

A Counter-narrative Analysis of Psychological Riot in Contemporary Painting

Submitted in partial fulfilment of the requirement for

Master of Fine Arts

At

Rhodes University

By

Ivy Chemutai Ng'ok

Supervisor: Ms Tanya Poole

Co-supervisor: Prof Ruth Simbao

DECLARATION OF ORIGINALITY

I declare that this thesis is my own work and that all sources that I have used have been acknowledged by complete references. This thesis is being submitted in partial fulfilment of the requirement for Master of Fine Art at Rhodes University. I declare that it has not been submitted before for any degree or examination at another university.

Signature:

Date:

TABLE OF CONTENTS

Acknowledgements.....iv

List of Illustrations.....vi

Abstract.....viii

Introduction.....1

Chapter 1: Psychological Riot as Intimate: Painting ‘Sensation’.....6

1.1 Introduction

1.2 Creating Discourse through Painting

1.3 The Thesis and the Paintings as Different Sources of Knowledge Production

1.4 Psychological Riot

1.5 The Mind as Palimpsest

1.6 On Painting Sensation in Psychological Riot

1.7 Conclusion

Chapter 2: Painting Practice with Julie Mehretu and Helen Sebidi.....19

2.1 Introduction

2.2 Julie Mehretu

2.2.1 Julie Mehretu’s Biography

2.2.2 Julie Mehretu’s Work and Palimpsest

2.3 Mmakgabo Mapula Helen Sebidi

2.3.1 An Analysis of Helen Sebidi’s Painting from a Perspective of the Body

2.3.2 The Animal and the Body

2.4 Conclusion

Chapter 3: Psychological Riot as Public: Systemic Violence.....	36
3.1 Introduction	
3.2 Power and Systemic Violence in Relation to Post-colonial Disorder in the Colony	
3.3 Systemic Violence	
3.4 Introduction to Invisible Power Orchestrated in the Psychological Riot	
3.5 Mystery Figures in the Psychological Riot	
3.6 The Psychological Riot Regarding Corporeal Pain due to Systemic Violence	
3.7 Painting about Systemic Violence Using Fees Must Fall and the Arab Spring	
3.8 Death of Ideals/Funeral Procession Painting (2016)	
3.9 Conclusion	
Conclusion	59
Bibliography	
.....	63

Acknowledgements

This process has been one of the most invigorating journeys that I could have imagined, and along the way I have met beautiful souls who have helped me chart my course. I would like to thank everyone who helped me get through University up until this point.

I thank my family for offering me a backbone during the trying times in academia. I would not have gotten this far without them. They have always offered their support through thick and thin, both emotionally and financially.

In my family, I specifically thank my sisters; Kiki Cheptoo Ng'ok and Harriet Chebet Ng'ok for reading and helping me with editing the thesis

Ms.Tanya Poole, I'm thankful for your leadership, kindness and generosity of heart. You have always been dedicated to my painting practice and I am extremely blessed to have you in my life. I do not think I would ever have managed to be a practising painter, if it were not for your skilled excellence and resilient nature.

Professor Ruth Simbao, you opened a door that I am grateful to have passed through: an interest in academic writing. Thank you for affording me the opportunity and providing a productive space to develop my ideas. Your unwavering patience and wisdom has brought me to the culmination of my Masters.

Callan Grecia, we have had a rollercoaster experience. But we always make art. I'm so thankful to have studied the Masters with you. You were always so supportive of my ideas and there for me when I needed someone.

Sikhumbuzo Makandula, we have had tonnes of conversations on creating art. I am thankful for your unwavering support in helping me with my projects.

Dr Rachel Baasch, your dedication to detail has taught me a lot. Thank you for helping me structure the thesis.

Professor Dominic Thorburn, as Head of Department for the last 6 years that I have been here, you've stepped out of your capacity to make things happen. Thank you for your recommendation on the Helen Timm Award and Raymond Pullen Award.

I thank the Mellon Foundation, specifically the Arts for Africa and Global Souths research programme and the NRF SARCHI Chair headed by Professor Ruth Simbao, for providing the funding for the duration of the Masters. I would not have been able to study Masters without the much needed financial support.

I thank Smac Gallery for assistance with the images and general support throughout the Masters.

I thank the Writing Circle in the Postgraduate Centre for giving me support in developing my writing skills.

List of Illustrations

Photographs

Fig. 1. C. Ng'ok, *Psychological Portrait, Child*. 2016. Oil on canvas. 0.8 x 0.6 m.

Fig. 2. C. Ng'ok, *Psychological Portrait, Head*. 2016. Oil on canvas. 0.8 x 0.6 m.

Fig. 3. J. Mehretu, *Mogamma (A Painting in Four Parts): Part II*. 2012. Ink and acrylic on canvas. 4.572 x 3.6576 m. Collection of High Museum of Art

Fig. 4. Mmagkabo Mmapula Helen Sebidi, *Where is My Home? The Mischief of the Township*. 1988. Pastel and paper collage. 200 x 147cm.

Fig. 5. C. Ng'ok, *Human Wall*. 2016 (detail).

Fig. 6. C. Ng'ok, *In Denial*. 2016. Oil on canvas.

Fig. 7. C. Ng'ok, *The Commander*. 2016. Oil on canvas.

Fig. 8. C. Ng'ok, diptych of *His Configuration of Pain* and *The Commander*. 2016.

Fig. 9. C. Ng'ok, *Control*. 2016. Oil on canvas.

Fig. 10. C. Ng'ok, *Strategy*. 2016. Oil on canvas.

Fig. 11. C. Ng'ok, *His configuration of pain*. 2015 Oil on canvas.

Fig. 12. C. Ng'ok, *Strategy* (unfinished). 2016. Oil on canvas.

Fig. 13. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016 (detail). Oil on canvas. 10 x 1.6 m.

Fig. 14. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016 (detail). Oil on canvas. 10 x 1.6 m.

Fig. 15. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016 (detail). Oil on canvas. 10 x 1.6 m.

Fig. 16. G. Courbet, *The Funeral at Ornans*. 1849–50. Oil on canvas. Musee d'Orsay Art Museum, Paris.

Fig. 17. P. Picasso, *Guernica*. 1937. Oil on canvas. Museo Nacional Centro de Arte Reina Sofía

Fig. 18. C. Ng'ok, *Psychological Portrait Series*. 2016. Riot, Exhibition.

Fig. 19. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016. Riot, Exhibition.

Fig. 20. C. Ng'ok, *His Configuration of Pain* and *The Commander*. 2016. Riot, Exhibition.

Fig. 21. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016. Riot, Exhibition.

