

# DOWNLOAD PDF THE IDENTITY QUESTION : FOCUS ON BLACK SOUTH AFRICAN EXPRESSION DAVID KOLOANE

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99 *The Identity Question Focus on Black South African Expression David Koloane* \* Luli Callinicos, Working Life , Ravan Press, *It is evident that there is no common denominator as to what really constitutes.*

This multi-event and multi-site conference aims to explore the confluence between theories of diaspora and theories of decolonization. Moreover, the crisscrossing of visual art, literature, film, and other cultural productions will be explored alongside the crosscurrent that shaped the transnational flow of black consciousness. The scholars participating in this conference will situate their work in the space of the crisscrossing that occurred as the Black freedom struggle became a layering of locations and dislocations and past, present, and future. The s and 70s will be our pivot point as we think about the precursors and legacies of the s and 70s black freedom struggles. We aim to gather scholarship that opens up and complicates the key paradigms that have shaped the vibrant work on theories and cultural productions of the African diaspora. This conference and by extension the book brings together literary scholars, historians, visual art critics, and diaspora theorists. He is the author of *Redeploying the State* Palgrave a comparative study of privatization and labor movements in Latin America and the Arab world. Ahmed Bedjaoui is a journalist, and film and television producer. D in American literature with a thesis on Scott Fitzgerald and Hollywood in Since , he has worked as a producer and presenter of cinema programs on Algerian Television, and as a programmer and head of Algerian Film Archives between , and advisor to the Director General of the Office of the Algerian Cinema ONCIC from to Ahmed Bedjaoui was one of the organizers of the cinema segment of the first Cultural Pan African Festival Algiers and again deputy curator of the second Pan African Festival Algiers From to , he served as Director of the department of film production at Radio Television of Algeria, leading the production of more than 70 feature films. He produced the first feature film directed by an Arab woman, the famous writer Assia Djebar. He also served as Viceâ€”President of the National Broadcasting Council from to , and as an advisor for communication with the Algerian Prime Minister. He also worked as a consultant for the European Commission, and from to as director of REMFOC network organization for the development of the Maghreb journalists. He is currently a professor of audiovisual communication at the University of Algiers. Romi Crawford is an associate professor of visual, critical and Africana studies at the School of the Art Institute of Chicago. Her research revolves primarily around ideas of race and ethnicity and their relation to American visual, aesthetic, and popular culture. She is presently working on a book *Congregation Time*, which maps out various ways that American racial and ethnic constituents have historically sought safe, racially supportive, social space in order to orient their relation to art, film, and literary production. Souleymane Bachir Diagne is a professor of philosophy and of francophone studies at Columbia University. His fields of research include History of philosophy, history of algebraic Logic, Islamic and Africana Philosophy. His most recent publications are: *African Art as Philosophy*: Seagull Books, ; *Bergson postcolonial: Reflexions sur la philosophie en afrique* Paris, *Presence africaine*, Her recent curatorial projects include: She published essays in art journals such as *Nka: Journal of Contemporary African Art*. She is a film producer of films such as *Edouard Glissant: One World in Relation* 52 min. Shannen Hill specializes in South African art with research interests in political rhetoric and visual culture, modern and contemporary art, and post-colonial theory. Her publications include *Trauma and Representation: She lived and worked in South Africa for three years. She earned her Ph.* Tsitsi Jaji is an assistant professor of English at University of Pennsylvania. Her book *Africa in Stereo: She is the author of Cannibal Democracy: Race and Representation in the Literature of the Americas* and is currently completing a manuscript on black internationalism and the peace movement in the early twentieth century. He holds a B. His recent articles include "The Individual and Community: *Journal of contemporary African Art*, [special edition on Curating: Expectations and Challenges] No. Along with teaching courses in American art, the arts of the African Diaspora, and contemporary visual studies, he has written extensively on topics ranging from primitivism to postmodernism, including such titles

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as Homecoming: The Art and Life of William H. Johnson and Black Art: His latest book is Cutting a Figure: Fashioning Black Portraiture Powell, a recognized authority on African American art and culture and a frequent commentator and lecturer on this topic both in the United States and abroad, has also helped organize numerous art exhibitions, most notably: Black Culture and Modernism; Rhapsodies in Black: Jazz Age Modernist Social Movements and the Sound of Solidarity in the African Diaspora NYU Press, which examines the sonic politics performed amongst and between organized Afro-diasporic publics in the twentieth century. The book is accompanied by Anthem: She is currently working on a project detailing the performative regimes of aid music. He is also a professor of History at Ohio State University. In addition to his numerous articles and book chapters, Sikainga co-edited Civil War in the Sudan, and Post conflict Reconstruction in Africa His current research examines the role of slavery, ethnicity, and identity in the development of popular culture in contemporary Sudan. He is also working on a research project that deals with the Islamic legal system and slavery in Morocco in the 19th century. Quincy Troupe is the author or co-author of 20 books, including 10 volumes of poems. Among his other notable books are Miles: Troupe has won three American Book Awards for poetry, for non-fiction and a Lifetime Achievement Award. His work has been translated into more than 25 languages. He lives in Harlem, New York. She received her Ph. She is author of Satchmo Blows Up the World: She is a co-editor along with Manisha Sinha of Contested Democracy: Shaping Shifting Race and the U. Transnational Lives, Palgrave Macmillan She has been a frequent guest on National Public Radio discussing cultural diplomacy. He is author of The Calendar of Loss: Literature, Art, and Culture, a special issue of Callaloo His work has also appeared in Transition, Nka: An Anthology of Memoirs and Autobiographies. Paul Award for Excellence in Advising in He received his Ph. Her essays appear in a wide range of books and journals, including American Literature, Want to Start a Revolution? She is now completing Black Post-Blackness: Diawara is a native of Mali, has published widely on film, visual arts, and literature of Africa and the African Diaspora. He is the author of several books, including: A Reader; and Black American Cinema BasicCivitas Books, gained wide acclaim as a brilliant meditation on the existential experience of the postcolonial African intellectual. His most recent publication is African Film: New Forms of Aesthetics and Politics Prestel, The Making of African Cinema. More recently Diawara directed Edouard Glissant: One World in Relation; and Maison Tropicale Diawara received his education in France and later traveled to the United States for his university studies. He received his B. He is also a curator and art critic. He is editor and founder Nka: He authored, edited and co-edited several books including Ibrahim El Salahi: He has contributed essays to journals, anthologies and exhibition catalogues of contemporary art. He has curated several international exhibitions including at the 49th Venice Biennale in, and the Dakar Biennale in He is the recipient of several fellowships, such as the J. In addition to his course offerings in the French department, Gadjigo is a member of the African American and African Studies program faculty. His research focuses on French-speaking Africa, particularly the work of the late Senegalese filmmaker Ousmane Sembene. He is the author of Ousmane Sembene: He is currently completing a major documentary film on the life and work of Ousmane Sembene. She specializes in African art, the taxonomy of art and craft, museum studies, gender studies, and textiles. Themes of her courses include fashion, museology, and contemporary art.

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### Chapter 2 : Open Studios – Bag Factory Artists' Studios

*Sketching a history of (white) establishment attitudes towards art in an essay entitled 'The Identity Question: Focus of Black South African Expression', Koloane surmised that.*

Separate, and Equal Black art needs no white sympathy, but the reception it meets from whites is often patronizing or exploitative. Noria Mabasa, Grandmother and two children detail. As you go north from Johannesburg, the landscape grows in scale and grandeur, and you begin to feel that you are incontrovertibly in Africa: If this area is a hotbed of gross Afrikaans conservatism, that must be because it is so obvious here that you cannot shut out Africa with a high fence or a well-planted garden of foreign herbs and flowers – and Africa, taken in its entirety, is not only beautiful, but also frightening to most whites. The road from the town of Louis Trichardt to the Venda homeland climbs slowly into the gentle hills south of the Limpopo River. When you arrive in Venda itself, you are made quiet by it; an air of mystery and joy and of a dialogue of spirits dwells over Venda the same way an atmosphere of excitement and bustle and urban decay hangs over New York. I had wanted to go to Venda for a long time. The first time I visited South Africa, two years ago, Johannesburg dealers had described Venda as the land of the innocents, where an authentic black culture still reigns, and I thought it might be the missing link that would make sense of my experience of South African urban black and white art. I was impressed then by how much urban artists of every race seemed to treat one another as equals, to respect and listen to and even like one another. They struck me, in general, as good people who wanted to make things right, but they operated at a terrible distance from one another. I wondered what a closer study of their lives and work would reveal about their country and its transformations. I thought I might find a cultural reflection of the political center mentioned so often in the American news. Venda seemed a good place to start. Its people have been carving for a long time – bowls, animals, little figures – and the new Venda art connects to this tradition. Some works are inflated curios, some para-religious objects; some reflect a Western idea of art. There are no real maps of Venda. You just show up and they are usually at home, and usually glad to see you. I turned from the main road onto a dirt path beside a field of hemp and passed through a village of rondavel round huts, made of mud and dung. I was looking for Noria Mabasa, whom I found sitting outside her concrete house with some friends and relations. So sick, terribly sick. She said I must make some figures from clay, for being well. So after this terrible dream I began to make figures, and I got well. Oh, I was so well again, with making these figures. And it lasted, oh, some years. And again this terrible woman came to me in my dream and said I must not cut my hair. So each time as it was growing I began to get more strong, and I never will cut it again. And I was so afraid, and when she was gone I began to carve my dreams, to keep her away. Now when it is a strong dream, I am making carvings. Mabasa picked some mangoes, which we ate. I went to Johannesburg, too. Mabasa said it was too difficult to explain where they were, and after some cajoling she agreed to come with me. When we arrived, the mother of the Ndou brothers was standing outside. Tall, erect, dignified, she was bare-breasted and wore traditional clothes. When she saw us coming, she disappeared into her rondavel and emerged wearing the housecoat of a domestic servant. For 14 years, Goldwin worked on the railway and lived in a township hostel. Then one day, in Venda, he cut down a mopani tree and saw the hard dark wood at its center. Owen was wearing a silk jacket and Italian-looking loafers the day I met him; 3, years of history seemed to lie between him and his mother. Unlike other Venda artists, Owen was pretty clued in on current South African politics, but he supported no one. And why a rabbit? They have fixed prices, can negotiate in a rational fashion, have even signed contracts. The next day, I set out to find Albert Munyai. He was good-looking and muscular, wearing only a pair of shorts, his hair in tiny dreadlocks, his eyes sparkling. His wife sat nearby, sanding a big spoon like the ones from local curio shops. He was carving a giant wooden fish, driving the scales into its sides, and addressed as many comments to the fish as to me, more to it than to his wife. I am saving this wood from the fire. My dear, it breaks my heart every time. And these men coming for buying: Thanks to God that these people come and

