

John N Muafangejo
1943 - 1987

A perspective on his Lino-cuts with
special reference to the
University of Bophuthatswana Print Collection

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".....if any kind of justice is to be done to the contemporary art now issuing from a non-western context, then a certain number of rules for criticism, both negative and positive, have to be laid down. The twin temptations for the critic are, first to demand a kind of ethnographic purity, which modern communications make impossible. The demand is in any case condescending. It implies that the outside critic knows much better than the individual living in it, what direction a particular culture ought to take.

The second temptation is to demand that the art being produced by a particular non-western culture should somehow align itself with western modernism, as this has evolved from its beginnings (in the case of the visual arts) around the year 1905. The second imperative does, of course, contradict the first. One way of reconciling the two is to stress what modernism has itself taken from non-western sources - the borrowings made by the Cubists from African sculpture, and the contribution made to Surrealism by primitive art in general."

(LUCIE-SMITH, 1989, p.314).

"THERE ARE JUST TWO GREAT HUMAN NEEDS:
LIGHT ON THE MYSTERY OF LIFE AND LIFE FOR THE MASTERY
OF LIFE. I AM WITH GOD" (MUAFANGEJO)

"My own short story about the Anglican first famous Artist John Muafangejo in the whole of S.W. Africa. I am the Kuanjama tribe who was born in Angola in 1943 at (Etudna Lo Nghadi) between (Oshifitu and Omalamuandi) where I dwelled until I looked after goats, calves and milked the cows. I was lovely son in my farther out of 9 sons because I was obeyed son more than Muafangejo's sons although I was the fiveth son in my father and the sixth son in my mother.

1. I thanks to my ex-bishop Rt. Robert H. Mize who was sent me to Art College in Natal on the 11.01.1967.
2. I thanks to my friend Rt. Rev. C.S. Mallory who was told the Dr A.L.Spencer Payne in England to pay me two years Art course from 1968 to 1969.All 2 Bishops are Americans.
3. I thanks to my Bishop C.O. Brien Winter who was helped me for three year open my small studio at our Mission and the first employed me for teaching art here for 4 years.
4. I thanks also to Rt. Rev. R. Wood who was helped me last year to my refresh course at Rorke's Drift and employed me for temporary teaching while I wait my answer to come for over seas further study art. I hope I will be the first Professional African Artist in S.W.A. in feature if Gods will. Together with Mrs Olga Levinson the S.W. Africa Art Association. The President of Art Education who was paid my refresh course last year.
5. I thanks very much for Oshikango Police men these helped me in my troubles sickness.
6. I was in chains both arms and legs for 7 days without question me. I do care because I am not born with work or money.
7. I am 33 years old unmarried man. Those I met five ladies are love greetment breaker. I am happy enjoyable man in his Art Work daily."

"Zimbabwe House". (illus. 2.13, Annex. 2.)

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selection resulting in a combination of both worlds, culminating in the creation of something unique through the process of acculturation. It is perhaps because of these cultural 'opportunities' afforded the artist that the problem of 'placement' of an artist like Muafangejo is created. Perhaps the answer should be sought with Muafangejo himself and with his works. As Muafangejo's work is autobiographical and deals with his personal responses to life and events surrounding his existence, it can therefore be suggested that his work is a reflection of his position in and reaction to how he situates himself within these two worlds. From this research essay it will become clear that Muafangejo saw himself as someone from two worlds, extracting and reflecting what was suitable from both, without any noticeable conflict.

By way of an analysis of the lino-cuts executed by Muafangejo, firstly elements and influences that are evident in terms associated with his works, will be traced, for example 'primitive' and 'traditional' elements. Secondly, the characteristics that are particular to this artist's work will be defined. It is believed that by using this avenue of approach, a clearer understanding of the artist's traditional world and possibly the stylistic placement of the artist can be attained. However, to rely only on historical and cultural influences to give a perspective of his work, will not be sufficient. It will only highlight a portion of the evidence needed to fully understand his work.

It is therefore important to look broadly at the process of transition to contemporary African Art, its influences, and the new aesthetic drive evident in his work. This does not imply that there were no aesthetic considerations with the creation of classical African Art, but rather that these considerations were not the driving force behind its creation. An overview of contemporary African Art will also indicate the possible continuation of traditional influences and elements in his work.

It was decided to use the collection of Muafangejo's prints of the University of Bophuthatswana, because it provides an overview of his mature works from the period after he left the art centre at Rorke's Drift. This body of work allows for a critical analysis of prints executed by the artist during a period of sixteen years,

from 1969 to 1985, two years before his untimely death.

Muafangejo's work covers a wide spectrum of subjects, which has been categorized into nine groups. The accuracy of this categorization receives attention in this essay. It is believed that the University of Bophuthatswana print collection is comprehensive enough to allow this analysis.

Other questions which are addressed, are: what, if any, were the influences which made a permanent impression on his character as a young man or artist? What impact did mission station life and education have on the young artist fresh from the sheltered atmosphere of his tribal life? Was his new Christian life and education a total rejection of the norms and values of his traditional upbringing, and is it reflected in his work? Does Muafangejo's work convey the values, aspirations and achievements of the man/artist?

And finally, although mention will be made of Muafangejo's contemporaries at Rorke's Drift as well as other artists, an analysis and a comparative study of these artists with Muafangejo does not fall within the parameters of this study. This might be an area for further research in future.

2. BIOGRAPHICAL INFORMATION PERTAINING TO MUAFANGEJO

Namibia in its time has produced a number of noted artists, several of whom has achieved national recognition, artists like Adolph Jentsch, Hans Aschenlom, Fritz Krampe, Joos Nell and Ulrich Schwaneke. These names have become synonymous with the tradition of landscape painting in that region. They have all been inspired by the atmosphere, topography and expansive nature of the landscape with its wild life and only occasionally by the indigenous peoples.

There is, however, an exception to this history of Namibian art, and that can be found in the work of John Muafangejo, a graphic artist, who gained national and international recognition for his lino-cuts. The exception arises because "he was primarily concerned with the estate of man, with his experiences, inner conflicts, bewilderments, achievements and disappointments. His work is essentially autobiographical and idiosyncratic with explanatory texts that occasionally supercede the artistic side in a torrent of feeling". (Levinson, 1988, p.1).

His work portrays his responses to his relationship with his world, his religion and God, with all that it involves. They describe his triumphs, disappointments, fears, obsessions and religious worldview. For example, his iconography is drawn from rural African life and society, from African myths and legends and more specifically from incidents and experiences involving his own life. It reflects a preoccupation with these memories and experiences. At this point it is worth mentioning that these memories and experiences, can be divided into two categories - memories and experiences regarding his traditional tribal life, and memories and experiences regarding a man dislocated from his birth place, learning to deal with a new reality, a world of ever-changing values and expectations. This aspect will be discussed in more detail later, when dealing with Muafangejo's works.

His highly personalized style has a distinctive narrative quality, that reads like a

diary of daily life with each event of his life unfolding in images spanning a period of twenty years. Professor Alan Crump states that: "The dating of the work on the actual print is often a testament to this journey, and that his work (*referring to Muafangejo's Retrospective Exhibition at The National Festival for the Arts, Grahamstown 1988*) provides an insight into the problems which all experience who live in this land. Our situation may differ only slightly." (Crump, 1988, p.2). It is against the background of this information that a comprehensive biography of the artist be documented, as it is essential to the understanding and placement of the works. (*Muafangejo recorded his date of birth as having been on 15th October 1943.*)

Biographical data available on Muafangejo is mostly contained in periodicals, exhibition brochures and newspaper articles, all of which are scattered throughout a variety and range of sources, with discrepancies in dates and events. However an important source of information is Olga Levinson's exhibition catalogue: John Ndevasia Muafangejo (1943 - 1987) - Second Guest Artist Award 1988. Most of Muafangejo's biographical information is extracted from this catalogue. Olga Levinson supported Muafangejo early on in his career and developed a long-term contact and friendship with the artist.

Muafangejo was born at Etunda lo Nghadi within the Kuanyama tribe, about a day's walk north of the Namibian border in Angola. It is important to note that during colonial rule when the borders were drawn up in an arbitrary fashion, the northern border of what is today Namibia divided the Kuanyama tribe. Some, like Muafangejo's parents, were living in the north in Angola and others were living in Namibia, the then South West Africa, in the south. It was this northern area that was to be ravaged and tortured by war for over a decade. Events in this region and experiences related to them would provide Muafangejo with his iconography as a mature graphic artist working mainly in the medium of lino-cuts.

Muafangejo's childhood started out on a placid and traditional basis in his father's kraal. His father had eight wives and eighteen children. His childhood was no

different to that of any other child in his tribe. Barefoot and clad in soft buckskin loin cloths, he herded cattle with the other young children. Their existence was pleasant and carefree in the family kraal. Their structured society provided for a clear-cut and defined organisation of the kraal. For example, special areas for wives, children, corn storage, cattle and goats. All of this was arranged strictly according to traditional tribal custom.

In 1955 this structured life style was to be shattered for Muafangejo, then twelve years old. His father died and his mother converted to Christianity and decided to move to the Anglican mission station at Epinga, across the border to the south. Petelena Hamupolo, according to Muafangejo, left in 1956, taking her two younger children with her. Muafangejo was the sixth child out of the eight. It was only in 1957 that he crossed the border to join his mother. This move was to be a watershed in his life. A whole new world was made available to him, and it would be here that he would begin his formal education. He attended school at the mission Bush School at Epinga, and through the medium of English completed sub-A and sub-B.

It was this Christian mission environment that was to have an enormous influence on his life and, later, on his work. Here it must be pointed out that mission culture is the underlying structure for all of Muafangejo's works. Tribal influences and experiences are however, not to be negated. It is suggested rather that it was this environment that would, through whatever limited education available, provide an accessible route for his personal artistic expression. It will be in this area, when later dealing with structures and characteristics pertaining to his expression, that the importance of mission culture will become evident. In an article written by Joyce Ozynski for the Weekly Mail, the author speaks of mission education and life being an important role model for Muafangejo's expression. She sums it up in her quote, "Mission station culture facilitated Muafangejo's education and development as an artist, but also circumscribed his vision" (Ozynski, 11-08-88, p.27).

At the age of twenty Muafangejo left the mission for the Onamunama Holy Cross

Mission to do Standard Three. He then went on to St Mary's Anglican Mission School at Odibo, which he attended until Standard Seven which he did not complete. He remained there with his mother until 1967. It was during this year that another significant change in Muafangejo's life was to take place. An American missionary, Father Mallory, who was in charge of the mission, became aware of Muafangejo's artistic skills in wood carving. He applied for Muafangejo's admission to the Arts and Craft Centre of the Evangelical Lutheran Church at Rorke's Drift in Natal (*EVANGELICAL LUTHERAN CHURCH-ELC at Rorke's Drift, The ELC Art Centre is otherwise known as the Rorke's Drift Art Centre. The latter name will be used throughout this dissertation*). Muafangejo was accepted and was to remain at the centre until the end of 1969.

At the Rorke's Drift Art Centre, Muafangejo was exposed to various graphic techniques, design and weaving of tapestries, wood carving, oil painting and ceramics. It was not an easy adaptation for him but he applied himself diligently and, to quote his Principal, Otto Lanbohm, he proved to be an "exemplary student". Muafangejo showed promise in the graphic field of Etching and Aquatints. However, it was to the medium of Lino-cut that he chose to confine his talent. The indications are that the reasons for this choice were the cost of other mediums and the lack of the necessary equipment.

Although these reasons must have had an influential effect on the medium chosen it would, however, not be advisable to undervalue the artist's personal preference for this medium.

During 1968 Muafangejo requested to return to Ovamboland, because he became lonely and homesick. At about the same time he received the disturbing news of the deportation of a well-loved American missionary, Bishop Robert Mize. He also heard of the death, through cancer, of a relative and teacher with whom he had stayed. His request to return home was denied. The result was that he suffered a nervous breakdown.

Muafangejo was admitted to the Madadeni Hospital in Newcastle, suffering from extreme depression. He gradually settled into his new surroundings and once again began to carve wood, this time trays for the nurses.

As mentioned, it was events and related experiences in and around Muafangejo's birth place that provided him with his iconography for his nostalgic works. This is no less true of his experiences around the mission stations and elsewhere in Natal. Memories, both good and bad, were stored in his visual vocabulary to be re-interpreted through the medium of relief printing. For example, a lino-cut of the hospital "**Madadeni Mental Hospital which has many people**" (illus. 3.1, Annex. 3). It was at this hospital that Muafangejo had spent a few months recuperating from a nervous breakdown. The print shows a building with a prison-like appearance with large brick walls. The patients have vacant catatonic stares, reminiscent of that of long-term inmates rather than patients. He, however, counterbalanced this depressing view with people playing football and happily working in the garden. After recovering Muafangejo returned to Rorke's Drift where he completed his course within the prescribed two years.

Toward the end of 1969 the long awaited return of Muafangejo to the mission station at Odibo was realised, and from 1970 to the end of 1974 he remained there. It was in 1974 that he suffered his second nervous illness and had to decline the offer by Rorke's Drift to attend as an artist-in-residence. One of the major reasons for this breakdown was that Muafangejo's mother died and he was refused permission to cross into Angola to attend her funeral. Despite all this, Muafangejo had accumulated enough work to have his first one-man show at the Carlton Centre, Johannesburg, in February 1976. The following year he left war-torn Ovamboland and settled in a house provided for him by the Anglican Church in Windhoek. It was with the help of the Arts Association in Windhoek, who supported him, in amongst other ways, with a supply of necessary art materials, that a large body of work was produced. It was also during his stay at this house that Muafangejo took on two assistants whom he taught crafts such as weaving and the making of wall hangings. These assistants also helped him in the printing of his

editions. His final move before his death was to Katutura where he built a house with a studio.

Recognition as an artist came to Muafangejo early in his career, and he has been described by some critics as "meteoric".(de Jager, 1990, p.40-43). His works were included in many group exhibitions in South Africa, even while still a student. International recognition came almost simultaneously with works being exhibited at the Contemporary African Art Exhibition in London, 1969, Canada 1969 - 1970 and in Brazil at the Sao Paulo Biennale in 1972. Later in 1972, he was invited to exhibit at the International Graphic exhibition at Frenchen in West Germany where he won a medal. Local achievements included: 1987 - First Prize for the second quarter of the Vita Arts Now award, which he shared with the sculptor Eduardo Villa. His final award after his death at the age of forty four, was the Standard Bank National Arts Festival's posthumous award as Guest Artist for 1988 at the Arts Festival in Grahamstown.

With the kind assistance of the Windhoek Art Gallery, through Anneline Eines,(*Curator of the Namibian Art Association*) a comprehensive list of exhibitions and activities for the period from 1969 to 1988 are included in Annexure 1.

3. THE RORKE'S DRIFT ART CENTRE

As has already been mentioned, Muafangejo attended the Rorke's Drift Art School and mission culture facilitated his education and development as an artist. It is, therefore, essential to look at the Evangelical Lutheran Church (ELC) at Rorke's Drift because it was here that Muafangejo was educated in the methodology that would provide a gate-way for his personal expression.

The Evangelical Lutheran Church Art and Craft Centre at Rorke's Drift in Natal was established in 1962 by Ulla and Peder Gowenius, and was to have a significant impact on the development of South African arts and crafts in the 1960s and 1970s. Its influences continued into the 1980s with its graduates moving into various spheres of art administration and education which included virtually all of the existing African art centres in the country. It originated from a committee formed in 1961 in Stockholm, Sweden, for the advancement of African art and craft. The result of the activities of this committee was the arrival in South Africa of Peder and Ulla Gowenius, who were to commence work at the Ceza Mission Hospital in Zululand. In 1962 the ELC Art School Committee was formed in Natal resulting in a centre being opened at Umpumulo in the same year. The initial purpose of this programme was to prepare women students as craft advisors to patients in hospitals. Funds for this programme were made available through profits collected from an exhibition of traditional art and crafts, made by Tuberculosis patients at the Ceza Mission Hospital. It was here that they met Azaria Mbatha and Allina Khumalo (*now Allina Ndebele*) who were sent to Sweden to further their studies. In 1963 the Centre moved to Rorke's Drift supported by a loan (of approximately R6 000,00) from the Church of Sweden Mission, and capital generated from the exhibition in Stockholm in the latter part of 1963. This enabled the building of extensions onto the existing shell. (Sack, 1988., p.11).

From 1964 onward the Centre, through exhibitions, was able to cater for most of its financial needs and a summary financial report for the year 1964 to 1971 indicates an enormous quantity of work being sold abroad. An interesting fact of this time

was the marked increase of work being sold in South Africa and an indication of sales in Europe decreasing. However, as stated by S. Sacks, "without the critical support from the Swedes and buyers in Stockholm and other parts in Europe and America the Centre might not have succeeded".(Sack, 1988, p.11). The Rorke's Drift Art Centre became important because at that stage it was the only residential art school available for Black students in the country. It must be remembered that the birth of the Rorke's Drift Art Centre coincided with the closure of another important urban centre, that of the Polly Street Recreation Centre.

Fame associated with the Rorke's Drift Centre spread as far afield as Europe and the America's. The work from the Centre was exhibited in Sweden, Denmark, Finland, Britain, Holland, Italy, Canada and Brazil. Recognition came to the Centre when, in 1968, it was selected to represent South Africa at the Venice Bienale. "It was the first time in South African art history that an Institution had been honored in this way." (de Jager, 1992,p27). In 1973 the Centre was invited to show work at the Sao Paulo Bienale and in 1974 to exhibit at the 38th International Arts and Crafts Fair in Florence, Italy. On the local front, Rorke's Drift had exhibited at all the major centres, including Johannesburg, Durban as well as Cape Town.

The Centre became important for the already mentioned reasons but, more importantly, because it provided a location for artists to be tutored, to work and to make the work of Black artists available to a wider audience. Simultaneously, it gained wider recognition and acceptance for each artist, both locally and internationally. Possibly its most important contribution was the fact that the Centre prevented Black art from developing in isolation from that of mainstream South African art, namely through continually exhibiting both locally and internationally. It also gave rise to a new artistic expressive direction, since the works emanating from this institution, and the teaching received there, gave rise to spontaneous portrayal and interpretation of Biblical stories and themes which are synonymous with the Church and with Christianity. (de Jager, 1992,p30).

It is debatable whether one can speak about a Rorke's Drift style or school in the

sense of common underlying aesthetic principals and theoretical concepts. However, there are definite stylistic elements that are common in all work that left the Centre. The medium and techniques taught at the Centre were mainly graphic in nature and it was the lino cuts produced by the students which first captivated the imagination of the public. It was only later that the Centre became world renowned for its tapestries and woven work and, to some extent, its pottery. However, the work of these artists is noticeably distinguishable from those of the artists who came from the 'township art schools' and who worked in towns and cities. The works produced by the artists who trained at the Poly Street Centre as well as the so-called 'Township' Artists, tend to be sociologically orientated, expressing the socio-political and economic fears, hopes and aspirations of the artists, resulting from their experiences of urbanisation in the cities. Many of these works carry a marked influence and sophistication by western expression and style.

"Work emanating from the 'rural' institutions, for example Rorke's Drift and Ndaleneni Art School near Richmond is representative of the art produced in most rural environments with different influences." (de Jager, 1992,p.30). The strong spiritual teaching of the Church marked the life and work at Rorke's Drift. This, however, does not imply that the work produced in the urban centres were more poignant, sophisticated or valid than that of its counterparts. What is suggested is that both must be seen as two sophisticated forms of expression, running parallel to each other, both sharing a common bond, with the influence of their environment as a point of departure. Urban environment motivates 'urban' artists to produce socio-politically orientated works, while rural mission surroundings, like Rorke's Drift with its religious emphasis and teachings, gave rise to spontaneous narrative interpretations of biblical, religious and spiritual themes which can be seen in the works of Muafangejo, Azaria Mbatha, Dan Rakgoathe and other artists who graduated from the Centre. (Berman, 1993, p.141-143). So far, it has been established that Muafangejo was a unique Namibian artist, in that he was primarily concerned with the estate of man, that his work is a reflection of his triumphs, disappointments, fears, obsessions and religious world-view, and that, according to Professor Crump, ".... the dated works are a testament to his life's journey". (Crump, 1988, p.2).

Muafangejo's works have a distinct narrative quality that reads like a diary. Based on this, it was found necessary to trace this journey through a biographical analysis of his life. It then became evident that mission culture not only facilitated Muafangejo's education but that it played an important role in developing his iconography. However, notwithstanding the importance of the above information to understand Muafangejo's work, no analysis of it can be undertaken without taking cognizance of two essential phenomena in African art - that of the traditional as well as modern African art. A brief survey of both directions is necessary, as it is clear that characteristics of both traditional and modern African art exist in his work. The question now arises as to what extent the one has prominence over the other? Do these have equal significance? If an answer can be conclusive regarding these questions then it will help to answer another important question regarding the 'placement' of the artist. How and where does Muafangejo fit in and is it possible to place him within a style or genre? The significance of this problem with regard to Muafangejo's work becomes apparent in the opening speech of the Muafangejo's retrospective exhibition in 1988 by Christopher Till, Director of the Johannesburg Art Gallery. He quoted the artist as the basis for introducing Muafangejo and his work:

"I am a Kuanyame of the Ovambo people of Namibia. The border between Angola and Namibia divides our tribe. First I was carving wooden cups and snakes when I was 24 years old. Then Minister Mallory saw my talent and I went from the small village in the north of South West Africa to the Mission Art School of Rorke's Drift in South Africa" (Till, 1988, p.2).

It is this quote by Muafangejo that creates the problem of 'placement' and which, in turn, leads to the question of 'Modern' and 'Traditional'. In the first part of the quote Muafangejo acknowledges his traditional tribal upbringing. He makes reference to his tribal life and what he was doing up until he was 24 years old. In the second half he makes references to what happened to him once Minister Mallory acknowledged his talent and provided the opportunity for him to attend the Rorke's Drift Art Centre.

Muafangejo's work has been called both 'Primitive' and 'Traditional', yet the works were produced within the confines of a modern Western medium, namely Lino-cut relief printing, and within a contemporary environment. In order to realise an in-depth study of his work, it is necessary to look in some detail at the meaning and interpretations of these terms, and any manifestation of them in his work.

4. MUAFANGEJO AS A PRIMITIVE AND A TRADITIONAL ARTIST

4.1 A Brief Pictorial Perspective and analysis of the terms: Primitive and Traditional

The 'Great Age of Discovery' began at the beginning of the 15th Century and within 300 years the world, as it is known, was largely discovered. Since then extensive explorations and scientific expeditions have further revealed the character of unknown parts and the ways of life of the peoples inhabiting these areas. This resulted in Darwin - inspired evolutionists of the late 19th century designating these peoples as 'Primitives'. They were called primitive because, inter alia, it was considered that their life patterns represented an evolutionary cultural stage through which 'Great' civilizations of the world had already progressed. Hence the numerous and diverse art forms of the Negroes of Africa, the people of the Pacific Ocean area and the American Indians were known as 'Primitive Art'. However, 20th century investigations began to discredit many theories of the evolutionists. It was recognised that these 'new' cultures were "....neither in an early formative nor a late stagnant stage of development, but rather that they had achieved a maturity within the context of their own beliefs, technologies and institutions which were different from the more highly evolved civilizations of the world." (Wingert, 1962, p.4).

The term 'Primitive' now became unacceptable and led to lengthy disputes and searches for a new term, but as Paul.S Wingert also stresses, there is need for a definition of the term. Authors like Jean Duvignaud, Rene A Bravmann, Margaret Trowell, Hans Neverman and Frans Boaz have acknowledged the problems related to the use of the term 'primitive' and have attempted to address the myths, misconceptions, misappropriations and the bias attached to it. Wingert analyses misappropriations and definitions of the term and, like the above mentioned authors, comes up with a working definition of it. 'Primitive' arts as a term, denotes the art of primitive peoples. Primitive art defines the art but does not refer to kind

or quality. The fact that primitive art is the art of primitive people is in no way a characterisation of the forms. The concept of primitive art must be localised and defined and misconceptions and negative nuances must be removed before any study of it can be attempted. According to Wingert 'Primitive' is the most appropriate term to use, not because it represents the fumbling early beginnings of civilisation, but because these cultures "show developments more closely allied to the fundamental, basic and essential ethics of life that have not been buried under a multitude of parasitical, non-essential desires". (Wingert, 1962, p.7).

Wingert also indicates that these cultures are not, therefore, simpler cultures. They have a long evolved development. Where the development has been slow, it has been as a result of their conservatism and a close adherence to tradition, that is, to those ideas and practices which, through time, have been established as valid. It is because of this that he accepts the term 'primitive' as a reasonable term. (Wingert, 1962, p.7).

For him the term 'primitive' refers to the Negro peoples south of the Sahara; the Eskimos; and the American Indian, excluding the high cultures of the Andean Region, Central America and Mexico; and the people who inhabit the islands of the Pacific Ocean, Australia and areas of the Coast of South East Asia. "In relation to these cultures the term 'primitive' is a meaningful word of historical status, which refers to the cultures existent largely in those parts of the World brought to light during the Age of Discovery and subsequent explorations". (Wingert, 1962, p.8). He also indicates that used in this context, it has no derogatory connotations "....and to give it such, shows a lack of knowledge or a personal bias" (Wingert, 1962, p.8). The question arises whether any of the following interpretations could apply to the work of Muafangejo?

A further reference of 'primitive' to an art style is made in terms of the early Renaissance painters in Europe, (*for example the French and Flemish primitive painters*) which implies that the paintings date from an early period in the development of art in these countries. The terms express both the technologically

immature and the chronologically early. In more recent times Henry Rousseau and Grandma Moses have been called primitives for the following reasons: firstly, because both artists have no formal art education or training. Secondly, they paint with a personal, naive quality in their mode of representation and interpretation of subject matter. Thirdly, their manner of painting is also different from the academic or avant-garde styles of their day; it is in fact a highly personalised, unique form of expression. (Wingert, 1962, p.6-8).

Primitive used in this sense refers to non-conformist art, untrained, naive. Both cited examples have nothing to do with an early chronological period; instead the term 'primitive' has, in this context, acquired a totally different meaning: namely, an intuitive response to image making. It is perhaps here that Muafangejo can most qualify as a 'primitive' artist. A third interpretation of the term 'primitive' makes reference to that art which was created before the Renaissance, for example, Byzantine, Romanesque, Medieval and Carolingian art, for its lack of an understanding of scientific perspective and anatomical accuracy. Considering the brief exposition of perceptions of primitivism, the question now arises whether any of these conceptions of the term 'primitive' applies to the work of Muafangejo.

4.2 Muafangejo as a Primitive

Muafangejo's work does not conform to any trend or avant-garde style of the day, nor does it conform to compositional scientific devices, for example, anatomical accuracy and perspective. The work generally has a naive quality and a certain crudity. Although he had a formal art training, Muafangejo's academic career did not interfere or impose itself on his personal visions or style. Furthermore, his work is highly personalized and his form of expression and mode of representation unique. It would thus seem that the understanding of 'primitive' as being an unreflecting approach to the creation of images by an artist. This may be applicable to the works of Muafangejo.

Muafangejo's work has on numerous occasions been referred to as reminiscent of

medieval and Carolingian illuminated manuscripts. This could thus imply a primitive quality. The work certainly does display certain characteristics of the above mentioned art styles. This influence is realised chiefly in the area of compositional devices; for example, two dimensionality and the narrative quality, and in almost all cases, the inclusion of a written text in the composition. The narrative quality is achieved through the use of registers dividing the format into compartments in which the essential elements of the narrative are depicted. The inclusion of the written word or symbols in Muafangejo's work is also a characteristic which can be traced back to Medieval and Carolingian illuminated manuscripts. Examples of works by Muafangejo which illustrate these observations, are **"He is making the sour milk in 1975"** (illus. 2.12, Annex. 2), and **"The ancient people had a long beard"** (illus. 2.5, Annex. 2).

In both works the composition has been divided into registers, the former into two and the latter into five. In each segment only the essential elements of the narrative have been depicted. There is an economy of form and a strong decorative quality. Included also in the image is the verbal text. This prevents any misinterpretation of the narrative. In some works the written word plays a more significant role in the narration of the pictorial story, for example, **"Anglican Seminary Blown Up"** (Illus. 2.22, Annex. 2). The picture format of this work is divided into two halves, the top half dealing with the pictorial elements of the story and the bottom dealing with the written interpretation. Initially, one is confronted by two halves, but as soon as one reads the bottom half, the work becomes totally integrated, with one element enhancing the other.

