Die jaar 2010 is ‘n groot jaar in die geskiedenis, omdat die Sokker Wêreldbeker ‘n uitstalvenster bied vir groot getalle mense wat uit die buiteland na Suid-Afrika kom. Dit is dus daarteenoor ‘n enorme voorreg om ‘n besondere en grootse kunstenaar by die elfde US Woordfees te verwelkom, wie se werk op sy beurt ‘n uitstalvenster vir die buiteland bied op kuns uit Suid-Afrika – Andries Botha. Dit is slegs sy tweede uitstalling in Suid-Afrika sedert hy in 1988 die Standard Bank jong kunstenaar van die jaar was.

Andries Botha is nie alleen ‘n gevierde internasionale beeldende kunstenaar wat Suid-Afrika se beeld wêreldwyd bevorder nie, hy doen dit boonop tans grotendeels aan die hand van sy uitbeeldinge van die grootste landsoogdier, die olifant. Dit is baie gepas by die grootste US Woordfees tot dusver, met 204 produksies op die program, versprei oor meer as 250 aanbiedings.

Andries Botha het wêreldwyd opspraak gewek in bewarings én kunskringe met veral sy olifantbeelde (van hout, motorbande, ens). Sy olifantreeks is byvoorbeeld in Antwerpen aangewys as Europa se mees bekende eietydse simbool. Hy was die enigste kunstenaar wat genooi is na ‘n bewarings- en ekologiese beraad in Mexico gedurende Desember 2009, waarvoor hy ‘n spesiale olifant ontwerp het wat op sy eie ’n reis ondernemen in Amerika. Hy het in opdrag van die Kwa-Zulu Natal Provinsiale Administrasie ‘n drietal olifante geskep wat op 25 Feb 2010 in Durban onthul word en is, in opdrag van die Suid-Afrikaanse regering, besig met ‘n reuse beeldgroep rondom die geskiedenis van koning Tsjaka vir die nuwe internasionale lughawe in Durban, wat ingewy word op 1 April 2010. In September 2010 vorm sy olifantreeks deel van ‘n genooide uitstalling in Parys by die Louvre.

Vir die US Woordfees het hy iets heel spesiaals geskep: die twee spelende baba-olifante met hul slurpe bymekaar, at by die Woordfees kom baljaar – die feestema is in 2010 Baljaar! - simboliseer enersyds die verbinding tussen die eerste en daaropvolgende dekades van die Woordfees, maar dra ook ‘n besondere boodskap oor van die noodsaak tot samewerking tussen instansie rondom kwessies soos aardverwarming en ekologiese agteruitgang, wat nog maar in ‘n baie jong stadium verkeer. Andries Botha bring verder sewe ander indrukwekkende installasies rondom die tema ruimte en herinnering na die Woordfees, asook twintig van sy tekeninge.

Die Woordfees se dank aan Amanda Botha, die Woordfeeskurator, vir haar visie en ywer om Andries Botha uit te nooi na die Woordfees. Viva Andries Botha, Viva, in die Fifa-jaar!
Willie Bester remembers how, as a child in Montagu, he flattened the ground with his hands in order to make his first little drawings in the sand with his finger. There was no money for sketch books or chalk. He remembers strolling through the streets of Montagu and noticing the distinctive style of the houses of the town, and then recreating them on a smaller scale from cast-off bits and pieces at home. He cut up ice cream sticks to use as miniature bricks, collected matches to make the doors and windows, and brought home cardboard boxes to give shape to his first artistic creations.

He had no idea that what he was doing made an artist of him. The Montagu artists – some of them famous far beyond the boundaries of the Little Karoo village in which he lived – worked with oil paints on canvas. This was what distinguished them as artists; there was certainly no loose rubbish lying around in their studios, except possibly to be used as subjects for the paintings.

What has stuck in his memory is his sense of his deep need to give a shape to the things that he experienced around him. And the only way he could convey his thoughts and feelings was through using his hands. The only thing he was certain about was that the communication had to take visual form – through the drawings and the found objects that could give expression to his unarticulated feelings.

