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Healing violence in South Africa: A textual reading of Ketrtridge's 'Drawings for Projection'

Vanessa Thompson

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Healing Violence in South Africa: A Textual Reading of Ketrledge's
Drawings for Projection.

A Dissertation

Presented to the Faculty

of the Department of Psychology

McNulty College and Graduate School of Liberal Arts

Duquesne University

in partial fulfillment of

the requirements for the degree of

Doctor of Philosophy

by

Vanessa Thompson, M.A.

March 2005

Director: Leswin Laubscher, Ph.D.

Reader: Daniel Burston, Ph.D.

Reader: Eva Simms, Ph.D.

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Abstract

While the literature appears to understand trauma and violence as experienced singularly, and as effecting intrapsychic changes or reactions, latterly there has been a recognition that this understanding of the term 'trauma' may not be adequate to describe violence suffered over a prolonged period of time. Further, psychology tends to avert our attention from healing by attending to symptomatology. In South Africa, during the apartheid years (1948-1994), violence was constituted by an extraordinary threat to ongoing being and was informed by a totalitarian prejudice. Creative texts, unlike traumatic texts, show how many artists have worked with South African traumas in an effort to understand, and come to terms with them. This dissertation is a textual reading of Drawings for Projection (1989-1999) by William Kentridge (1955-), an acclaimed South African artist. The approach of this study is broadly hermeneutic, phenomenological, and semiological. The reading suggests that the healing of violence is circular and continuous, and includes our re-membering the past, and our humanity as ethical beings on both personal and collective levels. Additionally, the recognition of the Face, and the breath of the Other, contribute to the reconstitution of our ethics; conversely the counter pull to erasure, reconstitutes violence.

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Chapter I: Introduction

My initial dissertation interest was in creative expression as a phenomenon, and specifically how it revealed aspects about the context of the artist. However, in choosing to analyze a series of animated drawings made by acclaimed South African artist, William Kentridge (1955-), I realized more deeply—first by seeing some of his earlier works in South African galleries, and later by reading about his work (e.g., Boris, 2001; Cameron, 2001; Ollman, 2000)—how powerfully Kentridge’s art addresses socio-political issues in South Africa. The Apartheid¹ state was a violent one, and its oppressive, exploitative, inhuman, and ultimately racist practices are well documented (e.g., Mandela, 1994; Ndebele, 1998; Tutu, 1999). It was, however, particularly in a post-apartheid space where the excesses, far-reaching extent, and saturated ways in which violence insinuated itself into the very fabric of the apartheid state, became a matter of public recognition, challenge, acknowledgement, confession, and ultimately, in the ideal of the Truth and Reconciliation Commission (TRC)², forgiveness. I became increasingly aware of the fact that William Kentridge’s work seemed to

¹ Henceforth, I shall write Apartheid (“apartness”) in lowercase because of a refusal to present this destructive system with legitimacy (even if only symbolically), continued reified presence, or hierarchical acknowledgement in uppercase signage.

² Instead of a war crimes tribunal, such as those held at Nuremberg, or granting national amnesty to perpetrators of violence under the apartheid state, a ‘third way’ was proposed. The Truth and Reconciliation Commission created the possibility for ‘truth-telling’, often in the absence of sufficient evidence and where a criminal trial would not have been effective, in the hope that this would create the necessary ground for reconciliation of differences, and a united commitment to a future, non-racial South Africa. In this regard, Archbishop Desmond Tutu wrote: “True forgiveness deals with the past, all of the past, to make the future possible” (Tutu, 1999, p.279).

comment on, and intimately dialogue with, these very themes of violence, reparation, restoration, hurt, and healing that marked the broader South African discourse. Consequently, this dissertation started to take shape around an interest in reparative and restorative themes in Kentridge's Drawings for Projection (1989-1999), especially since these drawings span the period that marks the demise of the apartheid state and the inauguration of a liberated post-apartheid South Africa³.

It began to occur to me that in addressing apartheid, Kentridge was examining, and perhaps “working through”, that traumatic period. “Working through” here refers to the process of integrating what is unconscious, with conscious understanding (Freud, 1965). In addition, inasmuch as apartheid addressed all South Africans so completely and comprehensively, if Kentridge was traumatized to the extent that he has to “work through”, perhaps this task was also a broader challenge. Indeed, in that apartheid has been so all-encompassing and destructive, it has, arguably, not yet been overcome psychologically and socially even as it may be the case politically and legally. “The representational and signifying codes of the cultural world have changed so much, and so dramatically, that certitude about appropriate behavioural forms are interrupted and evacuated, leaving confusion and a suicidogenic context” (Laubscher, 2003, pp. 157). Instead of freedom from apartheid being

³ Whereas cultural and political change rarely, if ever, cohere instantaneously and abruptly around a singular moment, the first democratic elections (April 1994) in South Africa serve as a marker for the post-apartheid period and state.

lived hopefully and creatively, we find that the vacuum of an identified oppressor to fight against, is manifested now in a more insidious violence expressed criminally, ideologically in the fight against Auto Immune Deficiency Syndrome (AIDS), and economically.

Nevertheless, as the horrors of the violence of apartheid came to public light at the Truth and Reconciliation Commission (TRC) hearings, for example, post-apartheid South Africa was starkly confronted by the extent of apartheid atrocities, even though these atrocities were suffered by many South Africans, known anecdotally, or suspected. The TRC was formulated by a commission of various legal, religious, and political leaders in response to a request by Nelson Mandela to create a forum that heard the truth and provided amnesty for perpetrators who confessed to the atrocities they committed under the apartheid regime. Murder, torture, and seemingly unspeakable and incomprehensible violence, such as burning body parts after murder, while drinking and eating alongside, were not uncommon.

However, the real violence of the apartheid state was in the everyday. The grand political scheme was accompanied by segregation laws that ensured distance, alienation, isolation, and poverty, over and against which protest was met by the ever-present threat of incarceration, torture and murder. For many South Africans, the complicity of White people in the face of such injustice toward people of color constituted another silent threat. The ideological violence of the

apartheid state, one could argue, was a form of mental torture, where forced removals, job reservation, immorality laws (that is, laws that forbade living with, or marrying a person across the color line: White-not White), and restriction of movement and opportunity, constituted an ever-present form of violence.

To live with these violent injustices continually raised the question of freedom and dwelling. What/where is home? How can one be at home in a country where one's surface body dictates who/what one is able to become? Further, in the face of the possibility of death and /or grave consequences for dissent, the question is not only why some people continued to accept such risks, and defy the state visibly and publicly, but also whether there were perhaps other forms of protest—forms of dissent that were not ostensibly that. If Captain Kurtz's horror is that the heart of darkness is really everywhere and nowhere⁴, the resistance, restorative, and/or healing responses to such horror might also be everywhere and nowhere. Perhaps creativity is such a protest and healing response.

Psychology, however, seems to have neglected the possibility of healing in creative work. Its focus on symptom description and remediation systematically averts our attention from productive and restorative texts that may offer healing structures for traumata. As I

⁴ The reference here is to Joseph Conrad's novel, *Heart of Darkness* (1902), even as the signifying reference for many readers is probably Coppola's *Apocalypse Now* (1979/1999), and Marlon Brando as Captain Kurtz.

review the psychological literature about trauma, including definitions and explanations of creativity, several tensions and shortcomings come to light. Firstly, a seemingly unbridgeable tension inheres to an early psychological understanding of trauma and a more contemporary understanding of the traumas of chronically suffered violence. Moreover, there is a tension in attempting to find a working definition for creativity, when this phenomenon is about openness and the explosion of limits. So for example, the working definitions of creativity derived from the literature review include creativity as an alternative to neurosis that seeks to produce culture (Rank, 1975), a valued sedimentation of our cultural products that transforms the world (Merleau-Ponty, 1968, p. 257), the possession of an openness to experience, which is not defensiveness (Rogers, 1976), an ability to tolerate dissonant experience, spontaneity, freedom from stereotypes, being unafraid of the unknown, self-acceptance, and an openness toward being flooded with emotion (Maslow, 1976), a valuable means to nurture “insight, individual growth, stimulation, and catharsis” by allowing a person to gain personal mastery over their world (Talerico, 1986, p. 232), and providing the existential possibility of discovering a synthesis of opposing thoughts, feelings, or actions (Storr, 1993). Traumatic symptomatology, on the other hand, does not hold onto many of these characteristics of creativity, or at the very least, these qualities are attenuated in the

aftermath of a traumatic event that has not been psychologically integrated by persons (Gil, 1991; Terr, 1990).

The focus of my dissertation is South Africa (not least because I identify as South African) and, more specifically, healing or restorative structures for violence in William Kentridge's Drawings for Projection (1989-1999). However, even though I am using a well-known artist's work as text and data, an underlying assumption is that creativity, or restorative responses to traumatic events, are the purview of our humanity in general. Therefore, I am not privileging Kentridge, or artists generally, as uniquely able to make these responses. Rather, I am looking to Kentridge to provide a perspective and response to the chronic violence experienced by South Africans, even in post-apartheid South Africa, from a humane and creative perspective.

In Drawings for Projection (1989-1999), Kentridge examines a period of South African history dominated by a White apartheid government, and covering the period of transition when Nelson Mandela became the first democratically elected President in 1994; the series was completed in 1999 when some of the atrocities of apartheid were beginning to be freely articulated. Examining South African dynamics of racism and violence from the perspective of his own non-identification with the apartheid governors, Kentridge's work is defiant both in that it calls attention to state terrorism, and in that it examines an inner landscape of struggle with issues of power and ethical engagement. As

such, Kentridge draws us into a conversation and struggle with the consequences of our actions and our irrevocable responsibilities. He explores forgetfulness, guilt, yearning, betrayal, and the necessity of remembering our actions. And, importantly, he addresses the relocation of violence in post-apartheid South Africa.

In the chapters that follow, I first provide an overview of the literature with respect to trauma, creativity, and healing. I then explore several creative responses to apartheid, before I turn specifically to an analysis of William Kentridge's Drawings for Projection (1989-1999). My method for this study is grounded in a general hermeneutic, phenomenological and semiological approach, and my hope is that, in addition to the academic contribution this study promises, it also challenges a reorienting towards otherness from an ethical perspective, that might highlight how we can overcome violence that threatens the restoration of community in South Africa, particularly as it sheds light on overcoming racial boundaries that continue to divide us, rather than enliven a celebration of our shared humanity and differences.

Chapter II: Trauma, Healing, and Creativity.

While most of the psychological literature refers to singular traumatic events and their consequences, the term 'violence' has lately been used to refer to trauma that is chronic, involves situations of threat, and is lived continuously. To refer to apartheid is consequently also to mark a continuously traumatic period, at least since 1948, when apartheid was proclaimed as the law of the land. Hence, even though psychology has generally referred to specific types of threats as "traumatic", it is clear that, as far as the apartheid state is concerned, we need to include terms that address the distinction between singular traumatic events, and developmental challenges, and traumatic situations that have been lived over a prolonged period of time. In the review of the trauma literature, this tension is highlighted by my threading comments pertaining to both Kentrige's work and the South African context into the review.

Trauma

Early psychology was certainly sensitized to both the importance of trauma on the psyche, as well as the need for a complex understanding thereof. So, for example, Sigmund Freud and Pierre Janet realized that it was not sufficient to merely observe and classify hysterics, they had to talk to them (Herman, 1992). Traumatic material, they understood, is repressed and often relegated to the body, manifesting as symptoms,

and/or as the inarticulate, “unspeakable” (Herman, 1992), or unthinkable (Freud, 1965; Janet, 1976). Furthermore, Janet (1976) noted that a person’s traumatic memory is the “cause” of both some symptoms and the forms they take. However, the ability to uncover traumatic memory may be complicated because memories may be “imperfectly known by the subject” (Janet, 1976, p. 594).

Freud (1965) argued that chronic exposure to threat and trauma is often accompanied by a compulsion to repeat what is traumatic, and that this repetition compulsion is dominated by guilt and the death drive, because “in these cases a compulsion to repeat...[overcomes]...even the pleasure principle” (p. 95). The failure to bring repressed material to consciousness results in retraumatization that is ‘daimonic’ or dominated by the death instinct; in so doing, there is a failure to respond correctively to trauma (Freud, 1965). These reenactments are often disguised, and are a link to hidden aspects of trauma. Even though reenactments are chosen, they have an involuntary quality of being driven (Herman, 1992; Terr, 1990). The value of these repetition compulsions lies, then, in their link to hidden aspects of trauma that might otherwise be unthinkable and unarticulated.

Otto Rank (1975) proves important as the first person to broaden the scope of the traumatic. He characterizes civilization as a *collective* response—rather than reaction—to trauma; a response that is predicated upon the absence of dissociation, or the use of the ‘death drive’ to explain

it. Civilization or the production of culture is chosen, according to Rank (1975) and a conscious creation of our forms of life, artifacts, music, and literature, quite unlike neurotic responses, that are not creatively productive. Later, Freud (1989) seemed to modify his theory somewhat (not unlike Rank) by describing a “psychic mechanism” employed in the service of civilization: “(S)ublimation of instinct is an especially conspicuous feature of cultural development: it is what makes it possible for higher psychological activities, scientific, artistic or ideological, to play such an important part in civilized life” (1989, p. 51). Foster (1996), for example, argues that Andy Warhol’s serial productions of images—his reenactments—give rise to culture. In a very real sense, Warhol uses traumatic experience and even personal dissociation in the service of cultural production.

Pointing out that the shocked or traumatized subject has a “compulsion to repeat, put into play, by a society of serial production and consumption”, Foster (1996, p.130), develops the notion of traumatic realism (possibly a conflation of Freud and Lacan’s nomenclature) in Warhol’s work. Freud’s use of the term ‘trauma’ is correlative with the ‘real’ in Lacan (Fink, 1997), that is, that which has not been articulated or put into words constituted by a repression of the connection between two thoughts, and which need to be restored or articulated. According to Fink (1997, p. 49), the ‘real’ in Lacan has to be symbolized through analysis: “[I]t has to be spoken...Aiming at the real, interpretation helps

the analysand put into words that which has led his or her desire to become fixated or stuck". It follows then that in traumatic situations, the unthinkable, the uncanny, and unbearable affect, are repressed (Freud, 1965; Kalsched, 1997), even though this repression may reinforce the trauma that the person defends so fiercely against. Consequently, Foster (1996) interprets Warhol's response to the traumatic real as an automatism: an autism. As such, Warhol's contribution to culture is one where his use of the serial production of images reveals a reaction to the modern world where the image is repeated, in order for us to take note of the traumatized subject's fragmentation.

Fragmentation of the self (Herman, 1992) appears to give rise to our recognition of the traumatized subject. Consequently, the shocked subject is an oxymoron, "for there is no subject self-present in shock, let alone in trauma" (Foster, 1996, p. 130). Warhol epitomizes the shocked subject in stating, "I like things to be exactly the same over and over again" and "I don't want it to be essentially the same—I want it to be *exactly* the same...[b]ecause the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel" (Warhol, quoted in Foster, 1996, p. 130). The description of this traumatic reaction ("automatism") is also documented by Terr (1990).

In the aftermath of the "Chowchilla event" (in July, 1976, a school bus carrying several school children and their driver was hijacked and

kidnapped in Chowchilla, a town in central California. Transported in closed vans, interrogated, and buried alive for 17 hours, the children and their driver were eventually returned to their homes 48 hours later), Terr (1990) noticed that many children played different kinds of “bus games”. For example, one child buried her dolls in the garden and disinterred them, on an almost daily basis. Terr (1990) concluded that when the play or behavior was creative, that is, filled with new options and approaches to the experience, the process was considered reparative. However, when the play had a macabre or “grim” tone, and was non-productive, it was indicative of trauma. Gil (1991) referred to the qualitative differences in play as the differences between traumatic and generative play.

In Warhol’s case, however, it could be argued that his excessive use of the reproduced image and the changes in his prints, be they of colors, or format, suggests an attempt to make sense of traumatic material by expressing aspects of traumatic material productively through his artistic method, which belies mere automatism or reenactment. It is my contention that Kentridge’s work does something similar in showing us images that do repeat themselves, but continue to offer something new. This makes Drawings for Projection (1989-1999) valuable as a text that may contain reparative approaches to violent experience in South Africa, and not merely repetitions of it.

Violence occurs in over-determined contexts that involve psychic, social, political, economic, and cultural dimensions. Robben & Suárez-Orozco (2000) claim that because violence targets the body, the psyche, and the social order, it cannot be reduced to a single level of analysis. Neither can an intrapsychic analysis—that is, an analysis devoid of contextuality—of the individual adequately address social and cultural roots of violence.

Furthermore, the possibility of violence is dominated by the uncanny, inasmuch as it is a feeling and an alarm signal. The uncanny constitutes a background “which allows us to see the splitting and ambiguity that result when people are unable to confront the feeling connected with their unbearable suffering” (Gampel, 2000, p. 49), and the “radioactive effect” of social violence that traverses the generations, “contaminating” those who were not actual victims or witnesses.

This may account for the increasing visibility of crime in South Africa. Yet, whereas an increase in crime seems a pervasive fact of the present, it is not as simple a matter as comparing pre- and post-apartheid statistics. Firstly, crime rates in South Africa were not accurately represented during the apartheid era (crimes in segregated Black areas were not only reported erratically, but were also rarely reported in national crime statistics). Moreover, the political nature of violence (including the complicit hand of the apartheid apparatus in township crime) made it nearly impossible to categorize and notarize.

And, whereas predominantly White areas were relatively “peaceful”, such a solace was won on the back of a horrendously skewed allotment of police resources to these areas, and severe restrictions on movement—all of which changed in post apartheid South Africa. These complications notwithstanding, crime is pervasively present, and recently recorded crime rates per 100, 000 of the population is alarming. [In 1996, crime was measured per 100, 000 persons as follows: murder, 61.0; rape, 119.5; robbery and violent theft, 281.2; and theft of motor vehicles, 245.0 (Thompson, 2000)]. Arguably, one of the reasons for the rise in violent crime is a “radioactive effect”, a collective *reaction* to experienced trauma and violence. Indeed, albeit with a slightly different emphasis, Herman reminds us that “trauma forces the survivor to relive all her earlier struggles over autonomy, initiative, competence, identity, and intimacy” (Herman, 1992, p. 52); and “traumatic events have primary effects not only on the psychological structures of the self but also on the systems of attachment and meaning that link individual and community” (Herman, 1992, p. 51). Traumatic events “shatter the construction of the self that is formed and sustained in relation to other” (Herman, 1992, p. 51).

Responding to violence also involves issues of identification with the oppressor/aggressor. Herman (1992) claims that our silence is called for by our oppressors, that our acceptance of the past, our forgetfulness, is what the oppressor hopes for. In Pedagogy of the Oppressed (1993),

Paulo Freire asserts, for example, that human activity consists of action and reflection, resulting in a praxis that can transform the world. “The revolutionary effort to transform [oppressive] structures radically cannot designate its leaders as its *thinkers* and the oppressed as mere *doers*” (Freire, 1993, p. 107). Furthermore, “[T]he humanization of the oppressed signifies subversion, so also does their freedom; hence the need for constant control. And the more the oppressors control the oppressed, the more they change them into apparently inanimate ‘things’” (Freire, 1993, p. 41). This tendency of the oppressor’s consciousness to “in-animate” everything and everyone s/he encounters, unquestionably corresponds with a tendency to sadism (Freire, 1993), which is a desire for death, towards unfreedom, and traumatic reenactment.

Not only do we recognize that the traumatized subject is fragmented, but we also recognize that allowing repressed traumatic material to enter consciousness can be deeply fragmenting (Kalsched, 1997). In response to this threat, coping styles or reparative living can be achieved by dissociation—sometimes psychosis—and in neurotics, by repression. Freud’s (1989) use of the term “phantasy” refers to an unconscious process that works with what cannot be articulated, what is unthinkable, and traumatic; whereas Winnicott’s (1971) use of “fantasy” refers to a dissociative process that distances the subject from the world. Essentially, these processes avoid reality. Both Winnicott (1971) and

Freud (1976) are referring to reactions to trauma. The process of fantasy strives towards an avoidance of living in external reality, and is not imaginative (Winnicott, 1971). Furthermore, fantasy involves a defensive use of the imagination in the service of anxiety avoidance that is melancholic and self-soothing (Winnicott, 1971). The space of play and symbolization—the “transitional space”—is threatened in the severely traumatized by extremes of fantasy and dissociation (Winnicott, 1971). “Dream fits into object-relating in the real world, and living in the real world fits into the dream-world. By contrast, however, fantasizing remains an isolated phenomenon, absorbing energy but not contributing—either to dreaming or living” (Winnicott, 1976, p. 26). In Klein’s (1957) revisions to these views, she asserts that the movement from the paranoid-schizoid position to a depressive position are constituted by mourning the idealization of good versus bad, by synthesizing the loved and hated, which permits the conscious use of an engaged imagination in a more mature form of fantasy that is not disengaged, dissociative or defensive. Kalsched (1997) argues, then, that it is critical that the therapist is able to distinguish between the differentiated space of imagination and the undifferentiated space of fantasy (to defend against affect) because “a retreat into ‘oneness’ replaces the hard work of separation necessary for ‘wholeness’” (p. 35).

As Pierre Janet (1976) noted, a person’s traumatic memory is the “cause” of some symptoms and the form they take. However, the ability

to ascertain traumatic memory is complicated because memories may be “imperfectly known by the subject” (Janet, 1976, p. 594). This occurs most frequently in early life trauma and can have various psychological consequences: for example, delayed development in physically abused children (Gil, 1991), Post-Traumatic Stress Disorder (PTSD) (Terr, 1990), and attachment disorders (Bowlby, 1969). Life enhancing strategies are injured with exposure to stress and affect memory (Bremner, 1999).

In speaking about South Africa, Kentridge iterates his concern with this theme:

I am really interested in the terrain’s hiding of its own history, and the correspondence this has...with the way memory works. The difficulty we have in holding onto passions, impressions, ways of seeing things, the way that things that seem so indelibly imprinted on our memories still fade and become elusive, is mirrored in the way in which the terrain itself cannot hold onto the events played out upon it (Kentridge, quoted in Boris, 2001, p. 31).

In order to avoid traumatic memories, we hide the truth from ourselves, by repressing what is unthinkable, and erasing what we choose not to remember. The process of healing, then, has to include a recovery of these memories so that work with them is realized in productive ways that inform our current and future possibilities. However, when this is not accomplished, memory effects could explain delayed recall of trauma, amnesia, and deficits in verbal memory after overwhelming trauma

(Bremner, 1999). Moreover, other symptoms such as anxiety, distrust and difficulty in establishing and maintaining relationships (Herman, 1992) occur when trauma involves interpersonal violence. What is salient, then, is that trauma impacts both our personal and shared worlds, and limits our capacity to be in the world with others.

Judith Herman (1992) describes a syndrome called *complex* Post-Traumatic Stress Disorder arising from violence endured in the course of a history of subjection to totalitarian control over *a prolonged period (months or years)*. This is a new diagnosis that she has been attempting to have recognized with the American Psychological Association's diagnostic nomenclature (see Appendix II). PTSD usually describes a person's reaction to a singular event and the severity of the traumatic response does not effect changes or deformations of personality. Furthermore, the literature has based its understandings about PTSD sufferers upon combatants, rape victims, and criminal violence, all examples that do not address the chronic severity of the *complex* PTSD sufferer's traumatic experience. Herman (1992) cites examples including hostages, prisoners of war, concentration-camp survivors, and survivors of some religious cults, as well as those subjected to totalitarian systems in domestic and sexual life, including survivors of domestic battering, childhood physical or sexual abuse, and organized sexual exploitation.

Complex PTSD often presents with symptoms such as reliving experiences, ruminations, repeated searches for a rescuer, repeated

failures of self-protection, loss of a sustaining faith, and a sense of hopelessness and despair. These symptoms lack both the qualities of creative discovery and the attempt to work with events and life in different ways, and may be read as a foreclosure of creative imagination (Winnicott, 1971), an attachment disorder (Bowlby, 1969), or more generally, as a reenactment of the traumatic real. Nevertheless, the necessity of recognizing a complex PTSD is borne out of 20 years of clinical experience, where Herman discovered that personality disorders, and even some Axis I diagnoses, are really complex disguises secondary to a primary and chronic traumatic stress reaction. Because of personality deformations wrought by complex PTSD, Herman lobbied to have “Masochistic Personality Disorder” kept out of the DSM IVs nomenclature; nevertheless, “Self-Defeating Personality Disorder Not Otherwise Specified” was added in its place (Herman, 1992). Herman’s (1992) contention is that the perpetrator’s behavior is usually explained in terms of the victim’s personality. For example, in a discussion about borderline states, Herman (1992) explains that, “Feelings of rage and murderous revenge fantasies are normal responses to abusive treatment” (p. 104).