Although the third interpretation of the term 'primitive', that is the lack of understanding of scientific perspective and anatomical accuracy, can be applied to Muafangejo's work, there is not enough evidence of this interpretation alone in his work to 'label' it as 'primitive'. It has to be borne in mind that Rorke's Drift students were familiar with Medieval, Swedish and Carolingian art shown to them by their instructors. (Berman, 1983, p.142). Any visible qualities reminiscent of Medieval and Carolingian art should, therefore, be seen more as an external influence rather than

a characteristic of his work. One of the tasks of this essay is to try and evaluate through an analysis of his work, where Muafangejo can be situated regarding his traditional upbringing as opposed to his 'modern' involvement. The 'modern' involvement must, therefore, be regarded as part of the 'modern' influences on his work.

4.3. The Traditional Artist

Bruce Arnott in his work on the life of Muafangejo makes the following statement regarding the artist's work. "Characterisation is shrewd and economical and, while there is little formal sophistication, there is no trace of traditional influence". (Arnott, s.a. p.2). Some inaccuracies exist in this statement as Muafangejo certainly displays traditional formal elements as indicated later in this essay. (pp.20-32). Examples of traditional elements can be found in the rhythm, narrative, decoration or decorative elements, design and 'negative/positive' space-filling devices which the artist employs.

The term 'traditional' within the context of this essay needs some explanation. For the purpose of this assignment, the term 'traditional' is considered in terms of African society. The discrepancies and the elasticity of meaning regarding the definition of the term 'primitive' must be borne in mind when a working definition of the term 'traditional' is sought. In terms of this essay traditional art is regarded as, the art made within a traditional society, with no sudden disruptive influence that would warrant a sudden deviation from the norm. It is a localised art made by a society or group of people in Africa prior to the disruptive influences of European civilization on that society or group. It is not suggested that because there was a European influence in Africa, Africa's traditions stopped. On the contrary, it was at this point that traditional African culture underwent a process of change, in some cases radical change due to European influences. Tradition must not be seen as something finite, but rather as a process of continual changing value systems. It is therefore possible to speak of 'traditional' African art in the 1980's and 1990's and

beyond. As long as there is an African culture there will be an African tradition reflected in its art.

Although aesthetic experience and artistic creativity is present in 'traditional' art, the artist is extremely limited in terms of these experiences, because he has to follow the dictates of his culture or society. It is thus implied that the traditional artist was totally integrated within his society and functioned primarily as an advocate of his society. His function was to produce objects which would serve his community. Thus the function of his art was to assist society in controlling social, psychological, spiritual and cosmic forces, which determined the very existence of that society. The physical manifestation of these forces were personified in figures, drums, masks, ceremonial staffs and other objects. They were used by the society to re-inforce the members' relationship with the beliefs and values of their society during ceremonies and rituals. These values and beliefs involved, amongst others, burial, politics, medicine, initiations, education, agriculture. Thus, socio-religious awareness permeated every aspect of life and found its highest expression in the art of these societies. De Jager suggests that, "in traditional societies, religious belief was not extraneous to real life, but formed a basic and motivating force". (de Jager, s.a. p.7). Considering this statement, it can be concluded that the motivating forces behind traditional art were, therefore, spiritual and social rather than a personal search by the artist for aesthetic and artistic recognition. However, it is not suggested that aesthetic qualities were not considered by the artist; only that these considerations were not the prime motivating factors for the work.

With regard to this aspect, Vansina says, "In their beginnings most techniques have little to do with art. They were invented or adopted for purely practical purposes. Thus new materials were transformed into media, because cooking pots, or iron implements or cloth were needed, not to provide means for the artist. Artists usually adapted what they found". (Vansina, 1984, p.77). Within the general framework of tradition, innovation was called for. "New variants on the same theme in the same manner were highly appreciated in all the arts. As long as the new creations did not deviate so much from the current canons that the strain of

understanding the icon was more unpleasant than the appeal of novelty innovations was encouraged. Artists thus educated their public by finding new variations on old themes..." (Vansina, 1984, p.135). Through this it can be deduced that the patrons and users of art expected work to have prescribed iconographies executed in a particular style. Works that did not satisfy these requirements, could be rejected.

A further aspect of traditionalism to be considered is the position or status of the artist, since it bears some relevance to the work of Muafangejo. Artists worked in workshops, even an artist working alone constituted a workshop. It was within these workshops that younger members of the community learned the craft as apprentices. It is here that the process of production and dissemination took place. As with the division of labour between the sexes, skilled work remained the attribute of the specialist.

Like all specialists, artists started out as apprentices and were often related through ties of blood to the shop master. Apprentices gradually learned the trade through imitation and advanced step-by-step. The length of apprenticeship depended on the skills being taught. Workshops could be large, for example, a building site, or small, for example, a carver who might work alone with one or two apprentices. In rare cases artists were grouped in guilds, for example, the famous ivory and brass guilds at the court of Benin.

The status of the artist varied within the society and also from society to society. Where manual labour was despised, so too were the artists. Therefore, in Western Sudan, Ethiopia and North Africa, artists in various skills were caste. Their calling was hereditary and they could, therefore, not marry outside of the caste. Their social status was low, but they were respected for their particular skills.

From this information one can deduce that artists had no special status set aside for them as artists. Their place in each society was that of the appropriate category of labourer. Finally the artist fulfilled an extremely important role within the functioning and perpetuation of his society and was only allowed marginal individual creative

expression within the constraints of the society or those dictated via the patron. He is a completely integrated member of the society and therefore has to function as such. (Vansina, 1984, p.73-79). The foregoing information is important if one is to acquire a thorough understanding of Muafangejo and his art, since the formative years spent in such surroundings cannot be ignored when attempting a total understanding of the artist and his work. It can therefore be expected that, both the influence of his background, and the art he encountered, must have exerted a decisive influence.

Some characteristics or elements found in traditional African art, for example, rhythm, pattern and decoration can be identified in terms of a particular culture. Associated activities such as music, dance, the oral tradition, decoration, pottery and other crafts are equally characteristic of particular cultures. It should therefore be possible to identify what is considered to be characteristics of traditional society and its art, to list them and deal with them accordingly.

4.4. Traditional Characteristics

Within traditional African society, oral tradition has always had an important function in the continuation of cultural traits. This is because of the absence of a written language. Historical, economic, religious and social events, which made important contributions to the culture of the society or tribe, were passed down from generation by word of mouth, through story telling. As a body of information these myths, stories and tales contain the philosophy and views of life of the cultural groups. They do not seem to ever having being illustrated pictorially.

How then has this oral tradition influenced contemporary pictorial art in South Africa? Most clearly explained as a logical adaption or transformation of a verbal narrative into a narrative pictorial realization. For example, when discussing the Rorke's Drift Art School, it was pointed out that one of the characteristics particular to work emanating from this source was the strong narrative element present. The art of Azaria Mabatha and John Muafangejo are prime examples. Mabatha deals

with biblical subjects, themes and stories, retelling them in a manner reminiscent of Byzantine tales in illuminated manuscript form. Muafangejo's work on the other hand, has been said to be reminiscent of Carolingian and Medieval illustrations, as discussed earlier in the previous section. (p.16).

There are several ways to achieve a narrative effect. One is by dividing the picture plane into registers, and then in turn into compartments, in which different incidents or aspects of a related nature can unfold. This technique makes use of visual narrative elements similar to that of contemporary comic strip art or cartoons. In so doing, a sense of different aspects of the same event can be included in a single composition, for example in Muafangejo's **"Men are working in town 1981"** (illus. 3.2, Annex. 3). The work has a vertical format but has been divided into horizontal registers, each occupying a third of the format. The work comments on the social changes occurring in the black rural communities and reads like a cartoon or comic strip from left to right and top to bottom: Men working in the town are commuting back and forth below houses occupied by white people. In the same scene, the men are laboring away with square spades at a mine. In the middle and lower strips, the women are continuing their pastoral duties of milking and feeding of the livestock, even cutting down a tree.

The narrative highlights the contrast between the urban and rural life and tells a story about daily experiences of these people. The device of dividing the picture space into registers, and narrative sub-compartments each of which is used to logically delineate successive incidents in the unfolding of the story, have been used extensively by Muafangejo. In the following works, **"A strong Man"** (illus. 2.4, Annex. 2), **"The Ancient People"** (illus. 2.5, Annex. 2), **"A Man is Hunting an Eland in the Forest and Skinning It"** (illus. 2.9, Annex. 2), **"He is making the Sour Milk in 1975"** (illus. 2.12, Annex. 2), Muafangejo uses registers in the above indicated manner. However, there are instances where the registers have been abstracted or used in a seemingly illogical manner. Examples where this occurs are evident in **"Adam and Eve"** (illus. 2.1, Annex. 2) and **"Zulu land"** (illus. 2.10, Annex 2). In both examples there seem to be a departure from the

conventional and recognisable formatting of registers, i.e. squares and rectangles, allowing for a far more dynamic comparison and individual approach to his visual narrative. The registers become less rigid and more organic in their rendering, simultaneously appearing to lose the logical progression of the story line. However, on closer inspection, it becomes clear that a far more demanding interaction between the viewer and the image occurs: The content now has to be deciphered as opposed to be merely read.

Another example is "**Zulu land**" (illus. 2.10, Annex. 2). At first glance one is confronted by a very decorative two dimensional jumble of huts, people, trees, a motor vehicle, cattle and sheep. There seems to be no focal point except maybe for the thick white line which bisects the composition. The objects in the composition are all contained within shapes which seem to have no bearing on or relation to each other. However, when one analysis this print, the complexity of the composition as well as the content begin to become apparent. Before leaving Namibia to attend Rorke's Drift Art Centre in Natal, Muafangejo's only real experience of the physical world was what he had seen in Namibia or further north in Angola: The flat topography, climactic conditions and particular fauna and flora. One can only speculate as to what effect the temperate climactic conditions of Natal, with its rolling hills, grass lands, trees and indigenous, lush vegetation, not forgetting the people and their way of life, had on Muafangejo visually. This factor is strongly reflected in his work.

The print collectively depicts a whole chain of events and experiences that had made an impression on the artist whilst staying in Zululand. These flashes of images and experiences are all packed tightly within the rectangular format. The initial impression of a jumbled haphazard composition, on further scrutiny, reveals a definite order. The images are in fact presented within organised shapes or registers. The separate incidents depicted in each compartmented area, collectively, give a total visual recall of his experiences. Again one can only speculate as to the reason why he chose to place certain experiences in these organically shaped registers as opposed to the rigid square or rectangle format used previously. Two possible conclusions can be drawn: Firstly, unlike the

prints of **"A man is Hunting and Eland in Forest and Skinning it"** (illus. 2.9, Annex. 2) and **"He is Making the Sour Milk in 1975"** (illus. 2.12, Annex. 2), where the visual narrative describes one incident in a logical fashion and therefore requires a clear rendering of that narrative, the **"Zulu land"** (illus. 2.10, Annex. 2) print does not follow a logical progression of events resulting in an outcome. Rather it conveys a visual story of numerous experiences accumulated over a period of time and at different intervals during Muafangejo's stay in Natal. It would be difficult, if not impossible, to render these images in a sequential fashion, while at the same time maintaining the strength and the design of the existing composition. This type of image would demand an alternative formulation of the content and composition, allowing for more latitude in the construction of the image. Furthermore, the fact that the typography of the land itself with its rolling hills are organic shapes, could indirectly influence and provide the artist with alternative shapes within which to compose, to what he had been accustomed to using.

The print **"A Jealousy man in 1976"** (illus. 2.14, Annex. 2) is a prime example of a work which illustrates a sophisticated and intellectual use of the register and the compositional design. Instead of Muafangejo using two registers next to or below one another as depicted on **"A Man is Hunting an Eland in the Forest and Skinning it"** (illus. 2.9, Annex. 2) and **"He is making the sour milk in 1975"** (illus. 2.12, Annex. 2), he sets a vertical rectangle register into the bottom right side of a vertical composition. A standing male figure holding a spear is carefully placed into this register. At no point does any part of the figure extend beyond the format. Instead, parts of the anatomy delicately touch all sides in six places. Outside and above this register is a seated male figure holding a bow and two arrows. To his left is a tree laden with fruits, and below are sixteen cattle stacked into a vertical rectangle.

The message is simple and direct as indicted by the inscription cut into the block. One man is jealous of another's wealth and success. However, the ingenuity of the print is displayed in the selection and orchestration of the concrete elements that make this story visually clear. There is the wealthy man, his wealth symbolised by

the abundance of fruit on the tree as well as the large herd of cattle in his possession. Although the cattle and the fruit are two separate aspects of the man's wealth and should therefore, be seen as different elements these should be read pictorially as a collective representation of his wealth.

Muafangejo successfully achieves this effect by disguising the delineation of the registers that describe the man's wealth. The seated figure is separated from the tree by the outer line of the bow string while the tree in turn is separated from the cattle by a white band of marks that describe the ground. The separation points of these elements have been disguised and underplayed in contrast to the black frame of the inner register. There are therefore , in fact, four registers. The standing figure in the register is obviously the jealous man. Here Muafangejo contains the figure within a prison-like register. The man's jealousy seems so immense that he is actually imprisoned by it. The possibility of him escaping from this emotion as is signified by his defined separation from the rest of the picture, is remote, if not impossible. The register itself now becomes a visual metaphor for the emotion 'to be jealous'. Simultaneously, the 'simple' message originally stated in the title now begins to sound a strong moral warning, suggesting the dangers and entrapment of such an emotion. This didactic aspect of the work is enhanced by the visual presentation of the emotions being placed within the very environment which aroused the emotion, that is, the placement of the register containing the jealous man within the whole composition depicting the wealthy man. If Muafangejo had created a separate register for the jealous man next to or below the register containing the wealthy man, then each would have to be read separately and the dialogue, the exposure of the emotion as well as the moral of the work, would have been difficult to read; thus weakening the content of the print.

Another device used to create a narrative quality is the use of particular symbols or characters that are unmistakably part of a particular story. An example of this would be the works by Muafangejo which make direct reference to biblical themes. In his **"Last Supper 1978"** (illus. 3.3, Annex 3) the image of Jesus with a halo and the set table is quite clearly based on biblical reference. In his work **"Preparation for the**

Flood 1979" (illus. 3.4, Annex 3), the Ark and the grouping of all living things in pairs is similarly quite obviously associated with the account of the 'Great Deluge'.

Linked to both above mentioned elements is that of Rhythm. A musical term, it begins when one particular beat, sound or word is repeated over and over again. This leads to a continuous reinforcement of that particular element. This is no less true of a pictorial work, for example, a rhythm is denoted by a harmonious sequence or pattern of masses alternating with voids of light alternating with shades of alternating colours and tones. When a symbol or motif is constantly repeated, a visual rhythm is created. A repetition of such a symbol or motif can contribute to the narrative quality of the work. According to Franz Boaz, "Rhythmic repetition of contents and form is found commonly in primitive narrative". (Boaz, 1955, p.311). He goes on to say: "On account of the physiologically determined emotional quality of rhythm it enters into all kinds of activities that are in any way related to emotional life. Its exciting effect manifests itself in religious songs and dances. Its compelling control may be observed in war songs; its soothing effect appears as melodies; its aesthetic value is seen in songs and decorative art". (Boaz, 1955, p.316).

He also suggests that the origin of rhythm must not be sought for in religious and social activities but must be understood as being linked to the emotion. It is therefore aroused by emotion and in turn arouses emotion. An example of images being repeated in a rhythmical sense to enhance the narrative quality of the work can be seen in Muafangejo's "**A good Shepherd**" (illus. 3.5, Annex. 3). The almost obsessive repetition of sheep forms a rhythmical pattern, creating an illusion of a huge flock as opposed to the thirty six depicted. This rhythmical repetition has given Muafangejo a metaphor with which he can indicate that which he cannot describe in accurate concrete terms, namely the congregation of God. Another good example is to be found in the print "**Rich Woman**" (ill. 3.6, Annex. 3) and in "**A Jealous man in 1976**" (illus. 2.14, Annex. 2). It is known from history that, in traditional African society, for example amongst the Khoi Khoi and Nguni pastoralists, their means to production and reproduction, ie. wealth and social status,

was centred around cattle. Muafangejo uses the repeated forms of cattle to indicate the man's wealth. The repetition is by implication continued outside of the picture plane on the right of the composition. Through the cutting off of the hindquarters of those cattle, he suggests a continuation of large numbers of cattle outside the picture's edge for which there is not space within the picture.

Muafangejo also achieves a narrative quality through other formal devices, i.e. written comments and a strong sense of design and composition. He also uses objects selectively and economically, only choosing those elements that are relevant to the story that is being depicted. These aspects will be dealt with when dealing with the written word used in Muafangejo's work.

4.5. Proportion, Scale and Frontality

Scale, in most 'primitive' societies, have strong and meaningful connotations. If one looks at the Benin relief bronzes, the most important figures represented are always depicted as being larger than that of the other figures. Soldiers are monumental compared to figures of slaves or servants. In 'primitive' cultures chiefs and kings were always portrayed larger in scale, comparable to giants, whilst lesser important people depicted with them are shown to be much smaller. This, as well as the use of registers, are of course, also true of Egyptian art, for example in their wall paintings, papyrus illustrations, engravings . What is interesting is that in quite a number of Muafangejo's works this same device is used. People who were considered to be important to him are always depicted larger than other figures. One only has to refer to **"Cathedral Church of St George, Windhoek 1981"** (illus. 3.7, Annex. 3), **"Oniipa New Printing Press and Book Depot on 11 May 1975" (Bombing)** (illus. 3.8, Annex. 3), **"Oniipa Rebuilding of Printing Press was bombing upon the "** (illus. 3.9, Annex. 3) and **"Anglican Seminary Blown Up"** (illus. 2.22, Annex. 2), to see the importance and status given to the churches, bishops and priests. In all of these works the people are depicted smaller than the priests and usually in profile. The reason for using the profile view will be explained further on. The people thereby receive a position of less importance, both within the compositions and within the content.

In **"Welcome back to St. Mary's Mission in 1975"** (illus. 3.10, Annex. 3). Muafangejo used this device on himself. Here Muafangejo depicts himself larger than any of the crowd that has come to welcome this bearded man with his transistor radio, back from his adventure in the 'modern' world. He portrays himself more important or equal in status to those men whom he regarded as extremely important and special. (*Reference is made here to the Bishop and Priests*). It is because of Muafangejo's direct approach, his economy of form and symbolism that the following interpretations can be deduced from his work. All the essential ingredients are present as indicators of his sense of great achievement. These are: the suit and tie, radio and the bearded artist. While Muafangejo was studying at Rorke's Drift, he became fascinated by the beards which his tutors wore. He deduced that learned and spiritual men always had beards because they were so busy accumulating knowledge that there was never time to shave. He also depicts himself in a suit and tie, better attired than any of the people shown, including the Bishop, who is blessing him on his return. One only has to compare how he gives precedence to the dress of the Bishops depicted, for example in **"Anglican seminary blown up 1981"** (illus. 2.22, Annex. 2). The radio, obviously bought with money earned, adds status to him as an 'earning' member of society. Everyone is in awe of this learned man, having returned from South Africa. They are all staring. A little boy is seen touching his 'hero', while everyone, including God, seems to be rejoicing. This is shown in the blessing of the artist by the bishop.

Another device found mainly in traditional sculpture and also found in some examples of contemporary African pictorial art, is that of portraying images with emphasis on the full frontal view. Frank Willet suggests that "African sculpture has been commonly described as frontal, i.e. the figures are symmetrically disposed about a vertical axis and face forward".(Willet, 1971, p.144).

Willet acknowledges that there are exceptions but that asymmetrical pieces are uncommon. There is also the tendency to represent the head disproportionately larger than the rest of the body. Jan Vansina remarks that in traditional sculpture: "Proportions concern well-known canons of sculpture. For instance, the human head is one-third to one-fourth of the total height in many African sculptures south

of the Sahara, while the proportions are one to seven or eight in European art". (Vansina, 1984, p.84).

Historians initially regarded disproportion as a characteristic typical of untutored artists and as a child-like trait. They believed that the artist neglected the overall concept of the work for the sake of trivial detail i. e. more attention and detail was given to the head in sculpture. This myth has subsequently been disproved and an in-depth field-research has revealed that the artist planned the overall composition before commencing the actual carving of the work. According to Willet "..... many parts of Africa have shown that sculptors began by dividing up the block of wood very carefully into separate parts which will eventually be the head, body and legs. The proportions are thus deliberately established at the onset and are certainly not due to lack of skill". (Willet, 1971, p.161).

Field research done by James Fernandez on Fang sculpture from Gabon has established the meaning of these proportions. He makes reference to the figures that stand on boxes containing the ancestor's bones. ".....The large torso, the big head and the flexed disproportionately small legs are definitely infantile in character. ... the statue presents both an infantile and an ancestral aspect. While the Fang argues that the statues represent age and their august powers in their descendants' affairs, they also recognise the infantile qualities of the figures themselves". (Willet, 1971, p.162). The reason given for this is that infants are felt to be especially close to and have an affinity with the ancestors. It has also been established that the Centre of the life-force or spirit is found in the head - thus the emphasis on the head and the size of the head in relation to the rest of the body.

This characteristic of making the head proportionately larger than the bodies of the figures frequently occurs in Muafangejo's work. He uses this device to emphasize the importance of the figures within the composition. Combined with this he depicts the figure in a full frontal position. Examples of works depicting heads proportionally larger than that of the bodies are amongst others: **"as the serpent leers, Eve hands"** (illus. 3.11, Annex. 3), **"love is approaching But too**

much of anything is very dangerous" (illus. 2.8, Annex. 2), and **"A Good Shepherd"** (illus. 3.5, Annex. 3). It is here that one must be extremely careful in relating these larger heads to that of, for example, Fang sculptures or 'primitive' traits. Before such an assumption can be made one would first have to establish beyond doubt that larger heads are a conceptual device used deliberately by Muafangejo, i.e. like the use of beards to give status to his figures, or merely that they are proportionately incorrect.

In analysing Muafangejo's draftsmanship it was found that there are many inconsistencies which relate to proportions, for example, the three works which have been mentioned and in which the larger head is used to give prominence to the figure. However, there are three more works in which large heads are used, but in which it does not work as a conceptual device. It is only possible to speculate as to the reason for the larger heads used in these works. None of the figures depicted in any of the prints warrant significant status. Therefore the possibility exists that the larger heads are only used as a compositional device. These works are the, **"South African"** (ill. 3.12, Annex. 3), **"We are Drinking Ovambo at Bier Eliakimas Kraal in 1977"** (illus. 2.15, Annex. 2), as well as some of the figures in the print **"Party Day"** (illus. 2.24, Annex. 2).

In **"Shooter Birds 1980"** (illus. 2.19, Annex. 2), Muafangejo reduces the head to such an extent that it fits onto the body nearly eleven times. The question now arises: is there a special meaning for the use of the diminished head? Is it to indicate that the figure is completely insignificant? There seems to be a link in this to the traditional use of scale to indicate importance but, more importantly, Muafangejo uses this distortion more as a compositional device. It is therefore necessary to look simultaneously at frontality and the proportionately larger head as a means of giving the figure prominence. It is through the use of both these devices that Muafangejo portrays the important figures in his compositions, for example, in **"Lonely Man, Man of Man"** (illus. 3.13, Annex. 3), **"A Good Shepherd"** (illus. 3.5, Annex. 3), **"As The serpent leers, Eve hands"** (illus. 3.11, Annex. 3), **"Welcome back at St. George, Windhoek 1981"** (illus. 3.7, Annex. 3), **"Oniipa**

Rebuilding of Printing Press was bombing upon the" (illus. 3.9, Annex. 3), **"Adam and Eve 1968 and 1985"** (illus. 2.1, Annex. 2) and **"The Anglican Seminary Blown Up"** (illus. 2.22, Annex. 2). All the important figures, the artist, the bishop and the priests are portrayed frontally, whilst other figures depicted in the composition, are represented in profile.

The result of this use of frontality is that the figures become contorted and have uncomfortable postures. The figures all seem to be depicted simultaneously in profile and frontally. Thus heads, legs, and the lower parts of the body region are depicted in profile while the torso and shoulders are twisted unnaturally forward to face the viewer, revealing both breasts. The women in the lower left register of **"Lonely Man, Man of Man "** (illus. 3.13, Annex. 3) and the female figure of Eve being led out of the Garden of Eden are prime examples of this contortion of the figures or 'twisted perspective' as it is referred to in the use of this device in prehistoric rock paintings. It must be noted that this twisted perspective might also have been employed to give the most complete representation of the figure by using all the most recognisable perspectives of the various parts of the body combined in one single whole. This might add to the importance and weight necessary and of the characters portrayed. It is therefore clear that this device has conceptual rather than the optical use.

4.6. Two Dimensionality and the Aspect of Design

From the literature available on this aspect of 'primitive' design and decoration there seems to be two schools of thought. One, by Paul S Wingert, advocates that there is a direct link between symbolic meaning and decorative detail, and that before the full significance of a work can be known the meaning of symbolic and decorative detail must be understood. (Wingert, 1974, p.66).

Wingert sites Malagam sculptures and many of the grade-society objects of Malekula. The general meaning of these works, like Fang sculptures, were to serve as ancestor memorials. Although this is accurate, he states that it gives little satisfaction to the understanding of these complex works, and it is possible that only the elders of the clan could fully understand their symbolism. However, he goes on to say, that these artworks had another meaning which the majority of spectators could indeed understand. This is "...the lavishness of its melodramatic design forms. It could be assumed that through experience with other Malagan objects the spectators and participants would react and appreciate the exotic, rich quality of new designs. Even more likely, the objects would act as an emotional stimulus toward the release of communal expressions of rejoicing at the presence of those emblematic ancestor symbols ... their primary meaning, it appears, was as symbolic design which through their particular shapes, patterns and colours, identifies themselves as the visual manifestations of special grade society.... Since Malekula art, in general, must have little function as artistic expression, and little motivation in this direction, it seems reasonable to assume that this art, with the exception of certain prestige items had little meaning as expressions of aesthetic intent for many of the participants in a grade-society rite". (Wingert, 1974, p.66-67).

He acknowledges that these specific meanings and symbolism can, and have, lost their original significance of the meaning and only their decorative importance remains. And since the majority of these decorative forms exist purely as artistic expression, "the meaning is above all else to give aesthetic pleasure".(Wingert, 1974, p.69). This statement correlates in essence to Vansina's approach which leads to the

discussion of a theory which is more in keeping with the direction that relates more closely to Muafangejo's decorative and design elements.

The theory held by Vansina in his chapter on Perception, (*Art without a statement is that:*) "Decorative art usually but, not always, is non-representational, has no meaning. It is there for design reasons only, it enhances. Decoration was used to provide a frame to enclose a space, or to separate spaces in architecture. Decoration could also organise space, either by covering it with a patterned web, giving repetitive or geometric meaning to space, or by isolated motifs as focal points regularly distributed over otherwise empty space, to suggest space as a presence rather than as an absence" (Vansina, 1984, p.116). Dealing with the old cliché of 'Art for art's sake' Wingert says, "To discredit this aspect of primitive art, is to deny the primitive artist his creative person of any aesthetic reactions or sensibilities". (Wingert, 1974, p.69).

Decorative art is universal, it was used by all African cultures, from ceramic works to the most varied surfaces such as baskets, beadwork, bodies, bags, shields and architecture, for example, Ndebele house decoration in the Transvaal. These motifs were made in all media and used any suitable means. Vansina suggests that it "... reached its summit in Africa as arabesques or sequences of geometrical figures, with interlace (*rinceaux*) originally styled leaves, stems and fruits and arabic script. Unlike figurative art, arabesques, writing apart, had no specific meaning, and their aesthetic was completely different, acting only as linear texture or special design" (Vansina, 1984, p.116). The influence of Islam also had an effect on decoration. As no figurative motifs could be represented, decorative art was therefore meant to convey emotion, not to make a statement. The decorative quality in art is the accumulation of various elements that contribute to the decorative quality of a work. For example, as already mentioned earlier when dealing with rhythm. Rhythmic repetition of forms and motifs is an important aspect of design and decoration because it maintains the flow of the eye over the entire surface, creating an overall unity according to the illusion of rhythm. It is also important to note that the so-called 'negative' areas of decoration play as important a role as the overall effect of the surface.

