

Speaking Back to the Landscape Canon: Cultural Translation in Phumulani Ntuli's *Cloud Migration* and the *Liewe Land!* Exhibition

Landi Raubenheimer

To cite this article: Landi Raubenheimer (10 Dec 2023): Speaking Back to the Landscape Canon: Cultural Translation in Phumulani Ntuli's *Cloud Migration* and the *Liewe Land!* Exhibition, *Critical Arts*, DOI: [10.1080/02560046.2023.2289582](https://doi.org/10.1080/02560046.2023.2289582)

To link to this article: <https://doi.org/10.1080/02560046.2023.2289582>



Published online: 10 Dec 2023.



Submit your article to this journal [↗](#)



Article views: 8



View related articles [↗](#)



View Crossmark data [↗](#)



Speaking Back to the Landscape Canon: Cultural Translation in Phumulani Ntuli's *Cloud Migration* and the *Liewe Land!* Exhibition

Landi Raubenheimer 

Faculty of Art, Design and Architecture, University of Johannesburg, Johannesburg, South Africa


ABSTRACT

In this article I argue that contemporary artists in post-and decolonial contexts are adopting deliberate approaches to respond to and revise canonical art, in what I interpret as acts of cultural translation. Seeing representational practices through this linguistic lens, with concomitant grammars and vocabularies, sheds light on how established conventions may now be challenged through translation—filtering and transforming them. I am particularly interested in the historical South African landscape canon and in how Phumulani Ntuli and several other artists employ different strategies to contest and reimagine the erasures and biases enacted in the canon in their work for the exhibition *Liewe Land!*. The exhibition was held at the Voortrekker Monument in 2021, and included various artists who all responded to printed reproductions of landscape paintings by historical South African artists. The strategies used by artists that I investigate here include: the reinscribing of people into portrayals of empty colonial landscape scenes, the subversion of pictorial unity and the naturalistic style solidified in the canon through western conventions, and lastly, the use of pre-colonial iconography, grammar, vocabulary and registers of representation that evoke historical relationships between land and people.

KEYWORDS

Translation; cultural translation; collage; Phumulani Ntuli; *Liewe Land!*; Voortrekker Monument

The Voortrekker Monument is a squat, imposing structure which hulks on the outskirts of Tshwane. It is surrounded by hillsides, which the landscape painter J.H. Pierneef captured in his recognisable style in 1949 in a painting entitled *Die Voortrekkermonument* (The Voortrekker Monument), the year of the Monument's inauguration. In the foreground of his painting can be seen white tents and ox wagons, along with people dressed as settlers; Afrikaners arriving at the site of the Monument in 1938 for the laying of the foundation stone. The Monument, designed by Gerard Moerdyk, is known for its sculpture by Anton van Wouw depicting a Voortrekker mother and children as well as the imposing marble frieze in the interior, depicting the Great Trek, designed by W.H. Coetzer. The frieze was modelled by local sculptors, and the final sculpture was executed in marble in Italy (Rankin and Schneider 2020, 177–270).¹ The Monument represents the distillation of

CONTACT Landi Raubenheimer  landir@uj.ac.za

¹The sculptors were Peter Kirchoff, Frikkie Kruger, Laurika Postma and Hennie Potgieter (Rankin and Schneider 2020, 178).

Afrikaner nationalism and during the apartheid years became a beacon of South African identity for Afrikaner culture.

Towards the end of 2021 I attended the opening of a group exhibition I was taking part in on the site, entitled *Liewe Land!*.² Strolling through the interior of the Hall of Heroes at the Monument I was struck by the racialised violence that the relief sculptures in the space depict.³ Here, as in other portrayals of settler colonial wars, there is a clearly contrived divide between “God’s Chosen People” and the “natives” that are struck down in myriad ways at the Battle of Blood River; the infamous battle between the Afrikaners and the isiZulu warriors they fought on 16 December 1838.⁴ As a white South African, aware of racial divides and their unsavoury history, the discomfiting scene led me to wonder: how do black South Africans view these historical artworks now? What sort of sense do they make to black viewers and artists? One might wonder the same about much of the historical art in the South African canon, and in particular landscape painting, which for a long time was predominantly a “white canon”.⁵ Focusing on the *Liewe Land!* exhibition, I argue in this article, that in using particular strategies, several black artists in the exhibition “dematerialise and reconstruct” the landscape canon, effects associated with cultural translation as scholars have argued it appears in post-colonial contexts in particular (Young 2020, 141).⁶

In the 1980s, J.M. Coetzee wrote his well-known book on landscape representation in the settler histories of South Africa. A point which I have referred to and reflected on for some time (Raubenheimer 2020), is his insight into how difficult it was for settler artists and writers to understand the African landscape. In essence, they could not make the European landscape conventions they knew fit the land that presented itself to them

²The title of this exhibition is significant, it literally translates as beloved land, but is also an idiomatic expression of surprise in the Afrikaans language. In the context of the seriousness of land dispossession in South African history, the levity implied in this title comes across as ironic.

³While I was a participating artist in the exhibition this article is not a reflection on my own work, but rather a consideration of the work of other artists who also participated. Undoubtedly there is some bias in my straddling the roles of artist and researcher, but I am interested in particular qualities of their work and embrace my own position as implicated, yet not central to the arguments made here.

⁴Rankin and Schneider (2020, 27–29) make an interesting observation about the significance of this date. Initially commemorated under the nomenclature Dingaan’s Day, it became known as *Geloftedag* (Day of the Vow) from 1948 onwards when the National Party came to power, and it became a religious national holiday. It remained a public holiday after 1994, but under the new name the Day of Reconciliation. While this allowed Afrikaners to keep celebrating the day, it also bears significance for the now ruling party the ANC, whose military branch *Umkhonto we Sizwe* was established on the day in 1961. The ANC has held many conferences around the date, and has passed resolutions on the day as well, making it somewhat ambivalent in symbolism.

⁵Several scholars have referred to the South African canon (or canons), among them Lize van Robbroeck (2019) and Anitra Nettleton (2011). Van Robbroeck, in referring to the expansive historiographical project *Visual Century* (Jantjes et al. 2011), provides a useful overview of how such a canon came to exclude black artists completely (or indeed any non-white artists), through the 1930s to 70s, or included only a handful of artists such as Gerard Sekoto and Sydney Khumalo. This “white canon” of South African art was fuelled by the Afrikaner nationalism that underpinned apartheid. When I use the term canon in this article, I refer in particular to the historical canon of landscape representation as Van Robbroeck (2019) and, before that, J.M. Coetzee (1988) identify it; and as associated with settler artists and apartheid era artists celebrated within the couching of an Afrikaner nationalist art history.