It makes sense then that recovery from trauma is correlative initially with increasing safety and an ability to articulate the “unspeakable” and overcome the central dialectic in psychological trauma between “the will to deny horrible events and the will to proclaim

them aloud” (Herman, 1992, p. 1). Cosgrove (1987), reporting on her findings of recovery in the aftermath of violence suffered by rape victims, discovered that healing—or the restorative process—is accomplished continuously. Moreover, and above all, *healing is constituted not by a return to pre-morbid functioning, but rather by a re-cognition and reorganization of these original ways of being in the world* (my emphasis). Quite unlike the literature available to her, Cosgrove’s (1987) existential phenomenological analysis suggests that therapeutic work could not restore pre-morbid functioning, or hope to do so, because healing had to incorporate the experience of trauma as it was lived in everydayness after the event. She found therefore that traumatized persons had to rethink their experience of themselves and reorganize themselves accordingly. In other words, healing is an act of both re-membrance and re-collection, thereby enabling new visions of identity and community.

Psychotherapy as Healing Response to Trauma

As alluded to earlier, trauma is central to several psychotherapeutic theories, and Freud’s particularly. Indeed, not only did Freud propose that hysteria came about traumatically, but it could well be argued that our development in general is, by necessity, traumatic. Similarly, in Erikson’s psychology (1950, 1968), even as it focuses on “ego strength” and “healthy development” that very development and strength rests on a conflict, a trauma of sorts that has

to be resolved “successfully”. Therapy, then, is about revisiting those traumas, working through developmental conflicts, and becoming developmentally and structurally unstuck.

In other therapeutic models, for example cognitive-behavioral models, several strategies aim to facilitate the client’s understanding of repetitive reenactments to accomplish their cessation (Gil, 1991; Terr, 1990). In a very real sense, most all models address problems of disempowerment and disconnection from others, and aim at restoring trust, autonomy, initiative, competence, identity, and intimacy (Herman, 1992).

In addition, a good portion of the literature deals specifically with “death of self” (Gilligan, 2001), and shame. Shame is frequently linked to violence as a predisposing cause, and specifically, is addressed as a means to ensure that already damaged pride is restored, as well as self-respect and dignity (Goldberg, 1992; Thomas, 1997). The dynamic of shame often fuels violence and legitimates it for the person suffering from this “special fear” (Goldberg, 1992, p. 18). The literature about traumatic recovery of specifically cultural origins, does not address the question of shame; even though shame may be responsible for trauma’s “radioactive” effect (Gampel, 2000; Langholtz & Leentjies, 2001). By ‘radioactive’, these authors claim that the social impact of engendering shame in a society, such as the effects on large tracts of person living under totalitarian control, is that persons are predisposed to violence and

further trauma by virtue of living with others suffering from the effects of violence and shame.

Nevertheless, it appears that therapeutic models, thus far, have taken up a discourse of deficits where an insight into the shape of symptoms has not yet been adequately informed by correlative insights into the patterns of health. Consequently, we recognize symptoms such as emotional numbing, developmental regression, sometimes constituted by the development of rigid personality styles or disorders (Shapiro, 1981, 1989), derealization, depersonalization, and the inability to remember details of traumatic events (Gil, 1991; Terr, 1990). However, while these authors named the importance of moving from victim to survivor, using a cognitive behavioral approach, the magnification of our understanding of trauma or violence suffered continuously, due to totalitarian control, has not been extensively researched. If we are to learn anything from Cosgrove (1987), then “restoration” of “pre-morbid functioning” is a misnomer and needs to be replaced by the recognition that a return to previously lived selves is generally not possible for the person re-orienting their worldview and identity in the face of chronic violent event/s. Indeed, it is perhaps more of a reconnection with others on the basis of a new self, a radically different way of being in the world, that needs to be established. Herman (1992) points to the process by which this happens as needing, firstly, a therapeutic and safe space within which mourning and remembrance can occur. Remembrance and

mourning are necessary steps in overcoming the rigidity of personality, originally established to shore up anxiety brought about by chronic traumatic exposure (Herman, 1992), and it is only hereafter (and herein) that healing can occur.

While the literature does not make any explicit connection between trauma and creativity, it is my contention that being able to be creative is a dimension of human existence that is always already imaginatively engaged and making sense of experience, even traumatic experience. My interest is not in 'creative genius' as an ideal, but rather in the everyday qualities of creativity that make coping with traumatic experience possible.

Creativity

The attempt, so common in literature reviews, to arrive at some or other definitive description or definition of the phenomenon, experience, or event proved impossible where creativity is concerned. Indeed, a seemingly limitless array of definitions was noted. Consequently, I focused and organized the enterprise by examining how Psychoanalytic, Humanistic, Empirical and Existential Phenomenological perspectives view creativity.

Psychoanalytic Perspectives

Generally, psychoanalytically oriented research describes creativity arising out of phantasy (Freud, 1976; Klein, 1957) which, in turn, arises

out of the desire to fulfill a wish that is rooted in an unsatisfying reality. Freud (1976, p. 49) describes the process of creativity as “the play of phantasy”. Even so, the child links imagined objects to the visible and tangible objects in the real world. The adult, on the other hand, disguises the wish with forms that are acceptable. Phantasy uses the imagination by linking it to the world and the person’s engagements. Written work, Freud (1976) suggested, was an example of this, in that it becomes a representation, an appearance of the fulfilled wish (ambitious or erotic) albeit hidden or disguised. The work of art liberates the artist from tension because it enables the enjoyment of phantasies or daydreams without self-reproach (Freud, 1976).

In Civilization and Its Discontents (1989), Freud is explicit in his discussion of the psychic mechanisms used to satisfy needs; he mentions sublimation as one of the mechanisms used by artists in the service of creation: “[S]ublimation of instinct is an especially conspicuous feature of cultural development; it is what makes it possible for higher psychological activities, scientific, artistic or ideological, to play such an important part in civilized life” (p. 51). However, even though creativity constitutes a satisfying means with which to ward off suffering, it is depicted as a “defensive” process and a symptom. Freud (1976) understands the creative process as an intrapsychic dynamic, but does not account for creativity being explicitly employed in the service of cultural

interpretation. Neither does he suggest that the imagination is used explicitly in its reworking of traumatic cultural themes.

Arguing that creativity is an inherently social process, which gives rise to artistic works, mythology, religion, and social institutions, Otto Rank (1975) situates the creative dialogue as “reciprocal action”. Creativity is responsive, and significant as an expression of culture. Rank (1975) therefore makes it plain that he is neither looking at the creative human impulse, nor at a psychology of the artist, and his productions. Indeed, in making a distinction between the types of the artist and the neurotic, Rank (1975) liberates the artist from the stigma of being a deviant neurotic. Not only this, it liberates the notion of creativity from genius and permits of our looking at how creativity enables the expression of responses to the social.

Melanie Klein (1957), the founder of the Object Relations School, understands play in children, specifically the kind that harkens back to imagined objects, as an expression of phantasy (paranoid-schizoid position). However, with the development of the depressive position, Klein (1957) posits a dynamic relationship between the person and the act of creation, which “includes the variety of processes by which the ego feels it undoes harm done in phantasy, restores, preserves, and revives objects” (p. 15). This suggests that the imagination is used consciously in “working through” traumata in a constructive and reparative fashion.

Humanistic Perspectives

Carl Rogers (1976) understands creativity as a fundamental quality of persons. He suggests that the creative person displays an openness to experience—an “internal locus of evaluation”—and the ability to toy with elements and concepts (Rogers, 1976, p. 296). Furthermore, Rogers (1976) expands on the notion of openness and suggests that creativity is an “extensionality”: a spatial relation to the world, which is opposed to a psychological defensiveness (p. 297). In considering what creativity offers for the healing of trauma, I am interested in the notion of spatiality as an openness or movement to embrace the life-world. The notion of spatiality seems to imply that the use of creativity enables a movement of action with the world, an interpretation of the world through material forms. This would imply an engagement far removed from the dissociative fantasy of Winnicott (1971), which lacks an engaged imagination, and mere sublimation in the service of the ego (Freud, 1976).

Though the Humanistic psychologists situate subjectivity in consciousness, Rogers recognizes a relationship between the creative person and his world. Furthermore, Rogers (1976) suggests that the creative process is integral to the transformation of any relationship: intimate knowledge of the way in which the individual remolds her/himself in the therapeutic relationship, with originality and effective skill, gives one confidence in the creative potential of all individuals. The

recognition of imagination as a cultural hermeneutic tool is thought provoking, and it suggests that the structure of healing must include flexibility involved in a creative approach.

Abraham Maslow (1976) initially makes the distinction between self-actualizing creativity and creative genius and finds that they share the same stance to the world; that is, an openness which includes being able to tolerate dissonant experience, spontaneity, a freedom from stereotypes, being unafraid of the unknown, self acceptance, and an openness towards being flooded with emotion (Maslow, 1976). These characteristics of persons are useful guides in the recognition of health, specifically in knowing what to magnify or enlarge for traumatized persons in therapeutic settings. Even though this approach focuses upon individual traits, they can easily be reconfigured into intersubjective qualities that reflect the person's embeddedness in a vibrant, healthy community.

Empirical Approaches

My inquiry into empirical research was motivated by the question: If qualities of creativity characterize actualizing potential (Maslow, 1976; Rogers, 1976), then how are these qualities viewed in relation to the therapeutic encounter? I was surprised to discover that even though the quantitative method of research was used in these articles, the literature I have cited is compatible with the trajectory of my thought about the link between creative responses and therapeutic value. So, for example,

Talerico (1986, p. 231) explores the connection between the expressive arts and therapy, and asserts that:

[T]here is a natural and powerful link between the creative process and therapy because, like many therapeutic approaches, creativity encourages expression of feelings, confidence through risk-taking, communication with the unconscious, development of new insights, resolution of conflict, reduction of anxiety, and rechanneling of psychic energy for problem-solving purposes.

Furthermore, Talerico (1986) suggests that expressive arts are valued means for nurturing “insight, individual growth, stimulation, and catharsis” (p. 232).

Talerico (1986) recognizes that the therapeutic potential of creativity speaks to the capacity to reorder and work out relationships and conflicts, even though he situates these capacities as functions of persons. Any recovery from mental disorders must therefore include a creative process of discovery through which the person discerns other ways to access what has not been articulated (Talerico, 1986).

Walker, Koestner, & Hum (1995), exploring the correlation between neurotic and depressive characteristics, and creativity and depression, examined autobiographical accounts of creative men and women.

Randomly selecting creative achievers from literary and visual fields, and controls from political, military and social fields, raters trained in personality theory, assessed forty-eight subjects (25 men, 23 women)

using the California Questionnaire-set (CQS) (Walker, Koestner, & Hum, 1995).

This study suggested that artists score significantly higher than controls on neuroticism, depressive style, and impulsivity. However, there was no significant difference in anxiety between artists and controls. These results support my impression that creativity is not merely a defense for unreasonable anxiety, as Freud would have us believe, even though artists revealed higher scores of depressive and impulsive behavior. Arguably, these results should additionally have been accounted for by considering that in being imaginatively engaged, artists may be attuned to, and reflect, their contexts, thereby scoring higher for depression and impulsivity. These “traits” may, in fact, account for adequate responses to already depressed and impulsive socio-political climates. It would have been helpful therefore to assess the contexts to which the artists were responding.

However, another study by Udall (1996) finds that creativity is both a means to an end and an end in itself. Udall (1996) finds that intellect, coupled with intuition, allows us a complete “idea of the world” (p. 40). He suggests that creativity is a dynamic process that includes five stages: (1) insight is discovery (2) saturation involves being flooded with the discovery’s possibilities (3) incubation includes imagining these possibilities coming to fruition (4) illumination involves discovering how to bring these creative possibilities into material reality, and (5)

verification is the culmination of creative expression in material form. Each one of these stages moves in a circular motion between intellect and intuition, or reason and the imagination. The creative experience, then, is equated with oceanic experiences of insight where the creator moves between states of being and becoming.

A study by Takahashi (1995), conducted in Japan, is explicit in its assertion that creativity and aesthetic perception have to be approached in their dynamic and existential contexts. Furthermore, unlike the other researchers in this empirical literature review, Takahashi (1995) recognizes the co-constituted relationship between self and world for creative persons who engage in physiognomic perception, which is characterized by the relative fusion or lack of differentiation between self and world, total organismic involvement, and the embeddedness of the perceived object in an atmospheric context of feeling and action. She suggests, therefore, that both creativity and aesthetic perception have been resistant to empirical research because of the dynamic interplay of self and context. Furthermore, she asserts that expressive perception is elaborated in art but “rooted to the more general nature of perception” (Takahashi, 1995, p. 672).

Most salient, however, is her attempt to show how congruence of feeling is established between painters and spectators in order to communicate the meanings of artworks. My qualitative study will take note of Takahashi’s (1995) assertion that there is a “synesthetic”

tendency by which drawings communicate on a level of shared awareness or intuition that cannot be accounted for by verbal communication or visual symbols alone. This finding corresponds with the qualitative research method of existential phenomenology, which holds that when we empathically immerse ourselves in descriptions, we are able to arrive at an adequate psychological understanding of the phenomena under analysis, provided we take proper account of how persons respond to their contexts. However, it is crucial to note that meanings from the viewer's, or interpreter's point of view, as well as those from the artist's or text's position, are always overdetermined, that is, there are always more interpretations and meanings than can be accessed at any one time. Moreover, interpretations can never be exactly the same as those intended because interpretation is predicated upon a "reading" or interpretation of the text in question.

Existential Phenomenological Perspectives

Creative texts work through themes and provide rich interpretations of the world (Heidegger, 1971; May, 1975; Merleau-Ponty, 1993a, 1993b). In the early 1900s, for example, correlative with the existential phenomenological turn in philosophy, artists such as Cézanne, Matisse, and Bonnard, began to examine and refute academic ways of presenting the world, which included a strict adherence to the use of linear perspective. We begin to notice that instead of the academic portrait, or still life, artists began interpreting everyday scenes of nature,

others, and experience. Consequently, there is a turn toward less “objectivity” in the scientific sense, and a depiction of the artist’s perceptions of that world—a dialogical relationship. Philosophically, the exploration of our experience in the world with others, was given form by existential phenomenology, a method that rests on the assumption that human beings live in a world with others, in time, and as embodied, social beings. Furthermore, as a human science, existential phenomenology seeks to understand, rather than explain, how phenomena are situated within a dialogical relationship that includes both subject and object within an horizontal structure. The aim of any existential phenomenological enterprise is to interpret human experience in ways that do not reduce experience to statistical values, outside of the context within which experience makes sense. Creative texts, then, provide yet another perspective for our understanding of human experience.

Rollo May (1975) equates creative expression to being in an ambiguous space between Being and Non-Being. “The poet’s labor is to struggle with the meaningless and silence of the world until he can force it to mean; until he can make the silence answer and the Non-Being be” (May, 1975, p.79). May (1975) suggest therefore that the greatness of an artwork is not in its *thingness qua thing*, but in its capacity to show us the artist’s encounter with reality. Heidegger (1971) appears to articulate a similar insight.

In his essay The Origin of the Work of Art, Heidegger (1971) states that the artwork is the origin of the artist. The creation of art rests upon our reflective capacity to bring art into the artwork, to enable the becoming of an historical site of creation. Art is accomplished in the interrelation between artwork and artist and is the “founding” of the artist. Heidegger appeals to the personal significance of the creative process as a gathering of truth, an ambiguous space where the meaning of Being is revealed. For Heidegger (1971), the artwork provides us with philosophical access to both the historical and lived dimensions of the artist’s existence through his assertion that art is the “setting-into-work of truth” (p. 77). As an existential mode, the “setting-into-work of truth”, also embeds culture through interpretation of the world.

Heidegger (1971) considers art to be an experience that is not merely subjective in its origins. Art is therefore dialogical and subsumes both the subject and object pole of experience: “But subject and object are unsuitable names here. They keep us from thinking precisely this ambiguous nature, a task that no longer belongs to this preserving of truth in the work” (Heidegger, 1971, p. 77). Further, “All creation, because it is such a drawing-up, is a drawing, as of water from a spring. Modern subjectivism, to be sure, immediately misinterprets creation, taking it as the self-sovereign subject’s performance of genius” (Heidegger, 1971, p. 76). Art is not merely a sovereign expression; it reflects an interpretation of the artist’s situatedness in a world.

The concept of dialogue in Martin Buber is constituted by the “Between”, a view which no longer localizes “the relation between human beings, as is customary, either within individual souls or in a general world which embraces and determines them, but in actual fact *between* them” (Buber, 1992, p. 39). Furthermore, the establishment of dialogue has political implications in that an opening to genuine dialogue within community establishes society without totalitarian control, that is, societies that are not rooted in power and domination.

A third way is thus indicated beyond individualism and collectivism, such that the genuine person, the genuine community is re-established (Buber, 1992). The focus of Buber’s interest in the ‘between’ is to establish the possibility of unmediated trust, and the quality of openness, which is accomplished by creative activity. These ideas inform the notion that artwork is most valuable when it serves as a dialogical bridge to community—an heuristic presentation (Conrad, 1990), that is, a presentation from which we learn the meaning of dialogue and the establishment of community experientially.

Merleau-Ponty’s (1993a, 1993b) approach to the dialogical nature of art is accomplished in his inclusion of gestural life in our understanding of language (a theory of language that includes other forms of expression such as art and music). Through speech as an event, he situates the speaking body-subject in an already languaged world—a world that is intersubjectively experienced and situated within a

particular culture (Merleau-Ponty, 1964). Much like Heidegger, Merleau-Ponty appreciates that creativity is constituted by a relational structure between self and world such that something is brought into existence. As embodied consciousness, the artist transforms his/her world into paintings by “lending his body towards the world” (Merleau-Ponty, 1993b, p. 123). In answering the question of how we come to value certain expressive forms over others, Merleau-Ponty (1993b) asserts that those expressions that create something new and transform the world are authentic—true and original—and are therefore valued in the sedimentation of our cultural products. When expression is considered as a gesture, it includes what is silent, “in-the-visible”, or absent (Merleau-Ponty, 1968, p. 257).

In art, as in therapy, gesture or marking understood as embodied and historical, would include tools such as the techniques (linear-perspective, use of color, texture, composition) of art—or therapeutic tools—and personal styles and meanings. In Drawings for Projection (1989-1999), Kentridge animates drawings by using a process of erasure, which he films. In my reading, I have paid attention to this philosophically evocative process, particularly in relation to notions of identity, and its correlative significance with the “ecstatic body” (Leder, 1990), that is, the body as it is lived and overlooked in creativity. In art, the existent sign or mark, made by the artist, carries significance through the process of making. “[T]he world is a mass without gaps, a

system of colors across which the receding perspective, the outlines, angles, and curves are inscribed like lines of force; the spatial structure vibrates as it is formed” (Merleau-Ponty, 1993b, p. 65). The artist as embodied consciousness marks the artwork and is marked by it. World and self are transformed and enveloped in an horizontal structure of relatedness—a double envelopment and dialogue.

The dialogue that constitutes art as a manifestation of the relationship between persons and their world is what I am interested in. Early psychology would have us believe that the creative impulse is symptomatic of a defensive use of the imagination in the service of anxiety avoidance; however, the notion that our capacity to express this anxiety in constructive and therapeutic ways is suggested by creativity being situated in the space between subject and object, person and world, trauma and our experience of it. Consequently, even though the Humanists, for example, situate creativity as a function of persons, it is valuable to note that the capacity to be open, rather than defensive, toward traumatic experience and its resolutions, is important. So when existential phenomenology situates the creative text as the outcome of the attempt to work with our responses and experiences in various artistic forms, it points to the fact that artists do not escape their contexts by a retreat into somnambulistic and defensive work, but rather are always and already engaged in the ground of their concerns. It is with this in mind that the next chapter deals with South African artists’

responses to the increasingly totalitarian state that was South Africa for almost one hundred years, almost fifty of which were lived under the apartheid regime.

Chapter III: Creativity as a Response to Trauma in South Africa

The bulk of the literature seems to understand creativity and trauma as separable concepts. However, it is my contention that the movement of resistance to apartheid in South Africa illustrates how creative means have been, and are, used to respond to traumatic events restoratively. By restorative I mean that instead of allowing traumatic experience to become fragmenting, it appears that artists express this dynamic in their art, thereby reconstituting their active, engaged responses to it. Art, music, and literature have all been used to create consciousness, to engage the imagination, in acts of defiance and political resistance throughout history. “Resistance art”, or “protest art”, terms used to refer to certain art products of the 1970s and 1980s, by its very names, illustrate the embedded nature of the artistic and creative product in context and time. Even though the term ‘resistance art’ grew out of a response to the 1976 uprising in Soweto⁵, and seemed to name art products of that particular time period, creativity in the service of political resistance was embodied by many well known artists, writers, and poets many years before this.

Foucault (1965) reminds us that oppressive regimes and practices, from the moment of birth, as it were, already contain resistance. And, whereas the powerful center has varying degrees of success policing and

⁵ In Soweto, a Black township outside Johannesburg, youth rose up in protest in 1976 against being forced to learn in Afrikaans, the “language of the oppressor”, and against the broader system of Bantu Education’, which provided a poor education, designed as it was to prepare people of color for menial work.

disciplining its members, or banishing “deviants” to the margins, the fact of the matter is that for every center, there is an oppositional margin. In the creative arts, too, even as the majority produced and sustained art in the service of the hegemonic center (in a sense, in politically fraught times especially, an argument can be made that all art carries a political positionality), some artists, and communities continued to use the arts as vehicle for commenting on, and working through, apartheid. Several authors, dramatists and poets, for example, were exiled, or chose exile, as a consequence of their refusal to submit to government censure (examples include Dennis Brutus (1924-), Arthur Nortjé (1942-1970), Nat Nakasa (1937-1965), Athol Can Themba (1924-1968), Alex La Guma (1925-1985), etc.). The same is true of musicians and entertainers like Miriam Makeba (1932-), Hugh Masekela (1944-), and Abdullah Ibrahim (1934-)). Censure, then, occurred on two levels: race and message.

Yet, even among several artists who chose to stay within South Africa, art remained a powerful space for comment and protest, at great risk to those individuals themselves (Adam Small’s (1936-) poems and plays, Richard Rive’s (1931-1989) novels, Peter Clarke’s (1929-) paintings, Vuyisile Mini’s (1920-1964) songs and poems are all cases in point).

Visual artists of color were not generally exhibited in museums, not only because the program was neo-European, but rather simply also because they were Black. Additionally, many artists of color were either

self-taught, or availed themselves of the rare and isolated opportunities for training, such as the Polly Street and Rorkes Drift Art Centres. Cecil Skotnes (1926-) worked at the 'Polly Street Art Centre' from 1952 where for the first time artistic training was offered to students of color, until it was forced to close in 1960 due to apartheid policies. The Rorkes Drift Art Centre in the eastern province of Kwazulu-Natal, founded in 1962, provided the only other art school of this kind during the apartheid era. Not surprisingly, both because there was little market for their works, and as little opportunity for developing their art, artists of color, working in the visual media, were few. Artists such as Amos Langdown (1930-), for example, were forced to exhibit in the lobbies of churches and schools, and could not depend on his art as livelihood, even when he had international acclaim.

Beyond the individual artist, communities utilized the creative as powerful means within which to situate their protest, hurt, and restoration. The anti-apartheid struggle, for example, was characterized by songs and dance. The women who marched on the Union Buildings in the 1950s sang⁶; the people of Sharpeville⁷, who were murdered for burning their 'passes' sang; the men who went into military camps in Angola and Zambia sang; they sang as they were arrested, as they were shot at, even, like Mini, as they were murdered. Several communities

⁶ On August 9, 1950, 20,000 women representing all races, marched to protest the extension of far-reaching restrictions on the movement of Black men to Black women.

⁷ A protest in Sharpeville became violent when police opened fire on protesters, killing 67 people and wounding more than 150 in March, 1960.

also became vibrant, energetic, and exciting hotbeds of creativity. Sophiatown and District Six are but two areas where the arts flourished. (Sophiatown was razed to the ground during the forced removals of the 1950s and District Six in the 1970s). In using imagination in the service of political resistance, it is clear that there were many South Africans who, even though they were victimized by ubiquitous psychic violence (laws of segregation, the threat of imprisonment and torture), continued to *respond* to this oppressive climate in their creative work and struggle against it.

It is, however, in the aftermath of the 1976 riots, that there was a coalescence of sorts, a sense of a creative movement beyond that of exceptional individuals that challenged the apartheid regime openly and courageously. However, whereas there was a greater sense of a collective protest, protest itself was not “easier”. Indeed, the 1970s and 1980s are generally understood to constitute the most bloody, murderous, and horrific years of the apartheid regime. Several states of emergency were proclaimed, granting wide-ranging powers to the authorities, and thousands were detained without trial, tortured, and killed.

The horror of torturers and their personalities was depicted, for example, by artists like Jane Alexander (1959-) in her sculpture Butcher Boys (1985), Sam Nlegthgwa (1955-) in his drawing The Death of Steve Biko (1990), and Paul Stopforth (1945-) in The Interrogators (1979).