One of the integral elements of effective design is that of two-dimensionality. It lends itself to the economic use of line, form and shallow or two dimensional space. In considering Muafangejo's works, it is necessary to observe that they are essentially two-dimensional, using an economy of line and flat simple forms combined with a highly decorative quality. The combination of the elements create intricate and complex compositions. In some instances, through the complex lines of decoration, he is able to create a three-dimensional illusion of space and form, even though space seems shallow and form minimal. Muafangejo's decorative quality, except where it makes direct reference to the church, i.e. the cross and decoration in the bishop's clothes, has no religious or symbolism. His decoration is used for compositional reasons, for creating special relationships, for example, in **"They are shaking hands because they are longing each other"** (illus. 2.21, Annex. 2) In this work the decorative surface between the two figures is broken into different pattern densities which overlap, to give the suggestion or the illusion of depth. Other examples where this occurs, is **"The love is approaching But too much of anything is very dangerous"** (illus. 2.8, Annex. 2), **"A Good Shepherd"** (illus. 3.5, Annex. 3), **"The ancient people"** (illus. 2.5, Annex. 2), **"A Jealousy Man in 1976"** (illus. 2.14, Annex. 2).

When one is initially confronted by Muafangejo's work one is immediately struck by the overall unity of the composition. In some instances the surfaces look almost over-worked, and it appears that the artist often includes a fair amount of apparently 'irrelevant' details in his compositions. In addition, the 'trivia' is given the same attention and distinction as the major components within the composition. A closer analysis of the work reveals this to be true. He does give too much consideration to the positive areas of the work, i.e. the objects and figures depicted as well as the negative areas i.e. the space that surrounds these objects and figures. What is realised only on close scrutiny, however, is that in addition to those aspects referred to, Muafangejo goes one step further: he integrates both the negative and positive elements to such an extent that in some instances they become not only inseparable, but at times indistinguishable from one another.

Why is this done? The reason for this is that he uses a decorative element in the negative areas to create the positive forms. Thus, there seems to be no 'irrelevant' decorative detail in his work. In **"Party Day"** (illus. 2.24, Annex. 2), the linear patterns actually accentuate the forms, i.e. the pots as well as the figures. These forms actually emerge out of and because of the decorative patterns. This characteristic is to be found in the majority of his works. The reason for the initial feeling of the composition being overworked was because of this working of both the space and the form and because quieter areas in a composition are usually designated the 'space' surrounding the form and not found to be within the forms itself. For example, in **"Party Day"** (illus. 2.24, Annex. 2), the busiest area in terms of content, ie. the party, people drinking and socialising, is reserved for the visually quiet or 'rest' area in the composition. It also occurs to a large degree in the work **"Love is approaching But too much of anything is very dangerous"** (illus. 2.8, Annex. 2). This work depicts a male and a female seated figure, each reaching out for one another. The composition is evenly balanced with both figures situated on the base line of the format: the male on the left and the smaller female figure on the right. Between and surrounding the figures is a complex organic pattern that seems to have kinetic energy.

The tonal contrasts in the patterns themselves are responsible for the appearance of this pulsating motion. Here Muafangejo juxtaposes black against white in equal proportions to create the grey tones of the pattern. He then contrasts the grey tones with a black area of the pattern, resulting in an optical movement of the tones. Above the pattern at the top of the composition is the title inscription as well as a moral warning. Both figures, except for their hair and white clothing, are devoid of any tone or texture. These figures appear to emerge out of and because of the pattern. The result of this pulsating rhythm simultaneously helps to emphasize the emotional content of the work.

In **"A Rich Woman"** (illus. 3.6, Annex. 3), Muafangejo uses cattle, which as previously stated was used as an indication of wealth and social status. This contrast of cattle serves as a way of creating a contrasting pattern, indicating the

enormous wealth of this woman. He achieves this by creating a contrasting rhythm of form and tone, of black and white cattle moving in the same direction. The woman's growing wealth starts on the left side of the composition indicated by the cattle heads filling up against the edge of the format. The rhythm moves up and down and along the rows, and move from left to right, continuing off the right edge of the format, where the black - white, black, white, black, white rhythm eventually stops.

Mention was made of 'growing' when referring to the woman's wealth. Her wealth is infinite, not only because of the cutting off the hindquarters of the cattle on the right edge of the composition which indicates a continuation of the herd but also because, by introducing the two little calves moving against the flow, an indication of the ability for the woman's wealth to reproduce itself, is indicated.

5. Modernism : Muafangejo as a Modernist

"There is a mode of vital experience - experience of space and time, of the self and others, of life's possibilities and perils - that is shared by men and women all over the world today. I will call this body of experience 'modernity'. To be modern is to find ourselves in an environment that promises adventure, power, joy, growth, transformation of ourselves and the world - and, at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology; in this sense, modernity can be said to unite all mankind. But it is a paradoxical unity, a unity of disunity; it pours us all into a maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish. To be modern is to be part of a universe in which, as Marx said, 'all that is solid melts into air.' " (Harvey, 1991, p.10-11).

Although elements found in Muafangejo's work undeniably display associations with characteristics pertaining to terms and styles such as 'primitive' and 'traditional', it is perhaps in Modernism that one should look for greater clarification of characteristics particular to this artist.

The concept modernism must in relation to this essay receive attention. This is by no means an attempt to define the complex historical geography of modernism, but rather a general breakdown of the concepts relating to the movement. The advantage of doing this would be to ascertain if any of the forces at work in this movement are similar to those present in the work of Muafangejo. The term 'Modernism' has been used by scholars only to refer to the artistic styles that call attention to the process of making art. The 'Fontana Dictionary of Modern Thought' describes modernism as being the comprehensive term for an international tendency arising in the Arts of the West in the last years of the 19th century and subsequently affecting the character of most 20th Century art. It also states that, "Modernism had a high aesthetic and formal constituent and can often be seen as a movement attempting to preserve the aesthetic realm against intellectual, social and

historical forces threatening it ... Its relation to modern thought and modern Pluralism to the military, political and ideological dislocations of the century is considerable." (Bullock, Stallybrass, Trombley, eds, 1988, p.540).

A very elementary analysis of Modernism shows that this movement has three basic approaches. Firstly, a formalist approach, in which forms are based on abstractions from things in the visible world. Drawing on intuition and a joy in nature's flowing patterns, as well as on past art, these artists created colourful arrangements of flowing, flat shapes intended to be expressive in and of themselves. Secondly, there is a psychological and conceptual approach, which " was based on an increasing self-consciousness about the way in which the understanding and perception of all things seen, are affected by everything in each viewer's mind and heart." (De la Croix, Tansey, Kirkpatrick, eds, 1991, p.954). In other words, an artist views and responds to the world according to his attitude towards it. The third approach deals with social and political concerns. Artists working within the confines of this approach used the belief of the Enlightenment that art can educate people as well as change society. They represent the increasing popularity of political and sociological ideas about modern civilization. Some artists turned their attention back to the variety and beauty of the world around them. Others sought to re-establish the role of the artist in society by speaking to and about the ordinary people, rather than the elite minority.

"Artist and viewer alike were to be aware of the whole socio-political context of the art work and of its place within that context. Toward the end of the century these considerations would, in themselves, become the foundation of a new approach termed 'Postmodernism' by critics." (De la Croix, Tansey, Kirkpatrick, eds, 1991, p.954). It must be noted that although it is possible to distinguish these approaches within Modernism, one must consider the possible overlapping that could take place.

Characteristics of all three approaches are to a lesser or greater degree present in the work of Muafangejo. He makes use of the formalist concerns in the way in which

he abstracts and simplifies forms, for example in, "**Shooter Birds 1980**" (illus. 2.19, Annex.2). The figure has been abstracted similar to that of Matisse's reclining figures. Only the essential elements of the pose have been included. Further abstraction occurs in the description of the tree as well as the plant in the background. His foliate patterns and free-flowing compositions are not too dissimilar to that used by the Fauves and to some extent by the Art Nouveau movement. Concerning the psychological and conceptual elements in Muafangejo's work, one has to relate them to his particular ways of seeing. Firstly, the 'outer' way of seeing deals with the artists subject matter, i.e. his animals, figures and objects. The second deals with his 'inner' way of seeing, that is, how he internalizes his external influences; in other words, the form that his image takes on.

Muafangejo explores his inner world and feelings in an attempt to understand his own existence. He works primarily from his imagination, creating scenarios of events and expectations that are relevant to his experience. In this respect his work is similar in principle to artists like Rousseau, Munch, Blake and Van Gogh, who's concerns were that of fantasy, dreaming and feeling. Regarding Muafangejo's role as a social or political commentator, it must be remembered that it was not his prime concern to share perceptions about inequities in the lives of the poor, blacks or of a persecuted church. Though his work is generally 'social' in content, it does not convey the pessimism which much of 20th century art exhibits. The deportation of bishops from Namibia as well as the destruction of churches and mission stations are portrayed in both visual and literary texts. They describe his bewilderment and confusion at man's ability to be cruel and inhuman.

5.1. Modern implications in Muafangejo's work

- (i) Muafangejo worked and lived in modern times.
- (ii) His work reflects his emotional responses and at times his reaction, to his environment.
- (iii) He was 'educated' and received formal training in his area of expertise at Rorke's Drift.

- (iv) His chosen medium of expression is the lino cut media.
- (v) Muafangejo exhibited and sold his work both locally and internationally in galleries and through art agents (*a modern practice in art*).
- (vi) The use of mixed communication media in his work (*ie. literary text, and visual text*) is not only modern but postmodern. Because it acknowledges the multigeneric character of text and visual images. This will be discussed later in Section 5.2, (p.45).
- (vii) His experiences are modern, for example, the injustice and frustration of buying a second hand car from a crooked dealer - **"Custom Ford 250"** (illus. 2.6, Annex. 2).
- (viii) His concerns, content and commentary deals not only with universal issues but also with social and politically motivated concerns. **"They are shaking their hands because they are longing each other"** (illus. 2.21, Annex. 2) and **"Anglican Seminary Blown up"** (illus. 2.22, Annex. 2), are testament to this fact.
- (ix) His work reflects his inner struggle of trying to come to terms with the dichotomy of his two realities, the first, his traditional past and the second, his new, contemporary and modern existence.

Muafangejo's first encounter with the modern world was when he crossed the border into Namibia to join his mother and to begin school. His first experience in the 'new world' was that of an immediate Christian environment whose influence he adopted, nurtured and which to a large degree, prescribed his 'new' way of thinking. The Rorke's Drift experience reinforced this influence, simultaneously manifesting itself in his creative thinking. An analysis of the Christian influences presents us with the effects of Christian and Biblical teaching on the artist's lives and consequently on their work. Since the artists at Rorke's Drift lived within an ecclesiastic mission environment, it follows that the teaching received there would infiltrate their lives and effect their world-view. By the same token, the influence would find expression in their creativity. (Kilian, 1983, p.37). This expression would manifest itself in the following:

- (i) expressions of personal beliefs and their involvement in the church and in the Christian life;
- (ii) interpretations of Biblical stories;
- (iii) Biblical themes, concepts and values;
- (iv) symbols and sacraments associated with christianity and the church, appearing in the work.

Artists like Azariah Mbatha and Muafangejo from Rorke's Drift Art Centre showed this influence extensively in their work while studying at the centre. Mbatha makes widespread use of Biblical themes in his work, in fact, very little of his earlier work deals with secular subjects at all. Muafangejo's, on the other hand, deals primarily with secular subjects, but does make use of Biblical themes, for example, "**Adam and Eve**" (illus. 2.1, Annex. 2). However, where these exceptions occur, they are not necessarily soundly based on the scriptural truth but are in most cases merely derivatives of Biblical principals. Because it is Muafangejo himself that is central to the works, it is possibly here that one could interpret him as a modern artist. While there are similar characteristics of the Rorke's Drift style present in Muafangejo's work, as in all his contemporaries' work, it is Muafangejo's 'systems' of visual communication that sets him apart from the rest of them.

It is not his style but his 'system' of communication, his idiolect, that is central to his modernism. (The term idiolect is derived from the Greek etymology: IDIOS - meaning own, private, peculiar, coming from one's own. (Marckwardt, 1970, p.627). LECTUS / LECT - relating to discourse, way of speaking. (Marckwardt, 1970, p.353). The term is analogous to the word dialect. Idiolect pertains to a particular, individualistic manner of communication.) His 'system' indicates the following; style, technique, symbols, content and images, but most importantly, Muafangejo's struggle which is the subconscious driving force behind the creation of his prints. The 'subconscious driving force' is the artists internal struggle to come to terms with his reality, for example, his old life , his new life, past and present. Although it manifests itself in individual prints, the true complexity of this struggle can only be understood when viewing a collection of his prints, such as the

collection of the University of Bophuthatswana. This conflict resonates in Muafangejo's frequent use of binary oppositions and/or dichotomies, for example

Black / White

Positive / Negative

Traditional / Modern

Male / Female

Visual text / Literary text

Afrocentric / Eurocentric

Religious / Secular

Muafangejo constantly moves between these two paradigms and in the process creates a new idiolect/aesthetics in his subconscious attempt to bridge or reconcile two levels of experience. This struggle manifests in both literary and pictorial dimensions throughout his work. For example, the image of the circle in "**Adam and Eve**" (illus. 2.1, Annex. 2) and "**Angel chases Satan in 1979**" (illus. 2.17, Annex. 2), can be interpreted as a manifestation of combining oppositions to create a sense of completeness.

In describing the graphic representation of the circle as the combination of positive and negative forces, J.E. Cirlot states: "At times it is synonymous with the circumference just as the circumference is often equated with circular movement. The circle or disk is very frequent, an emblem of the sun (and indisputably so when it is surrounded by rays)." (Cirlot, 1984, p.46). In these prints the circle is surrounded by half circles, attaching themselves to the edge. The top half of the circle depicts radiating lines contained in triangular structures, very reminiscent of sun rays. However, Cirlot's definition of circumference is perhaps closer to what Muafangejo needed to express. Cirlot says it is: "A symbol of adequate limitation, of the manifest world, of the precise and the regular as well as of the inner unity of all matter and all universal harmony.... Enclosing beings, objects or figures within a circumference has a double meaning: from within, it implies limitation and definition; from without, it is seen to represent the defence of the physical and psychic contents themselves against the perils of the soul threatening it from

without, these dangers being in a way, tantamount to chaos, but more particular to illumination and disintegration." (Cirlot, 1984, p.48).

In "**Adam and Eve**", Muafangejo refers to the circle as being representative of the earth and the garden. (Levinson, 1991, p.352), the latter probably referring to the garden of Eden. Adam and Eve are contained in the circle with 'temptation' represented as a black mask. Outside is heaven or the universe with the figure of God or the Creator in the top left corner. The definition of Cirlot is similar in that the threat, that of expulsion, exists outside the circle. Muafangejo's work is narrative and in all of his prints he employs writing, either in the form of titles or as an explanatory text, to reinforce his pictorial images. It is perhaps this explanatory text which is the key to understanding Muafangejo's system of communication on a pictorial level.

When one is initially confronted by his prints, a striking feature about these works is the apparent disjointed combination of elements in some of the compositions, for example in "**Anglican Seminary Blown up**" (illus. 2.22, Annex. 2). The visual elements represented in the composition on their own do not follow a logical demarcation of how the events are supposed to be read. In other words, the visual story line seems to be 'confused'. It is only when the written text is read that the visual text begins to make sense. There is a total integration and reinforcement of both elements in the compositions. In the example indicated, the contrast has given each of these elements equal status and significance by cutting the composition almost in half, with the visual text at the top and the literary text below.

The visual content of this print contains an such a large amount of information that it would be almost impossible without the written text to decipher it exactly as Muafangejo had intended it to be. The first three lines inform the viewer that the seminary, visually represented by the white building with the cross on it, was blown up. Above this building is a symbol of an eye, most likely intended to represent the eye of God, who watches over all and sees all. Cirlot has numerous definitions for

this symbol. However, the one that bears relevance to this image is that the eye represents the sun. The sun is the ultimate source of light, and that light is the symbol for intelligence and spirituality. Therefore, the act of seeing is a spiritual act; hence the term, 'divine eye', representing the eye of God. (Cirlot, 1984, p.99).

The last line in this register informs the viewer that there has been two previous bombings of church buildings by "Master Nobody". The next register indicates that the where, when and who relate to these bombings, as well as the desire and hope of being able to rebuild these structures. The arch deacon's house that was destroyed in 1975, is visually represented as a brick structure in the top left hand corner of the composition. The carpentry workshop which also housed the lighting plant and which was home for one of the priests, was bombed in 1979. This structure is found next to the house in the top right hand corner of the image. The arch deacon is obvious from his attire, as is the priest depicted in the lower left hand corner on the base line. The rest of the composition is filled in in a decorative fashion with people who used to inhabit these buildings. There is an unique bird symbol located on the base line exactly in the middle of the area between the arch deacon and the priest. What is to be noted about this symbol is that the bird is inverted.

Cirlot describes the symbol of the bird as being representative of the human soul, symbols of thought, like angels, light and high spirits. (Cirlot, 1981, p.26). Inversion, he relates, is an opposite, i.e. what is constructive turns to destruction or love turns to hate as well as good turns to evil. (Cirlot, 1981, p.158). When both definitions are combined, then it forms an extremely appropriate symbol that Muafangejo uses within the context of this image. The text in the last register is in Oshikwanyama and briefly translated, is an appeal by the artist for funds from the community to rebuild the church, "because it is the mother of all churches in Ovambo" (Levinson, 1992, p.395).

Earlier in the text, mention is made of Muafangejo creating a new idiolect. (p.37). This term pertains to the creation through a system of language, an understandable method of communicating. For example, when reading the text of "**Zimbabwe House**" (illus. 2.13, Annex. 2), one is confronted by several 'serious' syntactical and

grammatical errors. The first reaction is to relate it to inferior education, secondly to language problems and then pass it over. All of the above is true. It is not possible to gauge what problems and difficulties Muafangejo had to endure in order to communicate in an international language, not only on a textual level, but also purely from a technical point of view. The nature of the media dictates that in order for the writing to read correctly on the printed image, the actual letters on the block, must be cut in reverse.

However, an analysis of the written text reflects adaptations made by Muafangejo through his rudimentary knowledge and understanding of the English grammar in order to communicate his message. Muafangejo creates an idiosyncratic language system - an idiolect, where the existing structure is used as a base onto which additions and subtractions are made. The term 'system' is appropriate because there seems to be a frequency in the grammatical 'mistakes' which he makes. Sociolinguists have written extensively on the subject of these so-called 'grammatical mistakes'. Some conclude that the standardisation of language is an elitist practice which cannot be used to determine the 'correctness' of certain language varieties. These are to be acknowledged as 'different' but not necessarily as 'wrong'. (Claassen, Van Rensburg, 1983, p.229-240).

Some interesting linguistic structures can therefore be identified from Muafangejo's written text. He frequently mixes tenses, especially the past and past continuous tenses, for example, "**Zimbabwe House**" (illus. 2.13, Annex. 2).

- (i) was sent as opposed to was sending / sent
- was helped as opposed to was helping / helped
- was paid as opposed to was paying / paid
- were said as opposed to were saying / said

Apart from the auxiliary verb, 'was', he also uses the suffix -ed to indicate the past tense, irrespective of the accepted principal parts of the verb: Thus he would use: soldered as opposed to sold, for example: On 17-03-73 the car was soldered by Festus "**Custom Ford 250**" (illus. 2.6, Annex. 2).

- (ii) The rule on number and concord states that the verb must agree with its subject in number and person, and only the third person singular takes -'s' in the present tense. Muafangejo, however, applies the -'s' to the subject 'I' as well as, for example, 'I thanks' **"Zimbabwe House "** (illus. 2.13, Annex. 2).
- (iii) The adjective patterns Muafangejo uses must be mentioned.
 - a) The syntactic construction 'a man' (who judges) and the noun 'judge' are used to form a new adjective pattern **"A Judge Man"** (illus. 2.2, Annex. 2).
 - b) The spelling of 'lonely' is retained in the construction "I was Loneliness". Note the contraction or contamination form of: 'lonely' + 'loneliness' to create the new word 'loneliness' **"Zimbabwe House"** (illus. 2.13, Annex. 2).
 - c) The construction of the plural, fiveth instead of 'fifth', corresponds to 'fourth' and 'sixth'. **"Zimbabwe House"** (illus. 2.13, Annex. 2).
- (iv) The absence of adjective phrases is evident in the written text by Muafangejo, for example, **"Zimbabwe House"** (illus.2.13, Annex. 2).
 - a) "....men there helped me" as opposed to men who helped me.
 - b) "....Bishop O' Brien the first employed me as opposed to ...the first who employed me. (Terblanche, Nel, Wratten, Griffith, 1964, p.19-23).

In the same way that Muafangejo creates and adapts a literary method of getting his message across, he resorts in certain instances to a similar method on a pictorial level. For instance, he would juxtapose a series of images that are seemingly unrelated and yet, with the help of a short text, point the viewer in a particular direction. The viewer would then, as in the text, have to decipher the content. It is possible that this was not the artist's intention, and that the content was clear to him. However, he does provide options in terms of interpretations and these must be investigated irrespective of his intended content. An excellent example of this occurring on a pictorial level, is in the work, **"The Ancient People"** (illus. 2.5, Annex. 2).

In this print, Muafangejo uses text to reinforce the visual content. The particular text itself does not make sense nor, on the other hand, does the visual text. There is no logical progression in the written text nor in the visual content. The formulation of the composition demands a definition and a logical progression of the narrative. Because of the use of registers, one would expect to follow the story line consequentially. An example where the narrative does follow a sequential pattern is **"He is making the sour Milk in 1975"** (illus. 2.12, Annex. 2) and **"A Man is Hunting an Eland in the Forest and Skinning it"** (illus. 2.9, Annex.2). The story line, both textually and visually, is easily read and interpreted with no latitude for misinterpretation.

However, **"The Ancient People"** (illus.2.5, Annex. 2) provides latitude for interpretation by the viewer, even if what the artist wished to communicate, is not fully deciphered. The reason for this is that no parameters or boundaries, either visual or textual, have been installed by Muafangejo to prevent misinterpretation of the content.

The composition is divided into five registers, one elongated rectangle at the top and four squares underneath. The top register depicts four naked men with long grey beards. The text cut into the top of this register reads, "The ancient people had a long beard. Why we dislike the beard People?". The first part of this statement reflects the four men. The second part (*i.e. the Question*) remains a mystery known only to the artist. The centre left register depicts a woman mixing beer in a large clay pot. There is evidence of other domestic utensils included in the register. The text above it does not reflect the activity in the register. For example, "The middle ages people had short beard and she 'divides' the beer". The second part of the text "...and she divides the beer" is above the wrong register. The third centre register depicts two seated male figures holding spears and a shield. In the bottom left register a male and a female figure, both dressed in modern western clothes, shake hands. A tree is placed between them. The text, "In this days people wear the new fashion" is supportive of the visual text. The bottom right register depicts a priest dressed in white with three profiled figures set on the base line of the register.

What can be deciphered from this disjointed use of visual text is *inter alia*, that the beards represent wisdom for Muafangejo, as stated earlier on. Thus the four figures in the top register are four wise men. The implication is that wisdom can only be attained by men with beards, therefore excluding women completely. The middle two registers are extremely interesting in that, not only have the beards become shorter, but the periods referred to in the text relates to the middle ages, hence Muafangejo's inclusion of these images in the middle of the composition. It therefore seems as if Muafangejo interprets the 'Middle Ages' as the middle period of man's development. More importantly, however, is the inclusion of a female figure, although she is isolated and separated by a register wall from the two men. The left register indicates the female role or function and the right the male function. Going back to the first register, we see that there was no room for women; in the second, time has altered the status of men and women. Segregation and designated male and female tasks seem to be a sign of the period of the middle ages. The two scenes in the lowest register refer to the new fashions or modern times. This is seen to be the time when there is a meeting of the sexes, but it is also the time during which the new fashion of beardlessness and a new western mode of dressing become apparent.

According to Cirlot, the symbolism of the tree between two figures represents one of the most essential traditional symbols. "It represents, in general terms, generative and regenerative processes, proliferation and inexhaustible life akin to immortality." (Cirlot, 1981, p.346). The bottom right register shows that man, despite modern clothes and fashions, such as being clean shaven, still has wisdom as indicated by the priest's appearance. One can only speculate as to what the artist intended by asking the question "Why we dislike the beard people"? It may be suggested that maybe Muafangejo criticises a distrust of beards and wishes to show that it used to be associated with wisdom.

If Muafangejo's message or intentions sometimes seem obscure or illogical, it is not because he is not able to convey his intended meaning to the viewer. It is more likely that he has so much to say that it is not always possible to correlate

everything logically. There are limits as to how much narrative information a picture can communicate, hence, his necessity to convey the balance of the information in a written form. What must be noted with regard to the visual and literary text is that one never contradicts the other, although, this does seem improbable at times. It is possible, through paying careful attention to detail, to decipher the intended meaning or at least an approximate of it, in instances where some of the descriptive clues in the narrative are absent.

A print worth mentioning at this point is "**Petelena Hamupolo 1980**" (illus. 2.20, Annex 2). It commemorates and pays homage to the death of Muafangejo's mother who died in 1979. The artist was prevented from entering Angola to attend the funeral. Muafangejo was informed of her death, but never found out the circumstances that surrounded her death. One can only speculate what effect this emotional experience had on him. It is obvious that this print was made in an attempt to reconcile the fact that he was unable to attend the funeral. The date of the print, in contrast to his mother's death date, is an indication of this. On a purely visual level the print depicts his mother's grave with a date on the cross and numerous mourners. The image itself is an idealized version of what Muafangejo would possibly have hoped the funeral would be like. The large crowd is depicted by the repetition of rows of figures, the males carrying weapons and the women carrying pots of food or beer. The print has created an impression of a state funeral i.e. a death of a king or chief. The image lacks the reality of the experience. It is certainly possible to say that if Muafangejo was able to attend the funeral, the image that would have resulted, would have been vastly different.

Because Muafangejo's work is autobiographical, it portrays his responses to the world around him. They describe his fears, obsessions, disappointments and triumphs. Some authors have created categories which group together particular works. Before these categories are dealt with, mention should be made of the fact that, although each individual print can stand alone as a compositional piece (*by adhering to the formal elements in art*), the works must be seen collectively if a true understanding of Muafangejo is to be obtained. His prints represent a 'visual

diary' of his existence and experiences. To isolate the works or categorise them into easy and too 'understandable' groups risks the possibility of a misinterpretation of the artist's experience. It is believed that a simplistic categorization would do an injustice to the creative spirit of the artist. What gives Muafangejo's work a particular potency, fascination and social importance is that, through his narratives, he communicates unfamiliar information and points of view that are generally foreign to our experience. It also dates them. It is this dating that is important, because here reference is made not to the date indicated in pencil below the print, but rather the ones cut into the lino surface, which represent an integral part of the title and content of the print. Examples of these in the collection are: **"Adam and Eve"** (illus. 2.1, Annex. 2), **"Judge Man 21/4/1969"** (illus. 2.2, Annex. 2), **"Elephant is killing a Lion in a Funny way in 1975"** (illus. 2.11, Annex. 2), **"He is making the Sour milk in 1975"** (illus. 2.12, Annex. 2), **"We are Drinking Ovambo Bier at Eliakimas Kraal in 1977"** (illus. 2.15, Annex. 2), **"Elephant with its Baby Elephant in 1979"** (illus. 2.16, Annex. 2), **"Angel chases Satan in 1979"** (illus. 2.17, Annex. 2), **"Shepherd is moving the Cattle to a Good Place for Grassing in 1980"** (illus. 2.18, Annex. 2), **"Shooter Birds 1980"** (illus. 2.19, Annex. 2), **"Petelena Hamupolo 1980"** (illus. 2.20, Annex. 2).

This obsession with dates by Muafangejo must be acknowledged because they indicate the time of the incident or image. They also give a sense of history to the narrative. By removing them, one would not only take them out of context but also destroy the continuity of the relationship that exists between the prints. It would, therefore, be more advantageous to analyse Muafangejo's work in a chronological fashion acknowledging the dates incised into the prints.

