

Journey of awareness: an exploration of identity through design

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Declaration

I, Marlene de Beer, declare that except for the quotations indicated in the text, this research is my own original work and has not been submitted at another institution.

Marlene de Beer

Dedication

To my siblings

My mother and late father

And to all fellow travellers on a personal journey of awareness

Acknowledgements

I thank my supervisor Professor Joan Conolly for her enthusiasm, understanding, encouragement, compassion and wisdom which she generously shared with me.

I would also like to thank my co-supervisors, Chris de Beer for his invaluable advice on aesthetic and technical issues as well as for his support, and Professor Edgard Sienaert for his wisdom and understanding.

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Abstract

My journey of awareness which is an exploration of my identity through design has resulted in a body of artefacts presenting as sculptures and various pieces of jewellery and a written dissertation.

The sculptures include bronze castings as well as stoneware ceramic pieces. I produced silver jewellery and vitreous enamelled pieces which include some gold and glass bead detail. Although my sculptures could be considered as fairly small, working on this scale was a new experience to me as a jewellery designer who is used to working on an even smaller scale. I found it challenging to express the necessary emotion and meaning in my work while creating on such a relatively small scale.

The body of artefacts is a concrete manifestation of my exploration of identity and was produced as an intuitive expression of memories and emotion. My memories are of personal experiences within a specific cultural and historical context, and the exploration forms part of a critical transformative inquiry. The motivation for this transformative inquiry forms part of a holistic de-fragmentation of my personal and cultural identity in an attempt to construct meaning and authenticity through design.

The artefacts were produced in holistic cycles presenting in two distinct phases which are discussed chronologically. I recorded the process and my thoughts and feelings in a reflective journal which included a visual journal in my studio and served as a reference for my discussion of the cycles. I experienced the process of making as a ritualistic enactment of healing and the construction of meaning.

In the written and illustrated submission for the award of this degree, I have endeavoured to offer an explanation of my professional and emotional development that formed part of the transformative process. I have chosen not to separate my explanation of my development as a designer and my personal development as it occurred concurrently. Digital imagery of my body of artefacts forms a record of my work offered for exhibition purposes and is included with the written dissertation.

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Structure of the Dissertation

Prologue

This is a visual explanation of my reason for embarking on a personal journey of an exploration of my identity.

Introduction

With the introduction I briefly explain the aim and the context of this study.

Chapter 1

In this chapter I give a brief overview of the nature of my research through short discussions on the aim, relevance, historical background and scope of the research. I also provide a brief overview of the products which include jewellery and sculptures as well as the process through which it was produced.

Chapter 2

This chapter includes the theories and methodology applied in my dissertation and serves as a glossary in providing explanations for terms such as holism, insider perspective, dynamic anthropology and ethno stress. I also provide an overview of autobiographical narrative forms concentrating on transformative inquiry through auto ethnography.

Chapter 3

In this chapter I give an explanation of how I utilized my reflective journal as part of a process of reflection on my work. My journal assisted me in my development by providing greater personal insight.

Chapter 4

This chapter consists of a discussion of the first phase of the design and production of my body of artefacts. The design and production of my body of work manifested in two phases with each phase consisting of various individual

cycles. These cycles occurred as 'wholes' (Smuts 1927:88) and include the making of sculptures and jewellery based on the 'replay of memories' (Jousse 2000:122).

Chapter 5

In this chapter, as in the preceding one, I discuss the production of my work concentrating on the second phase, which also consists of individual cycles and includes the design and making of sculptures and jewellery.

Chapter 6

This chapter consists of a personal reflection on the exhibiting of my work. The overview is presented in the form of an interview recorded in writing, and includes a compact disc with digital imagery of the exhibition as well as video footage.

Epilogue

The epilogue offers a visual explanation of my journey of awareness as a 'whole' (Smuts 1927:88).

Conclusion

The conclusion is a reflection on the outcome of my journey of awareness.

Glossary

I have chosen to offer the explanation of terms in the form of a glossary as opposed to using end notes, as the terms appear consistently throughout the document. The glossary gives an explanation and definition of theoretical concepts and terms such as 'geste', 'mimeme', 'ethno stress' and others, and prevents unnecessary repetition. Where appropriate I offered a translation of an Afrikaans word in situ, especially when the word does not occur more than once in the dissertation. I also offer explanations of Afrikaans words and terms, although it is not possible to give a true account of the multi-layered meaning of

these words and terms. Instead of using direct translations of words, I tried to explain the meaning of the word or phrase as it is intended within the context.

The glossary consists of two sections, the first section offers the explanation of concepts and terms and the second section offers an explanation / translation of Afrikaans words.

Digital imagery of body of artefacts

Digital imagery in the form of six PowerPoint presentations, and stored on a compact disc, is submitted with the written dissertation. The digital imagery of my body of artefacts act as a record of my work offered for exhibition.

Prologue



Figure 1 - *'Die pad is lank en swaar'*

Introduction.

My research consists of an exploration of my identity through the design and production of a body of artefacts. My exploration includes a journey of awareness and forms part of a personal effort of de-colonisation and de-fragmentation of my identity. My identity had been fragmented due to my previous and long standing rejection of my cultural background for ethical and personal reasons.

It became necessary on a personal level to explore my identity as part of a personal effort of self development and self actualisation. According to Settelaar and Taylor (2002:2) research can “become a journey of personal development” through the exploration of personal identity and as “critical reflective practice”, leading to “an enhanced awareness of one’s personal and practical knowledge”. On a professional level as a designer I was searching for authenticity and meaning in my work which had previously been lacking.

My work is contextualised within specific historical periods relating to the history of the Afrikaner. I specifically chose to identify with certain historical events which assisted me in the expression of my identity and chose to exclude others. Through the revisiting of memories I spontaneously identified with old Afrikaans folk songs which assisted me in the expression of my identity. I subsequently produced sculptures and jewellery based on my personal memories.

Chapter 1

1 Aim of the research

The aim of this research is an exploration of my identity through 'critical transformative inquiry' (Taylor 2000:1) and forms part of a personal process of "decolonisation of the self" (Jousse (b) in press). My aim is to reconstruct a fragmented personal and cultural identity in the search for authenticity and the construction of meaning on a personal level and as a designer. The process of personal development and "decolonisation of the self" (Jousse (b) in press) facilitates an enhanced awareness of my personal and cultural identity which has assisted me in a process of self actualisation. According to Settelaar and Taylor (2002:2) through the exploration of personal identity "research can become a journey of personal development" leading to "enhanced awareness of one's personal and practical knowledge".

The process of de-fragmentation through the exploration of memories including folk songs, poems and personal experiences within a specific historical context, has manifested in the creation of a body of artefacts including jewellery. De-fragmentation of my identity has assisted me in my development as a designer striving towards authenticity in my work. As an Afrikaans-speaking woman with an "embedded-embodied" knowledge of the Afrikaner culture my research is approached from an "insider" and "implicated" perspective, which enables me to elucidate this knowledge in an authentic manner and with authority (Stoller 1997:32-34).

2 Relevance of the research

This research is relevant because it contributes towards the expression of cultural diversity within a recent and unique South African democracy and could contribute towards a more holistic intercultural understanding.

Through writing and telling our stories we will use the power of narratives to deconstruct and reconstruct new identities in order to begin to heal (Goduka 1999:1).

This study could assist in this respect by stimulating further dialogue and hopefully encourages a resistance to the conformation to stereotypes and generalizations within a culture. “Decolonisation of the self” (Jousse (b) in press), through the exploration of personal identity becomes possible through ‘critical transformative inquiry’ (Settelmaier and Taylor 2002:2) and reflection, and ultimately contributes to a better understanding of the ‘self’ and the ‘other’ (Jousse (b) in press).

The de-fragmentation of my identity enables me to harness my embedded cultural knowledge as a designer which would assist me to contribute towards an authentic and clearly definable South African jewellery which would ultimately contribute to the expression of a dynamic cultural diversity in our country.

3 Context / background

My research is contextualised within a historical period as according to Settelmaier and Taylor (2002:5), “self study becomes research” when the research relates to “the context and ethos of a time”. I specifically identify with certain historical events in the Afrikaner history and exclude others as these choices are necessary for the expression of personal memories. I have

specifically not included data that is not directly related to the telling of my story. Technical details for instance are only indirectly related to my story and are therefore provided briefly in endnotes.

My research is historically contextualised against certain significant events in the history of the Afrikaner, concentrating on The Great Trek (1936) and the Anglo Boer war (1899 to 1902). The choice of specific historical events assists me in the expression of memories as part of an exploration of my identity, and forms part of a “holistic” process of understanding past experiences which have contributed towards the formation of my identity (Smuts 1927:89). My research is conducted from a female perspective as part of an exploration of identity and the construction of meaning, and is influenced by personal experiences as an Afrikaans speaking female growing up in a Calvinistic, patriarchal society dominated by Afrikaner nationalism.

I identify with these historical events as I find them to be representative of a resistance to oppression and colonisation in my cultural history which mirrors my process of “decolonisation of the self” (Jousse (b) in press).

4 Scope of research

My research involves a personal and transformative exploration within a specific cultural and historical context as part of an auto ethnographic expression of my identity. My exploration of identity includes my cultural identity which is situated within a historical context and manifests in the creation of a body of artefacts of which the process is documented in a reflective journal.

The exploration of my identity is a holistic process of de-fragmentation which includes the concepts of “ethno stress” (Antone and Hill 1992:3) and “decolonisation of the self” (Jousse (b) in press). I have chosen to achieve the

above through the expression model by creating a body of artefacts as demonstration of my identity. The process of designing and making the artefacts includes the integration of memories, feelings and reflection and is applied according to a holistic model of de-fragmentation. The integration of memories is applied according to the Joussean concept of 'dynamic anthropology' (Jousse 2000:28).

I have chosen to contextualise this study against specific historical events that assist me in a personal holistic process of de-fragmentation and healing. I have specifically not included an overview of the history of the Afrikaner in our country and have intuitively chosen certain events with which I identify through my work.

Although this is essentially a woman's story, it is not intended to be feminist or gender focused. The fact that I am a woman is incidental, as the context of this story is my identity as an Afrikaner.

5 Products

My research consists of a body of artefacts that was created as part of a process of defining and demonstrating my identity, and a written dissertation. The artefacts include small ceramic and bronze sculptures acting as metaphors for the expression of my identity, as well as a collection of jewellery. The collection of jewellery includes vitreous enamels and various pieces of silver jewellery incorporating some 18 ct gold detail and glass beads.

The dissertation includes digital imagery demonstrating the process and serves as a record of the design and production of the artefacts and my reflection on the process. The whole is a record of a personal and professional critical transformation.

6 Process

My auto ethnographic investigation is applied through the expression model and includes the design and making of jewellery and sculptures as part of an exploration of my identity. The creation of my body of artefacts was a critical transformative process and forms part of a personal attempt at understanding and interpreting past and present situations. My work includes the revisiting of memories forming part of a personal resistance to colonisation and oppression and an attempt at reconstructing a fragmented personal and cultural identity. I recorded these experiences in a confidential reflective journal.

I used my confidential reflective journal and my body of artefacts as primary reference when writing my dissertation which consists of an evaluative and transformative account of my work from a dynamic anthropological perspective. My research was conducted from an “insider / implicated perspective” (Stoller 1997:32) and relies on the notion of “embedded - embodied knowledge” (Stoller 1997:34). Jousse (2000:325) finds it imperative for the observer of a “traditional milieu” to be “a Native of the milieu” and to have “grasped all the mimemes since childhood ‘for the observation to be valid’”.

The process included the exploration of my cultural heritage with the intention of using it as subject matter when designing and making artefacts. It was an extremely difficult process as it forced me to question all my actions with honesty, which evoked some very painful memories and emotions. Stoller (1997: XV) explains that

Sensuous scholarship is an attempt to reawaken profoundly the scholar’s body by demonstrating how the fusion of the intelligible and the sensible can be applied to scholarly practices and representations.

My exploration of identity was achieved through the “replay” (Jousse 2000) of memories from childhood to adulthood.

The process of designing and making artefacts and jewellery happened in “holistic” cycles (Smuts 1927:89) forming part of a creative and transformative process which I documented in a confidential reflective journal (Killen 1988 and Schön 1983). The cycles are discussed chronologically as they occurred in clearly definable stages representing creative “wholes”, as part of the process of developing and demonstrating my identity (Smuts 1927:88).

This process involved “reflection in action” as well as “reflection on action” (Schön 1983:49) and formed part of an attempt at understanding and recording my journey of awareness. According to Habermas (1973:23) “Self-reflection leads to insight due to the fact that what has previously been unconscious is made conscious in a manner rich in practical consequences.” The process of writing my dissertation occurred simultaneously with the making of my work. As I found it difficult to give a valid account of my expression of feelings using the written word, unlike my expression of feelings through the making of objects, I adopted a specific method of writing about my work. The method that best facilitated the process of writing about my work is a method promoted by Brown (1994).

His method of managing writing concentrates on the process and involves the writing of detailed answers to seven questions that provide a framework for writing a first draft. The method according to Brown (1994) to apply when writing is to first provide an answer to what was done, secondly to why it was done, and to then to give an account of what occurred during the process. It then becomes necessary to write about the results in “theory” and in “practice” (Brown 1994), and lastly to identify any benefit to the reader as well as any unresolved issues. This suited my writing about the process of producing my body of artefacts, as my work occurred in cycles presenting as definable units.

Chapter 2

Methodology and theory

1 Introduction

My research is conducted according to the holistic model of decolonisation and de-fragmentation of “ethno stress” (Antone and Hill 1992) and is based on the ‘dynamic anthropological’ concept of the “expression” of memories (Jousse 2000). The exploration of my identity through design is conducted from an “insider perspective” (Stoller 1997) through ‘critical transformative inquiry’ (Taylor 2002:1) and forms part of a “holistic” (Smuts 1927) transformation. My research is conducted in a non linear fashion presenting in “holistic” cycles (Smuts *ibid*). The “holistic” cycles occur through the integration of intuitive thought, design, reflection and action (Smuts *ibid*)).

According to Taylor (2002:1) ‘transformative inquiries’ in arts based genres are conducted through methods such as autobiography, auto ethnography and narrative inquiry. Taylor (2002:1) states that

Because transformative inquiries are context-sensitive, they are often characterised by emergent research questions and methodologies, giving rise to the need to design innovative non-linear research reports.

In an effort at giving a moral and valid account of my journey towards decolonisation and de-fragmentation, I find it imperative to adopt a method with which I identify to prevent being re-colonised by existing structures and methodologies.

One of the methods that assisted me in my process of transformation was that of reflection which was facilitated by the interaction with various people during the

process. The people I interacted with included my supervisor and co-supervisors whom I met with on a regular basis for the discussion of conceptual and technical issues. Other people that assisted me were three Afrikaans speaking female artists and friends who viewed my work periodically and provided valuable aesthetic commentary and conceptual insights. Another interaction that provided me with invaluable insights and facilitated development of personal reflection and objectivity was the interview with my husband and fellow jewellery designer and Afrikaner during the exhibiting of my work.

My interactions with friends, supervisors and fellow artists occurred on a regular basis during my journey of awareness, and were particularly helpful during periods of self doubt and despondency.

2 Insider perspectives

My research is conducted from an “insider” and “implicated” perspective which facilitates an authentic representation of cultural experiences within a specific historical context (Stoller 1997:32). Jousse (2000:269) stresses the importance of being an “insider” of a milieu to be able to fully understand the “subtleties of a language” as “awareness comes from the inside not the outside”. As many of my memories manifested through traditional folk songs, they do not only include personal memories but also serve as multi layered personal memories of a specific culture and time.

My research explores identity through “sensuous scholarship” (Stoller 1997: XV). Our cultural memories according to Stoller (1997: XVII), are evoked through the senses and could be triggered by “sound, smell, sight or texture”. These memories are fundamentally sensuous and thus “embodied / embedded” and replayed according to personal experiences (Stoller 1997: XVII). The replay of

many of my personal experiences was initiated by listening to traditional folk songs which serve as multi layered units of meaning.

3 Holism, human personality and identity

The concept of holism as coined by Jan Smuts (1927) demonstrates it to be the tendency of the dynamic and evolutionary formation of “wholes” in the universe, where the “wholes” are greater than the sum of their parts. Smuts (1927:89) states that “Holism is not only creative but self-creative, and its final structures are far more holistic than its initial structures.” I found this to be true of my ‘journey of awareness’ as each cycle was built in complex and sophisticated ways on previous insights. I could see and sense that as the process moved forward, it was simultaneously drawing and building on what I had already ‘realised’, made real in the design and production of my artefacts in the previous cycle. My journey of awareness was a holistic journey of personal de-fragmentation.

Smuts (1927) considers “holism” to be an evolutionary process, which includes the notion of the individual development of the whole personality as a creative and transformative process. According to Smuts (1927:88), “holism” should not only be viewed biologically as it includes “inorganic substances and mental structures as well as the highest manifestations of the human spirit”. I found this to be true of my experience of the process: not only could I sense that the products emerged from a sensory and sensual experiences, but that in doing so they triggered feelings and emotions, and the transformation of feelings and emotions into artefacts.

