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Paul Emmanuel's site-specific memorial installation, *The Lost Men*, is a poignant exploration of war, mortality and memory. Through a strikingly personal and physical process, Emmanuel also uses his body as a site upon which to explore experiences of masculinity. The work is composed of twenty-one, 1 x 2 m, ink-jet printed photographs installed in three rows on a structure resembling a washing line. The translucent voile and silk fabric engages in very sensitive ways with the surrounding landscape. Apart from the visually exciting interplay between artwork and landscape, light and weather conditions, the work enters into complex dialogues with the 1820 Settlers Monument, a bronze sculpture of a settler family positioned nearby and Grahamstown itself.

From the site, the viewer is able to survey the town and is asked to consider its beginnings within the context of the Xhosa, Boer and British conflicts over land that pervade the grand historical narratives of the Eastern Cape. The photographs, taken by photographer Andrew Meintjes, depict fragments of Emmanuel's naked and shaved body, imprinted with the names of Xhosa, Boer and British soldiers, who died in battle in the Grahamstown area. Using a technique of blind embossing, an old serif font typeface was set in lead and used to make the imprint. Names of soldiers, sourced from archives, were embossed on the most vulnerable parts of the artist's body, for instance, above his ears, on the back of his thighs, his feet, chest and at the back of his head. These transient markings and the impermanence of Emmanuel's installation counter the memorialising practices of traditional monuments.

The Monument and the sculpture of the settler family speak of the colonialist, Christian, heterosexual and patriarchal contexts from which they emerge. Unlike Emmanuel's memorial, both impose and fix a way of remembering that does not allow for any ambiguity, or any engagement with devastating, private experiences and consequences of war, mortality and loss. In *The Lost Men* the artist makes himself extraordinarily vulnerable, allowing intensely personal experiences and emotions to intersect with public space.

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