⁶It must be noted that it is potentially dangerous for a white scholar to write on the work of black artists, especially given the context of South African history. My intention here is not to speak on behalf of these artists, as I do not believe art historians speak on behalf of artists more generally either. In order to investigate the phenomenon of cultural translation that I suspected could be productively explored with some of the interesting work in the exhibition, however, it was necessary to focus on artists who work from the perspective of their own black identities. While I interviewed two of the artists discussed here over several weeks of correspondence (Phumulani Ntuli and Sandile Radebe), my interpretation of their work is not intended to be authoritative, but seeks to suggest how particular strategies are evident in how they have engaged with the South African landscape canon. This is distilled from my discussion with these artists. I am sensitive to much of art historical scholarship itself being historically dominated by white scholars. Despite this, it seems prudent to research the work of artists who are interrogating positions I may not be implicitly representing as a white scholar, but which warrants investigation.

(Peffer 2009, 225–226), or the land evaded their grasp. Coetzee (1988, 11) argues that beyond that, this pointed to their own identity crisis as settlers in the country. Despite leaving their European identity behind, they seemed unsuccessful in understanding themselves as African. Over time this quandary became entrenched in a landscape canon that perhaps in answer exerted colonial will over the land through representation. One may think here of artists such as W.H. Coetzer, J.E.A. Volschenk, J.H. Pierneef and Maggie Laubscher and Irma Stern (the latter two now canonised, but for long less recognised than male counterparts) who in the late nineteenth and early twentieth century portrayed the landscape as domesticated; as farm or as fertile land awaiting colonial enterprise. Their renderings of the landscape show it as tamed, and for some, such as Pierneef, one might even say coaxed it into shapes it does not naturally take. Artists like Pierneef are often considered as championing a nationalist agenda, portraying the landscapes of South Africa as empty and beckoning, but also devoid of people and therefore waiting to be settled (Van Robbroeck 2019, Foster 2012, 48).⁷ This settler view of the landscape makes its way into vocabularies used by African artists too, as they are in the early twentieth century often educated by artists who trained in Europe or trained abroad themselves, as in the cases of John Mohl and Ernest Mancoba, Gerard Sekoto, Valerie Desmonds, Louis Maurice, Peter Clarke and Job Kekana, all of whom worked and studied in Europe between the 1930s and the 1960s, and others, such as Selby Mvusi and Dan Rakgoathe, who did so in the United States (Rankin 2010, 93). This contributed to the perpetuation of western conventions in the South African landscape canon. Of course, African artists like many settler artists also had their own individual voices,⁸ but looking back on this history one cannot help but agree with Coetzee, that European conventions persisted despite being ill-matched with the local landscape.

In many ways Coetzee's ideas point to a problem in the visual (and literary) vocabularies and conventions for understanding African landscapes with which settlers arrived. Conventions for portraying picturesque English scenes for example; rolling hills, plentiful bodies of water and softer more filtered light simply did not seem to help artists understand the harsh glaring sun and the dusty, flat landscape of the Karoo. The grappling with the landscape can be seen in how settler art evolved and exerted its influence on local artists. The problem may perhaps in retrospect be understood as one of translation. Much like the languages of people encountered by these settlers, they attempted to translate the landscape into their own visual language, but it was an awkward fit at best. The South African land, one might argue, had gotten lost in translation.

Considering landscape representation (in particular painting) in the South African context as an act of translation may illuminate aspects of the canon that point to historical power imbalances, but also to its shortcomings.⁹ In particular postcolonial translation

⁷This view is explicitly put forward by texts associated with the Voortrekker Monument, which Elizabeth Rankin and Rolf Michael Schneider discuss in some detail (2020, 19). There are also of course scholars that take issue with this view of Pierneef's work. See Liese Van der Watt's (2016) review of the catalogue essays for Wilhelm van Rensburg's exhibition of Pierneef's work in 2015 at the Standard Bank Gallery in Johannesburg, entitled *J.H. Pierneef: A Space for Landscape* for a useful summary of such interpretations.

⁸See in particular Leeb-du Toit's (2011, 189–193) discussion of Gerard Benghu's work, influenced by poet Herbert Dhlomo's understanding of the landscape in pre-colonial terms.

⁹I have only come across one instance of the use of the word "translate" to consider how settler artists used European conventions to capture the South African landscape, by Juliette Leeb-du Toit in the book *Visual Century* (2011, 177), but an encapsulating review of the uses of it would be prudent to pursue.

studies offers useful insights. Robert J.C. Young (2020, 141), a post-colonial scholar who is interested in translation and its cultural implications, considers the idea that in colonial thinking the colony exists as an ostensibly inferior copy of the colonising state (the original). Notions of ontology are fundamental to settler colonialism and as such settlers often attempted to shape colonised territories into familiar guises that supported a sense of belonging. In some ways the languages they brought with them, including visual languages, were used to render “new” lands as inferior facsimiles of Europe’s landscapes. In this sense translation was a generative act which transformed *land* into represented *landscape* and colonial territory. Through a process of “translational dematerialization and reconstruction” indigenous cultures in colonised settings could in turn be transformed into subordinated cultures, rendered inferior to the imposed colonial culture (Young 2020, 141). Notably, however, as Young argues, there may be aspects of the indigenous cultures that remain untranslatable, and a residue will be left, or something will be lost. In this sense then, one may think of the landscape canon as a Europeanisation of South Africa’s landscapes. The urge to translate the land into the European concept of a “landscape” is in itself a symptom of that. Such a “landscape” is not a perfect rendition however, something is lost, here due to the mismatch between the land and western pictorial conventions.

Young (2012) takes this dynamic further, however. He sees translation as more than just how the dominant colonial language is imperfectly enforced in colonial territories. He suggests that instead there is feedback or a filtering that occurs through a process of “cultural translation”: while the dematerialisation of the suppressed culture is the obvious effect of the power relationship that has predictably played out in colonised countries, there is also a possible reversal of this strategy, where the indigenous culture exerts an influence on the dominant culture and language of the coloniser.¹⁰ Here Young refers to Homi Bhabha’s influential text *The location of culture* (1994), in how Bhabha sees colonised people as operating in a Third Space, between colonial and indigenous language. For Bhabha, in his interpretation, “the dominant culture gets culturally translated by the migrant” (Young 2012, 160). The colonised becomes a “migrant” in their own country, because their culture is made foreign, but even so, exerts an influence on the newly dominant colonising culture.

