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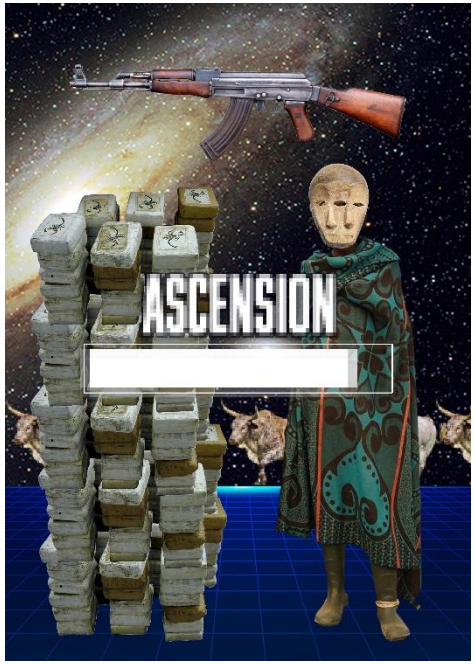
Clansmen is a body of work motivated by a personal struggle for a messiah figure beyond my knowledge of idolatry in the rap music I had listened to and my accredited studies on religion at the University of Cape Town. This motivation was the beginning of my research in stories about my culture and our history. I learned that the story of the messiah is transcultural. I used the idea of efforts applied to create a transcultural depiction of the stories in the bible to write a script of fictional world with practitioners of a transcultural messiah. The pictures are composition drafts for their church. The pictures denote the new time followers of this transcultural messiah which contrasts with the romantic portrayal of mythology and biblical stories in painting of the European old masters. After obtaining research sufficient to draft scenes for this body of work I had proceeded to source present artists motivation to create artwork and create quantities of work. I focused on rappers because the genre of music is accredited to black people, and I responded to the credit they receive as artist before the color of their skin which inspired me to take their content and apply it to my creative process. Working with the left hand was the most useful piece of information I gathered from listening to these artist work. It is a process which is meant to double the efforts made to bring about large quantities of work. In the process of work with my left and right hand I learned how to stretch an idea which allows one to accept repeating elements in pictures and creative ways of editing the element and the space around it to create a new piece.



The portrayal of arms, sex and drugs in harmony with a people's heritage which is regarded as sacred is a suggestion for the power of ceremonies with crafts, attire and music and a messiah figure, to shape the value of materials. Where a pastor can anoint water and pronounce it as having other qualities other than the qualities water possess, I have taken water and replaced it with black market products and suggested a value of sacredness in these objects as they are in composition with a people with a heritage. The body of work was my own exploration in crafts having primal governing positions in a person's life. The viewer of the work is open to defer for themselves if what they see is ignorant and outdated in terms of the contemporary portrayal of gender and untelevised conduct. The work is a type of street art or graffiti in that it interrupts a space. This work is like a virus to a computers operating system where the operating system has censored content and a chief programmer. These scenes are pictures of the virus working in the operating system and the viewer is watching it happen like a movie. The chief programmer has been suspended by these followers of a transcultural messiah and in the process of changing the qualities of the operating system which is seen by the loading iconography in the work, black market products and esoteric symbols are seen to disrupts prejudice and characterizing.



Graffiti in the locations I have visited in South Africa is a form of art practiced with the intention to deform a space from what I presume is a legal and lawful space. When I spoke to street artist about the work, they confer that the art is a result of oppression and living circumstances that can drive a person to destructive behavior. That energy can be altered and manipulated to produce something like graffiti. The need to be heard or be a voice unto yourself. The knowledge of the restrictions on a person from an oppressive environment complemented with fine art in my opinion is a means of engaging people with limited resources. The script that I had prepared for my own body of work is as well a means of engaging and creating an opportunity to connect with people. I believe in the rainbow nation motive and its potential to create stories that carry values which are greater than the history I was taught in school which was filled with tragedy. Depicting a sacred practice with violent elements confers the divide and conquer quality of war and this portrayal of reality suggests a solution toward that fault. I am depicting a society with a sense of union which can be a step towards a global society. The script I had written takes place after the oneness in socioeconomical efforts has taken place.