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take it away from me! If I live with it all the time I am made weak by it. My last day, I went down to Gazankulu to see Jackson Hlungwani, often identified as the greatest black artist in South Africa. Until two years ago, Hlungwani lived on top of a hill, among the great stone circles that mark the site of an ancient citadel. God came to Hlungwani and told him to live there, to make great carvings to His glory, and Hlungwani laid out a sacred ground filled with giant monuments. At the center was a crucifix, 20 feet high. At the end of the retrospective, Hlungwani, excited by the adulation he had attracted, gave Burnett permission to sell everything. Defeated and lost, he climbed down from his hill and left the stone citadel. Featuring artists from Venda and elsewhere, the show began to break down the solid wall between black and white artistic experience. What went wrong with Hlungwani? Non-black Africans in this situation have only two options: There are no right solutions when these white and traditional black values touch, because they simply do not merge into a single system. Most white people have two responses to Venda. On one hand, they look at these people living much the way black Africans lived thousands of years ago and wonder why there was never any of what the West would call progress – why no one here came up with the Renaissance, built palaces, wrote philosophical treatises, developed new methods of land economy, made rockets and flew to the moon. On the other hand, when you are in Venda you are seduced by its beauty and apparent simplicity, and wonder why Western and Asian civilization bothered with progress at all. You cannot subscribe to the theory that no one there has ever flown to the moon because colonialism was disempowering. No one there is interested in flying to the moon, and, perhaps as a consequence, no one there could or would ever have developed the technology to do so. You tumble headlong into unfashionable questions about primitivism and the nobility of natural experience, which are paralyzing to whoever would build a multiracial society. What is Ricky Burnett to do? Whites in South Africa now invite blacks to the moon. The exceptions, the Whites who understand, are also compromised. Many in Venda were first encouraged to make art by a sculptor named David Rossouw, whom I was to meet in Johannesburg. Rossouw is that authentic but elusive thing, a white African as much a part of Africa as any Xhosa or Zulu, and his own works – fantastical weather vanes – are fully engaged with the elements. He is much loved in Venda, where you sense his influence constantly. The art should be only for those willing to make the pilgrimage to see it. Hlungwani should be given a house, a car, a spa vacation. Poor Hlungwani, whose beautiful spiritual life has been destroyed by the greed of whites. I heard all of this. Black values in general are not so weak or so vulnerable, which is why they can neither be incorporated into an essentially white value system nor annihilated by a white hierarchy. But Hlungwani is a pretty powerful character. I found him very much intact, sitting outside in the shade between the legs of a giant devotional figure, carving a stack of angels. In a nearby hut there were several others working, and they came to interpret: Beyond it I found the garden, with more carvings. He brought out two carvings. This one is not for you. I am giving it to you so you can finish it from your own spirit. Give him a face yourself! This angel is full of love! Tell the people in America all about it! On Fridays, they have lunch together. To many outsiders, this seems a miniature utopia, where racial barriers have been eliminated, but the gaps are painfully vivid if you look just a bit more closely. The white artists at the Bag Factory are the trendiest crew in South Africa, a trendiness manifested in their clothes, mannerisms, reading material and racial attitudes. Geers, the most articulate of the crowd, is the bad boy of South African art; he deconstructs his society, sometimes very cleverly, sometimes apparently unaware that intellectual constructs already exhausted abroad cannot serve in South Africa as the basis for internationalism. In Gazankulu in the late apartheid period, white liberals set up a program for local blacks to explore their heritage by learning basket weaving. Since the appropriate grasses did not grow locally and none of the local people knew how to weave baskets, the organizers had to import materials and teachers. No one observed that this area was rich in clay and that these people had a tradition of clay modeling. The basket weaving was absurd, in much the same way the sometime Eurocentricity of these white artists can be inept. Similarly, the work of these white Bag Factory artists is sometimes too sophisticated; they fail to realize that nothing is more provincial than to deny your own provincialism. Several of the leading lights of the black art world are here: I remember getting tangled in a conversation two years ago with David Koloane and a

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white artist about how their work is related. When I was 16, Louis Maqhubela moved in across the street from me and said there were people called artists who did drawing and painting and nothing else. We decided we wanted to do that.

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### Chapter 3 : About " NelsonMakamo

*Koloane, David David Koloane's Made in South Africa as landscape, The identity question: focus on black South African expression by David Koloane.*

Since the s the artist has confronted the urban world in figural renderings and bold colors to develop a powerful mode of social criticism. Brightly hued images, such as, Red Beret, are an energetic game of color and form, Saxophone a soothing streak of pinky-grey and The Hustlers exist in a phantom grey. Working in layers of ideas and media, Koloane comments on the emotional resonances of the city in representations that range from the vibrant and hopeful to the grey and melancholic and back again. At the center of the exhibition is a new stop-motion animated video, created from a series of detailed pencil drawings. The Takeover, expressed in a palette of achromatic greys, is a fable about the value of community and a cautionary tale about the company one keeps. Set in a Johannesburg township, a pack of aggressive feral dogs take over an abandoned school. Spurred by her death the community comes together, and drive the dogs out of town. A very short fable, featuring animals with human thoughts and deeds, The Takeover is a metaphor about the dangers of free-living and the redemptive power of community. He exemplifies the sensibilities and techniques of expressionist art in South Africa today. Goodman Gallery Cape proudly presents a solo exhibition of new and recent drawings and prints by David Koloane. In his work, Koloane negotiates actual and symbolic tensions between the vertical planes of high-rise buildings and the low pulse of crowd-filled streets, viewed through hazy early morning or late afternoon smog. Reminiscent of mandalas, the movement poetically captures the dynamics of the beautiful game. David Koloane is one of the important South African artists of recent decades. His contribution to the visual arts spans criticism, curation, developmental interests and a prolific career as a practitioner. Where We Are offers a counter conversation to Africans in America, which explores the shifts in perspective that are occurring among a new generation of artists from Africa and the Americas as they transverse between the two. Place is an inherent locus of the exhibition observable in a multitude of expressions, including map-making, borders, urban landscapes, migration and monuments. Where We Are is a precursor to a larger exhibition that will take place in New York in It serves as a series of questions, interrogating history, geography and memory, both personal and collective. The artists examine the systems of place that define the daily lives and recent histories of people across the continent and find them wanting, resulting in many attempts at re-imagining. In the proposal of ideals and alternatives, the status quo is indicted and the past held accountable, as we attempt to understand where we are, how we got here and how to move forward. The cityscape becomes a vivid fabric of motion and colour in an expansive drawing by David Koloane, for whom the city of Johannesburg is a muse. Rather than confront the violence head-on, two photographs by the late Thabiso Sekgala look beneath the surface at the devastation in the mining towns of Rustenburg and nearby Marikana. Zimbabwean artist Kudzanai Chiurai engages in a similar re-contextualisation of colonial imagery in his Genesis series, which takes as a departure point stone reliefs commemorating the expeditions of David Livingstone and counters them by imagining an Africa reconnected with its rich traditional past. Tracey Rose also subverts historical assumptions of whiteness by recasting the role of the messiah as a challenge to canonical religious iconography. Jeremy Wafer explores the arbitrariness of the physical barriers and boundaries that define country, specifically the demarcation between Mozambique and South Africa. Similarly, Gerhard Marx deconstructs the borders defined in mapping to question notions of territory and the place of the human in the abstracted aerial view. From early June, we will host major exhibitions between our Johannesburg and Cape Town galleries featuring significant work, installations, interventions, performances, a video and talks programmes. New Revolutions recalls the fulcrum of activity into which the gallery was borne 50 years ago: Locally, the gallery maintained a responsibility to show work by South African artists as museums served the agenda of the discriminatory government. By transcending its role as a commercial space Goodman Gallery rose to prominence as a progressive institution. And, while