Looking back on the history of landscape representation with the hindsight of a post-colonial, post-apartheid and a decolonial lens, it seems unsurprising that contemporary artists might have the urge to enact a form of subversive translation that responds to and alters the canon. One might think here of Athi-Patra Ruga’s recent exhibition of artworks entitled *Athi and Irma* (2022), at the Irma Stern Museum at the University of Cape Town, that steps into dialogue with Irma Stern’s oeuvre, though Stern’s work is often more

¹⁰Young’s text is useful as he explains the beginnings of the term cultural translation, in the field of Anthropology in the 1980s, where it was actually disparaged because it was initially intended to describe the translation of the cultural practices of supposed primitive Others into practices and language that would be understood by ostensibly sophisticated European audiences and readers of anthropological research. In a sense, it sought to eradicate the Otherness in such cultural practices to make them palatable and legible to European society. Young interprets Homi Bhabha as reversing that dynamic and uses the term in that way too. There are comparable ideas articulated as early as in Benjamin’s (1968) text *The Task of the Translator*, and more recently by Michael Cronin (2000, 35) who writes about “translation as subversion”, along with Tarek Shamma (2018) and Christi A. Merrill (2013, chap. 12) who both review how colonised cultures’ subversive acts of translation have been understood in postcolonial translation studies by scholars such as Eric Cheyfitz, Tejaswini Niranjana, Dipesh Chakrabarty and Gayatri Charkavorty Spivak.

focused on portraits than on landscapes. What was established in canonical landscapes by artists like Coetzer, Pierneef and others celebrated the triumph of a settler view of the country's expanses and resources, and it seems high time that the canon is in turn "translated" to reveal the biases and the shortcomings in the particular vocabularies and grammars that shaped it.

While it is high time, it is not a new preoccupation for artists to interrogate existing canonical work. In the 1980s and 90s South African artists had already done this. Beezy Bailey and Wayne Barker engaged subversively with Pierneef's work, and one may think of artists such as Avant Car Guard and Conrad Botes, who followed suit in challenging the hegemonic qualities of the South African canon, while Colbert Mashile has long resisted and subverted the naturalistic tradition, and Johannes Phokela has critically engaged with the work of western Masters. More recently several other artists may be considered along the same lines: Mary Sibande dismantles the conventions of public sculpture with her towering figures of Queen Sophie, Lady Skollie subverts the notion of the sacred cow, Kudzanai Chiurai engages the colonial photographic archive critically, Thania Petersen seeks to undermine the authority of monuments and sacred spaces through her photography, and Ayanda Mabulu has taken on spiritual, religious and political iconography. There have also been concerted efforts by curators to question the historical South African canon, for example Riason Naidoo's exhibition at the Iziko Gallery in Cape Town in 2010 entitled *1910-2010: From Pierneef to Gugulective*.

The exhibition that brought me to the Voortrekker Monument in 2021, held at the Aardklop festival, enters into dialogue with canonical landscape art in particular. This group exhibition, entitled *Liewe Land!*, was curated by Dineke Orton¹¹ with ongoing iterations at the Klein Karoo National Arts Festival in 2022 and at the UJ Gallery (at the University of Johannesburg) in 2023. The Monument is one of the most important structures in Afrikaner nationalist mythology, and represents the culmination of the journey that Dutch-speaking settlers, also called "Boers", took between 1835 and 1854 as settlers exploring the interior of the country after the English colonisation of the Cape.¹² Inside the Monument, the frieze portrays important parts of the journeys of the Great Trek, and the Battle of Blood River (Rankin and Schneider 2020, 13). Though it is couched in narratives which portray the settlers as God's Chosen People with a right to the lands they fought to inhabit, the Monument may also from a different perspective be seen to celebrate the violent process of land dispossession practiced by settlers who claimed land for themselves during this time.¹³ The exhibition *Liewe Land!* engages with this

¹¹Orton, who then went by Van der Walt, is completing her PhD studies at the SARChI Chair in South African Art and Visual Culture at the University of Johannesburg. She is currently the visual arts curator for both the Klein Karoo National Arts Festival (KKNK) and Aardklop Arts Festival, and has received several awards for her curatorial work.

¹²Refer to a useful map of the various routes taken in the Great Trek in Rankin and Schneider's book *From Memory to Marble* (2020). The map shows only six of the treks that took place, although as many as twenty-six are recorded in some sources (2020, 19). Rankin and Schneider also provide an insightful overview of the mythology of the Great Trek and its role in the later Afrikaner nationalist project. While the Voortrekkers are often understood as Afrikaners this is not strictly the case, as they had not developed a fixed identity yet, and Afrikaans as a language was still evolving. See also Rankin and Schneider's (2020, 17–39) references to the changing and inconsistent spelling of Voortrekker names and surnames, which are symptomatic of the shifting use of Dutch and development of Afrikaans, but perhaps also symbolic of a lack of clear identity in the groups of trekkers.

¹³Rankin and Schneider (2020, 24) refer to a film made in 1950, showing the Battle of Blood River and Voortrekker Piet Retief's death, with a signed land treaty with the isiZulu chief Dingane in his possession, implying that Voortrekkers had gained legal rights to the land. See also Leeb-du Toit (2010, 181–183) for more on this Biblical "right" to land that became entrenched through Voortrekker mythology.

history by virtue of its site specificity, but also in other ways. It was conceived of by Orton when she discovered seemingly forgotten prints of landscape paintings by historical artists in a store room on the premises. According to one of the curators at the Monument, Petra Luus, the prints are somewhat of a mystery but were most likely donated to the Monument in 2014 or 2015.¹⁴ These landscape paintings include work by W.H. Coetzer, J.E.A. Volschenk, G.J. Beukes, Gegoire Boonzaaier, Tinus de Jongh, Erich Mayer, Walter Battis, E. Seib and more, and were printed by E. Schweikerdt. Orton engaged numerous contemporary artists to respond to the reproduced prints as a form of critique on these landscape paintings and the colonial and apartheid legacies they represent. They also represent the canon of landscape representation, particularly work associated with Afrikaner nationalism, and it is glaringly obvious that no black artists' paintings are among the printed reproductions.

I am in particular interested in artists who engaged the questions I raised at the outset of this article: articulating responses to the landscape canon from black perspectives, and seeking to recover or point to the "something lost" in the canon's rendition of SA landscapes. Notable responses include those of Phumlani Ntuli, Percy Maimela and Pat Mautloa, who all inscribe black bodies "back" into the unspoilt landscapes depicted by the white male artists whose paintings appear in these reproductions. Their representations also do so "from below", not imposed by the hegemonic language of nationalist art, but speaking back to it across history, turning the "dematerialization and reconstruction" (Young 2020, 141) of colonial representational regimes back onto itself. Sandile Radebe's work is also significant, as he engages the canon's visual regime at the level of grammar, employing isiZulu petroglyphs to posit visual statements that function in a different register to the canon. In Ntuli's video artwork entitled *Cloud Migration*, one of the few pieces to take the prints into the digital realm, one is confronted with landscape paintings by Coetzer, Volschenk, Beukes, Mayer and Seib which he has amalgamated and transformed into a backdrop for animated figures.

Ntuli makes use of particular strategies to effect cultural translation of the landscape canon. One of the most important is that he returns people to these empty landscapes. Below I will make reference to several more strategies employed by Ntuli and the artists mentioned above. They include the following: countering western landscape traditions by subverting the naturalism, pictorial unity and perspectival conventions canonical artworks rely on in various ways, and making use of indigenous visual grammars and vocabularies along with iconography that evokes pre-colonial relationships between people and the land (Figure 1).