5.2. Categorization

5.2.1. A Critique of the De Jager and Levinson models

Two systems of categories have been devised. Both authors, E.J. de Jager and Olga Levinson, have based their categories entirely on subject matter. Levinson indicates

that Muafangejo's works can be divided into nine categories, which overlap sometimes. Levinson acknowledges the fact that his work is subjective, but fails to explain the possible implications of such a one-sided analysis by both De Jager and Levinson. Her nine group titles are: 1) Religious / Biblical, 2) Tribal, 3) Wildlife, 4) Historical, 5) Political, 6) Families, 7) Social comment, 8) General observations and 9) Personal. Particular works are grouped according to their titles. A superficial attempt is made to discuss each title heading by way of an example extracted out of each category. Levinson uses obvious aspects pertaining to the subject matter of the print to reinforce the title of each category. One such example is:

"Religious / Biblical - such as his magnificent Adam and Eva (cat. no. 1). When I asked him why Eve was so much bigger than Adam he replied: 'Because she knew of the evil and was therefore adult, while Adam was innocent until she tempted him, so he is like a child. Judas Iscariot portrayed our Lord Jesus for R3.00 (cat. no. 50) reveals John's singular way of interpreting the bible in contemporary terms. THE ANGEL CHASES SATAN IN 1979 (cat. no. 14) there is a characteristic little human touch with Satan urinating in fear as the Angel pins him down. In several other works Muafangejo reveals an engaging sense of humour."

(Levinson, 1992, p.309-310).

De Jager, on the other hand, indicates that when considering the total oeuvre of Muafangejo's work, it is possible for his works to be divided into six main categories, based on the content of his pictorial output. The categories, unlike Levinson's, do not have title headings; nevertheless, de Jager's list is, in a way, a synopsis of hers. His first category deals with day-to-day relationships between people, which include weddings, ploughing, hunting, birth, death and other activities. His second grouping deals with historical events. Here he cites the example of the Battle for Rorke's Drift. It also deals, according to him, with historical aspects of the Kuanyama tribe. His third listing deals with works relating to mission station culture, both at Rorke's Drift and in Ovambo. No definite examples are listed by de Jager in this instance, he only makes reference to general

scenes, such as life at the hospital, church meetings and missionary activities. The fourth deals with religious and biblical themes, for example, "**The Last Supper**" (1978), (illus. 3.3, Annex. 3) depicting Jesus and his Disciples, as well as "**Adam and Eve**" (illus. 2.1, Annex. 2), representing their expulsion from the Garden of Eden.. He sums it up by saying: "So many of these events he gave personal meaning and interpretation and they become visual images of his personal life and religion. (De Jager, 1990, p.42). The fifth category pertains to the artist reflecting on political events in Namibia as well as the artist's aspirations for a new political solution, for better race relations. Here, again, no specific works are cited. The sixth and last grouping of works relate to the autobiographical nature of Muafangejo's work. According to the author "They reveal the man Muafangejo and his religious relationships with the world and with his god. These works are truly introspective, revealing the depth and sensitivity of Muafangejo's person, life and beliefs. In this we see personal, religious, ethical, moral, political and social problems and tensions posed by the world as seen by Muafangejo, and he often supplied his answer of reconciliation to these problems." (De Jager, 1990, p.43).

In terms of art criticism, it is an unwise practice to separate content and style by only concentrating on the subject matter and ignoring the form. The categorization of Levinson and De Jager pose some problems in the study of the artist's work. In fact, it is possible that an analysis attempted in this fashion could lead to inaccuracies. An additional problem in this regard can be found in Olga Levinson's categorization. She states, "John's art can be divided into nine main categories based on subject matter sometimes overlapping." (Levinsons, 1992, p.309). 'Sometimes overlapping' creates the problem. The mere fact that images can overlap, undermines her rigid categorization of Muafangejo's work. She gives no examples as to which works overlap, and to what extent they do overlap. A further complicating factor relating to her categorization is that the level of research for this task is inadequate and far too simplistic. Out of the vast amount of work executed by the artist, Levinson cites a maximum of three works to define and substantiate each of her titles. The concept of categorization by way of subject matter, thereby separating content and form, is outdated. Postmodern Art criticism denies the existence of boundaries / borders / categorizations and acknowledges the multigeneric character of text and visual images. (Hassan, 1986, p.504-508).

In this regard Jean-Marie Schaeffer states that: "The crux of the problem lies in the difficulty, if not the impossibility, of superimposing a pure logical classification of genres on their essentially historical status. At least we cannot do it if we want to generic theory to keep an explicative import." (Schaeffer, in Cohen, 1989, p.174). In other words, it is not possible, in the case of Muafangejo's works, to categorize them in terms of subject matter only, if the purpose is to clarify or understand the content. An alternative to Olga Levinson's and de Jager's simplistic approach to categorization is perhaps to consider the artist's works in relation to his use of binary oppositions. There is, however, one danger regarding the use of these oppositions, and that is that they themselves could be construed as being another form of categorization. This fact is not being denied.

However, the advantages of using this method is that, firstly, it allows for more lateral interpretation of the work and, secondly, the boundaries of categorization are vague in comparison to the above indicated methods. Thirdly, because the borders are less defined, it allows for overlapping without the danger of disrupting the category. Fourthly, this method encompasses both form and content: elements that are essential to the understanding of the works, since they acknowledge the artist's preoccupation with dates.

6. NEW APPROACH TO CATEGORIZATION

6.1. The use of binary oppositions

6.1.1. Colour - Black / White

Colour symbolism is probably one of the most widely used and universal of all categories of symbolism. It has been interpreted as an important element in art and also literature. Cirlot indicates that "colour symbolism is usually derived from the following sources. (a) the inherent characteristic of each colour, perceived intuitively as objective fact; (b) the relationship between a colour and the planetary symbol traditionally linked with it; or (c) the relationship which elementary, primitive logic perceives." (Cirlot, 1984, p.54). In addition to this, he states that "The conception of black and white as diametrically opposed symbols of the positive and negative either in simultaneous, in successive or alternating, opposition is very common Like all dual formulae in symbolism, it is related to the number two and the great myth of the Gemini." (Cirlot, 1984, p.56). He discusses various examples of meaning within different cultural groups throughout the world. For instance, in a Catalan tale, in the Chinese Yang-Yin and in the symbolism of mediaeval Christian art, black is a symbol of penitence and white stands for purity. However, the one that is particularly relevant is "the Gemini, a symbol of the necessity of nature to transmute itself into binary and contradictory aspects, is represented by both black and white." (Cirlot, 1984, p.59).

Muafangejo's preference for the use of black in his work has already been discussed earlier in this section. However, it must be noted that nowhere does he indicate any symbolic reference to the use of this colour. It appears that his concern was more a technical interpretation of colour, using the colour to create contrasts of harmonies, disharmonies, tonal ranges as well as unifying elements within the composition. There are instances where the colour does take on unintentional symbolic meaning. Muafangejo's symbolism, at times, can be interpreted as being relevant. A case in point would be the print, **"They are shaking their hands because they are longing each other"** (illus. 2.21, Annex. 2). The work depicts a black female (*on*

the right) and a white female (*on the left*), shaking hands in friendship. The use of colour in this work can, therefore, take on a universal meaning of reconciliation of the races in the world, or more locally in South Africa. Muafangejo, in an interview with Hans Blum, when asked who these figures represented, answered, "Two? They can be sometimes missionary ... or student in one place, and then one is missing for longer time and second time they meet again " (Levinson, 1992, p.357).

In another work **"New Archbishop Desmond Tutu Enthroned At "**, Muafangejo was asked "Did you want to portray Christ as both a black and a White person?" His answer was, "No, it was to create a pattern." (Levinson, 1992, p.364).

With regard to other political references present in Muafangejo's works, he responded to being quoted as being political, "I am not political, it is the world which is political." (Levinson, 1992, p.364). One should acknowledge the artist's point of view; however, it should not prevent a personal evaluation of these aspects, especially where they are evident in his works. One is reminded of the statement made by D. Harvey in, *The Condition of Post modernity*, that: "Even in the absence of any explicit political agenda however, cultural production had to have political effects. Artists after all relate to events and issues around them and construct ways of seeing and representing which have social meaning." (Harvey, 1991, p.29). Other works in the collection that do indicate, or allow for, interpretation at a political level are:

- a) **"Zimbabwe House: This is St Mary's Mission Foundational Lukenge's"** (illus. 2.13, Annex. 2) This print relates the events surrounding the burning down of the St Mary's Mission. The building was allegedly destroyed by South African forces who Muafangejo refer to as 'Master Nobody'. The work also deals with the Oshikongo police's arrest of Muafangejo on the 9th August 1975 who, according to the artist, "Was in chains both arms and legs for seven days without question me".

- b) **"Petelena Hamupolo 1980"** (illus. 2.20, Annex. 2) In this work Muafangejo pays homage to his dead mother, simultaneously reflecting and commenting on the reason why he was unable to attend her funeral. He cites the war as the reason preventing him from entering Angola.
- c) **"Anglican Seminary Blown up"** (illus. 2.22, Annex. 2) This work discusses and comments on the destruction of three of the buildings destroyed at the St Mary's mission. The alleged perpetrators of the destruction, were the South African security forces, who Muafangejo does not name directly, but to whom he refers, once again, as 'Master Nobody'.

6.1.2. Positive / Negative

An important aspect of Muafangejo's work is his use of the positive and negative concepts. Firstly, how he uses positive and negative colour, i.e. Black and White. Secondly, his use of positive and negative forms, i.e. the spatial relationships which he creates in his prints. In terms of compositional understanding and spiritual relationships, it is not always a wise practice to divorce the object from the space it occupies in the composition, that is, dividing the object into the 'positive' and the space it occupies into the 'negative' or background. When one analyses Muafangejo's prints, a striking feature is his pre-occupation with the so called 'positive' areas of the composition. This area, almost without exception, is reserved for the quieter, less busy aspects of the composition. The forms and objects are depicted in either black or white with only the essential descriptive detail being applied, for example in the clothing of the arch deacon in **"Anglican Seminary Blown up"** (illus. 2.22, Annex. 2), the crusader figure in **"The Angel chases Satan in 1975"** (illus. 2.17, Annex. 2) as well as the dresses in **"A Kuanyamma Wedding II"** (illus. 2.7, Annex. 2). Other areas that do receive essential descriptive detail are beards, hair and distinct animal markings. It is the artist's extensive manipulation of the 'negative' or background area with marks and patterns which allow the image areas to stand out. It is this 'space filling' that creates tonal variation in addition to enhancing the decorative aspect of his work.

The distinction that Muafangejo makes between the 'positive' and 'negative' areas is obvious in all the works in the collection. In the next section, dealing with the technical aspects of the artist's work, the methods he employs to create the decorative background, will be dealt with.

6.1.3. Traditional / Modern

This aspect of Muafangejo's work is related to, and overlaps with, another binary opposition, the Afro-centric / Euro-centric. The overlapping is consistent and, therefore, it is appropriate to discuss them together. When dealing with the modern and the traditional in his work, it is important to remember where Muafangejo came from. His experience was unique, in that it was different from that of most of the Africans from his region, because he shared the South African experience when he studied at the Rorke's Drift Art Centre, but it was also different from the black artists who worked in the urban centres of South Africa. The biographical information pertaining to Muafangejo is important when discussing this characteristic of his work.

When viewing the collection, one is confronted by numerous works depicting scenes from Muafangejo's traditional way of life. They depict everyday domestic life, such as the making of sour milk, hunting, herding, celebrations and a funeral. Muafangejo perhaps felt nostalgic for a childhood spent among tribal certainties. The dating of the actual works seems to be a system which he devised as a link with his traditional past. The works reflect a narrative that describes a tribal or cultural process to which Muafangejo attached significant importance. What is most traditionally African about his work is the strong narrative quality in all of his works. This is in keeping with oral tradition in Africa. What is different, however, is the modern influences that the artist has adopted and used in order to strengthen the quality of story telling. In no work can one find evidence that Muafangejo consciously tries to deal with his reality in terms of western modernism. In fact, what Muafangejo has accomplished, is that he was able to

draw from western technology and modern influences to create something uniquely modern African.

"Muafangejo's work seems to be of interest, not because it represents a revival or renewal of traditional Africa, and certainly not because it takes any place in the central tradition of western modernism. This remains euro-centric despite its pretensions to universality. His prints achieve validity because they speak in a clear voice for modern African men, and show the emergence of a recognisable individual from the matrix of tribal society." (Lucie-Smith, 1989, in Levinson 1992, p.316).

A point that Lucie-Smith raises is that there are some striking links which Muafangejo's work has to western modernism. He indicates that there is a resemblance to the works of David Hockney, not stylistically, but more psychologically. He makes reference to Hockney's earliest graphic work, drawing a parallel with Muafangejo in terms of the experiences of both. Muafangejo's work speaks without pretense or evasion about things which concern him and which affected his reality. Early in Hockney's career, he was also considered an outsider, trying to make his way in a society where rules continually change and he was forced to learn through difficult experiences. His works depict the boy from Bradford attempting to come to terms with three things: firstly, his working class background; secondly, his homosexuality; and thirdly, the new alien London environment. He adopted a technique, derived from an old-fashioned nursery rhyme : ' to tell the truth and shame the devil' (Lucie-Smith, 1989, in Levinson 1992, p.316).

It could, therefore, be said that Muafangejo shared some similar experiences. Both artists adopted similar techniques to come to terms with their own circumstances. Muafangejo's work is direct, honest and makes no pretense to be anything other than a desire and concern to communicate the meaning of his art and experiences. His inner conflict and his external concerns are portrayed through his need to cope with puzzling events and the telling of memories which find expression through his

traditional background. Overlaid with this, was his deep religious conviction and the influence of the teachings of the Bible. It is possible that Muafangejo's work also deals with a 'tell the truth and shame the devil' concept. One cannot assume that these artists were aware of one another's work, but rather that it is possible that similar situations would produce similar methods and results.

6.1.4. Religious / Secular

In the University of Bophuthatswana collection there are only two works that make direct reference to religious biblical stories. These are, **"Adam and Eve"** (illus. 2.1, Annex. 2) and the **"Angel chases Satan in 1975"** (illus. 2.17, Annex. 2). Both works are important because they describe the influence that mission culture had on the artist. Mission culture, Christianity and the influence of white culture has always played an influential role in Africa.

One can only speculate as to the reason why Muafangejo adopted Christianity so readily. It is possible that Christianity offered him a similar structured way of life to that which he had left behind in Angola. One only has to look at his works depicting religious themes to see what effect Christianity had on his life and how meaningful it was to him. It must be remembered that Christianity was his springboard by which he was introduced to the modern world. It is also possible that Christian teachings moulded his way of thinking, which in turn influenced his particular way of expressing himself through his work. Muafangejo often deals with issues that would make most people react in a pessimistic way, for example, the bombing of the mission and other buildings in **"Anglican Seminary Blown up"** (illus. 2.22, Annex. 2), the deportation of his friends which is depicted in the print; **"The 7th Bishop of Damaraland"**. Another situation is the prevention of Muafangejo's attendance of his mother's funeral, which is shown in the work **"Petelena Hamupolo 1980"** (illus. 2.20, Annex. 2). Although these examples deal with serious issues in Muafangejo's life, there is never animosity directed at anyone. His work reflects a deeply Christian-like forgiveness and an optimism for a better future.

His religious themes were obviously an integral part of his education. Muafangejo had been told these stories and was probably even exposed to biblical illustrations and images, which influenced his way of recreating the themes in a pictorial way. Hence, there are certain similarities with Christian art to be found in his work. In the print "**Angel chases Satan in 1979**" (illus. 2,17, Annex. 2), Lucie-Smith states that: "The combat between the Archangel Michael and the Devil takes place in a roundel". (Lucie-Smith, 1989, in Levinson 1992, p.316) This design could very easily be envisaged in terms of early stained glass works. The print "**Adam and Eve**" (illus. 2.1, Annex. 2) could also be similar to a full page illustration from a Romanesque bible. Despite these western influences, Muafangejo has re-interpreted these themes and given them an African flavour.

The print "**Adam and Eve**" (illus. 2.1, Annex. 2) depicts Adam and Eve in Paradise with all the animals. The Garden of Eden is represented within the organic roundel. Present in the Garden is a black mask-like face representing 'temptation' or the Devil. Outside the circle are the heavens, with God depicted as a man in the top left corner. The figure of Eve is much larger than that of Adam, which according to Muafangejo implies that, "Eve knew about the evil and therefore she is depicted as an adult while Adam was still innocent until she tempted him, so he was like a child." (Levinson, 1992, p.352). What is interesting is that both figures are already wearing leaves, thereby pre-empting the expected outcome of the temptation. This work in general has an overall African feeling about it, possibly because of the decorative patterns that the animals and the foliage make or perhaps it is the animals themselves. Most of the animals depicted in the Garden can be identified as animals indigenous to the African continent.

What now becomes evident in all of the prints, is that there is a distinct presence of Western and non-Western influences in Muafangejo's work. However, no one influence takes precedence over the other; in fact, what does happen is that there is an integration of both influences, resulting in a form of visual communication that is unique to Muafangejo. According to Lucie-Smith, "One way of reconciling the two is to stress what modernism has itself taken from non-Western sources - the

borrowings made by the Cubist from African sculpture and the contribution made to Surrealism by primitive art in general." (Lucie-Smith, 1989, in Levinson, 1992, p.316).

Contrasting with Muafangejo's religious works are images relating to a secular environment. These depict scenes from his tribal as well as his modern Christian environment. The works cover a wide spectrum of subject matter which includes buying a car, hunting, memories of Rorke's Drift, weddings, domestic tasks, political statements, wildlife, personal experiences and death.

The term 'visual diary' is an appropriate term when viewing these works as they describe the social, personal and environmental reality of the world that surrounded him. The dating of the actual image is a testament to the importance of these events. The works describe the artist / man and his attitude to his environment. His personality is portrayed through the general optimism that permeates all of his works. A reason for this optimism would be his Christian outlook on life. Another reason could possibly be the fact that the Anglican Church as well as the arts associations provided him with his practical needs, i.e. art materials and the opportunity to exhibit and sell his works.

7. THE LINO-CUT MEDIUM

7.1. Its Characteristics and Intrinsic Limitations

Although there is no intention of undermining Muafangejo's artistic ability or credibility, I do think that, like all mediums used in the art world, both traditionally and contemporary, there are certain intrinsic limitations imposed by each medium that allow the artist to achieve certain effects and prevent him from obtaining certain other effects. What is implied is that there are intrinsic elements, say in etching, that cannot be achieved in lino-cut or any other relief printing method. An example is, for instance, aquatints which allow, amongst other qualities, for fine detail and consistent even bitten line. By understanding the inherent qualities and limitations of the medium, it will be possible to give a more accurate reflection of the work and will prevent the misinterpretation of certain effects ascribing them to, for example, 'primitive expression'. It is in this respect that one is reminded of the statement made by Jean Duvignaud: "Surely the desire to anchor problems, which are essentially modern, in pre-history and primitive simplicity, thereby giving them the kind of nobility attached to mythical themes ... only reveals our own struggle against decline ...". (Duvignaud, 1972, p.26-27).

7.2. Linoleum

The Lino-cutting process itself is utterly simple; it requires no press, no large work space, no expensive tools, no chemistry or fancy equipment. It has been long used as an elementary and inexpensive print medium in primary schools and arts and crafts workshops, or in places where proper wood is difficult to obtain. The Lino-cut medium has been ennobled by Picasso's inventive use of this neglected material. He demonstrated what a superior artist can do with any medium, be it ever so humble. An example of this, is his reduction colour lino-cuts. Muafangejo's lino's contributes to this tradition of lino's. Within the limitations of the medium lie some of its assets.

As a relief surface, linoleum has some of the working qualities of a smooth, fine-textured plankwood: it can be cut or gouged in any direction and is capable of quite fine detail. Its surface has no obtrusive texture, for example, heavy knotty grains found in pine and other wood surfaces. If handled carefully, it is durable and can stand up to repeated printing without wearing down. The main advantages of lino over plankwood is that the surface is softer and is entirely uniform in density and, therefore, easier to cut. Also, because it is manufactured, it is a ready-to-use product. There is no limitation in size, as it can be bought in running metres. Linoleum does not warp as wood has the tendency to do, although it may need to be glued down to a board to prevent it from curling up during printing.

Because of the nature of linoleum, the best tools for cutting are the smaller wood-cutting 'V'-tools and gouges. Woodcarving tools with chisel handles intended for use with a mallet, and power tools used for various effects on a woodblock, are too heavy and awkward even for the thickest lino. Although the 'V'-tools and gouges can give a relatively wide range of marks, they are restricted to the design of the blade. For example, cutting a line with a 'V'-tool can give you a variation of thickness depending on how lightly or heavily you apply the blade to the surface. The 'U'-gouges can provide for a wider line, depending on the size and width of the cutting blade. Other textures can be achieved by manipulating the tool in a variety of ways, for example, picking at the surface and removing only small amounts of lino can give you the effect of dots or wedge-marks. Directional and cross-cutting of lines achieve an effect similar to cross-hatching. Cleaned-out areas provide shapes, for example, white in the case of a black and white print. Intermediary tonal ranges can only be achieved by leaving percentages of cut areas to uncut areas. For example, an area with fifty percent cut out and fifty percent uncut in close proximity to one another will create a middle grey tone. Less cutting will be darker and more will be lighter. Therefore tonal modeling can only be achieved through a 'stylized' method, hence the decorative quality of the medium.(refer fig: a.) These are the intrinsic assets as well as the limitations of the medium.

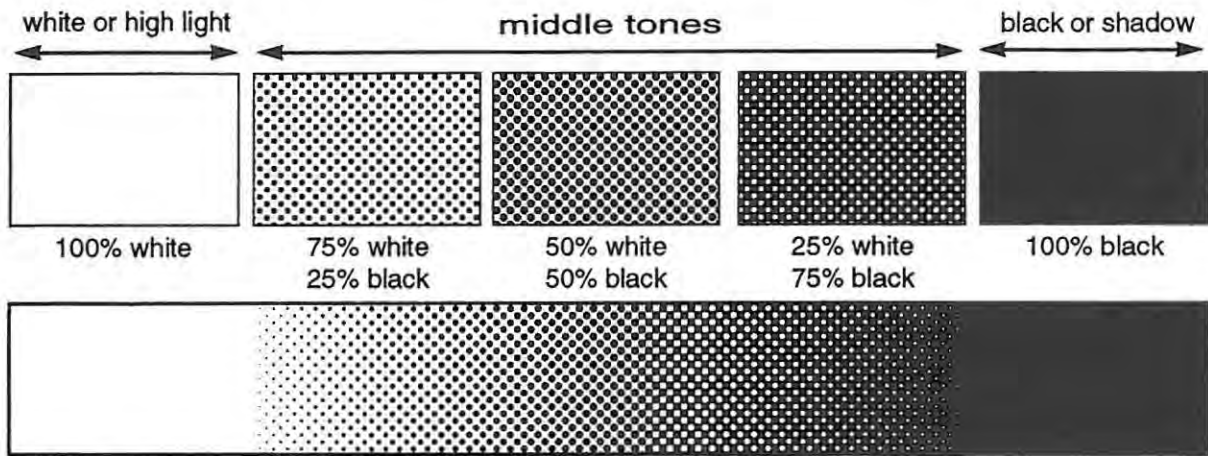


fig : (a) Gradation Bar : *indicating tonal values from black to white*

The nature of the medium causes the prints to have a far more direct and expressive quality than the prints of more sophisticated mediums, for example, etching and aquatints, lithography and wood engraving. One sees this clearly in Muafangejo's work. His prints are heavily patterned surfaces with a strict opposition of black and white.

An analysis of the techniques used by Muafangejo reveals an extensive understanding of the medium, its intrinsic limitations as well as the advantages that it offers the artist.

Without exception, all of the afore-mentioned characteristics of the lino-media can be found in all of Muafangejo's black and white prints. For example in "**Judge Man**" (illus. 2.2, Annex. 2), Muafangejo uses a combination of the V-cutter and the U-gouges. The V-cutter has been used to cut the finer lines of the facial features, the coat, and hands as well as the stacked pages of the book. This tool has also been used to gently pick at the surface of the lino to describe the texture of the hair. Alternatively, the U-gouges have been used to cut away larger white areas around the head and inside the symbols of the Holy Trinity, that are depicted on either side of the head. The U-gouges give the appearance of a more spontaneous and expressive mark and are constantly used to emphasize, as well as contrast, the finer cut detail.

It is apparent that Muafangejo uses the V-cutter extensively to delineate form and also to create delicate grey tonal ranges. In **"Kuanyama Wedding ii"** (illus. 2.7, Annex. 2), the V-cutter has been used solely to create the textures of the fans and also, in the background, to create the grey tone that stands in contrast to the black tone of the figures. In all the prints of the collection, the implement used to delineate form, for example, animal figures, objects, structures and plant life has consistently been the V-tool.

In an interview by Pedro A Voster, with Muafangejo (Levinsons, 1992, p.362), Muafangejo confirms the technical use of his cutting tools. He acknowledges using the V-cutter for "small line", the U-gouges for creating "white areas", whilst the larger U-gouge is reserved for "a big line". He makes reference to a square cutter which is similar to a V-cutter. He describes the use of this implement as being used for "the writing". However, a closer inspection of the writing reveals that the same cutter was not used consistently throughout his work. There is evidence that the V-cutter was used where there was a larger concentration of writing and where the scale of lettering was small. Examples where this occurs can be found in **"Zimbabwe House: This is St. Mary's Mission"** (illus. 2.13, Annex. 2), **"Anglican Seminary Blown Up"** (illus. 2.22, Annex. 2) and **"Custom Ford 250"** (illus. 2.6, Annex. 2). In these works the entrance cut of the tool on the surface is different in shape and the width of the letters themselves are thinner, indicating the use of a sharp pointed cutter -which suggests the V-cutter.

In contrast to these, the prints that have less writing, for example **"Elephant is Killing a Lion in a funny way in 1975"** (illus. 2.11, Annex. 2) and **"Judge Man"** (illus. 2.2, Annex. 2), have a far bolder letter face which is wider than the aforementioned examples.

An analysis of his technical ability with regard to his cutting skills does, to some extent, reflect his understanding of the medium. It is not here that one should look for an evaluation of the artist's understanding of his chosen medium, but rather in

his choice and use of colour in his composition. Muafangejo has used colour in some of his relief prints but it is to black and white that he confines his colour range. In fact, his inking choice is only black, the white is a product of the medium itself. For example, any area cut away on a relief surface will remain white when printed in a relief method. When interviewed as to his choice of colour or lack thereof, Muafangejo would respond "I want to work in colour, but no time, time is not allowing." (Levinson, 1992 p.362). Or "I always use black because it does not tire the eyes" (Levinson, 1992, p.364).

It is because of Muafangejo's understanding of the medium's intrinsic limitations that he is able, through various inventive methods of cutting, to achieve these tonal ranges. For example, in the print **"Shepherd is moving the cattle to a good place for grazing in 1979"** (illus. 2.18, Annex. 2) Muafangejo contrasts the black and white cattle with a light grey tone. This tone is achieved by cutting the lino in a cross hatching fashion exposing less of the black and more of the white. The visual effect of the tone tends more to the whiter scale of the tonal range. It is apparent that although this technique is effective, it is not favoured by the artist because it appears in no other print in the collection. What does seem to be his preferred method of tonal 'modeling' is that of a series of lines cut in the same direction. There is evidence of the use of this method in all the prints in the collection.

The term 'modeling' in this instance does not refer to the modeling of forms in order to create the illusion of depth, but rather to create optical spatial relationships between the tones in an image that reads essentially on a two-dimensional level. (*This is one of the main characteristics of the medium which has been discussed in the beginning of this section*). Muafangejo uses lines cut in the same direction extensively to achieve tones in the 'background' or negative areas in his compositions. In the print **"The Ancient People"** (illus. 2.5, Annex. 2), he carefully cuts lines next to each other in the background of the middle and bottom left register, creating a mid-grey tone (*i.e. 50% black and 50% white*). This tone allows the 'positive' areas to emerge simultaneously creating a bridging tone between the black and white areas.

In the print he also makes use of this technique in the 'positive' areas. It is depicted in the beards in the top register and secondly in the shirt of the female figure in the bottom left register and to a large degree in the hair and facial tones of the figures depicted in the bottom two registers. Other prints in which this technique has been used in the 'positive' areas are the decoration of the pot in the bottom register of the print **"He is making the sour milk in 1975"** (illus. 2.12, Annex. 2), the crusader figure in **"Angel chases Satan in 1979"** (illus. 2.17, Annex. 2), the fans in **"A Kuanyama Wedding ii"** (illus. 2.7, Annex. 2), and the pages of the book in **"Judge Man"** (illus. 2.2, Annex. 2).