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South Africa was deep in the throes of a draconian era, figures within the fight for African independence trail-blazed the struggle against apartheid. This exhibition reflects on how the events in Africa then, still play a part in the conceptual thinking of artists now. And, beyond that, how artists have responded to new forms of economic colonisation, migrancy, as well as radicalised reactions to economic inequality and lingering institutional racism. By considering how the roles of artists cross into the realm of activism and socially transformative endeavours, *New Revolutions* explores historical and contemporary tensions and movements that are unfolding in Africa and around the world, through the panorama of contemporary art. A non-chronological, intergenerational but conceptually linked collection of artworks from the 1980s to the present will focus on the spirit of protest, resistance, and revolution, and the way in which South Africa, and Goodman Gallery in particular, has offered an important platform from which to explore such approaches. Beyond this, the iconic significance of the gallery, and the historical moment necessitates that certain artists whose ideas and actions impacted on society, and on the course of art history, be included. With *New Revolutions* we invite you to celebrate with Goodman Gallery as we pay homage to artists who have shaped the landscape of contemporary art in Southern Africa. These include artists based on the continent, those of the Diaspora, our northern counterparts who have been distanced from sub-Saharan Africa and those from outside of Africa whose work explores territory such as unequal power structures and socio-political constructs. *New Revolutions* is curated by Liza Essers and will take place throughout the month of June at our Johannesburg and Cape Town galleries, and with a special selection of works for Art Basel from 16 June to 19 June. As we advance into a new calendar year, this exhibition gives notice of innovations from some of our artists who are already familiar to you, and of our new ventures into an intellectual exchange with artists with whom we are excited to work for the first time. This show will also give audiences a preview of what is to come, as many of the featured artists have solo shows planned for at Goodman Gallery spaces and other prestigious South African institutions. Breitz, who opens a major survey of her work titled *Extra! In Action 78*, Aramesh uses familiar scenes from news footage of the first Gulf War to restage, re-present and destabilise any easy readings of the conflicts we think we understand. Oil paintings by Busuttill offer a sinisterly-executed perusal of the exploitation of power and cruelty. We are also very pleased to present for the first time the work of Nelisiwe Xaba, who will be presenting an interactive dance and video collaboration with Mocke J van Veuren at Goodman Gallery Projects in February. Goodman Gallery hopes you will join us to be inspired, challenged and excited by this exhibition and its promise of advances in the visual arts of South Africa. We trust you will find the exhibition gives notice of an innovative and exciting programme for in Johannesburg and Cape Town. Goodman Gallery Cape presents *Open End*, a group exhibition of paintings by both emerging and established artists that speaks to the element of uncertainty in artistic production and expression, and illustrates a process that seeks to arrive at meaning through search. In an environment where so much emphasis is placed on work that is conceptually pre-determined, where the work is crafted around and invested with a deliberate and established message or meaning, the show aims to create a space for paintings produced without a clear conceptual starting point, focusing on the wrestle or the hunt for meaning rather than the expression of a packaged and determined project. It is a simultaneously dangerous and powerful position to work from, unstable and vulnerable on the one hand, but filled with the potential of new and unexplored ideas, of work that is discursive and receptive to chance on the other. The title *Open End* refers not only to the absence of resolution, but to the very manner in which the work is approached: The exhibition will feature new works by Lisa Brice and David Koloane, and a painting created in situ by Kudzanai Chiurai. Tom Cullberg will show a series of abstract, perhaps metaphysical paintings dealing with the tensions that exist between the rational and the chaotic. But the act of drawing itself remains one of the oldest and most eloquent forms of artistic expression. Drawing usually refers to pencil marks on paper. In this exhibition we approach the term more loosely, featuring a range of media to question what constitutes a drawing and what gives it power. Bodies are circumscribed, silenced or marginalized by the invasive marks of violence. But these marks can also be used to express an identity, stake out a position or form communities. Territory is claimed, land contested, and

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ownership asserted through the use of marks, both physical and symbolic. The exhibition seeks to interrogate the ways in which these marks act to create the contingent, political spaces within which we form ourselves, and the role they play in shaping our personal and cultural memories. My work can be said to reflect the socio-political landscape of South Africa both past and present. The socio-political conditions created by the apartheid system of government have to a large extent transfixed the human condition as the axis around which my work evolves. The human figure has become the icon of creative expression.

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## Chapter 4 : ART THROB / ART BIO

*Art history and myth-making in South Africa: The example of Azaria Mbatha The identity question: Focus on black South African expression. David Koloane. Third Text.*

Gold rhino, from Mapungubwe, capital of the first kingdom in southern Africa, c. 1000. Nowhere else in Africa are there as many galleries and art spaces. In an area encompassing more than 6, square meters, exclusively current positions will be exhibited starting in the fall of 2010. South Africa is a country that since the 1990s has transformed from an authoritarian apartheid state into a dynamic rainbow nation. Although the consequences of apartheid have not been overcome and social and societal tensions still run high, a very dynamic art scene has developed in the Cape. Accordingly, the close relationship between art, politics, and history is a focus of South Africa: The Art of a Nation. In the new large-scale exhibition at the British Museum, historical and contemporary works are continually juxtaposed. The show, in which two artists from the Deutsche Bank Collection are represented, William Kentridge and David Koloane, repeatedly draws connections between eras and cultures. But they both make use of one material: The cave dwellers used it to paint snail shells that they wore as jewelry. They are among the oldest objects designed by humans. The very same year in which these artifacts were found, Nel covered two square canvases with the pigment, one with reddish ochre and the other with yellow. They not only refer to the age-old objects designed by humans. Hung closely together, the light and dark coloring also symbolizes apartheid and its end brought about by Nelson Mandela. During the apartheid era, all forms of black culture were largely ignored by the authorities. The exhibition at the British Museum shows that even the existence of high cultures was denied. But the most important exhibit – a golden rhinoceros found in a royal tomb in Mapungubwe – proves that the opposite is true. For a long time, such important finds were not mentioned in South African schoolbooks. Another long-repressed chapter of South African history is the subject of a slide projection by Santu Mofokeng, one of artists featured in the German Pavilion at the Venice Biennale. The Black Photo Album consists of 80 portraits of urban middle-class black people. The photographs were taken between 1945 and 1960, before the worst years of apartheid. In the photos, most of which were shot in a studio, black residents of Cape Town and Johannesburg pose in the same clothing that white colonialists wore in their portraits, and display the same confidence. The Black Photo Album indicates that, apart from skin color, there is no difference between the two communities. The exhibition closes with an installation by Mary Sibande. For A Reversed Retrogress, the young artist puts two black mannequins appear next to each other on a stage. One is wearing a blue dress reminiscent of maidservant uniforms. The other is clad in a purple ensemble that looks like something designed by John Galliano for a science-fiction film. Purple, on the other hand, was the color of rebellion and liberation. Peaceful anti-apartheid demonstrators, who protested in front of the parliament in Cape Town, were greeted with truncheons, and water cannons were even used. The latter sprayed purple paint so that the demonstrators could be identified more easily later and imprisoned. But one of them managed to take possession of the water cannon and used it to color the headquarters of the National Party, which was responsible for the apartheid policy.

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## Chapter 5 : Global Black Consciousness | ICM

*The identity question: focus on Black South African expression / David Koloane Inversion of the printed image: Namibian perspectives of John Ndevasia Muafangejo / Margo Timm About face: aspects of art history and identity in South African visual culture / Colin Richards.*