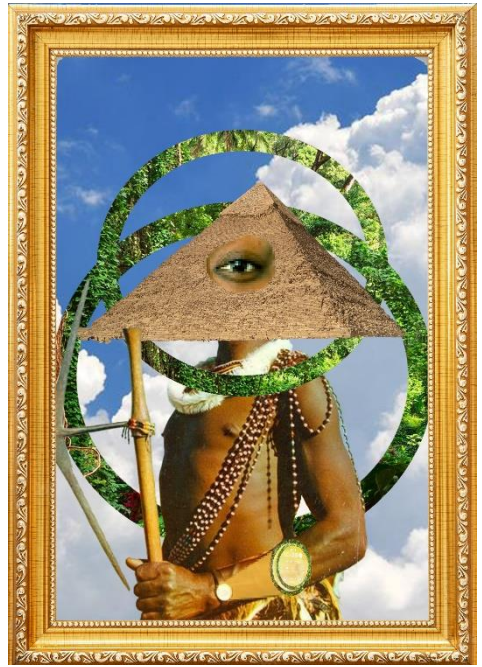


The rap lyrics I had referenced for this body of work is violent and structured to disrupt. The depiction of women is truthful to the heart of these artists. They are making graffiti sonically. The neighborhoods that are seen to have graffiti are not in stable states as compared to a city or a suburb. My body of work is an expression of harmony with the understanding of principles of design and elements of art. The subject matter is complemented when the songs from these artist are played alongside the work. The reference to Swazi heritage and Basotho heritage is a personal element I added to the work because I was trying to identify and create solidarity with the biography of the characters in the subject matter. The choice of display is inspired by the presentation of posters in the city for events and tags which are signatures by graffiti artist. There is an element of suggesting anarchy with the intention to console crime. The movie The Purge is based on this ideal where once every year the government permits all crimes for twenty-four hours. There is also the motivation to create a country which is ungovernable without the use of arms. I felt art was the only solution to this motive specifically theatre which is the art being displayed when rappers are on stage performing to the audience. When you are in dialogue with someone it can be called a cypher which is an exchange of poetry amongst individuals. This body of work is my cypher with myself. I am addressing my own thoughts and motives which I deem destructive but entertaining and the exhibition space allows for me to develop my self-image by sourcing analysis of the work from external sources. It is like asking a person what their opinion of who you are is without pointing to yourself.





My body of work is a proposal for a new format in which Nguni mythology can be expressed. The success of the work would highlight that Nguni mythology is able to have relevance in any generation. Using photomontage with an intention is to recreate a fictional world with objects from our time and space with my own subjective choice of characters which are based on exaggerated characteristics I have identified myself with. I was introduced to decolonial thought in the junior years of the fine art program which, the introduction to the theme was sequential to the Rhodes must fall movement. In this time frame that leads to the choice of thematic concern for fourth year I met students that had spent their time researching information on other religions and ancient civilizations inspired by precolonial structures and systems which they introduced to me. Precolonial structures and systems infer a harmony in cultural practices amongst people of that time. Jiddu Krishnamurti an eastern philosopher details of civilizations which lasted thousands of years without wars. My work suggest that every member of that society is prepared to die in war for the future of that society and thus everyone has equal access to the sources and resources provided by that society. The characters promoting arms, sex and substances is a proposal for an inclusion in the representation for the necessity of materials to survive.



The weapons symbolize the mastery of the oppressed majority population skills. The weapons composition is intended to create a telekinetic relationship to the figures in the photomontage. The purpose of the mask is to express the union amongst the population. The soft natural elements in the background and foreground are meant to enhance the presence of natural forces and their harmony with the characters in the work despite the violent motif that is carried by the weapons in the work. The backgrounds also refer the viewer to the spatial opportunities these figures can occupy. The information in the foreground and background is meant to inspire people from the oppressed mainstream population to a possibility of owning a share in resources that were not previously as accessible and aid my own understanding of expressing information that is foreign to my environment and exposing the values which we share. The divide and conquer tactic in war is a common observation I share with these rap artists and the work I have produced is an answer to that initiative.

