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For “**The Lost Men Mozambique**”

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Award winning printmaker and artist Paul Emmanuel, will soon be launching the African leg of his travelling site-specific memorial installation, **The Lost Men Project**. Launched at the Grahamstown Art Festival in 2004, this ephemeral and moving work has been invited to Maputo, Mozambique in April 2007.

Says project manager, Les Cohn of Art Source SA, “We are very excited by this opportunity and have received wonderful support from various individuals and organisations in Maputo.” She confirms that the Swiss agency Pro Helvetia, The Swiss Development Corporation and The French Cultural Centre have indicated their support of the project.

Emmanuel, first recipient of the prestigious *Ampersand Foundation Fellowship* and winner of the first *Sasol Wax In Art* competition is also known for his printmaking and intaglio works rendered with obsessive and intricate marks. This project marks a break away from his trademark style. Comprising nine 1 x 3 metre voile and silk panels, **The Lost Men Mozambique** displays fragile, wind-swept photographs depicting the artists body painfully inflicted with temporary “wounds” left by the lead-set names of men who died in the conflicts. **The Lost Men Project** evokes the fragility and vulnerability of life, the impermanence of memory, the politics of power and patriarchy and their relationship to personal identity. It is an impressive and sobering visual display.

Engaging with concepts of memory, personal and public grief, **The Lost Men** is exhibited as a site-specific installation in a public space that brings its own history and relevance to the content of its images. The audience is invited into the landscape to explore the personal expression of the artist in the most public of arenas.

According to Emmanuel, “Mozambique’s conflict was complex. The war against the colonialists and the subsequent civil war between Renamo and Frelimo left the country ravaged and devastated up to Independence in 1975. A question that had to be addressed was: How can a traumatised society reintegrate and heal itself in a new dispensation? In war the erection of memorials creates a space where the personal becomes public.”

The Lost Men Mozambique will be installed on the Catembe Ferry Jetty that is used by thousands of people daily to cross between the mainland and Catembe. Emmanuel says, “When I walked down the jetty for the first time towards the ferry waiting below, it felt as if I was moving towards a point of departure – of having to leave something behind. Even amidst the hustle and bustle of the crowd, I was aware of a sense of remoteness.”

The Lost Men installation intends to provide a point of reflection on the conflicts and social dynamics of Mozambique and their impact on this society. It is intended to emboss the names of men who have died from all sides of the conflict and some of these names may be recognisable by surviving family members.

The project will also involve three outreach printmaking workshops that are aimed to transfer skills to youth in lithography and create a platform for debate around the issues of history, war, loss and memory.

Future plans for **The Lost Men Project** include visits to Northern Ireland, Germany, France and ultimately the United States.

ENDS

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