Post-apartheid, Art, and Creativity

Whereas protest or resistance art, inasmuch as it opposed the apartheid regime, no longer exist, art remains imbricated in the socio-political. In her novel, Country of my skull: Guilt, sorrow, and the limits of forgiveness in the new South Africa (1998), prominent Afrikaner poet and journalist reporting on the Truth and Reconciliation Commission (TRC), Antjie Krog (1998, p. 386), remarks that reconciliation

...carries within it the full variety of survival strategies—among them choice, flight, amnesia, rituals, clemency, debate, negotiation, brinkmanship, and national consensus. The goal is not to avoid pain or reality, but to deal with the never-ending quest of self-definition and negotiation required to transform differences into assets. Reconciliation is not only a process. It is a cycle that will be repeated many times.

Indeed, the TRC, in many ways, has been emblematic of the post-apartheid project, of having to face the past in the present by confessing, owning up to, and generally acknowledging the violence, hurt, and injustice of that past. It is in public disclosing that reconciliation and healing is located. In not too dissimilar a move, certain art has also come to be known as occupying a certain post-apartheid moment, or carrying a distinguishing post-apartheid mark. Like the TRC, this art involves memory and healing through the communication of personal

experience, pain, loss, and hurt. As such, it takes a position against silence, amnesia, or denial, which may perhaps be a more “comfortable” position to occupy. And, inasmuch as the fragmented national body is healed and united by the TRC, so too is the individual and personal fragmentation reflexively worked through. Personal identity in relation to past events and moments seem driven to the fore, and a privileged figure for renewed, and reflexive focus. Not unlike the TRC, it seems that this artistic moment is about more than justice, but in re-membering, also about healing, restoring, bloodletting, catharsis—working through, in short. In a sense, the psychodynamic notion of the individually traumatic (reviewed in the previous chapter) has salience here at the level of the group, inasmuch as the TRC attempts to recover the traumatic and the unthinkable in productive ways that inform our current and future possibilities.

Against this backdrop, William Kentridge (1955-) stands out as an artist struggling with the past in the face of the present. Indeed, if one is to take Heidegger’s (1971) insight, that the artwork provides us with access to both the historical and lived dimensions of the artist’s existence, to heart, there is a sense in which art is the “setting-into-work-of-truth” (Heidegger, 1971, p. 77) in a post-apartheid space that allows for truth to be drawn up reflexively “as of water from a spring” (p. 76). In Drawings for Projection (1989-1999), Kentridge examines a period of South African history dominated by a White apartheid

government (1948-1994) and covers the political transition when Nelson Mandela became the first democratically elected President in 1994. The series was completed in 1999, and bears witness to much of apartheid's atrocities becoming more widely known. An acclaimed South African artist, director, actor and author of plays, video fiction, and animations, Kentridge's academic background includes a degree in politics and African studies, and another in Fine Art. Additionally, he studied mime and theater in Paris. His work explores the boundaries of race, class, and society, as well as relational and psychological life. His thematic range documents the South African landscape and provides images of characters, some of whom are composites of apartheid leaders in business and politics. Kentridge explores the South African surface and uncovers sites of violence and despotism. The attenuation of responsibility and the repetition of the traumatic real is exactly what Kentridge appears not to want to efface by oversimplifying the process, either on the personal psychological level or on the artistic level of the creative act itself. He does not want us to defend against feeling through mindless repetition or mere mimesis; rather, he wants us to re-member in a restorative fashion by actively engaging in rearticulating political events and our political encounters. What Kentridge is interested in is a politics of the archive that takes note of the silences, exclusions, and repressions of the traumatic. Kentridge writes:

In the same way that there is a human act of dismembering the past, both immediate and further back, which has to be fought through writing, education, museums, songs and all the other processes we use to try to force us to retain the importance of events, there is a natural process in the terrain through erosion, growth, dilapidation that also seeks to blot out events. In South Africa this process has other dimensions. The very term 'new South Africa' has within it the idea of a painting over the old, the natural process of dismembering the naturalization of things new (Kentrige, quoted in Cameron, Christov-Bakargiev, & Coetzee, 1999, p. 127).

Kentrige's project insists on the re-membering of atrocities, our personal and shared responsibilities for South African political violence, and the necessity of our taking note of its presentation.

The concern about political violence was apparent in 1975 when Kentridge co-founded the Junction Theater Company, which quite unlike theater promoting European concerns and plays, was nonracial and subverted segregation by being based in both Johannesburg and Soweto. Additionally, institutions such as The University of Cape Town held a conference a few years later called 'State of Art in South Africa', where artists, protesting against the political status quo, elected not to send representative work overseas until state facilities were opened to all South Africans. In the late 1970s, and early 1980s, Kentridge was

deeply engaged in theater and completed his first animated film Title/Tale, a collaboration with Stephen Sack and Jemima Hunt. Additionally, he coauthored and performed in Randlords and Rotgut, a play about economic conditions and the exploitation of alcohol in the mines. Another project saw Kentridge directing Will of a Rebel, a play about Breyten Breytenbach⁸. Moreover, he raised funds for union activity by working on, and performing in, Security, written by A. Kotze. Kentridge has been prolific, and these works are only a few examples in a large body of work addressing his political concerns. Lately, this involvement with South African trauma can be noted in the insertion of his own image into his animated drawings, where he appears to be constantly cycling through the work of reconciliation.

In a supplemental book to the 1998 Exhibition of the 'Palais du Beaux-Arts' in Brussels, Christov-Barkargiev claims that Kentridge's work "probes the diseased body politic without suggesting solutions" (1998, p. 9). Further, his work is oppositional, and "oddly" juxtaposed with contemporary art trends. These trends document performative events, and are seen in photography, the moving image, and innovative uses of technology. Artists, such as Kentridge latterly, present work that may use technology, but their work is conspicuous for its imperative to

⁸ Breyten Breytenbach is a renowned South African (and Afrikaner) poet, painter, novelist, academic, and cultural critic. He is perhaps as well known for his anti-apartheid stance which culminated in his incarceration on charges of "terrorism".

ground images in our immediate and global concerns, providing an urgent artistic balance to theory.

In Kentridge's words: "I am trying to capture a moral terrain in which there aren't really any heroes, but there are victims: A world in which compassion just isn't enough" (Kentridge, quoted in Cooke, 2001). This project is complex in a country where so many creative people were forced underground or into exile during the apartheid years, resulting in the loss of many creative peers for those at home, and the loss of 'home' for those forced abroad. If we consider the intersection of trauma and creativity as one in which imagination is used to make sense of traumatic events, then it is even more remarkable that so many creative South Africans used their talents in the service of political activism.

Far from being a dissociative project, a reaction to totalitarian control, many artists used creativity as an active means to engage the political status quo and challenge it. In post-apartheid South Africa, this project appears to be just as pressing because there is a shift towards remembrance, reconciliation, the assimilation of identity in apartheid's wake, and the challenge not to repeat the past by polarizing perspectives into racial and class based structures. Furthermore, the challenge is to recreate a society where lack—poverty, housing, medical care, and all the remnants of apartheid's deprivations—is properly addressed. Artists continue to struggle to bring these dimensions of the 'new South Africa' to our awareness.

Art, creative means, then, have been and are used restoratively—not only in South Africa. Instead of allowing the oppressive climate of South African politics and censure to distort and eradicate creativity, these artists, including Kentridge, have used their art to express their sociopolitical concerns in ways that have fueled their projects, rather than fragment them. Artists cannot escape their context, and to respond to it is responsible, necessary, and furthermore, profoundly helpful. All of the artists I have mentioned, as well as scores of others, have provided South Africans with a sense of belonging, of hope, and even communal mourning through their work. Kentridge's work, therefore, has struck me as one voice, particularly now in a post-apartheid space, that provides a valuable means to discover restorative and healing responses for a country that is wrought by the trauma lived during apartheid, evidenced in violent crime and in ongoing deprivations of hundreds of thousands of afflicted South Africans even today.

Chapter IV: Method

While the literature appears to understand trauma and violence as experienced singularly, and as effecting intrapsychic changes or reactions, latterly there has been a recognition that this understanding of the term 'trauma' may not be adequate to describe violence suffered over a prolonged period of time. In South Africa, certainly during the apartheid years (1948-1994), this recognition is pertinent. Violence, then, was constituted by an extraordinary threat to ongoing being and was informed by a totalitarian prejudice; yet there are many artists who have worked with these traumas in an effort to both understand, and come to terms with them. Consequently, the restorative move of creativity to repair violence demonstrates the dialogical relationship of artists with the South African context. Restoration, consequently, refers to healing responses that work through experienced violence, especially as an alternative to the fragmentation of self, dessication of memory, and pathological effects of shame and guilt in relation to others. I have asked the general question: How does William Kentridge resolve, or respond to, South African violence in his art? And, further: In that response, are there any patterns, reiterations or suggestions of structure for healing violence, even in the post-apartheid space, which presents violence in criminal forms? These questions have informed my choice of a hermeneutic semiological approach.

A Hermeneutic Semiological Approach

Interpretive phenomenology, or hermeneutics, refers to a theory of interpretation, and specifically, “involves an attempt to describe and study meaningful human phenomena in a careful and detailed manner as free as possible from prior theoretical assumptions, based instead on practical understanding” (Packer, 1985, pp. 1081-1082). Practical understanding refers to the recognition that because we are always and already engaged in a world of significance, we are not seeking to be neutral or objective, and consequently, to generalize results. Rather, the phenomenological or hermeneutic approach asserts that human beings/phenomena cannot be reduced to descriptive statistics; therefore, the validity of a phenomenon rests on the fact that a phenomenon occurs and is constituted by our interrelatedness with others, the society in which we live, and the meanings that arise by virtue of our everyday engagements. As a result of these understandings, the bias in human scientific research has been toward qualitative and not quantitative research because we have wanted to magnify rather than reduce the meanings derived from human experience. Additionally, hermeneutics is grounded in the notion that the relationship between the interpreter and the interpreted is critical. In early Husserlian phenomenology, the content of a phenomenological description, which led to an essential view of the phenomenon, was derived from the transcendental ego—a centered self in postmodern discourse. However, in phenomenological

interpretation, and in Husserl's later work, the interpreter is denied a transcendental position because "(t)he stress is not upon the subjective interests of the interpreter nor upon the objective features of the work itself, but on the act of interpreting and the significance of the interpretation that is produced" (Silverman, 1994, p. 12). Using interpretive phenomenology, then, we find that the relationship between the interpreter and the interpreted discloses multiple meanings that provide understanding.

With respect to semiology, we note that signs, made up of words and their concepts, are not discreet, univocal, unitary definitions. A theory of signs takes note of the multiplicity of meanings arising from the relationship of signs to one another, and upon the relationship of the interpreter to the interpreted (Silverman, 1994). The addition of semiology to hermeneutics supplements the reading of the text with an understanding that interpretation has to be supplemented by an understanding of signs, that is, the arbitrary and multiple relations between signifier and signified, or sound-image and concept. Moreover, Silverman (1994) includes some aspects of a deconstructive method in his approach. Deconstruction is a method of approach towards a text that is not logocentric, but decentering. The meanings that arise, or the reading that occurs, is not a mere repetition, or reproduction of the work under analysis.

Hermeneutic semiology, consequently,

[S]eek[s] to offer a reading of the text in terms of its meaning structures as they relate to elements in the world and as they refer back not to a centered self but to the interpretive activity itself. Such a reading of meaning structures in their plurisignificational character occurs in a cultural/natural, social/individual, etc. *milieu* as a *reading* of the textuality (or textualities) of the text (Silverman, 1994, p. 30, italics in original).

The significance of this approach is that the text is not merely an event, nor does it have a pure sign function (Silverman, 1994). Rather, the text is an open field, a clearing, *and* an open system of signs. Furthermore, the text refers to meanings that are neither centered, nor closed off, occurring in multiples *within* the hermeneutic circle. Reading textuality is a methodological enterprise occurring in the space of the ‘in-between’, of difference, between subject and object, between interpreter and interpreted. The text is neither the act of producing or the produced, but rather a middle ground within this relation. This enterprise seeks to produce a reading of the text that is not equivalent to a mere reading of the material from which the text is derived.

Silverman (1994) uses the term ‘textuality’ to refer to “the undecidability of the text” (p. 85). Therefore, we find in Silverman (1994) the explication of hermeneutic semiology as an interpretive activity that wants to deconstruct or dislodge the concept from its logocentric ground, in order to ascertain supplemental meanings, indecidables, such as

“sign, structure, writing, communication, genre, difference” (Silverman, 1994, p. 66). This includes an interpretation of the signs, marks, and traces that appear in the text. “[A] hermeneutic semiology is already, at the very least, poststructuralist and postphenomenological. The task of a hermeneutic semiology is to offer concepts and strategies of reading and interpreting which account for signifying textualities (that are not otherwise accessible” (Silverman, 1994, p. 73). Hermeneutic semiology is poststructuralist in the sense that we acknowledge that there is no underlying *essential* structure derived from an interpretive reading, nor is the reading taken as fixed or unchangeable, rather we recognize that interpretations will, by necessity, change—dependant on other readings, differing contexts, and additional information. Interpretive readings are constantly in process. Lastly, hermeneutic semiology is postphenomenological inasmuch as the subject is understood as decentered, negotiating identity in time and in relation to a multiplicity of voices, meanings, and significances occurring in a socio-political world.

A Textual Analysis

What is a text? What are a text’s limits? How do we apply a “hermeneutic semiology” to the textualities of the text? How does a theory of textuality affect the text’s reading? For Silverman (1994), a text is a focus, constituted by the questions we ask of the material questioned.

The text is *what* is read, but its textuality or textualities is *how* it is read. An interpretation of the text arises in that the textualities are understood as the meaning-structure(s) of the text. The interpretation of the text brings the textuality or textualities *in* so as to take them outside the text, so as to specify and determine the text in a particular fashion. The text is apart from its readings and interpretations. Its textuality or textualities are constituted in a reading of the text and identified through an interpretation of it (Silverman, 1994, p. 81).

Importantly, a reading of the textuality of the text does not seek a third term, or a synthesis of oppositions. Rather, a reading of the text attempts to keep the place of difference open, to keep the questions questioning. The text overflows its definitions, and hides itself inasmuch as the text is neither visible nor invisible. In keeping the place of difference open, we prevent the production of a single reading and consequently, ensure the play of differences between what is visible and inferred, or invisible, what is outside or inside, text or context, unitary or multiple. A play of differences acknowledges the overdetermination of meanings for a reading we derive, from both the position of the reader and the text itself.

Subject/Data/Text

My study attempts to read reparative responses to violence in South Africa from the drawings of William Kentridge, specifically in Drawings for Projection (1989-1999). As mentioned earlier, while the literature generally uses the term 'trauma' to refer to the effects of traumatic events upon the person, the extent of apartheid's socio-political machinations and the enforcement of its anti-Black racism refers to a degree of both overt and insidious trauma that is more than just a developmental challenge, or a singular event. For this reason, I have preferred the term 'violence' to account for the experience of living under this type of control continuously.

Drawings for Projection (1989-1999) covers a period of transition from an apartheid government to a democratic state. The series is made up of the following artworks:

- i. Johannesburg, 2nd Greatest City after Paris (1989)
- ii. Monument (1990)
- iii. Mine (1991)
- iv. Sobriety, Obesity, & Growing Old (1991)
- v. Felix in Exile (1994)
- vi. History of the Main Complaint (1996)
- vii. Weighing...and Wanting (1998)
- viii. Stereoscope (1999).

With the political transition accomplished in 1994, at least in terms of policy and the law, the correlative task of healing wounds of the past has been a national concern, for example, in the motivation of the TRC. But these concerns are lived both privately and publicly and demand the reconfiguration of our identities (private and public), in terms of the “new” South Africa. The very term “new” is in itself problematic because it begs many questions: How do we live towards a renewed future in the face of violent memories? How do we constitute our private and public identities when all previous moorings and verities have been challenged? How do we face the promise of the present in the presence of the traces, marks, and scars left by the past? In the absence of the ‘ogre muse’ of apartheid, to what or whom are our cultural products directed?

Consequently, my subject has included themes and dimensions of violence suffered in South Africa, as well as indicators of its reparation or healing. The intention of this study has been to attempt to reveal whether, if at all, such a reparative or restorative approach to violence occurs in this text. As Nuttall (1998, p. 75-76) points out with reference to the “public rehearsal of memory” accomplished by the TRC:

It is a palpable, messy activity, which has as much to do with a struggle with grief, to fill in the silence, or to offer something symbolically to the dead, as it does with the choreographing of a

political and social script. It is a complex composite, neither ineffable and individual nor entirely socially determined.

While the task of remembering the past is inevitably part of the healing of violence, it has also been imperative that the reconfiguration of ourselves as South Africans, is accomplished continually in the light of the past.

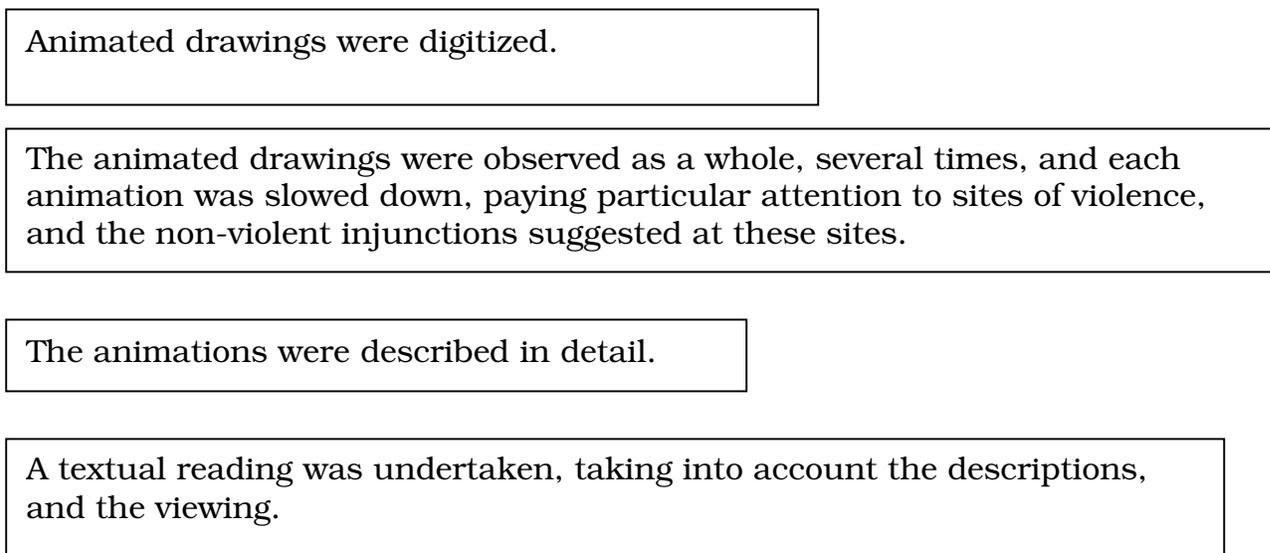
In the light of these considerations, then, the text of healing violence has begged questions addressing both the facts of the past—apartheid South Africa—as well as memories, and the facts of the present—post-apartheid South Africa.

Design: Stylistic and Thematic Readings

Flow Chart

In this flow chart I have attempted to represent diagrammatically how I actually accomplished the reading of the text in concrete terms, even though this diagram is not equal to the reading itself.

Figure 1. Flow Chart



Film clips were extracted and arranged into themes as per the textual reading.

Each film clip was described and arranged thematically.

A stylistic reading was undertaken.

The thematic analysis was constituted by the elaborated themes.

Made a DVD to show eight artworks making up Drawings for Projection (1989-1999), as well as film clips extracted from them, which were arranged into themes.

The reading of Drawings for Projection (1989-1999) has been accomplished in multiple phases, resulting in a textual analysis, consisting of a thematic analysis with elaborated themes, and a stylistic reading.

In holding to a hermeneutic approach, I began to study the artworks by using a multi-media tool to slow down the film, examine it, and identify violence and its reparative structures. Violence includes physical and emotional violence and the unlawful use of force. Violence was signified and delineated by the lack of compassion towards others in, for example, throwing rubbish at a homeless person, the sight of dead bodies, and assaults towards persons. I used a computer software program to examine the digitized video that Kentridge gave me of his

artworks, and this enabled me to interface with different parts of the text by cutting and pasting clips from each film and arranging these clips within themes. This was a literal deconstruction of the text where after a time of dwelling with the animations as a whole, I deconstructed them both within each piece and across respective parts. Having arrived at thematic groupings, I described what I saw in a free-flow language (see Appendix B) that identified editing moves (cuts and transitions), as well as content—such as my reading allowed. The textual reading, then, proceeded in the form of identifying the meaning units and structures inherent in these clips arranged into themes. However, because the text has ‘invisible’ content, such as Kentridge’s process, in order to identify reparative or healing structures for violence, I frequently had to infer these meanings from violence and its negation or absence of such themes. I completed the textual reading with a stylistic reading, which is presented first in order to show the significance of Kentridge’s style and the trajectory of his thought in this work.

An important consideration in presenting this reading, is that I have not done an art analysis, which generally refers to the attempt to express what the author/artist meant to accomplish in the articulation of his/her medium. An art analysis generally refers to many specific compositional tools and their uses, such as composition, use of line, color, style, movement, light and dark, and so with reference to the whole. In contrast, I have focused upon the healing of violence within

the broad purview of this material. The text, then, was revealed to me through visual responsiveness, and interpretation, which has not been calculative. I am reminded of Arnheim (1974, p. 1) when he writes:

Our eyes have been reduced to instruments with which to identify and to measure; hence we suffer a paucity of ideas that can be expressed in images and an incapacity to discover meaning in what we see. Naturally we feel lost in the presence of objects that make sense only to undiluted vision, and we seek refuge in the more familiar medium of words.

Nevertheless, the tension in such a reading is that the text must become determinate, and identifiable, while the acknowledgement of further readings is always in play. In order to accomplish this, I too had to name the visual—seek refuge in the more familiar medium of words—by determining the meaning of patterns in the text, and interpreting them in relation to Kentrige's style.

The second part of this study was a stylistic reading, which I have presented first, where I initially determined aspects of Kentrige's style and then interpreted them in the light of the meanings that his process offered to a further elaboration of my reading of the text itself.

Chapter V: Stylistic & Textual Readings

Stylistic Reading

Kentridge's process of the filmed erasure of drawings situates his work at the juncture 'between' impermanence/flux/undecidability and the process of filming, of fixity. While he fixes his art by using film, he is nevertheless, filming a process of erasure, where the 'between' forms the connection between the visible—animated drawings—and the invisible or the process of filming. In much the same way, South Africa is caught up 'between' apartheid and post-apartheid, struggling to fix its identity and to create stability. The whole country is caught up between drawing itself anew and smudging out its previously known selves, yet this process of fixing is constantly slipping, it is deferred.

William Kentridge uses a process of erasure to animate drawings by filming them. Using one piece of paper per scene, Kentridge draws, and replaces drawings with others by erasing the first figures. In so doing, traces and fragments of previously drawn figures remain as palimpsest. This process is filmed to animate the figures and create his moving artworks in time. The process of erasure mimics the ways in which we attempt to erase the memory of our engagements, even as the prior bleeds, traces, or blots into the present. We erase the memory of unpleasant events, the history upon which South Africa was borne, and perhaps the weight of our responsibility, in order to deceive ourselves about our contributions and collusions, particularly as White South

Africans—to and in these events. It is this forgetfulness which Kentridge's technique and process emphasizes and highlights. Indeed, he provokes our attention inasmuch as he both articulates and rearticulates political and social history, in the light of, and against the backdrop of, the "new South Africa" (a colloquial term used since the first democratic elections), within which a powerful desire to cover over the memory of the pain of its past seems quite apparent. It is as if the desire for a "new beginning", "turning over a new leaf", or "starting a new story" pressure certain forgetfulness, an attitude of "forgive and forget", or "let bygones be bygones" among a sizeable portion of the population. Nevertheless, while the imperative to forgive has been a motivating force for the TRC, for example, there are many South Africans of all races, who cannot forgive what seems to them unforgivable. Furthermore, stories are still being told, and the injunction to "start afresh" can only be possible if the stories of the past are properly told, and violence expiated through non-violence in the present and towards the future.

Kentridge, by the very method and form of his art production, questions and punctures the desire and fantasy of forgetfulness, suggesting the injunction to re-collect the past and to address ourselves adequately to our somnambulistic pitfalls. We are called to question and face up to our tendency to render unconscious and inarticulate what we cannot face. Ultimately, forgetting is an impossibility, and the past—as in the drawings—remain as trace or variant in the present.

While Kentridge's resistance to racism is a longstanding theme in both his life and work, one has to place such resistance against the backdrop of his position as a White South African Jew, with a European cultural heritage that is far removed from African cultural ones. His father, Sidney Kentridge, is well known for his legal work in the struggle against apartheid. He assisted Nelson Mandela, and other African national Congress (ANC) leaders, in their defense against charges of high treason in 1956, and he was the advocate in the Steve Biko⁹ inquest, two landmark historical events and socio-political precedents. Even though my focus is not a personal one, it is clear that abiding themes of (in)justice, oppression, and liberation were ones Kentridge was surrounded by, and embedded in. Drawing, for Kentridge, provides a medium, method, and means with which to engage these, and other, themes, in order to question, struggle with, and ultimately make meaning of them.