ABSTRACT

I am rioting against a system of my own beliefs about the world. In my mind, I struggle to overcome these beliefs, hence, I construct the psychological riot as ‘the disturbance of the mind’. In this mini-thesis, I argue that it exists in the psyche too. This definition of psyche becomes painterly. My psychological riot is difficult to trace, let alone paint. The beliefs that I target are patriarchy within a post-colonial context. I use theories that are simultaneously psychological and corporeal. They address violence and power inherent in a patriarchal and colonialist system. The psychological riot is an open-ended painterly language in my practical submission.

Introduction

My name is Ivy Brandie Chemutai Ng'ok. I was born in 1989 in Nairobi, Kenya. I am a practising Kenyan painter, and a Masters in Fine Art candidate with a focus on Painting at Rhodes University, Grahamstown, South Africa. Studying in South Africa has lent itself to an embodiment of diverse learning experiences. This includes the paradox of being an African immigrant in a country with a history of apartheid. And although Nairobi is my home town, Grahamstown has become my second home. These cities have offered me social knowledge and understanding – they inform my painting practice. Each space carries a particular context of a post-apartheid and post-colonial legacy; I am constantly negotiating my way through these spaces.

In 2014, I held an undergraduate exhibition titled *Social Revolution*. I painted about relationships occurring between people. I think relationships provide interesting power dynamics that can evolve further into a variety of themes such as politics, romance and riot. Afterwards, I went on to do a Masters exhibition, *Psychological Riot*, which was more focused and in depth. It was a personal journey whereby I was trying to understand how to fight a patriarchal and post-colonial system. I was attempting to be self-reflective of how I, as a black woman, functioned in response to society. This painting journey took place at the same time as protests¹ sparked off in the university and globally. In understanding my own psychological identity, I found myself experiencing internal conflict. My own subconscious belief system allowed the cycle of systemic violence, based on patriarchy² and post-colonial

¹ The Fees Must Fall protests that began in in Cape Town University to change the existing fees structure and decolonise the universities.

<https://www.enca.com/south-africa/fee-must-fall-protest-reminiscent-1967-uprising>

Also the RU Reference List – protests about rape that began at Rhodes University. I will go into more detail in Chapter 2.

² See bell hooks (2004)

violence, to continue in my own life. So, I attempted to break my own belief system and riot through painting.

Writing on psychological riot has been a complicated process, yet it has been a fulfilling and rewarding experience. The riot that I speak of is psychological; it happens in the psyche. It differs from the notion of protest, but it can contribute an understanding of protest, as it delves into the possible mental machinations of a protestor before they make a decision to protest.

The psychological riot is ambiguous. It provides fertile ground for different interpretations and theories, which include black feminism, revolution, protest, blackness, the body, and the theory of affect. I find myself as a black woman in South Africa rioting against a patriarchal and racist system. I continue to work towards my own liberation in society. I propose that this happens in the psyche, and I seek to decipher the way in which violence occurs. It can exhibit itself in the body but at the same time be hidden. In addition, it is both personal and communal. By making psychological riot tangible and apparent, it then becomes easier to disarm and stand up against systemic violence³ through my own prism of the world.

Why Psychological Riot?

The idea of psychological riot was birthed by a breakup. I also needed to focus on one main theme from my Masters, derived from the initial body of work: *Social Revolution*. I decided to unpack what undergoing a psychological riot meant in order to reclaim my personal power. The more I thought about the idea of a personal ‘riot’ against systemic violence based on

³ Systemic violence will be explained in the third chapter.

post-colonial and patriarchal violence, the more it became apparent that there were other social ‘disturbances’ happening concurrently all over the world. People were dissatisfied with the systems which they were in and were therefore protesting against them: to cite examples, the Baltimore Unrest⁴ and the Arab Spring⁵. These would become initial influences on making the work on *Riot* as I was attempting to glean an understanding of what I was trying to communicate. All these different events would contribute in the creation of the concept psychological riot.

In this mini-thesis the process is counter-narrative⁶, which I argue from my own lived experience in dealing with psychological riot. I struggle to define my own identity, but at the same time I have to counter society’s projections of what my identity should be. I am a black⁷ woman dealing with an invisible, violent, post-colonial patriarchy asserting control on my mind. This violence exists in both Kenya and South Africa.

When making work on psychological riot, I was subject to outside influences and assumptions. For example, the matter of timing: the birth of the idea was in March, so the idea had started to progress beyond itself. I presented a few paintings and a proposal to the department on my work ‘riot’. Some key concerns were why I was using ‘riot’ and not ‘protest’ and what was the relevance of the work. However, later on in the year, the Fees

⁴ On April 12, 2015 Baltimore Police Department officers arrested Freddie Gray. He went into a coma in the police station from injuries sustained as a result of police brutality. This sparked protests on the 18th of April. On the 19th he passed away after two unsuccessful surgeries.

<https://www.theguardian.com/us-news/2016/apr/27/baltimore-freddie-gray-arrest-protest-timeline>

⁵ The Arab Spring was a revolutionary wave of protests across North Africa and the Middle East. It was influenced by Mohamed Boauzizi’s self-immolation in protest against the brutality of the Tunisian government and its police. <http://www.aljazeera.com/news/2015/12/mohamed-bouazizi-arab-spring-worth-dying-151228093743375.html>

⁶ Counter-narrative is when one narrative contradicts with another narrative concurrently. <http://www.yourdictionary.com/counternarrative>

⁷ I refer to Black in this case as a chosen ‘identity, history and culture associated with African roots, distinguishing the term from a simple colour adjective ‘black’. Black Visual Culture: Modernity and Postmodernity.(Gen Doy,2000: 9)

Must Fall project occurred. The work on *Riot* had started out as a personal psychological project. It steadily progressed beyond itself centred on the public domain.

In my mini-thesis there is an overall connection between the psychological⁸ and the corporeal⁹. The body of work ties together both ways of ‘being’ within a body, and expresses that ‘being’ in the painting. Thus, painting is an expression of bodily influence and mental condition. These connections fall under different concepts of ‘sensation’¹⁰, ‘hysteria’¹¹, and ‘palimpsest’¹².

I have split the structure of the thesis into three categories. The first chapter is based on a personal psychological riot. The second chapter is based on the two artists Helen Sebedi and Julie Mehretu. And the third chapter is on the Public Psychological Riot. The chapters mirror each other in various ways, as based on the counter-narrative.