In the arsenal of his memories there is another ineradicable image. He remembers his disillusionment when, as a young boy, he went to look at his father, a farm labourer, at work one day making fences. His father and the other labourers spent the night in a stable with straw on the floor for them to sleep on, and he accompanied them the next morning when they went to the kitchen door with their chipped enamel dishes to wait for their porridge and a tin mug of coffee for the day.

The events of that day made a profound impression on him. When he was already a father with children of his own, he was still struggling with that memory of his father standing there so completely submissive. It is still painful for him to try and reconcile these two contradictory images – the one of his father as hero and role model, and the other of his father powerless to protect his own dignity. This was a decisive experience for Bester. Those feelings of hurt helped to shape him as an artist.

“For me, it’s about humanity, the right to dignity and respect, and to be implacably opposed to any kind of injustice. What is wrong remains wrong until what is right and just give our existence a positive direction.”

These word are like a mantra for him. He invokes them every day. He also says: “If we do not act and make people aware of their negative judgements and behaviour, there can be no hope of change.”

He decided at an early stage already that he was going to be part of the movement impelled by the desire to change these historical patterns of behaviour that were so humiliating to black people. His method is to lead through example. His weapon is his art.

The literature on Willie Bester over the past two decades often emphasises that as an artist he is a political and cultural activist. He is seen as a struggle artist. A voice against the injustice of apartheid. A voice that insists on the dignity of human beings, especially the impoverished and the oppressed. He keeps a close eye on the politicians of the day and has always expressed his views freely and frankly – whether in the apartheid era or now in the post-1994 liberated South Africa. He cannot do otherwise, he feels compelled to speak up. His paintings and his sculptures are important as the bearers of his ideas and his emotions.

Looking back on his work, one is deeply struck by its integrity. He has always been true to himself. He remains the sensitive seismograph
of the times in which he lives. His work not only documents, but posits a viewpoint that impels reflection and consideration.

Bester ponders and chooses his words with great care. The work seeks primarily to build bridges of understanding and to stimulate dialogue within a racially divided society programmed by perceptions and prejudices. In simple terms, his passionate plea is: see the vulnerability of human beings, but also their dignity. His appeal is that a society which has been distorted by the wounds and agonies of apartheid should cast off the baggage of prejudice and instead cultivate empathy and a sense of common humanity.

The matrix for Bester's insights is his sense of justice. A simple motto guides him: “What is wrong, is wrong; no circumstances can justify what is manifestly wrong”. Look at his artworks and you realise how fundamental this position is.

This is precisely the reason why Bester feels he now has to return something to the community of his childhood years and his youth. He wants to use his art to break down and disable deeply rooted prejudices.

For some years he has been painting portraits of the people of Montagu. He is trying to record the identities of the ordinary men and women on the streets of the town – the faces of his hometown – in an ongoing series of paintings. In this way he wishes to embody the dignity of the people and acknowledge the contribution that every single one of them has made to the place of his birth.

At the same time he is also creating the opportunity for others to refresh their knowledge of the town’s inhabitants with dignity. He is aware of the abyss that divides people, and he knows the prejudices and perceptions generated by apartheid, but these are the things he wishes to transcend through his portrait series of the people of his town. His work compels people to regard each other and the broader society in a different way. As far as he is concerned, in the depths of his being, what is at issue is the right of every person to the same treatment and to acceptance.

The Montagu portrait series represents a direct engagement with the ordinary people of the rural town in the Little Karoo. Here life has its own rhythm, perhaps slower than that of the city, but despite the material poverty Bester also wishes to celebrate a richness and generosity of spirit in the portraits. The contours of the faces become for him the landscape of the place where he was born. Every face is an autobiography – a narrator waiting to tell his or her story.

This exhibition is also intended to provide some insight into Bester’s development as an artist. From the time of his impoverished and simple beginnings of making drawings in the sand and constructing toys from wire and bits of rubbish, his first impression was that a realistic representation of a still life or landscape on paper would give him some claim to be an aspiring artist. What nourished him as a child was the prints and paintings he noticed on the walls of wealthier households. His early paintings were in a particular Western tradition that he simply imitated. For him these fanciful works were experiments in composition and colour.

While he was still working in a factory in Montagu he became interested in themes closer to the world of his own life and experiences. These works reflect an engagement with the lives of the coloured community. They already represent the first signs of a search for his own voice.