Seychelles Afrika und die Kunst: The reception, collection, study, and exhibition of African art in Germany are the themes of Afrika und die Kunst. Although covering both tradition and contemporary African art, it is the contemporary that is relevant here, and in particular artworks that are in private German collections. Also discussed are issues of globalization, appropriation, and the opening up of art history to contemporary African art. The rationale for this policy is that contemporary art is part of "recent culture" and is therefore a legitimate form of cultural expression for a museum of ethnography to collect. The curator Johanna Agthe is careful to point out that theirs is not an art museum and that they collect broadly the work of academic artists and self-taught artists, tourist art, posters, advertisements, cartoons and book illustrations. The acquisitions are made in Africa, preferably from the artist directly, so that documenting the artwork goes hand in hand with gathering information about the artist and the circumstances of production. At present the collection of contemporary Africa art in Frankfurt comes from six areas: On tourist art worldwide, including several Africa-related contributions. Hermann Pollig, in his essay entitled "Airport art," provides an overview of airport, or tourist art, worldwide, discussing themes, market responses to demands, copies and trivializations, new materials and new forms. Ronald Ruprecht "Airport Art in Nigeria" argues that Nigeria, lacking a mass tourist market as found in East Africa, has not developed the same kind of souvenir art. Benin heads and Yoruba twin figures ibeji are also recreated in a variety of sizes and materials ceramic ibeji! New objects for the tourist trade e. Its initial impetus came from mission and colonial influences and encouragement. The Maasai also market themselves in photo opportunities and staged dances. But it is the Kamba carvers who are cashing in on the trade with woodcarvings of Maasai masks and figures depicting Maasai warriors. Heidwig Hadidi-Feuerherdt "Aus dem Land der Pharaonen" confirms that pharaonic kitsch for the tourist market is nothing new. Its most enduring and popular images and themes are pyramids, the Obelisk, the Sphinx, Nefertiti, Tutankhamen, scarabs and the Horus eagle. At a moment when contemporary art in the West has become a bit tired and too self-referential, African art offers an alternative. The relentless quest for the Next Big Thing has hit upon contemporary African art. But is this, too, just another passing fancy? Can contemporary African art rejuvenate Western art? The West remains repulsed yet fascinated by Africa; it embraces Africa in the spirit of multiculturalism, but cannot shed the primitivizing impulse. Anthology of African art: Revue noire, which has been showcasing contemporary African art since , now summarizes the state-of-the-art at the end of the twentieth century. This weighty tome is not really an anthology, despite the title, for it is not merely a collection of previously published Revue noire articles. Many of the artists are familiar from the pages of Revue noire, but many different artists and new perspectives are also presented. Fifty short essays covering the entire continent--except North Africa--are offered in a roughly chronological sequence from "Territory of forms" the classical canon to "Migrations and Convergences" the postmodern hybridity. While agreeing that popular arts in Africa reflect change in the urban setting, Arnoldi cautions that the historical dimension of artistic production and the rural-based popular arts should not be missed. Using her own research among the Bamana, she finds "unofficial" arts exemplified in puppet theater. Syncretism "domesticating the foreign" is also characteristic of older "traditional" art forms. In her response, Barber acknowledges that there are elements of the "popular" in traditional art, but maintains that popular arts of the colonial and post-colonial periods are qualitatively different. Saffron Books Eastern Art Publishing , Vivante Afrique, a Belgian Catholic missionary journal, devoted a special issue to the emerging African art forms evident at the time of the World Festival of Negro Arts in Dakar. It is interesting as an historical document of the period in recognizing that African art was indeed becoming something new and that the role of the African

artist was changing. Art, anthropology and the modes of re-presentation: The Tropenmuseum in Amsterdam is one of the Dutch anthropological museums that has followed an active policy of exhibiting non-Western modern art. This book focuses on questions of how to display non-Western art, as well as the different approaches of anthropological museums and museums of modern art to these complex and fascinating issues. The collection itself follows closely the Pigozzi model by focusing on self-taught artists, many of whom are already well-known: Bruce Onobrakpeya is the only academically-trained artist represented. Kleine-Gunk previously wrote two catalogs on artists from Kenya and Zimbabwe. In sum, there is not much new in this publication. She explores the sociological "popular" and the aesthetic "arts" aspects of popular arts -- here including not only visual arts but also music, dance, theater and literature. Barber sees the unofficial character of popular arts as "the source of its extraordinary vitality. She analyzes the limitations and the virtues of this triadic classification, emphasizing the extreme fluidity and relativity of the boundaries between them. Who produces and who consumes popular art? She draws in her analysis from the work of Fabian and Szombati-Fabian on Shaba paintings and Jules-Rosette on Zambian popular paintings. In her response Barber sets out again what for her is the crucial question: What do popular arts communicate? The content of the message is more important than the process of communicating. What are people thinking about, aspiring to, fearful of? Contemporary art in Africa. Pall Mall Press; New York: An important early survey of contemporary African art focusing on the new artists, that is, those working in non-traditional modes and settings. Art museums and galleries in Europe reject modern African art as being derivative and imitative, yet not modern enough, while ethnographic museums are at best ambivalent about accepting it into their collections. Those few that have done so, tentatively and hesitantly, seem to be sifting out that which is deemed "too modern. Artists themselves are tired of being relegated, if dealt with at all, to the categories of "ethnic arts" and shown only in ethnographic museums. Bender argues that ethnographic museums ultimately do a disservice to their own mission if they continue to ignore contemporary expressive arts of the cultures they purport to represent. Curatorial timidity and inexperience with modern art can and should be overcome. Unlike art museums and galleries, which are compelled to show only trendy art, ethnographic museums can freely and comfortably collect and display a wide range of contemporary art -- academic, popular, tourist. Moreover, ethnographic museums have a responsibility to more fully document this art, just as they would for any object in their collections, with contextual and historical information. What are African painters painting? Portraits are popular among the so-called popular painters, but intellectuals are not interested. Historical genres also appeal to the popular painters. The nude is not a subject for the intellectuals, though the "watistes" flock to Mami Wata as a perennially favorite subject. Pure abstraction, as a style, is rare among African painters. Ornamental motifs are sometimes used in symbolic ways, rather than as the purely "decorative. One thinks of uli, Hausa embroidery, Dogon graphic signs, Akan symbols, or bogolanfini. In sum, African painters are drawn to metaphysical or political themes and reject hedonistic ones. Painters avoid exposing individuality and are preoccupied with the urgency of transmitting a message, often wrapped in nationalistic or ethnic colors. New Society Publishers, Draws on the work of Szombati-Fabian and Fabian on Shaba painters to describe Congolese "collective memory" genres and Mamba Muntu mermaid images. This is a very useful synthesis of some of the popular arts in contemporary Africa. The Harmon Foundation promoted artists from Africa and sponsored exhibitions in the United States as early as the s. For many years it stood as the sole directory of African artists, and now stands as an historical marker of the mids. The archival files generated by this compilation are now in the Library of Congress; other records of the now-defunct Harmon Foundation are in the National Archives in Washington, DC. The emergence of contemporary African art onto the world art scene in the last quarter of the twentieth century is a clear and direct manifestation of globalization. African artists gained higher visibility and greater acceptance in mainstream cultural venues, according to Busca, a French art critic and independent curator. A quick review of the major exhibitions beginning with Magiciens de la Terre in reveals the proliferation of biennales and other well publicized events which featured African artists. The art establishment in France also re-organized its museum venues for African art during this period.

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The art market, too, woke up to the new interest of high rolling collectors in contemporary African art, such as Saatchi and Pigozzi. From a series of temporary exhibitions organized from , the museum acquired selected works by purchase or donation from the artist. The present illustrated catalog reproduces paintings, prints, and a few sculptures, representing artists from mainly franco-phone African countries. Let us be quite clear on this point: No more, no less. Their taste runs strongly toward the unschooled, self-taught, and visionary artists, untainted by Western influences. Never mind whether such unadulteration is possible in the later twentieth century. In their introduction, the author-curators elaborate their views on contemporary art practice in sub-Saharan Africa, which reinforce their disdain for formal art-schooled artists. They develop a new triadic taxonomy labeled Territory, Frontier and World, which requires complicated elucidation. In effect, it carries the goals and spirits of the "Magiciens de la Terre" exhibition to another level. What is not stated, but is evident from the credits is that the majority of the art works are in the collection of Jean Pigozzi, who is clearly the Wizard of Oz behind this book enterprise. For each of the sixty artists presented, there is a mini-essay, illustrations of one to several works, and a portrait of the artists. An appendix lists additional artists whose work the authors value but which did not quite make the cut for inclusion. For those artists represented this is undeniably an attractive showcase, the first time the big art publisher, Harry N. Abrams has ventured into the world of modern art. Cooper seeks to probe more deeply than Barber did the relationships between popular art forms and the shifting urban audiences consumers and ultimately what those dynamics can tell us about a particular setting in modern Africa, not about the masses or the populace as an abstract category. Instead, he sees a unitary "seamless web" quality to contemporary African culture. The role of the marketplace both international and local as motive and inspiration for artistic creation and the process of re-contextualization are crucial to our understanding of contemporary African arts. This art for profit approach tells us nothing of the historical specificity of the production and dissemination of art or of the popular consciousness which it addresses.