The paintings are split in terms of two galleries; one focuses on the personal and the other on the public. The paintings in Albany Museum speak of a personal psychological riot, whereas the work in the Main Fine Art building is representative of a public psychological riot. These works and ideas tend to intersect across the space of the mini-thesis. The psychological riot is

⁸ **Psychology** *n.* science of the mind. 1653, study of the human soul; borrowed from New Latin *psychologia*. From Greek *psyche* soul, *PSYCHE* + *-logia*-logy. The meaning of the study of the human mind is first recorded in English in 1748. The New Latin *psychologia* is believed to have been coined in Germany in the 1500s, possibly by the scholar Melanchthon (Phillip Schwarzert)... in the sense of the doctrine or study of the soul, distinguished from *somatologia* study of bodies or material things. *Chambers Dictionary of Etymology*

⁹ Corporeal is defined as “having, consisting of, or relating to a physical material body”.
<https://www.merriam-webster.com/dictionary/corporeal>

¹⁰ ‘Sensation’ is a concept on painting created by Giles Deleuze in his work *Francis Bacon: The Logic of Sensation* (2003) which I will go into detail later on in the first chapter.

¹¹ Similarly to ‘sensation’, ‘hysteria’ is also a concept found in Deleuze (2003).

¹² A palimpsest is “a parchment or other writing surface on which the original text has been effaced or partially erased, and then overwritten by another; a manuscript in which later writing has been superimposed on earlier (effaced) writing.” “Palimpsest, *n.* and *adj.*” *Oxford English Dictionary* in <https://lucian.uchicago.edu/blogs/mediatheory/keywords/palimpsest/>. I will discuss this theory later on when speaking about Julie Mehretu’s work in the second chapter.
<https://lucian.uchicago.edu/blogs/mediatheory/keywords/palimpsest/>

steeped in abstract, philosophical and psychological theories, and draws significantly from the work of Frantz Fanon (1967; 1963)¹³.

¹³ Frantz Fanon is an author, psychologist, philosopher and anti-colonial theorist who is widely known for his books *Wretched of the Earth* and *Black Skin, White Masks*. I will speak about his work again in the third chapter.

Chapter 1: Psychological Riot as Intimate: Painting ‘Sensation’

1.1 Introduction

In this chapter I establish how to write on painting practice. My writing is from a first-person narrative perspective that engages with the artwork, and connects with a broader academic discourse. Concerning painting processes, I speak about ‘sensation’ and ‘hysteria’. These are philosophical concepts created by Gilles Deleuze (2003), a philosopher, in his book, *Francis Bacon: The Logic of Sensation*. James Elkins’s (2005) work *What Painting is: How to Think about Oil Painting. Using the Language of Alchemy* is also an influence in my writing.

Next I define the psychological riot. The psychological riot in this section is focused on an intimate yet painterly perspective. Eventually the discourse on psychological riot builds itself up into a process of painting as psychoanalysis. This is based on Fanon’s (1967) work in *Black Skin, White Masks*. I speak on Fanon and the process of retrieving psyche.

1.2 Creating Discourse through Painting

In *Ufanele Uqavile: Blackwomen, Feminisms and Postcoloniality in Africa* (2001), Pumla Dineo Gqola¹⁴, African feminist writer, responds to the need for black women to create their own discourse:

¹⁴ Pumla Dineo Gqola is an Associate Professor of literary, media and gender studies at the School of Literature and Language Studies, University of the Witwatersrand. <https://wits.ac.za/staff/academics> June 2017. Accessed 24 November 2017.

While the postcolonial feminist/womanist project is undeniably concerned with subverting colonial and patriarchal systems of logic, its focus is on opening the terrain of Black women's representation and theorisation to new signification (Gqola 2001:15).

I am exploring this new terrain as I believe that my painting, and the concept of psychological riot, exists in it. My practice can create theory that is in line with my own voice and experience as a black African woman.

Another interesting link to make to Gqola's (2001:1) argument on post-colonial theory is when she cites the dilemma of Hasna Lebaddy, an African feminist, who was teaching English in Morocco and thus worrying if she was a 'Europeanist by training'¹⁵. This links to Ngũgĩ Wa Thiongo's¹⁶ text, *Decolonising the Mind: The Politics of Language in African Literature* (1987), in which he speaks on the loss of culture through using the language of the coloniser. I define myself through English, in order to portray my thoughts on painting. As a subject, I am interpellated¹⁷ into European practice. Thus, the post-colonial space becomes a perturbing space, where I use the 'master's tools'¹⁸ to speak on painting. And, at points, the question of painting¹⁹ practice arises. Are the right words and meanings lost upon my speaking and engaging with the work in English? Should I perhaps have used my late grandmother's practice of painting the walls of the abode, as a pretext into my entrance on painting discourse? Therefore, there is a dissonance in using the colonial language and its

¹⁵ The term 'Europeanist by training' is derived from Spivak(1993:145) in the book, *Outside in the Teaching Machine*.

¹⁶ Ngũgĩ wa Thiongo is a Kenyan novelist and theorist of post-colonial literature. <http://ngugiwathiongo.com/about/>

¹⁷ I discuss interpellation in detail in the third chapter of the mini-thesis.

¹⁸ Audre Lorde wrote the article *The Master's tools will never dismantle the Master's house*. She is a black feminist activist, poet and writer. <https://www.poetryfoundation.org/poets/audre-lorde>

¹⁹ Observing the practice of painting as seen through the lens of African practice as opposed to a European context.

culture, for example making use of classical paintings such as *The Funeral at Ornans*²⁰ as a basis for making the painting *The Death Of Ideals/Funeral Procession* (2016).

1.3 The Thesis and the Paintings as Different Sources of Knowledge Production

The thesis and the paintings accompany each other and speak to each other, but do not speak for each other. Both are independent processes of knowledge production. In Gilles Deleuze's book *The Logic of Sensation*, the translator, Daniel W. Smith²¹ (2003:xi) writes in the introduction:

Deleuze said that he wrote this book primarily with two things in front of him: reproductions of Bacon's paintings and the texts of David Sylvester's interviews with Bacon, which had been published in 1975 under the title *The Brutality of Fact*. This approach reflects the tension between the percepts and concepts: how does one talk in one medium (concepts) about the practices of another (percepts) The dictum that one should heed what artists do, not what they say, is no less true for Bacon than for other artists. "I have often tried to talk about painting," he cautioned, "but writing or talking about it is only an approximation, as painting is its own language and is not translatable into words."

... Deleuze himself insists that we do not listen closely enough to what painters have to say. "The texts of a painter act in a completely different manner than the paintings," he notes. "In general when artists speak of what they are doing, they have an extra-ordinary modesty, a severity towards themselves, and a great force. They are the first to suggest the nature of the concepts and affects that are disengaged in their work. Deleuze thus uses the interviews not as definitive statements on Bacon's part but rather as the starting point of his own conceptual inventions.