After he moved from Montagu to Cape Town, his world became that of the townships of the Cape Flats. His former rural life in the Little Karoo shifted permanently into the background as he was confronted with the worst realities of poverty, oppression and political injustice. The early depictions of the squatters’ huts and double-
I have tried to make a work which transcends the normal visual narrative, story telling, that which never abandons the power of the imagination. It is a narrative with persistent melancholia, that which wishes to define the lessons of history as truth. I think that such a narrative should suggest and feel rather than instruct or reason.

For me a three dimensional work needs to emit an alchemy that invokes the subtext or subliminal, that which we cannot comprehend. The subject of this work is our flawed humanity, that which comes close to classic tragedy, that which is oblique, hidden, denied, that which we discover within ourselves when we are momentarily elated or unashamedly celebratory, mostly in pursuit of our own baser purposes in life at the expense of another life.

In order re-represent an approximation of this state of delusion, I felt it necessary to employ a sort of dramatic installation, that which could recall a number of simultaneously contradictory narratives. This, in my opinion, resists the tendency for a meta-narrative that defines history as a single or a series of singular stories as reality, but represents it as individual interpretation fixed in time, those which by their very nature are so blunt, crude and predictable that they reveal humanity as flawed and are never ideal. I have chosen the moment of looking as the fulcrum upon which truth hinges, the place where individual perception becomes reality, where fact becomes cliché.”
This is one sculptural fragment of a large installation comprising 6 pieces. “What is a Home?” was begun in 1993 as I began to consider the emotional and physical implications of identities that were in transition. This entire piece must be seen in the context of the various conflicting interpretations of individual and national identities. “Embarkation” contemplates the impact of theological adventure and the cultural differences and interpretations of the profound or the divine.

I also tried to examine the implications of exile or the sense of nomadism implied in our attempts to secure an emotional and physical haven.”
Scanning a period of almost thirty years, Botha’s artistic career bears testament to a continuous process of critical enquiry into the effect that formations of power have on the visual and discursive manifestation of identity. Within this framework, Botha plays an important role in visualising the influence that various power structures have on the political and social transformation of the South African landscape. Renowned for a visual exploration of identity on the level of the individual and the collective, Botha’s work charts the complexities and challenges that are (or have historically been) at play in local configurations of selfhood. In this regard, locality – be it in terms of nationality, sociocultural positioning, or the notion of ‘home’ – is intricately tied to conceptions of ‘self’. Consequently, Botha’s work serves as a platform for the investigation of identity and its convoluted relation to topologies of power and control.

In Botha’s earlier work, the physical process of weaving played a fundamental part in the investigation of different visual and conceptual relationships – be it the interaction between individuals and collectives, the human relation to different systems of cultural memory, or the complex connection between humans and their locality. In his later work, the methodology of collecting and assembling has taken on a different format and is marked by a shift from the artwork as a physically woven structure to the work as a conceptual place of intersection where various discourses become entangled. The strands of narrative and history that Botha interweaves have taken on a much more discursive character as he has become more concerned about the bearing that systems of knowledge have on human interaction and self-perception. The wide variety of sources and materials that he draws upon also give support to his presentation of the human as necessarily complicated. Much of his later work comprise of multi-media installations, giving him the opportunity to deconstruct, distort and rework the human’s corporeal and psychological make-up via a range of visual objects. Botha thus illustrates the human to be an amalgam and not a ‘pure type’, and for this reason human interaction with the realms of the natural, cultural and personal is unavoidably wrought by confrontation, suppression, and rupture. The sculptures that were selected for this exhibition. This article addresses these themes by looking at Botha’s sculptural investigation of the bodily and the grotesque, the individual’s interaction with society through the ceremonial, and the human desire for ‘home’ as it is expressed in spatial terms.

THE BODY AND THE GROTESQUE - THE SCULPTURAL INVESTIGATION OF CORPOREAL TRANSFORMATION

The conceptual substructure of much of Botha’s work is centred on traces of ambivalence and incongruity. By using his sculptures to elicit more nuanced reactions than plain attraction or disgust, empathy or scorn, Botha attempts to detach himself from those clear-cut cultural mythologies of right and wrong, ‘us’ and ‘them’, that pervade everyday society. Some of the best examples of ambivalence as it is embodied in Botha’s work are found in his ‘grotesque’ pieces.