The effect of this technique plays a secondary role in the composition. It adds a lyrical and a decorative quality to the work through the stylized effect of the cutting. An interesting adaptation of this technique is evident in **"Judge Man"** (illus. 2.2, Annex. 2), **"Kuanyama Wedding"** (illus. 2.3, Annex. 2) and **"A Strong man"** (illus. 2.4, Annex. 2).

In these prints Muafangejo applies the same method of cutting, but varies the style of the cut. He adds a zig zag or a wavy style to the line which results in a new texture. This new texture, when contrasted with the straight cut lines, tends to prevent the mark becoming monotonous. He combines this cutting style with other cutting methods culminating in a visually interesting spectrum of marks, tones and contrasts as well as a complex pattern design. An excellent example of this can be found in **"They are shaking their hands because they are longing each other"** (illus. 2.21, Annex. 2).

Two female figures stand opposite each other shaking hands with each holding a branch. One figure is white and the other black and between them and in the background is a simple pattern made up from leaves, flowers and stems. Through the particular process of the cutting, the simple pattern now begins to read as a complex design. The plant forms appear to be cut out of the background. They advance because the space between the plant forms have been filled with lines cut in the same direction as well as around the forms themselves. Therefore, what was initially thought to be the background, is actually part of the space occupied by the two figures. The real background is the linear cut marks.

This spatial ambiguity does not form a distraction when viewing the print; in fact, it creates

a movement which enhances the energy between the two figures. This movement comes about through the relationship of contrasting tones as well as the expressive marks and shapes cut into the areas surrounding the figures.

Another technique used to create textures and tonal values is that of picking at the surface of the lino with a V-cutter. The result of such a cut is a white wedge-shaped mark. Muafangejo uses this method to describe the textures of short hair, dense foliage and, to a lesser extent, the texture of clothing. This is evident in all the prints where he uses this technique to indicate short hair. In **"A man is Hunting an Eland in the forest and skinning it"** (illus. 2.9, Annex. 2) and **"Zulu land"** (illus. 2.10, Annex. 2), Muafangejo uses the same type of mark to describe both the dense foliage of the trees and the hair of the figures depicted in the same print. He overcomes the textural problem in the former by varying the depth of the cut in the tree area. (*By cutting deeper into the lino, the mark achieved will be larger and, therefore, sufficiently different*).

In the latter print, he isolates the two textures from one another within the composition, for example, the figure and the trees never appear in the same organic register. In addition to this technique which Muafangejo uses to obtain textural, as well as tonal effects, he uses different ways of applying the ink on to the lino surfaces. Where the artist has cleared out large white areas in a composition, he allows the inking roller, in some instances, to penetrate these areas. The result is that when the print is pulled there are little high points in the white areas that pick up ink, resulting in a very light grey tone being achieved.

Puritans of the lino and woodblock media tend to frown upon such methods, denouncing them as bad technique. One of the main arguments regarding such practice is that small inconsistencies of such an area picking up lighter or heavier ink deposits will result in the edition not being exact. This obviously did not concern Muafangejo and, in his defence it can be considered that it was not bad technique but rather a conscious choice. This is easy to prove as one only has to look at instances where this technique occurs. For example, **"A Man is hunting an Eland in the forest and Skinning it"** (illus. 2.9, Annex. 2), **"Zulu land"** (illus. 2.10, Annex.2), **"Custom Ford 250"** (illus. 2.6, Annex. 2) and **"A Rich man"** (illus. 2.25, Annex. 2).

The question that should now be asked is: if it is indeed bad technique then should it not occur more consistently throughout the collection? This statement does not imply that Muafangejo's technique was without fault; on the contrary, on a technical level he had numerous faults that could be classified as bad technique. Firstly, his lino blocks are rarely, if ever, cut square. Secondly, he sometimes over inks his blocks causing areas on the print to fill in. Thirdly, fluff and dust spots appear as white specks in areas of the print that are meant to be black. Fourthly, the maintenance of his blocks, once an edition has been completed, leads to new edition problems in the second run. For example, in **"Adam and Eve"** (illus. 2.1, Annex. 2), two dates appear on the block, 1968 + 85, the first refers to the date the lino was cut and the second to modifications done to the block while trying to clean out old ink before commencing a new edition. The cleaning process caused such alterations that a complete new edition exists. (Levinson, 1992, p.363).

As has been discussed, Muafangejo uses literary text to reinforce and, at times, supplement the visual content. However, if one only acknowledges the text as a visual representation of pattern or mark, then the text itself can be representative of texture as well as tonal values. This is especially true in the prints where fifty percent or more of the images are covered with text, for example, **"Zimbabwe House: This is St Mary's mission"** (illus. 2.13, Annex. 2), **"Custom Ford 250"** (illus. 2.6, Annex. 2) and **"Anglican Seminary Blown up"** (illus. 2.22, Annex. 2). The visual tonal value of the text in all three prints is a mid dark tone (65% black and 35% white). Additional qualities that the text provides are found in the abstract value of the printed, verbal section, for example, pattern, space filling and surface texture.

In a previous paragraph in this section, mention was made of the advantages afforded to the artist by the medium. Here, reference is made to his skills as a draughtsman as well as his method of obtaining the preparatory image for the lino. In an interview by Pedro Voster, with Muafangejo, the artist was asked how he got his drawing onto the lino? His answer was "looking - you draw and then when you finished to draw, you leave the whatyoumacallit (*referring to the sketch*) from

sketches, straight to the lino." (Levinson, 1992, p.367-368). From this it can, therefore, be deduced that he made a sketch then used it as reference to draw directly onto the lino before cutting. This indicates that a lot of the decisions relating to marks and textures occur during the actual cutting process. One only has to refer to his etchings to see his limitations in terms of draughtsmanship: his repertoire of mark-making and drawing skills presented in these works are limited and uninteresting when compared to the sophistication of marks and textures found in his lino-cuts. It is Muafangejo's understanding of the medium in conjunction with his manipulation of its inherent qualities which offered him certain advantages.

In an interview with Muafangejo by Phillip Todres and Hercules Viljoen in November 1987, the artist was asked questions relating to the technical approaches to his work. Viljoen's description of Muafangejo's working method provides valuable insight into Muafangejo's approach to the lino technique: "Muafangejo had started with drawing on paper using blunt pencil stubs. The drawing was crude but it set out the picture. He transferred the drawing onto the lino and although it remained crude it looked stronger and more spontaneous. It was when he started carving into the lino that he came into his own. There is a boldness and creativity which one would never have visualized from the original clumsy drawing." (Levinson, 1992, p.366).

From this approach it is easy to see why Edward Lucie Smith could write that, "Muafangejo's prints will easily bear comparison with the great German expressionist masters of woodcut, such as Heckel, Kirchner and Schmidt-Rotluff". (Lucie-Smith, 1983, press). Not just in quality, but also in working manner there seems to be some shared qualities between the German artists mentioned and Muafangejo. "The main graphic efforts of these artists were devoted to the woodcut, which in their hands became vigorous and convincing instruments of expression, of a strength which has never been surpassed. Considered shockingly primitive ..." (Eichenberg, 1976, p100). Both Muafangejo and the German artists mentioned above have similar expressive uses of the medium as well as the strong use of tonal oppositions i.e. black and white.

8. CONCLUSION

The aim of this research essay was to analyse certain terms and characteristics associated with Muafangejo, in order to ascertain if it was possible to situate the artist in a particular movement or genre. An additional question that received attention is, what would be the characteristics that were particular to this artist's work? In addition to this, attention was to be given to the qualities and characteristics of his work.

During the course of this research Muafangejo began to emerge as a complex artist, dealing with experiences and influences, both from his traditional past and his modern present. While his works reflect his experiences and world view, they also describe the dichotomy of the artist sharing the values of two worlds, each with their own cultures. Muafangejo's work is essentially autobiographical and, therefore, it was important to deal with a comprehensive biographical section on the artist. It is this section that is central to the understanding of the artist. It deals with both his traditional way of life in Angola as well as the transition to a more modern Western environment in Namibia, and later, in South Africa.

An attempt was made to place Muafangejo in terms of the styles and movements often associated with the artist, for example, Primitive, Traditional and Modern. It was concluded that Muafangejo's work does display characteristics of the various terms concepts mentioned above. However, the result of this analysis only proved to defy a rigid categorization of the artist. It became evident that it would be extremely difficult, if not impossible, to attach a single and exclusive term to this artist. His works display a multigeneric quality that avoids such simplistic categorization. The works transcend boundaries and rely on a symbiotic relationship with influences which effect his expressions. There is never an attempt by the artist to emulate any particular style or movement. His expression relies in the interaction of these influences resulting in the creation of an idiolect that is unique to his system of communication.

Finally it is concluded that Muafangejo's struggle is not about his need to locate himself either in the Traditional or the modern world. What is of importance to him is his involvement with these two worlds and how he sees himself in relation to them.

The conclusions of this research are effectively summarized in the words of Edward Lucie-Smith: "Muafangejo's prints achieve validity, because they speak in a clear voice for modern African man and show the emergence of a recognisable individual from the matrix of tribal society." (Lucie-Smith, 1989, in Levinson 1992, p.316).

9.

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10.**Annexure 1****CURRICULUM VITAE**

JOHN NDEVASIA MUAFANGEJO was born in 1943 in Ombalandandi in Angola and went to school in Odibo, Ovamboland. His art raining he received at Rorke's Drift in Natal, SA and he taught art at the Odibo School in Ovamboland. He died on the 27th November 1987 in Windhoek.

- | | |
|----------------|--|
| 1969 | Artist's Gallery, Cape Town
Tatham Art Gallery, Pietermaritzburg
London |
| 1969/70 | Canada touring exhibition |
| 1970 | Fort Hare, Alice, Eastern Cape
National Art Gallery, Stockholm, Sweden
Durban Art Gallery, Durban.
Pretoria Art Museum, Pretoria
The Art Hall, Port Elizabeth
National Art Museum, Helsinki |
| 1971 | Sao Paulo Bienal, Brazil, (South African entry)
South African Association of Arts, Worcester, Cape Province
Johannesburg Art Gallery, Johannesburg
Society of Graphic Art, Stockholm
The Kaffrarian Museum, King Williams Town |
| 1972 | Nijmegen, Holland
Ann Bryant Art Gallery, East London
South African Association of Arts, Cape Town
Meiring Gallery, University of Fort Hare, Alice, Eastern Cape
He won the Behnsen award in Windhoek |

Annexure 1

- 1973**
- Black Expo '73, Montford, Durban
 - Sixth Biennale Art of South Africa Today, Durban
 - National Museum and Art Gallery, Gabarone, Botswana
 - John Muafangejo, Africa Centre, London, 2 July - 3 August
- 1974**
- Scholarship for further studies at Rorke's Drift
 - Ann Bryant Art Gallery, East London
 - Kiakonia House, Braamfontein / Cape Town
 - One man Exhibition, Arts Association, Windhoek
 - Fort Hare, Alice, Eastern Cape
- 1975**
- He went back to Odibo
 - Diakonia House, Braamfontein
 - African Art Centre, Durban
 - Cabana Beach, Umhlanga Rocks, Natal
 - Nedbank, Cape Town
- 1976**
- Lake Buena Vista, Florida, USA
 - Brooklyn Public Library, Brooklyn, New York, USA
 - Carlton Centre, Johannesburg
- 1977**
- Group Exhibition, National Gallery, Cape Town
- 1978**
- Annual Exhibition of Contemporary African Art AJD
 - Meiring Gallery, University of Fort Hare, Alice, Eastern Cape
- 1979**
- Contemporary African Art in South Africa, Pretoria Art Museum, Pretoria
 - One man Exhibition, Arts Association, Windhoek
 - (Modern Art from Africa), Common Wealt Institute, London

Annexure 1

- 1980**
- 1st Prize, Graphic Arts in Helsinki
 - SWA/Namibian Weaver's exhibition, Windhoek
 - John Muafangejo and Lucky Sibiya, Arts Association of SWA/Namibia, Windhoek
 - Passion in SUDAFRIKA, Evangelical Church of Hessian and Nassau, Germany
 - Graphic exhibition, Arts Association, Windhoek
 - Namibian Art and Crafts Symposium 1980, Art Association of SWA/Namibia, Windhoek
- 1981**
- Joint winner (with Norman Catherine) of an award for graphics
 - 2nd Republic Festival Exhibition
 - One-man exhibition, Arts Association, Windhoek
- 1982**
- Muafangejo-Lino-cuts, Moira Kelly Fine Art, London 4th March - 8th April
 - Commonwealth Exhibition, London
 - Seventh British International Print Biennale, Bradford
- 1983**
- Medal at 7th International Graphic Exhibition, Fenchel, W. Germany
 - Exhibition, Arts Association, Windhoek, 21 June - 16 July
 - London, Group exhibition
 - Cape Town, Triennale
 - Finland, Group Exhibition, West Germany, Misereor-Fastenaktion '83
- 1984**
- Anchorage Historical and Fine Arts Museum, Anchorage (3 March - 1 April)
 - Edison Community College Gallery, Ft Myers (9 June - 8 July)
 - El Paso Museum of Art, El Paso (3 November - 29 December)
 - World Print Four - An International Survey, A Travelling Exhibition
 - One man Show - St Matthews Episcopal Church, San Mateo, California
 - The Yellow Door, Cape Town (One man Show)
 - African Centre, London (3 July - 3 August)
 - Neue Kunst Aus Afrika, Hamburg

1985

Fuba Gallery, Johannesburg
 Grahamstown Festival, Group Exhibition
 All-round Best Artist at STANSWA BIENNALE, Windhoek
 One-man Exhibition, Arts Association, Windhoek
 Chelsea Gallery, Cape Town, 12 - 24 August (One-man show)

1986

Prints by John Muafangejo, Pauline Podbrey Gallery, London, 9 - 11 March
 Historical Perspective of Black Art in South Africa 1930 - 1986,
 Alliance Francaise,
 Johannesburg, 24 march - 7 June
 One-man show, Gallery 21, Johannesburg, 10 - 26 June
 Contemporary African Art: Selected Works from the Pelmama Art Collection,
 Gallery 21, Johannesburg, 10 - 16 June
 The Happy World of Native Artists, Chelsea Gallery, Cape Town, October
 Relief Prints Market Gallery, Johannesburg, 29 June - 19 July
 Relief Print-Making, Unisa Art Gallery, Pretoria, 17 July - 31 August

1987

Exhibition in London
 Vita Art Prize, AA Mutual Life, Johannesburg quarterly Prize, R500,00
 Stanswa Biennale, Arts Association, Windhoek
 Michaelis School of Art, Cape Town, Exhibition of Relief Prints
 Market Gallery, Johannesburg
 Group Exhibition in Bonn, West Germany
 One-man show - Linoprints, Quay Art Centre, Newport, Isle of Wight,
 1 - 22 February
 Radolfzell Town Hall (West) Germany, 6 - 27 April
 Democaratic Republic, East Berlin, 7 April - 17 May
 Rorke's Drift Fine Art School in Retrospect, Tatham Art Gallery,
 Pietermaritzburg 4 May - 1 June
 Schwarze Kunst - John Muafangejo Und Peter Ckarke, Institut Fur
 Auslandsbezielungen, IFA Galerie, Bonn, 3 - 31 December
John N. Muafangejo dies 27th November 1987.

1988***After Muafangejo's Death***

He was awarded Guest Artist, Grahamstown National Festival of the Arts.

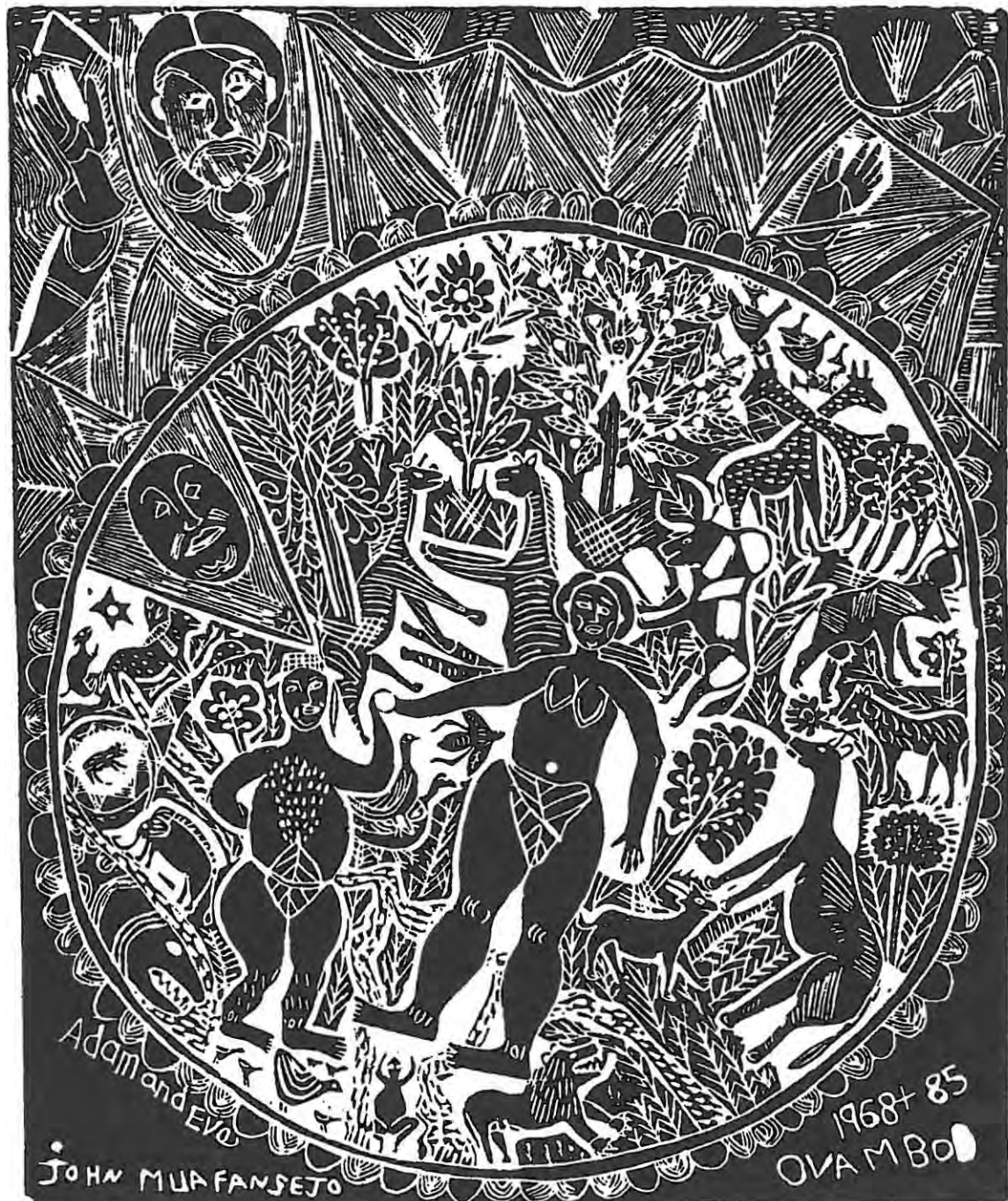
His works are continually exhibited both Nationally and Internationally to date

11.

Annexure 2

**University of Bophuthatswana Collection of Prints
by
John N. Muafangejo**

	<i>YEAR</i>	<i>TITLE</i>	<i>EDITION</i>	<i>SIZE</i>	<i>PAGE</i>
2.1	1969 + 85	"Adam and Eve"	34/50	525x630	83
2.2	1969	"Judge Man 21/4/1969"	35/100	200x285	84
2.3	1970	"Kuanyama Wedding"	102/150	300x212	85
2.4	1970	"A strong Man"	122/150	300x470	86
2.5	1972	"The Ancient People"	58/150	335x515	87
2.6	1973	"Custom Ford 250"	63/100	330x260	88
2.7	1973	"A Kuanyama Wedding II"	102/150	354x510	89
2.8	1974	"Love is Approaching But too much of anything is very dangerous"	142/200	390x394	90
2.9	1974	"A Man is Hunting an Eland in the Forest and Skinning it"	59/150	445x525	91
2.10	1974	"Zulu Land"	155/200	683x460	92
2.11	1975	"Elephant is Killing a Lion in a Funny Way in 1975"	115/200	340x450	93
2.12	1975	"He is Making the Sour Milk in 1975"	84/150	530x299	94
2.13	1975	"ZIMBABWE HOUSE: This is St Mary's Mission Foundational Lukenge's"	19/150	614x470	95
2.14	1976	"A Jealousy Man in 1976"	65/100	300x550	96
2.15	1977	"We are Drinking Ovambo Bier at Eliakimas Kraal in 1977"	25/100	245x275	97
2.16	1979	"Elephant with its Baby Elephant in 1979"	51/100	365/460	98
2.17	1979	"ANGEL CHASES SATAN IN 1979"	30/100	310x440	99
2.18	1980	"Shepherd is moving the Cattle to a Good Place for Grassing in 1980"	44/100	315x340	100
2.19	1980	"Shooter Birds 1980"	19/100	330x340	101
2.20	1980	"Petelena Hamupolo 1980"	20/100	340x420	102
2.21	1981	"They are Shaking their hands because they are Longing each other"	81/150	274x360	103
2.22	1981	"ANGELICAN SEMINARY BLOWN UP"	19/150	417x590	104
2.23	1982	"ETOSHA PAN WILD LIFE"	133/200	700x440	105
2.24	1983	"PARTY DAY"	13/150	625x400	106
2.25	1985	"A Rich Man"	40/150	350x450	107



