
EDITORIAL

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This issue of *Image & Text* consists of articles that explore diverse examples of visual culture, including fine art, photography, film, and design. Moreover, it is noteworthy that five of the seven articles hone in on South African visual culture in particular. Two of the articles engage with the influence of apartheid politics on the creative production of Peter Clarke and Billy Monk (Hobbs and Rankin, Jamal), and three others take the post-apartheid landscape as point of departure: A short film by Teboho Mahlatsi (Watson-Seoighe), a community mural painting project (Le Roux and Costandius), and an article on Cape Town as World Design Capital 2014 (Cassim). The other two articles in this issue deal with the notorious *Pirelli Calendar* from 2011 (Karam) and an exploration of existentialism in selected films by Michael Haneke (Gouws).

The first article, by Philippa Hobbs and Elizabeth Rankin, is titled 'Word and image in dialogue: Peter Clarke's collages and *Fan* series'. They investigate a relatively unknown component of the Cape artist's work wherein he combines text with images. Not much has been written on Clarke's collages, and this article contextualises them in terms of his exposure to European Modernism and the manner in which he inflected them with a SA flavour. In the 150-odd collages in the *Fan* series, for example, Clarke adds (long) texts that offer social commentary (e.g., *Censor*), or reflect on figures from history or popular culture (e.g., *Queen Victoria* and *Superman*). The authors show that Clarke was able to overcome many of the strictures facing a black artist in apartheid times successfully, leaving a rich legacy of innovate work.

In the article 'Subverting the gaze: the voyeuristic, fetishised spectacle of Karl Lagerfeld's *Pirelli Calendar* (2011)', Beschara Karam examines the notorious Pirelli calendar, which is usually considered the epitome of the so-called 'girly' calendar. Karam's contention is, however, that in this calendar the fashion designer Karl Lagerfeld succeeds in subverting the (male) gaze that traditionally informs the 'girly' calendar. In order to substantiate this, Karam takes as point of departure Laura Mulvey's key essay, 'Visual pleasure and narrative cinema', and points out its gaps in terms of recognising other gazes. Karam then skilfully argues that Lagerfeld succeeds in destabilising the visual pleasure associated with the male gaze by his choice of models and *mise-en-scène* to depict Greek gods and goddesses. By breaking with entrenched expectations, Lagerfeld enacts the possibility of a multitude of gazes.

In 'Billy Monk: Love in a loveless time', Ashraf Jamal looks at the relatively unknown photographs of the amateur Cape Town photographer, Billy Monk (1937-1982). Jamal examines his photographic *oeuvre* as the work of an outsider who inhabited the liminal spaces of Cape Town's dockland area nightclubs and photographed its transient frequenters. Taking JM Coetzee's ideas as point of departure, Jamal argues that Monk's work 'embodies a prosaic tenderness and honesty that is rare in a society – overdetermined by the legacies of colonialism and apartheid ... [and] captures love in a time of lovelessness.' Jamal shows that the transcultural vision at the heart of Monk's work is still elusive in the South African imaginary, even now coming to terms with the punitive remains of the past.

Moving from photography to the moving image, and from apartheid to post-apartheid times, 'Dirty cuts: Violence, trauma and narrative in a post-apartheid South African film' by Mary Watson-Seoighe deals with a short film by Teboho Mahlatsi, *Portrait of a Young Man Drowning*, made in 1999. The author demonstrates how a short film, only eleven minutes long, engages with and reflects the realities of post-apartheid township life, still reeling from the effects of apartheid and its legacy of violence. Watson-Seoighe shows how Mahlatsi's film dismantles Hollywood conventions of seamless editing and uses discontinuous editing deliberately to convey the emotional and psychological disruption of life as experienced by the protagonist, Shadow. The influence of memory and the reliving of trauma through the working of the Truth and Reconciliation Commission are shown to have influenced Mahlatsi's film, which conveys the fractured reality endemic to post-apartheid South Africa.

The next article also deals with films that disrupt the Hollywood formula. 'Being-in-the-world and Being-with-others: Heideggerian ontology in Michael Haneke's *Vergleitscherung-trilogie*' by Anjo-mari Gouws highlights the manner in which the Austrian director Michael Haneke deals with contemporary existential issues in films that comprise the *Vergleitscherung* trilogy. In order to unpack the bleak reality reflected in these films, Gouws invokes Heidegger's ontology of Being and shows how this underpins Haneke's films. She focuses in particular on the way in which Haneke's use of public and private spaces reflect the emptiness of human relationships and the soullessness of 'hyper-technology and rampant consumerism.' Overloaded supermarket shelves and ubiquitous television and computer screens form the backdrops to this trilogy, in which the human condition and urban isolation resonate poignantly on the silver screen.

The next article moves on to the domain of design and relates the story of a community mural project. In

'The viability of social design as an agent for positive change in a South African context: Mural painting in Enkanini, Western Cape', Karolien le Roux and Elmarie Costandius discuss the imperative that design should be used to 'negotiate positive social change in South Africa through social and inclusive design processes.' In order to illustrate their argument, they refer to a case study of a mural painting project in a Western Cape township. What is instructive is that they are critical of initiatives that are not thought through or that do not include the people on behalf of whom the project is undertaken. They argue that projects that operate from a position of paternalism have the potential to do more harm than good. They offer useful guidelines on how such projects might be approached, and call for a critical and self-reflective stance.

The last article continues the Cape flavour of the contributions by Hobbs and Rankin, Jamal, and Le Roux and Costandius. In 'Finding the mother in the mother city: reclaiming Cape Town through design', Fatima Cassim looks at the fact that Cape Town has been nominated as the World Design Capital for 2014. This prestigious accolade holds within it the potential to use design as a platform for strategic and sustainable change and improvement. Cassim unpacks a number of ideas related to the creative economy and how it can contribute to the making of a vibrant city that encourages innovation and addresses social problems. She also invokes Henri Lefebvre's writings on the city to structure an argument that supports Cape Town's theme to 'Live Design. Transform Life' and shape the city in a more democratic manner.

The journal ends with an overview of the highly successful Mandela Poster Project Collective exhibition, premiered in July 2013 at the Department of Visual Arts at the University of Pretoria. The short essay by Amanda du Preez, 'Mandela: Icon lost and regained', offers a thought-provoking view on the nature (and pitfalls) of iconicity.