Smuts defines personality to be the most recent result of the evolutionary creative process, and also to be “the highest” and also the “most complete of all wholes”. (Smuts1927:272). Personality encompasses all that has gone before it

“in the cosmic evolution of Holism” and thus includes the structures of “matter, life and mind” (Smuts1927:273). This is supported by the Jungian concept that “The goal of the Self is wholeness” and that the life long quest of individuation has an inherent purpose which is “the attainment of the fullest possible Self-realization in the psyche and in the world” (Stevens 1990:41). Smuts views personality as fundamentally being “an organ of self-realization” (Smuts1927:299) and states that

The essence of Personality is creative freedom in respect of its own conditions of experience and development; as an initiator, metaboliser and assimilator it has practical self determination (Smuts1927:300).

Smuts views the “Self of the human Personality” to be self determined and capable of reflection and introspection (Smuts 1927:300). He further states that (Smuts 1927:301) “This personal Self underlies, upholds, directs and controls all our experience as individuals.” The process of creating a body of artefacts based on my memories and experiences was a holistic procedure which assisted me in determining and reconstructing a previously fragmented identity. As a result of the process I developed an understanding and acceptance of past experiences which facilitated the development of my personal identity and my work as a designer.

According to Smuts (1927:327) “All things overflow their structural limits, the inner Action transcends the outer structure, and there is thus a trend in things beyond themselves”. The dynamic evolutionary process of the creation of new wholes occurs “in small increments or instalments of ‘creation’” and forms a fundamental characteristic of “holism” (Smuts 1927:327). This is evident in my process of making various artefacts and jewellery which occurred in cycles, with each cycle manifesting as a creative whole, and subsequently leading to the next cycle. My journey of awareness enabled me to develop a holistic personal identity based on my cultural heritage which assisted me in my work as a

designer and producer of jewellery and artefacts. Through the design and production of my work I felt that I was able to introduce meaning and integrity that was previously lacking in my work. The process provided me with a strong foundation for further personal growth and my development as a designer.

4 Memory and the impression and expression of geste according to the concept of dynamic anthropology.

The Anthropology of Geste is synonymous with the Anthropology of Mimism, which is no longer an inert instrument for the analysis of man, and reveals, in effect, a whole experimental laboratory to us. Man becomes aware of man: the experimenter is simultaneously the experimented. Man is no longer 'this unknown': he becomes his own discoverer. The only person one can know well, is oneself. But to know oneself well, one must observe oneself thoroughly. The true laboratory is an observation laboratory of the self, so called because it is difficult to see oneself. That is why it is necessary to create what could best be called 'Laboratories of awareness'. While we will never be able to step outside of ourselves, yet, thanks to Mimism, everything that is re-played through us, is within us. (Jousse 2000:25)

As part of an effort at reconstructing a fragmented personal identity I concentrated on researching my cultural heritage and my personal experience thereof. I regarded myself as a "laboratory of awareness", using the "the invisible visceral metaphor called memory" to create a body of artefacts (Jousse 2000:25). Through careful observation of my memories as they presented themselves I was able to give expression to my feelings through the design and creation of related artefacts.

My intention was to use 'embedded/embodied knowledge' which is part of the Afrikaner heritage as a context for the expression of a dynamic personal identity (Stoller 1997:34). I chose to use metaphors such as '*trekosse*' and '*Boere*' Madonna's that mirror my experiences of my past and present environment. My method of engaging with memories was through the use of traditional folk songs that I had memorized in childhood. These songs did not only trigger memories of my childhood but also acted as units of meaning and modes of expression and served as representations of my language and culture and its history.

Jousse (2000:25) views "mimism" to be the primary law of 'dynamic anthropology', and involves the impression, recording, selection and expression of memory. "Mimism" manifests in three stages (Jousse (a) in press). The first stage, being an unconscious process, involves a cosmological action during which energy becomes embedded in the human in a process of "intussusception" (Jousse (a) in press). "Intussusception" is the process during which cosmic energy is imprinted in man. The imprints or "intussusceptions" are called "mimemes" and are fragments of human experience of reality (Jousse (a) in press). The second stage is a subjective and (un)conscious one during which newly embodied experience is integrated with the knowledge that was already there. During the third stage the integrated "mimemes" which make up human memory are expressed through the use of "gestes" (Jousse (a) in press).

The secondary laws of human expression, as identified by Jousse are spatial and temporal involving the laws of "rhythmism, bilaterism and formulism". According to Jousse ((a) in press) "the mimic play of the Anthropos in the cosmos expresses itself rhythmically-within the operation of time". Rhythm, being a biological and fundamental part of human impression-expression, forms part of balanced formulas that can be found in all modes of expression whether fluid or fixed, oral, scribal or graphic. Balanced formulas are created during expression when patterns develop through regular practice. The flow of rhythm in humans occurs bilaterally according to the human physiological structure which is bilateral and symmetrical and provides a framework for human expression.

The anthropology of “geste”, according to Jousse (2000) is synonymous with the anthropology of “mimism”. “Mimism” being a holistic and dynamic process that contributes to the anthropological understanding of living human beings as opposed to the study of dead or fossilised creatures (Jousse 2000). Through “mimism” human beings who are “interactional miming animals” are able to express themselves through the use of “gestes” (Jousse 2000:238).

The expression of “mimemes” as “geste” constitutes the expression of human memory (Jousse 2000:238). Memory is biological and visceral, and ‘embodied’ in every human long before the individual birth (Stoller 1997:34). Pert (1997:143), supports this theory when she states that

These recent discoveries are important for appreciating how memories are stored not only in the brain, but in the psychosomatic network extending into the body, particularly in the ubiquitous receptors between nerves and bundles of cell bodies called ganglia, which are distributed not just in and near the spinal chord, but all the way out along pathways to internal organs and the very surface of our skin.

The expression of mimism is unique to each person and is influenced by his or her ethnological environment and personal experience thereof. “*How* we know is intimately bound up with *what* we know, where we learned it, and what we have experienced” (Lincoln and Denzin 2000:1059). Our experiences and memories are thus influenced by our historical and cultural ethos and our immediate personal circumstances within a community and family.

Memory is constituted of “mimemes” and Jousse (2000:582) explains that

When we no longer have what is real in front of us, we have the **mimeme** embedded in us as a sign, the mimeme being the re-play of the gestes which were imposed upon us by an intussuscepted reality.

Memory is thus expressed through “gestes” which are replayed “microscopically” and “macroscopically” (Jousse 2000). The “microscopic gestes” constitute our inner reality and the “macroscopic gestes” the outer reality manifesting as expression through music, dance, song, writing, sculpting, etc. “The playing and the re-playing of the living gestes which make up memory provide an immense source of study matter.” (Jousse 2000:26). The “replaying” of all “geste” is a continuous and rhythmical process (Jousse 2000).

The replaying of “geste” enables the individual to explore his or her identity through reflective and careful observation of the replay of memory manifesting as “microscopic and macroscopic geste” (Jousse 2000). Jousse calls this the “laboratory of the self” which allows us to observe and define ourselves according to a study involving dynamic anthropological principles (Jousse 2000:25). My body of artefacts is the manifestation of concrete “gestes” acting as metaphors of emotion and experiences and has assisted me in the exploration, examination and decolonisation of my identity (Jousse (b) in press).

5 Decolonisation and self transformation

“We know that our identity is our sense of self” (Antone and Hill: 1992:2). Antone and Hill (1992:2), who identified the phenomenon and coined the term “ethno stress”, state that “a strong sense of self is shaped” through the fulfilment of certain basic needs in the early years of the individual life, according to his or her experience of family and community life. The family and community in turn receive their experience and cultural beliefs from previous generations. The Afrikaner has a history of having been oppressed and colonised before they

adopted the behaviour of their oppressors and became the oppressor, specifically during the years of the Apartheid regime, 1948 -1994.

According to Antone and Hill (1992:3) the “effects of ethno stress remain in the community for many generations after the oppressive forces have been removed”. The “frontier burgers” that left the Cape colony in 1836 did so as “they saw little hope of ever being considered anything but the white outcasts of the British Empire” (Giliomee 2003:151). Olive Schreiner, who was an early feminist writer of this period, remarked that

But that which most embittered the hearts of the colonists was the cold indifference with which they were treated and the awareness that they were regarded as a subject and inferior race (Giliomee 2003:149).

Schreiner, who although being British spent many years amongst Afrikaners, also stated as a child that “it was ‘not quite just of God to make us so much better than other nations.’ “, and

that it would have been absolutely impossible for her to eat sugar that had been touched by a Boer child or ‘to sleep between sheets that a Dutchman had slept between’ (Giliomee 2003:202).

After leaving the Cape colony in an attempt at overcoming their difficulties the Afrikaners were colonised again during the Anglo Boer war during which thousands of Boer women and children perished in concentration camps due to the British scorched earth policy.

A British writer wrote: ‘We have conjured up for ourselves a fantastic and outrageous image which we call a *Boer*. This savage being was hideous in form, unkempt and unwashed, violent, hypocritical, a persecutor and assassin of the English’. Once the Boers had been defined in those terms, it was not too difficult to put Boer women and children in camps in shocking conditions. (Giliomee 2003:254).

A disruption and confusion in belief and identity due to colonisation can last for many generations leading to not only the loss of belief and faith of cultural beliefs, but also causing loss of identity and a sense of self of the individual. These negative experiences cause “internalised racism” which is internalised over generations and “acted out on members of other cultural groups or on people from the same culture” as demonstrated by the history of the Afrikaner (Antone and Hill 1992:3). Using Afrikaner nationalism and as a reaction to colonisation, members of the Afrikaner community repeated negative experiences of previous generations when they became the oppressors. The oppression also extended to members of their own community and included dysfunctional behaviour within families and communities due to feelings of inferiority and shame.

“Ethno stress” is a reaction to loss of identity through colonisation which has many forms, such as marginalisation which could be applied economically, racially or according to gender or religion (Antone and Hill 1992). Marginalisation of others can also be more subtle and manifest as social sanction. Marginalisation results in disempowerment which causes feelings of helplessness. Feelings of helplessness lead to dysfunctional or “survivalist” behaviour which is often acted out on people within the same community or family (Antone and Hill 1992:7).

“Ethno stress” according to Antone and Hill (1992:7) manifests in many forms of survivalist behaviour such as “lack of self esteem, self worth and self confidence” and “confusion of identity”. I specifically identify with these forms of behaviour due to personal experiences within a dysfunctional community and family. A symptom of survivalist behaviour is that

we firstly lose faith and belief in our cultural beliefs and practices, and then later still, under the influence of negative experience, we lose faith and belief in ourselves, in our family, and in our community (Antone and Hill 1992:5).

My negative experiences of my culture, community and family caused me to reject my heritage and my first language, Afrikaans due to feelings of anger and shame.

Another manifestation of “survivalist behaviour” is that of “tribal isolation” which causes members of a community to feel ashamed of themselves and of their community leading them to identify with other cultures (Antone and Hill 1992:6). The “survivalists” learn to “shut down” feelings to enable them to withstand “humiliation and criticism” in an attempt at self protection (Antone and Hill 1992:6). I identify with this form of behaviour as I had deliberately chosen to have minimal contact with my culture and language for nearly thirty years.

The process of COLONIZATION depends on the human capacity to conquer whole groups of other humans physically and physiologically by capturing and crushing them (Jousse (b) in press).

According to Jousse ((b) in press) “decolonisation of the self” which involves personal awareness within a context, is

to become aware of, and to bring- into- consciousness, received, intussuscepted Mimemes in the face of, and confronted with the immediate concrete experience of ‘the real’.

The replay and observation of memories as facilitated through my design and production of artefacts assisted me in my journey of awareness.

To know oneself, according to Jousse, is the fundamental underpinning of all human experience. This can be achieved through the anthropological study of humans as “mimers” (Jousse 2000). To know oneself one has to become aware of and recognize the “intussuscepted mimemes” in relation to “the immediate and concrete experience of the real” (Jousse (b) in press). Jousse finds it imperative for the individual to become aware of his or her “interactional gestes”

“intussuscepted” since birth before they could “understand others to the extent that they exteriorise themselves” (Jousse *ibid*).

According to Jousse (*ibid*) one can only ever understand other human beings through the interpretation of their “gestes” and according to one’s own interactional “gestes”. This can be achieved through a sympathetic understanding of “confrontational gestes”, which requires understanding others according to their individual milieus and understanding ourselves according to our own “interactional gestes” (Jousse *ibid*). He states that

We must endeavour to use our own living ‘individual laboratory’ as a starting point if we want to understand fully the analogous facts from other living or re-living ethnic milieux (Jousse 2000:325).

The process of creating a body of artefacts relating to my cultural heritage enabled me to address painful issues in a holistic way as part of a personal process of decolonisation. This enabled me to address my fragmented cultural and personal identity and assisted me in the acceptance and understanding of painful memories experienced within a dysfunctional community and family. My journey of awareness was extremely difficult as it required me to confront all my memories as part of an acceptance and exploration of my identity. Many of these memories are not included in this study for ethical reasons and out of consideration to others.

What is included in the study provides insight into the process and provides a context for critical transformation. The transformation occurred on a personal level as part of an exploration and demonstration of my identity, and also on a professional level assisting me in the creation of an authentic body of artefacts based on my cultural heritage.

6 Review of autobiographical narrative forms

It is usual for students to have to write a literature review as part of their thesis. This is normally a chapter appearing early in the thesis, but in some styles of thesis, may appear throughout the work. (Bruce 1994:144)

I found this latter form of writing to be the most effective method of recording my research and have thus adopted this approach. With the following I do offer a short overview and explanation of the narrative form I have adopted.

In this study I have chosen the method of 'critical transformative inquiry' with which to record my process of designing and the making of my body of artefacts (Taylor 2002:1). My work forms an auto ethnographic study achieved through the replay of personal memories within a specific cultural and historical context. My transformative exploration is part of a personal effort to understand the past and present manifestations of oppression within my culture.

This exploration forms part of a personal resistance to what Lincoln and Denzin (2000:1053) call a resistance to "structures of oppression and representation" when humans attempt to "take control of their lives, and the stories about them". Commenting on the definition of qualitative research Lincoln and Denzin (2000:1047) state that; "We seem to be moving farther and farther away from grand narratives and single, overarching ontological, epistemological, and methodological paradigms". Through the exploration of my identity within a historical context, my study becomes auto ethnographic.

Transformative inquiries according to Taylor (2002:1) "include logics of critical reflexivity, dialectical reasoning, metaphorical thinking, poetic mindfulness and envisioning".

Art-based genres provide literary means for representing creatively the process of transformative inquiry. Methods include: autobiography, auto ethnography, narrative inquiry, impressionistic and confessional writing, and writing as inquiry. (Taylor 2002:1).

Auto ethnography offers a method through which individuals can explore crises within specific cultures.

“Auto ethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the cultural.” (Lincoln and Denzin 2000:739). These texts are usually written in the “first-person voice” and the “distinction between the personal and cultural tends to become blurred” as the researcher is “a full insider by virtue of being “native”,” (Lincoln and Denzin 2000:739). This enables the individual voice to be heard and facilitates alternative interpretations of the past. Self representation in ethnic autobiographies also serves as “memory” and “protection” against globalisation and “the homogenizing tendencies of modern industrial culture” (Russell 1999:1).

Through “auto ethnography” and “personal narrative” the “people whose lives have been underrepresented or not represented at all” are given a voice which enables them to reduce their “marginalization” (Lincoln and Denzin 2000:748). The facilitation of the telling of multiple individual stories would ultimately enhance personal awareness and dialogue and encourage better inter-cultural understanding. Russell (1999:1) views auto ethnography to be the “new autobiography” where the self is a “staging subjectivity; - a representation of the self as a performance”. She quotes Fisher who views ethnic autobiography to be the new post modern ethnography, and “as an exploration of fragmented and dispersed identities of the late-twentieth- pluralist society”. And states further that

In this context ethnic autobiography is an ‘art of memory’ that serves as protection against the homogenizing tendencies of modern industrial

culture. Moreover, autobiography has become a powerful tool of cultural criticism, paralleling post modern theories of textuality and knowledge (Russell 1999:1).

I chose to adopt a critical transformative approach to my research as it enabled me to reinterpret my past through the creation of a body of artefacts which assisted me in a process of decolonisation. De-fragmentation of my identity was achieved through the replay of personal memories within a specific cultural context.

Chapter 3

Journal keeping as part of a reflective process.

During the process of designing and producing various objects and pieces of jewellery as part of a search towards authenticity in my work, I kept a reflective journal in which I recorded the process. My reflective journal remained confidential during the process of creative transformation and was never shared with anyone. I find the confidentiality of a personal journal to be essential so as not to compromise honesty and truth. This was an attempt at understanding and recording the journey of self discovery that I had embarked on. It was an extremely difficult process as it forced me to question all my actions with honesty, which evoked some very painful memories.

Jousse (2000:25) states that

The only person one can know well, is oneself. But to know oneself well, one must observe oneself thoroughly. The true laboratory is an observation laboratory of the self, so called because it is difficult to learn to see oneself. That is why it is necessary to create what could best be called 'Laboratories of awareness'.

My reflective journal consisted of a written document in which I recorded the process of making, and the emotions and memories evoked which lead to certain decisions. The recording of various stages of the design process as well as completed items and objects of interest through digital imagery, stored on a compact disc, also played a large role in my journal keeping.

It became clear with time as I produced more work that my studio also served as a visual journal, as nothing was ever packed away. Displaying the various

experimental as well as finished pieces and various objects of interest which I had collected provided the opportunity for seemingly unrelated items to form connections which influenced the design process.