2.1

Adam and Eve 1968 + 85

525 x 630

1968 + 85

34 / 50

- also known as **Adam and Eve** or **Vision of Eden**



2.2

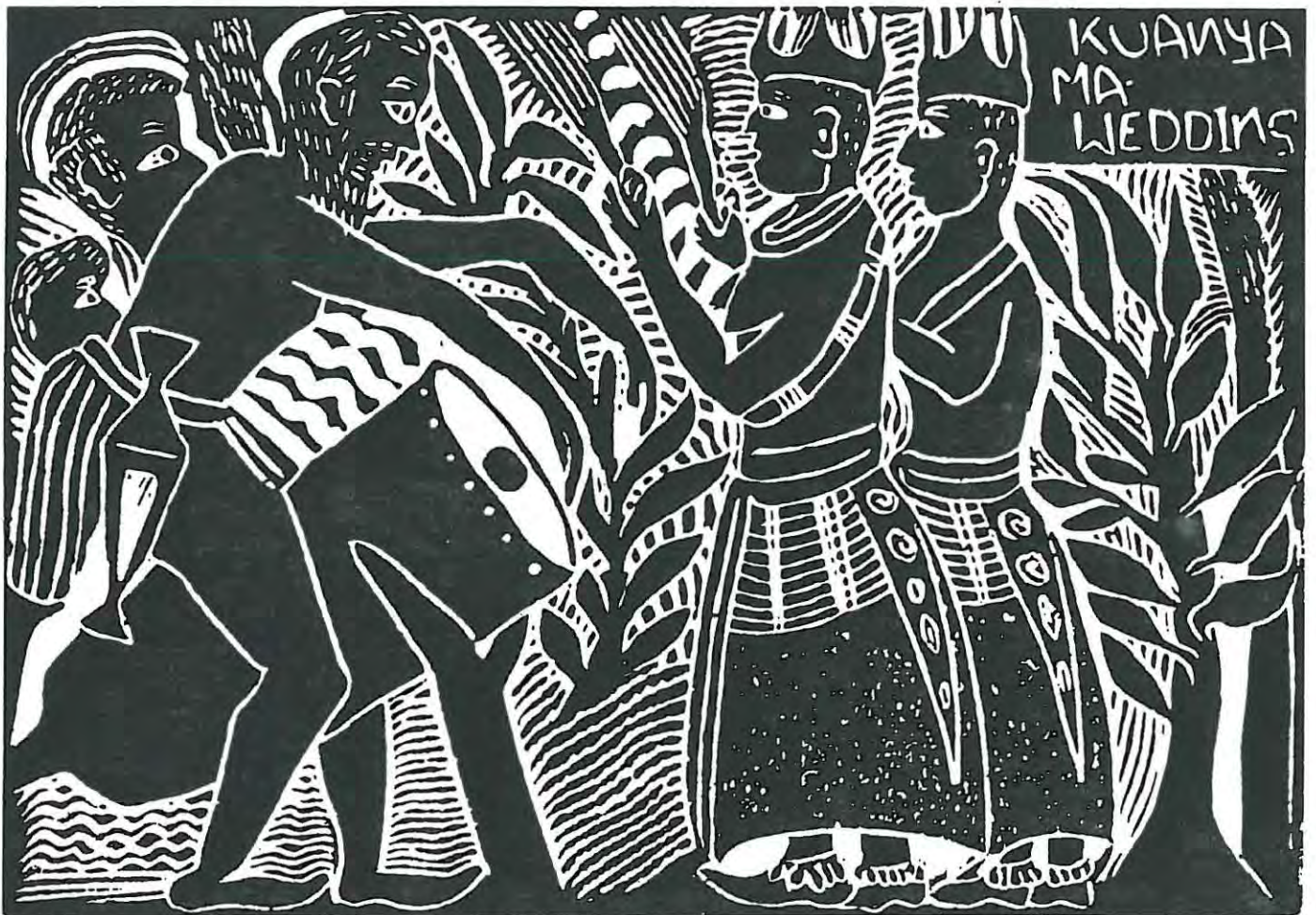
Judge Man

200 x 285

1969

35 / 100

• also known as Judge



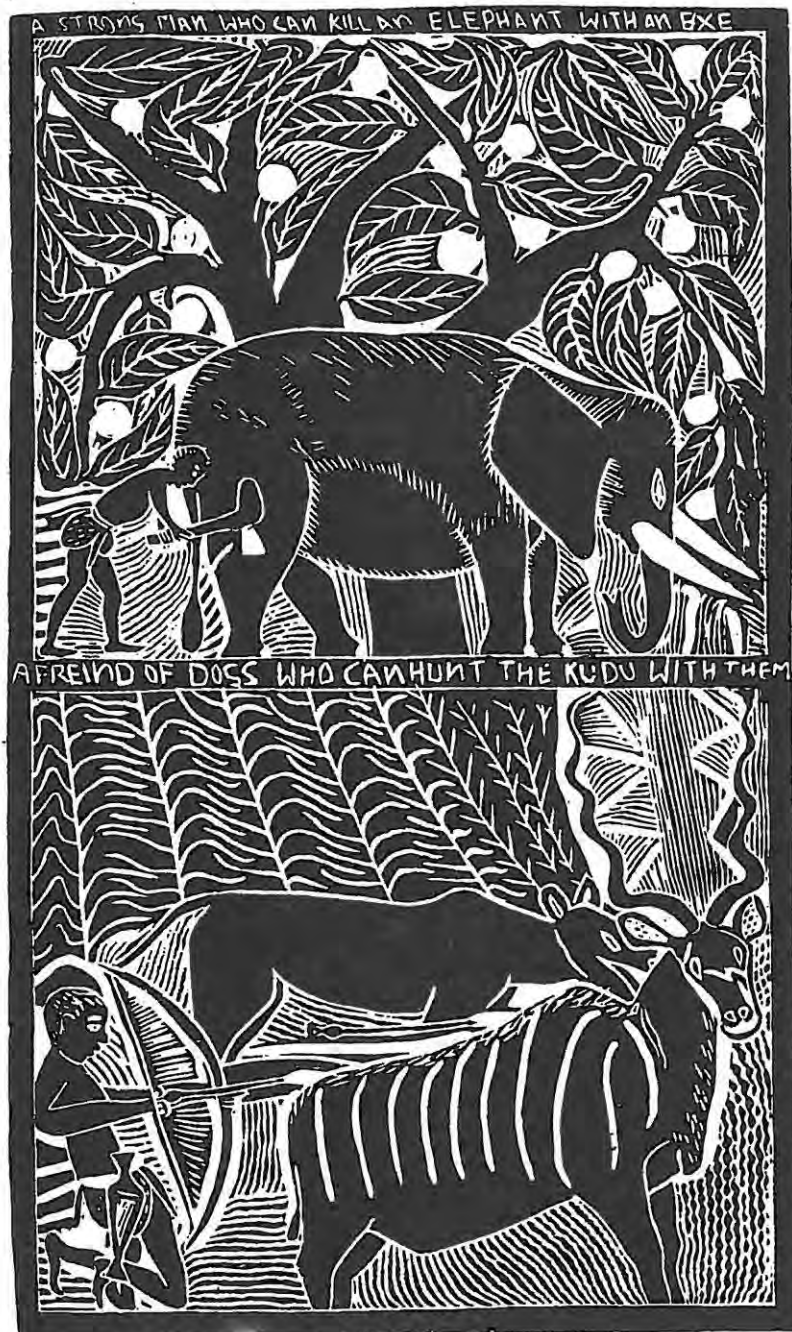
2.3

Kuanyama Wedding

300 x 212

1970

102 / 150



2.4

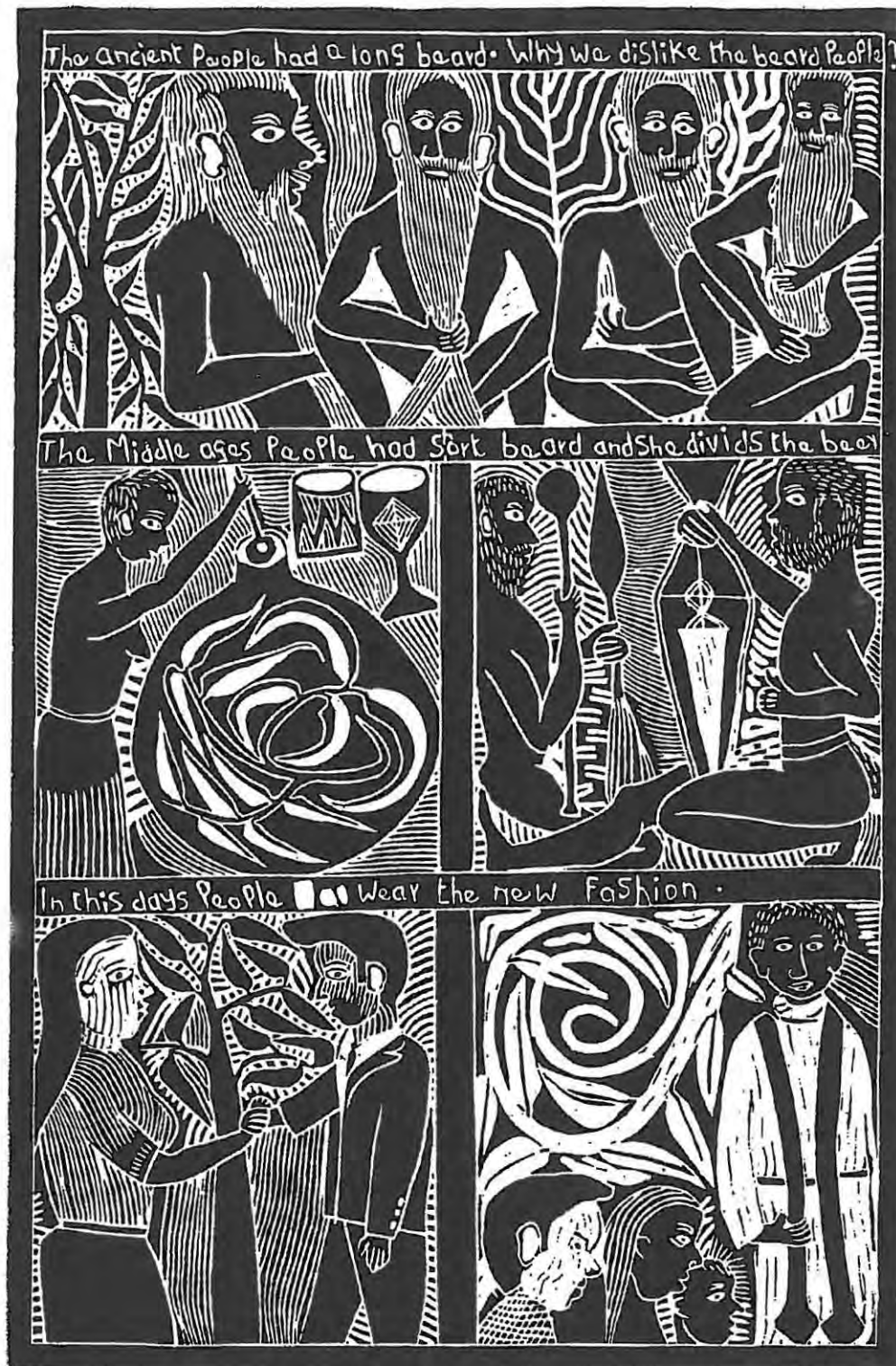
A Strong Man

300x 470

1970

122 / 150

• also known as **A friend of dogs who can hunt kudu with them;**
The Hunters; John Muafangejo; Strongman; Strong Man who can kill
an elephant with an axe.



2.5

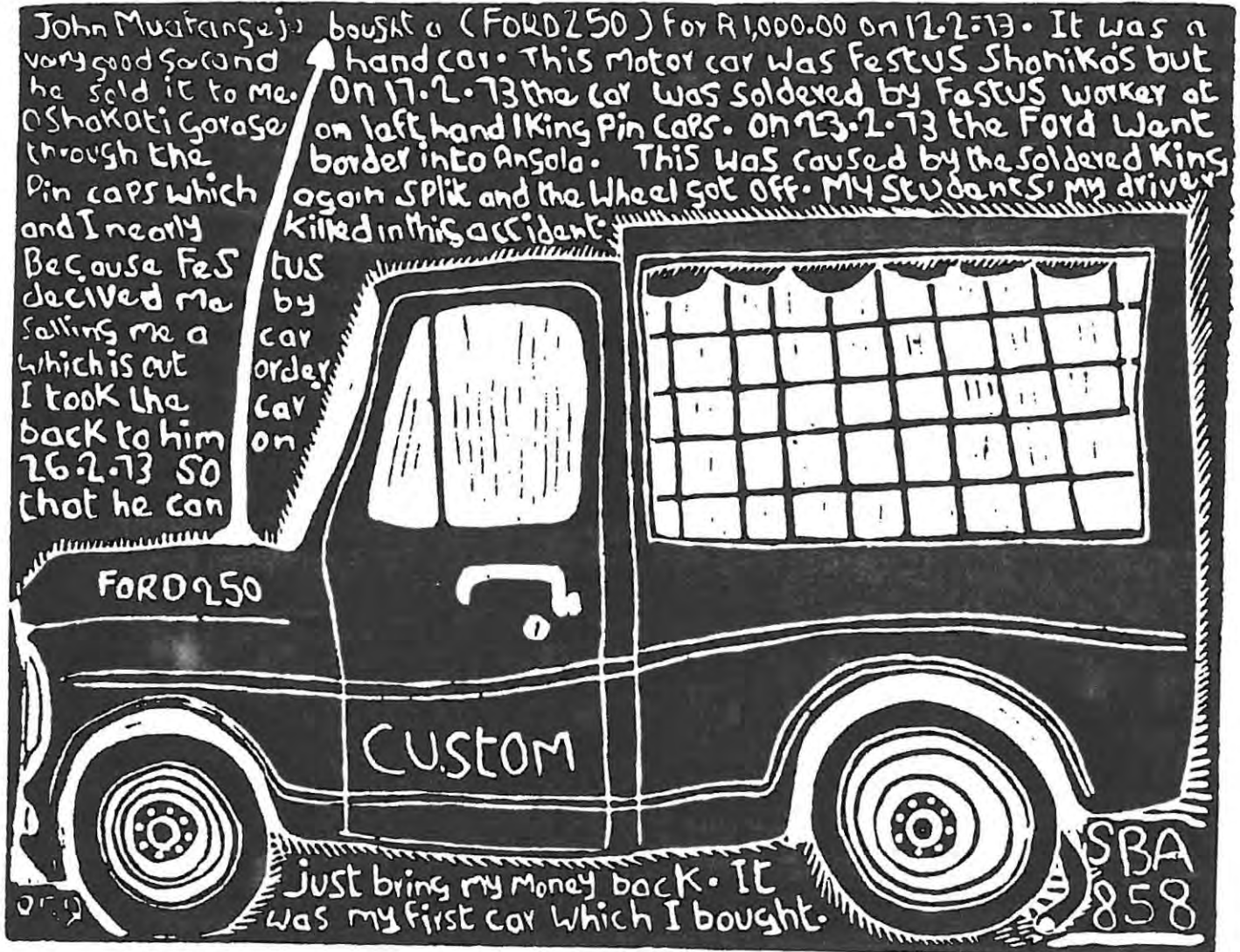
The Ancient People

335 x 515

1972

58 / 150

• also known as The Ancient people had a long beard; Fashion in Beards.



2.6

Custom Ford 250

330 x 260

1973

63 / 100

• also known as The Ford 250



2.7

A Kuanjama Wedding ii.

The two brides hold a fan made of hairy part.

354 x 510

1973

102 / 150

• also known as A Kuanjama Wedding and Two brides



2.8

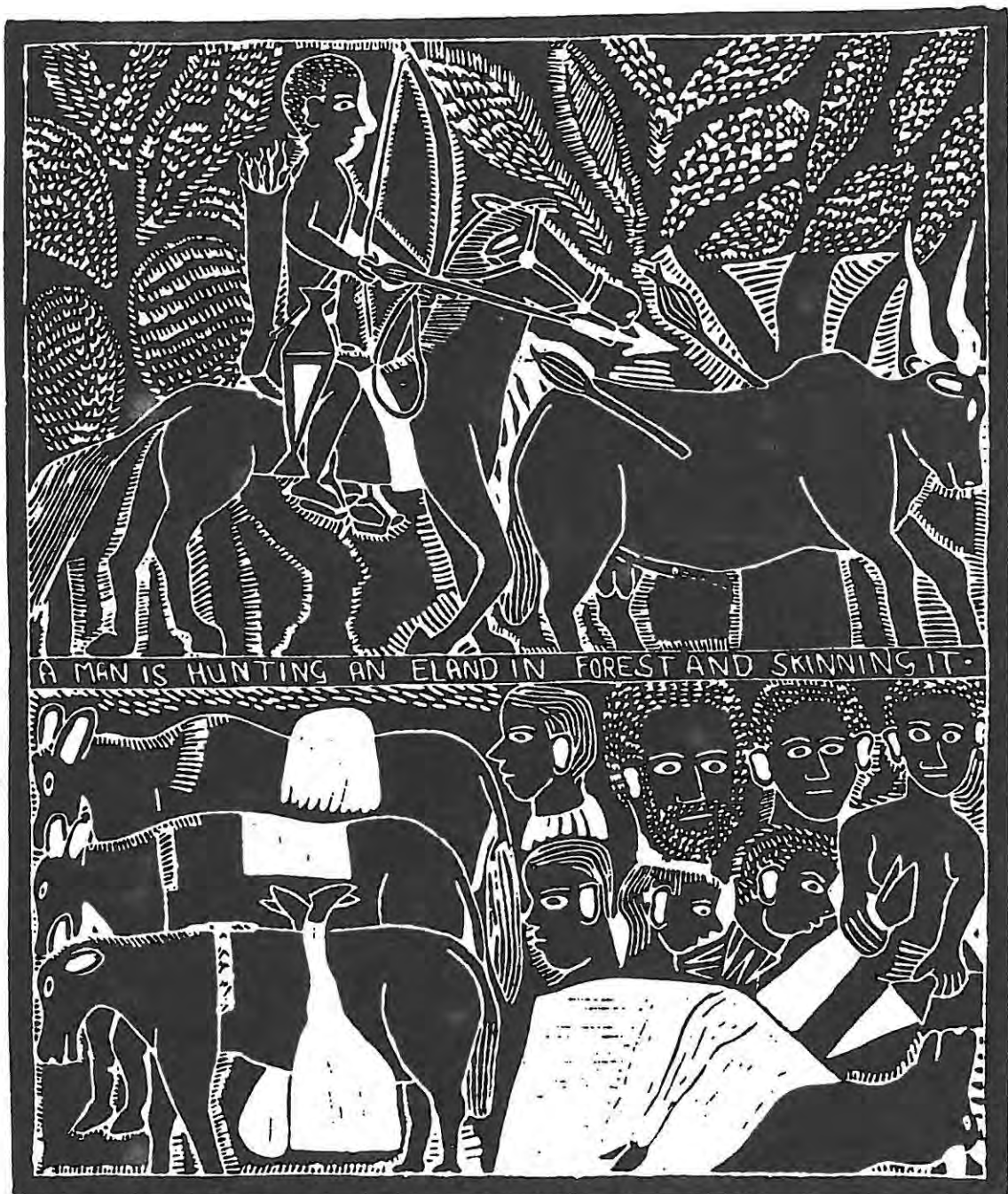
THE LOVE IS APPROACHING But too much of any thing is Very dangerous

390 x 394

1974

142 / 200

• also known as Love is Approaching



2.9

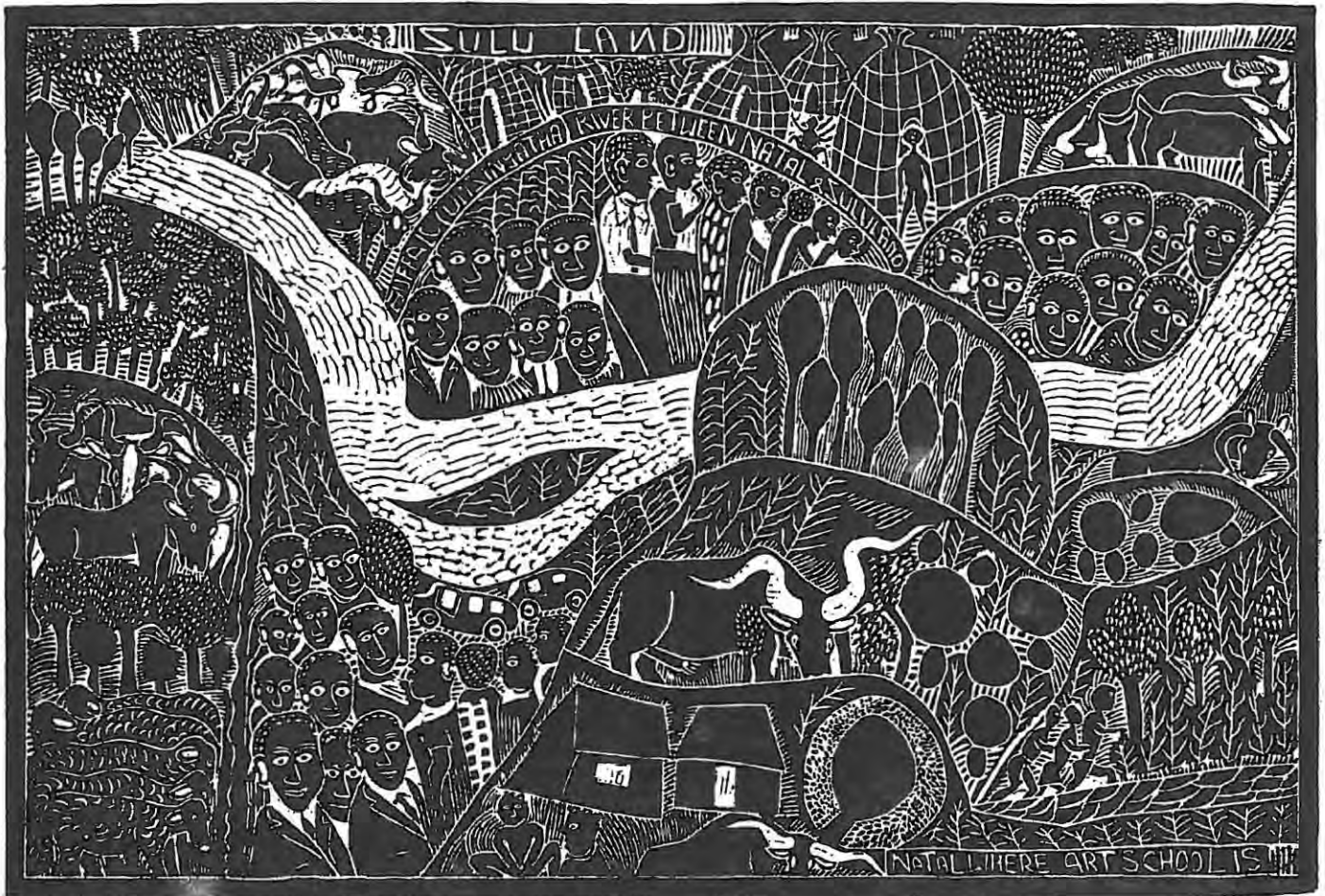
A MAN IS HUNTING AN ELAND IN FOREST AND SKINNING IT

445 x 525

1974

59 / 150

• also known as **A Hunter**; **A man is Hunting**; **A Man is Hunting Eland**.



2.10

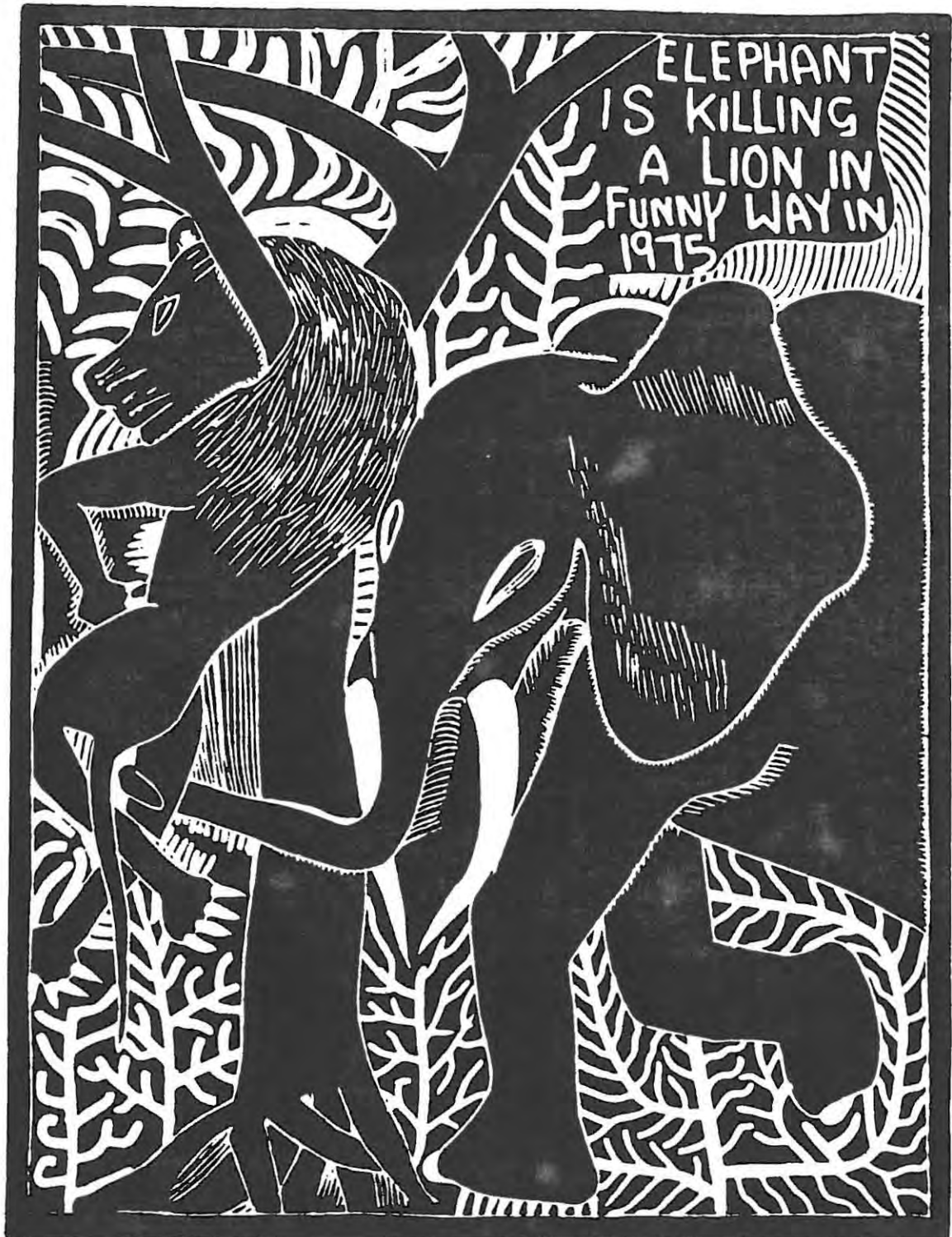
Zulu Land

683 x 460

1974

155 / 200

• also known as **Rorkes Drift Art School**; Zulu Land Natal where Art School is.