The movement between the personal and the broader political and social climate is what motivates artists such as Kentridge to struggle in and through their work to make sense, make meaning, and even political resistance manifest.

What does it mean to say that something is a drawing—as opposed to a fundamentally different form, such as photograph? First of

⁹ Stephen Bantu Biko (1946-September 1977) was the founder and leader of the Black Consciousness Movement in South Africa. A particularly charismatic and galvanizing leader, Biko was 'banned' in 1973 and eventually incarcerated and murdered in police custody in September 1977.

all, arriving at the image is a process, not a frozen instant.

Drawing for me is about fluidity. There may be a vague sense of what you're going to draw but things occur during the process that may modify, consolidate or shed doubt on what you know. So drawing is a testing of ideas, a slow-motion version of thought. It does not arrive instantly like a photograph. The uncertain and imprecise way of constructing a drawing is sometimes a model of how to construct meaning. What ends in clarity does not begin that way (Kentrige, quoted in, Christov-Barkargiev, 1999, p. 8).

The meanings that Kentridge discovers and/or works through, are also ones that herald, challenge, and/or alert us to forgotten histories, forgotten atrocities, to those events that we repress in favor of a narrow, exclusionary focus on our domestic and everyday lives. Kentridge's process of struggle, disclosing, and discovering meaning through, and in, drawing is not unlike the hermeneutic circle where an attempt at understanding has to involve an empathic immersement with our subject such that meanings are uncovered. In the later animations, Kentridge's focus on the tone of betrayal and violence in post-apartheid South Africa, calls us to take note of how repetitions of violence can recreate a violent present.

Yet, in focusing only on our everydayness, we are in danger of repeating the past because we are not aware of these repetitions of violence, of how our intimate knowledge of political, social, and everyday

violence, has informed our presence. Traces of our engagements remain in the landscape of our memories, as well as our situations; and consequently in taking up drawing of his immediate surroundings, and the objects within it, Kentridge is attempting to rediscover their situated meanings and open up a space for dialogue, for understanding. His project of drawing is correlative with the process of discovery that changes what we thought we knew.

Theodor Adorno is remembered for stating that after Auschwitz there can be no more lyric poetry; that the events of the Second World War were so traumatic that they transformed the psyches of all people, excising the faculties which make sense of certain forms such as lyrical poetry. I would assert that he was wrong.

Collective memories are extremely short, or at any rate they are tranquilized to make way for daily living. It takes particular events, films or books to rekindle that memory (Kentridge, quoted in Cameron, Christov-Barkargiev, & Coetzee, 1999, p. 111).

From where Kentridge stands, it becomes essential that the use of the means of drawing and/or poetry is used to accomplish the ends of awareness in order that socio-political traumas are not effaced, are not forgotten, and are not stored in an archive of memory devoid of our everyday ethical engagement to the very persons who have suffered, who have labored, and lost much that was their cultural heritage. We are called to be human, to constantly re-member the events of the past, not

to erase their infamous horror. Kentridge's art is unquestionably engaged in the project to document and re-engage the political imagination. It follows that attempts at cultural production and critique without an engaged, committed, and activist stance, do not ensure the rekindling of our ethical engagements. In providing us with drawings that attempt to rekindle an awareness of the landscapes where atrocities have occurred and where violence has shaped the landscape, Kentridge is attempting to remind us of our responsibilities to each other and to the climates in which we 'tranquelize' ourselves. Drawing has the dual function of a personal discovery, and a reminder, an injunction to formulate our attitudes and our lives in respect of these traces of the past.

Moreover, it is not that Kentridge wants to merely record the traces of the past, or offer us his interpretation thereof; rather, he offers us a process that can serve as a psychological means of rediscovery, reinterpretation, and reconfiguration of ourselves in relation to these landscapes. As Derrida (1991) reminds us:

At each syllable, even at each silence, a decision is imposed; it was not always deliberate, nor sometimes even the same from one repetition to the other. And what it signs is neither the law nor the truth. Other interpretations remain possible—and doubtless necessary (p. 25).

Kentridge, like Derrida (1991), is concerned with the choices we make to remain silent, in flux, and irresponsible; he is concerned with the ways in which we cover over the past and refuse to question our engagements. This is particularly relevant for South Africa where the discrepancies between the poor and the elite are vast. Millions of people live without running water, and basic amenities taken for granted in the industrialized world. Despite the 'new South Africa', for many there is not much that is new at the level of the material and the everyday. Life continues to be a struggle for food, shelter, clothing, basic comfort, education and the general well being of one's children, and family.

While the attempt was made during the apartheid years to silence the populace and to erase resistance to totalitarian rule, silence was not accomplished. As demonstrated in the previous chapter, the outlet for creative responses flourished in the climate of oppression, even while it silenced many. Similarly, in Drawings for Projection (1989-1999), the score and sound is often muted, voices are heard singing freedom songs, songs of lament, the meanings of which we, the viewers, feel only in tone and context. Meaning is deferred, it is not clear, or immediately recognizable. The slow dreamy pace of the string instruments in Sobriety, Obesity & Growing Old (1991), for example, is punctuated by songs being sung by the procession on the horizon. With this juxtaposition of the recognizable, and not yet heard, the emotional tone transforms into the post-apartheid pieces (1994-1999), where the sound

expresses an urgency in the repetitive refrain, shattering the images in the drawings in Weighing...& Wanting (1998), and, in the sounds of explosions, sirens, and moving trains in Stereoscope (1999). This emotional tone can also be read in terms of our responses to the images as such.

In Johannesburg, 2nd Greatest City after Paris (1989), the first artwork of the series, the depiction of 'the poor' is strikingly immediate and "real". These animations pose questions: What am I doing? What is the relevance of this image for my life? In the face of so much need, how do we address these socio-political discrepancies? Perhaps, an answer is provided in the last scene from Stereoscope (1999), four years after the first democratic election, where we are presented with an image of the artist becoming submerged in his own tears. The text FOR GIVE is alternately presented as a juxtaposition of 'GIVE' and 'FOR', thereby presenting forgive reversed, and subversively. To be genuinely for the Other, presupposes that we question the inauthentic anxieties that we involve ourselves with, especially in the face of those who remain overlooked. We are called to face our inaction, in order to motivate our giving non-violently. Is Kentridge suggesting that to 'give for' makes forgiveness possible? Alternately, Can we only forgive once we have expiated our own violence by giving non-violently? These questions are motivated because of Kentridge's use of images that harken back to post World War I disillusionment.

Kentridge has traced Soho's character, the main protagonist in the first animations, to George Grosz's (1893-1959) characters indicting the Weimar (German) Republic formed between 1919-1933. Grosz was a leading member of the Dada circle of artists in Berlin from 1918 after World War I. Characterized by post World War I disillusionment, anarchy, and an attitude of anti-art, Dada exaggerated the importance of chance and was intended to provoke the establishment. With artists and poets such as Hans Arp and Tristan Tzara in Zurich, and Marcel Duchamp, Man Ray, and Francis Picabia in New York, the parallels with Kentridge lie in the themes of injustice the Dada circle explored creatively, inclusive of the effects and involvement of perpetrator, victim, and bystander (Ollman, 2000). Additionally, Grosz and Kentridge's interpretation of the political and social climate is enriched in their respective choice of (a kind of) Realism, that is, an art that seeks to depict life as it is, and not as an imposed academic and stylistic innovation.

In Soho's character we see an intention to "feed the poor", one which nevertheless is effaced in the light of his own greed. As a South African Jew, Kentridge appears to be commenting on the tension inherent in that very identification inasmuch as a large portion of South African Jewry, on the one hand, both came to South Africa to escape persecution and identified strongly and actively with the oppressed, while as large a section of that population managed to accumulate

considerable wealth, often made possible, or easier, by apartheid. As the animated drawings progress, we notice that the urgency with which Kentridge explores and documents sites of violence, death, and betrayal is personified in Felix in Exile (1994) by the characters explorations of uncovered sites of murder. Yet, it is all too easy to absolve ourselves by pointing to the obvious culpability of the apartheid system, and consequently, in Weighing...and Wanting (1998) we are called to face our own decision making processes, and the consequences that are brought to bear when we hurt and betray others. These consequences include the fragmentation of our being-at-home with ourselves. Finally, in Stereoscope (1999), the injunction to mourn, forces us to examine our silence, our inaction, our incapacities to be moved by the Other sufficient to transform mere openness, and flexibility of thought, into action and ethical engagement. Without the use of Realism, these ethical explorations and injunctions would not be read as literal, pertaining to us the viewers, or as necessary.

Historically, Modernism in art attempted not to reflect the visible, but to make visible, not an essential, immanent structure, but a social awareness where the exploration of social disputes and debates came to the fore because they were understood as overriding concerns about the mere appearance of things or the imaginary. These intentions were fueled by revolutionary demands that took shape in the 19th century as a project in painting practice in France that wanted to depict 'modern life'

with a pictorial immediacy that included flattening of the picture plane, as opposed to imaginary recession by way of imposed aerial perspective and depth, or other stylistic agendas. When we look to the so-called Post-Modern in art, we notice a concern with self-reflexivity, the self-referential, and of course the ways in which language constitutes meaning and interpretation. Not only this, if we look to the concept of identity, we notice that within a Post-Modern art, this transforms into the multi-layered, overdetermined multiplicity with which we find ourselves engaged. Both of these streams are evident in Kentridge's work: not only is he attempting to bring what has been hidden to light in terms of our social engagements and ideologies, but he refers to the fragmentation of identity that is wrought with multiple meanings in terms of our engagements.

If we consider Kentridge's fragmented identity as being constituted by his likeness in Soho, Felix, and what appears to me to be a composite character in Stereoscope (1999), then we could consider, on this basis alone, that Kentridge's process is a postmodern one. However, it is important to remember that for Lyotard (1993), "A work can become modern only if it is first postmodern. Thus understood, postmodernism is not modernism at its end, but in a nascent state, and this state is recurrent" (p. 13). My understanding is that the postmodern project aims to break down modernism's ideals, its essentialism, and consequently aims to break down the rigidity of looking at things from

one point of view. Inasmuch, Kentridge appears to be working within the realm of realism that gives shape to figures, to events, and situations in the use of protagonists that resemble him, but these are erased, deferred, undecidable, and therefore postmodern. Yet, his process of filming fixes, modernizes, and makes possible a presentation of the “unpresentable” (Lyotard, 1993)—of erasure. The style of Kentridge’s work seems to be situated at the juncture between the postmodern and the modern, at a place of dialogue where other interpretations are possible and necessary.

This project defers because it attempts to frame a process that likens itself to looking at things, and thinking non-violent engagement, in a realm of difference, of Otherness. Filming attempts to capture this ‘recurrent’ injunction. Filming for Wurzer and Silverman (1990) represents “an imaginative realm of difference” because man cannot be thought as subject and world as object, rather they fill the space of difference, which is ontico-ontological. This ontico-ontological space is not confined by representation, it is not confined by self-presence or the world as image, or apprehended object. Rather, Wurzer and Silverman (1990) claim that filming from a Heideggerian standpoint has become the modern age’s means of thinking.

It is the coming into its own of an age in which a new set of technological equipment, human roles, and aesthetic functions establish themselves. Filming, then, arises, occurs, and happens

in the place of difference, in the place where meaning takes shape (Wurzer and Silverman, 1990, p. 184).

Consequently, another function of thinking, or of filming, is to erase self-presence or the drawing, in order to free imagination from the dialectic of understanding and reason. Filming frames what is indeterminate by fixing the marks, traces, and textures remaining after the drawing, or our self-present identity, has been effaced.

The displacement of the modern is necessary in a postmodern project because it allows the structures of modernism to be framed, questioned, and taken up anew. We question our presuppositions, our prejudices and the ways in which we take the world and our self-present identities for granted. When Kentridge uses film to enframe and fix the imagination, he also imposes a high modern ideal to structure. Yet, it is not here that Kentridge situates himself. The process of erasure being filmed, captures the space between the frames, and animates the drawings. Filming overrides essentialism, because it captures the process of erasure. This process speaks to Kentridge situating himself, much like the South African socio-political climate, in a space between the modern and the postmodern, in the space between the ontic and the ontological, at the juncture between being and becoming, something which we know not yet, but which we glimpse as a “flickering” non-identity (Wurzer and Silverman, 1999, p. 175). We are motivated towards bringing ourselves closer to what is not yet. The postmodern

movement toward erasure or dissimulation is followed by the modern pull to structure and idealize: the relationship is interdependent and continuous. The circle formed between the postmodern and the modern ensures the necessity of dissimulating our self-present and essentialized identities so that we can move into a future informed by the past.

Textual Reading

Because the focus of my textual reading of Drawings for Projection (1989-1999) is the healing of violence, I found, inevitably, that themes overlapped with the stylistic reading. However, here, my reading was drawn from a detailed, depthful look at the series as a whole, as well as a written description of the series searching for metaphors for violence and its reparation (see Appendix B). I allowed this alternate reading to speak for itself, as it were, from a descriptive response to the text itself. I found four main themes relating to my topic: i. Re-membering, ii. The Face—which is derived from Levinas (1961, 1985), where the Face is equated with the feminine, but is “outside of gender” thereby referring to an ethical attitude rather than “actual” women. I have elaborated on ‘The Face’ in the discussion. iii. The Breath of the Other—particularly as it relates to an ethical call, and iv. Erasure.

*Elaborated Themes*1. Re-Membering.¹⁰

Johannesburg, the largest city, and economic capital of South Africa, is used to situate violence within the context of South African mining concerns. Whites are presented in three faces: White capitalism, White liberalism, and the feminine face. It is critical to bear in mind that in the South African context, ‘capitalism’ does not refer to a free market system, but rather to one where totalitarian control and oppression was used to exploit and impoverish 85 percent of the population, in favor of the aggrandizement of Whites. ‘The poor’ who represent the disenfranchised—politically, socially, and culturally—are re-membered with stakes in the landscape that mark their effaced presence and the violence they have experienced.

The city is seen from a distance and symbolized in the juxtaposition of homelessness and wealth. White stakes in the landscape and billboards are the first constituents for the visual lexicon of the series; these are accompanied by an auditory horizon of bird sounds, moving trains, and city bustle. White capitalism is personified by greed (see DVD, Johannesburg, 2nd Greatest City after Paris (1989)), which justifies violence of various kinds. First, the imaginary threat of

¹⁰ In the DVD accompanying this dissertation, I referred, due to the emotional valence of my home town, Johannesburg, and the title of the first animation, Johannesburg, 2nd Greatest City after Paris (1989), to the first theme as ‘Johannesburg: Re-membering’, when in fact this is a personal injunction, rather than the corrected title for the theme, ‘Re-Membering’, which pertains more generally to healing violence in South Africa, and appears in the text of this dissertation.

communism is used as a justification for violent economies. Second, “Taking on the world”—grandiosity—is pictured as the use of others to accomplish ends for capitalist concerns. Third, the violence of deprivation is justified by a grandiose greed, when, for example, ‘the poor’ are thrown scraps from the hog-like capitalist’s table (See DVD, Johannesburg, 2nd Greatest City after Paris (1989)). Other deprivations and degradations are shown in the depictions of ‘the poor’, the oppressed and migrant laborers/miners (See DVD, Johannesburg, 2nd Greatest City after Paris (1989), Monument (1990), Mine (1991)). Fourth, the mining economy of Johannesburg constitutes the height of human exploitation where humanity is taken in its use value to feed the rich and deprive the poor (see DVD, Monument (1990), Mine (1991)). Fifth, the extraordinary quality of apartheid bureaucratic violence is represented as obsolescent objects, outdated technologies and economies, and depicted by old style telephones, typewriters, franking and ticker tape machines, throughout the series. The call to listen and to take up another reading of the extraordinary, ordinary is represented by microphones, megaphones, telephone wires and pylons, throughout the films. Lastly, White liberals are at a distance from the concerns of the marchers/ the procession/ the struggle for freedom (See DVD: Sobriety, Obesity & Growing Old (1991)). To be sure, greed justifies these forms of violence and they can be supplemented from later themes, and vilified further, by the addition of murder—Erasure of the Other’s Breath.

Re-membering our proper relatedness, however, is captured by the effacement of violence, such that we recollect our ethical possibilities, and turn toward the other. An early visual image is the fish, which I have taken to present fruitfulness (“fecundity” for Levinas’ (1961))(see DVD, Johannesburg, 2nd Greatest City after Paris (1989)). The fruitfulness of ethical re-membering makes possible the comprehension of the importance of our interdependence with the Other (see DVD, last scenes of Weighing...and Wanting (1998)).

In contrast to the ethical relationship made possible through an attitude of vulnerability, compassion, and association with the concerns of the disenfranchised, the concerns of capitalists are shown as an inability to respond with action in service of the needs of others. Consequently, the visual figure of the Benin head (see DVD, Mine (1991)) represents human sacrifice and is contrasted with capitalist concerns for saving animals instead of caring for humans. Additionally, the act of re-membering shows that capitalist concerns revealed an inauthentic anxiety presented as a fight for life, a fight to maintain the status quo as it was prior to apartheid (see DVD, History of the Main Complaint (1994)). Despite the appearance of a generosity to address the concerns of the disenfranchised, empty promises make up this inauthentic form of care, embodied by the disenfranchised continuing to be weighed down by labor that enriches already wealthy Whites.

2. The Face.

For South Africa, the re-establishment of our ethical engagement stands outside of gender; both male and female can realize ethics and I have interpreted it therefore as the “Face” (Levinas, 1961, 1985). However, it is only in appreciating our anxiety, and specifically our authentic anxiety, that we are able to accomplish a genuine ethical relationship to the Other in dialogue, which includes being able to listen, and tolerate the anxiety constituted in the appreciation of difference (see DVD, Felix in Exile (1994), Weighing...and Wanting (1998)).

At first, feminine figures are associated with water and the fish. Water is named anxiety (see film clips, this theme title) and associated with the color blue. The fish represents “fecundity” (Levinas, 1961) or fertility in terms of ethical possibilities of relatedness—the capacity to engage in dialogue, and to be humane. Initially, being anxious is associated with being “captive of the city”, much like the disenfranchised who are unable to move about freely without documentation. Anxiety is felt as a response to “listening to the world”, and is felt in relation to the trials of others and a joint humanity.

Inauthentic anxiety is associated with “dissolution” and has a self-referential connotation that it not related to the Other’s feelings, but rather to a sense of abandonment and dissolution (see DVD, Johannesburg, 2nd Greatest City after Paris (1989)). Inauthenticity is

depicted as a purposeful self-destructiveness fueled by obsolescent beliefs (see DVD, Sobriety, Obesity & Growing Old (1991)).

Contrary to a feeling of dissolution, there are those who attempt to document and make sense of the atrocities incurred in the past, of the silence, of the absent presence of those who have died, and who consequently feel authentic anxiety (see DVD, Felix in Exile (1994), Weighing and Wanting (1998)). They are flooded by anxiety because the atmosphere is steeped with an anxious presence to the truths that emerge. The association of the Face of the Other with ethical possibilities of relatedness, enables re-membering, and the beginning movement of the reparation of violence.

Furthermore, the sounds of foghorns, bombs, and transformations of other figures such as the cat in Kentridge's lexicon, are all calls of conscience. These calls reach a crescendo in the last animation, Stereoscope (1999), where the fragmentation of the self is depicted as being constituted on the one hand by false economies, and on the other by a growing sense of concern depicted as an increasing absence of obsolescence. The resolution of the animations suggests that violence is incurred because of the erasure of the feminine, of the Face—of our humane and ethical presence to the Other.

Mourning is brought about because of an awareness of the erasure of the Face. The awareness of our humane and ethical presence to others, calls us therefore to GIVE FOR the Other, as a solution to the

oppression of continued violence, the failure of which results in a repetition of violence grounded in false economies. Communication becomes submerged in an anxious, inarticulate space. However, the awareness of these consequences of violence—past and present—not only brings about a unification of fragmented identities, but also culminates in a singular act of mourning by a now unified personification of Kentridge himself. The significance of this unified and mourning figure seems to be the injunction that we have to personally address our responsibility by atoning for our personal violence, even before we step up to address issues of community. Furthermore, the latent injunction implies that we cannot build community, or readdress ourselves to our lost humanity, before we have undertaken the work of mourning the loss of our ethical engagements.

3. The Other's Breath.

White South Africans' co-participation in the violence of political control, deprivation, and murder is questioned as we bear witness to the Other's breath (see DVD, theme title). Breathing is animated in this series and shown in three figures: the White capitalist, the dying capitalist, and the laborer.

Initially, the Other's breath is not noticed and the White capitalist grandiosely plunges into other's concerns—symbolized, for example, by Kentridge drawing the plunger of a French press plunging into the heart

of the mine through the miners (see DVD, Mine (1991)). However, the apartheid capitalist/Soho in 1996—two years after Nelson Mandela became President of South Africa—is a sick and dying man. Apartheid capitalism is ailing, personified by Soho Eckstein, and he is taken care of by an overdetermined medical system (for Whites only), whose staff far outnumber their singular concern. Yet we find that the apartheid capitalist has internalized the obsolescent objects of his trade (see DVD, History of the Main Complaint (1996)). Despite change in government, business continues as usual. Exploitative capitalism/(Soho) in South Africa recovers, even though a call of conscience is broadcast to the world (through activists, including artists, martyrs, and those who lived in exile). In turn, there are those who 'listen to the world' (see DVD, Sobriety, Obesity, & Growing Old (1991)); a world that has applied sanctions upon South Africa, has refused to invest, and remains critical of what South African government/authority does. This spirit of openness is presented in association with the feminine figure who has abandoned the projects of the capitalist in favor of concern for the disenfranchised and liberalism. Nevertheless, the endeavor of White liberals is presented at a distance from these concerns.

The intent and animation of life is questioned in the juxtaposition of the capitalist's incomprehensible speech and the labored breath of a man carrying a load fit for a machine (see DVD, Monument (1990)).

Moreover, the gaze of the carrier of the monument questions our co-participation in his fate. We are called to respond.

Death, seen or understood by the absence of breath, on the other hand, is presented in the documentation of lives lost (see DVD, Felix in Exile (1994)) during apartheid and latterly due to diseases such as HIV, and crime (see DVD, Stereoscope (1999)), depicted as calculations, socio-political and economic, including medical economies, attempting to efface figures in Soho/Felix/Kentridge's sketchbook. Death is also marked by white banners/billboards (see DVD, Felix in Exile (1994)). Much like the stakes in the first animation, both the banners and the stakes mark sites of death that have been forgotten and absorbed into the landscape. Sites of violence are delineated by orange and/or white, and/or blue lines (see DVD, in Felix in Exile (1994), History of the Main Complaint (1996), Weighing...and Wanting (1998), Stereoscope (1999)), reminiscent of apartheid South Africa's flag, symbolized by the Dutch heritage of the Afrikaners represented by orange, and the British heritage of the English represented by blue—the color white makes up the negative ground in general. Colonial exploitation is responsible, however, we are responsible now not to repeat this violence; consequently, we are made aware the Other is alive, breathing, and calls us to respond.

4. Erasure.

The theme of erasure has a dual function: firstly, erasure may erase the Other in violence, and secondly the erasure of violence reconstitutes ourselves in our ethical humanity and thereby reconstitutes the Other. Furthermore, the movement of healing and restorative justice is a personal responsibility and calls White South Africans to face up to their ongoing contribution to the deprivation of the poor by lining their pockets with wealth by pursuing the form of exploitative capitalism that constituted apartheid in the first place.

In South Africa, the lives of many people have been effaced and replaced by the concerns of the few. Land was confiscated, houses razed to the ground, all for the aggrandizement of the few. Erasure and effacement of the many has been accomplished by treating people as if they were less consequential than animals (see DVD, Mine (1991)).

Despite the marks borne in the landscape of the absent presence of those that have died, and those that have been murdered, these concerns are erased, forgotten and covered over. Power was wielded without compassion. This is evidenced in the documentation of many violent deaths. Despite liberal efforts to call the apartheid regime to a humane presence, activists found themselves threatened and lived in exile (see DVD, Felix in Exile (1994)). Bombs were planted by the apartheid regime and used as further excuse to justify violence from an imaginary communist threat (see DVD, Sobriety, Obesity, & Growing Old

(1991), and its repetition in the post-apartheid space in Stereoscope (1999)).

The call of conscience was not heard even though the way of life of apartheid governors was threatened from within and outside South Africa. There was a desperate attempt to dissolve knowledge of atrocities. In being able to name losses, put names to faces, and uncover the whereabouts and remains of many people, working towards uncovering the truth constitutes our being flooded by anxiety as a consequence of this knowledge (see DVD, Felix in Exile (1994), Weighing...and Wanting (1998)). Additionally, our previously lived identities are threatened because of this knowledge. Violent erasure of Others has constituted an erasure of the perpetrators' humanity.

Inauthentic anxiety has been lived as forgetfulness of our engagements and we find ourselves divided against ourselves (see DVD, Stereoscope (1999)). Consequently, we feel fragmented and alienated and find ourselves standing alone. Because we cannot face ourselves we hold onto obsolescent structures of belief and ways of life, even in the face of their collapse, in order to maintain our inauthentic way of life. We do not meet the call to engage ethically with Others.