As part of my documentation I tried to analyse the process by thinking about it and writing down my thoughts as part of reflection. Schön (1983) identifies two types of reflection, namely “reflection-in-action” and “reflection-on-action”. According to Killen (1996:4) “reflection-in-action” is a “real time event” that involves not only the “ad-hoc” solution of problems, “but more importantly the framing and reframing of these problems”. “Reflection-on-action” on the other hand “involves post-hoc thinking and deliberation at understanding *past* events and shaping future action, it is the typical self-evaluative thinking” (Killen 1996:4). It would seem as if I had employed intuitive “knowing-in-action” as part of “reflection-in-action” whilst designing and producing various artefacts forming part of a reaction to certain feelings (Schön 1983).

Our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is *in* our action (Schön 1983:49).

These ways of reflecting seem to correspond with an intuitive rather than a pre-meditative way of working that I chose to adopt when making decisions during the designing and producing of artefacts. Davis-Floyd and Arvidson (1997:7) refer to intuition as “...a force or a presence, a voice, a passion, an urge of certitude that impels one into action.” It would seem that it is a fairly common occurrence and that

We all have some experience of ‘seeing’ through to the solution to some problem. The ‘seeing’ is an apprehension through sudden awareness of an activity that has always been operating and there to ‘see’. This sort of

knowing is fundamental to the functioning of awareness and occurs in all of us all the time (Davis-Floyd and Arvidson 1997:21).

Whilst designing and making objects I trusted the process of relying on intuitive decisions sufficiently, which enabled me to work intensively for quite substantial periods of time without questioning the outcome or validity of what I was doing. I identified such a period of work as a cycle.

When reflecting on the process it becomes clear that my work was produced in clearly definable cycles motivated by intuitive decisions and a fair amount of serendipity. These cycles could be defined according to the use of different materials and subject matter as well as the further development of the same technique or material. In my discussion of the various cycles I will concentrate on similarities as well as differences that occur within a cycle in an attempt at identifying a commonality or possible pattern presenting itself across cycles.



Figure 2 - Detail of my studio as a my visual journal

Chapter 4

1 Introduction

The production of my work could be viewed as having occurred in two phases which include different cycles. The cycles are defined according to a period of time spent on producing jewellery or sculptures and is based on subject matter and or materials. Each cycle consists of a small body of work and each leading to the next cycle of work.

2 First phase of Cycles

Before I embarked on my 'journey of awareness' I had become increasingly aware of a distinct feeling of frustration as a jewellery designer which I perceived to be due to the lack of content and meaning in my work. In an attempt at addressing these feelings I deliberately started to explore possible ways of causing personal growth. I was searching for authenticity and integrity in my work as part of an ongoing search as a designer for a South African jewellery. I understood the terms authenticity and integrity to be a sense of honesty, meaning, and originality as a reflection of cultural and personal identity.

2.1 Beadwork

I have been interested in traditional South African beadwork since the year 2000 and had previously included beads in my own designs. As a result of my interest in African indigenous jewellery traditions I thought that it might help to look towards my environment for inspiration. I undertook to do collaborative work with a Shembe bead worker called Thembane Shongwe from Inanda, as I had contact

with a Shembe crafter, Dominique Cele, who works as a research assistant at DIT where I work as a part time lecturer. Dominique Cele introduced me to Thembane Shongwe and also acted as an interpreter during our interactions.

I had developed an interest in Shembe beadwork through chance interaction with Shembe festivals in Durban and had attended a Shembe religious festival in Inanda. The direct relation between adornment and traditional ritual enactments of Shembe religion was an identifiable manifestation of authenticity that I related to. I had also been collecting Roman Catholic and Indian reliquaries and icons for some time, and they were on display in my studio and home. Some of these icons were those of Indian deities that formed part of a collection of jewellery including beadwork and Indian imagery, which I had previously made and exhibited. I now realise that this formed part of my search for meaning and ritual which was caused by my decision not to identify with my experiences of a patriarchal and Calvinistic religion and society.

During this period my intention was to try and combine beadwork in the form of 'pins' or brooches based on traditional Zulu 'love letters', with found objects such as old South African coins and medals that I had been collecting. I had various interactions with a Shembe bead worker called Thembane Shongwe¹ at her house in Inanda. Thembane Shongwe is a middle aged Zulu-speaking woman of the Shembe faith who does beadwork on commission and also sells her beadwork in the Inanda area. A result of these interactions was a collection of beaded brooches done by Thembane to which I had added various objects, as well as some examples of beaded proteas done in the Shembe tradition (figure 3). I had provided Thembane Shongwe with some protea flowers and had requested her to try and copy a protea using the traditional Shembe beading technique. At this stage I was still searching for possible methods through which to express my identity through design which prompted me to consider using an image of a protea.



Figure 3 - Shembe proteas

The extent of active participation and emotional involvement achieved through this collaborative effort left me frustrated and feeling like an outsider. Stoller (1997:32) explains these feelings of “disengagement” and of feeling “disembodied” to be caused by not assuming an “implicated-and-embodied” attitude towards one’s work. I was starting to realise that I would have to search for meaning and the necessary content in my work from an “insider perspective” (Stoller 1997:34).

I began to realise that the search would have to involve the creation of a body of work through which my cultural and personal identity could manifest. According to Jousse (2000:325) an observer of a traditional milieu has to be a member of the milieu and needs to conduct the observation from an “insider perspective”.

2.2 Monuments.

The second cycle of work involved the start of my exploration of my cultural background and involved the production of ceramic sculptures resembling the Voortrekker Monument. At this time, June 2004, I still considered the monument to be a negative symbol of Afrikaner nationalism, and using it as a metaphor was an attempt at expressing the negative feelings I had been harbouring towards my heritage. Jousse (2000:49) explains the role of metaphor as the following,

Metaphor has the advantage of carrying with it a framework which colours the meaning of what it portrays richly and effectively. What is expressed in the framework of the metaphor carries more than fact: emotions and attitude become part of the conveyed meaning.

Wanting the sculpture to express and symbolize my negative feelings required me to work on a much larger scale than any of the previous work I had done as a jewellery designer (figure 4). Sculpture clay proved to be the perfect medium due to its modelling quality and the fact that it requires such physical involvement when wedging and working the clay. Working and moulding the clay by hand assisted me in physically expressing some of the negative feelings and memories which were preventing me from defining and expressing my identity.



Figure 4 - Large ceramic sculpture of the Voortrekker Monument (Height 45 cm)

At about the same time I was introduced to traditional Afrikaans folk songs that had been reworked and presented in a contemporary style. Having consciously avoided listening to Afrikaans music for nearly thirty years, I was quite astounded at how enthusiastically I was reacting to the reinterpreted lyrics and familiar tunes. I had acquired a compact disc, called '*Volksbesit*', which incorporates many of these lyrics based on traditional folk songs, and at the same time also addresses contemporary and standard issues such as sexuality and gender. I found myself identifying and feeling an affinity for the words of the songs and I used words from these songs as inscriptions carved around the plinths of my sculptures in an attempt at expressing my identity.

The first sculpture of the Voortrekker monument (figure 4) proved to be alarmingly large (45 cm tall) for someone like me who is used to working on a much smaller scale. My work as a jewellery designer requires me to produce objects of a much smaller scale. I spent many hours carving detail into the larger sculpture, after which it was fired to the bisque stage. The detail involved inscriptions around the plinth as well deep grooves around the top of the monument as a representation of the real version.



Figure 5 - Small ceramic monument with Indian deity (Height 7 cm)

In the end I made eight sculptures of the Voortrekker Monument with each successive sculpture being smaller than the previous one. This could have been due to the fact that the exercise was serving its purpose in assisting me to express negative feelings. I was starting to experience some positive identification with my sculptures after my initial negative association with the monument. I was also starting to recognize the fact that the Voortrekker

Monument is also a struggle monument in honour of the '*Voortrekkers*' and their struggle against oppression and colonisation. The heavy weight of the austere monument which had seemed to weigh down on me in the past was becoming something that I could manipulate through using my hands and clay. I did no more work on the sculptures after the first firing, preferring to place some of my sculptures in a fish pond in my garden where it acquired a rich patina of moss over a period of eighteen months (figure 6).



Figure 6 - Monuments in my fish pond

The smaller sculptures of the Voortrekker Monument were on display in my studio and I used them as plinths on which to display various objects. One of them was covered with my grandmother's tea cosy, and the others were used as plinths to display various objects, like a clay ox, plastic figurines used for

decorating cakes, as well as replicas of Indian deities (figure 5). I had carved words from Afrikaans folk songs around the bottom of each small sculpture and thought that I might use the sculptures as plinths or 'shrines' to display the jewellery I intended to make. In retrospect I now realize that I was busy searching for a method with which to express memories and emotions and that the making of my sculptures facilitated the start of a transformative process.

As the end of the first year of my study was approaching, I was feeling very concerned about the fact that I had not made any jewellery yet, and I started to compile a list of possible methods of finding a connection with my cultural heritage. The following is a copy of the list, dated 9/08/2004 as it appears in my journal:

"List of possible associations":

Plante: (plants)

proteas

aalwyne (aloes)

koorsbome (fever trees)

doringbome (thorn trees)

Land: (land)

veld (veld)

bos (bush)

plaas (farm)

plekke (places)

Tafelberg (Table Mountain)

bosveld (bushveld)

Diere: (animals)

wilde diere (wild animals)

beeste met groot horings (cattle with big horns)

rooi afrikaner osse (red Afrikaner oxen)

Musiek: (music)

ou volksliedere (old folk songs)

At this point I did not feel like pursuing the making of sculptures using clay, and due to my concern about the fact that it was more than halfway through the year and that I had not made any jewellery yet, I tried to concentrate on making jewellery based on my list of possible associations. When a problem eludes the usual “knowledge-in-action” of a reflective practitioner Schön (1983:63), suggests that the following might happen:

When he finds himself stuck in a problematic situation which he cannot readily convert to a manageable problem, he may construct a new way of setting the problem-a new frame which, in what I shall call a ‘frame experiment’, he tries to impose on the situation.

I was hoping that by focusing on my list of possible identifications and being actively engaged with the problem, that a solution might present itself.

2.3 Enamels

The following cycle of work involves my experimentation with the use of imagery as metaphor and provided the solution to my lack of identification with my culture. It also involves my experimentation with vitreous enamels as a method for working with imagery as metaphor. The imagery I chose to work with included depictions of indigenous plants relating to traditional songs and personal memories.

Through my compilation of a list of options, I started to consider the idea of using indigenous plants as subject matter when designing jewellery. In an attempt at familiarizing myself with the subject matter, I produced a series of water colours (figure 7) depicting proteas, using fresh flowers and botanical sketches as

reference. Some of the botanical paintings belong to an Afrikaans speaking artist friend who had visited my studio and was interested in the work I was doing. These paintings on loose pieces of paper, which she allowed me to use as reference, were done by her late mother, Elizabeth Bodley².



Figure 7- My watercolour painting of proteas

At this stage I was merely experimenting with the idea of using imagery when making jewellery and was not convinced that it would lead to anything significant. I was also still feeling unsure about the possibility of making jewellery that related to my cultural heritage, especially as there is not a rich tradition of jewellery production in the Afrikaner culture. I was still harbouring negative feelings regarding my cultural background, which prevented the generation of possible methods of relating to my heritage through the making of jewellery. During my search for illustrated and photographic images of indigenous plants, I became aware of the fact that the only images I was interested in drawing were those of

plants with descriptive Afrikaans names, e. g. '*suikerbossie, bitteraalwyn, bitterbessiebos, kanniedood, naboom en wag 'n bietjie*'. Some of the words also formed part of traditional Afrikaans folk songs, such as '*Suikerbossie*' and '*Vanaand gaan die volkies (Bitterbessiebos)*', which I had previously memorized as a child.

In July 2004 I was fortuitously shown digital images of a new enamelling technique³ that lends itself to the use of imagery, and I decided to try and familiarize myself with this technique. I did not have any technical information as far as the process was concerned, apart from the fact that it involved drawing onto vitreous enamel surfaces with graphite pencils prior to firing the enamels which would 'set' the image permanently. I decided to experiment with the technique and taught myself through trial and error how to work with imagery created with enamel 'paints' or graphite on enamelled surfaces.

I was concentrating on using illustrations and colour photographs of plants as reference, which possibly caused me initially to incorporate colour during my experimentation with enamelling. The incorporation of colour when working with metaphorical images was also influenced by a preconceived idea I had of aesthetic criteria. My understanding of painterly images included colour and I started to use fine enamel powders mixed with oil or water to paint colourful images on enamelled surfaces. This technique was a new experience to me, and I needed to do a fair amount of experimentation as far as the thickness in application of the paint was concerned.

The firing temperature and time was also problematic as the image would burn away when slightly over fired, and certain pigments responded differently to firing time and temperatures. It was difficult to predict the outcome as the thin layers of painted enamel changed colour during firing. I also tried to work with colour through the melting of glass beads into the enamel. The whole process was one

of experimentation and trial and error as I had no criteria to guide me in the work I was doing (figure 8).

Although I incorporated some written text of the different plant names on my enamelled images, as I did during the making of my monument sculptures, I was mostly concentrating on using imagery of plants as subject matter. The choice of specific plants like '*kanniedood*, *kaingbos*, *naboom*, *bitterbessie* *bos*, *slapoor aalwyn*' and '*bitteraalwyn*' was a purely emotional decision and motivated by their strong indigenous, descriptive Afrikaans names. The choice of indigenous Afrikaans names for plants was part of a search for possible methods through which to express my identity.



Figure 8 - Painted enamels with glass bead detail

At this stage it seemed as if I had reached a plateau as far as the painting of images on enamelled surfaces was concerned, and I was unsure about the possible application of my enamel work to the making of contemporary jewellery. I tried various procedures like cutting and folding back the metal before enamelling and using different background colours as part of an effort to become more enthusiastic about what I was doing. My drawings on the enamels seemed naïve to me and I was finding it difficult to cope with the strong nostalgic feelings, relating to my culture, that they were evoking.

I left my work on display in my studio and started to place objects I had collected, or previously used when making jewellery, such as Zulu glass beads, old South African coins and medals, next to the enamels. The enamels were displayed on blank pieces of white paper with the Afrikaans names of every plant written next to its enamelled image (figure 9). I had arranged them in some type of order relating to imagery and colour, and I now realize that this was part of reflection as I was busy gathering myself in preparation for the next cycle.

Schön (1983:61) states that during the process of reflecting on one's "knowing-in-practice", it is possible to reflect on one's understanding of the problem. This might be applied through "idle speculation" or as a "deliberate effort" in preparation for future action (Schön: 1983:60). My creation of a visual diary with various objects of interest was an intuitive process and I did not consciously try to impose a possible solution on the situation (figure 10).



Figure 9 - Enamelled test pieces and objects displayed on white paper in my studio

I did not feel compelled to convert any of the enamels into pieces of wearable jewellery though. I was again, as at the end of the previous cycle during which I had produced ceramic sculptures, feeling very despondent and unsure as to the possibility of finding solutions to making jewellery using my heritage as reference. Unlike the previous cycle I did not consciously try to introduce a possible change, instead accepting the feelings of discontent and trusting that a solution would present itself with time.

I had deliberately done all my work at home until then, as I was feeling insecure and vulnerable and still finding my feet as far as my involvement with my culture was concerned. I decided to ask an Afrikaans speaking artist and friend of mine for her opinion on my work up to date, it being the first time that I had shown my work to someone other than my supervisors and requesting an opinion. Although her response was very enthusiastic which lifted my spirits briefly, I realized that I had reached the end of a cycle and that it would not be of benefit to try and pursue the current theme any longer, at that point in time.



Figure 10 - Enamels with aloes as displayed on an old Afrikaans 'gesange boek' in my studio

2.4 'Trekosse' ('Die pad is lank en swaar')

My next cycle of work involved the production of a series of cast bronze sculptures of oxen based on their role as '*trekosse*' during the Great Trek (1836). My association, as a woman, with the traditional role of '*trekosse*' is one of hardship and suffering which they bear stoically. As a woman I felt a kinship with '*trekosse*' as I could relate to their stoic acceptance of their role of serving and suffering. My series of sculptures is also a symbol of my 'journey of awareness' and the extent of emotional involvement in the exploration of my identity.

The sculptures also serve as metaphors for the expression of personal and cultural memories and emotion. My personal memories are of my experiences of growing up in a dysfunctional community and family within a specific historical

context. They are also metaphors of the Afrikaner psyche and are symbolic of the historical close ties the Afrikaner as farmers have had with their animals and the soil. The sculptures also symbolize the long and difficult journey that the Afrikaner has travelled, and their inherent tendency of '*trekking*' to new territories whenever they are faced with the prospect of colonisation, oppression and domination. The significance of contextualising my work within a historical event is multi layered.

My association with the Great Trek is from an Afrikaner perspective, as I consider it to have been a deliberate reaction to colonisation and oppression. My choice of using '*trekosse*' as metaphor is part of a holistic and personal effort of decolonisation of the self as part of a journey of self discovery that I had embarked on. Each of my sculptures of '*trekosse*' is different and each portrays a specific emotion and acts as a concrete manifestation of a "mimeme" or "geste". According to Jousse (2000:75),

As an essentially intelligent being capable of grasping and expressing the gestual relationships between the actions of the visible world
mimislogically and logically, man enjoys exploring the comparisons within these relationships with his hands and through his whole body.