In the opening sequence of *Cloud Migration* a figure named Godide is asleep on a bed placed in a landscape. Godide is a character that Ntuli created and uses to explore the historical representation of black subjects. His name is a reference to the legendary Godide Nxumalo, son of the king of Gaza Ngungunyane, and also a reference to the artist's own Clan name (Phumulani Ntuli, email to author, 8, 13 February, 6 March 2023; Assubuji 2020). Upon awakening Godide briskly walks towards the right of the screen,

¹⁴She speculated in a phone conversation that the prints might have been donated by E. Schweikerdt, which also closed down around that time. Most of the prints are of artworks made in the early twentieth century, but it is unclear why the prints were produced in the first place, or why the artists whose work is represented in them were selected. They were however sold in the Monument's shop for some time.



Figure 1. Phumulani Ntuli. 2021. Godide looks through a window. Still image from *Cloud Migration* (Courtesy of the artist).

before arriving at a window with French panes, floating over the landscape. Within the frame of this window a sequence taken from the historical travelogue film entitled *After Sixty Years* (1946) appears, which discusses Johannesburg and its art galleries. Alongside footage in black and white, the voice-over narrator, Frank Secker, mentions how Johannesburg has not “neglected the things of the mind”, and sculptures depicting African men in traditional attire are shown on display in the Johannesburg Art Gallery. These include sculptures by Anton van Wouw, such as *The Bushman Hunter* (1943), and *Black Miner* (1930) by F.J. Kruger.

Apart from his sculpture at the Monument, Van Wouw is well known for his sculpture of Paul Kruger (1896) in Church Square in Pretoria. Artists like Van Wouw and Coetzer were instrumental in contributing to the historically white, and later nationalist canon of South African art, and have become associated with its ideologies. Making reference to Van Wouw, Ntuli is not just evoking other artists in the South African canon but is also bringing the geographical setting of the exhibition, the Voortrekker Monument (well-known for Van Wouw’s work), to bear on his work, along with the Afrikaner nationalist ideologies that shaped the canon.

The figure In Ntuli’s video, Godide (who rather strikingly resembles Van Wouw’s *Hunter*), looks through the window across a seeming historical divide. Viewing the video as if it is an artwork on display, through western art history’s “open window”, he appears to be on the wrong side of this window on history.¹⁵ He looks onto an exhibition

¹⁵Ntuli seems to present a play on the concept of the open window, associated with the invention of perspective in painting, in art history often associated with Leon Battista Alberti working in Italy during the Renaissance (Elkins 1992). Godide is however somewhere removed from the window, his window is not an artwork, but shows him another western construction: a western history of South African art. In this view indigenous people are the objects of art, not the viewers of art.

of artworks which in effect represents African people's colonial portrayal in South Africa. Unlike the viewers of artworks in the travelogue film, who are all white, he resembles the "objects" in the exhibition—the artworks. The objects at art exhibitions cannot speak back to their viewers and Godide is likewise not included in the discussion and viewing of artworks.¹⁶ Excluded from their own portrayal at the time, through the visual and written languages of colonial conquest, Godide perhaps represents the position of black subjects in a colonial context, attempting to make sense of a visual history which now appears cast in stone, and which did not include black voices.

Godide himself is a silhouette made up of montaged historical photographs of people in traditional attire, and he moves like a marionette, with arms and legs attached at hips and shoulders. He appears to be cut out, constructed through a process of collage using found images. Ntuli (email to author, 8, 13 February 2023) discusses how this process of animation uses "templates", allowing him to insert joints which result in some automatic animations such as walk cycles. This reinforces the collage quality of the animation and draws attention to the two-dimensional material qualities of the original prints and the images Ntuli used to construct human figures in the video (Figure 2).

After the travelogue sequence, the view shifts to a scene of clouds floating above a minuscule horizon line, where the artist seems to have cut out sections of a print of Coetzer's painting to construct a new landscape. This transitional sequence leads into the next sequence, portraying two female figures in traditional attire, sitting, reclining and conversing. The figures are also cut out, and they appear to be copied from colonial photographer Alfred Martin Duggan-Cronin's body of work.¹⁷ Duggan-Cronin is known for anthropological photographs of indigenous Southern African people, which are often regarded critically as perpetuating racist colonial stereotypes. At the time such photographs were often seen as scientific, and reinforced pseudo-scientific views on race put forward by popular fields such as phrenology (Godby 2010, 58–59), as well as biologically determinist arguments supporting racist colonial agendas. I am more interested in Duggan-Cronin's use of artifice in constructing these seemingly documentary images. I return to this below. Like images in enlarged photocopies, printed textures are visible on the bodies of the two women in this sequence. They are placed in a part of the landscape taken from a painting by Beukes, depicting aloes. Landscapes with aloes are also frequently portrayed by Volschenk. Coetzer and Volschenk are associated with "Afrikaner ideals of nationhood" (Leeb-du Toit 2011, 181), as are many of the other artists whose paintings were reproduced by E. Schweikerdt, found in the Monument's archives. The juxtaposition between the empty landscapes by Coetzer and Beukes and Ntuli's appropriated black women is thus not only visually stark, but conceptually challenging. Duggan-Cronin is an interesting choice for these figures as scholars have speculated on his pervasive use of props and costumes to convey an artificial sense of pre-colonial culture in many of his photographs (Godby 2010). These figures, originally filtered

¹⁶Godide is not alone in being objectified and simultaneously excluded as viewing subject in colonial visual culture. Sara Baartman is well-known for having been subjected to such inhumane scrutiny at exhibitions in Europe in the nineteenth century where she was put on display. This exoticising gaze is associated with colonial ideologies which attempted to construct Otherness as a counterpoint for western epistemologies and ontology (Adesanmi 2011, 105–112; Nederveen Pieterse 1998, 88–101).

¹⁷According to Robert Hart, curator at the McGregor Museum, where Duggan-Cronin's photographs are housed, this particular image may not have been published, but appears as part of their collection of Duggan-Cronin's photographs. The original photograph is titled *Mfengu women*, and is dated 1928 (email to author, 18, 21 August 2023).



Figure 2. Phumulani Ntuli. 2021. Women reclining in the landscape. Still image from *Cloud Migration* (Courtesy of the artist).

through the colonial lens, are here instead appropriated for decolonial purposes. I return to this later. It is however visually apparent that these figures do not belong in the painting. The artist has chosen to put them “back into” the empty landscape, and he draws attention to this reversal of their erasure from the original landscape paintings.