In order to understand the significance of the grotesque in Botha’s work, it is important to consider this genre and the elements of corporeal and social exchange that it covers. Russian literary critic and scholar Mikhail Bakhtin provides one of the most comprehensive accounts of the grotesque body as a trope for transgression. In his seminal work *Rabelais and His World* (1968), Bakhtin presents grotesque corporeality as an expression of alternative political agendas and a temporary suspension of normative order. For Bakhtin, the grotesque body reflects transformation and metamorphosis since it is not a closed, completed unit, but an unfinished, growing and
transgressing thing. The material body is treated as a sprouting organism, and is thus proffered by Bakhtin as a means of countering enclosed physical and social bodies. By visualising the grotesque and the overtly corporeal in bourgeois society, the material body challenges the normative sanctity of public space.

This notion of the open, virile body is important to consider when investigating Botha’s mobilisation of grotesque corporeality as a challenge to systems of cultural hegemony and social prudery that still pervade South African society. Elements of the grotesque is constituted in much of Botha’s work, with Afrikaander Circa 1600 being a good example of the grotesque as it is found in the expression of the corporeal as a transformative and transgressive force. In this work, an anonymous, macabre figure holding a trophy head presides over the distorted domestic scene. With the head of the antelope serving as a substitute gaze for the disembodied cowhide figure, the viewer is confronted by something that is simultaneously animalistic and human, an organism that is awkwardly caught in the process of either creation or decay, or even both. The cowhide with which this figure is crudely sewn together draws attention to its half-constructed, stitched-together nature. Yet, for all its gruesomeness this figure still resembles something that is (or once was) human, thus drawing attention to the seams that exist in our own psychological make-up through which the unknown or the suppressed threatens to break. This figure is a symbol of our own self-perception, and elements of the grotesque serve as emphasis of the unsettling process of exploration it entails.

According to Botha, humans are haunted by the natural contradictions that exist within their psychological constitution, and most are constantly trying to restrain or deny the “innate brutality” that is part of their psyche. To a certain degree, this formulation calls to mind the Jungian shadow that is kept at bay and suppressed out of fear of confrontation or censure. In the case of Botha’s work, elements of the shadow represent the disowned subpersonality or subhistory of our society – the identities or histories that we forcefully forget and repress for cultural survival and social conformity. Lurking beneath the veneer of the ‘normal’ is the grotesque elements of basic human existence; the brutality that Botha specifically draws attention to in his attempt to dispel the pretence and orthodoxy of social conventions. Balance is depicted as a delicate achievement, and the human is represented as an organism that is psychologically wrought by processes of both order and chaos. According to Botha, we are simultaneously attracted and repulsed by our own grotesque character. For this reason, the figure in Afrikaander Circa 1600 silently staring at us with the unblinking glass eyes nestled in its trophy head may initially cause disgust, yet it is also captivating and invites closer inspection: a peek at its stitches, a sniff of its recognisable odour of skin, and – when no one is looking – even a quick touch of its (un)familiar hide.

By focusing more on the grotesque and its contradictions as vehicles for growth, the work Genesis, Genesis, Jesus represents transformation as an offshoot of human desire. The two opposing figures in this work are caught in a process of movement – an act of becoming – as they interact with one another. The crouching, darker shape and the leaping, lighter figure are represented as inseparable – excluding the one from the other would be to render them incomplete and static, and would refute the synergy that is vital for their relationship. Their contact with one another also emphasises their material corporeality – they are exaggerated bodies, grotesque things, with their convexities and apertures disclosing their growing, sprouting, and regenerating nature. Their form appears to be fluid – it seems as if they are briefly caught in suspension before they continue their act of transformation. If any characteristic can be emphasised in Botha’s sculptural treatment of the
grotesque, it would be the ambivalence that pervades our interaction 
with ourselves and with one another.