²⁰ I will go into detail on *The Funeral at Ornans* (1849-50) in the third chapter.

²¹ Daniel W. Smith is a philosophy professor who wrote the introduction of Deleuze's *Francis Bacon: The Logic of Sensation* and translated it from French to English. .
https://www.cla.purdue.edu/philosophy/directory/?p=daniel_smith

I enjoy the fact that when Gilles Deleuze wrote about Francis Bacon's work he described the notion of painting and writings as being different from each other. This has been a constant issue for me in writing about my work with reference to painting. Meaning is sometimes lost in translation as both are different languages. When I look at what I mean in a painting, versus what I am writing, I often find a disjuncture. It becomes a difficult process that I battle with because I have to create an object from my mind, and then add meaning to that object, and, moreover, substantiate the object and its context within contemporary painting practice.

The need to be self-reflective about the work I am making is a frustrating process. The problem in this scenario is that part of my work process is intuitive and I am not always one hundred percent sure of the reason as to why and how the work is made. Sometimes the meaning may only come three months after a work has been created. It therefore proves difficult to be self-reflective and to fit into a particular context of framing knowledge.

A further complication then ensues when I relay an academic opinion, because this kind of writing demands a certain specificity, whereas making a painting demands ambiguity of meaning. For instance, I am writing about a psychological riot. What exactly do I mean when I say 'psychological' and 'riot'? When writing, I have to try to be as specific as possible to give meaning to the reader, but in a painting, I allow space for ambiguity. The painting has to have layers that build in meaning. Therefore, this put me at odds with myself because I have to work in a contrarian fashion. When I am writing, I am trying to be specific, but when I am painting, I am trying to be as open-ended as possible. The two ways of working battle with each other.

1.4 Psychological Riot

In order to understand the term psychological riot, I have conducted etymological research on the following words: ‘psychological’, ‘riot’ and ‘psychoanalysis’. According to the Chambers Dictionary of Etymology, the word, ‘riot’²² stands for ‘debauchery, extravagance, unrestrained revelry²³, disorder²⁴ and confusion²⁵’. In this particular mini-thesis, I specifically use the words ‘disorder’ and ‘confusion’. These words can link the riot to synonymous meanings such as chaos and unrest which can be used in determining the meaning of my paintings.

The definition of ‘psychology’ is the ‘science of the mind’. I therefore define ‘psychological riot’ as a ‘disorder in the mind’. Disorder hints at abnormalities and a lack of logical functioning of the mind.²⁶ ‘Psychoanalysis’²⁷ is the study of ‘a person’s mind to discover the unconscious’; it is a term coined by Sigmund Freud²⁸.

The process of painting itself as a psychoanalysis intervention informs a fresh nuanced approach on how my work can be read. I adopt Frantz Fanon’s take on Freud in order to

²² **Riot** *n.* Probably before 1200 *riote* debauchery, extravagance, unrestrained revelry. In *Ancrene Riwe*; borrowed from Old French *Riote* (masculine riot) dispute, quarrel, corresponding to Provençal *riota*, both of uncertain origin. Archaic Italian *riotta* was a borrowing from Old French. The extended meaning of disorder, confusion, public disturbance, is first recorded in Gower’s *Confessio Amantis* (before 1393).

²³ Revelry means ‘noisy party or merrymaking’. <https://www.merriam-webster.com/dictionary/revelry>

²⁴ Disorder means ‘to disturb the regular or normal functions of’. <https://www.merriam-webster.com/dictionary/disorder>

²⁵ Confusion is derived from Confuse. Confuse means ‘archaic-to bring to ruin’, ‘to disturb in mind or purpose’ or ‘to make embarrassed’. <https://www.merriam-webster.com/dictionary/disorder>

²⁶ There is no specific term of ‘psychological riot’ that exists in literature.

²⁷ **Psychoanalysis** *n.* examination of a person’s mind to discover the unconscious. 1906, borrowed from German *psychoanalyse* (Psycho-mental, psycho + Analyse, from Greek *Analysis*). The term was coined about 1896 by Sigmund Freud, founder of Psychoanalysis. This information is from Chambers Dictionary of Etymology.

²⁸ Sigmund Freud (1856–1939) was the founder of psychoanalysis.

understand the relationship between my experience and psychology. Freudian and Jungian²⁹ readings on their own tend to be rather unsatisfactory and do not get to the crux of the matter in regards to my own personal experience as an African. I opine that this is because the Western mind-set sometimes latches onto past narratives that are colonised, out-dated and sexist. Fanon (1967:111) has confirmed that the psychology created by Freud did not take into account ‘the negro’. However, I find that the psychological and philosophical theory in the chapter “The Negro and Psychopathology” in the book *Black Skin, White Masks* by Frantz Fanon works in my favour. His work allows me the sensitivity to engage with the psychological from my own perspective as Black and African³⁰.

In this chapter, the focus is on the personal psychological riot that happens in one’s mind at an intimate level. When Fanon (1967:111) quotes an extract from Freud, who is paying tribute to Dr. Breuer³¹, there are key points that I decipher from the passage. These include the fact that psychic traumas are not always caused by one single event, but are often the result of “multiple traumas” which are “frequently and analogously repeated”, And in order for these traumas to be resolved, it becomes “necessary to reproduce chronologically this whole series of pathogenic memories, but in reverse order; the latest at the beginning and the earliest at the end”. In reference to this, I am asking the reader to observe the process of painting the psychological riot as a form of psychoanalysis. This is especially in regard to the psychological portraits, where the artist removes psychic traumas that are layered in the mind.

²⁹ I will elaborate further on Jung in the third chapter.

³⁰ I am an African, but specifically a Kenyan living and studying in South Africa.

³¹ Josef Breuer (born January 15, 1842, [Vienna, Austria](#)—died June 20, 1925, Vienna), Austrian physician and physiologist who was acknowledged by [Sigmund Freud](#) and others as the principal forerunner of [psychoanalysis](#). <https://www.britannica.com/biography/Josef-Breuer>

As I discuss this process of removal of psychic traumas in this Chapter, I will consider the psyche³² as a world constructed by painting. In this painterly world, the psyche is black oil paint. The constituents of this paint are hues of burnt umber and pthalo blue, with touches of green and sometimes speckles of red. And although the black paint itself is oil, it represents a void³³. However, for the purpose of clarity I focus on two types of psyche. One psyche is the painterly psyche and the other is that of the ‘collective unconscious’³⁴. In the third chapter, I will explore the ‘collective unconscious’.