Our beginning to examine ourselves, and the ways in which we have committed harm to Others, constitutes the first movement of healing. Nevertheless, being divided against oneself means that we resist the incorporation of the Face and cover over our authenticity by leaning

into false economies (see DVD, Stereoscope (1999)). In order to readdress ourselves to our self-examination, we have to pay attention to the inarticulate and what has previously been lived and not addressed. The movement of reparation is accompanied by an erasure of previously lived and known identities and conceptual structures that come crashing to the ground.

Restorative justice means that we offer ourselves to the Other in truthfulness in order that the Other may cleanse themselves of the violence that they have known in relation to us. Furthermore, we have to reawaken our empathy and compassion, and this constitutes the dissolution of previously lived structures of belief. In so doing, we reunify our sense of identity in relation to a world as it is, and not as it is imagined to be; consequently mourning constitutes the reunification of our sense of identity as human (see DVD, last scene of Stereoscope (1999)).

Chapter VI: Discussion

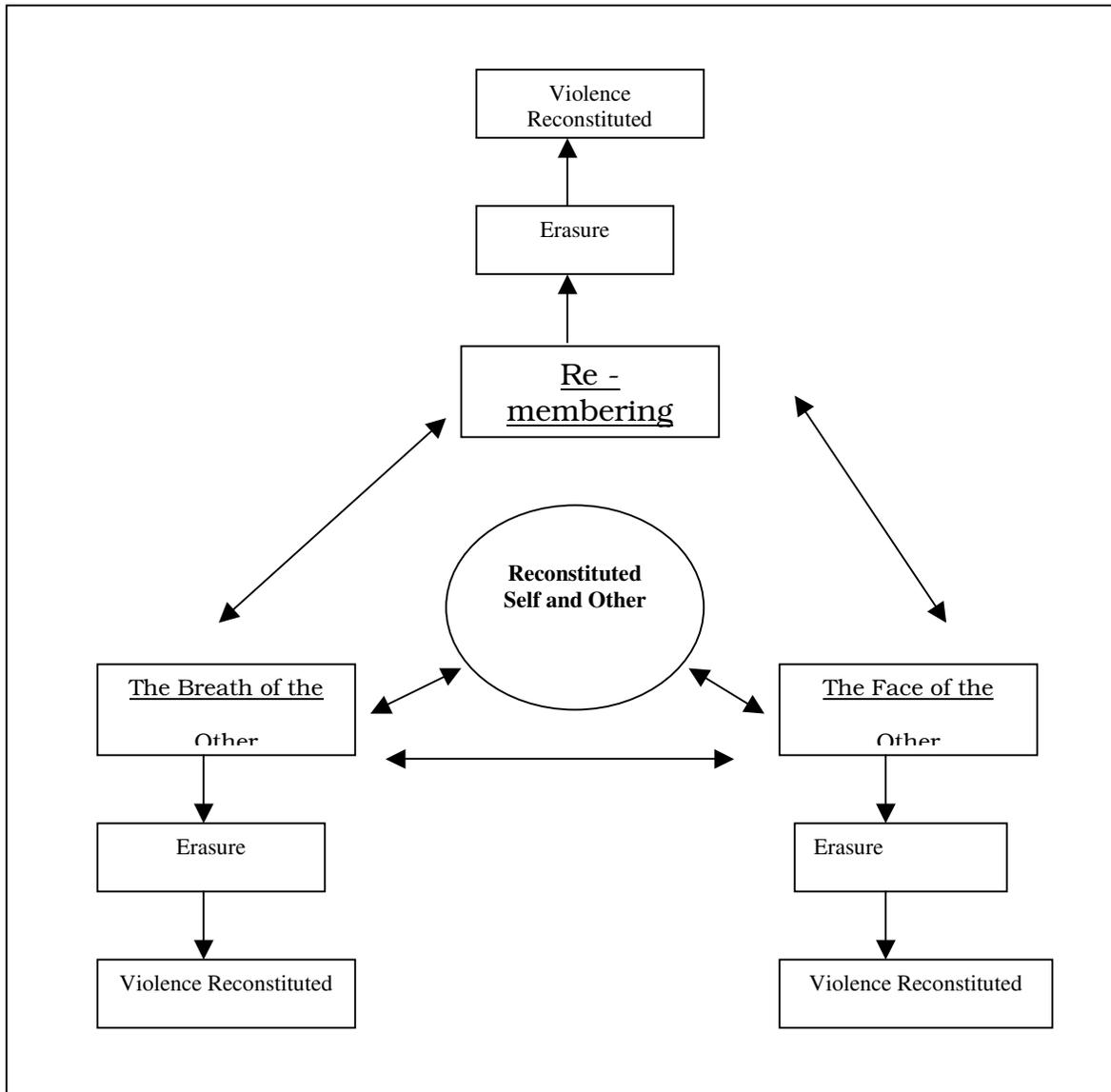
The purpose of this study has been to read Kentridge's series of animations for cultural injunctions and contributions to a psychological understanding of the healing of violence. It has been argued that there is a restorative relationship between creativity and trauma, the interpretation and reading of which is precisely what this study attempted to do. As such, the movement of healing presented itself as a circular and continuous pattern where re-remembering our ethical engagements was made actual through the recognition of the Other's breath, and their being alive now for our responsiveness to the Face, or their humanity. Further, our re-collection of ourselves was constituted in the interdependent and continuous circle that reconfigures our humanity as ethical beings, concerned for the Other, and always and already responsible for our engagements. This movement is both personal and collective. However, the counter pull of re-remembering our ethical engagements such that we constitute the Face of the other in their being alive for us to respond to now, is erasure. Therefore the erasure of violence reconstituted the Other and ourselves; and conversely, the erasure of the Face and the Other's breath, reconstituted violence.

In the diagram that follows, I have attempted to illustrate how this reading manifested itself. It is not a structure, but a movement, a process, a continuous process where we are always responsible for our

engagements and our choices on both the personal and collective levels.

Nevertheless, the counter pull to erase/efface/defer our ethical

Figure 2. The process of healing violence.



engagements, consequently, reconstitutes violence (see Figure 2).

Violence occurs because we lose the possibility of ethical engagement. “The Face, whose ethical epiphany consists in soliciting a response (which the violence of war and its murderous negation alone can seek to reduce to silence), is not satisfied with a ‘good intention’ and a benevolence wholly Platonic” (Levinas, 1961, p. 225). We are called to respond. The feminine, in Levinas (1961), stands outside of gender and is accomplished in ethics. The mystery of the feminine does not refer, as Levinas (1987, p. 86) states caustically, to “any romantic notions of the mysterious, unknown, or misunderstood woman”. The feminine does not refer to a biological difference, the difference between male and female, and is probably best expressed by Levinas (1985, p. 68):

[A]ll these allusions to the ontological differences between the masculine and the feminine would appear less archaic if, instead of dividing humanity into two species (or into two genders), they would signify that the participation in the masculine and in the feminine were the attribute of every human being.

Consequently, the feminine is expediently named ‘The Face’ to avoid confusion with the woman existent.

In its welcome of the Other, the Face is central to an ethics, to dwelling (Levinas, 1961, 1985). However, the feminine/the face is both in and beyond substance, yet figured in the home as a welcome, a silent language, and “of itself other” (Levinas, 1985, p. 66). If we consider, for a moment, what it means to be at home, then the contrast between

Heidegger's (1962) and Levinas' (1961) conception of the dwelling are sharply contrasted. For Heidegger (1962), home/dwelling is a shelter, an implement, and something to be utilized, whereas in Levinas (1961), the dwelling is an inhabitation that welcomes the Other and shows the Face in this welcome. Furthermore, the dwelling is the place out of which our world arises, as opposed to the Heideggerian dwelling, which arises from our grasping and possession of the world (Levinas, 1961). If we are to hear the call of the Face in our being at home with others in South Africa, then surely Levinas' version of "being at home" is what we must accomplish in order to welcome, embrace and tolerate our differences on shared earth. Rather than grasp Others and our land for our utility, it is as well to apprehend and re-collect the face and our ethical engagements.

Not only, then, does our recognition of the Face reestablish our ethical engagement, it is deepened in the injunction to take note of the breath of the other, of their being alive. It is timely to remind ourselves that:

The first word of the face is the "Thou shalt not kill". It is an order. There is a commandment in the appearance of the face, as if a master spoke to me. However, at the same time, the face of the Other is destitute; it is the poor for whom I can do all and to whom I owe all. And me, whoever I may be, but as a "first person", I am

he who finds the resources to respond to the call (Levinas, 1985, p. 89).

Losing the possibility of ethical engagement is wrought upon our either remaining an oppressor or a victim and identifying with violence. When we face ourselves in relation to the situation in which violence has occurred, we may recognize the loss of our humanity. In recognizing the loss of our humanity, we begin to mourn. For Kentridge, the injunction to act is stated as a need to “GIVE FOR” and to “FOR GIVE”. We are called to make reparation by giving to others and forgiving ourselves. Because of our capacity to forgive we are able to restore the courage to be human. We are called to go further than a mere authenticity of care where we embrace our anxiety by considering the possibility of our finitude (Heidegger, 1962); rather we need to re-figure ourselves towards ways of life that include the establishment of dialogue, community, and genuine care for others, in the recognition of *their* finitude.

The overriding finding of the literature pertaining to trauma seems to be that without safety (Herman, 1992), we cannot begin the work of healing violence. While democracy has been accomplished, it is daunting to consider the effects of the loss of community, economic deprivations and exploitation in South Africa. Notwithstanding the ANC’s remarkable achievement, it is clear that their creativity has already been called upon to withstand the tremendous pressure of years of injustice without

resorting to violent means, like their predecessors, to solve the problems South Africa faces in the post apartheid space.

Consequently, shame induced as a result of continued exposure to threats against which one has felt oneself to be powerless, often relates to learned helplessness or an apparent lack of mastery, and has been known to fuel violence (Goldberg, 1992; Thomas, 1997). In view of the necessity to stand against the totalitarian control of the apartheid government, even now in the post apartheid space where mirages of the past recur in violence perpetrated in the present, it is useful to consider the effects of apartheid as having engendered a feeling of hopelessness, and sometimes incompetence, because of the punitive and petty approach of this regime, which constantly silenced and punished activists for change. Despite the pull of violence to force violent relatedness, it is remarkable to consider mentors such as Nelson Mandela and Desmond Tutu, who despite grave shaming experiences have maintained a level of humanity that is admirable.

We are bound up in a delicate network of interdependence because, as we say in our African idiom, a person is a person through other persons. To dehumanize another inexorably means that one is dehumanized as well...thus to forgive is indeed the best form of self-interest since anger, resentment, and revenge are corrosive of that *summum bonum*, that greatest good, communal

harmony that enhances the humanity and personhood of all in the community (Tutu, 1999, p. 35).

Like Tutu, Kentridge attempts to show how forgiveness is the means to restore our humanity. Again, there is an ongoing tension in that there are unforgivable deeds, deeds that motivate us—hopefully—never to repeat, or allow because of our inaction and passivity. However, it is well to remember that a common misunderstanding of Mahatma Gandhi's non-violent injunction is that this is a passive stance, when in fact his intention was to stress ethical *action* not motivated by violence. Nelson Mandela (1994, p. 277) expresses these thoughts in remembering Chief Luthuli's testimony in the treason trial of 1956-1960:

The chief testified to his belief in the innate goodness of man and how moral persuasion plus economic pressure could well lead to a change of heart on the part of white South Africans. In discussing the ANC's policy of non-violence, he emphasized that there was a difference between non-violence and pacifism. Pacifists refused to defend themselves even when violently attacked, but that was not necessarily the case with those who espoused non-violence.

Sometimes men and nations, even when non-violent, had to defend themselves when they were attacked.

Mandela, Tutu, and Chief Luthuli are concerned with being ethical, and consequently fair, and in many ways they provide millions of South Africans with their example. They restore a sense of pride and proactive

community engagement. This is not correlative with inaction, as Kofi Annan has said, “[Inaction is] not an acceptable response to massive violence that threatens...” (Annan, quoted in, Langholtz & Leentjies, 2001, p. 181).

In the face of Mandela, Tutu, and many other victims (who refused to be psychologically emptied/devastated, even though they were victimized) of the apartheid regime, their respective struggles for freedom, their interdependent approaches, are correlative with many definitions of creative and actualized persons, even as we re-figure these terms to include an understanding that to be creative or ‘actualized’ demands our recognition of our interdependence with others for our realizations in a community of care. Nevertheless, these qualities, such as an openness to experience that is not psychological defensiveness (Rogers, 1976), the ability to tolerate dissonant experience (Maslow, 1976), the capacity to reorder and work out relationships (Talerico, 1986), and our envelopment in a dialogical relation with others (May, 1975; Merleau-Ponty, 1964), emphasize creative capacities that describe human creativity in general, and heal violence by allowing us to search for alternatives to compulsions fueled by shame, induced by chronic exposure to threat and violent experience.

The importance of articulating violent experience and establishing a community of care with others with whom one is safe and who share one’s experience, is consequently emphasized by Herman (1992) and

Cosgrove (1987). Additionally, creativity as an essentially social process (Rank, 1975) is predicated upon the possibility of being able to tolerate dissonant experience sufficient to readdress ourselves to our intersubjective responsibilities.

Inevitably, due to the extent of apartheid violence, there will be many South Africans who have not coped well in resisting identification with negative experiences and persons. While the literature recognizes that the aim is to restore a sense of pride, autonomy, initiative competence and the capacity for intimacy (Erikson, 1950; Herman, 1992), it seems that Cosgrove's (1987) finding that victims of rape had to re-organize their identities, to re-cognize themselves anew, rather than return to any impossible "pre-morbid functioning", is another useful therapeutic guide. However, another therapeutic implication is that groups may enable people to engage with one another and to share common ground; this is not only reassuring, but can also help to alleviate the "specialness" or absolute isolation felt by many victims. Moreover, in many instances of violent crime, it may be necessary to take a psychological stance more seriously than a legal one. It seems clear that rehabilitation rarely occurs in oppressive environments, for example, in prison. When, as in South Africa, so many people have been faced with unspeakable violence, it makes sense that the traumatized may reenact violence. It is important to note, that as psychotherapists, it is essential that we do not collude with our clients in wanting to judge the

oppressor, because in doing so we may also efface the later possibility of forgiveness, which constitutes the imperative that fuels a person's intent to re-collect their identity anew. Consequently, in order to halt further violence, we need to address people as humanely as possible, remembering our ethical stance (the Face) so that mourning the loss of the everyday brought about by the memories of chronic exposure to threat and our recollections of it, becomes possible.

Moreover, one of the major therapeutic implications of this research suggests that psychological theory needs to include "*Complex Post-Traumatic Syndrome*" (See Appendix A) in its nomenclature, in order to adequately address the symptoms of victims of complex traumatic situations, such as the chronic destabilization of safety, identity, and family life produced in places such as South Africa, and unfortunately in many other parts of the world currently. It is likely that psychologists will be privy to this syndrome in their everyday practice on a more frequent basis, and it has become urgent that we are able to cope with the dissonant experience of bearing witness to violent stories (Goldberg, 1992). Furthermore, it is my contention that we need to take care to differentiate between diagnoses such as Attention Deficit Hyperactivity Disorder, Adjustment Disorder, Affective Disorders and Complicated Grief, in order to ensure that we do not miss the elephant in the room and overlook a pervasive *Complex PTSD* syndrome brought about by contexts within which healthy living becomes impossible. This

seems particularly salient in work with children, whose meanings are sometimes inaccessible to our logocentric interpretations.

Further, in recognizing the crisis of identity formation brought about by oppressive regimes where children are separated from their parents, and adequate mentors, we need also face the devastating impact upon child development where an absence of care may be taken up as a reaction to the world in general. In local ways we need to make space for children's play time, for their capacity to work through difficult events *in their time*. Consequently, it may be that like Winnicott (1971), we need to have variable length sessions with children, and possibly adults, that may extend for hours once a month in the case of persons that live far away, or who may be symptomatic for periods of time.

So much of the literature deals with traumatic symptoms; however, as mentioned previously, this is not sufficiently balanced with studies describing how clients overcome these experiences. It would therefore be valuable to do longitudinal field studies in South Africa with communities of people to ascertain the means that people take up in order to work through violent experiences. I would expect that those persons with community and familial support would fair better because they felt valued. However, many people in South Africa are still living in the aftermath of apartheid engineering and the findings of this study suggest that these people may be predisposed to violence fueled by shame induced through years of totalitarian control. There are a number

of programs in South Africa that do address basic needs, such as food, water, and clothing, however with the addition of psychotherapeutic needs being met through outlets such as groups, role plays, and other community awareness programs, it would be helpful to outline how integration of violent experience is made possible in the South African context specifically. It would be worth expanding the findings of this study in a practical setting to include interviews with people across the socio-political spectrum to corroborate the relevance of this trajectory for the reparation of violence.

In much the same way as we address ourselves to the manifestations of violence present in symptoms of traumatic repetition, and the fragmentation or loss of identity, my reading revealed that the HIV/AIDS crisis in South Africa calls us to be aware of the relocation of violence, sometimes played out in complex and covert ways. So, for example, HIV/AIDS in South Africa has become a battleground of ideas, ideology, and ultimately real, dying people. President Mbeki's suggestion that we not take the medical point of view at face value, that the so-called HIV virus has NEVER been isolated, and has merely been inferred, and that some medicines may be toxic and kill people, have garnered international criticism, lawsuits, protests, and a political firestorm. What is important is not the back and forth around the content of the arguments, but a deeper sense and debate about an erasure of the other by our supposed knowledge about what is good, and best for the

populace—a knowledge that erases in that it does not allow debate, or dissent. Much like Kentridge's process, I sought to understand Mbeki's stance, rather than criticize it, and have realized that as psychologists, especially those in South Africa, the call to address the Face of the Other, their breath/living, and our re-membrance of the past, once again brings us face to face with issues of death and dying.

Kentridge's injunction to diligently re-collect and re-member the past in order not to tranquilize ourselves into a forgetfulness where the past is in danger of being repeated, has become even more salient in the light of these discoveries. Consequently, I find myself realizing anew that the injunction to begin to "GIVE FOR" is merely a beginning and not an end point for healing violence. It seems then that the circular and continuous pattern shown in Figure 2, is merely the beginning of a renewed approach to the sanctity of life in South Africa, where the recognition in Stereoscope (1999) is that the presence of violence has now become pervasive and demands our renewed attention in the post apartheid space.

However, other forms of violence, such as racism, sexism, religious superiority, and economic aggrandizement in the face of the poor, continue in South Africa, as in other parts of the world. I would argue that our authentic anxiety, if it is addressed to community, to the Other's finitude, their well being, and the reestablishment of community, does not permit our inauthentic investment in distractions such as racism,

and the assertion of any specific cultural superiority. The call away from violence, as read from Kentridge's work, is to reestablish our humanity as humans living with one another, not to reestablish arguments based on power struggles between men and women, religious groups, obsessions with the surface body, and other inauthentic involvements. As we learned from Levinas (1961, 1985, 1987), authentic and ethical engagement is the purview of each gender, and can be accomplished properly with our renewed concern and care for others. The challenge therefore is to be reminded, to re-member, that the structures of belief that fuel totalitarian systems are not something of the past, but call us to engage in critical thought towards a restored humanity.

The reparation of violence begins, then, with our being able to recollect ethical engagements such that we readdress ourselves to ideologies that kill, and ways of life that thwart and erase Others. For Kentridge this is constituted by our re-remembering the violence we have incited and forced others to suffer. This attitude of ethical reengagement is reestablished by our taking up an attitude of vulnerability, compassion, and association with those other than ourselves. This means that we need to avoid becoming defensive and hanging onto previously held beliefs, attitudes, and identities. We are called to respond NOW. Moreover, retributive violence is predicated upon our inhumanity, our unwillingness to step outside of our unexamined beliefs.

Most importantly, the form of justice that Kentridge appears to be developing is not just merely retrospective justice.

While cultural projects have sought to reconcile the past, and seek absolution for those who have committed wrongs, the mere confession of these wrongs does not constitute remorse or even ensure that remembering towards a future, a future of a South Africa not yet born, of generations to come, has been established. Consequently, our co-participation in structures of violence has to be continuously in question. We are called to respond with action in the face of recognized violence and to reconstitute ourselves with authentic care. This means that we need to take note of calls of conscience that move our humanity and call us to act. Furthermore, even if we have to stand alone, the moral dilemma is that from an existential point of view, we have to be able to tolerate the difficulty of bearing the consequences of our existential responsibility.

Existential responsibility is shown in Kentridge as a reconstitution of the Other's humanity by erasing violent engagements. However, this movement is essentially singular and an individual choice. Community can only be established where there is the motivation to do so. Part of healing violence of the past in South Africa has to include mourning, grieving for lives lost and ruined. Further, we must avoid the inauthentic move to efface the memory of the multiplicity of violent acts that founds South Africa's history. Again, while the TRC hoped to do this, and

formed the basis of a truth letting, it has not been sufficient, cannot be enough, when so many people are still living in the circumstances of profound deprivation. Many of those who sought financial restitution because of the confiscation of land, razing of homes, and murders of their loved ones, have not yet been remunerated. Even though monies cannot replace lives lost, it can provide relief. As South Africans, it has become imperative that we engage in means to seek restitution by giving to others in myriad ways. The truth of the past has not yet reconciled the economic divide. Neither has forgiveness of perpetrators solved the problem of ongoing perpetrators in the present. Life, unfortunately, is lived currently with a polarization between us and them, where capitalism is as rife as ever in its acquisitions of wealth, even in cases such as the immoral dispensation of toxic substances to those that trust and follow medical-pharmaceutical guidelines in the case of HIV/AIDS. The foundation of modern individualistic/corporate culture is necessarily threatened, in order that we address ourselves to issues of reestablishing community oriented economies that benefit those that truly need upliftment. This is not happening sufficiently in post apartheid South Africa, possibly due to a tranquilization that renders the accomplishment of democracy as an endpoint.

For Kentridge, then, in order to avoid becoming tranquilized by a false sense of accomplishment, feeling anxious about false economies constitutes a call to ensuring that we strive toward economic balance

and fairness. Furthermore, this anxiety can be transformed into empowerment where people begin to feel a renewed sense of worth grounded in the accomplishment of a renewed humanity. The danger is that we resist the incorporation of ethical engagement and further our involvement with false economies of power, in an attempt to cover over the difficult work of recollection, mourning, and restitution of community where differences are celebrated. In being anxious we are called to re-organize ourselves, re-cognize our identities, in the face of violence. In so doing we face the possibility of the erasure of our previously known identities.

Nevertheless, our renewed sense of identity is grounded in a renewal of our awareness of our intersubjective responsibilities. This is predicated upon the possibility of our having to “modify, consolidate or shed doubt on what [we] know” (Kentrige, quoted in, Christov-Bakargiev, 1999, p. 8), especially when what we think we know is indeterminate, a mere trace. Doing this enables the reunification of identity in relation to the world and those with whom we engage. The process is recurrent and needs to be renewed and reworked continuously: there is no end point.

The challenge is to examine totalitarian systems, particularly those that we take for granted. Yet, in South Africa in the post apartheid space, we find that these systems have been subverted, relocated, and speak in other voices. Our vigilance is called for, our capacities to

constantly question assumptions that we take for granted. In so doing, we erase the possibility of repeating violence, fed by ignorance and unexamined ideologies. As academics, psychologists, and other professionals, it is as well to re-member the past in order to create a future where Lyotard's (1993) explanation that the postmodern comes before the modern, illustrates the need for us to address our concepts and reconfigure them towards improved views of each other and the world—a world that does not yet appreciate difference sufficiently to be able to tolerate it. In the same way, Kentridge's process is situated 'between' the postmodern and modern, and illustrates the circular and continuous injunction to re-collect ourselves and reconfigure our relatedness and ideologies to accomplish a proper active, ethical engagement. The urgent injunction of this dissertation has revealed that we need to transform social and political life by reverencing our respective contributions to an enlarged, ethical, and concerned political body. Above all, this process calls us continuously and singularly, even when we have to bear the consequences of our existential responsibility by standing alone.

In considering the implications of this reading for the healing of violence in South Africa and the restoration of community, it is important to note that in offering us a process of thinking ourselves and our engagements anew, it is exactly this that we need to accomplish: thinking. Yet, Kentridge's thinking is grounded in action, drawing that is

brought alive. Drawing is a process through which Kentridge is able to work through his ideas, to revisit them, and modify them; in the same way we are called to rework our relatedness without falling into violence dominated by a renewed racism, or ideologies that efface the concerns of *all* South Africans. Nevertheless, again, as in the traces and variants of previous images that have been erased, they remain, as does South Africa's history for our continued interpretation so that we can create a future that bears witness to the past by providing opportunities to articulate the unspeakable, unthinkable, and unbearable. The call not to fall into unexamined ways of life is inherent in the process that Kentridge offers us as a means to avoid the pitfalls of the re-collection of violent pasts in the present post-apartheid space that may as yet remain not yet. Creativity has to be inserted into the traumatic space in order to offer us renewed options, in order that we can step outside of our driven repetitions in the relocations of violence that we are pulled towards as an effacement of the difficult task of our proper ethical relatedness.