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## Chapter 6 : Modern African Art : A Basic Reading List

*/ Thomas McEvilley --In the 'heart of darkness' / Olu Oguibe --The identity question: focus on Black South African expression / David Koloane --Inversion of the printed image: Namibian perspectives of John Ndevasia Muafangejo / Margo Timm --About face: aspects of art history and identity in South African visual culture / Colin Richards.*

South African art is noted for individuals who are capable of wearing more than one hat and establishing reputations in different fields. It would be difficult to find anyone who is as highly respected in as many different domains as Colin Richards. Colin Richards operates in a number of spheres. As a professor at the Wits Art School, he teaches theory and studio practice to senior students. As an artist, Richards is known for his sensitive and detailed drawings, watercolours and prints, often drawing iconographically on his earlier career as a medical illustrator. The development of professional art therapy in South Africa can be largely credited to him. He has done extensive development work on this front, and has co-founded an art therapy service in Soweto, as well as lecturing widely on the subject locally and internationally. My deep interest in the power of images attest to this, I think. Clearly, to grapple with the unruly dynamics of power - the power of seduction, exclusion, coercion, complicity, liberation oppression - requires a willingness to abstract and generalise in the moment. In tandem with this willingness goes an open but sure sense of history. The last proviso actually undoes the point it provides for. This seems to me right This applies as much to artists as to writers. When I write I need to have and develop change strong opinions about my subject or object , and also to operate out of some sense of a larger, coherent project. I am interested in labour, especially when it is useless or pointless, as it seems increasingly so in our fast developing technologically mediated world. It seems to me that this process of work has something deep to do with the specific humanness of creative work. Actually making, fabricating, reproducing remains central to my sense of purpose as a creative person. Art is a relational affair, and it seems to me that the increasingly seamless semiotic packaging of the worlds in which we live sets limits on our horizons of ways of being and doing. In my creative work I am energised by puzzles of power and powerlessness. My preferred mode of expression has always involved strong pictorial illusionism which is still magical to me, as it is to all children , and also in reproduction and repetition. Sometimes it is a primary focus, as in recent work where I have taken proverbial statements and literalised them pictorially. Illustration is a hinge between the linguistic and the visual, and it can turn many ways. This is not to say that his views are without their critics. But" for the first Galerie Puta show. Colin Richards serves on the editorial boards of the two major international academic journals addressing contemporary art of "the South", *Nka* and *Third Text*. Many commentators noted that the only all-South African show at the Second Africanus Johannesburg Biennale , *Graft*, was one of the strongest shows on the festival. As curator, Colin Richards was concerned with addressing the word "graft" in three specific definitions that can be attached to it: In he became a Doctor of Philosophy with a thesis entitled *Drawing on words*: This was a culminating point to a long study of Becket, a writer on whom he is an acknowledged authority. Since he has worked in the Fine Arts department at Wits, progressing to his full professorship and personal chair in During this time, he has had numerous writings published. Concurrently he participated in dozens of academic conferences and was invited as a visiting artist and lecturer to, among others, the Universities of Glasgow, Leeds, Umea in Sweden, South Florida Tampa , and Cape Town. From until Richards was a medical illustrator in the Department of Medicine at the University of the Witwatersrand. One can still see the evidence of this discipline in his recent work, with its careful observation and attention to detail. In late he was presented with a bundle of photographs by Hillel Shapiro, a forensic pathologist at Wits Medical School, who required him to label them in a particular way, a common task for Richards at the time. What he only came to understand a little later although he could see that they were visually different from the usual photographs he got was that these images were the post-mortem photographs of Steve Biko. This experience was significant for Richards and he has written about the effect it had on him as causing him to feel "confused, compromised, implicated, and

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ultimately angry. Richards is preparing for a solo show at Art on Paper, in Melville, Johannesburg, later this year. Incredibly this is only his second solo show, the first being held in at the Gertrude Posel Gallery at the University of the Witwatersrand. That exhibition was of medical illustrations, when Richards was not really part of the fine arts establishment, so in many ways this show, which will incorporate an iconography not always far removed from those days as medical illustrator, has a pleasant circularity to it. He is a registered art therapist both in South Africa and the United Kingdom and is actively involved in professional bodies in art therapy. Along with Mamatlakeng Makhoana, he has established an art therapy service in Orlando, Soweto. Currently a professor the University of the Witwatersrand, he lives and works in Johannesburg. Travelled from the Grahamstown Festival, Select Publications since Journal of Contemporary Art Rupert Art Foundation, Cape Town. South African National Gallery. Tatham Art Gallery, Pietermaritzburg. University of the Witwatersrand, Johannesburg. University of South Africa, Pretoria. William Humphreys Gallery, Kimberley.

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### Chapter 7 : Gallery of African Art (GAFRA) at London | Gallery of African Art (GAFRA) | Artsy

*The identity question: Focus on black South African expression Koloane, David. Digital Object Identifier».*

R The David Koloane Award, established in , provides various mentorship residencies for young artists, who are mentored by artists based at the Bag Factory. They were mentored by Ashraf Jamal and Robyn Sassen. This book includes contributions by the 3 recipients, a foreword by Robyn Sassen, an afterword by Ashraf Jamal, and an essay by David Koloane. R Introduction by Marion Arnold. Marion Arnold taught art history in South African universities. She now lives and teaches in Britain. R Catalogue of the exhibition, Grimaldi Forum, Monaco, Includes sticks, masks, dolls, collars, chairs, stools, pots, pipes, effigies, combs, figures, statuettes etc. Foreword by Marilyn Martin. Includes the following essays: Includes Swazi, Zulu and Shona neckrests, a Nguni beaded apron, a Zulu beaded cape, stick, war shield and ceremonial axe, Swazi clubs, a Tsonga-Shangana dance staff, ceremonial staffs and a power figure from Angola, pipes from St. Geary and "African and African American Art: Also includes two Makonde masks and a Zulu staff figure. The exhibition presents six objects researched by students in in dialogue with other objects and pictures. The students, Catherine Boyd, Luke Hackney, Nomvuyo Horwitz, Ivonne Marais, Kathryn Wheeler and Kent Williams, wrote object biographies about a bowl-bearing figure, a pastel landscape drawing, a Zulu beer pot, a pair of wooden colon figures, a hanging human-animal sculpture, and a black-and-white photograph. This catalogue is the third in the series, and follows "Lifelines: R An account of the complex circumstances in which the Johannesburg Art Gallery and its art collection were founded in Jillian Carman describes the two main personalities who initiated the project: Florence Phillips and Hugh Lane, and examines the sociopolitical context within which the founding took place. He wrote journals and letters and produced vast numbers of sketches and paintings, many of which are reproduced in this book. R A collection of essays that offer "perspectives on a single endeavour: Annie Coombes teaches art history and cultural studies at Birkbeck College, Univ. R International and South African scholars assess the various transitional processes under way in South Africa since the early s, including cultural initiatives. Contributions include the essay, "Drawing the Line: In reconfiguring the lines that trace out patterns of meaning and paths of communication, the arts play a transformative role in calibrating the socio-political space of reconciliation. The chapter thus raises the question of what a post-apartheid aesthetic might entail. In the course of my discussion I make particular reference to the work of contemporary South African artist, Willem Boshoff. OUT OF PRINT A volume published by Chimurenga and the African Centre for Cities that seeks to offer "a wide-ranging ensemble of genres, perspectives, and forms of representation that provide crucial glimpses into how African identities and spatialities are being crafted at a moment when both urban theory and policy is experiencing its worst existential crisis. Suitable for use in schools. An exhibition of portraits of non-European men and women who visited Britain from the seventeenth century onwards, largely as a result of colonial development, exploitation and warfare. The catalogue includes a chapter in Sara Baartman. R A collection of essays on the archive and the ways it is displayed and interpreted in postcolonial South Africa. They are remembered for their paintings of the Eastern Transvaal landscape Hartmann W. R Catalogue of the exhibition. African art in and out of Africa", presented as part of the 49th Venice Biennale, Essays include "Where, What, Who, When: The work of Berni Searle" by Annie Coombes. R A collection of responses from writers, visual artists, theatre practitioners, musicians, filmmakers, choreographers and photographers from various sub-Saharan countries, and their counterparts in Germany, to the question of how they have engaged with social traumas. In she organised the regional conference, "uber W unden: The content of this book owes a great deal to this project. R Includes the chapters, "Reversing the Gaze: Introduction by Gavin Jantjes. Includes a conversation with Marlene Dumas. R A collection of essays on the role of the workshop in the creation of African art. She is the author of "African Art and the Colonial Encounter". Preface by Christopher Till. She is renowned as a collector and documentor of Ndebele and Shangaan art and received the Lifetime Achiever Award for Africa