1.5 The Mind as Palimpsest

The psychological riot is a disorder in the mind. There are many ways in which this lack of order can be perceived. The first way is through using the painting process as a form of psychoanalysis where I paint in order to retrieve psychic trauma from the psyche. This painting practice forms a cathartic process where the psyche is healed. The second way of perceiving the lack of order is through looking at the mind as an existing palimpsest.

This approach to the palimpsest has been influenced by Sarah Dillon³⁵, who is a feminist literary critic and film theorist. She has extensively dealt with the theory of palimpsest on different fronts including psychoanalysis, archaeology and ‘post-colonialism’ theory. In her text *Reinscribing De Quincey’s palimpsest: the significance of the palimpsest in contemporary literary and cultural studies* (2005), she speaks on the concept of the palimpsest, first explaining its meaning from the Oxford Dictionary (2005:244), which

³² **Psyche** (si ke)n. the soul or mind. 1647, animating spirit, soul, in Henry A. More’s *Song of Soul*; borrowing of Latin psyche from Greek *psyche* soul, mind, spirit, breath, life, from *psychein* to breathe, blow, of uncertain origin. The specific sense in psychology of the mind as the center of thought, emotions, and behaviour, is first recorded in 1910, in Carl Jung’s writings.

³³ I define void as a noun; a completely empty space. <https://en.oxforddictionaries.com/definition/void>

³⁴ In Chapter 3, I will go into detail on the ‘collective unconscious’ as termed by Carl Jung.

³⁵ <https://www.english.cam.ac.uk/people/Sarah.Dillon/>

defines a palimpsest as ‘a parchment or other writing-material written upon twice, the original writing having been erased or rubbed out to make place for the second; a manuscript in which a later writing is over an effaced earlier writing’³⁶. The palimpsest has been spoken about by many theorists, but I am specifically interested in the section where Dillon links the palimpsest with psychoanalysis.

Dillon takes us on a journey regarding psychoanalysis, when she interprets the two texts *Suspirai Profundis*³⁷ and *A Note upon the “Mystic Writing Pad”*³⁸. Both texts speak about the mind as existing palimpsests, but the main difference is that Freud’s work does not take into account memories as being retrievable (Dillon 2005:52). In relation to *Suspiria Profundis*, Sarah Dillon (ibid.) unpacks the mind as being looked at as a ‘palimpsest’ and, as a result, a “psychological fantasy ... that is somehow real and not real, both internal and external to the mind”.

This research is important, because it not only conveys information on what a palimpsest is, but it also speaks about the concept of the ‘palimpsest of the mind’. I am intrigued by the thought of the mind being a space that has layer upon layer of memory. In my own interpretation of Freudian terms, layers and layers of trauma are pushed into the psyche. This ‘psychology fantasy’ is what plays in the psychological riot. This palimpsest of the mind is a

³⁶ The definition of palimpsest will also be relevant in the second chapter when dealing with Julie Mehretu’s work.

³⁷ Thomas De Quincey, who was an English essayist, wrote *Suspiria Profundis*, which when translated from Latin to English means *Sighs from the Depths*. It is in this book that there is a particular essay that deals with the palimpsest of the mind. **Thomas De Quincey**, (born Aug. 15, 1785, Manchester, Lancashire, Eng.—died Dec. 8, 1859, Edinburgh, Scot.), English essayist and critic, best known for his *Confessions of an English Opium-Eater*. <https://www.britannica.com/biography/Thomas-De-Quincey>

³⁸ *A Note upon the “Mystic Writing Pad”* was an article published by Sigmund Freud in 1925. See “Note Upon the ‘Mystic Writing Pad’, A”. *International Dictionary of Psychoanalysis*. Retrieved November 23, 2017 from Encyclopedia.com: <http://www.encyclopedia.com/psychology/dictionaries-thesauruses-pictures-and-press-releases/note-upon-mystic-writing-pad>

painterly psyche where real and unreal possibilities exist. This is what I aim to capture with the psychological portraits.

1.6 On Painting Sensation in Psychological Riot

Psychological riot seems like an abstract concept, much like philosophical concepts. This is why Gilles Deleuze's work on writing about painting as 'sensation' is essential to my research. He manages to create philosophical concepts that are in agreement with the practice of painting³⁹.

I engage with the concept of 'sensation' in painting the psychological riot. Deleuze's text comes from a philosophical space. When speaking on the paintings of Francis Bacon⁴⁰ in relation to Paul Cézanne's⁴¹ paintings, Deleuze⁴² (2003:31) explains that figuration starts at a point where it goes beyond the figurative, by virtue of abstraction or the figure. Deleuze also states (ibid.) that "Cézanne gave a simple way to name this figure: sensation". Cézanne initiates this conversation on sensation by attempting to capture a particular mood, a sense of being in light, and Bacon follows through by attempting to capture a specific, emotional stance in the body. I, on the other hand, attempt to capture the condition of unrest in the mind, through painting. Deleuze explains (2003:32):

As a spectator I experience the sensation only by entering the painting, by reaching the unity of the sensing and the sensed. This was Cézanne's lesson against the impressionists: sensation is not in the "free" or disembodied play of light and color (impressions); on the contrary, it is in the body, even the

³⁹ Similarly James Elkins, initially a painter but now an art historian and art critic. <http://www.jameselkins.com/>

⁴⁰ Francis Bacon, British-Irish Painter. <http://francis-bacon.com/artworks/paintings>

⁴¹ French Impressionist painter. Paul Cézanne <https://www.britannica.com/biography/Paul-Cezanne>

⁴² In Chapter 6, "Painting and Sensation", in the book *Francis Bacon: the Logic of Sensation*.

body of an apple. Color is in the body, sensation is in the body, and not in the air. Sensation is what is painted.

This concept of sensation ties into my work on psychological riot. There are paintings that carry sensation, based on the lines running across the figure, or the figure's movement, creating the impression of urgency and chaos, e.g. in Fig. 1. *Psychological Portrait, Child*, 2016.



Fig. 1. C Ng'ok, *Psychological Portrait, Child*. 2016. Oil on canvas. 0.8 x 0.6 m.