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Appendix A

A New Diagnosis¹¹

Complex Post-Traumatic Stress Disorder

1. A history of subjection to totalitarian control over a prolonged period (months to years). Examples include hostages, prisoners of war, concentration-camp survivors, and survivors of some religious cults. Examples also include those subjected to totalitarian systems in sexual and domestic life, including survivors of domestic battering, childhood physical or sexual abuse, and organized sexual exploitation.

2. Alterations in affect regulation, including
 - Persistent dysphoria
 - Chronic suicidal preoccupation
 - Self-injury
 - Explosive or extremely inhibited anger (may alternate)
 - Compulsive or extremely inhibited sexuality (may alternate)

3. Alterations in consciousness, including
 - Amnesia or hypermnesia for traumatic events
 - Transient dissociative episodes
 - Depersonalization/derealization
 - Reliving experiences, either in the form of intrusive post-traumatic stress disorder symptoms or in the form of ruminative preoccupation.

4. Alterations in self-perception, including

¹¹ Herman, J. (1992). Trauma and Recovery New York, NY: Harper Collins. (p.121).

- Sense of helplessness or paralysis of initiative
 - Shame, guilt, and self-blame
 - Sense of defilement or stigma
 - Sense of complete difference from others (may include sense of specialness, utter aloneness, belief no other person can understand, or nonhuman identity).
5. Alterations in perception of perpetrator, including
- Preoccupation with relationship with perpetrator (includes preoccupation with revenge)
 - Unrealistic attribution of total power to perpetrator (caution: victim's assessment of power realities may be more realistic than clinician's)
 - Idealization or paradoxical gratitude
 - Sense of special or supernatural relationship
 - Acceptance of belief system or rationalizations of perpetrator
6. Alterations in relations with others, including
- Isolation and withdrawal
 - Disruption in intimate relationships
 - Repeated search for rescuer (may alternate with isolation and withdrawal)
 - Persistent distrust
 - Repeated failures of self-protection
7. Alterations in systems of meaning
- Loss of sustaining faith
 - Sense of hopelessness and despair

Appendix B

Thematic Descriptions and Constituents of the Film Clips

1. Re-membering

1st clip: The opening scene in the first animation of Johannesburg: 2nd Greatest City after Paris (1989) depicts an **aerial perspective view of the city**, with **white stakes** in the foreground and a **drive-in screen** on the right. We hear the **sound of birds, moving trains, and city bustle**. A **white billboard** is empty and present to the right of the frame. We are introduced to **Soho Eckstein (SE)**—the protagonist—is sitting behind his desk, wearing a pin-stripe suit and smoking a cigar. He holds his hands in the air while his name is presented to us. This image is juxtaposed with a scene of a **fire bin**—a common scene amongst homeless people in Johannesburg, who make fires in old disused bins for warmth.

Thematic Constituents

1:1:1 Johannesburg is seen from a distance and symbolized in the juxtaposition of homelessness and Soho's wealth. White stakes in the landscape and billboards are the first constituents for the visual lexicon of the series; these are accompanied by an auditory horizon of bird sounds, moving trains, and city bustle.

2nd clip: Johannesburg: 2nd Greatest City after Paris (1989). The second clip begins with a scene of **Mrs. Eckstein** sitting and then cuts to a **one-legged homeless man dancing in an anti-clockwise direction using**

his crutches. He then sits cross-legged next to the fire bin, presumably for warmth.

Using the 'iris' transition moving inwards [simulating our not seeing], Kentridge then cuts to a typewriter—with the opening iris transition—and a cigar in an ashtray. From the typewriter, a banner emerges: *Soho takes on the World*. SE appears on the horizon of the frame with the typewriter on a desk in front of him. A moving hammer and sickle sign emerges from the typed paper and floats into the atmosphere. *SE takes the paper and crunches it in his hands*. Next we cut back to the homeless man who is then seen dodging, with the aid of his crutches, a bottle, what sounds like tin and other litter that is being thrown at him from the viewer's position. *A piece of litter transforms into a cat climbing up a pole on the left and meowing*.

Thematic Constituents

1:2:1 Taking on the world is characteristic of white economy in Johannesburg, and is accompanied by objects: a typewriter, banner, a cigar smoking in an ashtray and the hammer and sickle sign, as well as a cat meowing as it escapes in response to the homeless man being bombarded by litter.

1:2:2 The first appearance of the feminine occurs next to a one-legged homeless man dancing in an anti-clockwise direction.

3rd clip: Johannesburg: 2nd Greatest City after Paris (1989). The third clip opens with the Johannesburg landscape and the sound of

marching. Soho appears on the horizon, and erases the left of the screen, which transforms into a page being turned. We hear soulful singing. A banner appears: Soho Eckstein bought half of Johannesburg. A mine dump emerges; again, SE erases the left of the screen again and a banner appears marking Eckstein territory on the right where the mine dump was originally depicted.

The scene cuts to Mrs. Eckstein and Felix Teitlebaum (FT). FT is naked and puts his head into Mrs. Eckstein's lap. We hear the sounds of water. The scene cuts to a telephone handle and a sign: Rumors of a different life, then to SE at his desk with two phones ringing. Out of his typewriter emerges the hammer and sickle in the midst of Soho's concerns about his wife's allegiance to him, as well as other punctuation marks: quotations, the @ sign, the exclamation mark and imaginary marks from the smoke of his cigar. We hear gurgling, sounds of voices, and phones ringing.

Felix places a swimming fish in Mrs. E's palm. Cut to Soho answering his telephones. Kentridge marks the frame with blue straight lines and blue around Soho's head. [Blue has previously been named anxiety and can be referred to within the theme 'the face'.] Cut back to a hazy crowd gathering to witness Felix and Mrs E embrace while they become submerged in water; the fish swims away from them towards the foreground.

In the next frame we are presented again with the **landscape of Johannesburg** looking sparse at first. It begins to fill with people marching towards the foreground. As they come nearer we see their faces and consequently their desperation. Soho is sitting knife and fork in hand, held upwards and he clanks them together; he has a napkin hanging from his collar. The script reads: **Soho feeds the Poor**. He looks gluttonous, licking his lips, with an array of food fit to feed many more than him. He holds his knife and fork upwards above the table and throws them behind him, taking his food in his hands, while his long tongue emerges to lick his lips.

Cut to the poor who are walking into the foreground from a distant horizon. One of them holds his hands up indicating that he has nothing. Soho is unperturbed and engrossed with what he is eating; this is accompanied by sounds of slurping and burping.

Soho disregards the poor and eventually puts his hands over his ears; **his gorging becomes more frenzied and he starts throwing things into his mouth. Finally he puts his hands into his mouth and bears his teeth. Only then does his 'feeding the poor' occur with him throwing scraps from his table. The poor look down, not reaching for the scraps and they fade into stakes in the landscape.**

Cut to **Felix** with his back to us emerging naked from the right middle ground and walking towards Soho sitting behind his desk. Soho shows Felix the fish swimming in his outstretched palm. As he shows

the fish to Felix, Soho sweeps Felix off the screen; Felix rises up and punches Soho who falls backward.

The last scene of Johannesburg, 2nd Greatest City after Paris (1989) begins with what appears to be a darkened banner standing in the landscape. As the focus clarifies we notice that it is a metal structure filling with heads—black people's heads. Heads are also lying in the foreground; and soccer goal posts are to the left middle ground. Two figures are fighting in the distance, accompanied by the sounds of punches and heaving. Felix and Soho are fighting.

Cut to Mrs Eck emerging from between the goal posts, walking across the frame behind the metal structure filled with heads, and picking up a piece of material which billows behind her like a cape. The cape transforms into a fish. As she passes in front of the structure holding the heads, the contents are erased and we are left with a trace of the structure that held them.

The drawings fade and we find ourselves in an unknown landscape with a pool in front of us. Felix and Soho are standing in a pool of water and fighting with sticks.

Cut to the last scene of this animation, which depicts the unfed poor walking in a line with their hands behind their backs, back to the horizon from whence they came.

Thematic Constituents

1:3:1 Johannesburg is situated upon the history of erasure for the concerns of others, in favor of a mining economy where greed justifies it.

1:3:2 Soho is personified by his greed in the face of 'the poor' whose hunger is served by his scraps. The poor are transformed into stakes in the landscape bearing the traces of their presence. Soho's greed is justified by

the imaginary presence of communism.

1:3:3 Mrs Eckstein is associated with Felix and the homeless. She waits.

1:3:4 Felix is associated with the feminine, Mrs E.; he is naked, vulnerable, and concerned. He fights with Soho against the foreground of dismembered heads, from which Mrs. E. rescues the fish. The staked landscape collects pools of water—*anxiety*—within which Felix and Soho come to blows.

4th clip: Monument (1990) is the next animation in the series and further outlines the context against which the Drawings for Projection (1989-1999) are set. This animation begins with the *iris transition opening*. At first we find ourselves in a sparse landscape, and then we are focused upon a *man's face; he is looking downward, and sad*. Then we see bare feet walking slowly and as shot widens we see that he is carrying a covered block into the landscape and away from us. The iris transition closes.

Then we see the words 'Soho Eckstein—Civic Benefactor' and Soho appears on the screen to the right, in front of microphones that are moving—some like fingers, as he speaks. The pages that he has read become megaphones, and we flashed into the landscape. **The microphones emit sound symbolized as black horizontal marks.** As the camera focuses in on the marks and then out again, the marks dissolve to reveal the block now standing in the landscape, within a metal structure, and shrouded in a cloth. From the horizon, people are beginning to gather densely around the monument. Soho Eckstein continues with his speech, whose content is not clear—not clearly audible to us, and possibly not understandable to the crowd either. SE is still surrounded by his micro and megaphones. **He holds first his left hand palm up and then his right, in a characteristic gesture seen in Johannesburg, 2nd Greatest City after Paris (1989) prior to him 'feeding the poor'.**

Then the shroud is lifted amongst great commotion from the crowd. The monument is unrecognizable, except as a block atop of which are what appear to be rocks of various shapes. On its plinth are ill defined letters that may read "Jurie". However, the camera then pans up from beneath the monument to reveal that the man, who had been walking in the landscape at the beginning of this animation, is holding the monument up. The camera pans from his feet, which are belted and bolted down to a pedestal, then the camera pans upwards along his

muscular legs and towards his face, which is looking downward.

Eventually he looks upwards, despite the strain of his load, and we hear his breath, and specifically the strain of his labored breath against the load, which he continues to carry, without flailing. The camera holds his gaze, he looks exhausted, and worn, and finally Kentridge uses the iris transition closing to focus further on his eye, and then to close totally.

Thematic Constituents

1:4:1 The horizon over and against which Soho donates a monument to the community, is animated by one man carrying a load fit for a machine. The man's labor is magnified by his bare feet trudging through the landscape under the weight of his load.

1:4:2 In an everyday sense, being a 'civic benefactor' is generally constituted by generosity towards one's community; however, in Soho's case his "generosity" is effaced by his self-aggrandizement evidenced in his speech, which is firstly incomprehensible to us, and presumably to the crowd, and secondly, is magnified by 'megaphones' and microphones which transform into menacing fingers. The gift given to the community is a sculpture [not food, clothing, or shelter]—and physically out of the community's reach.

1:4:3 Soho holds first his left hand palm up and then his right, in a characteristic gesture seen in Johannesburg, 2nd Greatest City after Paris (1989) prior to him 'feeding the poor'. This gesture is reminiscent of his empty promise.

1:4:4 When the sculpture of rocks is unveiled, it bears the faint inscription [?] 'jurie'—possibly signifying that the “jury is out....on apartheid?”

1:4:5 The closing iris transition upon the man carrying the monument, as well as the sound of his breath, reminds us of his situation and experience and those of his community collected to witness the monument's unveiling.

5th Clip: Mine (1991). The animation begins with an **underground scene**. With a **'Benin' like head to the left** of the screen, who has **a lamp** attached to its forehead, and lines of **trailers in a mineshaft**, the animation begins. The next scene shows a lift ascending up the mineshaft towards the surface. When it reaches the top, people begin emerging from the shaft outwards onto the land. We hear the **sound of lightening** and the scene transforms and Soho appears sleeping on the surface, and the horizon, with the **surface undulating with his breath**. In the subterranean part of his bed appears a **shovel, and then a bin with holes** [a fire bin].

The following scene shows the miners dormitory, and we are shown a fire bin burning for warmth in the foreground, and down the aisle between the partitions where the miners sleep. Slowly miners begin to emerge from their cubicles, and one places his hand near the fire. The animation cuts to sleeping cubicles that at first appear to contain the heads we saw in the last scene of Johannesburg, 2nd Greatest City after

Paris (1989). However, the camera then pans closer and we see a few miners sleeping, and we hear the deep breaths of people fast asleep.

Soho is in his bed, with a tray on top of his knees. He is fully clothed, in his pinstriped suit, and smoking a cigar from which he makes smoke circles. He is moving his knees. He rings a bell in his right hand and the scene cuts to the miners showering in group-showers, getting ready to begin their days work. A French press and teacup appear on top of Soho's tray; he presses the plunger and it continues to plunge downward, through the tray, his bed, into the subterranean world of the mine, past the showering miners, through a mine trailer, through the sleepers cubicles, past a jackhammer at the mine-face, deeper into the mine, and then the floor plan of the mine is emitted from the plunger deep in the mine. Cut to the jackhammer mining the face, and simultaneously outlining more of the mine plan.

Then we see Soho in his bed who continues to smoke his cigar. The French press transforms into a bell ringing machine, and then into a ticker tape machine (an obsolescent object—a telegraphic receiving instrument which automatically prints stock prices and market reports on a tape) that begins to spew forth tape with Soho's growing stocks printed on it. A lot of tape emerges from an open draw to the machines side, and his pillows are erased, transforming Soho who now appears behind his desk. The sound changes from the mechanical sound of drilling to a symphonic and pompous melody, and the animation cuts

again to the jackhammer at the mine face. Cut to the floor plan of the mine, intercepted by the plunger (Soho's intent); as the camera focuses, it appears as if the shadows of the plan are made up of human figures.

The ticker tape machine begins to spew forth people who form the shape of a mine dump on Soho's bed. Again the animation cuts to the air hammer drilling the mine face and now pans outward to reveal a crouched miner hammering at the face. The camera then focuses on the head of the air hammer and a 'Benin' like head begins to sculpt through the drilling.

Cut to Soho's bed. The head is spewed in pieces out of the ticker machine and reconfigures on the bed to the left of the machine. Cut to the mine where copious miners are seen drilling the face. Then we hear a pulsing sound and from the tunnel emerges a mine trailer. Cut to the dormitory where the trailer's journey stops at the point where the miner is warming his hands, and the trailer spills out its contents, which surround the miner, submerging him in a plinth. Cut back to Soho's bed, where the trailer emerges in front of the mine dump and spills out an ingot (presumably gold) without the miner atop of it. The camera then gives us a full view of Soho at his desk/bed and we see that it is covered with ticker tape, accompanied by the sound of the machine. The ingots begin to transform into plinths with busts of the miners on top of them. Soho is holding a pen with which he is writing something on a tablet to his right. Cut to the sleeping miners—appearing as disembodied heads

in their cubicles—and the plunger, which now ascends up a shaft to the accompaniment of the sound of a rhinoceros (an endangered African animal). Cut to Soho's desk and a rhinoceros emerges from the ticker machine onto the surface of the mine dump. Soho moves his hands to either side of the rhinoceros in a protective gesture and then sweeps his hands sideways and erases all the objects, save the rhino. The ticker machine reconfigures as SE's pillows.

Soho feeds the rhinoceros from his right hand and we hear the satisfied grunts of the rhinoceros as it continues to feed.

Thematic Constituents

1:5:1 The significance of the comparison of the Benin head is in undercoring the advanced social system of Africa in its ancient roots: in Benin bronze cast heads were made, which are artifacts recognized as constituting a bronze casting technique that has not been equaled, even in Roman and Greek culture. Moreover, the discovery of these artifacts was coupled with human sacrifice.

1:5:2 In the opening scenes of Mine (1991), the significance of labor is underscored by Africa's history, where now we are shown its peoples being used to mine South Africa's riches for Soho—the white man's—benefit.

The music accompanying mine is fast paced, and anxious—reminding one of the danger of South Africa's mines and the many lives lost as a consequence. Additionally, the lightning signifies another call of

conscience; struck against the undulating landscape of Soho's bed, and his engagements, within which are buried artifacts of mining—a shovel, and a fire bin.

1:5:3 The sound of sleeping miners animate the subterranean world, where their loss of life—familial and actual—is symbolized by heads in cubicles, reminiscent of the closing scene of Johannesburg, 2nd Greatest City after Paris (1989). This world is sparse, cold—evidenced by a fire-bin for homeliness to its inhabitants.

1:5:4 Soho's mine-plans are instituted by him 'plunging' his French press deep into the mine. Mine activity is constituted by the sound of the jackhammer and the negative space of the plan forming into miners. Human figures spew forth from the ticker tape machine forming a mine dump on Soho's bed. Humans are effaced in Soho's project in multiple ways. This is illustrated by Kentridge cutting to a miner whose jackhammer sculpts and reveals the head reminiscent of the Benin heads of ancient times.

1:5:5 Soho controls and conducts operations from his bed, a place of comfort supported by objects: a ticker tape machine computing his stockholdings, a bell, a cigar, his pillows which transform to reveal Soho at his desk. This scene is punctuated by the dound of the drill transforming to a pompous, symphonic melody accompanying Soho's image of mining dictatorship.

1:5:6 The Benin-like head is spewed in pieces out of the ticker tape machine and reconstituted on Soho's bed. The significance appears to allude him, however, and he cannot hear the call. This is juxtaposed with the pulsing sound of miners at the mine-face, a miner warming himself at a fire, becoming embedded in gold poured from a mine trailer. This ingot is transported to Soho's bed without a trace of the man contained within it. Soho's bed is full of ticker tape, indicating his concern with money and absence of care for the miners.

1:5:7 Soho's inauthentic form of care is symbolized by the appearance of a rhinoceros—an endangered African animal—which he protects and feeds. He is oblivious to the busts of miners and computes upon a tablet ignoring the significance of disembodied people constituted by these busts and the heads in cubicles in the subterranean world.

6th clip: *Sobriety, Obesity, and Growing Old* (1991). This clip begins with Soho wearing a gas mask, from which blue lines emanate; and cuts to a landscape filled with megaphones—black lines are being absorbed by the megaphones. Then the landscape of Johannesburg appears with megaphones rotating above the buildings. Blue marks appear in the sky and are absorbed by a megaphone on top of one of the buildings. Cut to a scene of a Johannesburg street, accompanied by the sound of a freedom song. People are marching down the street towards the viewer; they are holding white and red banners. Cut to a scene with Felix and Mrs. E. in the foreground. Mrs. E. has her arm around Felix and they

are watching a procession of people on the horizon. Cut back to the street, which is now filled with people. Cut to Soho sitting at a desk behind a window and watching the procession. The cityscape of Johannesburg is on the horizon, and a telephone is on the desk to his right. Then we see people marching towards a building reminiscent of the Voortrekker monument in Pretoria.

Thematic Constituents

1:6:1 Against the backdrop of apartheid exploitation and violence constituted by the effacement of authentic care, in this clip we see Soho struggling to maintain his own life, evidenced by his wearing a gas mask. Blue lines—signifying anxiety—emanate from the mask. The meaning of being anxious for Soho at this moment is set against a backdrop of protesters singing and marching towards a monument/building. On the other hand, the loving figures of Felix and Mrs. E. appear to symbolize a lack of fear, a compassionate gaze and a concern shown in their loving gaze towards the marchers, and their stillness.

2. The Other's Breath

1st Clip: Johannesburg, 2nd Greatest City after Paris (1989). In this clip we see Soho puffing his cigar, against the background of a Duke Ellington piece that is **light, upscale, and lyrical**. Soho holds his hands up with his cigar in his mouth, palms facing upwards, before his name is flashed to us.

Thematic Constituents

2:1:1 The breath of a human being constitutes life and should encourage our ethical engagement. In this clip, Soho's breath is constituted by cigar smoke—a sign of wealth. He holds his hands in the air displaying his lack of guilt, of responsibility, for his actions. Duke Ellington's light, lyrical, upscale music emphasizes Soho's apparent lack of gravity and concern.

2nd clip: Johannesburg, 2nd Greatest City after Paris (1989). This clip begins with a typewriter, and an ashtray with SE's cigar smoking in it. The typewriter spews out a sign: **Soho Eckstein takes on the World.** Then the scene cuts to Soho at his desk. He has two telephones, and the typewriter is facing us. On the paper emerging from the typewriter we see the key arms typing and then a **circle forms at the end of one, while a hammer** forms at the end of another. SE begins to pull the paper out of the typewriter. A hammer and sickle emerge on the next piece, and it floats up from the paper; Soho's eyes follow it across the screen, and he grabs the next piece, crunches it up, and dark lines begin to radiate from his body, as he frowns.

In the next scene we see a bottle being thrown at a one-legged homeless man sitting next to a fire-bin. He jumps up suddenly, avoiding the trajectory of the flying objects. Other pieces of trash are thrown at him and the last piece transforms into a cat meowing up a pole, while the homeless man exits to the left.

Thematic Constituents

2:2:1 Soho's breath signifies his grandiosity—Soho Takes on the World. In the light of growing international criticism for apartheid, the regime justifies its violence by claiming a threat from communism. This so called threat from communism justifies Soho's violence against the homeless man, at whom he throws rubbish/rhetoric—there is no dialogue.

2:2:2 Dark lines emanate from Soho's body indicating his 'dark intent' or attitudes in the face of the nameless 'communist' Other; this is emphasized in the menacing/beady look of Soho's eyes as he follows the hammer and sickle across the horizon of his gaze.

3rd clip: Monument (1990). In this clip, I have focused on the last scene of the animation where we focus on the man carrying the monument. He is looking downward, exhausted, and his face is drawn with the weight of his load. **He slowly looks up and we become aware of his breath**, that he is alive, and the sound of his labored breath. As the iris transition closes, we are focused upon his gaze, and his awareness of us, the viewer.

Thematic Constituents

2:3:1 The labored sound of the monument carrier's breath is presented in stark contrast to the grandiose, incomprehensible speech of Soho. I find myself focused upon the carrier's humanity, the strain that his breath reveals. Monument (1990) ends with the closing iris transition,

while the carrier stares unswervingly at us, questioning our engagement with him.

4th clip: Monument (1990). In this clip I have focused upon the carrier of the monument's bent over gait. We see his face initially, and then we see him carrying a huge block that is so heavy, he is bent over and furthermore walking barefoot across a landscape with it.

Thematic Constituent

2:4:1 Our co-participation is questioned further as we bear witness to the man carrying the monument, and notice that he is hunched, bent over with the strain of his heavy load.

5th clip: Monument (1990). Here I have focused on Soho as civic benefactor, standing giving a speech to the masses, where he is presumably announcing his intention to donate this sculpture (a piece depicting rocks). He looks corpulent and his words, being emitted from the megaphones, are black marks, which obliterate the monument. The sound is pompous, tempered with expectancy, and the people are waiting. In contrast, we see the man carrying the monument, who appears to be suffering and strained, he embodies labor—South African labor. The iris transition closes.

Thematic Constituent

2:5:1 Black marks—previously symbolized by dark intent—emanate from Soho, obliterating the monument—his inauthentic gift. In contrast, the

carrier of the monument can be heard in his silence, articulated by his labored breath.

6th clip: Mine (1991). This clip focuses on the miners in their sleeping cubicles, and specifically on the initial impression of disembodied heads lying in these boxes. [I am reminded of morgue cubicles, where bodies are stored in drawers—next to and on top of each other.] Then we see an actual sleeping miner, and notice that he is breathing—alive—and the camera pans across another, and another miner sleeping deeply.

In contrast, SE is in his bed, fully clothed, and puffing his cigar—he is restless, evidenced by his moving his knees, before he puts up his right hand for his bell to wake the miners.

Thematic Constituent

2:6:1 Kentridge contrasts the qualities of engagement constituted by Soho—a symbol of apartheid oppression—with the oppressed. In Mine (1991), we are presented with the sound and sight of miners in deep sleep; this is juxtaposed with Soho's restlessness, and the imminent presence of his intent to rouse labor to fulfill his business concerns.

7th clip: Sobriety, Obesity, & Growing Old (1991). In this clip I have focused on the breath of the masses, the breath of the movement of change. People are marching on the horizon, holding banners, and the music sounds sad. It is interrupted by the sound of megaphones. Felix is sitting in a landscape of megaphones and the heading reads: **FELIX**

LISTENS TO THE WORLD. Black and blue marks are entering the megaphones.

In the next scene we see a building, around which black shadows are being cast. Megaphones are rotating on top of it, and as the darkness engulfs the building, lights in one of the uppermost left hand windows switches on. Lines radiate around the building. The camera zooms in to the buildings name: Eckstein house.