Comparison is the normal manifestation of the language of gestes.

Through the making of my '*trekos*' sculptures I was able to give expression to deep seated memories and emotions, all of which were painful and difficult to confront.

Prior to the manufacturing of the '*trekos*' sculptures, I conducted a lost wax casting workshop with second year students as part of my work as a part time lecturer in jewellery design at DIT. As part of my interaction with jewellery design students during this workshop, they were required to mould miniature wax sculptures by hand with the intention of casting them. I suggested to some of the

Zulu and Xhosa speaking students who seemed to be struggling to find subject matter for their project, to make small sculptures of cattle as a starting point. They were finding it difficult to make objects relating to their culture, instead choosing to try and copy students from other cultures and not feeling comfortable with the result. In an effort to encourage them in their work I also made two sculptures of oxen which I cast in bronze.

This exercise, that coincided with my exploration of traditional folk songs had a serendipitous outcome and assisted me in breaking a creative block in my work. I had not made anything for over a month since my experimentations with enamelling. While making the wax sculptures of oxen I came across the words of a tone set version of the old Afrikaans poem, '*Die Ossewa*' by J F E Cilliers while reading through my '*FAK Sangbundel*'. I had not thought of the poem since encountering it as a child, and the words and the rhythm unlocked various emotions and memories.

As part of my exploration of traditional Afrikaans folk songs during the previous cycle of my work, I had obtained a copy of the '*FAK-Sangbundel*'. It contains many of the songs I had memorized as a child, and it was the first time that I had seen most of the songs in print. While paging through the book I found that I was starting to remember long forgotten words and melodies of songs. According to Jousse (2000:205)

when we feel the need for a mnemonic aid, it is the melody which will come of its own accord, or the rhythm, or the word. Tres in uno - Three in one.

The songs provided the method through which I could re-identify with the Afrikaner culture.

The poem 'Die ossewa' by J F E Cilliers acted as a catalyst for the next cycle of work I embarked on. The best description I can provide due to the extent of my emotional involvement in this cycle of work would be through the use of words from another traditional folk song involving oxen, namely 'Die pad is lank en swaar' ('Aanstap rooies'). I was beginning to realize that there might be merit in the exploration of my cultural background as a source for designing jewellery. The poem that acted as a catalyst:

Die ossewa

Jan F. E. Cilliers

*Die osse stap aan deur die stowwe,
geduldig, gedienstig, gedweë;
die jukke al drukkend hul skowwe -
hul dra dit getroos en tevreë.*

*En stille, al stuiwend en stampend,
kom stadig die wa agterna -
die dowwe rooi stowwe, al dampend,
tersy op die windjie gedra.*

*Die middag son brand op die koppe,
gebuk in hul beurende krag;
hul swaai heen en weer in die stroppe -
en ver is die tog van die dag.*

*Dit kraak deur die brekende brokke:
Die opdraans is ver en is swaar;
dit knars in die knakkende knokke,
maar hul beur en die vrag bring hul daar.*

*So, stom tot die stond van hul sterwe,
bly ieder 'n held van die daad...
Hul bene na swoege en swerwe,
lê ver op die velde verlaat...*

I pursued this realization and produced a series of small bronze sculptures of oxen based on their role as '*trekosse*'. I created and named each sculpture differently, according to three worded rhymes forming part of a poem, in sets of three sculptures. The words of '*geduldig, gediensig, gedwee*' used in the poem '*Die ossewa*', acted as a catalyst for the production of my rhymes. Each name forms part of a rhyme and acts as an expression of specific memories and emotions, as Jousse (2000:253) states "At the innermost point of our self-knowledge, we are, inescapably, Rhythmo-mimers." I typed these rhythmic recitations on my antique typewriter prior to the manufacturing process (figure 11). The decision to use an old typewriter was a nostalgic decision as it did not feel right to use a computer to record my poem.



Figure 11 - My poem and the typewriter on which I recorded it

I used steel letter punches to 'brand' each sculpture with its name by impressing the words into the sides of the wax sculptures as a visceral expression of "microscopic geste" (Jousse 2000). The sculptures are an expression of my identity and are concrete manifestations of personal memories, as Jousse (2000:26) states "memory is only and can only be the re-playing of macroscopic or microscopic gestes which have previously been embedded in all the diversified fibres of the human organism." Pert (2000:143) and Stoller (1997: XVII) "...memory (and history) is an embodied phenomenon".

The name of each '*trekos*' is a condensed story carrying particular emotions and memories which would otherwise have required a lengthy and difficult description. Conolly (2000:49) states that

The shorter something is, the easier it is to remember. In addition, there is always so much to remember that lengthy turgid accounts are superfluous, even in the narratives. In discourse such as this, it is useful to use words that have a number of meanings, not all of which are necessarily literal. Metaphor, analogy and symbolism all play - in all senses of that word - a role.

The following is a copy of my poem that I composed, and that manifested as a three dimensional and concrete poem in the form of sculptures of '*trekosse*' with their names 'branded' onto them.

Die pad is lank en swaar

*Verlore
verlate
en vergete.*

*Geknou
gekneg
geknelter*

Verraai
verdraai
en versmaai

Jou donner
jou bliksem
jou wetter

Geduldig
gedienstig
gedaan

Geslepe
gesoute
geliefde

Fluks
flink
en flenters

Hardkoppig
hardnekkig
halstarrig

Beduiweld
bedonnerd
bedruk

Swaar
baie swaar
en bitter swaar.

The three worded “ternary” rhymes express emotions and memories and were composed using the method of “phonic linking / clamping” as “mnemotechnical aids” in the creation of rhyming sounds which bind the words (Conolly: 2000:32). Most of the ‘linking sounds’ I used are prefixes and form part of adjectives describing actions or attitudes. In the poem ‘*Die Ossewa*’, Cilliers also applies the method of using ‘linking sounds’, such as “*brekende brokke*” and “*knakkende knokke*”. According to Jousse (2000:175)

It is to the Rhythm of the Body as a whole that thought and memory will pulse and respond. Rhythm is collectively and continuously imbricated: the rhythm of our hearts, the rhythm of our breathing, the rhythm of the balancing of our hands, of our footsteps, of our actions, depending on which part of our bodies we use to *express* the intussuscepted, intelligised and globally re-played Cosmos.

The use of rhyming sounds facilitates memorization.

I found that after writing down the first word, that the rest of the rhyme would follow spontaneously and without difficulty. According to Turner (1986:73) the oral tradition is closely related to human ritual which has a “psycho-physiological basis” and he states that “ritual activity is tuned to observable mechanisms in the human brain”. Together with the German psychophysicist Ernst Pöppel, he became aware of the fact that “human poetry possesses regular lines that take roughly three seconds to recite” (Turner 1986:73), very much like my three worded rhymes.

Although the words express different feelings, through the use of rhyme they act as a unit which carries more meaning than just the words. This has enabled me to express many memories and emotions without having to name them individually which would be too difficult, too painful and too intrusive. As Jousse (2000:279) states “The words are grouped in **propositions**, which are to say that

they are not cut up as in a dictionary but used as a whole unit of meaning.” According to (Jousse 2000:32) this forms part of “the psycho-physiological origin of the linguistic phenomenon of Propositional Parallelism”, where “each improvised proposition” has “a curious tendency to trigger in the speaker’s phonatory system, one or two other propositions which are parallel in construction and analogous or antithetical in meaning.”; “Thus two or three semantically and melodically parallel emissions constitute a complex whole, a kind of binary or ternary living schema....” (Jousse 2000:33). My poem is composed according to “ternary” balancing which forms part of the Joussean dynamic anthropological concept of balance and rhythm which is inherent in human expression (Jousse 2000:32).

I preferred to express my feelings through the creation of ‘sculptural rhymes’ branded into bronze oxen as opposed to putting it in writing, as Sienaert (1990:7) states

Such separation of the real and its expression becomes even more problematic with the introduction of writing, when gestural replay becomes graphic replay with the concomitant danger of such graphic replay replaying itself and its social restrictions rather than experienced reality.

The process of naming each ox, which relates to its gesture, is strongly linked to the expression of my personal experiences and memories.

My sculptures are also a historical and cultural representation of memories from an Afrikaner perspective. I have used the embedded meaning within my individually named sculptures to try and understand and express my feelings about some significant events and mind sets within my cultural background. The mind sets include those as expressed through the use of terms such as ‘*bittereinders*’ and ‘*hensoppers*’ usually associated with the Anglo Boer war, which also include attitudes and behaviour representative of my culture. Another

term such as '*bywoners*' is a derogatory term which has historically been imposed on the Afrikaner culture.

I find the accurate translation of the rhymes from Afrikaans into English, while trying to do justice to phonic and semantic subtleties, impossible. The words of my poem are very dense and carry a substantial amount of history and meaning making it impossible for me to explain its full message in the conventional form of writing. During the process of naming my sculptures I became aware of the fact that presenting multi layered information from an "insider implicated perspective" (Stoller 1997:32) has the result of there being certain nuances and aspects that could only be fully understood by those who had been part of a certain milieu. According to Jousse (2000:35),

Translating from one **ethnic milieux** into another is very difficult indeed because languages and cultures do not share common frames of reference. Or if we do have a similar frame of reference, we often do not emphasise them in the same way.

Although I have attempted to offer a translation of the individual words, I find it impossible to give an authentic explanation of the meaning of these words in a language other than my first language, Afrikaans.

The following two sculptures were my first attempts at familiarising myself with the subject matter and did not form part of a set or my poem. I decided to leave the sprue button on one of the oxen in an attempt at highlighting the impression of it being forced to drag a heavy load (figure 12).



Figure 12 - First two oxen

The following sculptures derived their names from the poem "*Die ossewa*".

Geduldig

Gedienstig

Gedwee



Figure 13 - Geduldig



Figure 14 - Gediensig



Figure 15 - Gedwee

Each set of oxen which consists of three sculptures was moulded and cast at the same time to ensure that their gestures correspond and that they act as a unit of expression, a proposition. My first set of sculptures, which formed part of my poem, was named:

Verlore

Verlate

Vergete

Although the word '*verlore*' implies being lost, it also expresses feelings of helplessness and of having no sense of belonging. '*Verlate*' stands for abandonment and loss. The word '*vergete*' implies being completely forgotten and being deliberately erased from memory.



Figure 16 - Verlore



Figure 17 - Verlate



Figure 18 – Vergete

The next set of oxen was named:

Geknou

Gekneg

Geknelter

'*Geknou*' stands for being bullied, mauled, and damaged and a feeling of helplessness. '*Gekneg*' relates to being enslaved and forced to serve a master or cause. '*Geknelter*' refers to being forcibly restrained, '*kniehalter*' or hamstrung, thus being handicapped which prevents escape.



Figure 19 - Geknou



Figure 20 – Gekneg



Figure 21 - Geknelter

The third set of oxen was named

Verraai

Verdraai

Versmaai

‘*Verraai*’ relates to being deceived and betrayed. ‘*Verdraai*’ stands for something that has deliberately been distorted as part of an effort to mislead someone.

‘*Versmaai*’ relates to being treated with contempt and disdain, being scorned, and despised.



Figure 22 - Verraai



Figure 23 - Verdraai



Figure 24 - Versmaai

The fourth set of oxen was named:

Donner

Bliksem

Wetter

These words are generally used to berate someone and are meant to demonstrate contempt for the recipient. The words are associated with thunder and lightning, but also relate to violence and are used to express anger.



Figure 25 - Donner



Figure 26 - Bliksem



Figure 27 - Wetter

The fifth set of oxen was named:

Geduldig

Gedienstig

Gedaan

The names relate to the words *geduldig*, *gedienstig* and *gedwee* from the poem *Die ossewa*, except for the word '*gedaan*', which replaces '*gedwee*'. '*Geduldig*' could be translated to mean patience, but in this case, it also identifies with a stoic sense of forbearance and tolerance without offering resistance or significant objection. '*Gedienstig*' implies an abidance to serve, but also hints at the acceptance of the futility of offering resistance. The word '*Gedaan*' implies complete exhaustion and surrender due to a realization of the futility of offering any resistance.



Figure 28 - Geduldig



Figure 29 - Gediensig



Figure 30 - Gedaan

The sixth set of oxen was branded:

Geslepe

Gesoute

Geliefde

'*Geslepe*' refers to a cunning wisdom gained through experience and suffering. '*Gesoute*' refers to being an old hand and having gained a cunning astuteness through experience and this seems especially appropriate as the sculpture also has a damaged horn, which I had to repair. '*Geliefde*' expresses melancholy and refers to being a beloved favourite.



Figure 31 – Geslepe



Figure 32 - Gesoute



Figure 33 - Geliefde

The seventh set of oxen was branded:

Fluks

Flink

Flenters

The word '*Fluks*' identifies with being diligent and hardworking without questioning the motivation. '*Flink*' refers to a thorough and stalwart hardiness and a sense of generosity. '*Flenters*' means tatty, broken and beyond repair.



Figure 34 – Fluks



Figure 35 – Flink



Figure 36 - Flenters

The eighth set of oxen, which relates to gestures involving first the head, then the head and neck and lastly the head, neck and shoulders, was branded:

Hardkoppig

Hardnekkig

Halstarrig

The words of this rhyme are all related to gestures and attitudes involving the head, neck or shoulders. The order in which the words occur in the rhyme implies the fact that they are placed according to degrees of comparison, each successive word indicating the involvement of another part of the body starting with only the head and lastly including the torso. The last name, '*Halstarrig*' stands for obstinate and stubborn pertinacity and this gesture involves the head, neck, as well as the shoulders, implying an increase in the intensity of emotion.



Figure 37 – Hardkoppig



Figure 38 - Hardnekkig



Figure 39 - Halstarrig

The following two sets of oxen were made a year later and act as a demonstration of the extent of my emotional involvement in the production of my body of work.

The ninth set of oxen relates to the expression of emotions and was named:

Beduiweld

Bedonnerd

Bedruk

The emotions expressed vary from anger and resentment to depression.



Figure 40 - Beduiweld



Figure 41 - Bedonnerd



Figure 42 - Bedruk

The tenth set of oxen was named:

Swaar

Baie swaar

Bitter swaar

These words, as in the eighth set of oxen, are also grouped in degrees of comparison and act as an expression of the increase of intensity expressing hardship. The intensity implied in the words relate to the degree of emotional and physical involvement in the production of my work. They also act as an expression of my experience of my journey towards creating a personal identity through the replay of painful memories as part of a transformative process.



Figure 43 - Swaar



Figure 44 - Baie swaar



Figure 45 - Bitter swaar

Process

The process and materials used to manufacture my sculptures involved deliberate choices that aided me in the expression of my identity. Although there are many methods and materials one can choose from when making sculptures, I chose to mould the sculptures out of a soft wax as opposed to carving them out of a harder wax as I prefer a rounded soft appearance as opposed to harder angular lines. I prefer the modelling quality of moulding wax which facilitates an intimate relationship with the medium as opposed to the brittleness of carving wax which requires the use of tools. I used the moulding wax to shape the sculptures by hand using my body heat to soften the wax.

Although the bronze sculptures could be considered to have an austere and adamant appearance, the process of moulding them out of pliable wax was an intimate and tactile experience (figure 46). I deliberately chose to avoid the use of tools to manipulate the wax, as I wanted the marks of my hands and fingers to form part of the sculptures. This was an intuitive decision and part of an attempt at 'impressing' and 'expressing' my identity.



Figure 46 - Moulding wax

I cast the sculptures in bronze using the method of lost wax casting. Being a goldsmith makes me familiar with this manufacturing process although everything I had previously made had been of a much smaller scale, easily fitting into the palm of my hand. I decided to source bronze for casting the sculptures, from a scrap metal dealer with whom I had developed a working relationship. The scrap metal worker was prepared to keep metal aside for me which I could fetch when needed, and was also prepared to cut the metal into manageable pieces making it easier for me to melt. I preferred this more personal approach to sourcing my metal as opposed to ordering and having it delivered, which I found to be too removed from the whole process of making my sculptures. This decision was influenced by the fact that I was trying to express my identity and I wanted to be as 'close' to the process as possible.



Figure 47 - Wax oxen in progress

I chose to make use of 'fire' in the form of a melting torch to melt the metal although it would have been more comfortable to use an induction smelter. Although it was difficult to maintain the molten metal at the correct temperature while removing the flask from the kiln and setting it up for casting, I did not want any assistance as I found it imperative to experience the whole process alone. This demonstrates the making of my sculptures to have been a very personal and transformative process which involved more than the mere manufacturing thereof. According to Jousse (2000:150) "If the Mimoplasm was not exact, total and complete, the act would not be successfully performed.", as "It is within the Mimoplast that the creation takes place." The way of identifying with the oxen was to be the sole creator. The process brought me closer to them and allowed me to identify with them and allowed them to become the expression of my identity.

I find the use of fire when melting and pouring metal to be an ancient and transformative process and to have close associations with ritual. The transformation of wax into a metal object tends to involve an element of 'magic' as it is impossible to fully predict the outcome of its transformation into metal. Turner (1986:70) refers to the importance of ritual as follows,

Ritual, until the last few years, was often regarded as little more than superstitious, repetitive, neurotic, backward, and conservative behaviour, beneath the notice of humane scholars and discussed by social scientists as part of the flummery by which the harsh economic realities of society were disguised. Now, however, ritual is increasingly considered as one of our most vital, creative and healthy activities.