When speaking about 'sensation' and 'hysteria', Deleuze is not only looking at the themes arising from the images, but also at the act of painting in itself. The fact that colour is in the

body of the apple attests to the fact that the painting in itself is rigorous and capable of emitting a sensation. Also, when engaging with ‘hysteria’ in painting, Deleuze (2003:52) states that the painting “does not treat the eye as a fixed organ”. This means that the eye is liberated, as it views the painting, to look up, down, and sideways, and roam as it pleases across the plane of the surface. The eye of the viewer, in this case, is no longer arrested in the body but rather it plays a “double definition in painting”:

Painting gives us eyes all over: in the ear, in the stomach, in the lungs (the painting breathes ...). This is the double definition of painting: subjectively, it invests the eye, which ceases to be organic in order to become a polyvalent and transitory organ; objectively, it brings before us the reality of a body, of lines and colors freed from organic representation. (Deleuze 2003:52)

In painting the body in the psychological portraits, I show psychological disjuncture. The flexibility of flesh offers me painterly ammunition. The lines on the heads in *Psychological Portrait, Head*, 2016 (Fig. 2.) hint at disuse and unfinished aspects of thought. Yet, there is an anxiety depicted by the tumours or growths of a head. Imagine the distress one feels in a dream/fantasy of many heads growing out of one’s neck; the sheer psychological horror of being left alone in the dark with many heads on one’s body.



Fig. 2. C Ng'ok, *Psychological Portrait, Head*. 2016. Oil on canvas. 0.8 x 0.6 m.

1.7 Conclusion

The way I write about my own work differs from how I write about other artists' works. When I discuss my work, I tend to use a personal tone, recounting an experience from memory, I also use a narrative style. I am self-reflective; this is in opposition to the factual tone I use when expressing my understanding of other artists' work in the second chapter.

Psychological riot marks the battle that is happening in the psyche as I try to turn away from my ideals and become a new person so as to liberate myself from certain systems. In an attempt to portray this, I repeatedly try to 'gouge out' and dig out of the palimpsest of information in the painterly psyche.

In this chapter, I have broken down what psychological riot is through using etymology and set up the concept of the ‘palimpsest’ and how it relates to my work. I have also spoken about the painterly psyche, where through painting I retrieve psychic trauma. My work provides a channel for shifting power systems through psychoanalysis; this is seen in the *Psychological Portraits* series, 2015–2016 (Fig. 18).

Chapter 2: Painting Practice with Julie Mehretu and Helen

Sebidi

2.1 Introduction

This chapter is a conversation on the painters Julie Mehretu, and her work via ‘cartography and palimpsest’, as well as Helen Sebidi, and her paintings on disfigurement and the metaphor of the animal. I will examine Helen Sebidi’s work in two contexts: from her own explanation of the paintings in her exhibition, *We are greeting* held at the National Arts Festival in 2017⁴³, and from writing produced on Helen Sebidi by Juliette Leeb-du Toit (2009). I examine Julie Mehretu’s work in the context of cartography as palimpsest. Speaking on another artist allows me to engage with their work from the perspective of a writer.

Julie Mehretu and Mmakgabo Mapula Helen Sebidi are African contemporary painters at the prime of their careers. I engage with their works because they speak to my practice. Their ideas can be investigated from a de-colonial aspect as they shift power structures put forward by existing post-colonial systems. We see counter-narratives in their works: Mehretu resides in New York, but cartographically shifts power from the West in her practice; her mark-making offers devices in changing power structures, where cartography shifts power away from the West (Ljungberg 2009:310). Sebidi, on the other hand, seeks to change the system of ‘city’ practices by advocating for the practice of traditional family values in African society. She speaks on the violence of moving from the rural areas to the city and losing a connection to the land, as well as the cultural practice of African traditional history. These

two practices of working disrupt the status quo of imperialism⁴⁴ and colonialism⁴⁵ set upon Africa.

2.2 Julie Mehretu

2.2.1 Julie Mehretu's Biography

Julie Mehretu was born in 1970 in Addis Ababa, Ethiopia. She is a painter currently based in the USA. Her large-scale works, sometimes as large as 15 by 12 feet, are filled with marks representing cities and various global spaces. The information I have written below links the concepts of 'cartography'⁴⁶ and 'palimpsest' to Julie Mehretu's work.

The key article, "Cartographies of the Future: Julie Mehretu's Dynamic Charting of Fluid Spaces"⁴⁷ by Christina Ljungberg⁴⁸ (see Ljungberg 2009: 315)⁴⁹ is integral in informing the practice of 'cartography' linked to Mehretu's work.

⁴⁴ **Imperialism**, state policy, practice, or advocacy of extending power and dominion, especially by direct territorial acquisition or by gaining political and economic control of other areas. <https://www.britannica.com/topic/imperialism>

⁴⁵ Colonialism. Mbembe (2015:183) states "In the African experience, a colony is a territory seized to rule over its inhabitants and grow rich, functions of sovereignty and functions of exaction being part and parcel of this arrangement". In the third chapter, I will set up decolonialism using Frantz Fanon's *Wretched of the Earth*.

⁴⁶ Cartography is the study of map making. "In contemporary cartography, maps are defined as 'graphic representations that facilitate a spatial understanding of things, concepts, conditions, processes or events in the human world' (Woodward and Harley, 1987, p. xvi)" Ljungberg (2009:308).

⁴⁷ In this article, Ljungberg (2009) has managed to also actively capture four vital concepts in Mehretu's work that can be readily referred to my work: strategy, language of rationalism, mythogeography and protests in relation to geography and space.

⁴⁸ Christina Ljungberg is a professor in English and American Literature whose research 'focused on visuality and narrativity, intermediality and iconicity'.

⁴⁹ The biographical notes are located in the journal article *Cartographies of the Future; Julie Mehretu's Dynamic Charting of Fluid Spaces*.