This clip ends with Soho sitting at his desk, looking out of a window at the marchers.

Thematic Constituent

2:7:1 Soho's dark intent and anxiety are absorbed by megaphones and broadcast to the world, they surround his building and are symbolized by black and blue lines. Felix sits naked in the landscape "listening to the world". These two solitary figures stand in the landscape with the marchers who join forces in protest against the status quo.

8th clip: Sobriety, Obesity, & Growing Old (1991). Two people are face to face, looking eye to eye, blue emerges from a nearby megaphone and engulfs them.

Cut to Soho in his bed, with the erased, but visible heading: **Soho Abandoned**. Soho strokes his black cat. The cat jumps towards him and is transformed into a gas mask. He adjusts the mask and as his hand pulls away, we see his widened, alarmed eyes.

Mrs. E. and Felix are embracing in the megaphone landscape. A megaphone in the foreground spills blue water.

The camera focused on the gas mask and we hear the sound of SE's filtered breath. As he breaths, blue marks are emitted from the mask, and the camera cuts to the megaphone landscape.

The sound of SE's breath appears to be being absorbed by the megaphones, presumably for broadcast to the world.

Thematic Constituent

2:8:1 Soho is abandoned by his wife—the feminine: symbolically he has abandoned understanding, flexibility, ethics, and care. The call of conscience—symbolized by his cat—is transformed into an inauthentic mode of upholding the false purity of his air—a gas mask. Yet this inauthentic intent is broadcast to the world, as he struggles to maintain his [way of] life.

9th clip: Felix in Exile (1994). Nandi is looking through a surveyor at the landscape, through which she notices a body, and then sees blood seeping from his head. She is startled [the absence of breath] and looks away from the surveyor at the landscape with her naked eye. She then looks again and she sees another body whose head is seeping more fervently (a more recent death?). Nandi is wearing a round, blue earring, and the surveyor has an orange circle radiating around its limb.

Felix is sitting in his room, naked, on his bed. He is looking in his drawing pad. We are shown the second body that Nandi noticed, now

with an orange line delineating the position of it. Stakes appear around the body, and newspaper begins to cover him. At the same time, a white banner emerges at his feet, and the covered body transforms into rocks in the landscape. In the next scene, we are introduced to a climate control meter that tests the humidity—usually in a museum.

Thematic Constituent

2:9:1 Over and against the previous clip, in this one we are presented with those that have lost their lives and lie dead in a forgotten landscape. In Felix in Exile (1994), Nandi surveys the death of her people. Felix—like other activists at this time—is in exile; he surveys the images he has amassed documenting these deaths. Sites of violence are symbolized by orange lines appearing first around limbs of dead people Nandi has noticed, around bodies, and then around stakes serving as markers of re-membrance for those whose deaths the landscape has already absorbed and effaced. A white banner appears at the foot of one of these bodies—a symbol of ‘peace’, or the unmarked graves of the nameless victims of South African atrocities.

10th clip: History of the Main Complaint (1996). The opening scene of this clip is reminiscent of the Johannesburg street scene seen earlier; however, this time it is empty, and a piece of newspaper is blowing in the wind down the street. The next scene begins in a hospital and we see drawn curtains around a bed. Then we see Soho comatose, on a respirator, with a mask on his face. He is fully clothed in bed, and

there is an air chamber to his right indicating his breath. The camera pans to the right and we see blue liquid in an intravenous bag, and then an ultrasound machine with the title of this animation showing up on the screen.

Thematic Constituent

2:10:1 In the last clip I have chosen for this theme, we find ourselves in 1996—two years after Nelson Mandela became the first democratically elected President of South Africa and heading up the “transitional government of national unity. Soho is in a hospital bed, his breath is governed by a respirator, his heart is monitored, and he is nourished by blue intravenous therapy/anxiety. His life—his way of life—is threatened.

3. Erasure

1st clip: Johannesburg, 2nd Greatest City after Paris (1989). This clip focuses differently on a clip shown in the first theme. Here I wanted to underscore how Soho erases the homeless man with his fury at seeing the hammer and sickle, by throwing trash at the homeless man, who has to dodge to the left in order to avoid the missiles.

Thematic Constituent

3:1:1 Erasure of the Other's concerns is constituted by a fixed false belief in communism; and a disavowal of the violence constituted by apartheid and its police state.

2nd clip: Johannesburg, 2nd Greatest City after Paris (1989). A landscape begins this scene; there are signs of people moving about. Soho appears on the horizon, as if the landscape were the surface of his desk. With a large sweep of his left hand, he turns an imaginary page and the scene is erased, being replaced by a heading: **Soho Eckstein bought half of Johannesburg**. The landscape then reappears; however, on this occasion it is replaced not by the movement of peoples, but rather by a mine dump and features of an industrial landscape, such as fences. The mine dump is replaced by a billboard, upon which appears the sign **"Eckstein Territory"**.

Thematic Constituent

3:2:1 The lives of many are effaced and replaced by the concerns of the few. The landscape of engagements of vast tracts of people are appropriated by Soho and replaced by his business concerns for his own aggrandizement.

3rd clip: Johannesburg, 2nd Greatest City after Paris (1989). In this clip we begin with a **relatively flat landscape** that begins to become animated with the movement of peoples and features of the land. People begin forming in a line and marching towards the foreground.

Then we see a close up of the sign "Soho feeds the Poor". The camera zooms out and become aware of Soho sitting in front of his table holding his knife and fork upward, napkin around his neck. He clinks his knife and fork together, and we hear the sound of the bell. Simultaneously, Soho's table fills with food. Cut to the "Poor" who have now marched to the foreground, and we begin to be able to identify their faces. Soho is at his table, holding his fork and knife upward, he sways from side to side. He looks smug. He throws his knife and fork away and takes the food on his plate with his hands. His tongue licks his lips, but it is outsize, reaching almost to his chin. The poor people are now in the foreground holding up their hands, looking expectant and hopeful. The music accompanying their marching is melodic. Cut to Soho who is feeding himself, looking downward, licking his lips, and focused on his own concerns. Cut to the "Poor" who are now standing, arms down, waiting. There are two male figures that look in Soho's direction; they appear downtrodden and are probably hungry. Soho continues to feed himself, and has now emptied his table somewhat; however, he now holds some of the remains of his fare close to him with his right arm. He quenches his thirst. Cut to the "poor" who now look disenchanted. The singing accompanying them becomes louder; Soho blocks holds his hands up to his ears, in order not to hear the cries of the people, represented by the woman's singing voice. Soho's eating now becomes frenzied, and he begins to throw food into his mouth, and finally once his

table is virtually empty, he stuffs his hands into his mouth and licks them. Eventually he begins to 'feed the Poor', but he is throwing the scraps from his table at them.

As he does so, the people look downward, and begin to fade, being replaced by stakes in the landscape, marking the place where they stood. Felix appears naked to the right, and walks towards the horizon, where a belligerent looking Soho appears. Soho shows Felix the fish in the palm of his right hand and then with a sweep of his left hand he **sweeps Felix off the screen**. Felix returns and punches Soho, who falls backward.

This clip was described for the first theme; however, here I wanted to focus specifically on the repetitive erasures of others that occur.

In the next scene Felix and Soho are fighting, however, what is salient is that heads of people appear to be contained within a metal structure, and overflow the structure, such that they overflow onto the ground and are present in the foreground. Kentridge uses the closing iris transition to move to the next scene where Felix and Soho continue fighting. In the last scene we see the "Poor" walking back towards the horizon, in a now bleak landscape.

Thematic Constituents

3:3:1 Soho's apparent generosity constituted by his intent to feed the poor, is effaced by his own gluttony and greed. The 'poor' move towards the foreground and towards Soho, expectant of food; instead, they are presented with a corpulent man sitting at a table filled with more food

than he can eat. Soho eats most of it—in a display constituted by burping and slurping sounds, and a frenzy where Soho stuffs the food and then his hands into his mouth. When he ‘feeds the poor’ he throws them scraps.

3:3:2 “The poor” become progressively disenchanted and their singing becomes louder, as they realize that the fare on Soho’s table is being eaten by him. The effacement of the poor by Soho is constituted by Kentridge as an effacement of their humanity, such that they are replaced by stakes marking their absent presence. These stakes serve as objects of re-membrance.

3:3:3 Felix is perspectively smaller, even though presented in the foreground. He is naked. Soho presents the fish to Felix. The fish represents fecundity—the rich possibilities of life, constructiveness and community. However, Soho erases Felix off the picture frame. Felix rises again. In the face of Soho’s gluttony, Felix punches Soho who disappears behind his desk. Felix and Soho fight in a landscape where the effacement of the poor is presented by their head being piled up in a metal structure in the foreground. The fish is rescued and carried off the screen by Mrs.E.

4th clip: Mine (1991). This clip begins with the miners showering and transitions to Soho who is in his bed, fully clothed. The miners are initially in the shower, but then the background of the shower is darkened, and they appear to be contained by a fence, with their naked

bodies facing an imaginary wall. Soho on the other hand is in his bed, French press on his tray, and teacup. He plunges the plunger of his press, which descends through the bed-clothes into a subterranean space. The plunger plunges through an underworld containing disembodied heads, a spade, a fire-bin, sleeping miners, shells, showerheads, lamps, and when it gets to the shower, it erases a man with its movement. The plunger plunges into a mine trailer, through the cubicles, containing more disembodied heads, and ends at the mine with the sight of a jack-hammer drilling the face.

As the plunger moves deeper into the mine, the floor plan of the mine is emitted from it. The next scene flashes to a jack-hammer again, and with each thrust of the drill we see more of the face being mined; and more of the mine plan being laid out.

Then we see Soho in his bed who continues to smoke his cigar. The French press transforms into a bell ringing machine, and then into a ticker tape machine (an obsolescent object—a telegraphic receiving instrument which automatically prints stock prices and market reports on a tape) that begins to spew forth tape with (presumably) Soho's growing stocks printed on it. A lot of tape emerges from an open draw to the machines side, and his pillows are erased, making SE now appear to be at a desk. The sound changes from the mechanical sound of drilling to a symphonic and pompous melody, and the animation cuts again to the jackhammer at the mine face. Cut to the floor plan of the mine,

intercepted by the plunger (Soho's intent), and as the camera focuses, it appears as if the shadows of the plan are made up of human figures.

The ticker machine begins to spew forth people who form the shape of a mine dump on Soho's bed. Again the animation cuts to the jackhammer drilling the mine face and now pans outward to reveal a crouched miner hammering at the face. The camera then focuses on the head of the air hammer and a 'Benin' like head begins to sculpt through the drilling.

Cut to Soho's bed. The head is spewed in pieces out of the ticker machine and reconfigures on the bed to the left of the machine. Cut to the mine where copious miners are seen drilling the face. Then we hear a pulsing sound and from the tunnel emerges a mine trailer. Cut to the dormitory where the trailer's journey stops at the point where the miner is warming his hands, and the trailer spills out its contents, which surround the miner, submerging him in a plinth. Cut to Soho's bed, where the trailer emerges in front of the mine dump and spills out an ingot (presumably gold) without the miner atop of it. The camera then gives us a full view of Soho at his desk/bed and we see that it is covered with ticker tape, accompanied by the sound of the machine. The ingots begin to transform into plinths with busts of the miners on top of them. Soho is holding a pen with which he is writing something on a tablet to his right. Cut to the sleeping miners—appearing as disembodied heads in their cubicles—and the plunger, which now ascends up a shaft to the

accompaniment of the sound of a rhinoceros (an endangered African animal). Cut to Soho's desk and a rhinoceros emerges from the ticker machine onto the surface of the mine dump. Soho moves his hands to either side of the rhinoceros in a protective gesture and then sweeps his hands sideways and erases all the objects, save the rhino. The ticker machine reconfigures as Soho's pillows.

Soho feeds the rhinoceros from his right hand and we hear the satisfied grunts of the rhinoceros as it continues to feed.

Thematic Constituents

3:4:1 Miners in South Africa typically were migrant laborers. The contrast between Soho, who is at home, is made with the laborers who are homeless. Soho's attitude towards the miners is one in which he wields power without compassion.

3:4:2 Not having compassion, care, and empathy is presented as i. plunging into artifacts belonging to the miner's, ii. plunging into and erasing a man/men, iii. Plunging ahead with plans to make money through mining, despite the loss of life, iv. Continuing to smoke a cigar and compute one's own gain, despite the poverty that surrounds one, and v. by inauthentic concerns in the face of the poor, illustrated by "saving the rhinoceros".

5th clip: Sobriety, Obesity & Growing Old (1991). This clip begins with Soho sitting at a desk in front of a window. He has been watching a procession, and is detonating his buildings. The clip begins with Soho

watching, not the scene through the window, but an animated picture frame, which depicts one of his buildings coming down. At the same time, his cat transforms into a franking machine on the right. **Water is beginning to flood the screen from the bottom up.** The animated picture frame depicts another building squirting water and then being razed to the ground. The picture frame then says: **SOHO'S EMPIRE IN DISSOLUTION.** Water is flooding the frame's scene from the bottom and pouring from the top. Soho detonates six buildings in all; and each time we see the sign "Eckstein & co" under erasure. Finally, Soho takes hold of the handle of the franking machine, which triggers the detonation of a building seen through the window upon the Johannesburg landscape. A building and a score of others, are detonated by Soho leaving the landscape barren and dark with smoke, dust, and clouds. Finally he razes "Eckstein House" to the ground. We hear the **sound of foghorns.**

In the next scene, Soho is standing alone in a bare landscape; he has erased the buildings of his engagements. He stands alone and is accompanied by his cat. The words "**HER ABSENCE FILLED THE WORLD**" replace the outlines of the buildings under erasure on the horizon. In the last scene of this clip, we see Soho in profile, looking down and forlorn, and at his cat.

Thematic Constituents

3:5:1 Soho begins detonating his concerns in a fit of self-effacement.

This appears to relate to the apartheid government's dishonest accusation of

communism for bombings they themselves instigated. The cat—the call of conscience—transforms into a franking machine symbolizing the bureaucracy of apartheid.

3:5:2 The 'absence of the feminine' fill Soho's world.

6th clip: Felix in Exile (1994). This clip opens with Felix sitting naked on a chair in his room. He opens his suitcase. We see a dead body lying in the landscape, oozing blood from an abdominal wound. Papers float above him and cover the body. Then we see the papers floating in the landscape. Cut to Felix sitting on his bed, looking through his drawing pad. Cut to another dead body, whose head is covered by newspaper. Next we see another dead body [reminiscent of an inverted image of the 'Dead Christ' by Mantegna]. This scene transforms into a pool of blue water with rocks in it, in the position where the head and feet of the previous body were. Next we see Nandi looking through the surveyor and at another dead body, and then another. She is appears startled by the vision, evidenced by the pulling away of the surveyor, so that she can look with her naked eye.

In the next scene, we return to Felix looking through his sketchbook while sitting on his bed. He is flipping through the pages. We see a dead body delineated by orange lines. Stakes appear and surround the body, outlining its position. A white banner appears at the body's feet, and the body is covered in papers, and then transforms into rocks in the landscape. A humidity meter appears and marks the stake

with an orange circle. Cut to a $\frac{3}{4}$ view of Felix looking at a needle on a screen in his suitcase; and then cut to Felix sitting on his chair again. Papers begin to float from his suitcase into the atmosphere of his room.

Cut to a landscape containing a blue heart of water, and in which stakes begin to rise from the ground. Then we see Felix again, and notice that the papers in his suitcase are increasing. One of the papers floats into a landscape and shows a woman walking with papers on her head, towards the white banner. The papers are floating into Felix's scene, and his suitcase. Cut to Nandi who continues to survey the landscape, she notices people marching and holding a white banner. We then see a black circle filled with what could be stars and a plug and bath chain.

Thematic Constituents

3:6:1 Felix's suitcase is filled with documents of atrocities, one of the corpses is reminiscent of Mantegna's 'Dead Christ' (c. 1480). This is significant in terms of our gaining perspective, taking a stance about the weight of absent life. Historically, the apartheid government killed many thought to be involved in 'communism' or movements for freedom. One of Felix's drawing reveals a bath plug, possibly symbolizing 'pulling the plug' as in ending life, or a way of life.

3:6:2 The old South African flag was made up of orange, white and blue horizontal stripes with a Dutch and English flag in the center. In this clip, we see the use of orange to delineate the sites of violence and death.

We also notice that a blank screen appears to mark sites, as well as blue as the site of anxiety, represented in this clip as a heart-shaped blue pool of water.

7th clip: Felix in Exile (1994). The circle of the lens delineates Nandi's vision, as she sees the faces of the people walking. One of the faces is recognizable as one of the men in the procession of the "Poor" from Johannesburg, 2nd Greatest City after Paris (1989). The people look sad. The sound accompanying this animation appears to be Nandi's, singing a narrative of what she observes. Cut to Felix's papers, upon which is a heart at the bottom of the page, and a compass, filled with orange color.

Thematic Constituent

3:7:1 The significance of one of the 'poor' being represented here, appears to be in being able to name, to put names to faces, to make human the loss of persons declared 'missing' or absent.

8th clip: Felix in Exile (1994). Towards the end of this animation, we find ourselves with Felix being flooded in his room. The humidity meter is magnified and rolling above the mirror of his basin. Cut to a naked Nandi who is making mournful sounds and holding her hands to her head. Next we hear a ringing shot and see Nandi flail to the ground. Cut to Felix's basin, whose water begins to run red. As Nandi collapses dead to the ground, her image enters the horizon of Felix's room and the camera then focuses on her image. The earth darkens beneath her, and

orange lines begin to delineate the position of her body. Papers cover her, and the humidity meter appears on top of her rolling out its information. Stakes rise from the ground, marking her death.

Cut to Felix whose room is now flooded up to the top of his legs. Newspapers float into his suitcase, and as they do so, the camera cuts to the position of Nandi's body where with each floating paper, more of her body is absorbed into the now anonymous landscape leaving a bridge and a blue heart of water. The landscape bears the traces of her absent presence.

In the next scene, Felix wades through the water to his basin, his suitcase closes behind him, and the mirror and basin are erased. Next we see him standing in the [pool of heart shaped blue water](#), with his back to us and his suitcase on the edge of the water in the foreground. The camera zooms out.

Thematic Constituents

3:8:1 Anxiety floods Felix's room in the face of the documents of the atrocities that emerge. The flooding may symbolize the beginning movement of mourning, where knowledge about missing persons enables grief. The political horizon against which this documentation occurred in South Africa, was made even more sinister by the knowledge that F.W. de Klerk remained involved in atrocious engagements, despite his assurance to the contrary.

3:8:2 The significance of the relatedness between Felix and Nandi appears to be constituted by their seeing eye to eye, and using this openness and trust to fulfill acts of re-membering. However, Nandi's work endangers her life, and she is killed. The mindless meaninglessness is lived as being flooded and finding oneself anxious, standing in a blue heart in the Johannesburg landscape.

9th clip: History of the Main Complaint (1996). The opening scene of this clip shows the inequities of the South African health system where we are shown many doctors attending to Soho around his sick bed. Then we are shown x-rays of his abdomen and pelvis, and his typewriter appears. **Places of impact are shown by orange marks.** The typewriter types and we hear the mechanical sounds of each hit on the page. Then we see an ultrasound screen, upon which appears a piece of meat, and upon which is superimposed a right foot. The big toe is bound by a white thread, which runs throughout the ultrasound viewing. Then we see his genitals, which bear an orange mark, and are touched by the white thread. Soho gasps in pain.

In the next scene, Soho is driving and we see his eyes in the rearview mirror, and the road ahead of him. He passes a billboard with an orange image upon it, to his left. Soho drives over a black body lying in the road. He does not stop. All the while, an opera accompanies his journey. He drives past two people, one of whom is kicking the other.

Cut to Soho in his sick bed, and the ultrasound machine reveals a

person being kicked by an unknown other, and then another scene of two people hitting and kicking a person. Cut to x-ray revealing places of impact and fracture. Cut to further images where a person is being pounded with instruments (?hammer) on the head; then to a close up of a human face being kicked. The scene transforms into an x-ray of head, with one, then two, then three, orange marks indicating fractures as they occur. This transforms into an x-ray of a head in profile and shows further lines of damage; and then it transforms again into Soho's actual head while he is driving. His **windscreen is covered with orange marks**, and he erases these with his windscreen wipers. We see him blink in the reflection of his eyes in his rearview mirror. He continues driving. Cut to the closed hospital curtains around his sick bed.

Then he is back at the driver's seat and drives over another dead body. However, he comes across a white person crossing the road and hits into him. We hear the sound of a ringing bell. He sees the man's face on impact with his windscreen, which shatters, accompanied by the **sounds of screaming interrupting the opera**. Cut to Soho waking up, looking shocked in his hospital bed, and then cut back to the scene of the impact. He sees the man's impacted face, his hand, and foot—as if upon an ultrasound. His is now wide-awake sitting up slightly in his bed. The camera focuses on his blinking right eye and his optic nerve. As if looking through a lens, we first see the eye, which is then replaced

by obsolescent objects seen in earlier animations: a typewriter, a blotter, a franking machine, and a telephone.

The hospital curtains are drawn, and we hear the sound of a heart monitor. The camera zooms in to a parting in the curtains; and there is Soho Eckstein, fully revived, sitting up, as if at his desk with all his office objects in front of him. Even the ticker machine is working and spitting out ticker tape, his telephone rings, he answers it: business as usual. The animation ends.

Thematic Constituents

3:9:1 In the face of South African poverty, injury, death, and illness, Kentridge makes a comment about medical resources being over-provided for whites/Soho. The air of a mechanical attitude is constituted by Soho's internalized machines of apartheid's bureaucracy.

3:9:2 In Soho's purview is knowledge of many atrocities; yet he drives past the deaths presented to him, until his concentration is broken by his running over a white person. This event raises his conscience (the sound of a ringing bell) sufficient to shatter the concentration with which he listens to opera.

3:9:3 Soho's call to conscience is momentary and transitional. Once roused from his coma, Soho returns to business as usual evidenced by the hospital curtains being opened to reveal Soho sitting up and surrounded by bureaucratic objects: a typewriter, a blotter, a franking machine, a telephone, and his ticker tape machine.

10th clip: *Weighing & Wanting* (1998). The image of a teacup is the first image of this animation; it contains a hot drink. The scene then shows the interior of a room, and a table upon which are the shattered remains of the teacup.

Thematic Constituent

3:10:1 Arguably, the teacup symbolizes domestic wholeness and everydayness; in this scene the teacup is broken and lies in pieces on the table.

11th clip: *Weighing & Wanting* (1998). In this clip, we begin with an image of Kentridge who now appears more like himself; something of a conflation, or even transformation of the earlier images of Soho Eckstein and Felix Teitlebaum, however, now he is embracing a naked woman. Cut to a transverse section of the brain, showing a movement of scales, accompanied by squeaking. This is then replaced by an actual scale, which is swaying back and forth—seeking balance. A teacup is placed on the left and scale settles squarely on this side.

Then we see a profile image of Kentridge, wearing a pin-stripe suit, holding the teacup up to his ear. This image transforms into an x-ray of his head, with the ellipse of the teacup marked upon it. **Then we see a transverse section of his skull and it is lined with orange marks of damage.** This image transforms into a blank screen, upon which lines form and begin to create pylons.

The pylons are in a landscape and the creation of them is accompanied by a hurried sound of—possibly—trains (prefigures the sound in Stereoscope (1999)). The camera scans to a subterranean cavern containing a naked woman wearing glasses. She is replaced by the image of a pylon—twice. Then the image cuts to the terrain of the landscape where pylons are being created with speed.

In the next scene, Kentridge has his head in the lap of the woman in the subterranean cavern. The image of the woman is erased and Kentridge finds his head upon his telephone, and then upon his cat. The camera then pans the subterranean field and finds the woman again in an underground cavern. She is replaced by a pylon above the ground from which people emerge, as from a mine-shaft. Then another subterranean fragment is shown of Kentridge embracing the woman from behind; she is erased, and Kentridge is left standing alone.

Another fragment appears depicting Kentridge in a woman's lap. He is erased and replaced by the strata of the earth. The camera pans upwards where we find Kentridge standing on the ground amidst pylons with a teacup held up to his ear.

The screen is blank with a few bars of pylons that begin to mark a woman's back, and then to form into another pylon. Cut to Kentridge standing in the room of the opening scene, looking at the wall where images of pylons are forming, and begin to spell out the question: In whose lap do I lie? Cut to a landscape filled with pylons, save for a bird

flying on the horizon. Cut to an x-ray of a skull, in which a pylon is seen crashing to the ground. Again we hear rapid and urgent music and the camera pans across fragmented images, only recognizable in moments as a blue stripe of the tea-cup, and other images previously seen.

Then we see the Kentrige and the woman embrace briefly, and then begin to fight and hit each other. The skull x-ray reveals orange lines of damage. Other fragments (of the teacup) reveal the woman in her underground cavern being assailed by orange lines and slumping. Objects are being thrown from distinct subterranean caverns, and the teacup shatters. We see Kentrige hit one side of the scale and the teacup shatters. In a frenzy of fragmented shattering moves, the screen constitutes a woman out of pieces of a pylon, and the music slows down.