I preferred using bronze as it is a metal that lends itself to casting, and has a rich colour which is very receptive to patination. Choosing not to polish the surface of my sculptures was a deliberate decision as I wanted the oxen to portray a feeling of having been exposed to the elements and to hardship, which I identified with. The process of patination which required the oxen to be 'buried' in cotton wool or saw dust soaked in chemicals, which caused them to undergo a 'metamorphosis', also formed part of the ritual of making (figure 48).

The creation of a patina changed their appearance significantly and provided me with an opportunity to make use of contrast by polishing certain sections. The contrast was created between the bodies of the oxen, which appear worn and haggard, and their horns which were sanded and polished to a shine. Accentuating the horns was an attempt at conveying a personal message of potential awakening and resistance, and is symbolic of my past and present state of being. The bodies of the oxen are symbolic of my past and represent hardship and suffering, whereas the polished horns are symbolic of a current awakening and transformation.



Figure 48 - Patination

The contrast between the horns and bodies of the sculptures is also intended to highlight potential power, which is not utilized by the owner who instead succumbs to oppression due to a sense of futility and helplessness. I used two different methods of patination to create specific colours. The one being the usual green colour one associates with bronze sculptures exposed to the elements, and the other being a reddish brown colour which I used to resemble '*rooi afrikaner osse*'. The above decisions all served as a demonstration of my identity and acted as an expression of past experiences.

Jousse (2000:73) states that

The knower *becomes* in a way the object known in the form of this visible expression. He becomes such through his entire being, to such a degree that, strictly speaking, the expressive Mimer is metamorphosed

successively, but without fragmentation into the different phases of the Propositional Gestes that he is expressing. He *becomes* - transitorily - the being known and mimed; he then *becomes* the action that flows from his being; he finally *incarnates* the being on which this action is exercised.

Each successive set of oxen, unlike my sculptures of the Voortrekker monument that became smaller every time, increased in size. They also displayed stronger 'gestural' messages with each successive set. It became easier to express deep seated feelings as I gained momentum and confidence. It would seem that the process of making and naming the oxen, as when I made the sculptures of the monument, played a very important role as part of my search for authenticity in my work .

The making of my sculptures could be compared to a ritual process of expressing emotion and bringing about change and transformation as part of an attempt at understanding and defining my identity. This realization is supported by Turner (1986:70) who states that,

In ritual, human beings decide what they are and stipulate that identity for themselves, thereby asserting the most fundamental freedom of all, the freedom to be what they chose.



Figure 49 - Row of oxen prior to casting

Plinths / stands

Finding the correct method of displaying my sculptures of '*trekosse*' was very important due to the message I wanted them to convey. I experimented with various materials and forms on which to display my sculptures. It was important to me to display them in a continuous line to demonstrate their role of representing a long and difficult journey, and in sets of three thereby presenting them as concrete manifestations of my poem and as "ternary gestes" (Jousse 2000:32).

After my initial experiments using metal to construct plinths I decided to use clay. Through the application of iron oxide to the clay plinths they portray the appearance of the earth and soil which forms part of my culture (figure 50). The Afrikaners are also referred to as '*Boere*' due to their close association with the

land and soil and their history of being farmers and I have many personal memories of time spent on my grandmother's farm.



Figure 50 - Plinths / stands

2.5 Rings

My next cycle of work was my first deliberate attempt at designing and making jewellery. It involved my participation in the exhibition and selling of my jewellery. After having produced my sculptures of oxen which facilitated the expression of negative emotion, I was better prepared to design and make jewellery relating to my cultural heritage.

As part of my search for subject matter I briefly investigated Cape Dutch architecture, with the idea of possibly drawing on traditional gable design when designing jewellery. At the same time I was experimenting with the cutting and polishing of stones that I had previously collected during my long runs on Table Mountain in Cape Town. My intention was to set the cut and polished stones in 'gable' rings and I eventually did make a ring representing Cape Dutch architecture using one of the stones that I had cut.

My next ring resembled a protea and was set with a pink rose quartz stone that I had cut into a pyramid shape (figure 51). I did some more exploration involving the cutting of gem stones using rock crystal which I shaped into cabochons. I was considering using them in my jewellery to act as lenses magnifying specific detail or imagery such as those found on old South African stamps. The process of cutting and polishing stones which was new to me is a time consuming process and involves a fair amount of expertise. I ended up doing quite a bit of experimentation before I could achieve a satisfactory result. Although I was satisfied with the final appearance of the stones, I found the amount of time and effort required to produce the desired result to require a degree of specialization that was not acceptable to me at this point in time.



Figure 51 - Protea ring with cut semi precious stone

Another attempt at making rings involved the carving of two rings out of wax prior to casting them. The rings were cast in silver and had a channel in the centre of each ring to accommodate small glass beads. I made a rubber mould of the rings which facilitated reproduction. The beads I chose to use were the traditional glass beads I had previously incorporated in some of my jewellery. I used a beading needle and nylon string to secure the beads in the central channel, after which I used an epoxy glue to permanently 'set' them.

All these rings were made over a period of two months and formed part of a deliberate attempt at designing jewellery based on my heritage. I did not feel particularly inspired by any of the rings and the exercise did not lead to the start of another cycle yet.

At around this time I had committed myself to take part in the end of year (Buzz Art) exhibition at the KZNSA gallery in Durban during December 2004. As this was an exhibition where my work would be offered for sale, I was acutely aware of the fact that I still had not made any jewellery that could be sold. I decided to

concentrate on my interest in Afrikaans folk songs in an attempt at overcoming the creative block and used my water colour paintings of proteas as a starting point.

I designed a series of colourful rings using the folk songs '*Suikerbossie*' and '*My hartjie my liefie*', both being love songs, as reference. The rings were made using sterling silver and traditional Zulu glass beads. I applied the method of anticlastic raising to construct each ring by hand, deliberately deciding against reproducing them through casting. Making each ring by hand ensured that they were all unique due to the slight unpredictability of the method of manufacturing. The rings have a row of glass beads in the centre that I set through the use of a modified set of pliers. The markings made by the pliers when setting the beads also contribute to the uniqueness of each ring (figure 52).



Figure 52 - Beaded rings

I chose various colours of beads that specifically represent proteas (*Suikerbossie*), as well as a red bead relating to love (*My hartjie my liefie*). When

reflecting on my choice of beads I now realize that I preferred the more traditional opaque colours as opposed to the modern reflective beads. I only used the more traditional opaque beads or “*insimbi*” (which means iron in Zulu, and relates to the fact that they appear ‘heavy’ to the eye) as a Shembe bead worker I had contact with referred to them, as opposed to the new ‘shiny’ variety. This relates to the fact that my rings are based on old traditional folk songs, and that I intuitively tried to convey a nostalgic feeling.

At this time I was given a set of one millimetre steel letter punches which were much smaller than any other letter punches I had previously used. The scale of these letter punches enabled me to incorporate text in my rings. When reflecting on my use of text it becomes apparent that I had also included writing, in the form of traditional Afrikaans folk songs, in all the previous cycles of my work, either as inscriptions on the sculptures of the Voortrekker Monument and oxen or on my enamels. I made side bands for my beaded rings using the letter punches to stamp words relating to the two folk songs I was concentrating on, on the bands. The side bands and beaded rings can be worn as a set or separately (figure 54).



Figure 53 - Photo of my son as part of an exhibit of ‘*My hartjie my liefie*’ rings



Figure 54 - Beaded suikerbossie rings with sidebands

The idea of using words from folk songs in my jewellery really appealed to me, and I made much wider square rings from fairly thick silver plate, into which I punched text through the use of my letter punches and a small jeweller's hammer. I also used words from other folk songs, altering the original versions. I found that I could use slightly altered lyrics to address personal and relevant contemporary issues such as the role of women in society. Examples of some of the lyrics I used are '*Sy laat haar draai en sy laat haar naai maar sy hou haar bymekaar*' (meaning that she allows herself to be used sexually and for pleasure but she retains a sense of control), '*Suikerbossie ek wil jou hê...dan loop ons so onder deur die maan ek en my suikerbossie saam*' (this is a love song and refers to interactions between lovers) and '*My hartjie my liefie die son sak weg daar anderkant die blou berge...my hartjie my liefie is so liefies vir my*' (another love song that refers to the love of one's heart). These are all texts derived from traditional Afrikaans folk songs (figure 53).

Sienaert (1996:3) refers to text in its broader sense,

...in its etymological sense of things woven. Of meaning woven into material form, and the way these texts are carried over from individual to individual and from generation to generation, in other words, etymologically again, how they are traditioned, how they are handed down.

The addition of lyrics from traditional folk songs to my rings imbued them with multi layered meaning, both personal and cultural.

Each ring was made by hand after I had stamped the individual letters into the metal using my letter punches and a small hammer resulting in an irregular appearance (figure 57). This resulted in each ring having a slightly different appearance which appealed to me. I patinated the metal before polishing the rings which made the letters even more noticeable. Variations of these rings included the addition of 18 carat gold in the form of detail, either using a single word or a shape to accentuate a specific message (figure 55 – 56).



Figure 55 - '*My hartjie my liefie*' song ring with gold heart



Figure 56 - Song ring with gold detail

Although it would have been easier to mass produce these rings once I had made the originals, I preferred to make them by hand. This was due to the fact that the process of making played an important role as experienced in the previous cycles. The physical act of carefully and rhythmically punching each letter into the metal formed part of a ritualistic expression of memories and emotion. Stoller refers to (1997:58) the repetitive structure in the enactment of ritual as being “mnemonic”. According to Jousse (2000:18), “The conservation and recall of verbal material through memorisation is facilitated enormously by **rhythm, melody**, and word and sound association...” The careful repetitive action of stamping the individual words into the metal assisted me in the ritualistic expression of memories and emotion.

I used my beaded rings with side bands as well as the ‘song rings’ as they were referred to by various people, as my contribution to the exhibition at the KZNSA gallery in Durban during December 2004 (figure 58). I exhibited my rings with framed prints of my water colour paintings. The rings were displayed on small stands, made from scrap metal, which were pierced to resemble Cape Dutch architectural gables. The exhibition was successful and I sold most of the jewellery I exhibited.

When I reflect on the success I achieved in selling virtually all my jewellery, I realise that the creation of a context through the simultaneous exhibition of my paintings of proteas played an important role. I was pleasantly surprised at the positive response I had in Durban, which does not have a large Afrikaans speaking community, to jewellery derived from traditional Afrikaans folk songs. The success I had with the sale of my jewellery was encouraging and helped to motivate me to persevere in the exploration of my cultural heritage as far as the designing of jewellery was concerned.

As a result of this positive response to my jewellery I decided to explore my cultural heritage by experiencing it first hand. During the December holidays I,

together with my husband and son, drove to Cape Town where I spent a two week holiday during which I visited various art galleries and other relevant places. As part of an exploration of my cultural background, I specifically chose routes that included mountain passes such as the Swartbergpas and Meiringspoort, as these are all passes that had to be negotiated by my forbears during the Great Trek in the 1830's. I experienced strong nostalgic and empathetic feelings towards my culture during this trip.

As part of my investigation into Afrikaans folk songs I attended the New Year festival in Cape Town with its celebration of Afrikaans songs, which I recorded on a video camera. I also visited Kirstenbosch Botanical Gardens, where I recorded digital images of proteas as part of a search for real '*suikerbossies*'. This was a deliberate effort at rediscovering my cultural roots, and it elicited positive and nostalgic feelings within me, due to the fact that I was experiencing my work from an 'insider / implicated' perspective (Stoller 1997:32). As Jousse (2000:122) states when referring to the "intussusception" of "mimemes", "The Anthropos can be 'replayed' by the, awareness, conduction and imitation of the intussuscepted Mimemes."

This cycle of work lasted quite a few months possibly due to the fact that I was achieving a fair amount of success as far as the sale of my work was concerned. I exhibited my work at the Design Indaba in Cape Town during February 2005, where I again had a good response from the public with the sale of my work. I had engraved words from traditional songs on small slabs of glass, which I used as plinths for exhibiting my 'song' and beaded rings. My 'song rings' were very popular and I sold virtually all the jewellery on exhibition. The success I had achieved with the exhibition and sale of my jewellery contributed to the transformative process I was experiencing regarding my personal and cultural identity.



Figure 57 - Examples of song rings

My cast rings with the beaded channel as well as the narrower silver bands with text were also featured in the May 2005 edition of a local magazine, *Marie Claire*, eliciting a positive response from the public. I received orders for variations of these rings from all over the country including Zimbabwe. The positive responses that I had received to my jewellery that reflected my cultural identity, contributed to a positive transformation I was experiencing as part of an exploration of my identity.



Figure 58 - Exhibition at the KZNSA gallery 2004

Chapter 5

1 Second phase of cycles

This phase, as the previous one includes the making of sculptures and jewellery which manifested in different cycles. As in the preceding phase, my experimentation with enamels was followed by the making of sculptures, and the production of my sculptures again facilitated the making of jewellery.

1.1 Enamels

After a few months during which I produced rings based on folk songs I decided on resuming my experimentation with vitreous enamels, specifically wanting to concentrate on using graphite as a medium with which to work with imagery. My previous attempts at enamelling were still on display in my workshop acting as a visual journal and a reminder of 'unfinished business'. Although I was unsure about the outcome of this exercise, I started to do some further experimentation, still using imagery as metaphor.

Although I felt that I had previously reached a dead end when using this technique, I wanted to do some further exploration. I was unsure as to a possible outcome or application, but pursued the feeling anyway. Schön (1983:51) refers to this type of practice as "knowing-in-action",

Although we sometimes think before acting, it is also true that in much of the spontaneous behaviour of skilful practice we reveal a kind of knowing which does not stem from a prior intellectual operation.

I was still concentrating on drawing indigenous plants and working mostly with proteas as metaphor. It was as if I had made these images part of my visual

vocabulary, and had become proficient at drawing them without too much effort being required. Unlike the previous enamelling cycle, I only worked on a white enamelled background and did not use different colours or enamel paints. I was starting to include more writing relating to the imagery on my enamels, making quite a few pieces that only included writing (figure 59).



Figure 59 - Enamels with writing and imagery

I wrote the lyrics from traditional Afrikaans songs on the enamelled surfaces using graphite pencils, choosing to write in an old font (Valentine). According to Jousse (2000:100), words do not carry the same meaning for everyone but “We understand them in relation to our individual life experience and to the best of our ability.” He also sees text as

a series of miniature Mimodramas. The microscopic delicacy of the details is as remarkable as their infinite multiplicity. It is up to us to magnify these

delicate miniatures which awaken life by using all our revitalising gestes (Jousse 2000:100).

The enamels with their time consuming drawing and writing also reminded me of the intricate process of crocheting that I associate with the female members of my culture. This acts as a personal representation of a feminine aspect of patience and nurturing, as I have also recently chosen to resume the craft of crocheting again as done by my female forbears. It was only much later that I realized that these choices were made because I wanted the enamelled objects to resemble old text and images as in black and white photographs, forming part of memories and acting as traces of experiences.

The fact that I was starting to include more writing in my work was partly due to the positive response received from the public at exhibitions of my work, which included traditional folk songs (figure 60). I also felt that 'weaving' with words created a texture that consisted of many 'threads' and multiple possible meanings and memories dating back many years. Conolly (2000:358) supports this idea when she states that

the term '**text**' reflects a reality informing metaphor, which implies tissues of meaning woven into cohesive structures developed over time and with use.

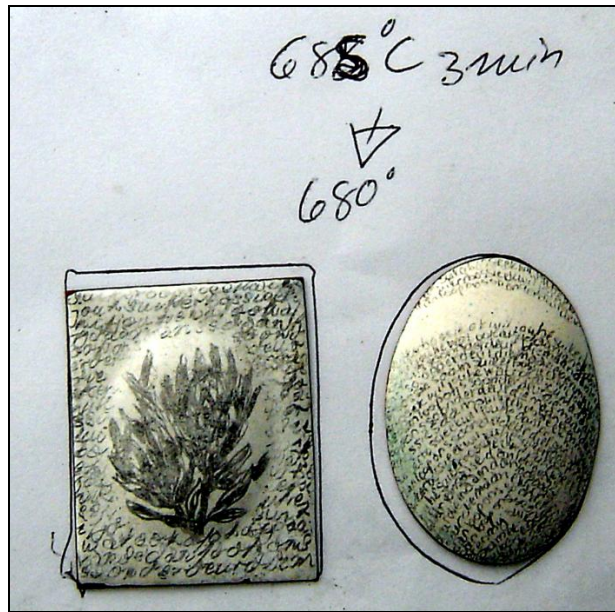


Figure 60 - Enamels with writing

Process

The technique of using graphite to draw or write on enamelled surfaces proved to be problematical at first. The fact that I was torch firing my enamels⁴ at home using an open flame made it very difficult to judge the temperature accurately. This had the effect of the images either burning away or caused inadequate 'setting' of the images, which resulted in smudging of the graphite on touch. After many experiments with firing temperatures and times and eventually using a kiln with a temperature controller, I established the optimal firing temperature and time⁵. This breakthrough produced the consistent and reliable results I was looking for. Writing and drawing on small, domed enamelled plates is technically challenging and time consuming due to the small scale of the objects (figure 61). I eventually resorted to using an optivisor to enable me to include the necessary detail using graphite pencils with sharp points, as I wanted the drawings to be detailed and not stylized versions of images.



