form IV

1996

Plaster, wax, pigment

H x W x D: 42.2 x 26.5 x 12 cm (16 5/8 x 10 7/16 x 4 3/4 in.)

Gift of David Driskell in memory of Sylvia H. Williams

97-12-4



African Form V

1996

Plaster, wax, pigment

H x W x D: 41 x 24 x 11 cm (16 1/8 x 9 7/16 x 4 5/16 in.)

Sylvia H. Williams Memorial Fund for Acquisitions

97-12-5



African Form VI

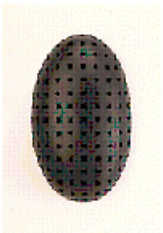
1996

Plaster, lead

H x W x D: 41 x 25 x 11 cm (16 1/8 x 9 13/16 x 4 5/16 in.)

Gift of Milton F. and Freida Rosenthal in memory of Sylvia H. Williams

97-12-6



African Form VII

1996

Plaster, pigment

H x W x D: 40.8 x 24 x 11 cm (16 1/16 x 9 7/16 x 4 5/16 in.)

Sylvia H. Williams Memorial Fund for Acquisitions

97-12-7





African Form VIII

1996

Plaster, cardboard, wax, pigment

H x W x D: 41.3 x 25.3 x 10.5 cm (16 1/4 x 9 15/16 x 4 1/8 in.)

Gift of John Friede in memory of Sylvia H. Williams

97-12-8

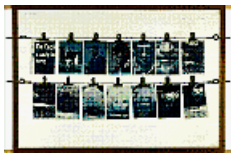
Sue Williamson

It's hard to make political art, in a sense, without being one-dimensional. You're not just making a statement, you're putting something out there, and the way you put it out there, transforms it in the process.

—Sue Williamson, 2001

Born in England in 1941, Sue Williamson immigrated to South Africa in 1948 with her family. She studied at the Art Students' League in New York (1963–65) and received an advanced diploma from the Michaelis School of Fine Art, University of Cape Town, in 1983. She has written a number of books on contemporary South African arts and is founder and editor of Artthrob, an online art journal.

She has participated in numerous solo and group exhibitions, including *The Short Century* (2001), *Liberated Voices* (1999), *Johannesburg Art Biennale* (1997, 1995), *Havana Biennale* (1994) and *Venice Biennale* (1993). Her works are held in many private and public collections in the United States and South Africa. She lives and works in Cape Town.



Cold Turkey: Stories of Truth and Reconciliation (De Kock ready to sing)

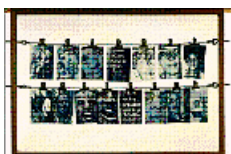
1996

Acetate, steel, plexiglass, wood

H x W x D: 63.5 x 89.8 x 10 cm (25 x 35 3/8 x 3 15/16 in.)

Museum purchase

97-21-1.1



Cold Turkey: Stories of Truth and Reconciliation (Poison Victim)

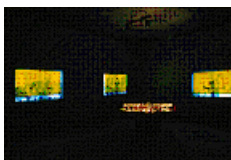
1996

Acetate, steel, plexiglass, wood

H x W x D: 63.5 x 89.8 x 10 cm (25 x 35 3/8 x 3 15/16 in.)

Museum purchase

97-21-1.2



The Last Supper Revisited

1993

Mixed media

Dimensions variable

Purchased with funds provided by the W.K. Kellogg Foundation, Battle Creek, Michigan

2002-3-1





Winnie Mandela and the Assassination of Dr. Asfat

1999

Lithograph on paper with plastic film

H x W: 55.3 x 187.3cm (21 3/4 x 73 3/4in.)

Museum purchase

2002-17-1