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for contributions to art and culture. Lana Jacobson is also the author of "Unstoppable, the Natalie Knight story". Explores "the relationships between African art and the communicative powers of language, graphic systems and the written word". Includes the essays, "The Body as Billboard: His well illustrated book identifies, defines and dicusses more than a dozen writing systems pictographs, ideographs, syllabaries and alphabets devised and designed by Africans. Included are sections on San rock art, Bantu symbol writing and Ndebele painters. R First published in the USA in A history of Ndaleni art school in rural KwaZulu-Natal, run by the apartheid government from to to train African art teachers. Weaving in a highly imaginative way the two concepts of life and art, Magaziner opens unique pathways for research in the historical sociology of the object-worlds South Africans invented, created, and inhabited during the long twentieth century. Written with extraordinary clarity and precision, this book will appeal to anyone curious about new trends in the historiography of culture. He is the author of "The Law and the Prophets: Black Consciousness in South Africa, ". Includes traditional African art: Includes several drawing exercises. Judith Mason was born in Pretoria in R Polly Street Art Centre was established in by a group of artists who began to teach art voluntarily to black South Africans. Foreword by Jack Ginsberg. Includes a separate 6 pp. R A collection of essays that address the conditions of cultural production in a post-apartheid South Africa. The contributors use the short film, "We Remember Differently", directed by Jyoti Mistry, as a focal point in their reflections on the creative process and how history and memory inform their creative choices. Includes a DVD of the 26 minute film. North Sotho child figures" by J. A range of artists, writers and academics with strong connections to the University of the Witwatersrand were asked to chose an item from the Standard Bank African Art Collection, housed at the university, and write a short piece on their choice. Essays include "South African Pottery: Objects exhibited include pots, sticks, headrests, arm rings, earplugs, shell artefacts, beadwork, Khoe-San rock paintings, earthenware heads found near Lydenburg, artefacts from Great Zimbabwe ruins and posters used during the struggle years. R The first physical issue of the online publication, adjective. He examines the ways that the struggle against apartheid affected the social milieus and the choices of representational forms available to black artists, explores the development of modernist art among black artists and shows how, through a cosmopolitan and non-racial art practice, progressive artists helped to undermine apartheid and model a future, more democratic society. But more than this, it is a major contribution to our understanding of the crisis of representation and imagination that haunted the apartheid regime from start to finish. He is editor of "Critical Interventions: Re-evaluates South African art "by tracing the development and influence of black South African artists, and for the first time documenting this development and influence through an exhibition and researched catalogue. Kendell Geers was born in in Johannesburg. He moved to Belgium in and lives between Johannesburg and Brussels. Also included in the exhibition are an assembly of cases created by artists who have, or have had a connection with the university and a series of four works created by the three curators. Photographs by Stephen Inggs. R In this collection "theorists, artists, critics and curators explore new ways of conceiving the present and understanding art and culture in relation to it. Terry Smith is Andrew W. R Includes images by professional photographers such as Alfred Martin Duggan-Cronin as well as more casual "snapshots" taken by amateurs. Includes a 26 pp. R "Mlungu" is a term widely used in south-east Africa for a white person. Catalogue of the exhibition at Michael Stevenson Contemporary, Foreword by Elza Miles. She has a long-standing connection with the Iziko South African National Gallery, as both researcher and curator. R Foreword by Revel Fox. Features twenty-three houses and their interiors: Foreword by Desmond Tutu. R An anthology of art, critical writings, poetry, and prose on and around the subject of Sarah Bartmann. Singer, "Playing with Venus: Black women artists and the Venus trope in contemporary visual art" by Kianga K. R Annotated watercolours of landscapes, flora and fauna observed on the expedition to the Copper Mountains in the country of the Namaqua undertaken in by Simon van der Stel, Commander at the Cape of Good Hope. Includes chapters on the history of the "Codex Witsenii", the expedition to the Copper Mountains and the indigenous peoples mentioned in the text.

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## Chapter 8 : Black Artists | White Labels: Bibliography List | Black Mark

*The Identity Question: Focus of Black South African Expression. In O. Oguibe and O. Enwezor (eds). Reading the Contemporary: African Art From Theory to the Marketplace.*

Towards an Inclusive South African Art I The impact of racism in South Africa has been devastating and profound, and its legacy persists in various forms throughout the breadth and depth of society, not least in the visual arts. From the earliest days of settler presence in the Cape Colony art was indelibly identified with European culture and heritage. In terms of the actual conventions employed by these artists, there was little apart from the subject matter to distinguish their works from their European counterparts. As such their work, like that of their predecessors, remained principally within the Western canon. Furthermore the assertion of a nationalistic identity through art cannot be separated from the power struggles of the time, particularly the conflicts between the British and the Boers. With the coming to power of the National Party in it should come as no surprise that books on South African art were mostly written in Afrikaans, and had no or at best little space for artists of colour. It was in the s and s that the earliest black South African artists 4 i. However it was perhaps inevitable that even acts of resistance would become neutralised as commodities in a white-dominated art market, or written out of history. This reductive and inadequate account is simply meant to highlight the fact that although the historical trajectories of black and white South African artists overlap they have long been subjected to efforts to keep them apart. Consequently South African art has deep fault- lines, primarily based on race, but also on ethnicity, class and gender. Fortunately, South African history reveals a counter-hegemonic discourse to racism and apartheid. The liberation struggle and in particular the non-racialism of the African National Congress played a critical part in unifying artists across colour and ethnicity. According to Omar Badsha personal communication, August it was in the aftermath of the Sharpeville Massacre that some black artists, including Dumile and himself, began to wrestle with the role of art in society. According to Sue Williamson However it was the Culture and Resistance symposium in Gaborone , organised by the ANC, that perhaps did the most to provide a radical framework for non-racial solidarity amongst South African artists. Many white artists were resentful of what they perceived to be undue political interference in a supposedly autonomous practice. Most noticeably, there has been a significant increase in the visibility of black artists at both the national and the international level. This visibility has been aided in part by the requirements of the new post- apartheid political dispensation. New policies on cultural tourism have also helped develop and at least temporarily sustain an economic base for an increase in the number of private galleries, and hence opportunities to exhibit. The discrepancy between black visibility as artists, and visibility in other spheres of related activities is a critical distinction that needs to be addressed. According to Goniwe There is, for instance, an emerging generation of black curators. The market is also changing: Several curators also write on art, notably Sipho Mdanda, as do black writers from other disciplines. Certainly the chronic under-representation of black students, and particularly staff, in most higher learning institutions for the visual arts acts as a constant reminder of the shaky foundations underpinning the South African art world. Not surprisingly most of the centres and art organisations that were around in the early s have either collapsed or perform, at best, with modest capacity. However inadequate provision for teacher training has inadvertently ensured that the visual arts remain a privilege for a minority, sited mostly at historically resourced schools Gill Cowan, personal communication, August With the stepping stones provided in the past by community arts centres now mostly washed away, where will the next generation of black South African artists come from? The recent proliferation of events, mostly exhibitions, celebrating ten years of democracy, without a single institution facilitating a public evaluation of progress or conducting a public audit of transformation, is a sad indictment of the extent of self-reflexivity and accountability in the visual arts. With decolonisation omitted from the discourse on transformation, a cynic could be forgiven for inferring that for the elite members of the visual arts community, liberation from oppression has simply meant

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freedom from the cultural boycott and a ticket to Venice. This has been at the expense of developing alternatives to imposed and entrenched neo-colonial networks. For example there has been no priority given to engagement with African countries, as well as other parts of the so-called developing world. Where such contacts exist they tend to be neo-colonial conduits to the West. Given what can only be described as a vacuum in intellectual leadership within the visual arts, it seems temperate to declare that art in South Africa is in a crisis. II Van Robbroeck unpublished: She situates this tendency within the conceptual framework of apartheid ideology, where supposedly lacking in individual identity, black Africans were characterised by their cohesiveness as a social group. Van Robbroeck also distinguishes between apartheid-friendly writing, exemplified by E. Almost two decades since *The Neglected Tradition* do exhibitions of exclusively or predominantly art by black artists still represent a necessary step in leveling the playing field, or do they inadvertently serve to perpetuate the historical marginalisation of black artists? Clearly we have and have not come a long way. While *The Neglected Tradition* was concerned with the historical marginalisation of black artists, Sack included a few white artists who had impacted on the work of black artists. Sometimes differences are not discernible on the surface: Sometimes difference is more visibly marked. White portraits of black subjects conform to the dominant format of painting in the western tradition; their compositions tend to be emphatically rectangular, whereas several of the black artists, particularly Mnguni and Bhengu, adopt a compositional structure that appears to be influenced by the possibility of being placed within an oval frame, a convention that is common with photographic portraits plates 6 and 7. *ReVisions* makes visible a host of marginalised and under-represented artists. Indeed in some respects *ReVisions* could be considered a sequel to that seminal exhibition: It also expands the narrative by featuring artists represented in both pre and post *Neglected Tradition* texts particularly those by De Jager , , , Manaka , Miles , , as well as Hobbs and Rankin. The Collection is also particularly strong on black art in the s. Dumile Feni " is the pivotal figure in this narrative, signaling the shift from the picturesque to one of more intense engagement with the political climate of the time. Campbell Smith notes the emergence of the clenched fist in a small biro drawing by Dumile see frontispiece and plate from the mids, possibly the earliest visual expression of what would become a symbol of resistance in South African art personal communication, August However while Dumile was one of the first artists to articulate resistance to oppression he, together with other artists of his generation also sought liberation through their art by, for example, consciously turning away from Western sources and looking to each other, as well as to African and Eastern sources for inspiration and strength Omar Badsha, personal communication, August By doing this, these artists gave early expression to an emerging black consciousness, that would soon be crisply articulated by Steve Biko and the South African Students Organisation SASO. Among more recent artists the Collection has a special place for Trevor Makhoba plates " , the Standard Bank Young Artist of the Year award winner in who subsequently publicly clashed with the organisers of the award. Makhoba also failed to get an entry in *10 Years Artists Perryer* , a lavish survey of post-apartheid art despite the fact that he was one of the most original and powerful artists to have emerged in the new dispensation. The Collection also has the potential to initiate dialogue with contemporary artists who are not featured. For example it excludes William Kentridge b. There are also no works by David Koloane b. There is no Helen Sebidi b. A vivid and unflinching portrait in oils from of an unknown herder plate by the little-known Enos Makhubhedu b. The Campbell Smith Collection does not concern itself with recent conceptual art, but it does create a platform for existential and contemplative works, particularly from the s and s. The fact that many of these are drawings is in itself significant, as it partially reflects basic issues such as access to resources. Not only were most art materials out of reach for many black artists, they were even rejected as elitist by some. Personally I find it to be a welcome antidote to the dominant narratives. The Collection presents an opportunity to engage with the works of a host of historically-neglected artists, and in so doing to widen our collective knowledge about South African art. It highlights how very rich South Africa is when it comes to artists of quality, and that any narrative that purports to tell the whole story will inevitably fail to cover a number of significant artists, events and discourses which, in another narrative, may well take