RITUAL AND THE SPECTACLE OF IDENTITY
Intricately related to the grotesque, the ceremonial also plays an 
important role in Botha’s work. Rites and ceremonies are part of the 
cultural practices of most societies, and they reflect an overwhelming 
human desire that is often played out on a cultural level – the need 
to be initiated. For this reason, cultural systems provide different 
rites of initiation; be it for the transition from childhood to manhood 
or womanhood, ceremonies for marking important events such 
as birth and death, or other forms of transition into a particular 
subjecthood as they are deemed significant by society.

By drawing on the semblance of the ceremonial, Botha not only 
references the rich (and sometimes troubled) history of various rituals 
and traditions that have shaped our present cultural topography, but 
he also calls attention to the spectator’s role in these ceremonies. In the 
work *History has an Aspect of Oversight in the Process of Progressive 
Blindness*, the emphasis is placed on the initiated spectator – the empty 
chairs facing the ball and claw display cabinet hints at the viewer’s role 
in this cultural spectacle. As if waiting in anticipation, the chairs act as 
signs of the viewer’s required cognitive and bodily presence – they call 
upon an audience to make the ritual complete.

The feeling of a ritual in progression is heightened by the rows of 
busts waiting in concealment behind the concrete wall. In the display 
cabinet, the miniature busts are the reduced copies of their full-scale 
counterparts that are lying in wait behind the wall. The unassuming 
size of these smaller busts makes them appear more manageable and 
easily contained within the wooden display cabinet. The latter can be 
regarded as a cultural vault of sorts as it confers a sense of stability, 
legitimacy and decorum on their presence. These busts are also copies 
of other copies; they are distorted versions of the same meta-narrative 
whose origin remains unknown to the spectator. In their multitude, they 
reflect the fragmentary and self-perpetuating nature of ceremonial and 
traditional discourse. Botha seems to be saying that these busts of 
unknown patriarchs that are incessantly reproduced can be packaged 
in different containers, or can assume different dimensions, yet their 
message of authority and obedience remains the same.

The importance of the spectacle of the grotesque in Botha’s work 
is underscored by the ceremonial settings which he create as meeting 
points for the spectator and the discourses of corporeal and discursive 
power that he deals with. To a certain degree, the viewer becomes 
an accomplice as he or she is drawn into the theatres of the macabre 
and the bizarre that Botha recreate. The viewer’s role as initiated 
participant is conspicuously played out in the work *Afrikaander Circa 
1600* where the head of a man – an unknown patriarch – is offered 
as a sacrifice, both to the cowhide figure and his trophy head, as well 
as the spectator. The disembodied patriarch – as a symbol of power, 
domination, and cultural solidity – is transformed by the ritual into a kind 
of human trophy head. The roles are thus reversed as the head of the 
antelope stares over its prey, its spoils – in this case the patriarch that 
has apparently been captured and slain. Consequently, the spectators 
are made complicit as the ritual is directed at them, given coherency 
by their presence, and completed in their imagination – ceremonial 
elements therefore serve the function of highlighting ambivalence and 
the grotesque as they are already at play in the viewer’s mind.

DISPLACEMENT AND THE FRAGILE 
PLACE CALLED ‘HOME’
The idea of ‘home’ is also a central motif in Botha’s work, with 
many of his sculptures addressing the complicated human relation 
to spaces associated with intimacy, familial allegiance and social
cohesion. For Botha, the human consciousness is fragile and prone to disturbance, and its general well-being is intricately linked to locality – to the sense of place that is cognitively constituted through daily human interaction and movement. One of the topographies in which identity is noticeably exerted and strongly tied to notions of safety, ownership and privacy, is the realm of the home.

In the work *Empty Spaces*, Botha places emphasis on the ideological and/or physical repossession and renegotiation of home. Processes of migration and displacement have had severe effects on the autonomy of nation states and the stability of cultural formations, while forms of national and cultural displacement have resulted in diasporic communities fleeing for their survival from systems of oppression. In *Empty Spaces*, the notion of ‘home’ – the centre from which people are marginalised – is presented as both a culturally and physically hybrid structure that encompasses multiple identity formations. The de-territorialised individuals depicted in this work constitute a sense of identity through shared cultural codes that are called upon as signifiers of cohesion – the suitcases and monotone photographs emphasise the relationship of dislocation that is shared by the people depicted. The rows of anonymous bags that are proffered as evidence of displacement and migration face a screen comprising a multitude of inverted photographs of human faces. Yet, for all their uniqueness, these faces lose all vestiges of individuality and belonging as their overwhelming number and disembodied presentation renders them a horde of dislocated bystanders. They are at once evidence of the disrupting effect of human displacement on identity construction, as well as a silent presence that guards over the last traces of their locality; the black bags that have become the containers of a transportable home.