Various details are emphasised in the next sequences; a simple farmhouse that might be in the background of a painting by Volschenk (possibly *The shepherd's lonely dwelling*), and some details of the flora. Several cuts follow to different settings; now a panning shot of the branches of a baobab tree, then zooming into the trunk of the tree, where Godide emerges with a walking stick.¹⁸ Like the other figures, he is in black and white, seemingly scanned or photocopied from historical photographs and he does not seem to fit into this landscape either. While the camera pans upwards through a mountainous landscape, he appears to have walked to the summit of a mountain, and is now amongst the clouds. In the last sequence he returns from the mountaintops, and behind cut-out shrubbery he continues to walk towards the left of the screen until he disappears.

Cloud Migration articulates two different views on the landscape and its history, and also the history of people in South Africa: the colonial view of the canon and Ntuli's own decolonial view. The artist draws attention to western influences in how landscape has been constructed in the landscape painting canon, making use of the reproduced landscape paintings and documentary material which focuses on South African settler art and its reception. In contrast with this, Godide and the women figures inserted into the empty landscapes reflect how Ntuli reconstructs the landscape, as a space of experience and relation rather than as colonial tabula rasa.

¹⁸When researching Duggan-Cronin's photographs, in discussion with Robert Hart at the McGregor Museum, it emerged that this figure, which Ntuli casts as Godide, may in fact be based on a photograph of a woman; the image is titled *Lena Booysen a !Xam woman at Prieska*, dated 1933 (email to author, 18, 21 August 2023). This image was published in *The Bushman Tribes of Southern Africa* (Duggan-Cronin 1942).

Ntuli does this by appropriating the visual languages of settler representation; photography and painting in canonical examples. This is reinforced in how the artist uses collage as a strategy to defy the unity and harmony of the landscapes by Coetzer and his contemporaries. One may thus consider that there are in effect two consecutive instances of translation at play in this artwork. The first is the initial “translation” of the landscape into the empty expanse of colonial fantasy, which historically shaped the canon of South African landscape representation. People and their interaction with the land were both excised (or dematerialised in Young’s terms), making way for a selective interpretation of South Africa’s interiors as ripe and ready to be settled (a reconstruction of the *land* as *landscape*). This form of erasure relates to how the Other has been historically translated into the terms of the colonising “self” in terms of both their identity and their lands (Shamma 2018, 280). In South Africa customary laws were not recognised by settlers, and as such the land was seen as “available”. The corresponding landscape canon, which for colonial subjects was hierarchically superior by virtue of being constructed in their own familiar visual “language”, likewise captured the landscape as such (Van Robroek 2019).

The second instance of translation is the dialogue which Ntuli enters into between settler portrayals of the land and historical inhabitants of the land, a deliberate gesture that might be understood as cultural translation. The inhabitants of South Africa’s land, like the protagonist of Ntuli’s video, were historically erased and alienated by the settler vocabulary, forced onto the periphery in a landscape that probably seemed unrecognisable to them in the foreign terms of settler representation. Like Ngugi wa Thiong’o’s (1986, 12) feeling that western literature and language took Africans away from their African identities, it seems that Ntuli’s *Godide* is alienated by western art, and even more so, western art’s view of South Africa and Africans who live in it. Ntuli forces the two historical worlds to collide; the empty landscape and the indigenous inhabitants of the country. People do not fit easily into these unyielding vistas however, and they seem to float above the landscape in a separate plane, leaving no traces and exerting no weight on the depicted land.

Ntuli is not the only artist who places African people back into the colonised landscape. Before I consider how other artists did this, I briefly want to think through collage as a form of translation, which here represents Ntuli’s second strategy in cultural translation: to undermine the pictorial unity prized within western landscape traditions by disrupting it. In the early twentieth century collage became a technique widely used by artists who wanted to undermine western representational conventions, and their work is often associated with social critique (Banash 2013, 11–32; Bürger 2011, 73–82). This technique has remained relevant, and it is in the local context associated with the work of Sam Nhlengethwa, Kagiso Pat Mautloa and Mbongeni Buthelezi. These artists have used collage in ways that convey their particular conceptual concerns, but in each case it has also contributed to a recognisable style preoccupied with fragmentation and disunity, using found “readymade” materials.¹⁹

Using a comparable approach, Ntuli’s video displays a deconstructed and amalgamated landscape that does not exist in any of the original representations. Their

¹⁹Collage is also associated with the visual language of activism, often used in posters, such as in the work of South African artist Thami Mnye and the Medu Art Ensemble (Peffer 2009, 221).

deconstruction points to their subversion in the decolonial context of contemporary art, but also their own initial constructed quality. He cuts up pieces of the prints, literally paper that can be collaged, and uses that to construct a new reality from fragments of the existing landscape canon. What is interesting about this technique is that a critique of the original becomes possible by including elements of it in the new expression (Banash 2013, 41). As a technique it could easily be understood in particular as an act of cultural translation, as it relies on fragments of the original, but it also changes the original by exerting an influence over it. The landscapes that the prints represented are transformed into what Ntuli calls “fictional geographies” (Phumulani Ntuli, email to author, 8, 13 February 2023).

Figure 3 is an interesting case in point. The resemblance to Caspar David Friedrich’s *Wanderer above the Sea of Fog* (1818) is perhaps not immediately striking, but nonetheless, Godide does wander above the clouds in this particular landscape. Like Friedrich’s wanderer, he dons a walking stick, and takes some time to survey the land that he must be able to see below, through a blanket of clouds. Ntuli’s reconstruction reverses the view offered by Friedrich however, and we do not see what Godide sees. Instead, we see Godide himself in this exalted position. He is privy to a view that we are not, and has the agency that comes with that view. Considering the pre-colonial intimations made in *Cloud Migration*, one might take this a step further, regarding Godide as a proto-wanderer. If he resembles Van Wouw’s *Hunter* he is perhaps one of the first people to traverse the Southern African landscape. His “view” precedes the Enlightenment and colonial view of this landscape and through him, we might access this alternative and ontological understanding of land. As an agent of looking Godide is here able to enact what he cannot in relation to the earlier sequence in the video, where he appears excluded from acts of agentic looking at artworks. This implicit aesthetic agency is redeemed on the mountaintops, where Godide is alone with a view of the land below.



Figure 3. Phumulani Ntuli. 2021. Godide on the mountain summit. Still image from *Cloud Migration* (Courtesy of the artist).

