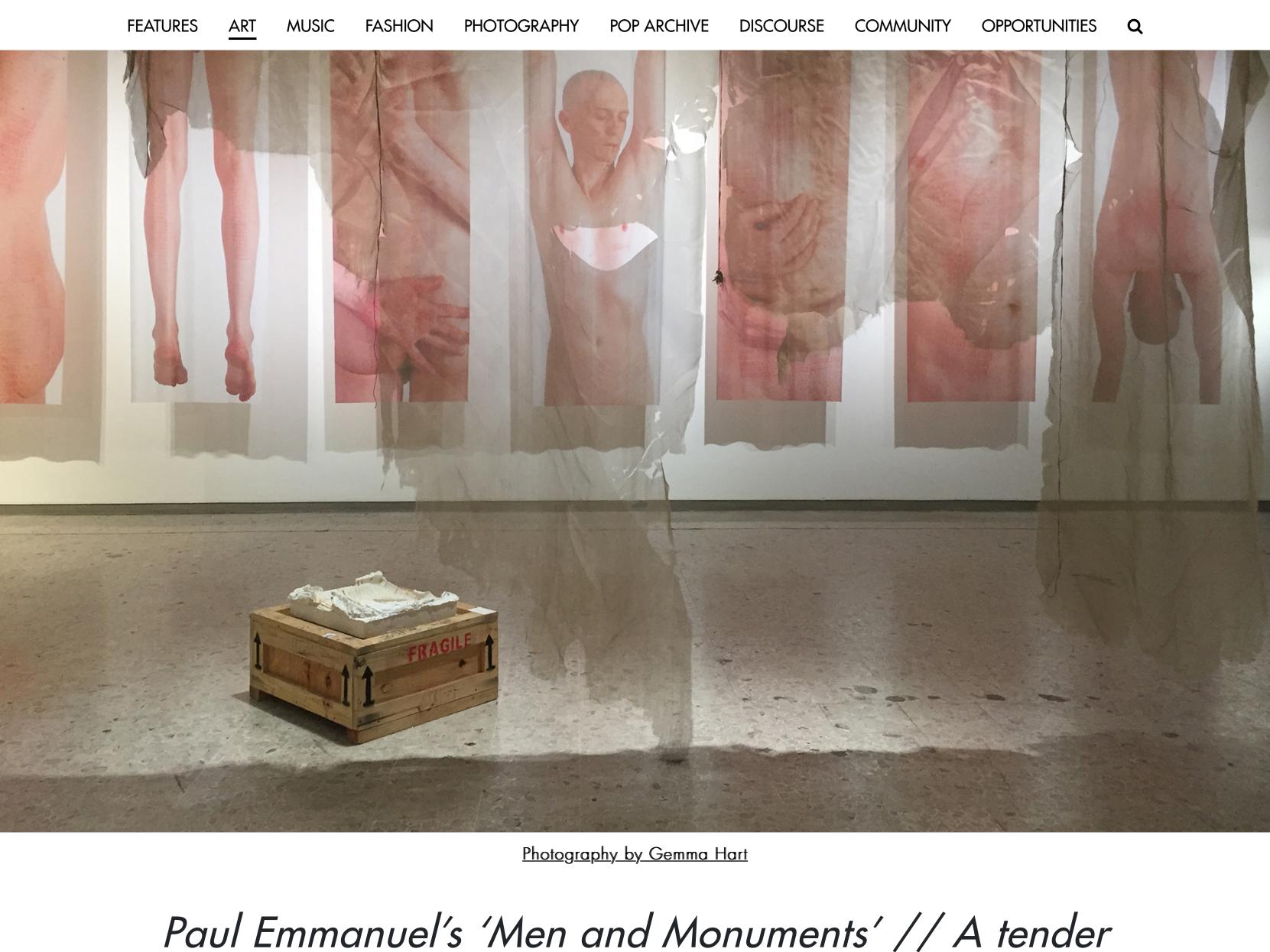
STUDY GALLERY BGCTY



<u>Paul Emmanuel's</u> latest exhibition *Men and Monuments* at the <u>Wits Art Museum</u> features a series of site-sensitive anti-monuments. *The Lost Men* project started in 2003 when the Iraq War broke out and other personal moments of loss surfaced. The desire to make memorials, stems from the

perspective on masculinity and the military machine

fear of being erased. However, the artist's counter-memorials are rooted in impermanence. Formally trained as a print-maker, the notion of making impressions on the skin has long been central to his work. He notes how, "using the body as a site for recording events resonated very strongly".