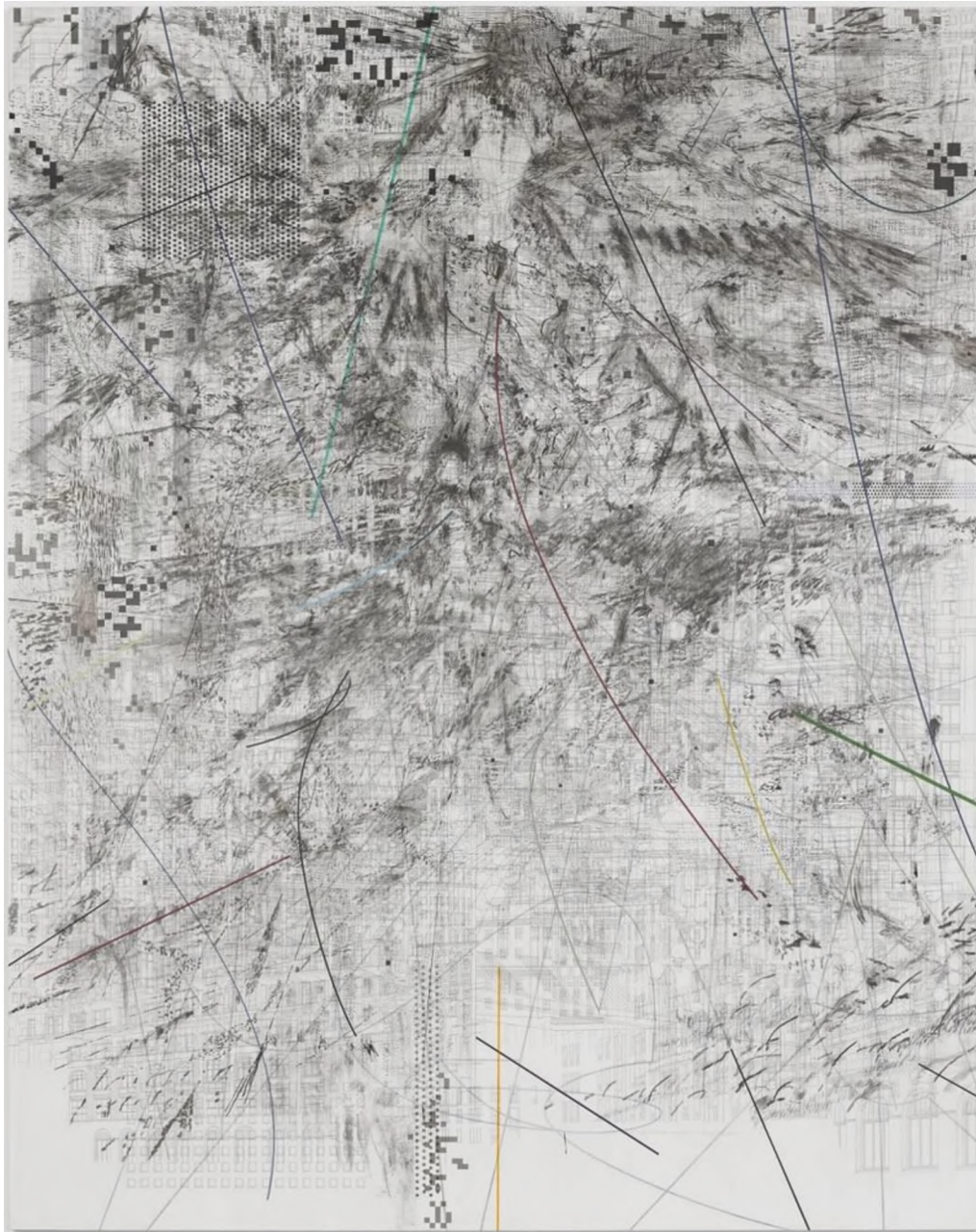


Fig. 3. J. Mehretu, *Mogamma (A Painting in Four Parts): Part II*. 2012. Ink and acrylic on canvas. 4.572 x 3.6576 m Collection of High Museum of Art

2.2.2 Julie Mehretu's Work and Palimpsest

When I look at the image of the painting in Fig. 3, *Mogamma (A Painting in Four Parts): Part II*, I am struck by the line work. There is chaos. The lines are running around without a clear order; some lines are tall and others short. The colour variation on the canvas is gradual, from black, to grey, to white, with speckles of red. Some of the lines are slender, long and

arched while others are thick dots marked darkly. The marks compete on the canvas for dominance. However, the lines layer upon each other in stacks. What makes these lines? Ink and acrylic. But then again, what makes these lines when we further probe beyond the materiality of the medium? It is none other than architectural plans that layer upon each other. These plans mean much more than meets the eye; they represent civilisations and as a result the bodies that lived in them.

Though Julie Mehretu's work is not explicitly based on bodies, it is suggestive of bodies: bodies present in civilisations, bodies that build and bodies that are bound by the architecture that they represent. In painterly language, she uses lines to suggest bodies that are present in civilisations through the architecture. The line becomes an index⁵⁰ of a group of people. The palimpsest that Mehretu is working on is one of history⁵¹ and archaeology⁵². These civilisations in particular localities have their traces mapped on to canvas to investigate lived space and realities. The work *Mogamma*, 2012 (Fig. 3.) specifically relates to the Arab Spring movement: Mogamma was the town where the protest started. The process by which this work was created was painting through layers of lines, to create complexities of experiences of people, through different civilisations. This concept is pushed through line work that defines different layers of architecture in an attempt to form a language. There is contrast, as some of the lines are larger and more prominent, while others are faint and disappear into the background. As a result, when observing the work from afar, one realises that the work becomes a battling enmeshment of history. These histories are layered, and Mehretu attempts

⁵⁰ Index. Something (such as a physical feature or a mode of expression) that leads one to a particular fact or conclusion: indication <https://www.merriam-webster.com/dictionary/index>

⁵¹ History is a chronological record of significant events (such as those affecting a nation or institution) often including an explanation of their causes. <https://www.merriam-webster.com/dictionary/history>

⁵² Archaeology is the scientific study of material remains (such as fossil relics, artefacts, and monuments) of past human life and activities. Also, the remains of a culture of people. <https://www.merriam-webster.com/dictionary/archaeology>

to dig them out and transfer that information by forming a Cartesian map⁵³ (Ljungberg 2009). However, some histories will be more valid than others, depending on who is looking, and based on their perspective and access to information. Some will have been forgotten and will wither away to become indistinguishable to a certain extent, while other histories denoted by marks, as predetermined by their forcefulness, will take a strong hold within the work (Ljungberg 2009). These larger marks may denote more prominent histories, while the softer ones are histories that will soon disappear.

Mehretu creates her work through layers of lines. She may construct over ten layers on one surface to create a drawing. This working process of layering, and adding and repeating different attempts at information, is congruent with my work on psychological portraits. In studio, I have created over ten layers on different smaller canvases to create ten small psychological portraits. None of the works are particularly obvious in their endeavour to understand history and riot, but they are processes and enquiries into the nature of the palimpsest. In my work, psychological riot is the palimpsest of the mind, and Mehretu's work is the palimpsest of cartography. In gathering information from the psyche, each attempt is driven by choice of topic, access to particular forms of information, and an initiative to move through the work based on intuition.