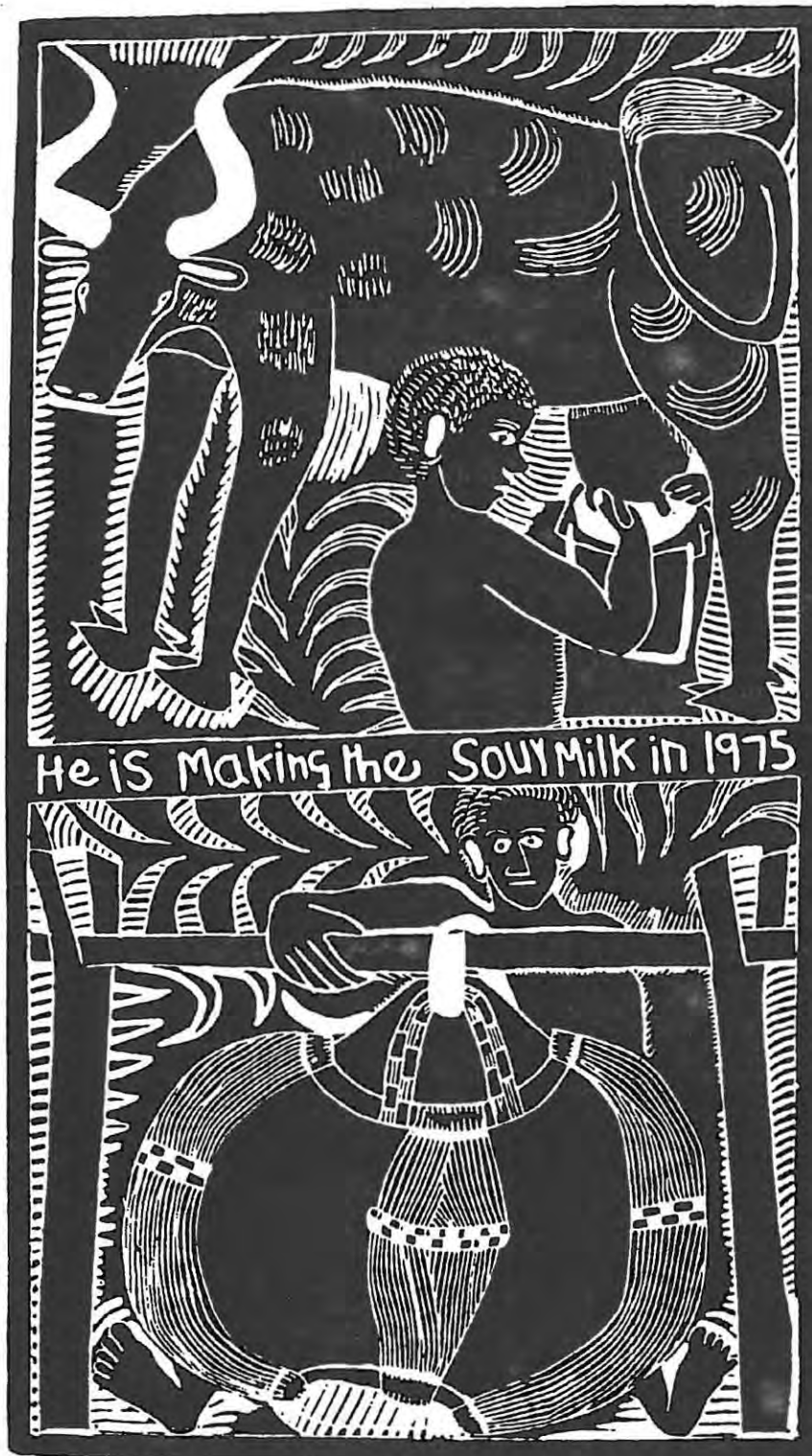
2.11

ELEPHANT IS KILLING A LION IN FUNNY WAY in 1975

340 x 450

1975

115 / 200



2.12

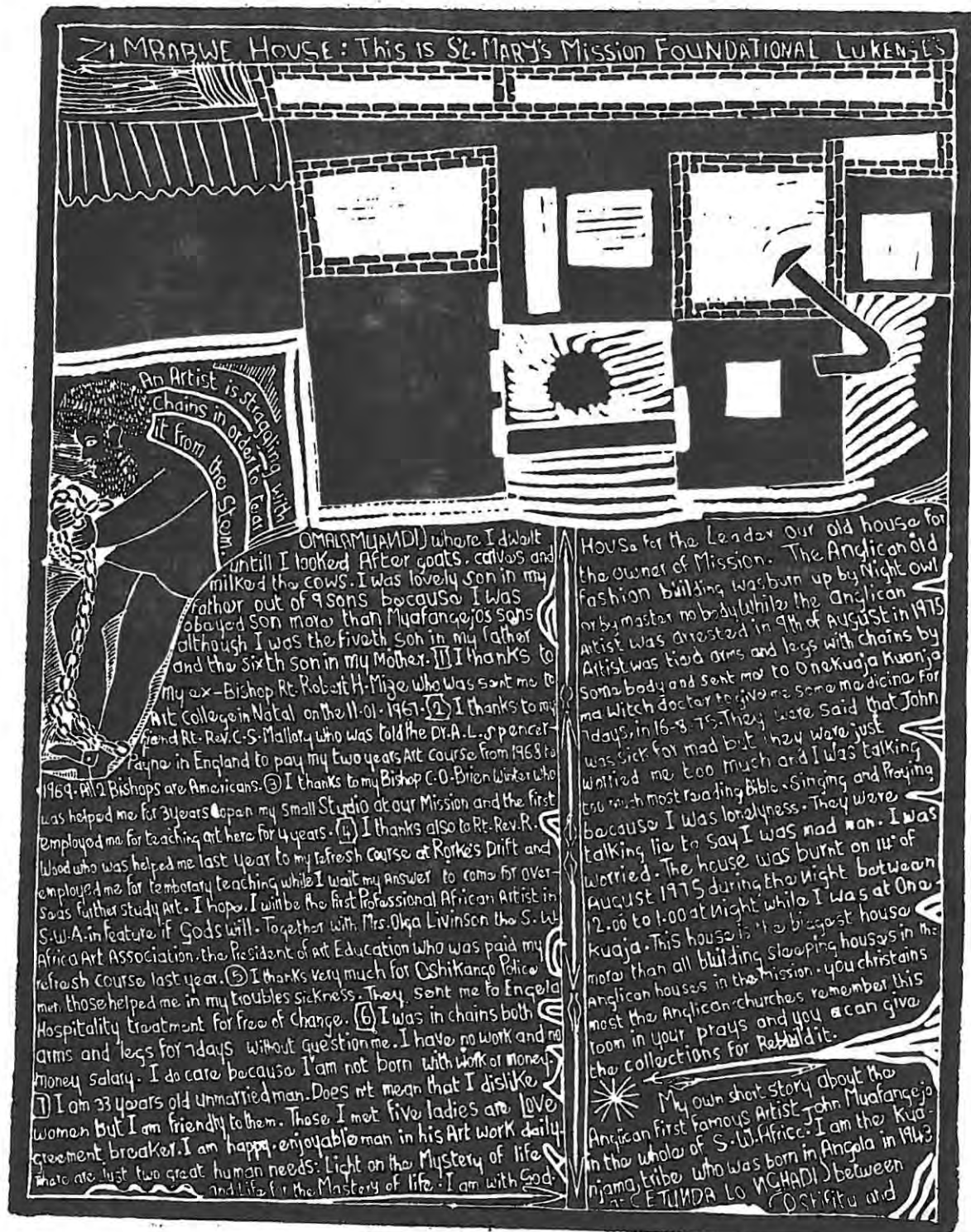
He is Making the Sour Milk in 1975

530 x 299

1975

84 / 150

• also known as **Making Sour Milk**



2.13

**ZIMBABWE HOUSE: This is St. Mary's Mission
FOUNDATIONAL LUKENGE'S**

614 x 470

1975

19/150

• also known as Zimbabwe House



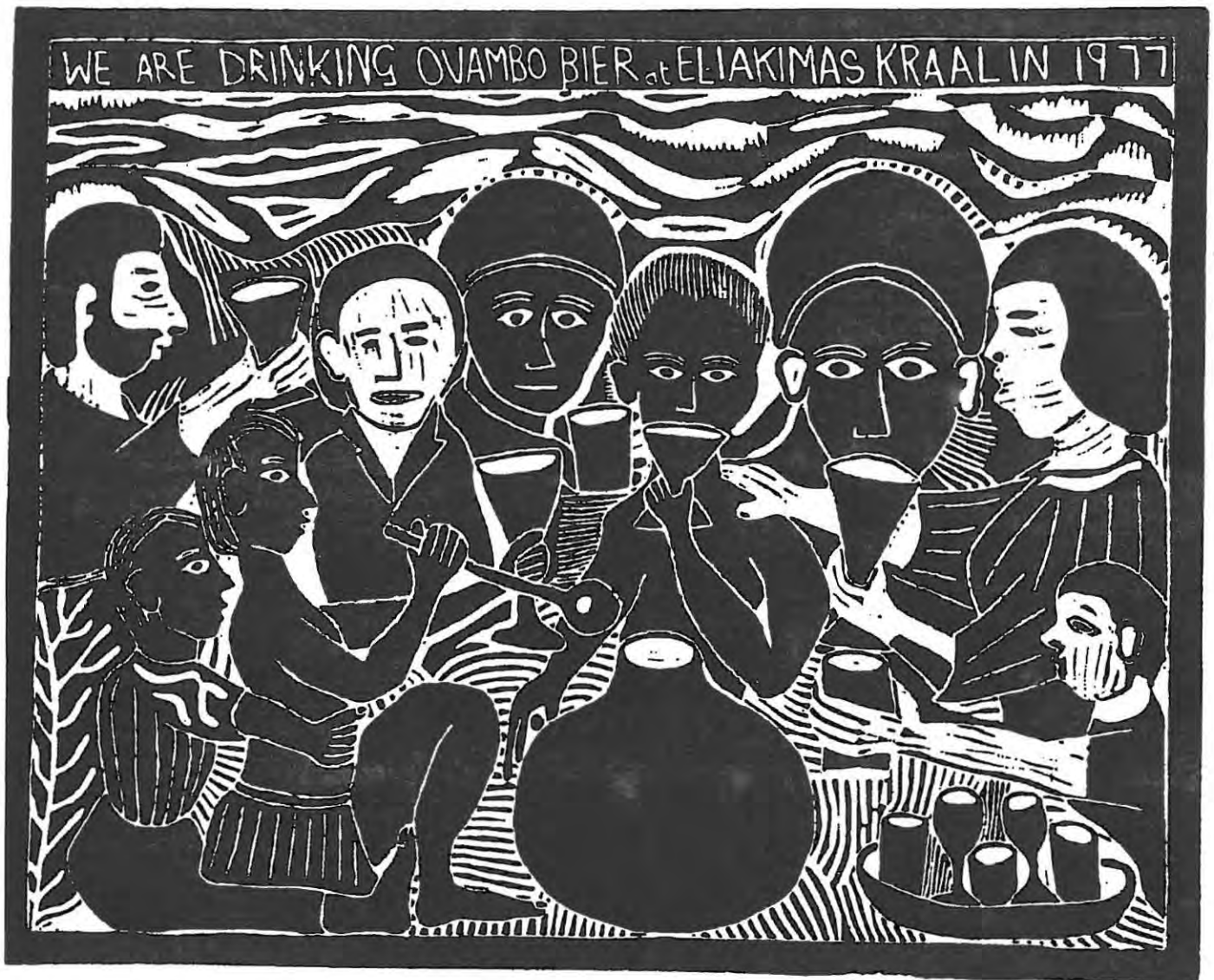
2.14

A Jealousy Man in 1976

300 x 550

1976

65 / 100



2.15

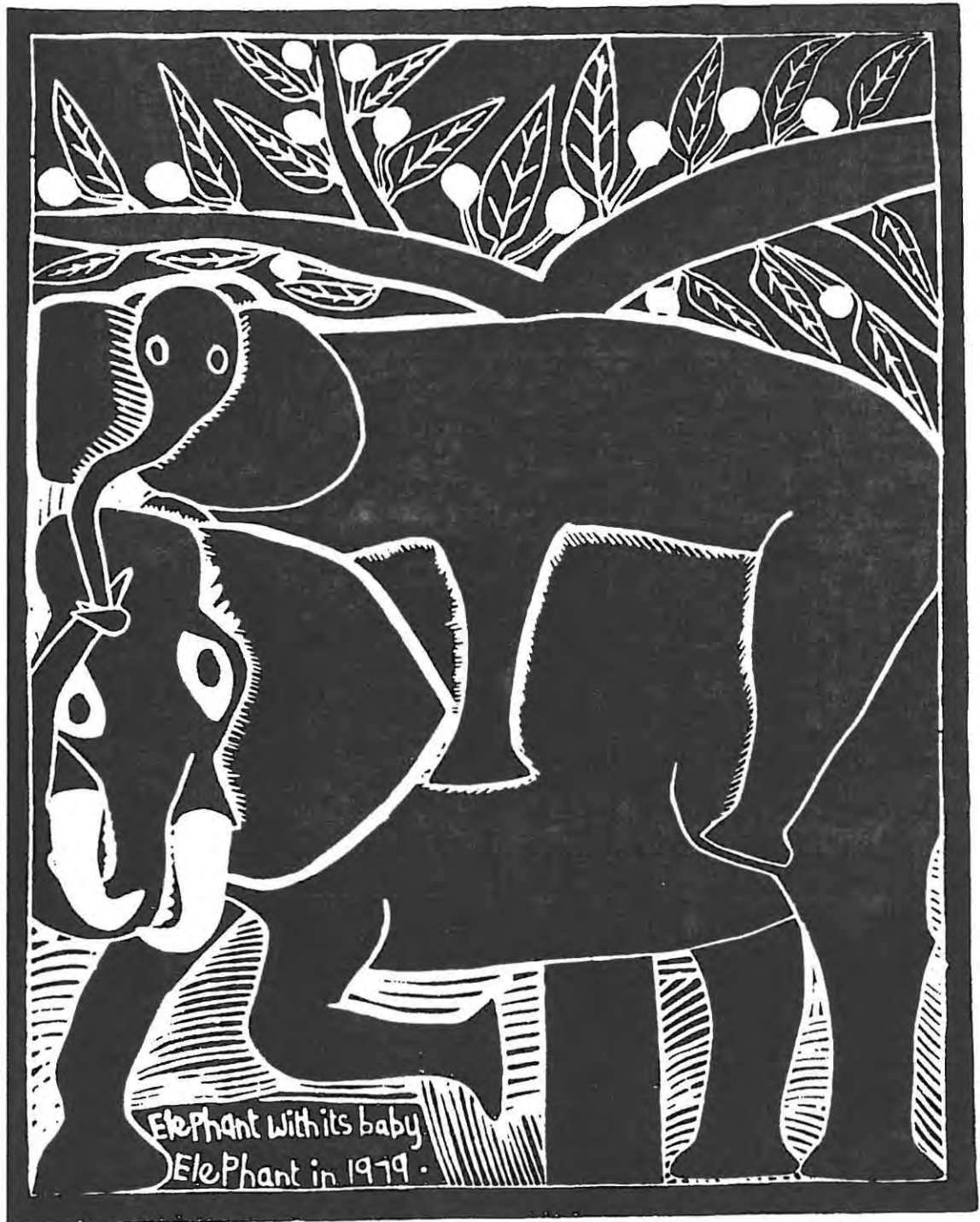
WE ARE DRINKING OVAMBO BIER at ELIAKIMAS KRAAL IN 1977

245 x 275

1977

25 / 100

• also known as **Drinking Bier, Ovambo Beer.**



2.16

Elephant with its Baby Elephant in 1979

365 x 460

1979

51 / 100

• also known as **Elephant and Baby.**



2.17

THE ANGEL CHASES SATAN IN 1979

310 x 440

1979

30 / 100



2.18

Shepherd is moving the cattle to a Good Place for Grassing 1980

315 x 340

1980

44 / 100

- also known as **Shepherd is moving the Cattle.**



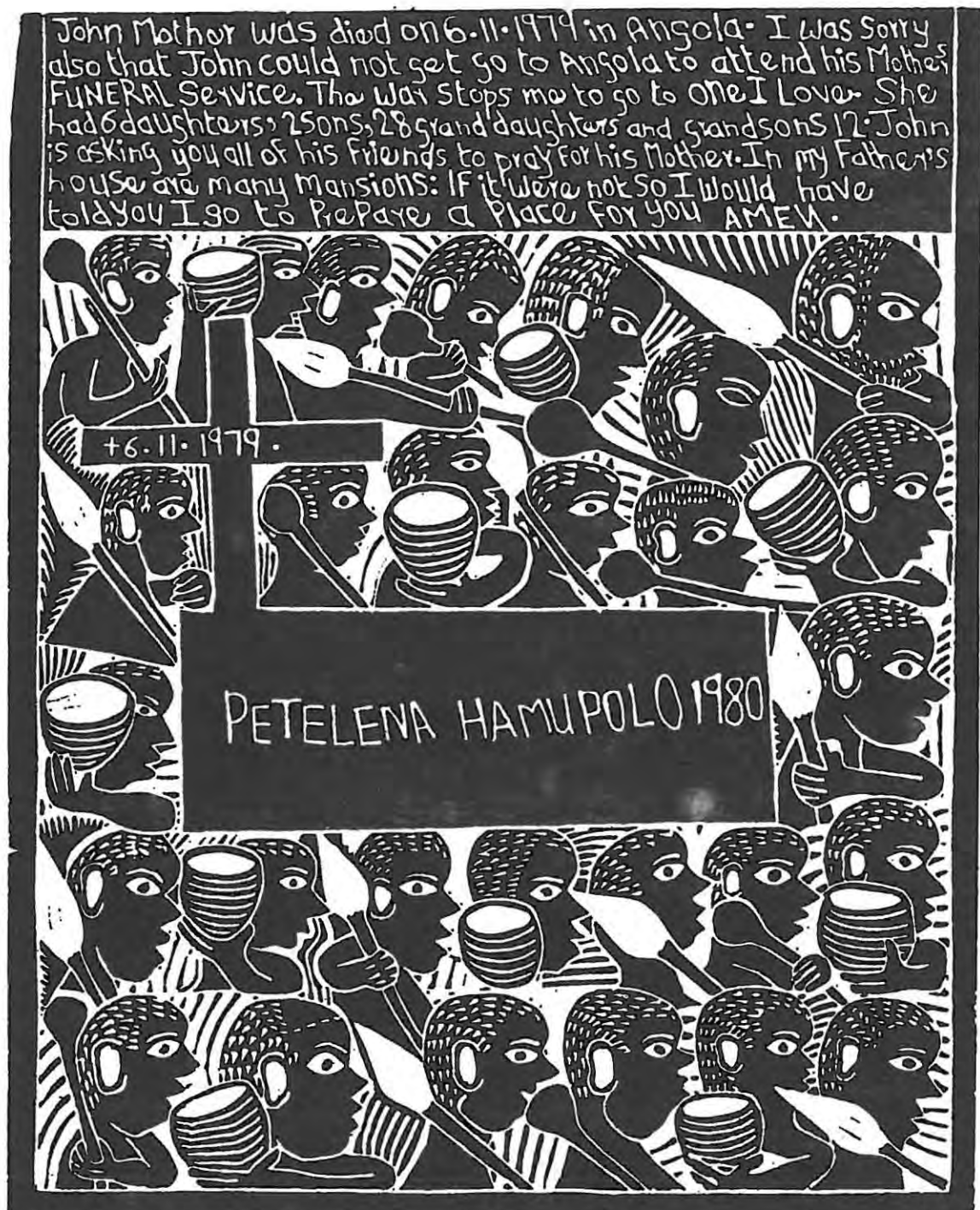
2.19

Shooter Birds 1980

330 x 340

1980

19 / 100



2.20

Petelena Hamupolo 1980

340 x 420

1980

20 / 100

• also known as John Mother was Died; John's Mother.



2.21

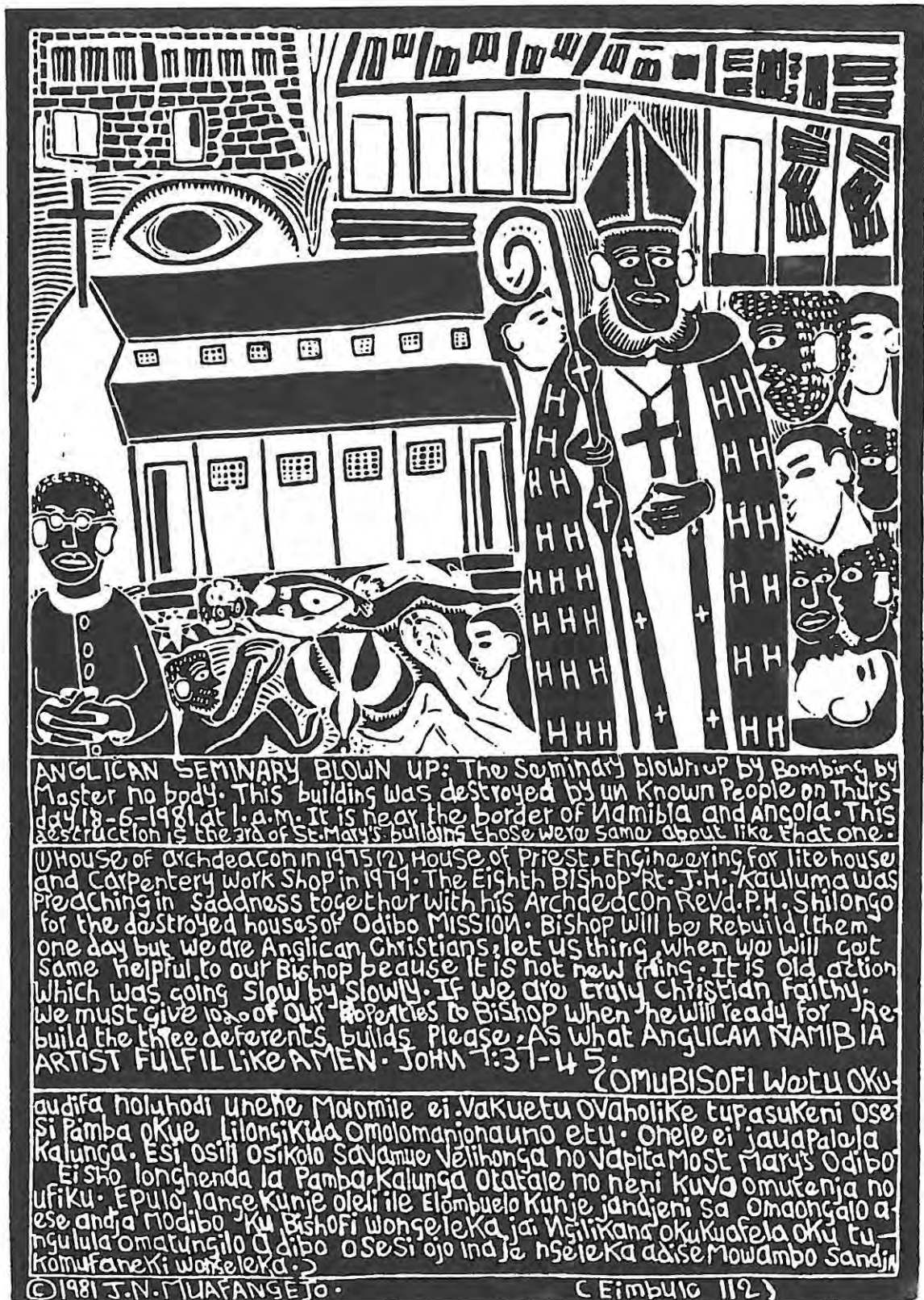
They are Shaking their hands because they are Longing each other

274 x 360

1981

81 / 150

• also known as They are Shaking hands



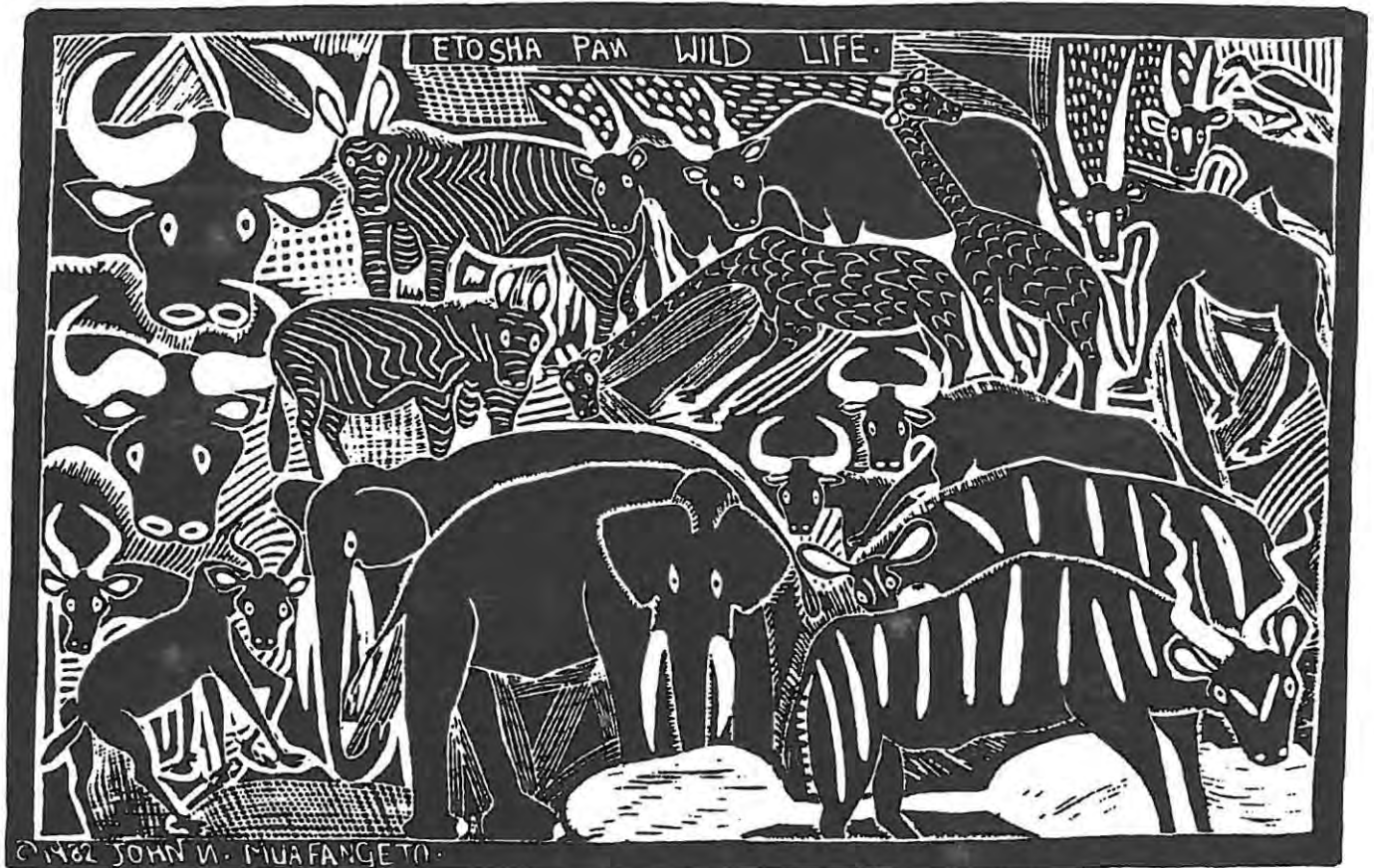
2.22

ANGLICAN SEMINARY BLOWN UP

417 x 590

1981

19/150



2.23

ETOSHA PAN WILD LIFE

700 x 440

1982

133 / 200

• also known as Etosha Pan



2.24

PARTY DAY

625 x 400

1983

13 / 150



2.25

A Rich Man

350 x 450

1985

40 / 150

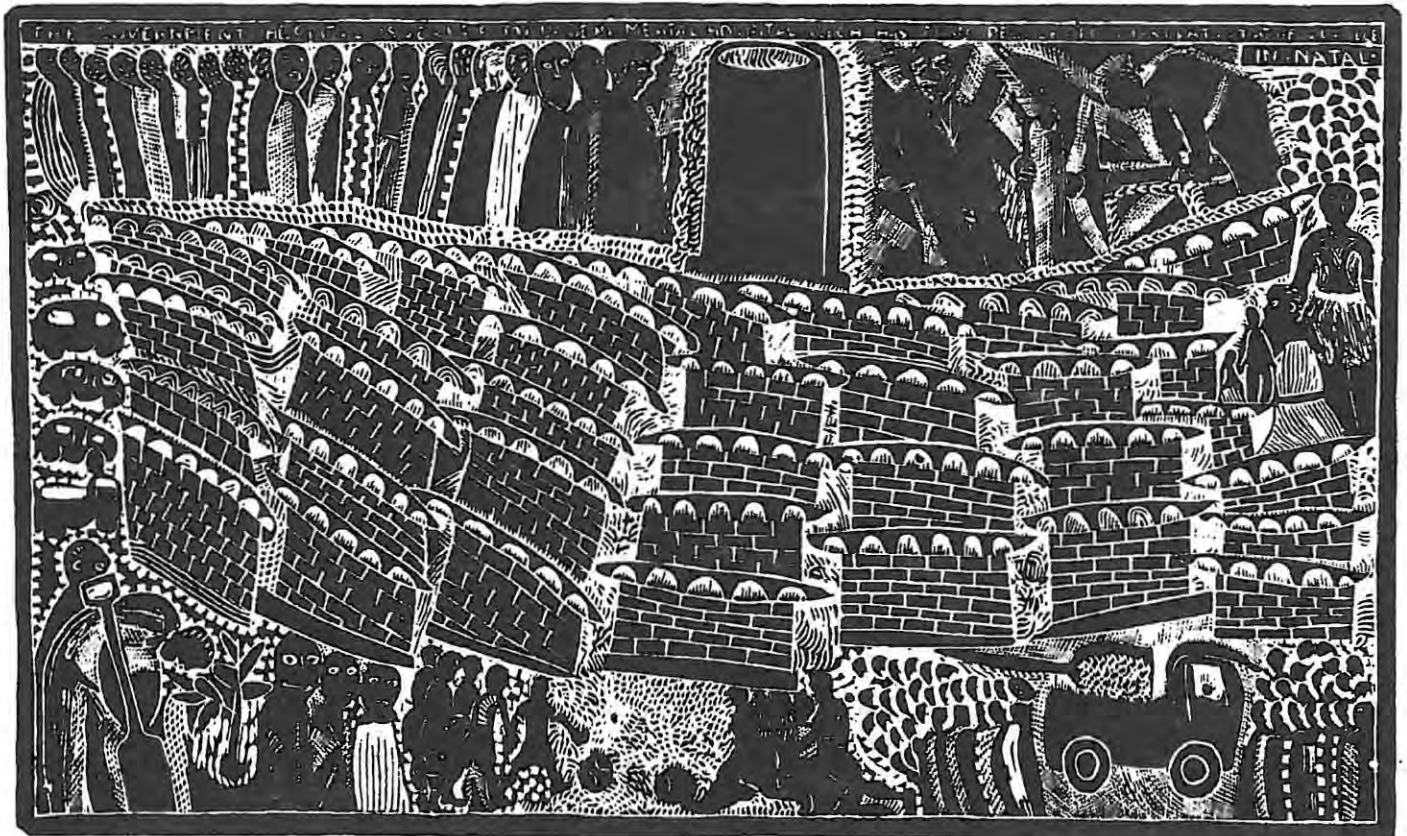
12.

Annexure 3

OTHER PRINTS

Prints referred to in the text that do not form part of the
University of Bophuthatswana Collection

	YEAR	TITLE	SIZE	PAGE
3.1	1969	"MADADENI MENTAL HOSPITAL WHICH HAS MANY PEOPLE"	455x766	109
3.2	1981	"MEN are working in Town. They are working in Mine"	597x417	110
3.3	1978	"THE LAST SUPPER (1978)"	306x306	111
3.4	1979	"Preparation for the Flood"	617x470	112
3.5	1974	"A GOOD SHEPHERD"	424x618	113
3.6	1985	"A Rich Woman"	340x445	114
3.7	1981	"CATHEDRAL CHURCH OF ST. GEORGE, WINDHOEK 1981"	502x380	115
3.8	1975	"Oniipa New Printing Press and Book Depot on 11 May 1975"	630x470	116
3.9	1981	"Oniipa Rebuilding of Printing Press was bombing upon the"	450x300	117
3.10	1975	"WELCOME BACK AT ST. MARY'S MISSION IN 1975"	332x303	118
3.11	1973	"As the serpent leers, Eve hands"	462x341	119
3.12	1985	"South African"	230x180	120
3.13	1974	"LONELY MAN, MAN OF MAN"	479x454	121