by Gemma Hart

2 YEARS AGO

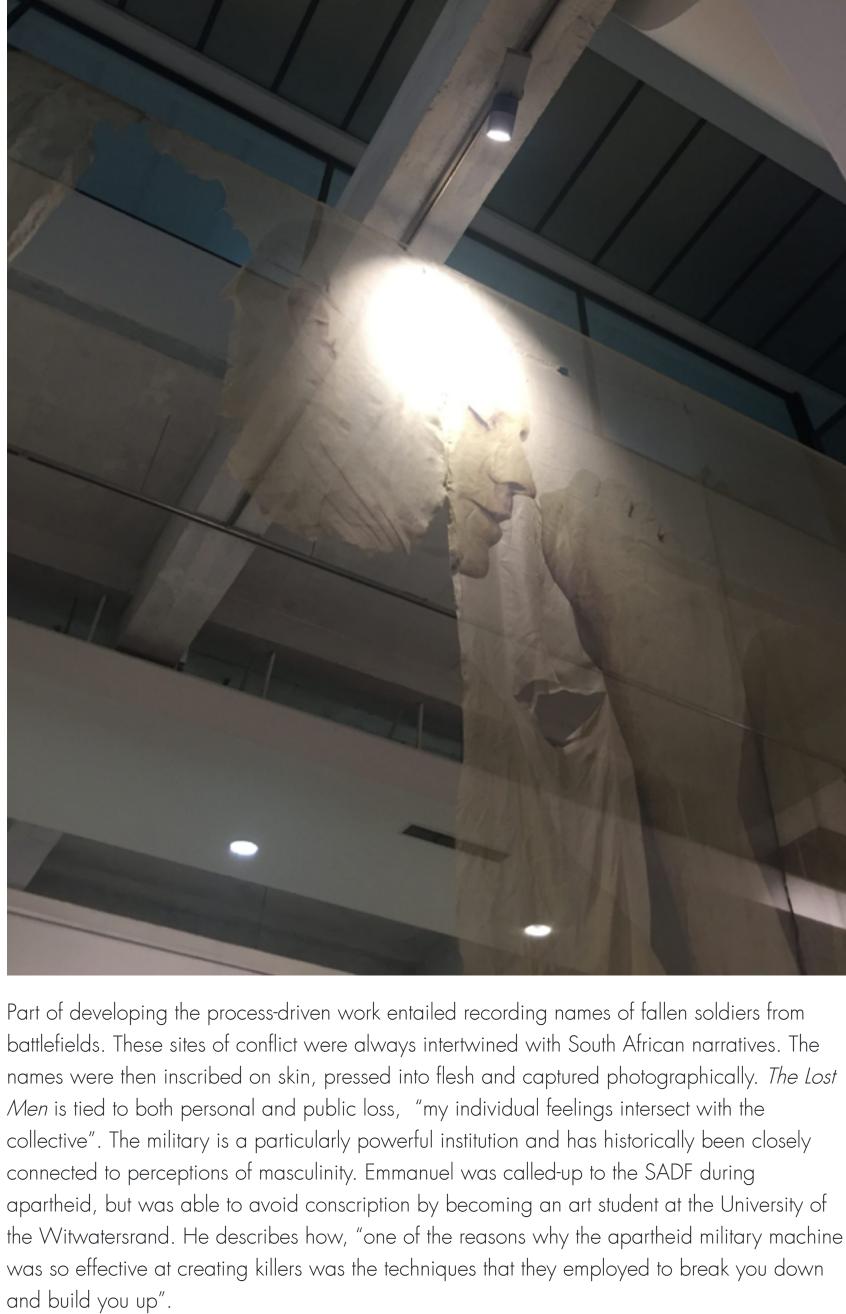
ART



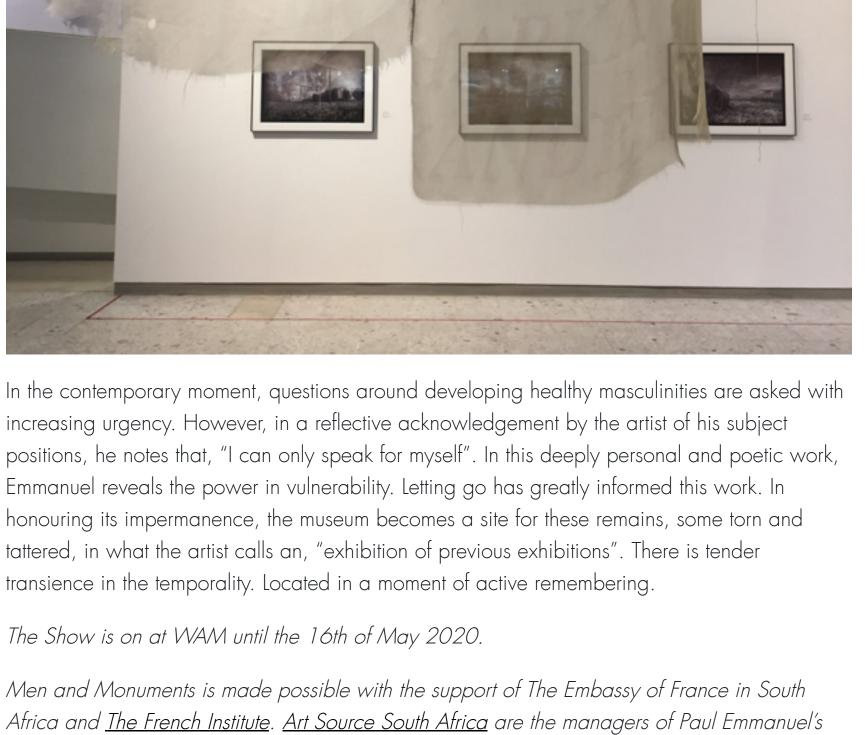
Liminal figures lost in the landscape of the past.

Broken on the battlefield.

Tethered to temporality;



Furthermore, central to Emmanuel's practice, is a disruption of these kinds of constructs around masculinity. Importantly, he describes how, "patriarchal society denies men the opportunity for men to be vulnerable". His aims as an artist have largely been focused on challenging masculinities defined by aggression and dominance. "Masculinity and vulnerability have never sat very comfortably side by side. That has concerned a lot of my practice". This further extends through softened depictions of the male body which begin to blur gendered lines. Emmanuel's contemplation of this subject matter has also facilitated a processing of personal shame relating to a lack of social acceptance around the artist's queer identity growing up as a young man.



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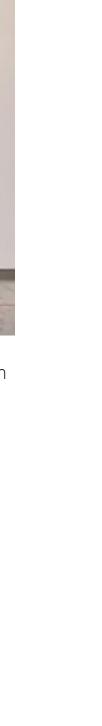
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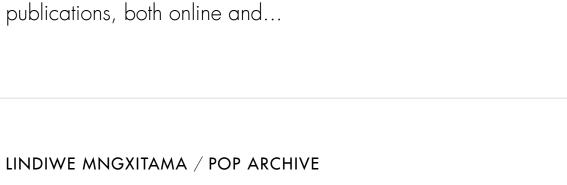
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conjures up images of newsstands littered with political scandal,

criminally bad tabloid journalism and bland design after bland

design. It's no wonder that mainstream media can often leave a

sour taste in consumers' mouths as it's all too apparent that these

Condry Ziqubu's 'Gorilla Man' |

While Condry Ziqubu's rise as a star of South Africa's 'bubblegum'

artist in 1983, Ziqubu had already been working professionally in

the music industry for 15 years. A regular on the local soul scene

disco era may have appeared rapid, before his big break as a solo

Bubblegum disco era icon

an Afrosynth release

since the late 1960s in groups such as...

write of her in remembrance and...

MARCIA ELIZABETH / POP ARCHIVE

The text that is to follow is an exercise of sorts between writer Kneo Mokgopa and myself. An attempt at writing together from afar and

from places of familiar difference, of Vinolia Mashego, who was

affectionally known as V Mash to us and the rest of the nation. To

'Epitaphs and Dreams', Poems

Which stories would I highlight – the underground anecdotes and

thrillers; the days and nights of love and war; the weapons I carried

(a Makarov in my shoulder bag in Gaborone, the AK next to my

bed in Lusaka) – "a gun in trained hands is knowledge, its hinges

by a Revolutionary in Exile

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