By simultaneously hinging themes of corporeality, locality and initiation onto the notion of ‘home’, the work *Embarkation* underscores the physical implications of identity in motion. The human as nomad is a central figure in this work, with a grotesquely distorted human shape depicted at the forefront of this ceremonial procession. Floating amongst this figure in a sea of nylon rope is various companions that are needed for its journey of corporeal and symbolic transformation. The ducks – who share the symbolism of transition due to their migratory nature – as well as the miniature sculptures of Jesus that represent aspects of religious transformation, are chosen for their relationship to the human as itinerant and fluctuating organism. Travelling behind the twisted steel figure and acting as companion and guide, is the boatman – the agent of security that offers safe passage, but also the guardian of the underworld that heralds the irreversible corporeal finale that lies at the end of the human journey. This work is thus an combination of the various themes that are touched upon in Botha’s other work – it signifies his concern with the human as corporeal entity as it is steering its way through the complex journey of life; as it negotiates its cultural specificity by means of various symbols and histories; and as it desperately tries to locate a space of recollection and shelter, a home, amidst an existence of fluctuation and profound uncertainty.

As this exhibition of Botha’s work demonstrates, the human is a complex corporeal and psychological sculpture in itself. As such, his work may physically be determined by processes of weaving, accumulation and construction, but conceptually he is more concerned with tugging at the ravels that comprise our fraught human nature. Perhaps this is the most unsettling feature that we as viewers of his work might be faced with – that we are not as complete, refined and finished as we imagined ourselves to be.

**Sources Cited**

We are all haunted by the innate contradictions which exist within ourselves, striving to balance light against dark, force against gentleness, rest with action... Our past inhabits our present and our future is held hostage to memory. There is no way of escaping our innate brutality. I find this persistently tragic. The tragedy of the intersection of past and present is an appropriate metaphor which creates the sobering context for the future. There is always the formidable threat that this synergy is beyond our personal determination. Our ability to imagine that our notions of balance are equally as informed by disorder as our notions of beauty, are constantly afflicted by our obsession with the grotesque.”
WHAT IS A HOME?

HISTORY OF MONUMENTS

1.6m x 1.4m x 4.3m
Media: Litho Plates, mild steel, wire, resin, lead, electrical components
1997

“This work forms part of the large installation “What is a home?”. It is made out of lithographic plates that reveal fragments of news taken from newspapers covering the period of manufacture of the work. In this respect it was an interesting archival process that fixes the work in historical time. Monumentality and monuments is an interesting albeit transient historical phenomenon. With the shift in political and ideological emphasis, old monuments and new monuments become part of the tide of history. In order to emphasize the ephemeral nature of the historical process, it is my intention to exhibit this work as a “dark” sculpture, as it is something that is viewed from the sky, almost like a dream-like landscape viewed from afar.”
Selecting the elephant as a metaphor for fragility, embodies the challenge for human intelligence to harness its creative potential in engaging the ailing ecological infrastructure which we have brought about as a result of our technological self interests.

The Foundation applies creativity and the imagination to develop closely related dynamic ideas and solutions. It promotes the principle that weak and strong are closely related and if this idea is embraced, respected and understood, it is possible to maximize this interdependence.

I began making elephants out of recycled wood in 2005. It struck me how strong our emotional connection is with these extraordinary animals, how they capture our imagination when we encounter them in their natural or artificial habitats. It is not difficult to conclude how fragile elephants are in our expanding infrastructural universe. Our human intelligence has placed so much at risk and the elephant seems to me to be a relevant survival metaphor as they try to adapt to a deteriorating eco-system.

I have begun to place these created elephants in the world to become ambassadors of beauty and creative vision, promoting the idea of coexistence. By positioning them in strategic places in the world, they carry and embody our creativity and endorse the principles embedded in The Human Elephant Foundation.”