Figure 61 - Enamels with graphite detail

It would have been much easier and less time consuming, as a method with which to work with imagery, to use digital imagery protected by a plastic or resin covering instead of using enamel. It was important to me though, for the articles to convey a feeling of preciousness and permanence that I would not have been able to achieve by using synthetic materials. I also felt that it was a necessary part of the process to carefully write and draw all the 'traces' by hand, causing every article to be unique and each expressing a unique quality. The careful personalisation of each enamelled disc served as an expression of my identity.

I preferred and still favour the slightly 'faded' look achieved through the use of graphite as opposed to the stark contrast achieved through the use of black on white enamel. This corresponded with the impression of old objects that had been rediscovered, that I was trying to create and formed part of my expression of memories through "mimemes" (Jousse 2000). Jousse (2000:131) considers memory as follows, "Memory is a 'conscious re--play of Mimemes'." It would

almost seem as if the process of making the enamels to have been a ritualistic performance, as experienced during all the previous cycles of making sculptures or jewellery. The process formed part of a ritualistic performance that allowed the externalisation of deeply “embedded-embodied” thoughts, feelings, beliefs, values and attitudes (Stoller 1997:34).

As a goldsmith who normally produces wearable jewellery, I was feeling pressurized to start transforming my enamels into wearable pieces of jewellery. Contrary to these feelings, I was considering the idea of presenting them as precious objects within their own right (figure 62). I found myself resisting the process of framing and setting the enamels, and realized that it might be due to the fact that at this point I considered them to be complete and precious enough as non wearable objects. I was also considering the idea of creating plinths/ ‘shrines’ on which the enamels could be presented, but I eventually made a few frames in an effort to convert my enamels into wearable pieces of jewellery.



Figure 62 - Enamels with graphite images

The first piece of jewellery incorporating enamel was a framed brooch (figure 63) constructed out of several parts. I was trying to create the impression of an intricate frame often used for displaying a precious photo or picture. I decided to include 18 carat gold in the frame in an effort to add to the preciousness of the object. I was not entirely satisfied with the result as I found the frame to be too flat and also somewhat heavy. The detailed frame also seemed to detract from the enamelled piece, which should have been the most important aspect.



Figure 63 - Enamelled brooch

I made another frame (figure 64) constructed out of intricate gallery wire, which I reproduced through the use of a rubber mould and the method of lost wax

casting. This frame was converted into a pendant, which was much lighter in weight than the previous one and because it was domed, appeared more three dimensional. Constructing the intricate gallery wire was a very time consuming process involving intricate piercing by hand. The original only proved to be satisfactory after the making of various prototypes. I found this frame to also detract from the enamelled piece much the same as in the previous brooch.



Figure 64 - Enamelled pendant with gallery setting

In my third attempt at setting an enamelled plate, I made a pendant, which ended up weighing even less than the previous piece. The frame was domed resulting in a three dimensional appearance, and through piercing of the backing plate, I created an image that related to the enamelled front. This had the effect of making the back of the pendant appear almost as precious as the front of the piece.

Although I was satisfied with the frame, I resented the fact that I had to spend so much time on making a frame when I would have preferred to create more

enamels during that time. I experienced the process of making the frame very differently to the creation of the enamels. The creation of my enamelled pieces was a ritual replaying of memories as opposed to the mechanical construction of the frame.

Although I had not reached the end of this cycle of work, I did abandon the pursuit of turning the enamels into wearable pieces of jewellery for the moment. My enamels and the pieces of jewellery were left on display in my studio and I sporadically produced more enamelled discs, which I added to the display.

1.2 ‘Boere Madonna’s / Kappie kommando’

My next cycle of work involved the production of a series of small cast bronze sculptures depicting a ‘voortrekker’ woman as a Madonna. The transformation was achieved through the addition of ‘kappies’ to the Madonna figurines which I had in my collection and by displaying them in ceramic shrines to which text had been added. The making of these sculptures assisted me in the expression of my memories and identity as through the production of my sculptures of oxen.

The visual display in my studio includes copies of iconic paintings and small colourful plastic replicas of Madonna figurines (figure 65). Hanging from the walls of my studio are various replicas of rosaries as well as samples of traditional Indian jewellery and Zulu beadwork. Although I do not subscribe to any specific faith, I had collected some of these articles during my periodic visits to the repository at Marianhill monastery.



Figure 65 - Visual journal in my studio

The copies of paintings are colourful, nostalgic depictions of Roman Catholic religious icons as well as those of Indian deities. It is becoming clear to me that these collections are part of a personal search for ritual and meaning as an expression of my identity. Also on display in my studio are post cards depicting scenes from the Great Trek, which had been bought at the Voortrekker Monument and given to me a few months earlier.



Figure 66 - Madonna at Marianhill monastery

I had been considering the idea of doing more work involving wax moulding and thought that it would probably lead to the production of more sculptures of oxen. What occurred next could possibly be called another experience where serendipity, as previously, had an influence on the development of my work. Another way of looking at this development is that of my visual journal, on display in my studio, playing an important role in the design process. Acting on intuition, I started to experiment with the idea of making a '*kappie*' for one of the plastic Madonna figurines. Commenting on intuitive performance, Schön (1983: 49) states that

Our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is *in* our action.



Figure 67 - Detail of woman and children at the Voortrekker Monument

I used the images of '*Voortrekker*' women depicted in my post cards as reference and, using wax, moulded a '*kappie*' which I attached to the head of a plastic replica of the Madonna. Casting the figurine in bronze magically transformed the 'kitsch' painted plastic replica wearing a hand moulded '*kappie*' made out of wax, into, as what I would like to call, a '*Boere Madonna*'. I proceeded to make '*kappies*' for all the other Madonna figurines that formed part of my collection.

Although it would have been easier and less time consuming to make a mould of the original bronze casting which could subsequently have been reproduced, I wanted each '*Boere Madonna*' to have a unique '*kappie*'. The ritual aspect of

moulding each '*kappie*' by hand, thereby imbuing the Madonna figurines with my identity, again as in the previous cycles of making, demonstrated the ritualistic importance of the process which facilitated personal transformation.

I patinated the sculptures in much the same way as the previous sculptures of my '*trekosse*'. The turquoise patina seemed to resemble cloth, creating a softer and more feminine appearance than that of the harsher metal surface (figure 68). I used a resist to protect the faces of the sculptures during the process of patination (figure 69). The intention was to polish the face of each sculpture, thus creating a contrast with the rest of the body, similar to the horns of my sculptures of oxen.

Whereas the horns of the oxen acted as a symbol of defence and of potential awakening, by highlighting the faces of the Madonna's, I was trying to express my memories and identity through conveying the existence of individual women within a perceived uniformity: the individual who easily becomes lost, colonised or re-colonised when grouped within a specific community or family. Jousse (2000:126) refers to the "intussusception, registration and replaying" of "geste" as a mechanism through which "mimemes" can be expressed, as "In human expression everything is 'replay' of intussusceptions which have or have not been brought-into-consciousness." This process formed part of a personal effort of a decolonisation of my personal and cultural identity. My sculptures of '*trekosse*' and '*Boere*' Madonna's served as metaphors for the expression of my experience of being a daughter, wife and mother within a specific cultural context.



Figure 68 - 'Boere' Madonna figurine prior to patination

I carved out a heart shape underneath the plinth of each bronze sculpture. The 'hidden' heart acts as a metaphor for personal emotions and also represents a feminine and nurturing aspect which forms part of my identity as a mother. This also transformed the sculptures into usable objects as they could then be used as stamps for creating three dimensional heart shapes in clay or wax. My intention was to use each heart shaped mould to make a physical impression in a small slab of clay which, which after firing could act as a stand for displaying the individual sculptures.



Figure 69 - 'Boere' Madonna during the process of patination.

The significance of adding '*kappies*' to the Madonna replicas is multi layered, and assisted me in the expression of memories as well as the demonstration of my feminine and cultural identities. Jousse (2000:49) states that

Metaphor has the advantage of carrying with it a framework which colours the meaning of what it portrays richly and effectively. What is expressed in the framework of the metaphor carries more than fact: emotions and attitude become part of the conveyed meaning.

My memories include negative experiences of the role of the Afrikaner woman eulogised as a '*volks moeder*' and obedient wife or daughter, within a patriarchal family and community. As Jousse states (2000:26)

Memory is only, and can only be, re-playing of macroscopic and microscopic gestes which have previously been embedded in all the diversified fibres of the human organism.

There are many ways in which the expression of messages conveyed by the addition of a '*kappie*' to the '*Boere*' Madonna could be interpreted. According to Stoller (1997:47) "embodied cultural memories" and "history " may take many forms and are triggered by various things, from music to a specific odour, and "These are memories of existential content: pain, hunger, abuse, struggle, mirth, pleasure - the very substance of sensuous scholarship." A '*kappie*' could be seen to act as protection against harsh elements such as the sun and wind, but not merely acting as protection from the weather but also protecting male property.

Like a veil, the '*kappie*' can be used as a shield against unwanted attention creating a degree of privacy for the wearer. On the other hand, it also guards male property from 'unwanted' attention. At the same time it enables the wearer to focus on the task at hand, acting as blinkers and eliminating possible distractions, pleasurable or unpleasant. I find that the idea of a '*kappie*' acting as symbolic blinkers against distractions, which facilitates a single minded perseverance or '*vasbyt*', as being specifically relevant to my identity and personal memories.

The fact that I chose to adorn each Madonna with a '*kappie*' was also an indication to me that they were not only representative of my personal identity but included the identity of Afrikaner women, especially in the context of their role during The Great Trek and the Anglo Boer war. I was starting to understand that by researching the role of the Afrikaner woman within the context of these two significant events, from an Afrikaner perspective might assist me in understanding and defining my identity as part of a process of critical transformative inquiry.

In reaction to this realization I bought the book 'Die Afrikaner' as well as the English version, 'The Afrikaner Biography of a People' by Hermann Giliomee. I found it imperative to read the original Afrikaans version before reading the English version, as Jousse (2000:269) states,

We know how difficult it is to get outsiders to understand the subtleties of languages that are foreign to them. Awareness comes from the inside, not the outside...

While reading 'Die Afrikaner' I came across the phrase '*kaalvoet oor die Drakensberge*'. This brought back memories of sayings such as "*eerder kaalvoet oor die Drakensberge*" and "*ek sal hierdie wa ook deur die drif trek*," which form an integral part of my upbringing and childhood memories. These sayings portray a resolute, stubborn and single minded aspect of the female members of my family and community, enabling us to persevere with astounding endurance in the face of overwhelming difficulties and challenges.



Figure 70 - '*Hoe diep die liefde lê*' 'Boere' Madonna on top of sculpture of the Voortrekker Monument

To my surprise I discovered during my research, that the saying '*kaalvoet oor die Drakensberge*', which is also familiar to most Afrikaners, is believed to have been coined by a '*Voortrekker*' woman called Susanna Smit. Susanna Smit turned out to be a female forbear of mine that I had previously been unaware of. She was the sister of the '*Voortrekker*' leader Gerrit Maritz, of whom I am a direct descendant five generations removed. The realization that the attitude of '*eerder kaalvoet oor die Drakensberge*' being an "embedded / embodied" one, assisted me in understanding and accepting many personal experiences and attitudes (Stoller 1997:34). As Jousse (2000:26) states,

While we will never be able to step outside of ourselves, yet, thanks to Mimism, everything that is re-played through us, is within us. All science is awareness. All objectivity is subjectivity.

My female forbear Susanna Smit was married at the age of thirteen to a lay preacher twenty two years older than her. She kept a diary of her personal experiences during the Great Trek (1836), recording her emotions and feelings. In this diary she referred to her husband as "*de oude heer*" (the old gentleman). One of the entries in her diary concerned the death of her second and favourite son at the age of twenty one, when she was thirty eight years old.

She wrote about the pain experienced as a mother through the loss of a child:

"O! plegtige nacht of morgenstond, nooit zal ik u vergeten! Julie 28, 1837, toen scheurde God mij het harte, en zijne wil wierp een dierbaren tot mijn liggaam in den ouderdom van 21 jaren en twee maanden en twee dagen tot verrotting, en mij liet de Heere leven om mij de wonderen zijner barmhartigheid te doen zien door de uitwerking dat deze dood op mij (had?)." (Schoeman 2003:103).

(She refers to the seriousness of the evening and relates how God chose to take one of her children, twenty one years two months and two days old, and how due to 'His' will she lived to bear the pain caused by his death). I found resonance in the pain experienced by my female forbear when she wrote about her heartache caused by something beyond her control ("*toen scheurde God mij het harte*") (torn from my heart), and the fact that she had to seek solace in a patriarchal and Calvinistic spirituality.

Susanna Smit also acted as the leader of a delegation of Afrikaner women who confronted Henry Cloete an "anglicized Cape Afrikaner" appointed as commissioner to the annexed territory of Port Natal (Giliomee 2004:169). According to Giliomee (2004:169),

during the confrontation in Pietermaritzburg, the women expressed "their fixed determination never to yield to British authority... but (that) they would walk out by the *Draaksberg* (Drakensberg) barefooted, to die in freedom, as death was dearer to them than the loss of liberty.



Figure 71 - 'Kaalvoet Boere' Madonna

Commenting on Afrikaner women and their resistance to colonization Giliomee (2004:169), states that

Afrikaner women were a driving force behind the trek; “Trekker women had made their presence felt as early as 1838 when a British force annexed Port Natal. The commander reported that opposition to British rule were particularly strong among Afrikaner women.” Although they had ‘experienced great want and insecurity’, “if any of the men began to droop or lose courage, they urged them on to fresh exertions and kept alive the spirit of resistance within them.’ (Giliomee 2004:169).

My ‘*Boere*’ Madonna’s also represent the painful experiences of Afrikaner women and children caused by the British scorched earth policy, and the subsequent incarceration of Boer women and children in concentration camps during the Anglo Boer wars. As Giliomee (2003:257) states, “a total of 4,177 Boer women and 22,074 Boer children died in the camps.” He also states that “The great suffering and privation that they were prepared to endure baffled men, both Boer and British.” I find the last quote to be particularly representative of my identity.

Apart from representing cultural memories, my sculptures also act as a representation of universal suffering, past and present, as endured by women all over the world and across time and as represented by the depiction of the iconic Madonna. As a demonstration of this representation and the importance I attach to it, I chose to make individual shrines for each sculpture. As Jousse (2000:77) states

man is able to take each of his mimismological gestes and *to sublimate* its meaning. These ‘sublimated expressions’ which are of necessity concrete, refer to the invisible world.

The making of my sculptures is a personal attempt at the construction of meaning and ritual from a female perspective.

The creation of my individual '*Boere*' Madonna's displayed within their individual shrines each depicting specific messages enabled me to express deep seated personal and cultural emotions and memories. As through the making of my sculptures of '*trekosse*' each conveying a specific message, my sculptures of '*Boere*' Madonna's provided me with a creative and transformative method with which to define and express my identity as an Afrikaans speaking female who grew up within a patriarchal, Calvinistic community dominated by nationalism. The making of my sculptures of '*trekosse*' and '*Boere*' Madonna's lead to personal realisations which had a transformative influence on my understanding and acceptance of past experiences.

Shrines

I preferred to use sculpture clay to construct the shrines as I did with my sculptures of the Voortrekker Monument. I identify with the tactile and modelling quality of the medium, which assists me in the physical and emotional expression of memories and emotion. The fact that the mark of the maker remains embedded in the surface of the clay leaving behind a unique texture or trace, also appeals to me. The shrines were constructed by joining leather-hard slabs of clay and creating recesses within which the '*Boere*' Madonna's could stand. I used copper and iron oxides to enhance and accentuate the textures.



Figure 72 - 'Boeretroos' shrine with 'Boere Madonna'

Although the shrines were based on original versions of shrines that I had photographed at the Marianhill monastery, they were also designed to resemble traditional Cape Dutch architecture. They also resemble the gabled ring stands on which I displayed my jewellery during exhibitions. I specifically chose not to glaze the ceramic shrines as I wanted them to have an aged and time worn appearance which I associate with very old grave stones and churches. I achieved this appearance by making use of stoneware clay which was enhanced by the application of copper and iron oxides and subjected to a reduction firing. All these decisions assisted me in the expression of my identity and of embedded memories which formed part of personal realisations and acted as a transformative process.

I used the carved hearts underneath the statues as moulds to impress a heart shape into some of the shrines (figure 72). The heart shaped impressions act as a representation of the feminine aspect and relates to love and nurturing. The relative roughness of the stoneware shrines is symbolic of the innate hardness and resilience of my female forbears, with whom I strongly identify. The Afrikaner women were not prone to fainting fits as some of the other women from the same era and chose to embrace resilience instead.