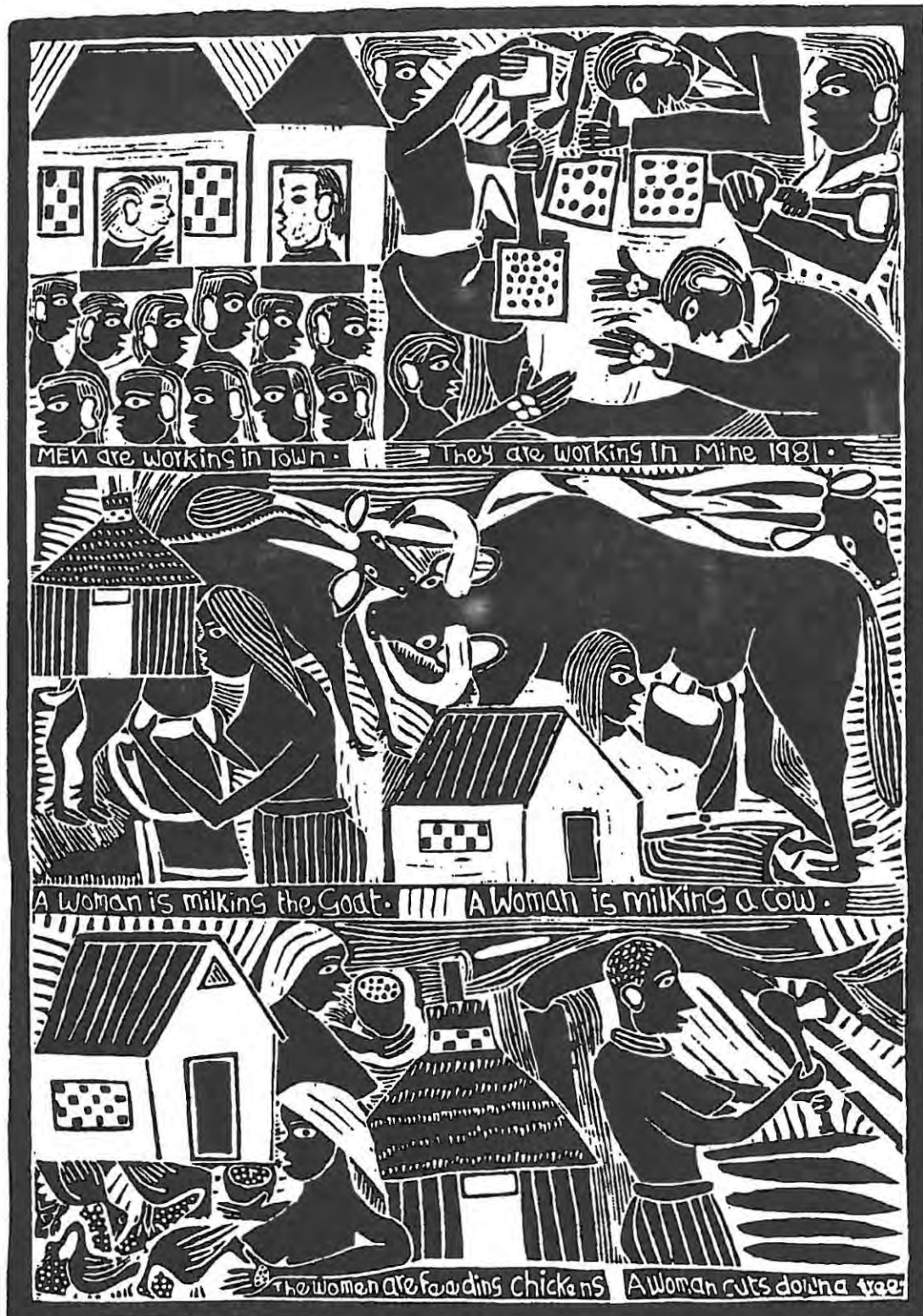
3.1

MADADENI MENTAL HOSPITAL WHICH HAS MANY PEOPLE

455 x 766

1969

• also known as **The Government Hospital**; **Hospital**



3.2

MEN are working in Town. They are working in Mine

597 x 417

1981

• also known as **They are working in Town.**

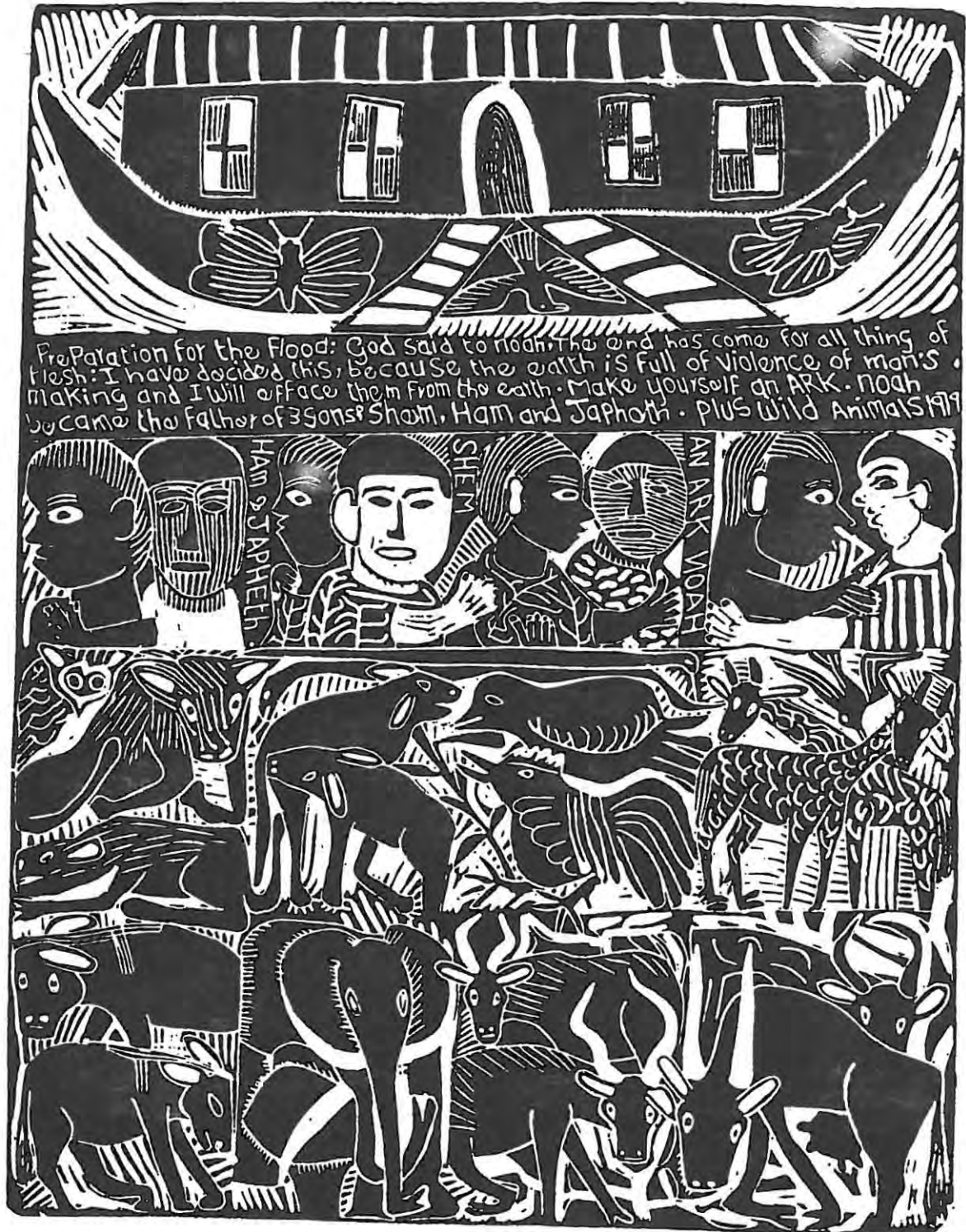


3.3

THE LAST SUPPER (1978)

306 x 306

1978



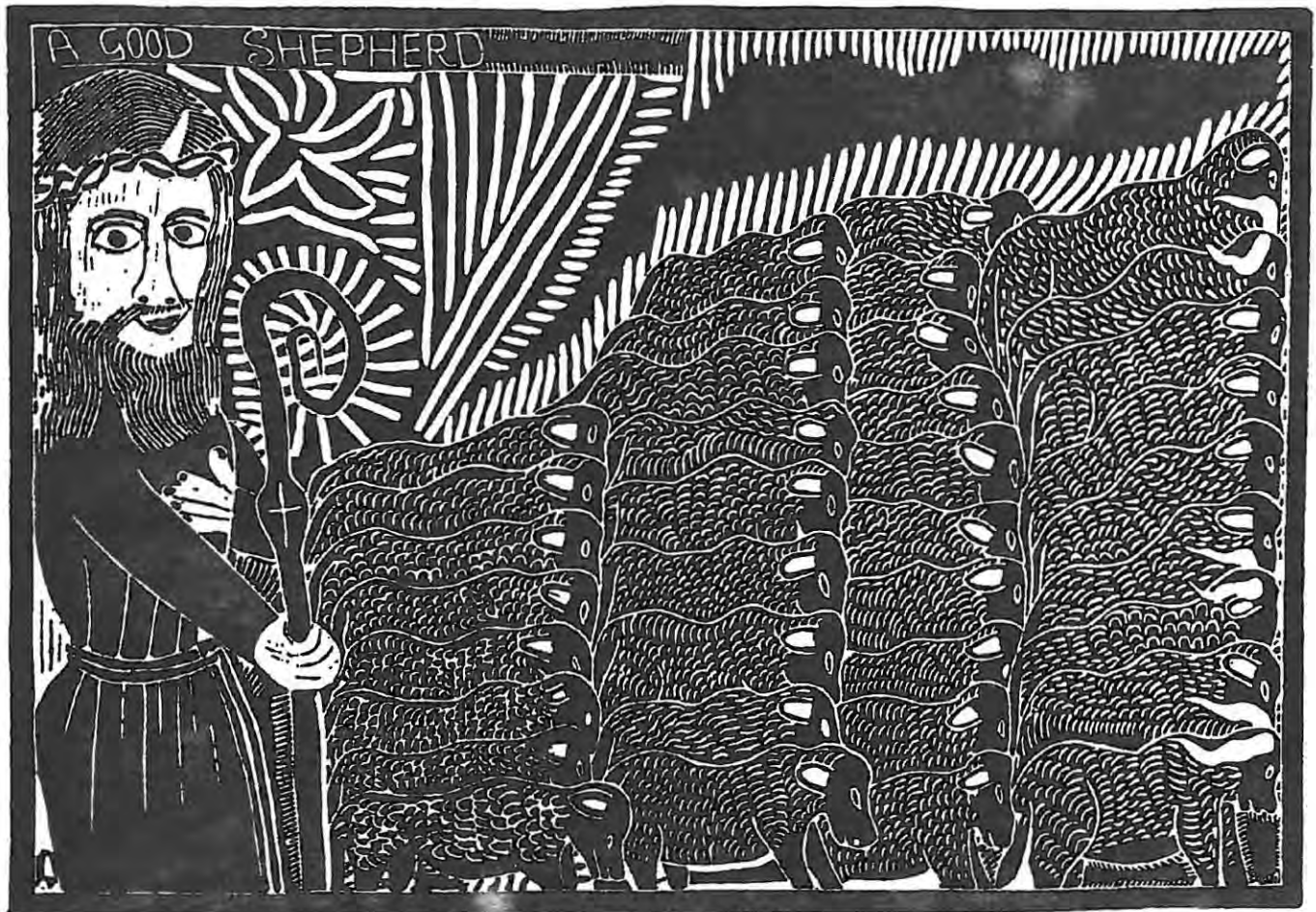
3.4

Preparation for the Flood

617 x 470

1979

• also known as An Ark; An Ark of Noah; Noahs Ark.



3.5

A GOOD SHEPHERD

424 x 618

1974

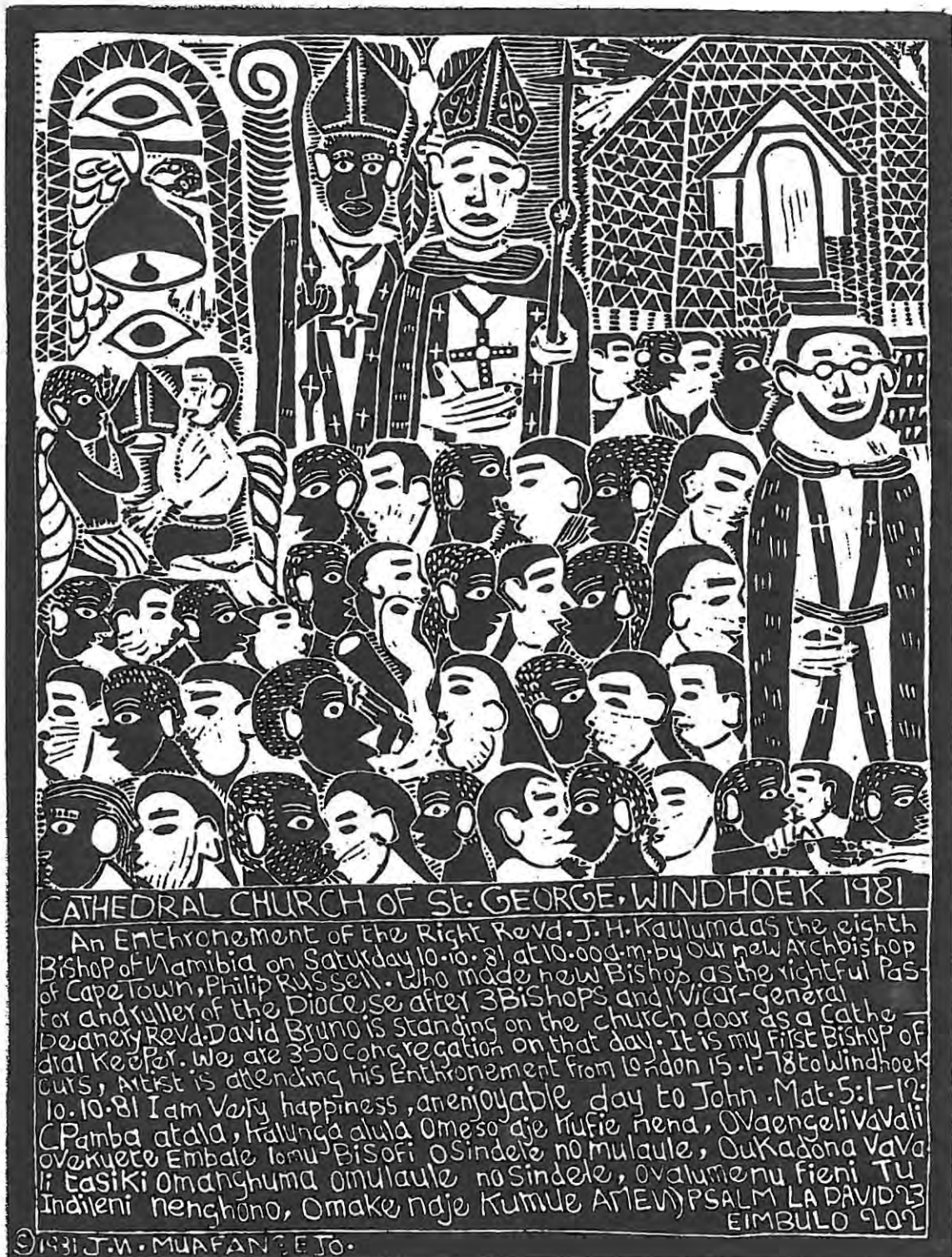


3.6

A Rich Woman

340 x 445

1985



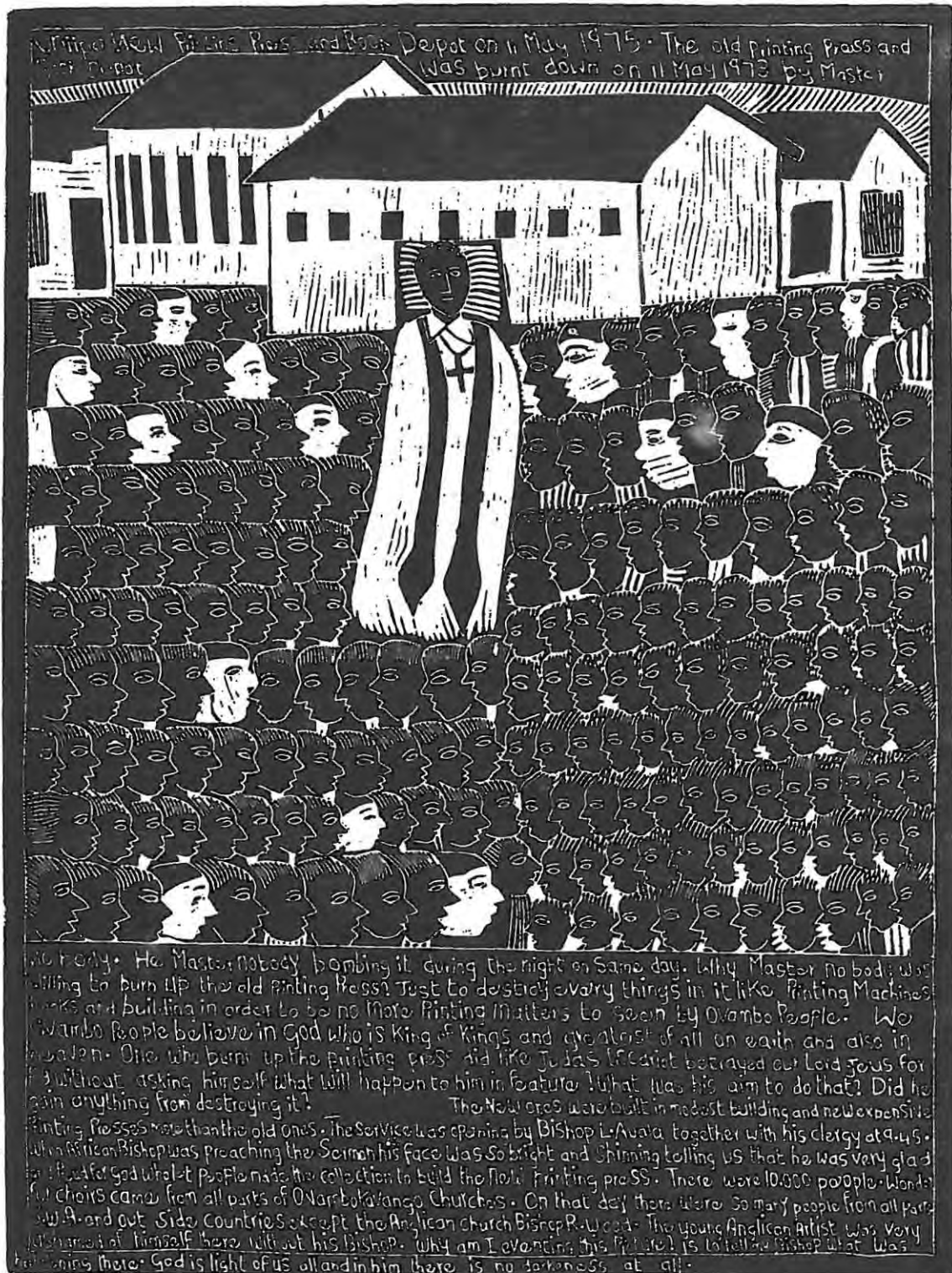
3.7

CATHEDRAL CHURCH OF St GEORGE. WINDHOEK 1981

502 x 380

1981

• also known as St. Georges Cathedral Church



3.8

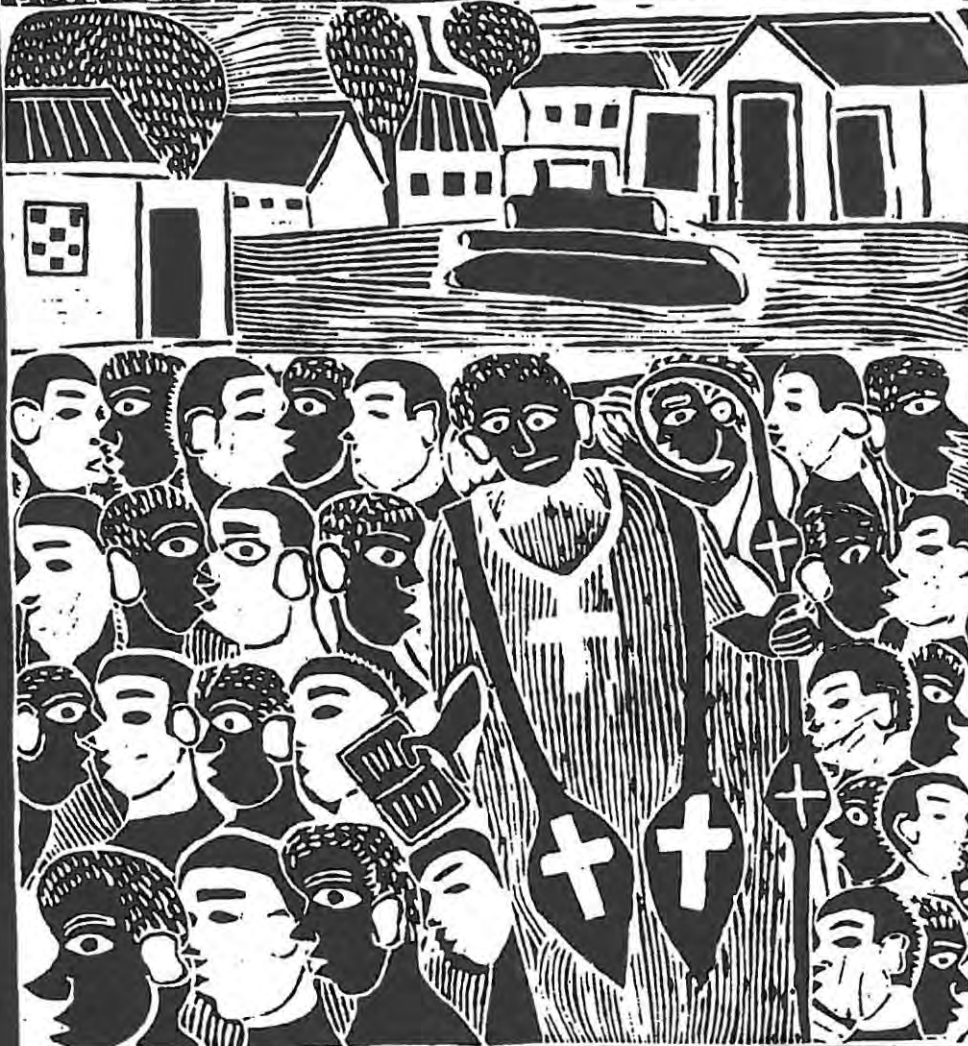
Oniipa New Printing Press and Book Depot on the 11 May 1975

630 x 470

1975

• also known as Onipa (sic) Printing Press

Oniipa Rebuilding of Printing Press was bombing upon the 19.11.80 and destroyed twice by Master no body but it is not stopping people to pray and to become believe in Christ ainity faithy. It was bombing 11.5.73 in the first time so that it rebuilt the first and opened in 11.5.75. The new Printing Press



Will open in 19.11.81. (Bishop Dumeni Okuani gile Osonda Xa Senghali Dosinjangido pamue novandongalo Kuinja na Kuinja ndelene omaindilo audika ku Paamba ndele Paamba alombuela oipuna Oku jadia oimaliya jo Ku tungulula Onduda ipo jova kelefiti, tukaleni, Kumue opo Paamba ahadje po Puse efinbo ne finbo fie tu kale tyapama mu Jesus Kristus Muene Uetu

© 1981 John MUA FANGEJO. AMEN.)

3.9

Oniipa Rebuilding of Printing Press was Bombing upon the

450 x 300

1981

• also known as Oniipa Rebuilding; St Mary's Mission Blown up.



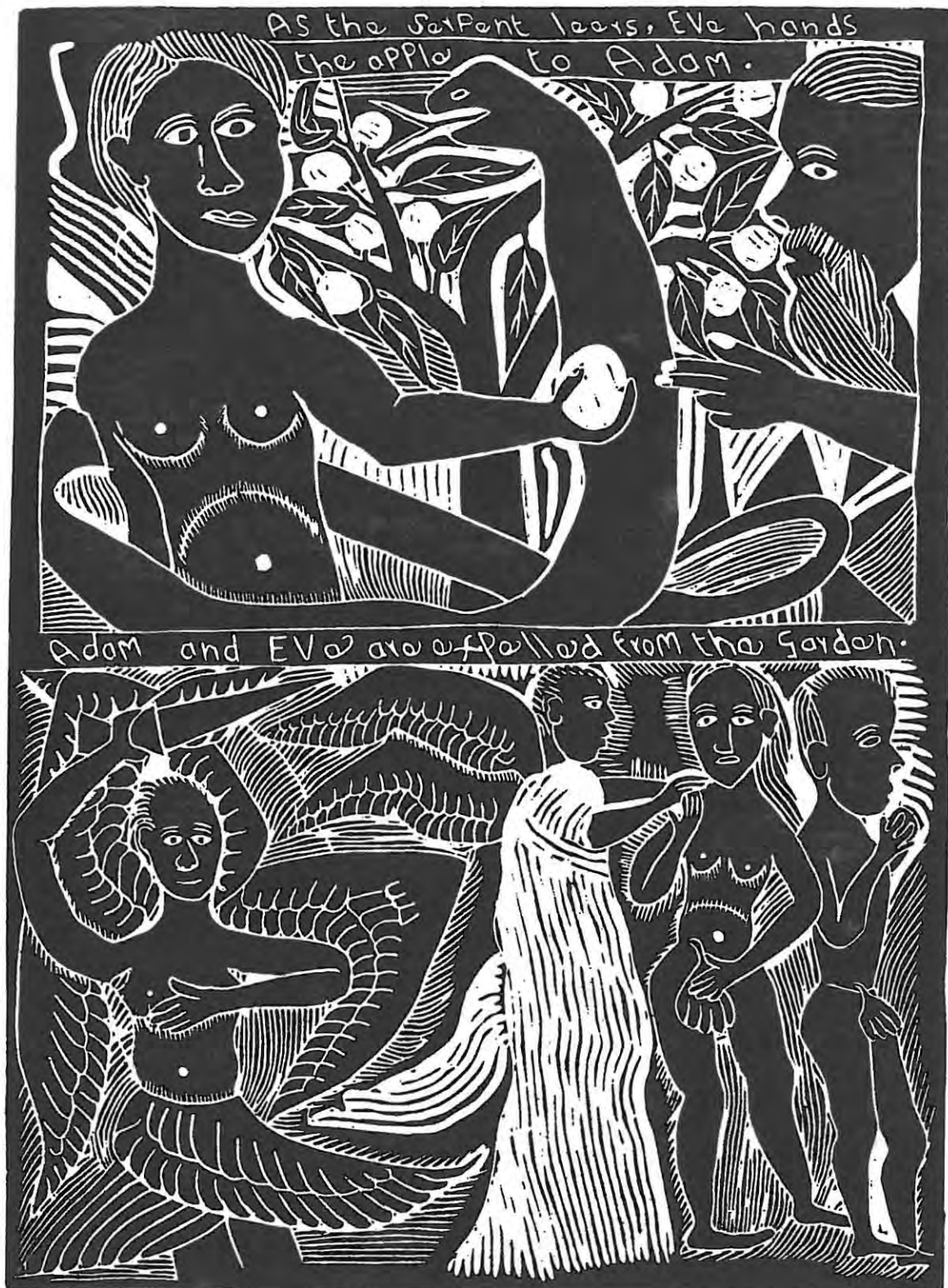
3.10

WELCOME BACK AT ST MARY'S MISSION IN 1975

332 x 303

1975

• also known as **Welcome Back; Welcome Back (Self Portrait)**



3.11

As the Serpent leers, Eve hands

462x 341

1973

• also known as Adam and Eve; Adam and Eve are expelled from the garden.

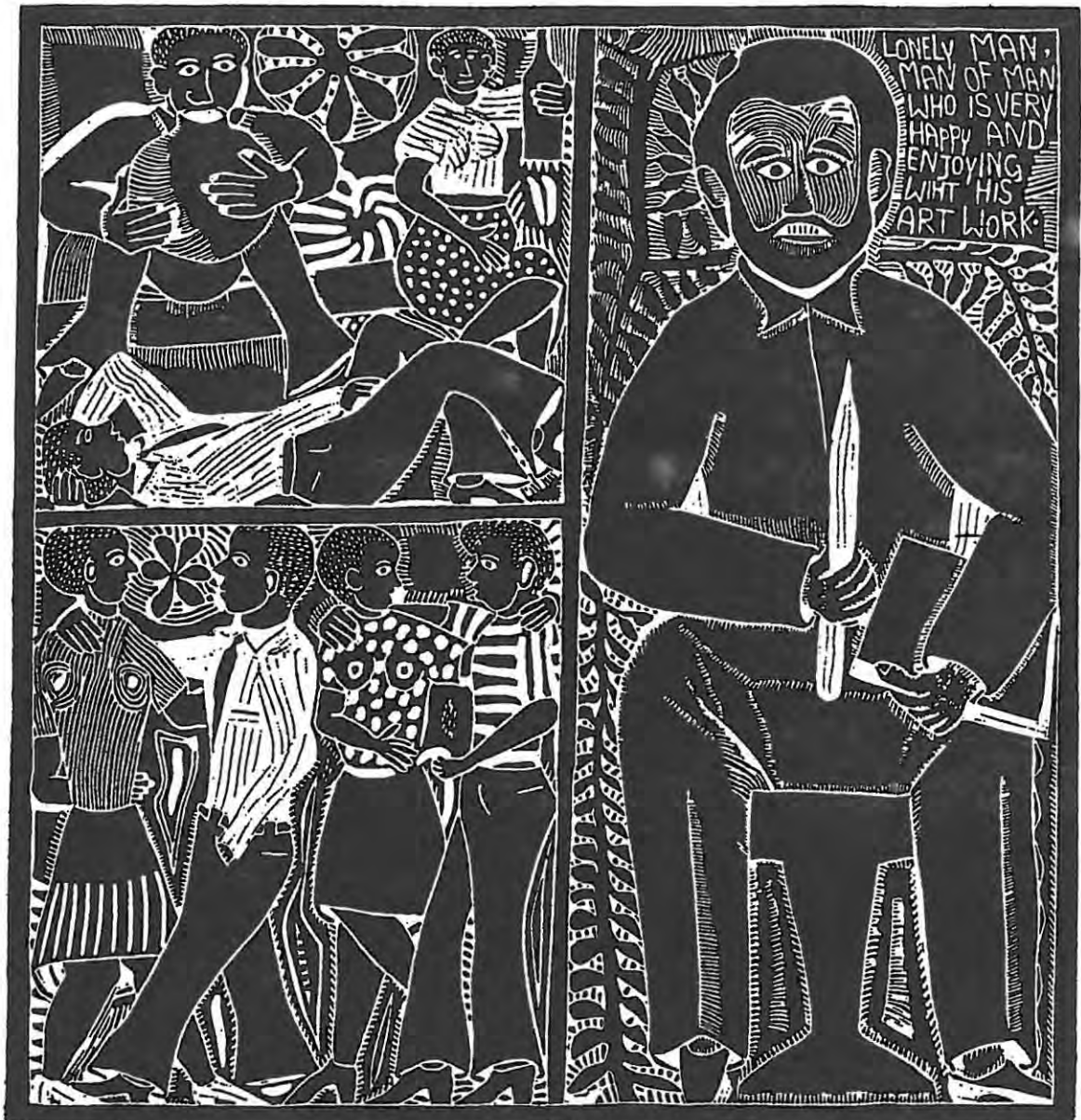


3.12

South African

230 x 180

1985



3.13

LONELY MAN, MAN OF MAN

479 x 454

1974

• also known as **Man of Man; Self Portrait**