Godide's view is dominated by cloud cover, and although several literal references to clouds recur in the video, the title evokes notions of online presence rather than physical presence in landscapes as places. Migrating to the "cloud" (the process of moving data online for archiving) could perhaps be evocative of the processes of alienation that have accompanied colonialism, and in contemporary contexts, media imperialism. In the African context, the native "colonised" subject has been historically recast as migrant in his own country. This is more indicative of the outsider status of colonised subjects as a place is transformed into a colony, than of physical migration. With the digital divide, considered a result of neo-colonial patterns in media expansion, Africa as a continent is often regarded as problematically alienated by global developments in this realm, a new phase of colonial exclusion.²⁰

Migration also recalls the history of migrant labour in particularly Johannesburg. The city is mentioned in the earlier section of the video as a centre for art and cultural expression, but its history is far more focused on industry, and gold mining was almost completely orchestrated through a reliance on black migrant labour from Africa and from local African populations (Crush, Jeeves & Yudelman cited in Harrison and Zack 2012, 555). This form of migration is also tied to land dispossession brought about by the colonial Natives Land Act in 1913. So little of the country's land was assigned to its black population (only 7%), and with the mining industry in Johannesburg growing rapidly it attracted migrant labourers from rural areas (Natives Land Act 2013). These labourers would transition from rural life to the urban life of migrant miners, giving up traditional practices and family ties as they lived in appalling conditions in mining compounds. Ntuli's protagonist reminds one of the agrarian pre-colonial and pre-industrial life lived in South Africa's landscapes before the onset of large-scale migrant labour which accompanied industrial development in the country.

There is a productive dialogue between media forms in *Cloud Migration* which evokes the dynamic between reproduction and original first signalled by early print media and now perpetuated in digital media. Print media are also the site where the notion of the original became endangered.²¹ I have at times referred to the prints as "original" prints, but they are reproductions of paintings, and unlike the paintings they are not unique artworks, but made for popular consumption. They were at one point sold as tourist souvenirs for visitors to the Monument, but have some interesting qualities that give them a feeling of authenticity. They are all printed on textured paper, which resembles watercolour papers of heavier weight. This contributes to an impression of being "handmade", though of course they are not. The prints have a wide border as limited edition hand-printed artworks often have, and they include the signature on the original paintings, and titles below in the white border, perhaps evoking the convention used in printmaking for artists to sign their print editions with titles and signatures. The paper has aged, and it

²⁰Refer to Bruce Mutsaers and Massimo Ragnedda's 2019 book entitled *Mapping Digital Divide in Africa: A Mediated Analysis*, where scholars such as Chika Anyanwu and Mbalenle Buthelezi and Lorenzo Dalvit interrogate the perceived "digital divide" Africa is facing. With its unequal access to digital technologies and infrastructure such as the internet (in comparison with western countries), these scholars argue that Africa does not have the same means as the first world with which to engage with global digital media.

²¹In Walter Benjamin's (1936) essay on technological reproducibility he argues that the onset of mass media such as newspapers, photography and film signal a change in how authenticity is valued by viewers of both art and media. Due to this, "original" representations (such as paintings) would in his view become less sought after, and reproductions (such as photographs) would provide a new form of satisfaction for viewers.

now varies in colour, from off-white to more yellowed and browned, giving it a feel of historicity. Despite this, as reproductions, there were many copies of each artwork, and the artists who took part in *Liewe Land!* could exploit this in how they reimagined them. Ntuli could therefore easily cut up prints and even mix different prints together using collage and photo-montage along with assemblage, since there were many copies available to him. In this way he undermines the feeling of historicity imbued in the prints but also by the appearance of the original landscape paintings. He does this in an interesting way, not updating the landscape, but revising and reimagining the past they represent. One might even argue he “corrects” the colonial view of the empty “veld”, so popular in settler art. On the other hand, it is also notable that the visual characteristics of collage now have a feeling of history too, being associated with the historical avant-garde in Europe. Ntuli’s use of black and white photographic material is at times reminiscent of this and may even be considered nostalgic in this way.

The media nostalgia in *Cloud Migration* is not isolated. There are elements of pre-colonial nostalgia that emerge from Ntuli’s video, also contributed by the use of Duggan-Cronin’s photography. His work has been considered by scholars such as Michael Godby (2010) as seeking to construct a pre-colonial idyll. Godby questions for example, how Duggan-Cronin’s photographs might have contributed to the image of native reserves as unspoilt by western civilisation, and self-sufficient havens of cultures gone by. Godby (2010, 63) also makes the argument that many of Duggan-Cronin’s figures are posed in ways that evoke classical sculpture, and so (much like the landscape canon in South Africa) drew strongly on European conventions. This further contributes a sense of nostalgia to his photographs, which for colonial viewers might have evoked these different historical epochs. Ntuli’s work does not seem to shy away from this nostalgia, evoking the precolonial through Duggan-Cronin’s contested images, rather than refuting it. This might be because Ntuli’s landscape is a reconstructed past over which he has control, more so than his character Godide has over the past he sees portrayed through the “window” of western art history.

Collage as a technique is used by several artists in the exhibition, indicating a subversive strategy taken up by them to undermine pictorial conventions, but also the ideologies that underpin the landscapes they work with. In Percy Maimela’s work the resistance to pictorial conventions is taken to the extreme. He prints over one artwork with a solid golden rectangle, obscuring the original completely, and then playfully writing in a caption: “This was once a beautiful print by G.J. Beukes and it turned to Gold”. In another piece he prints a transparent blue triangle over a print by Volschenk entitled *Evening on the Veld*. The block has a cut-out window, like Ntuli’s video, which focuses on a part of the original landscape painting. Here he has isolated a shepherd figure that was barely distinguishable in the painting, which now becomes the focus of the artwork. He has painted this shepherd’s hat white to further draw attention to him. Maimela titles the work “The Shepherd with a flock”, again in his own handwriting. The use of handwriting is evident in several other artworks too, and it seems to be evocative of authorial agency. While the titles and details of the original paintings are printed onto the white space around the prints, the artists who engaged with these reproductions in *Liewe Land!* often chose to write directly onto the print, undermining their status as reproductions by marking them as individual artworks. Doing so draws attention to the artifice and surface of the work, rather than the illusion of perspectival depth, and is historically

associated with the avant-garde's resistance to pictorial conventions as well as their embracing of found materials and objects. One may think of Dada in terms of this strategy, such as Duchamp's scribbles on postcards.²² Maimela's artworks for the *Liewe Land!* exhibition take a humorous approach by adding captions and by obscuring the original images beyond recognition, which also accomplishes a subversion of the pictorial modes in which the original prints function.

Like Maimela, Ntuli also subverts the pictorial conventions evidenced in the paintings he uses. The naturalistic vocabulary embedded in picturesque and idyllic conventions in the paintings is transformed into digitally animated collage in his work. The animation style flattens the paintings and the figures by foregrounding their material quality of being printed on paper. Furthermore, Godide and the women are in a different visual register (photography) to the landscapes (painting), made all the more evident by the stark juxtaposition that the digital medium facilitates. The thwarting of a naturalistic painterly vocabulary for landscape is significant because it is not isolated to Ntuli's work. While Ntuli draws on the language of two-dimensional animation (digital collage) to take naturalism to task, Radebe's work (Figure 4) brings a different visual grammar into the realm of landscape. His geometric structures may look like abstract sculptures, but they draw on a rich tradition of cultural symbolism which makes use of geometric shapes to communicate social values. He makes use of isiZulu petroglyphs which communicate aspects of isiZulu epistemology, traditions and ontology within the larger context of *isintu*.²³ Through the use of *amabeqhe*, geometric symbols, this system of communication serves to connect people, but also to connect to ancestors (Radebe n.d., Sandile Radebe, email to author, 10 February 2023). He uses the Dutch word *teruger* in the title to make reference to both the Dutch cultural roots of the Voortrekkers, and to the portrayal of indigenous cultures as antiquated and static in museum contexts (Sandile Radebe, email to author, 3 March 2023). Radebe draws on traditions that other artists also evoke. Pat Mautloa's artwork entitled *Guardian Ancestor* evidences a colossal figure, which he identifies as a guardian ancestor in the landscape. The visual qualities of this figure which is wrapped in cloth, are jarring against the brush strokes of the paint used by Beukes. Like Ntuli, he evokes pre-colonial relationships between people and land, which are obfuscated in the canon.