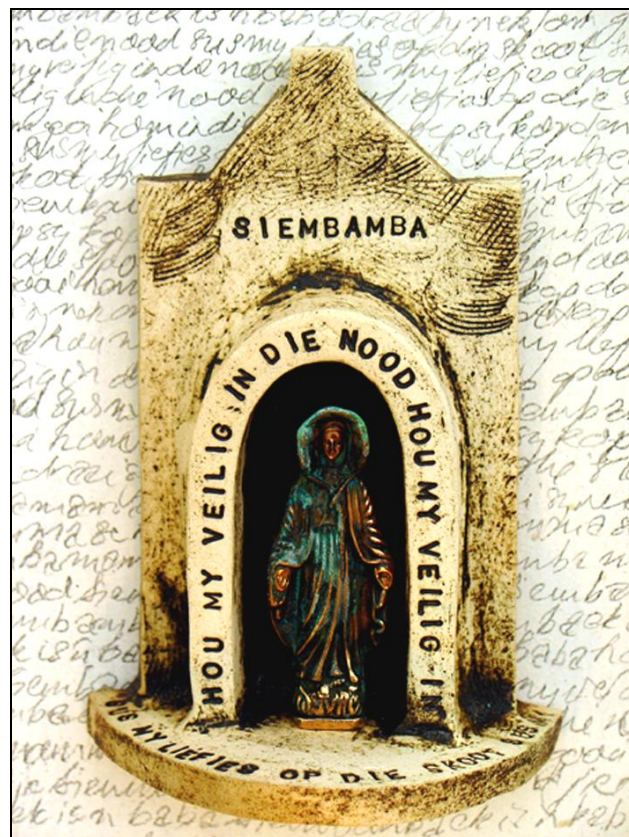


Figure 73 - 'Boere' Madonna

As before during the making of my sculptures of monuments and oxen, I used letter punches to impress specific words into the clay. The words relate to

traditional Afrikaans lyrics, poems and personal experiences, and act as an expression of my identity. Jousse (2000:333) comments on writing as follows:

'Putting-into-writing / scripting' is the mimographic record of an immediate process, and functions as a memory-aid for the dynamic performance of a mnemonic Oral-style-text.

The process of sculpting the shrines and the impression of each letter into the clay, as experienced before, acted as a rhythmical and ritual expression of memories and emotion.

After an initial unsatisfying experiment with firing the sculptures to stoneware in an electric kiln I decided on attempting a reduction firing using a gas flame. With a lot of assistance from my husband who was one of my supervisors, I managed to build a small kiln that could be used to fire ceramics, by using an oil drum obtained from a scrap metal dealer.

We insulated the drum with a heat resistant ceramic blanket and proceeded to fire the next batch of shrines in our back yard, using a gas cylinder and a torch (figure 74 – 77). I much preferred the unpredictability of my reduction kiln which causes variations in the colour of the clay due to the differences in firing time and temperature, as well as the position of the flame in relation to the objects.



Figure 74 - Gas fired kiln



Figure 75 - Shrines inside the kiln



Figure 76 - Different oxides



Figure 77 - Kiln being built

I cast two larger bronze sculptures of the 'Boere' Madonna's of which one was used to display on top of the largest monument. The second Madonna was displayed within a clay shrine to which the following words were added: '*ek sal offer wat jy vra*'. These words are derived from '*Die Stem*' and relate to the personal sacrifices that I and female members of my culture have had to endure due to Afrikaner nationalism. The other words of; '*want ek is vrou en moeder in my moer in*' part of which is derived from my high school crest, are used to express my identity as a daughter, wife and mother as experienced within a Calvinistic, patriarchal culture.



Figure 78 - Shrine with 'Boere' Madonna

I did and do not intend the sculptures of my 'Boere' Madonna's and the shrines with their individual messages to act as overtly feminist statements. They are an expression of my identity as a women and mother based on a resigned acceptance of the Jungian concept of the archetypal quality of the mother "on which the personal psyche is built" (Stevens 1990:80). This transformative process forms part of a personal attempt as an Afrikaner woman at healing and of the personal construction of meaning and ritual which I find to be lacking in my patriarchal, Calvinistic culture.

1.3 Jewellery

This cycle of my work includes various pieces of jewellery such as rings, enamelled and silver pendants as well as earrings. During this cycle I found the production of jewellery as part of an expression of my identity much easier. I believe that it is due to the fact that the previous cycles assisted me in the holistic process of de-fragmentation of my identity, and that I was starting to find it much easier to produce jewellery based on my cultural identity. The personal transformation I had been experiencing during my research was manifesting on a professional level.

i) Silver pendants and rings with gold detail

After I had been given a jade pendant, shaped to represent a club, I carved a similar pendant out of wax which I cast in silver. The second pendant, also carved out of wax was based on a monolith and included detail from Cape Dutch architecture. I subsequently made a vulcanised rubber mould of the originals which enabled me to inject multiple wax blanks that could then be easily manipulated.

As the shape of the pendants are quite phallic, I chose to use the words from an old Afrikaans poem which had recently been reworked and tone set to present a more contemporary role of the Afrikaner man (figure 79). The original conservative version requires a man to be strong and to have a constitution and resolve that is rock hard '*ek hou van 'n man wat sy man kan staan*' (I like a man to be strong and to behave accordingly), and also '*met 'n wil wat so vas soos 'n klipsteen staan*' (a man should never change his mind). The reworked version deliberately mocks the original Calvinistic and patriarchal version and presents an alternative to stereotypes. I also made rings with gold detail that

could be perceived as masculine. The rings are related to my sculptures of oxen and include gold jump rings that hint at functionality (figure 80).

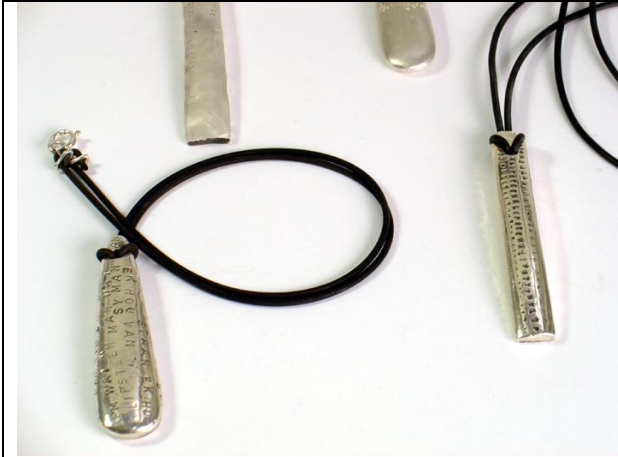


Figure 79 - Silver pendants



Figure 80 - Rings with gold detail

ii) '*Tiekie*' jewellery

I decided to use old South African coins depicting proteas on one side that had been part of my visual journal in my studio for quite some time, to make jewellery. I made chandelier earrings using the coins and forged elements and also produced rings with 'coin charms'. After making the original ring using a thick round bar, I reproduced them through mould making and casting. I added coins to the rings which act as 'charms' instead of choosing the more conventional charm bracelet to display the coins. By varying the number of coins the rings recall nostalgic Afrikaans names for old monetary units, e.g. '*tiekie*, *sikspens*' and '*sjjelling*'. These old Afrikaans names form part of my childhood memories.



Figure 81 - 'Tiekie' rings



Figure 82 - 'Tiekie' earrings

iii) Enamelled pendants.

After my original experimentations with the making of frames for my enamels, I decided on remaking two of the original oval frames in two different sizes which I reproduced through mould making and casting (figure 83). This reduced the amount of time I needed to spend on framing my enamels considerably, with the result that I converted quite a few enamels into wearable pieces of jewellery. This was a decision reached after reflecting on the process and realising that I had to find a solution to the fact that I was not converting my enamels into wearable objects. The enamels were set within these frames after they had been cast. I also experimented with the idea of making enamelled 'cameos' depicting portraits of women (figure 84). I framed some of these 'cameos', as well as various original enamelled discs depicting proteas and words from folk songs.



Figure 83 - Cast frames and enamels



Figure 84 - Enamelled pendants depicting women

Using one of my rectangular enamelled pieces, I made a pendant with 18 carat gold detail in the form of claws used for setting the enamel (figure 85). I am not completely satisfied with any of these pieces and still consider them to be prototypes that need to be developed further. My next phase of work will most probably start with trying to resolve this feeling of discontent. I would like to make rings and pendants that include enamels with graphite detail. The enamels will most probably be set using claws as I would like them to have a much more delicate appearance.



Figure 85 - Enamelled pendant with gold claws

iv) Etched rings and earrings

These rings are a further development of my 'song rings' that included lyrics from certain traditional Afrikaans folk songs. The previous rings had the words stamped into the surface of the metal using one millimetre letter punches and a

jeweller's hammer. The new etched version differs from the previous rings in that the letters in these rings are raised as opposed to being recessed. The letters were created through the method of etching and reproduced through lost wax casting. After I had prepared the text using a computer program (Macromedia Freehand), I sent the information electronically to a local company that does photographic etching using magnesium plates. This form of etching produces detailed and accurate copies of the original design. I used the same folk songs as before, namely '*My hartjie my liefie*' and '*Suikerbossie*' on the etched plates (figure 86).



Figure 86 - Two etched and one stamped song ring in the middle

I also decided to include imagery and specifically a '*suikerbossie*' on my rings. After making a stylized drawing of a protea I enhanced my drawing using a computer, to represent traditional wall paper depicting proteas in the form of a crest. I created a relief and intaglio version of the original design which was also etched like the previous rings. I made rubber moulds of the original magnesium

plates after which I produced multiples through the method of lost wax casting. The cast sterling silver plates with words and images of proteas enable me to produce variations of the original through hammering, sanding, filing and patinating the rings (figure 87). Prior to manipulation the cast plates seem to resemble cloth that can be manipulated by cutting it into different shapes and sizes and through the addition of detail.



Figure 87 - Protea etched rings

I am currently exhibiting examples of all of the above jewellery as part of an exhibition (Bright Sparks) at the KZNSA gallery in Durban during December 2005. I have found my etched rings with proteas and words to be very popular. I would like to develop my enamel jewellery further in my next phase of work, spending considerable time on making aesthetically pleasing and delicate frames and enamels for rings and pendants.

Chapter 6

Reflection on exhibition

The exhibition of my work was a very important part of my journey. I came to the realisation through interaction with Professor Sienaert that my journey of awareness would never end, and that it would be appropriate to pause at this stage of my development and to reflect on my personal and professional transformation. Due to this interaction I decided to consolidate and exhibit my work, although I was still feeling extremely insecure and reticent about sharing my work with others.

During the exhibition of my work I experienced certain insights that I had previously been unaware of. Having to exhibit my work in an appropriate context forced me to become more objective, which is an extremely difficult perspective to achieve when one is writing about one's own work. The fact that my work represents a personal 'journey of awareness' that required me at times to address very painful memories, made it even more difficult to reflect objectively on my journey.

Choosing the appropriate venue for my exhibition was also a difficult process as I became aware of the fact that I was still not comfortable with the idea of showing my work to complete strangers. After looking at various public venues I decided on using 'the attic' at the City Campus of Durban Institute of Technology. The venue can only be accessed through one door which is kept locked and leads up steep steps to a fairly large space. I realised that I would need a fairly large floor space as I wanted to present my work as definable wholes as part of an explanation of my 'journey of awareness'.

Preparing and cleaning the venue for the exhibition of my work required two weeks of hard work as the premises was very dirty and needed painting. The existing lighting was also inadequate and needed to be customised to suit the display of my artefacts.

Having to present my work in a context forced me to think carefully about how I would like to explain my exploration of my identity. As part of a reflection on my journey and in an attempt to enable me to talk about my work to others I conducted an interview with my husband about my work on exhibition. I found this to be an effective method through which to reflect objectively on my journey. It was only after various interactions with people during the period of the exhibition that I was starting to feel more comfortable about discussing my work.

Interview

Chris: ***So...what is here...what can I expect to see here today?***

Marlene: *A lot of work.....*

Laughter

Just a lot of work?

No of course not, this is a demonstration of a journey... an exploration of my identity

Why did you feel it necessary to explore your identity, and was it deliberate or did you become aware of the fact that you were exploring your identity while you were working?

It was a deliberate decision. I needed to define my identity as I was becoming aware of the fact that my work lacked meaning and integrity. I also realized that I

had been searching for authenticity in my work through the exploration of other cultures, as it was missing in my own work.

How did you know that something was missing?

I wasn't feeling passionate about anything I was making and also through something my son mentioned to me about the fact that we lack any form of meaningful ritual as a family. I realized that I was not going to find it by searching 'outside'. I knew that the lack of meaningful ritual was caused by the fact that I had rejected my culture many years ago and that I was going to have to explore where I come from in order to find out who I am.

What exactly do you mean by where you come from?

What shaped me.....made me...what or who I am today. How one expresses oneself is influenced by how one was brought up, within a specific culture, community and a family and even from before birth as identity to an extent is an embodied phenomenon. I recognize certain qualities within myself such as 'vasbyt' as being part of the Afrikaner psyche.

Did your lack of identification with your culture manifest in your work as a jewellery designer?

Definitely, my previous work seemed to involve a search for a ritual enactment of meaning as I had previously made many forms of rosaries based on how a cross is represented in Africa. I had also made a series of 'Indian' jewellery and my latest exploration involved Shembe beadwork. I seemed to choose cultures and forms of jewellery where the wearing of jewellery is strongly related to the enactment of meaning. I was searching for an integrity that is not merely based on the latest fashion...as in 'the flavour of the season'.

And the process of making jewellery, are you experiencing it differently now?

Yes. My previous work seemed to concentrate on mass production almost as if the process was not important. The only part of the process I previously enjoyed was beading. I experience the process of beading to be similar to knitting and crocheting, which are all activities done by women. I enjoy these crafts as I find the actions to be ritualistic...almost meditative.

And how has this changed?

I would say that the process is now as important as the end product to me. I found the process of making to be a tactile, ritualistic and at times a rhythmical experience.

Can you explain what you mean by this?

Using sculpture clay and modelling wax to create sculptures is a tactile experience. I made my oxen out of a soft wax which I softened with my body heat and moulded by hand without imposing sharp instruments on the wax. I did not want to carve the wax as I like the marks of my hands to remain in the wax, causing the sculptures to become more of an expression of who I am...as part of me. Impressing the individual words into the metal when I make my song rings is a rhythmical process. I use individual letter punches and a small jeweller's hammer to punch each letter according to a certain rhythm of two taps for every letter. In fact the whole process became a ritual demonstration of my identity.

Tell me about the way you have chosen to exhibit your work; is there a specific order in which one should view your work?

I think that my exhibition is a demonstration of my journey and the whole exhibition actually forms an installation as it represents a whole although it can be divided into groups.

What are these groups and should one view it in a specific order?

I would like it to be viewed in an order starting with the section where I tried to recreate my studio and work process. My studio played an important role as it served as my visual journal. The enamels are also displayed with objects of interest, here as they were in my studio, which facilitated connections to be formed. My studio almost served as my creative subconscious where ideas had the opportunity to germinate.

Can you explain the obvious occurrence of iconography in your display?

I now realize that they are representative of my search for the enactment of meaning and ritual.

And the showcases, do they form part of your studio?

Yes, I used a showcase as I am doing here to display work in progress, relevant objects of interest and completed pieces. It is quite a significant decision as my identification with objects that are displayed in a showcase is one of preciousness. The ball and claw showcases are from a specific era, and representative of my childhood. By choosing to display them like this I deliberately demonstrate the fact that they are worthy of display. This was a difficult step as my previous association with my past was one of shame and concealment. This is almost a 'coming out of the closet' through displaying my identity in a showcase.

Laughter

What should I look at next?

The monuments as they were the first objects I made and they facilitated my identification with my culture.

Why did you choose to make sculptures of the Voortrekker Monument?

It is such an obvious icon of the Afrikaner and I was desperately searching for ways to identify with my culture through the making of objects.

Were you concerned about the fact that you were not making jewellery?

Absolutely and I had no idea of where or how to start. I made the sculptures out of clay as I needed to express negative feelings and emotions associated with my culture. The Voortrekker Monument was a representation of my experiences of my cultural past which was a heavy weight that I had been carrying on my shoulders. The making of these sculptures, as you can see they became smaller with each successive sculpture, facilitated the expression of negativity. The 'Boere' Madonna placed on top of the monument is significant as it is representative of my present state of mind; the emotional weight being off my shoulders. The words on the plinth on which the Madonna is displayed are from an old folk song that hints at the importance of something old or ancient...my heritage...as in 'dit kom van ver af', which could be translated as preciousness and wisdom gained from experience and through the passage of time.

What should I look at next?

The oxen as they are representative of my 'journey of awareness'.

Is that why you chose to display them in a row?

Yes, the meaning of these sculptures is multi layered though. They could be seen as a concrete three dimensional manifestation of a poem I wrote as each ox has a word from the poem 'branded' on his sides. They form an installation in other words and could not be displayed on their own.

Do these words carry any specific meaning?

Each word is an expression of personal memories and experiences and demonstrates my experience of being a daughter, woman and mother within a patriarchal, Calvinistic culture dominated by nationalism. Each word also

corresponds with the posture of the sculpture and there is an increase in emotion with each word of a three worded rhyme, as in 'swaar', 'baie swaar' and 'bitter swaar'.

Can you explain please, let's look at 'Verraai'.

It demonstrates my experience of my culture, I felt deceived by my culture, community and family. As a child one is not offered a choice and has to conform to authority.

And what about 'Hardkoppig' is it also representative of personal experiences?

As I said earlier it is multi layered. These sculptures are also representative of the Afrikaner culture and serve as an expression of the Afrikaner psyche, of which 'hardkoppig' (stubborn) is an indication. That is also why I chose to express my feelings through the making of sculptures of oxen or 'trekosse'. They are representative of the Afrikaner psyche, and the word 'trek' features strongly in my culture as in 'Voortrekker', 'trekosse' and 'dwarstrekker'. It has been a habit of the Afrikaner to move away to new territories when confronted by seemingly insurmountable difficulties. On a personal level, the 'trekosse' symbolize my personal 'journey of awareness' of de-colonisation and de-fragmentation of my identity.