In African mythology the elephant is a reincarnation, carrying the soul of a murdered God. It is thus the embodiment of the transmigration of souls. It is also the metaphor for the world’s preoccupation with Africa as an exotic location.

The elephant thus embodies the world’s romanticism with Africa. In part it is the Colonial panacea; wildness can be contained, civilized and taken back to the First World as a trophy.

The Human Elephant Foundation (HEF) facilitates human imagination to operate dynamically and innovatively within the world. It is created to allow individuals and collectives to apply fresh new thinking into the world to address the many vulnerable and fragile consequences of the human footprint.

We accept that creative thinkers have abdicated their influence to other power-brokers for too long. It is our inability to imagine how creative thoughts can directly contribute to the evolution of social and cultural space that has spawned the need for this Foundation.

The elephants, as traditional custodians of memory, are presently, collectively or individually, to mark a site where important decisions have to be made or where important events have already taken place. They act as catalysts to invoke discussion and debate around issues of creativity, human and ecological fragility. These elephants will also be used to herald the interventions of the Foundation and its partners and to represent creative metaphors within the world.

In collaboration with the HEF, corporations, collectives or individuals workshop and develop their imagined ideas to engage their creative and intellectual capability within our interdependent social and eco-environments. The resultant interventions are implemented in collaboration with the HEF which exercises management and control, through its appointed specialists. All possible financial benefits in regard synergistic action are sought by the Foundation for its partners and itself.

The Human Elephant Foundation is a South African idea, officially launched in Cape Town on the 12th of March 2009. It is also envisaged that the Foundation will have offices in Europe, America and Asia. These offices will be represented by selected individuals resident in those countries.

Primarily, the HEF seeks to develop collaborative partnerships as part of an African and global network of energy and creative innovative thought. Partnerships are sought with organizations and individuals that share a need to make a meaningful contribution to an ailing world.

The Human Elephant Foundation. Postal address: Postnet Suite 345, private Bax X10, Musgrave, 4062, South Africa. Website: www.humanelephant.org, Email: info@humanelephant.org
Our contemporary modernity has resulted in global human migration. Survival, desire, romance, greed, tragedy are all metaphors that fuel the human imagination. Economic, social and cultural disparities persist and become a persistent theme of contemporary life. These inequalities underpin the human tragedy of many societies that results in the mass migration of human beings seeking better futures for themselves and result in the extreme risks that people tend to take in imagining different destinies for their lives.