In summary, I would like to return to the notion of translation, and its relevance in probing the approach taken by Ntuli in the *Liewe Land!* exhibition. Apart from the strategies that might be considered to function along the lines of cultural translation, the notion of translation is evoked in *Cloud Migration* in several additional ways. There are interesting translations across media: the original paintings, translated into prints, and then translated into digital animation by Ntuli, are themselves objects of translation. The paintings were initially already interpretations of land into landscape in the medium of paint, a colonial act of translation. Interesting permutations occur across these translations, as each becomes its own version of the original "text", the land itself, which so confounded settler artists. The artworks that Ntuli uses to construct his

²²David Banash (2013, 11–32) argues that artists like Duchamp made use of collage as technique that responded to consumer culture and used "readymade" objects as point of departure. Of course, Duchamp's art was also anti-canonical, pushing art beyond the level of skill into the realm of consumerism by being an exercise in choice rather than one of making.

²³*Isintu* refers to the concept of humankind but is more encompassing than the word is in English, inferring notions of connection between people, and evoking the concept of *Ubuntu* more broadly speaking (IsiZulu n.d.).

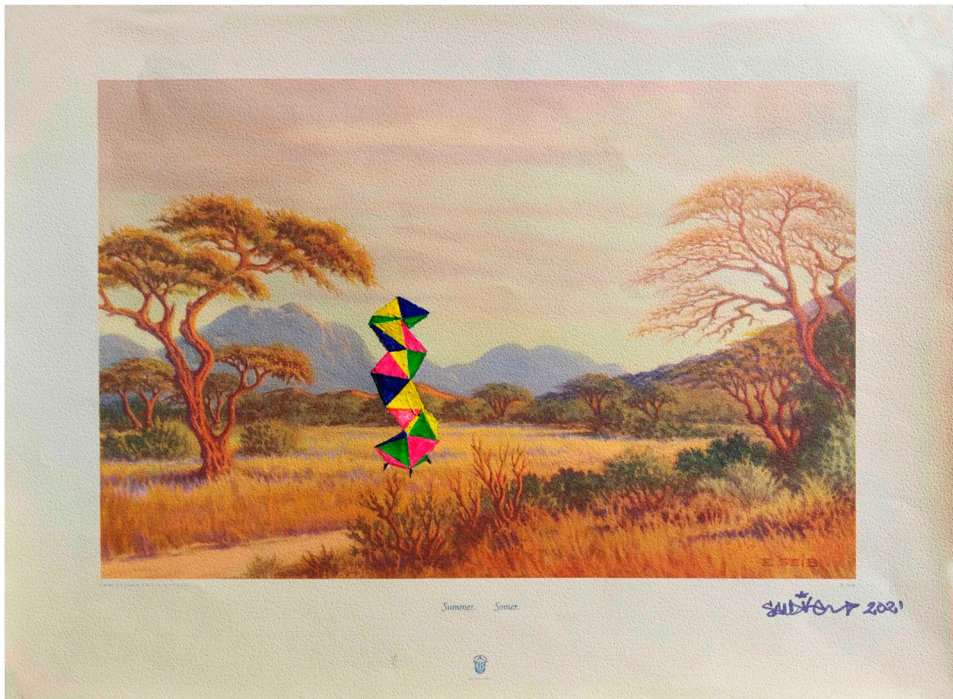


Figure 4. Sandile Radebe. *Voor-teruger II*, 2021. Fine Tipped Pen on Paper. 54.6×76 cm. (Radebe n.d., courtesy of the artist).

new landscape are often idyllic or picturesque, portraying silent little farm cottages and distant horizons, soft light and glowing cloud formations. These are already translations of the landscape or renditions of it. When they were translated into the print medium by E. Schweickerdt these romantic effects were arguably heightened, and they became ideal for tourist consumption. As reproductions, they were not only easy on the eye, but also on the pocket, and visitors could take pieces of South Africa home with them, to be put on display in domestic interiors, where they perpetuated colonial notions of belonging between viewers and the imagined landscapes of the country. Now “decommissioned”, as the artist describes them (Phumulani Ntuli, email to author, 8, 13 February 2023), Ntuli translates these into the digital realm in turn, taking them apart and putting them back together in a way that constructs a new narrative of history; using the existing fragments of the canon but manipulating them to create a new past.

Seeing Ntuli’s work, along with others in the *Liewe Land!* exhibition, as instances of cultural translation, highlights the processes of transformation that accompany colonial and post/decolonial representational practices. Young’s argument that colonised culture filters imposed colonial culture is useful in interpreting how contemporary artists respond to the historical landscape canon in South Africa. The strategies they employed in the *Liewe Land!* exhibition were engaged with precisely such a filtering and transforming process, using the historical dynamic of “dematerialisation and reconstruction” (Young 2020, 141) of colonial acts of translation on the very representations that contributed to indigenous cultures’ suppression in colonial and apartheid South Africa. In the

exhibition various strategies are used to transform or reconstruct the canon: people are reinscribed into the landscape in *Cloud Migration*, and in Maimela's work *The Shepherd with a flock*. Furthermore, western pictorial conventions are subverted in the use of collage techniques used by Ntuli, and also in how Maimela obliterates naturalistic pictorial conventions in his responses to the reproductions. In Radebe's and Mautloa's work alternative registers and ways of seeing land emerge from obscurity in reinscribing pre-colonial cultural symbolism; evoking isiZulu epistemology, ontology and traditions through the use of representational iconographies that run counter to the idyllic and picturesque landscapes associated with the historical South African landscape canon. These artists' responses are timely and go some way towards exploring how the historical landscape canon is currently regarded and how it may be engaged in the decolonial context.

Disclosure statement

No potential conflict of interest was reported by the author(s).