There is stillness, a landscape with the house in it, and blue water in front of it. Then we see Kentrige with the teacup to his ear, standing in the living room. He bends slightly, as if he hears something, and the camera zooms in upon his sad face. Then we see the woman crouching naked within her subterranean cavern, and she stirs, as if in response to his awareness. She begins to get up, and as she does so the earth moves and a pylon comes crashing to the ground. Four pylons are razed to the ground. Then we see Kentrige in profile with the teacup to his ear. He closes his eyes.

The woman is now sitting in her subterranean cavern and moving her legs slightly. The camera pans to a nearby cavern where we find

Kentridge sitting with his elbows on his knees. Cut to a transverse section of a brain. In the following scene of the two caverns, they are closer together—even though each figure has its back to the other. The earth then moves and we next see their caverns reversed; now they are facing each other, even though they remain contained in their subterranean spaces. Kentridge lifts his head to face the woman. Cut to transverse section of the brain, and we see two corpuscles gravitating toward each other and becoming joined by a line. Then we see the teacup reconstituting itself from its fragments, as well as other fragments coming together and constituting Kentridge and the woman's embrace; albeit in a subterranean space.

Within another fragment a bowl of water appears (reminiscent of the bowl of water standing to the left of the hospital bed in History of the Main Complaint 1996). The woman's lap forms underneath the bowl and she is now constituted with it upon her, although we cannot see her face.

The scales are now balancing with the reconstituted teacup on the right and a brain on the left. Another fragment constitutes with a close up of Kentridge and the woman's embrace. Then the scale is seen balancing back and forth without anything on it. As the camera zooms out, the scale transforms to moving pieces within the transverse section of the brain x-ray. The camera zooms out further, and we discover that this and other images are part of a large brain-like rock lying in the landscape. It has many blue pieces in it.

Then we see the bowl of blue water on the table of the living room in the house. The final scene of Weighing & Wanting (1998) is of Kentridge with his head on the brain-like rock, his eyes are closed, and we see orange, white, and blue marks upon the rock. The scene fades out.

Thematic Constituents

3:11:1 The protagonist is neither Soho nor Felix, but a conflation of the two—and integrated composite—who embraces a naked woman.

3:11:2 The sound of the scales squeaking as they find balance is another call of conscience, now taking place in Kentridge's brain. The teacup unbalances the scale. We are weighed and found wanting; we are responsible.

3:11:3 Kentridge is marked by orange lines and his brain shows the consequences of his engagements constituted by pylons, structures of engagement.

3:11:4 The mental structures—the pylons—replace even the previously embraced woman, such that her position in relation to Kentridge has become subterranean.

3:11:5 Kentridge's appeal to the feminine is effaced because of his inauthentic concern with obsolescent objects such as the telephone, pylons, his teacup and the mine. Consequently, he finds himself alone despite his attempts to embrace the feminine.

3:11:6 The question “In Whose Lap do I Lie?” may have personal significance for Kentridge, but could also be interpreted as representing another call of conscience for F.W. de Klerk in 1998, four years after the first democratic election, and during the time when the transitional government was dissolving in order to allow the ANC full governmental responsibility. The of apartheid’s last vestiges of violence are razed to the ground. The collapse of the pylons is accompanied by urgent music and anxiety (use of blue on the teacup).

3:11:7 There is a brief moment of reparation, but the woman is effaced by the impact of damage (orange lines) and the teacup being shattered. Now the pylon transforms into a woman signifying a return of Kentridge’s perception of her, his compassion and empathy.

3:11:8 Empathy and compassion are symbolized here in a turn from the previous frantic pace to a stillness accompanied by blue water—authentic anxiety. Kentridge’s genuineness moves the woman and her subterranean chamber such that further pylons—mental structures/inauthentic judgements—come crashing to the ground.

3:11:9 Kentridge holds the teacup to his ear, he closes his eyes; possibly signifying relief.

3:11:10 The movement of hearing the call of conscience is constituted by a stirring in the feminine—she moves her legs—and a reversal of position where Kentridge and the woman face each other, even though they remain separated in subterranean space. However, their beginning

connection is presented by a line being opened up between two corpuscles, the teacup reconstituting, and the reconfiguration of their earlier fragmented embrace.

3:11:11 Blue water fills a bowl and appears on the woman's lap signifying a receptacle for her tears or an offering from Kentridge to show his genuineness and intent.

3:11:12 Balancing intent and making reparation is constituted by embracing the feminine, out of which emerges the possibility of cleansing our own house (the bowl of blue water on the table of the living room in the house), of cleansing the marks of apartheid presented in orange white and blue, the colors of the original South African flag.

12th clip: Stereoscope (1999). In the opening scene, we find ourselves in a room with **multiple switchboards**, without any people in it. The only movement is the fast rotation of one of the **clock hands**. Cut to Kentridge standing alone in a room; looking at a piece of paper. Cut to a **train shelter**, where the only movement is a **bird flying from left to right** (reminiscent of the bird flying in the previous animation across the sky between the pylons in Weighing & Wanting (1998)). We follow the flight of the bird, past the top of the pylon. Cut to a **cat walking along the train tracks**, presenting the blue title of this animation with its moving tail. Cut to the room where Kentridge is standing, reading his document and the cat enters the room, interrupting him and forcing him to look away at the now sitting cat.

Cut to the switchboard room, within which there is now one, and then three people. The hands of the clock continue to move rapidly. Cut to Kentrige now in his room, but on this occasion he is sitting behind a desk. The cat is on his desk. Cut to a $\frac{3}{4}$ view of him, and we can now see that what he is reading a sheet of figures, which reveal his calculations in the circles and lines joining various relationships between them. Cut to a front view, he looks haggard and tired; and then he leans backwards and puts his hands behind his head.

Then we see a building, out of which many phone lines run—many are blue. Then we see the cat running out of the door, accompanied by a faster paced music. Cut to the switchboard room, where now there are many people. The camera zooms in upon one of the workers—they are all white—who is placing a wire into the grid, as he does so it runs blue. We follow the blue line, out of the building, into other buildings, through other people's engagements, into a laboratory type atmosphere, around two people chatting on cell phones, and into another building. Then we hear the sound of phone ringing, and the blue lines are directed into a subterranean world of wires, where a blue, fuzzy ball constitutes, then stretches out to reveal a cat's form. The cat pulls on a wire and activates blue wires above it, and separates them into two tape reels, divided by a perpendicular line.

The blue lines then form into three circuits, and then transform into two blotters, again divided by a perpendicular line. Cut to another

circuit, which is broken, and as it does so forms two telephones. Cut to another blue circuit, which forms into two typewriters.

Then we are faced by a vision of Kentridge in Stereoscope. The pages of a ledger are turning spontaneously in the foreground. His cat is upon his desk and jumps off to the right. The camera focuses on the ledger and we see the numbers again, as well as black and blue lines of relationship between them, forming. Then we notice the ticker machine in the middle ground; it begins spewing forth tape. As it does so, more numbers form on the ledger. Now numbers from the ledger on the right, jump to the ledger on the left. The figure on the right moves and looks to the figure on the left. The figure on the right looks back to his own desk; the figure on the left reaches out and grabs some ticker tape.

The camera focuses upon the ledgers: now they form different images. On the left is a building, on the right is another, between which blue lines—telephone lines—form. The pages turn. On the left is a megaphone, on the right a pylon. Blue lines emerge from the megaphone and they do not penetrate through the perpendicular barrier; however, the pylon on the right is nevertheless razed to the ground. The pages turn again; and now the stereoscopic scene becomes one page stretched out over the now blue perpendicular barrier. A tram runs down the right side; and blue lines begin to form. We hear the bell of the tram. Then the next page flies over from the right to the left, the figure on the right looks to the figure on the left. Then we see a house (possibly the house

from Weighing & Wanting (1998)) and then Kentridge sitting on a chair to the left with a naked woman behind him, who moves to touch his shoulder, and is barred from doing so by the emergence of a blue line separating them. The woman becomes replaced by rows of numbers and disintegrates to the floor. The next place shows Nandi from Felix in Exile (1994) with her head on her shoulders; she too is replaced by rows of numbers. The pages from the right side begin turning rapidly towards the left frame. The phone on the left rings and the man picks it up.

The camera zooms in towards the figure on the right; he is looking downward and disturbed. Then the figure on the right begins to erase the objects on his desk—only the blotter remains. The figure on the right is on the phone and a blue line emerges from it, dissecting through the phone and towards the subterranean world where we find the blue cat walking.

We find ourselves again in the room where Kentridge was standing in the initial scenes of this animation; however, now it is in stereoscope and the blue line forms an upside down cone, in each frame. However, the blue line hits the man on the right; he flails on impact and sits on his bed.

The blue lines then pass through a building that is also symmetrical, and they begin to pass into the earth, through the strata forming a blue outline of a tape machine with two reels. Then we see the two rooms, in which the tape machine is playing in each room. The

perpendicular line between them thickens in blue and then divides to reveal a Johannesburg street and the tram traveling down it. The music now has an urgency to it, as the camera focuses on the man on the left, who becomes surrounded by figures, and is faced with his mirror image. The camera pans across images to the right and the man gazes towards us blinking. Cut to the building, in which see the shadows of figures.

The camera pans to the door of the building, at which people are gathering and raising their fists. The blue line travels from them to a group and then stops to the left of the wall of the right hand side man. He has his ear to the wall. The blue line travels from a megaphone attached to the top of a telephone line and then to the figure of the woman seen in Weighing & Wanting (1998), who becomes obliterated with the appearance of rows of figures. The camera pans upwards past black and blue lines, past a figure being carried over a wall, past the man on the left side, who is surrounded by figures, and towards the man on the right, who remains with his ear to the wall. The camera zooms out and we see both figures: the man on the right now has a megaphone in his room, and he is surrounded by figures, and dissected, appearing twice, by a blue line. The man on the right appears startled and faces the wall, as this happens.

Cut to a scene with a woman being assaulted by two dark figures—one kicks her abdomen. The blue line travels to the right to a figure lying on the ground—presumably dead. There are other figures running about

in chaos on the horizon. The camera zooms in upon his head, and this is erased by the emergence of rows of numbers. The music gathers pace again, and we travel with the blue line to the train stop, and then again to figures seen earlier. Eventually we see the two rooms again. The man on the right has been dissected multiple times by the blue line, and by rows of figures. The man on the right is sitting in his room. The cat comes to him. Then we see the cat in stereoscope that becomes two obsolescent office objects. The cat is then seen jumping into the window of the train stop.

In the next scene we see figures standing on top of a building, throwing a man down the side, and gunmen, aiming their shots to the ground. The man on the right now has his hands to his head, and again we are shown the gunmen. The franking machine stands alone and franks something imaginary. As it does so, blue lines fracture the picture frame, and transform into the cat in stereoscope. This image becomes a scene of two people fighting; they two are obliterated by rows of numbers replacing their image. Then the image transforms into a street, being filled with people emerging from the horizon toward us. This image is replaced by a gunman shooting someone in the head, and then by the image of the street.

The man on the right is looking alarmed; the man on the left is submerged in numbers. His image transforms into a bomb. In the ensuing scenes we are guided by the trajectory of the blue line past

various violent and chaotic scenes depicting mass protest, gunshots, people throwing objects into the tram, and finally the bomb goes off.

The blue line finds the man in the right frame who is still sitting; it begins to erase the objects in his room: his telephone, the ticker machine, and his glass. Then the line passes to the man on the left whose side is filled with numbers and blue lines. The camera rests briefly with his megaphone emitting blue lines, and then pans to the black cat that has been darting hither and thither. The cat's hair is on end, and its eyes are wide; it skids to a stop, holds our gaze and transforms into another bomb. As the bomb's wire burns, we see the two rooms in stereoscope again. The man on the right is sitting and now all his things have been erased and he sits there in an empty room; the man on the right remains in a numerical haze. The bomb goes off.

The screen is all smoke, and then black lines begin to retract downwards, into a subterranean world where they are blue. Finally we see the words "GIVE FOR" pulsating on the screen, and formulating the word "FORGIVE". In the final scene we are faced with the right hand man, and then the left, both of whom standing in their rooms, looking downwards, with water pouring out of their pockets, and their rooms becoming filled with blue water.

Thematic Constituents

3:12:1 The opening scenes are quiet and we experience a stillness in time, the switchboard is unmanned and the clock ticks, the train shelter

is unoccupied, and Kentridge peruses a document. A bird flies across the horizon, symbolizing the possibility of peace. This is followed by the cat—by conscience—crossing the train tracks (a symbol of apartheid's segregation). The title of this animation is presented in blue, the color symbolizing anxiety, and it is presented by the cat's tail.

3:12:2 Kentridge looks haggard and tired—his cat/his conscience is now amidst his economic concerns, symbolized by his balance sheet, and his continued concern with personal economies.

3:12:3 The blue lines are drawn as reaching into a subterranean world of wires. The subterranean world or the inarticulate is constituted by what is actual being hidden.

3:12:4 Appearance and reality are questioned in the use of the stereoscope as the title and muse for this animation. Stereoscopes were the first projectors to simulate movement. In this animation the blue lines forming circuits and transforming into blotter—obsolescent objects—appears to refer to the uncovering of secret operations made public through the "Truth and Reconciliation Commission".

3:12:5 Anxiety is constituted by the split personified in Kentridge standing divided against himself and presented as two different figures. In the frame of Kentridge in Stereoscope, we see the right hand man looking questioningly, while the left hand man continues his computations, business as usual.

3:12:6 The possibility of the face emerging, is covered over by false economies; consequently, female figures are repeatedly replaced by rows of figures.

3:12:7 In response to this, the right hand man erases objects from his desk and blue lines emerge from his phone towards the subterranean world where we find the cat transformed into blue. The transformation of the cat into blue signifies the call of conscience being taken up authentically, and the blue line knocking the right hand man over; when he stands up he is blinking.

3:12:8 The right hand man has his ear to the wall, the people outside the building raise their fists. Here we appreciate cowardice at the heart of the protagonist's projects where he cannot face the chaos in the city.

3:12:9 The atmosphere of a possible peace is worn away by continuing violence, and illustrated in the scenes where gunmen assault a woman, and throwing a body over the wall of a building shooting at it as it falls.

3:12:10 In the closing scenes of Stereoscope (1999), tension mounts and a bomb explodes, closely followed by another. Blue lines erase the objects in the right hand man's room: his telephone, the ticker machine, and his glass. The cat makes its last transformation in the series into a bomb. The persistence of the divided self is illustrated with Kentridge appearing in stereoscope having survived the bomb. However, this call of conscience is heard by the right hand man whose room is in fragments and who in the last scene, stands alone, being flooded and shedding

tears from even the pockets of his suit. The process of reparation is made up of a nascent authenticity symbolized by mourning; and the intention to “give for” and consequently, of oneself.

4. The Face

1st clip: Johannesburg: 2nd Greatest City after Paris (1989). In the introductory scenes of this animation we are introduced to Felix Teitlebaum (Felix) who is naked, viewing the city, and standing with his back to us. The billboard to his right first shows us his name, and then the subtitle: **Captive of the City**. Cut to a bath, filling with water, out of which various objects emerge: a hammer, a fish, a teacup, an envelope, a toothbrush, and a glass.

Thematic Constituents

4:1:1 Felix is associated with anxiety and a feeling of captivity, much like the disenfranchised. He is also associated with objects of his engagements.

2nd clip: Johannesburg: 2nd Greatest City after Paris (1989). This clip opens with Soho at his desk, having just heard about “**Rumours of another life**”. I have chosen this clip in order to juxtapose the vision of Soho at this stage of the animation series, where he appears belligerent, angry, and rigid, evidenced by his expression, and his attitude presented through the machines that surround him, and the symbols they emit. In contrast Felix gives Mrs Eck a fish from his mouth, and places it in her hand.

Thematic Constituents

4:2:1 Soho is concerned about “rumours” that suggest his wife is living another life other than the one he has constituted with her. His engagements are symbolized by the obsolescent machines that surround him; and contrasted with Felix’ engagement with Mrs Eck that is symbolized by a living creature, a fish.

3rd clip: Johannesburg: 2nd Greatest City after Paris (1989). Mrs Eck and Felix are embracing in a pool of water. Felix submerges himself in the water, a crowd gathers to bear witness to their love making, and a fish swims towards the foreground.

Thematic Constituents

4:3:1 Felix and Mrs Eck are in dialogue, symbolized by the fish which swims in the water surrounding them, and witnessed by other living beings gathering on the horizon of their engagement.

4th clip: Johannesburg: 2nd Greatest City after Paris (1989). In the last scenes of this animation, we see a pool of water. Felix and Soho then continue their fight standing in this pool of water. Stakes appear in the left foreground, and a white banner in the middle ground right.

Thematic Constituents

4:4:1 Against the backdrop of the poor remaining unfed, the stakes which mark their absent presence and their need,

5th clip: Johannesburg: 2nd Greatest City after Paris (1989). Mrs Eck enters the frame from the left and walks behind the structure containing disembodied heads, the remains of the “Poor”. She bends down to pick up something and it transforms into a fish, with which she walks off the screen to the left. As the fish sweeps past the disembodied heads, they are erased and transform into emptiness, and other traces of their absent presence in the foreground of the landscape.

Thematic Constituent

4:5:1 Mrs Eck carries the fish, a symbol of life and love, and with it she erases the morbid presence of the dead and in whose wake their absent presence is taken note of.

6th clip: Johannesburg: 2nd Greatest City after Paris (1989). Water is named ‘anxiety’ in this clip. We are presented with Felix’s bath, and the heading: **Felix Teitlebaum’s ANXIETY flooded half the house.**

Correlatively, with other pieces of blue and water, I have assumed that they represent anxiety, albeit transformed in the development of the animations.

Thematic Constituent

4:6:1 Water is named anxiety and associated with Felix’ engagements and the color blue.

7th clip: Felix in Exile (1994). The pool of blue water, shaped like a heart, begins this clip; however, we only discover at the end of this animation that it delineates and marks the site of Nandi’s death. Felix,

who begins to look far more like Kentridge from now on, is mapping out stakes and their relationships to each other; and he fills in the spaces between them with blue.

Thematic Constituent

4:7:1 Felix attempts to make sense of Nandi's death, as well as the deaths that they discovered before Nandi was shot; the atmosphere is steeped with an anxious presence to the truths that emerge.

8th clip: Felix in Exile (1994). This clip begins with a close up of the humidity meter; it graphs orange lines, and we see it as if through a lens. Then we see stakes being circled by orange, and blue in the foreground, pouring from a storm drain.

Then we see Nandi and Felix looking at each other through a lens of some sort. The juncture between them is marked by an orange circle. On the right, is a petri-dish filled with water, prefiguring the bowl of water seen in History of the Main Complaint (1996), and Weighing & Wanting (1998). The dish flows over with water (anxiety).

Water is flowing from many sources in Felix' room, from the dish, various objects in his room, and then from a drawing of a petri-dish, which begins the series he is looking at in his suitcase. Each of the drawings is of Nandi in different poses, and each contains water, a few the fish, and the last is similar to the first scene with Mrs. Eck, where he submerges himself in their embrace.

Then we see the [blue heart water](#), out of which black stakes form, and this transforms into his drawing, from which Nandi's surveying machine is created. However, it is all washed away, and then we find Felix in his room knee deep in water. Nandi appears to him at the mirror. A drawing reveals a compass and a heart that has been staked out anatomically with an orange line; this is Nandi's drawing. She looks up to the heavens and the stars are out. She closes her eyes and as if in imagination we see first a rock (it looks like the brain in [Weighing & Wanting](#) (1998), and then a suitcase, and then we find ourselves with Felix' thoughts. His room is submerged and an image of Nandi appears on his wall; she is looking through a telescope, and then through a surveyor. She pans the scene and we see the faces of the people she had noticed marching. They are aware of her looking at them and return her gaze.

[The compass of her drawing points SSW and the heart blackens from the inside. Then the drawing becomes a negative, and it appears as if the heart is being drilled, much like the image in \[Mine\]\(#\) \(1991\).](#) We return to Nandi in a nightscape who sees the rock again, and it peels back to reveal a head, it is marked with blue. Then it becomes a positive image and we see his features, he is dead, and orange lines encircle him. The image changes and we see the torso of a person with multiple, bleeding, stab wounds. The wounds are encircled in orange. All the while we are seeing this through the lens of her scope, and now the

image changes to another dead person's head; this person's body is oozing blood from the mouth, and other wounds. Then we are shown an arm and hand. Orange again delineates each wound, and the blood oozes, as it does in the next image of a foot, and another head. Then we see an image without the boundary of the lens, this time it is a dead man in the landscape. Papers cover his body, and he merges with the landscape, as does a second, and a third body.

Cut to Felix' room again, he sees an image of Nandi holding her surveyor, she is replaced by a huge humidity meter. We hear the sounds of a gun shot ringing, and her cries. She too has been killed. The basin runs orange. Her body, like the others is delineated in orange, covered with papers, surrounded by stakes, and then it merges into the landscape.

In the last scene, as previously described, we find Felix wading in the blue heart shaped water pool that marks her death.

Thematic Constituents

4:8:1 The humidity meter [instrument assisting the preservation of documents/artworks/precious artifacts in museums] and Nandi's surveyor serve as the instruments used to document atrocities.

4:8:2 Felix and Nandi see eye to eye, she surveys the dead, and Felix documents them.

4:8:3 Felix appreciates Nandi as authentically human evidenced by his series of drawings depicting her in water and accompanied by a living creature—the fish—a symbol of life and peace.

4:8:4 The heart that is surveyed is the heart of South Africa outlined in orange. Orange is a symbol of the House of Orange—Dutch heritage—for the Afrikaners and previously used on the original South African flag.

The heart blackens and transforms into a negative image bearing 'jackhammer' marks reminiscent of those in Mine (1991).

4:8:5 The compass needle is orange and points SSW towards the Cape and where parliament resides; the compass is accompanied by a blackened dismembered heart.

4:8:6 Felix mourns and is found standing in a blue heart shaped pool of water.

9th clip: Sobriety, Obesity, & Growing Old (1991). Even though I have described this animation in detail elsewhere, apart from it occurring chronologically prior to the Felix in Exile (1994), mentioned previously, I wanted to include it here to illustrate how [water is represented alongside the feminine, and represents the transformation of anxiety into dissolution](#). This is also the last time in the series where we see the distinct and separate characters of Felix Teitlebaum and Soho Eckstein; and the last time that we see Mrs. Eckstein.

From the beginning of this animation, the color blue and water are ubiquitous. In the opening scenes, [blue colors the horizon](#). Against this

backdrop, the marchers with white and red banners begin to appear. Blue horizontal marks are absorbed by the megaphones sitting in the elliptical landscape; when we see Felix sitting naked “listening to the world” we notice that blue is being absorbed by the megaphones.

In contrast, Eckstein House is surrounded by dark shadows. “Soho & His Empire” is only touched by blue inasmuch as it appears on the horizon of his gaze. However, this soon changes, as the picture frame on his desk with Mrs. Eckstein in it, becomes animated and reveals her engagements with Felix. As it does so, Eckstein House becomes lit with a blue aura emanating from it, and the megaphones absorb blue. Soho has been abandoned, and Mrs. Eckstein is standing with Felix in the landscape of megaphones, which are absorbing both black and blue.

Thematic Constituents

4:9:1 Anxiety forms the horizon over and against which Felix ‘listens to the world’ and the world listens to South Africa, evidenced by the blue lines on the horizon, which are absorbed by the megaphones. The sound of foghorns indicate a call of conscience and are juxtaposed with the sight of protesters marching with their white banners, seen in association with death and erasure in this series.

4:9:2 Soho does not feel anxiety in an authentic sense, even though cause for anxiety is illustrated by blue in the periphery of the frames presenting him initially. However, being ‘abandoned’ raises his

consciousness and with it comes a train of destruction where he razes his buildings—his structures—to the ground. The color blue now transforms symbolically into ‘dissolution’ within which Soho submerges himself.

4:9:3 Felix and Mrs Eck stand in the landscape of megaphones ‘listening to the world’ and watching the procession of protesters.

10th clip: Stereoscope (1999). The last scenes from this animation show the eventual retraction of the thread of influence, symbolized by telephone and media wires, into a subterranean and blue space. They are met by a blue cat, with its hair on end, and transformed into the pulsating words: GIVE FOR. These read forwards as FORGIVE. In the final scene, Kentridge is standing alone in his room, being flooded by water and blue, pouring from all of the slits in his clothing, and rising from the ground up. We are left with the image of this solitary figure, becoming submerged in anxiety and dissolution.

Thematic Constituents

4:10:1 Lines of influence become submerged in an anxious inarticulate space. The cat now transforms to reveal the injunction ‘GIVE FOR’.

4:10:2 In the last scene of Stereoscope (1999) we are faced with a composite image of Soho and Felix in the form of Kentridge standing in an empty room shedding tears, mourning, and becoming submerged in his own tears.