My work explores the loss of self in the search for this new imagined future.” - Andries Botha, September 2008
Since the work is essentially a biopsy into the heart of masculinity that I have taken a personal perspective on and assumed that the essential building block of male behaviour is formulated around your primary role-model: your father. From that relationship, in ever concentric circles that emanate from there and embraces cultural and social contexts, geography of an emotional and physical nature, the preconditioning that shapes masculinity, is fraught. The reference points for the work is the anthropological model.
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Details</th>
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| 2009  | La Papalote Museum, Mexico City, Mexico  
Wild9 – 9th World Wilderness Congress, Merida, Mexico  
Animal-Anima, Provence, France  
South Gallery, Cape Town, South Africa  
KZNSA Gallery, Durban, South Africa  
Strydom Gallery, George, South Africa  
Beauty and Pleasure, Stenersen Museum, Oslo, Norway |
| 2008  | Faculty Exhibition, KZNSA Gallery, Durban, South Africa  
Workshop/Exhibition, Samata Lok Santhan, Gwalior, India  
Travesia, Las Palmas de Gran Canaria  
l’Homme est un Mystère #3, St. Brieuc, Côtes d’Armor, France |
| 2007/9| You can buy my heart and my soul, Royal Museum for Central Africa, Tervuren, Belgium, October 2007 to June 2009 |
| 2007  | You can buy my heart and my soul, Antwerp, Belgium. |
| 2006  | 2006 Beaufort, Sculpture Triennale, De Panne and Ostend, Belgium |
| 2005  | Amazwi Abesifazane, William Benton Gallery, University of Connecticut, USA |
| 2004  | Africa Remix, Museum Kunst Palast, Düsseldorf, Germany  
Amazwi Abesifazane, Betty Rymer Gallery, School of the Art Institute of Chicago, Chicago, Illinois, USA |
| 2003  | Amazwi Abesifazane, Culturgest, Lisbon, Portugal  
Attese: Biennale of Ceramics in Contemporary Art, Albisola, Italy |
| 2002  | Vidarte 2002, Mexico City, Mexico  
Global Priorities, New York, USA  
Outpost II, US Art Gallery, Stellenbosch, South Africa  
Amazwi Abesifazane, Prince Claus Fund, The Hague, The Netherlands |
| 2001  | Freehouse Project, Rotterdam, The Netherlands  
Nature, Utopia and Realities: Orsorio, Grand Canarias  
Memorias: Santander, Spain  
Amazwi Abesifazane, World Conference Against Racism, South Africa  
Amazwi Abesifazane, Durban Art Gallery, South Africa |
| 2000  | Area 2000: Reykjavik Art Museum, Iceland  
L’Afrique a Jour: Lille, France  
Bonnefanten Museum, Maastricht, Holland  
Dakart 2000 Biennale, Senegal, Africa  
Amazwi Abesifazane – Voices of Women, African Art Center, South Africa |
| 1999  | Galerie Paul Andriesse, Amsterdam |
1998  Kassel Kunstverrein: Kassel, Germany
       Kulturtogbet Solvberget, Stavanger, Norway
       Four Seasons – National Architectural Institute, Rotterdam
1997  Johannesburg Biennale, South Africa
       Samtidskunst: Fra Sor Afrika, Oslo, Norway
1996  The Other Journey: Africa and the Diaspora, Kunsthalle
       Krems, Vienna
       Containers Across the Ocean, Copenhagen
       Cris Fertiles Unesco, Abidjan
1995  Cris Fertiles Unesco, Cotonou
       Transitions: Bath Festival – United Kingdom
1994  South African Contemporary Art, Paris, France
       Southern Cross – Stedelijke Museum, Amsterdam, Netherlands
1993  Venice Biennale, Italy

HONOURS
2003/4 Consultant to the Department of Arts of Culture, Nkosi
       Luthuli Memorial, Kwa-Dukuza.
2000  Playground and Toys, United Nations, New York
1998  One of 12 International artists invited by Holland Foundation
       to work on Ujama iv project in Maputo, Mozambique
       Civitella Raneiri Fellowship, Italy

1994  U.S. Information Service Fellowship – University of Indiana, USA
1992  National Vita Art Award, South Africa

PUBLIC COMMISSIONS
2009  Three elephant sculptural installation, City of Durban,
       KwaZulu-Natal, South Africa
       King Shaka Sculptural Installation, King Shaka Airport, Durban, KwaZulu-Natal, South Africa.
2008  “Lux Themba”, Family Memorial, Amsterdam, Netherlands
2006  Award design and manufacture: 27th Durban International Film Festival
2004/6 Ohlange Memorial Park – ANC Memorial, Durban,
       KwaZulu-Natal, South Africa – 5 larger-than-life bronze figures
2004/9 Gandhi Foundation Awards
2003  Shembe Memorial, Durban, KwaZulu-Natal, South Africa
2001  Sculpture Commission, Vodacom, Cape Town, South Africa
2000  Rijksakademie Voor Volkenkunde, Leiden, Holland
1999  Sculpture Commission, M.T.N., Johannesburg, South Africa
1997  Sculpture Commission, Hilton Hotel, Durban, South Africa
1996  Sculpture Commission, Durban Girl’s College, South Africa
1993  Sculpture Commission, Standard Bank, Johannesburg, South Africa
1992  Sculpture Commission, Johannesburg Art Gallery, South Africa

1992  Sculpture Commission, Johannesburg Art Gallery, South Africa
1982-present Senior Lecturer, Sculpture, Durban University of Technology, Durban, South Africa
ERKENNINGS | ACKNOWLEDGEMENTS

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Adviseur | Advisor: Evelyn Bester

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Amanda Matthee, Gasiena Meredith (ScanShop), Elana Brundyn & Ann Gonsalves (I Art Gallery), Christine van Heerden, Marié Batt, Amanda de Klerk (Delheim Wyne/Wines)

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WOW Projekbestuurder | Project Manager: Fiona van Kerwel