ORCID

Landi Raubenheimer  <http://orcid.org/0000-0002-3081-9151>

References

- Adesanmi, Pius. 2011. *You're Not a Country, Africa: A Personal History of the African Present*. Cape Town: Penguin Random House South Africa.
- After Sixty Years*. 1946. Travelogue Film. Accessed July 22, 2023. https://www.youtube.com/watch?v=QHPW6NNERew&ab_channel=PeriscopeFilm.
- Assubuji, Rui. 2020. "Atlas of an Empire: Photographic Narrations and the Visual Struggle for Mozambique." *Kronos (bellville, South Africa)* 46 (1): 172–194.
- Banash, David. 2013. *Collage Culture: Readymades, Meaning and the Age of Consumption*. Leiden: Brill. ProQuest Ebook Central.
- Benjamin, Walter. 1968[1923]. "The Task of the Translator: An Introduction to the Translation of Baudelaire's *Tableaux Parisiens*." In *Illuminations: Essays and Reflections*, edited by Hannah Arendt, translated by Henry Zohn. Boston: Houghton Mifflin Harcourt. ProQuest Ebook Central.
- Benjamin, W. 2004[1936]. "The Work of Art in the Age of Mechanical Reproduction." In *Film Theory and Criticism*, edited by Leo Braudy and Marshall Cohen, translated by Harry Zohn, 791–811. Oxford: Oxford University Press.
- Bhabha, Homi K. 1994. *The Location of Culture*. London: Routledge.
- Bürger, Pieter. 2011. *Theory of the Avant-Garde*, translated by Michael Shaw. Foreword by Jochen Schulte-Sasse. Minneapolis: University of Minnesota Press.
- Coetzee, J.M. 1988. *White writing. On the culture of letters in South Africa*. New Haven: Yale University Press.
- Cronin, Michael. 2000. "History, Translation, Postcolonialism." In *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon, and Paul St-Pierre, 33–52. Ottawa: University of Ottawa Press.
- Duggan-Cronin, Alfred Martin. 1942. *The Bushman Tribes of Southern Africa*, with an Introductory Article on the Bushman Tribes and Descriptive Notes on the Plates by D.F. Bleek. Kimberley: Alexander McGregor Memorial Museum.
- Elkins, James. 1992. "Renaissance Perspectives." *Journal of the History of Ideas* 53 (2): 209–230. doi:10.2307/2709871

- Foster, Jeremy. 2012. The Wilds and the township: Articulating modernity, capital, and socio-nature in the cityscape of pre-apartheid Johannesburg. *Journal of the Society of Architectural Historians* 71(1): 42–59.
- Godby, Michael. 2010. "Alfred Martin Duggan-Cronin's Photographs for The Bantu Tribes of South Africa (1928-1954): The Construction of an Ambiguous Idyll." *Kronos (bellville, South Africa)* 36 (1): 54–83.
- Harrison, Phillip., and Tanya. Zack. 2012. "The Power of Mining: the Fall of Gold and Rise of Johannesburg." *Journal of Contemporary African Studies* 30 (4): 551–570. doi:10.1080/02589001.2012.724869
- IsiZulu.net. n.d. "Isintu." Accessed July 22, 2023. <https://isizulu.net/?isintu>.
- Jantjes, Gavin, Jillian Carman, Lize van Robbroeck, and Mandisi Majavu, eds. 2011. *Visual Century: South African Art in Context 1907-2007*, 4 vols. Johannesburg: Wits University Press.
- Leeb-du Toit, Juliette. 2011. "Land and Landlessness." In *Visual Century: South African Art in Context 1907-2007* Volume I, edited by Jillian Carman, 175–194. Johannesburg: Wits University Press.
- Merrill, Christi A. 2013. "Postcolonial Translation: The Politics of Language as Ethical Praxis." In *The Routledge Handbook of Translation Studies*, edited by Carmen Millán and Francesca Bartrina. Taylor & Francis. https://www.taylorfrancis.com/books/edit/10.43249780203102893/routledge-handbook-translation-studies-carmen-mill%C3%A1n-francesca-bartrina?_gl=1*gtkzsr*_ga*NDE3NzQxNDluMTY3Nzg0Njg3MA..*_ga_OHYE8YG0M6*MTY3Nzg0Njg3MS4xLjAuMTY3Nzg0Njg3MS4wLjAuMA.
- Mutsvairo, Bruce and Massimo Ragnedda, eds. 2019. *Mapping Digital Divide in Africa: A Mediated Analysis*. Amsterdam: Amsterdam University Press. doi:10.2307/j.ctvh4zj72.
- Natives Land Act. 2013. South African History Online. <https://www.sahistory.org.za/topic/natives-land-act-1913>.
- Nettleton, Anitra. 2011. "Writing Artists into History: Dumile Feni and the South African Canon." *African Arts* 44 (1): 8–25. doi:10.1162/afar.2011.44.1.8
- Peffer, John. 2009. *Art and the End of Apartheid*. Minneapolis: University of Minnesota Press. ProQuest Ebook Central.
- Pieterse, Jan Nederveen. 1998. *White on Black. Images of Africa and Blacks in Western Popular Culture*. London: Yale University Press.
- Radebe, Sandile. n.d. Sandile Radebe Website. Accessed July 22, 2023. <https://sandileradebe.wordpress.com/>.
- Rankin, Elizabeth. 2010. "Lonely Road. Formative Episodes in the Development of Black Artists in Early Twentieth-Century South Africa." In *Visual Century. South African Art in Context 1907-2007* Volume 1, edited by Jillian Carman, 92–113. Johannesburg: Wits University Press.
- Rankin, Elizabeth, and Michael. Schneider. 2020. *From Memory to Marble*. Boston: De Gruyter. <http://library.oapen.org/handle/20.500.12657/37614>.
- Raubenheimer, Landi. 2020. "Nostalgic Dystopia: Johannesburg as Landscape after White Writing." *Journal of Literary Studies* 36 (4): 123–142. <https://www.tandfonline.com/doi/abs/10.108002564718.2020.1822605>.
- Shamma, Tarek. 2018. "Translation and Colonialism." In *The Routledge Handbook of Translation and Culture*, edited by Sue-Ann Harding, and Ovidi Carbonell Cortés, 279–295. London: Routledge.
- Thiong'o, Ngugi wa. 1986. *Decolonising the Mind: The Politics of Language in African Literature*. London: James Currey.
- Van der Watt, Liese. 2016. "A Space for Landscape: The Work of J.H. Pierneef." *de arte* 51 (1): 127–129. doi:10.1080/00043389.2016.1177284.
- Van Robbroeck, Lize. 2019. "Afrikaner Nationalism and Other Settler Imaginaries at the 1936 Empire Exhibition." In *Troubling Images: Visual Vulture and the Politics of Afrikaner Nationalism*, edited by Federico Freschi, Brenda Schmahmann, and Lize van Robbroeck, 43–65. Johannesburg: Wits University Press.
- Young, Robert J.C. 2012. "Cultural Translation as Hybridisation." *Trans-Humanities Journal* 5 (1): 155–175. doi:10.1353/trh.2012.0007
- Young, Robert J.C. 2020. *Postcolonialism: A Very Short Introduction*. 2nd ed. Oxford: Oxford University Press.