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centre stage. Opinions will no doubt differ as to whether pre or post ReVisions knowledge of neglected, mostly black artists has been sufficiently retrieved through a series of revisionist projects; whether transformation is on track; and whether inclusive exhibitions and publications of South African art can now be free of the spectres of racism and apartheid. Perhaps the biggest challenges lie beyond revisionist art history; beyond inscribing the marginalised black presence into South African art, and beyond achieving demographic equity in the art world. Arguably they lie in developing a bold and comprehensive view of transformation that addresses the historical legacies of colonialism and apartheid, but is not framed by their way of thinking, seeing and doing. Greater self-reflexivity, fundamental paradigm shifts, creative interventions, multi-pronged strategies; all these and more are urgently required to liberate art from the burden of our racist history, failing which South African art may be cast in colour for some time still. All errors, undue biases and misrepresentations are entirely my own. A slightly expanded version of this essay, including more footnotes and references, can be found on the SAHO website [www.saho.org.za](http://www.saho.org.za). I refer here to both artists born in South Africa e. Pierneef ; and those born abroad e. Frans Oerder and Gwelo Goodman For example Bouman and Alexander Note that Pemba Miles For example, during the s and s The South African Academy c. Sporadically alternatives to the hegemonic trends emerged. Tributaries provides a well known example of art exhibitions that transgressed race in the apartheid era, but it was by no means the first. While black artists were particularly visible in international Exhibitions in the s and s, this was less evident in the s. However, the internal cultural boycott was a more messy affair, with a number of black artists participating in state and parastatal initiatives. See, for example, *Liberated Voices: For the catalogue see Herreman* See for example Bedford where four out of eleven writers are black, but only one of these works full time in the visual arts Frank Ledimo. In contrast all seven white writers are visual arts professionals curators and academics. Ashraf Jamal, who co-wrote with Williamson also conforms to this trend. For example this applies to all the black artists in Herreman I attempt to highlight some of the contradictions arising from the lifting of the cultural boycott in a recent article. Such as those contemporary artists who have been absorbed into international Exhibitions in recent years. Case studies of training centres that serviced black communities also fit under this broad rubric, e. Hobbs and Rankin and Miles Koloane does refer to the late Bill Ainslie, but he is presumably not an example of a post-apartheid white artist. These are among the few books on South African art that have been published both at home and abroad. Note that for purposes of this paper I use Black Consciousness in a broad sense, inclusive of more restrictive notions of Africanism. Interestingly, neither of these books contains a bibliography. I say this mindful that both terms are problematic. Van Robbroeck argues that De Jager has been the most influential writer on black South African art. Listed in order of initial publication: The first monograph on a black South African artist was written by Damant on Samuel Makoanyane c. Mbatha wrote the first autobiography of a black South African artist.

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### Chapter 9 : GOODMAN GALLERY : artists | show

*There are also no works by David Koloane (b), but gems from Maqhubela (b), an early black South African abstractionist (plates and ). There is no Helen Sebidi (b), but the most generous sampling of paintings (plates ) from John Koenakeefe Mohl (), her teacher, since The Neglected Tradition.*

Personal use only; commercial use is strictly prohibited for details see Privacy Policy and Legal Notice. The New World enslavement of diverse African peoples and the cultural encounter with Europeans and Native Americans produced distinctive religious perspectives that aided individuals and communities in persevering under the dehumanization of slavery and oppression. As African Americans embraced Christianity beginning in the 18th century, especially after , they gathered in independent church communities and created larger denominational structures such as the African Methodist Episcopal Church, the African Methodist Episcopal Zion Church, and the National Baptist Convention. These churches and denominations became significant arenas for spiritual support, educational opportunity, economic development, and political activism. Black religious institutions served as contexts in which African Americans made meaning of the experience of enslavement, interpreted their relationship to Africa, and charted a vision for a collective future. The early 20th century saw the emergence of new religious opportunities as increasing numbers of African Americans turned to Holiness and Pentecostal churches, drawn by the focus on baptism in the Holy Spirit and enthusiastic worship that sometimes involved speaking in tongues. The Great Migration of southern blacks to southern and northern cities fostered the development of a variety of religious options outside of Christianity. Groups such as the Moorish Science Temple and the Nation of Islam, whose leaders taught that Islam was the true religion of people of African descent, and congregations of Ethiopian Hebrews promoting Judaism as the heritage of black people, were founded in this period. Earlyth-century African American religion was also marked by significant cultural developments as ministers, musicians, actors, and other performers turned to new media, such as radio, records, and film, to contribute to religious life. Black religious leaders emerged as prominent spokespeople for the cause and others as vocal critics of the goal of racial integration, as in the case of the Nation of Islam and religious advocates of Black Power. The second half of the 20th century and the early 21st-first century saw new religious diversity as a result of immigration and cultural transformations within African American Christianity with the rise of megachurches and televangelism. African American , African American religions , black churches , new religious movements , Civil Rights movement , women and religion , religion and politics Enslavement and Religious Transformation African American religious cultures were born in the crucible of American slavery, a system that not only ruptured direct connections to African history, culture, and religious community, but also set the context for the emergence of transformed and new religious systems. Africans brought forcibly to the Americas came from a variety of cultural, linguistic, and religious environments in West and West Central Africa. Most practiced ancient religious traditions focused on maintaining harmonious relationships with nature and supernatural beings, including gods, spirits, and ancestors. Some enslaved Africans in America, especially those from the Senegambia region, were Muslim while others, such as those from the West African kingdom of Kongo who had come into contact with the Portuguese, were Catholic. African traditional religions dominated among those pressed into New World slavery, however, and these worldviews would serve as the ground for the development of varied African diaspora religious cultures. The horrors of the Middle Passage in which more than 10 million Africans were transported to the Americas and consigned to chattel slavery made it impossible to perpetuate language, culture, and religion as they had existed in African contexts. The cultural and religious resources they brought with them proved resilient and adaptable, however, and would contribute to the worldviews and practices that emerged under American slavery. Change over time, regional differences, and religious context are important considerations for understanding how African American religious cultures took shape in antebellum America and why they differ in significant ways from other parts of the African diaspora. The large number of Africans

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transported to the Caribbean and Latin America and the longer duration of the trade in some regions meant that cultural and religious ties here were more vibrant than in the North American colonies, where only 5 percent of those transported from Africa arrived, primarily in the period from 1600 to 1700. In addition, the predominance of Catholicism in the French and Spanish colonies created a context in which enslaved Africans were able to combine their ritual work to maintain connections to gods and spirits with veneration of the Catholic saints. Africans in the North American colonies were most likely to be enslaved by Protestant Europeans, who were more resistant to such blended religious practices. Although enslaved Africans in North America did not reproduce the varied religious systems of West and West Central Africa, these worldviews were among the many resources on which they drew to produce distinctive African American cultures, identity, and forms of resistance. Invested economically in the institution of slavery and committed to the notion of the inferiority of Africans, many slaveholders worried that conversion would require manumission and disrupt racial hierarchy. Even with assurance from church and political leaders that conversion to Christianity did not mandate freedom for the enslaved, resistance among slaveholders remained strong, as white Anglican cleric Francis Le Jau found in his mission work in early 18th-century South Carolina, where the brutality of the slave system shocked him. Le Jau also faced discomfort in a range of forms by slaveholders to shared religious commitment with blacks, including the refusal of one man to take Communion when enslaved Africans were at the Holy Table and queries from a woman about whether she would be forced to see her slaves in heaven. Many European Americans could not imagine African Americans having the capacity to understand Christianity and also feared that extending baptism and Christian fellowship would convince the enslaved of their equality to whites. Consequently, the substance of Christian teaching that most missionaries and slaveholders conveyed focused not on liberation and equality but on divinely ordained racial hierarchy. It is not surprising that this sort of theological framework did not appeal to the majority of enslaved African Americans in colonial America. The ranks of the evangelical Baptists and Methodists grew through the spread of the revivals and, motivated by a commitment to spiritual equality, some white Baptists and Methodists questioned the moral grounds of slavery. Ultimately, the opposition to abolition of most southern white Christian slaveholders motivated these denominations to step back from their antislavery positions. Despite the turn away from an explicitly antislavery Christian posture, Baptists and Methodists supported the development of black Christian leadership, licensing African American men to preach and helping to foster the beginnings of institutional life among black Christians. The revivals of the Second Great Awakening of the late 18th and early 19th centuries extended the geographic reach of evangelicalism as the nation expanded into new territory and also drew increasing numbers of African Americans to Christianity. In enthusiastic and embodied communal worship they also sang spirituals that spoke of sorrow, joy, justice, salvation, and liberation, and they danced the ring shout in a counterclockwise circular movement meant to make the Holy Spirit present. Slave religion, then, served as a source of individual and communal comfort and the means to endure the brutality of slavery. Black abolitionists, such as lecturer and journalist Maria W. Stewart " , who grounded her claims for social justice in biblical exegesis, and David Walker " , whose Appeal to the Colored Citizens of the World warned of divine punishment on America for the sins of oppression, exemplified this approach. In other instances, religion fostered open rebellion against slavery, as with the planned revolt in Richmond, Virginia, that participants organized in religious meetings led by Gabriel Prosser " , the appeal to scripture and use of religious meetings to plan the aborted revolt of Denmark Vesey " in South Carolina in 1822, and the rebellion in Northampton, Virginia, organized by religious visionary and preacher Nat Turner " Even as the influence of religion on the men who led these rebellions against slavery is clear, evidence also exists that Christianity served to accommodate some enslaved African Americans to their status, as demonstrated in the address of enslaved poet and preacher Jupiter Hammon " in which he enjoined enslaved blacks to be the obedient servants he felt Christ called them to be and await their reward in heaven. Conjure, derived from West Central African ritual work to harness the power of the natural and spiritual world to protect, heal, and sometimes harm, was a feature of African American culture, as were other

