

## **After Math**

**An exploration of temporality, wounding and consequence**

By Farieda Nazier with Mocke J van Veuren and Thami Hector Manekehla

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Frantz Fanon in his 1952 *Black Skin White Masks* uses the term ‘black neurosis’ to broadly refer to the psychological effects of racial oppression. Within the South African context as with many other analogous contexts, personal histories are undeniably engrained with discrimination and its consequent wounding in one form or another. The After Math project is an ongoing art intervention which explores art as socio-political research and social engagement focussing on Fanon’s concept of ‘black neurosis’. The project aims to generate dialogue around a discrimination-wounding-aftermath theme through the use of a range of explorative methodologies i.e. abstract sculptural installations, animated video work and live performance.

The abstract sculptures form the centre piece around which the collaborations in video and performance revolve. The process for arriving at the sculptural works combines a personal socio-political account structured by mathematical processes and formulae. The sculptures are made by incising square shapes, cut from aluminium sheeting. These incisions are based on a basic ‘code’ derived from precise geometric calculations, deliberate plans to transform by injury.

The work illustrates the transformative processes incurred on the body, family structure, architecture and geography. It carries all evidence of inscription, physical indications of a history long past i.e. marks, dents and fractures. It is further, through the use of stop motion animation, a gradational visual narrative demonstrating a progression of moments. As time elapses, cause seemingly disappears and is replaced by a transformed or marred object, becoming the only trace that a force or action was ever inflicted. Lastly, the work extends to a performance piece, which grapples with the metaphor of the urban landscape as a body on which various forces are visited and which in turn respond to those forces.

**Farieda Nazier**, originally from the Cape Flats, is a Johannesburg-based artist and educator in Higher Education. She has successfully co-curated and participated in a number of art and design exhibitions, both locally and abroad.

**Mocke J v Veuren** is an experimental film maker and academic based in Johannesburg whose work explores multi-disciplinary approaches to critical arts practice.

**Thami Hector Manekehla** is a performance artist and choreographer with extensive local and international experience.