What do we look at next?

The jewellery, which is the product of my exploration of identity.

Did you display them in any specific order?

Each showcase has jewellery that relates to a specific folk song. As you have probably noticed there seems to be a prevalence of writing right through my work, almost a weaving with words. Traditional folk songs provided the method with which I could explore and demonstrate my cultural identity. I rediscovered

my cultural heritage by listening to traditional folk songs that had been reworked in a contemporary way. The songs facilitated the replay of memory.

I notice that your 'Boere' Madonna's are also prevalent right through your exhibition, is it intentional?

Yes, they represent the feminine aspect and as I am female they form part of my identity. They represent the role of the woman as the one doing all the supportive work, the selfless facilitator who sacrifices personal opportunities for the well being of others.

That brings us to the 'Madonna room', is it a shrine to women?

Once again it is multi layered; it serves personal and cultural memories. As an Afrikaner it serves as an acknowledgement to the suffering of the 4, 177 women and 22, 074 children that died in British concentration camps during the Anglo Boer wars. And by choosing the iconic Madonna it serves as a universal acknowledgement to women. It is not meant to be a feminist statement; it is more a recognition of relatedness.

And on a personal level, how does it represent your identity?

It is a representation of my experiences of being a daughter, wife and mother. The creation of individual shrines for the expression of feelings and memories and the lighting of candles facilitate the ritual enactment of meaning which I have previously found lacking in my patriarchal, Calvinistic upbringing.

Do you feel as if you have reached the end of your journey?

Not at all, through the exhibition of my work I have paused for a moment to reflect on how far I have come. I do not think that the journey will ever have a final destination as I find the process to form part of the ritual enactment of meaning that I had been searching for.

Epilogue



Figure - 88 *'Dit kom van ver af'*

The 'Boere' Madonna stands on top of The Voortrekker Monument indicating the end of personal and cultural oppression. The words on her plinth '*staan poppie staan en laat jou gedagtes gaan, dat jy vir my kan sê hoe diep die liefde lê*', are derived from a traditional Afrikaans folk song and indicate that she can at long last treasure her heritage.

Conclusion

At this point in time I find it imperative to state that I have by no means reached the end of my 'journey of awareness' and am merely pausing to reflect on what has been achieved so far. On a professional level it is clear to me that I have managed to draw on my cultural heritage to produce a body of work that reflects my identity as an Afrikaans speaking jewellery designer.

During my journey and the process of defragmentation, my personal and cultural identities were holistically transformed which assisted me in my work as a designer. The meaning and authenticity previously lacking in my work, has been manifested in the final products relating to my memories and during the ritual process of creating various sculptures and pieces of jewellery imbued with personal memories. My spontaneous identification with Afrikaans folk songs facilitated the process of transformation by providing a multi layered source of authentic material to draw on. I also came to the realisation that my Afrikaner identity is deeply rooted within my country, facilitating a source of authentic material.

I attribute the success of the holistic transformation and defragmentation of my identity to the fact that I intuitively allowed the spontaneous development of the process, and resisted the imposition of existing structures or methodologies or being prescribed to while recording the process. I was unswervingly committed to the process and driven by an inner compulsion to allow my 'gut feeling' to lead me. I enjoyed exploring less conventional methodologies, academic and intellectual frameworks.

The process as recorded in my dissertation is infinitely larger than the explanation offered as I did not include that which was not germane to my professional role as a designer. I included sufficient information to create a

context for the explanation of the transformative process and chose to exclude detail that would have been too intrusive.

I view this period of reflection to be an integral part of my journey of awareness and to be a 'holistic' process as described by Smuts (1927:89) when he states that "holism is a process of creative synthesis, the resulting wholes are not static but dynamic, evolutionary, creative". My journey of awareness has taught me to rely on my intuition and to trust the creative process sufficiently, allowing for periods of reflection, and knowing that it would inevitably lead to another cycle or 'whole' (Smuts 1927).

Prior to embarking on 'my journey of awareness' I found the necessary integrity and authenticity to be lacking in my work as a designer and was unable to draw on my own indigenous knowledge in my work. As a designer I am now able to harness my embedded knowledge when designing jewellery and am currently working towards further creating authentic jewellery relating to my indigenous cultural knowledge.

Glossary

1 Glossary of theoretical terms and concepts

Authenticity

Meaning of the *aut – the self* (Jousse 2000).

De-colonisation of the self

According to Jousse ((b) in press) “De-colonisation of the self” involves personal awareness within a context and

to become aware of, and to bring- into- consciousness, received, intussuscepted Mimemes in the face of, and confronted with the immediate concrete experience of ‘the real’.

Jousse offers the concept of co-fraternisation as a method through which de-colonisation of the self can be achieved and stresses that we will never be able to fully understand other human beings even if they happen to be from the same ethnic milieu as us. Thus it becomes imperative for us to use

...our own living ‘individual laboratory’ as a starting point if we want to understand fully the analogous facts from other living or re-living ethnic milieux. One can only understand those things that one is capable of manifesting oneself. (Jousse 2000:325)

Ethno stress

“Ethno stress” is a symptom of human suffering due to colonisation (Antone and Hill 1992). The stress can be due to sexism, racism or religious or economic marginalisation. Antone and Hill (1992:3) who coined the term “ethno stress”, state that our identity is our sense of self and a strong sense of self is shaped through the fulfilment of certain basic needs in the early years of the individual life, according to his or her experience of family and community life. The family and community in turn receive their experience and cultural beliefs from previous generations. These “basic needs” are not met when people are colonised (Antone and Hill 1992).

Geste

Jousse (2000:25) explains “geste” to be the source of human expression as it originated in primordial man and manifests in many forms enabling psycho-physical expression.

Corporeal-manuel geste:

“Corporeal-manual geste” involves the whole body including the hands to express meaning actively in three dimensions. It precedes language and translates from its fluid form into the fixed form of sculpting (Jousse 2000).

Macroscopic and microscopic geste:

“Gestes” are replayed “microscopically” and “macroscopically” (Jousse 2000 and Jousse (a) in press). The “microscopic gestes” constitute our inner reality and the “macroscopic gestes” the outer reality manifesting as expression through music, dance, song, speaking, writing, sculpting, etc (Jousse 2000:26).

Propositional geste:

Jousse (2000:19) identifies “propositional geste” as the fundamental unit of meaning and expression.

Holism an the concept of wholes

The concept of “holism” as coined by Jan Smuts demonstrates it to be the tendency of the dynamic and evolutionary formation of “wholes” in the universe, where the “wholes” are greater than the sum of their parts (Smuts 1927:88). According to Smuts (1927:327) “All things overflow their structural limits, the inner Action transcends the outer structure, and there is thus a trend in things beyond themselves”. The dynamic evolutionary process of the creation of new wholes occur “in small increments or instalments of ‘creation’” and forms a fundamental characteristic of “holism” (Smuts 1927:327).

Intussusception

During “intussusception” cosmic energy is integrated or ‘intussuscepted’ and becomes imprinted in man (Jousse 2000:576). Intus + suscipere refer to biological operations as identified by Pert (1997). The biological im-pressure translates from a bio-chemical process into a psychological process and then ex-presses physiologically.

Laboratories of awareness

Jousse (2000:25) identifies all people to be part of an anthropological laboratory with every individual being a separate individual laboratory that is worthy of studying. Dynamic anthropology involves the study of individual and ethnic human laboratories through the observation of their “microscopic” and “macroscopic geste” (Jousse 2000:26).

Marcel Jousse

Marcel Jousse was a 20th century French anthropologist, ethnologist, educationist, psychologist, linguist and Biblical scholar who concentrated his life's work on developing his discovery of *The Anthropology of Geste and Rhythm*. His work is grounded in 'dynamic anthropology' as he studied the living human being and the source and operation of human expression and communication.

Memory and the impressing and expressing of memory

Jousse (2000:246) identifies memory as being visceral and that which is "impressed" in the "Anthropos" to be then spontaneously replayed or "expressed". What is cosmically "intussuscepted" into the viscera is replayed or "expressed" through "geste" (Jousse 2000:235).

Mimeme

The expression of "mimemes" as "geste" constitutes human memory and with "mimemes" being both concrete and abstract, they serve as units of expression which form part of balanced formulas (Jousse 2000). Through "mimism" human beings who are "interactionally miming animals" are able to express themselves through the use of "gestes" (Jousse: 2000:26). "Mimemes" are thus the replay of fragments of human experience and memory through the use of "geste" (Jousse 2000:398).

Mimism

Jousse explains 'mimism' to be the imitation of 'geste' through the use of the body and includes language, dance and movement. Its origin is biological and it is performed rhythmically in balanced formulas. Jousse (2000:398) views "mimism" to be the primary law of 'dynamic anthropology', and to involve the impression, recording, selection and expression of memory. "Mimism" manifests in three stages. The first stage, being an unconscious process, involves a cosmological action of intussusception during which energy

becomes embedded-embodied in man. “Intussusception” is the process during which cosmic energy is imprinted in man. The imprints or “intussusceptions” are called “mimemes” and are fragments of human experience of reality (Jousse (a) in press). The second stage is a subjective one during which the cosmic energy is integrated in the existing context of knowledge. During the third stage the integrated “mimemes” which make up human memory are expressed through the use of “gestes” (Jousse (a) in press and Jousse 2000).

Mimoplasm

Is the manifestation of “mimism” in a three dimensional concrete form as in a sculpture (Jousse 2000:397).

Mimoplast

The “Mimoplast” is the performer or creator of “Mimoplasm” (Jousse 2000:397).

Survivalist behaviour as caused by ethno stress

“Ethno stress” according to Antone and Hill (1992:5) manifests in many forms of survivalist behaviour such as “lack of self esteem, self worth and self confidence” and “confusion of identity”. A symptom of survivalist behaviour is that “we firstly lose faith and belief in our cultural beliefs and practices, and then later still, under the influence of negative experience, we lose faith and belief in ourselves, in our family, and in our community” (Antone and Hill 1992:5). Another manifestation of survivalist behaviour is that of “tribal isolation” which causes members of a community to feel ashamed of themselves and of their community leading them to identify with other cultures (Antone, Hill 1992:6). The “survivalists” learn to “shut down” feelings to enable them to withstand ‘humiliation and criticism’ in an attempt at self protection.

Another form of 'survivalist behaviour' includes many types of addictive behaviour, including "workaholism" (Antone and Hill 1992:6).

Tradition

Meaning that which is handed down – *tradere* – from the hand (Jousse 2000).

2 Glossary of Afrikaans terms and words

Aanstap rooies - This is the name of a traditional Afrikaans folk song about a journey in an ox wagon. The words are used as encouragement for the 'trekrosse' or 'rooi afrikaner osse'.

Boer - Means 'farmer' and is a term used to refer to the Afrikaner and although not originally intended as such, is often used derogatively.

Boeretroos - Means coffee. It also refers to something that provides comfort to the Afrikaner, as in the traditional cup of coffee.

Bitter aalwyn - Means 'bitter aloe' and indicates bitterness and hardship.

Bittere berou - To regret something bitterly and whole heartedly.

Bitterbessie bos - A type of indigenous bush that bears bitter berries. The plant is also used in a traditional Afrikaans folk song 'Vanaand gaan die volkies'.

Bittereinders - A die hard. This term was used during the Anglo Boer wars to describe those Afrikaners who refused to surrender and persevered to the bitter end.

Bywoners - Means someone who lives on someone else's property such as a peasant or squatter. After the Anglo Boer wars and the enforcement of the British scorched earth policy, many Afrikaners were forced by their impoverished circumstances to become 'bywoners'.

Die ossewa - The ox wagon. This is an old Afrikaans poem that is written about oxen as draught oxen. In the poem it is implied that the oxen willingly,

patiently and meekly give their all until death as it is what is expected of them. The virtues of the oxen are extolled in the poem, but their 'virtues' are also their downfall as they submissively serve until death. Although it is not implied in the poem I understand that to offer resistance under such circumstances is futile. Afrikaner women have historically been burdened in similar ways.

Die pad is lank en swaar - The phrase forms part of a traditional Afrikaans folk song namely '*Aanstap rooies*' and means that the journey is long and arduous.

Die Stem - The national anthem of the Apartheid regime.

Dit kom van ver af - This is a phrase from a traditional Afrikaans folk song namely, '*Kinders moenie in die water mors nie*' and means 'it comes from long ago and far away' and should thus be treated with respect.

Dwarstrekker- Means 'pulling in the wrong direction' and was a term used to describe members of the Afrikaner community that were against the general consensus.

Ek sal offer wat jy vra - This is a phrase from *Die Stem*. What it implies is that one is committed to give one's all without expecting reason, explanation or justification. This formed part of a patriarchal Calvinistic Afrikaner nationalism.

Ek sal hierdie wa ook deur die drif trek - Means 'I will also pull this load through the drift' and implies that one shall once again and as the only option, strive to overcome extreme hardship.

Gedienstig - Serving willingly and selflessly.

Geduldig - Patiently.

Gedwee - Submissively and meekly.

Hensoppers - Means to 'put your hands up' and to surrender. This implies cowardly behaviour and was used by Afrikaners during the Anglo Boer wars to refer to their people who did not offer sufficient resistance to British oppression.

Hoe diep die liefde lê - Means how deep love lies.

Kanniedood - Means indestructible and is the name of a hardy indigenous plant that seems to survive against all odds.

Kappies - Sun-bonnets as those worn by the Voortrekker women.

Kappie kommando - Means a commando of *kappie* wearers and is a term that was used to refer to a group of women who covertly offered resistance to British rule and oppression even well after the end of the Anglo Boer wars.

My hartjie my liefie - Means 'the love of my heart' and is the name of a traditional Afrikaans folk song and acts as a term of endearment.

Naboom - Means 'to resemble a tree' and is the name of given to a hardy indigenous plant that although it could be classified as a succulent by a layman it seems to resemble a tree.

Rooi afrikaner osse – Refers to the colour of a breed of indigenous cattle, namely 'afrikaners'.

Sikspens - A six pence. The parallel coin today is five cents, but the value is infinitely less due to inflation.

Sjieling - A shilling. The parallel coin today is ten cents, but the value is infinitely less due to inflation.

Slapoor aalwyn - A type of aloe with droopy leaves that resembles long floppy ears.

Suikerbossie - The name of a traditional Afrikaans folk song that is derived from a type of protea that produces sticky sweet syrup. The term is generally used to refer to a loved one.

Tiekie - Tickey or three penny bit. It does not have an equivalent in today's currency.

Trekosse - Draught oxen.

Vasbyt - An innate ability to persevere against all odds.

Volksbesit - Property of the nation.

Volksmoeder - Mother of the nation.

Wag 'n bietjie - Means to wait a minute and is a name given to an indigenous shrubby tree with particularly troublesome thorns.

Want ek is vrou en moeder in my moer in - Means 'from your mother's womb'. This is an admission that it is very difficult being a woman and mother and that it would be futile to believe that it could be any different.

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**Selected informal personal communications with friends, family,
supervisors:**

| | | |
|------------|-------------------|---|
| 8/08/2004 | Chris de Beer | The evolution of Afrikaans and the Afrikaner. |
| 23/08/2004 | Marlene Wasserman | Discussion of work in progress. |
| 14/09/2004 | Greta Quinlan | Discussion of work in progress. |
| 1/11/2004 | Joan Conolly | Discussion of sculptures of trekosse. |
| 6/11/2004 | Immie Mostert | Discussion of work in progress. |
| 15/11/2004 | Joan Conolly | The reflective process. |
| 29/11/2004 | Edgard Sienaert | Putting language into gesture. |
| 9/12/2004 | Joan Conolly | Identity. |
| 1/02/2005 | Joan Conolly | Globalisation. |
| 14/02/2005 | Edgard Sienaert | Metaphor. |
| 3/03/2005 | Chris de Beer | Public response at the Design Indaba. |
| 19/03/2005 | Marlene Wasserman | Discussion on enamels in progress. |
| 22/03/2005 | Chris de Beer | Journal keeping. |

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|------------|---------------|---------------------------|
| 25/03/2005 | Joan Conolly | Memories and traces. |
| 11/12/2005 | Immie Mostert | Reflections on exhibition |
| 17/12/2005 | Chris de Beer | Interview |

Endnotes:

¹ Thembane Shongwe is a middle aged Zulu speaking woman of the Shembe faith that creates traditional Shembe beadwork on commission and also sells her beadwork to various people. Thembane resides in Inanda near Durban.

² Elize Bodley van Wyk (1921 – 1997) was a successful South African botanical artist whose work was exhibited and published in South Africa. The University of the Western Cape published calendars featuring her paintings of the flowers of the Cape flats. She was invited by The American Guild of Natural Science to exhibit her work at The Smithsonian Museum of Natural History in Washington.

³ This is a recent enamelling technique that requires the use of graphite pencils to draw on previously enamelled surfaces prior to firing the image in order to render the image permanent.

⁴ I mainly used opaque white enamel (EFCO) which I acquired from Oberholzer cc in Cape Town. The enamel was sifted onto a copper plate after which it was fired using an open flame gas torch. After firing, a texture was created on the enamel using medium grit sandpaper prior to drawing onto the enamel with graphite pencils.

⁵ The temperature at which I fired the graphite images in an electric kiln was 700°C for approximately two minutes.