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folk healing practices using roots and herbs. Islam was also part of the religious world of enslaved Africans in the antebellum American South, with the relatively small number of Muslims struggling to maintain their religious practices, create community, and preserve the Arabic language across generations. Muslims such as Omar ibn Said c. Taken together, this range of religious expressions provided resources for the development of culture in common, a sense of collective identity as African Americans, and affirmation of black humanity. Early independent black Baptist churches include the Silver Bluff, Georgia, church led in the s by David George c. The Baptist framework appealed to those in bondage because its structure of congregational autonomy supported local leadership and independence. Although these formerly enslaved men and their largely enslaved congregants faced monitoring and restrictions on religious practice, the institutions they founded became important sites promoting African American interpretations of Christianity that affirmed the humanity of black people. Free black Baptists in northern states, where slavery was abolished gradually following the American Revolution, also established important congregations. In many cases, black Methodists founded independent congregations in response to the racism they experienced in the predominantly white congregations to which they belonged. In Philadelphia, Richard Allen “ , a former slave and licensed Methodist preacher, belonged to the predominantly white St. Allen, along with Absalom Jones “ , another former slave and lay preacher, and other black congregants objected to the increasing discrimination they suffered in their home church, marked most clearly by the new policy relegating black members to the church balcony. Two congregations emerged from this movement, reflecting the varied theological and institutional interests among the former members of St. One contingent founded the African Episcopal Church of St. Thomas in with Absalom Jones, the first African American to be ordained an Episcopal priest, as its first rector, and the other formed Bethel African Methodist Episcopal Church in with Allen as its pastor. In Allen called together the leaders of a number of other black Methodist congregations in the region and they formed the African Methodist Episcopal AME Church, the first black denomination in America, with Allen as the first bishop. Conflicts between leaders of various contingents of African Methodists led Varick and Zion Church to organize a small group of independent black Methodist congregations in under the denominational umbrella of the African Methodist Episcopal Zion Church. Clergy and members of the AME and AME Zion Churches often became public voices on pressing issues, a role that highlights the significance of churches in fostering black leadership throughout African American history. African American denominations also contributed to black public life and culture throughout the 19th century by creating and supporting a range of economic enterprises, including publishing houses that produced journals and newspapers, including the AME Church Review, the Christian Recorder, and the Star of Zion, that covered religious and secular issues. By the end of the 19th century, black denominations also established a range of educational institutions. From their founding moments, then, independent African American denominations served as more than spiritual homes for black Christians; they also offered education, opportunity for economic development, a platform for political advocacy, and an environment that supported a collective sense of peoplehood. Black women preachers such as Jarena Lee b. Grounding their insistence on a right to leadership in both biblical interpretation and the claim to have experienced a direct call from God, Lee and other 19th-century preaching women in the AME and AME Zion Churches called their denominations to live up to their stated missions of proclaiming the equality of all under God. Facing resistance from the male leadership of their churches and from many male and female members, these women persisted in their work as itinerant evangelists and some published spiritual narratives to recount their experiences and promote their claims. Zion became the first black denomination to ordain women when Julia Foote “ was ordained a deacon in , a status women in the AME Church gained in Despite the limited access to formal leadership roles, women within these independent black church denominations, who constituted the majority of members, were active contributors to the life of the church, serving as fundraisers, evangelists, and missionaries, for example. Culture and class differences sometimes led to conflict, however, as AME Church leaders sought to restrain the enthusiasm of southern black worship and impose their own standards of respectability. The

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Reconstruction period also saw the founding of the Colored now Christian Methodist Episcopal Church in in Jackson, Tennessee, by former enslaved members of the white-controlled Methodist Episcopal Church, South. Drawing together independent black Baptist congregations and mission and educational societies, the NBC emerged at its founding moment in Atlanta under the leadership of former slave Elias C. In addition, black Baptist women in the 19th and early 20th centuries contributed to the life of the church as individual evangelists or as licensed preachers. Although the women of the WC and the NBC at large did not organize to press for ordination, black Baptist women nevertheless initiated significant public discussions within their denomination about religion, gender, and equality. Some African Americans found spiritual homes in predominantly white churches, including Methodist, Presbyterian, Congregationalist, and Episcopal denominations, drawn by family ties, theological appeal, or style of worship. For many who had been enslaved in regions with large Roman Catholic populations, Catholicism was the dominant culture that shaped their religious lives. As with other predominantly white denominations, access to leadership in Roman Catholicism was often restricted and African American men found it difficult to gain admission to the priesthood. A few prominent black priests made their mark on 19th-century black Catholic life, however, including former Missouri slave August Tolton “ , who was ordained in Rome in , and Charles Randolph Uncles “ of Baltimore, who became the first African American ordained in the United States. In a number of important instances, black women were successful in founding religious orders through which they could pursue their religious vocations. Although the orders remained small, black Catholic sisters were visible figures in 19th-century African American Catholic life. African American lay Catholics organized at the end of the 19th century to represent their interests as a group to the church at large and, despite experiences of racism and exclusion, to promote Catholicism among black Protestants as a universal and inclusive tradition. Former slave and Ohio journalist Daniel A. Rudd “ founded The American Catholic Tribune in to promote black Catholic interests, and he stood at the forefront of the Colored Catholic Congress movement that called black Catholics together from to to discuss their status within the church and to strategize to oppose racism in church and society. Christian Mission at Home and Abroad In the late 19th century, African American denominations turned their attention to Africa as a mission site and, in some instances, as a place to settle and pursue black self-governance. While black missionaries had worked through white mission societies earlier in the century, the support of black-led denominational structures made additional connections to Africa possible and allowed African Americans to frame their work in ways that spoke directly to their concerns. Where the biblical story of the Exodus had provided a map of meaning and a ground for hope for many enslaved and free African Americans in the antebellum period, after the end of slavery African American Christians looked to the Bible for other sources of inspiration and knowledge about their future. Some interpreted Psalm The American Colonization Society ACS , founded in by northern and southern whites concerned about growing numbers of free people of color in the United States, advocated transporting free blacks to Africa and, to achieve that goal, established a settlement that would eventually become part of Liberia. The ACS encouraged free blacks to emigrate and secured funds to purchase the freedom of enslaved people on the condition that they agree to be transported to Africa. Some individuals, such as founding member Daniel Coker “ , argued that prospects for free blacks would be better in Africa given restricted opportunities in the United States. Most AME leaders opposed colonization, however, holding that as Americans they should not have to leave the country of their birth to secure liberty and rights. Moreover, many argued, it would be devastating to the cause of abolition for free blacks, who could serve as advocates for the enslaved to leave. The denomination formally condemned the colonization scheme; nevertheless, some members continued to find the idea appealing. In Coker joined with the ACS to embark on missionary work in Sierra Leone, traveling aboard the Elizabeth with eighty-five other colonists in a largely unsuccessful venture. In the s AME clergy and church members constituted part of the Liberian Exodus movement in which a number of groups, most famously the company of people aboard the Azor that sailed from Charleston to Monrovia in , gave up on the possibility of safety and prosperity in America and sought to build lives and communities elsewhere. Black Methodists, such as internationally

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recognized traveling evangelist Amanda Berry Smith “, also engaged in independent missionary work, largely without institutional support. In AME bishop Henry McNeal Turner “ traveled to West Africa and southern Africa to incorporate into the denomination the churches that earlier missionaries had established. In Levi J. In Carey traveled to Sierra Leone as a missionary, accompanied by his wife, two children, and twenty members of his congregation. The group settled in Liberia the following year and Carey founded Providence Baptist Church in Monrovia, which he pastored until his death in . Later black Baptists saw Carey as a model for their work, establishing the Lott Carey Foreign Mission Convention in , which, along with state mission boards, supported Baptist missions. African American members of predominantly white denominations also engaged in missionary work in Africa, including Virginia native and ordained Presbyterian minister William H. Incorporating Africans into their biblical interpretations of the divine plan for black Christianity to lead the way to human redemption, missionaries and colonists rejected African traditional religions and worked to transform African societies according to the standards of Western Christian civilization. Even many of those who learned indigenous languages and attended to the social, economic, and medical needs of Africans in the regions of their missionary work still viewed indigenous religious and cultural systems as heathen and in need of reform.