Mehretu picks a particular site, Mogamma⁵⁴, which is loaded with its own history, including the protest that begun in 2010. She uses information gathered from particular periods of time

⁵³ Cartesian: of or relating to Rene Descartes or his philosophy. <https://www.merriam-webster.com/dictionary/Cartesian>

⁵⁴ Information surrounding the name 'Mogamma', according to tate.org.uk:

Mogamma: Part 2 was made by Julie Mehretu in 2012 as part of a series *Mogamma: A Painting in Four Parts* shown at Documenta 13, Kassel in the summer of 2012. The series takes its name from the government building in Tahrir Square in Cairo, a building which formed a backdrop for the protests against then President Hosni Mubarak's regime in early 2011. The Mogamma was constructed in the 1940s and designed by the Egyptian architect Kamal Ismail; it was an administrative centre which became a symbol of

that she has deemed important. Her attempt to map and also to retrieve past information on architecture, histories and sociological stories is still an intuitive process. The attempt to create a Cartesian map is an enquiry aimed at understanding the world. In the same way, I portray the the psyche undergoing a riot.

My *Psychological Portraits* series and Mehretu's work on *Mogamma* both use the same process of working with repetition. They can also be analysed through the concept of palimpsest in painting. Palimpsest (Turner 2004; Dillon 2005) is gathered from a theoretical space holding layers upon layers of writing that build up on each other. In Mehretu's work, I connect the palimpsest and cartographic mapping. I propose that, "archaeology" in itself is a "palimpsest" (Pearson & Shanks 2001). In addition, Julian Thomas states:

What we have to consider in archaeology is the way in which human beings, in their concerned dealings with the world, come to restructure their symbolic orders through a process of encounter and forgetting played across time (Thomas in Turner 2004: 376).

The process of encountering and forgetting over time creates layers that form a palimpsest. Mehretu recovers these layers and records them in her work. Furthermore, Spivak (in Dillon 2005:254–255) explains "the disqualified knowledges to which archaeology ... respond[s]" as "the subtext of the palimpsestic narrative of imperialism". Mehretu's work, appearing as an image of mark-makings, is a literal palimpsest of drawing and, conceptually, it is a palimpsest of archaeology. These two ideas work together literally and symbolically. Having understood that Mehretu's work can be read as a palimpsest, I further explore "the palimpsest of imperialism" mentioned by Spivak. Imperialism is based on one country gaining power

the country's government bureaucracy. <http://www.tate.org.uk/art/artworks/mehretu-mogamma-a-painting-in-four-parts-part-3-t13997> Accessed 2017-01-05 3:35p.m

over another in the form of colonialism. The Western narrative of imperialism has been dominant through maps, which are prevalent in Mehretu's works. However, the concept of cartographic mapping takes on the twist of reclaiming the right to mapping space, and hence through that action causes the questioning of power gained as a result of imperialism. This can be reiterated using Spivak's ideas in the work, *Can the Subaltern Speak?*

In this essay, Spivak argues that the figuration of history as palimpsest, and the subsequent reading demanded by it, are important to postcolonial theory: not to describe 'the way things really were' or to privilege the narrative of history as imperialism as the best version of history ... [but] rather, to offer an account of how an explanation and narrative of reality was established as the normative one (Dillon 2005:255).

Mehretu's work in cartography offers the 'narrative' that enables one to move away from the established 'normative' and allows new ideas in perceiving the terrain of land. In *Mogamma*, she has mapped different sets of archaeology with different marks to acknowledge the presence of the previous spaces that were not previously accounted for. This concept is explained by Ljungberg (2009:309):

Mehretu's work suggests different ways of looking at the history of modernism as it directs our attention to the role of maps in modernism and imperialism (Chua, 2007, p. 12). By remapping what has been mapped in various ways but consistently to the disadvantage of individuals outside Western centres of power, her concern is not with the future but with the conflict of geography, the tension of the present, which her efforts aim at reconfiguring and re-inscribing. In these centres of power, the modern subject, partly defined by the relationship of the self to space, once developed strategies to deal with the Cartesian space that Western maps embody, making him or her an omniscient spectator of the projected space that maps represented.

The idea of the palimpsest attracts me to Mehretu's work. I look at the history and the competition for space and dominance, and how she has changed the narrative within the

space of cartography. She has, in my opinion, entered into the painting of psyche concerning history and remapped the space through her work.

2.3 Mmakgabo Mapula Helen Sebidi

Mmakgabo Mapula Helen Sebidi is a South African painter, born in 1943 in Marapyane. Her first solo exhibition was held at FUBA in 1985 in Johannesburg. She was practising within the context of apartheid and colonialism in South Africa: this was a key influence in the themes of her work, which interrogates cultural customs, immigration and colonialism. She has consistently won awards and participated in top national and international shows. She holds the award of the Order of Ikhamanga (the Strelitzia or Bird of Paradise Flower) granted by President Thabo Mbeki in 2004.

In 2017 she held a solo show, *We are Greeting*, at the Grahamstown National Arts Festival⁵⁵. In this show, I had access to a walkabout where she explained her works. The analysis I put forward in particular works is from information gathered from the walkabout, and the biography published by Everard Read⁵⁶. I have also obtained details from the book *Mmakgabo Mmapula Mmankgato Helen Sebidi* by Leeb-du Toit (2009).

In the walkabout, Sebidi spoke about the title of her exhibition, *They are greeting*. ‘They’ refers to the ancestors who are greeting the community. She explained how the spiritual was intertwined with the physical world of traditions. This echoes in my work *The Death of*

⁵⁵ In 1989 Helen Sebidi was the first female to win the Standard Bank Young Artist Award.

⁵⁶ Everard Read is one of the oldest practising galleries in South Africa. Helen Sebidi held a solo show with Everard Read, Johannesburg in 2016.

*Ideals/Funeral Procession, 2016*⁵⁷ (Figs. 13–15) that connects both the physical world and the spiritual world through death. My painting acts as a passage-way between the living, the living dead, ancestors and the unborn. In this painting, the living are the people who view the coffin and escort the living dead, who is in the coffin, into the other world. There the ancestors are waiting to receive them.

⁵⁷ I will speak about this painting in detail in the third chapter.



Fig. 4. Mmagkabo Mmapula Helen Sebidi, *Where is My Home? The Mischief of the Township*. 1988. Pastel and paper collage. 200 x 147cm.

2.3.1 An Analysis of Helen Sebidi's Painting from a Perspective of the Body

In dealing with the body, Butler⁵⁸ states (2004:21) that “The body implies mortality, vulnerability, agency: the skin and the flesh expose us to the gaze of others but also to touch and violence”. In Sebidi's painting, the ‘gaze of others’ is that of us as the spectator observing the breaking apart of the bodies on the plane. It is a violent gaze, as we observe the melting pot of bodies.

When looking at the image of the painting *Where is My Home? The Mischief of the Township*⁵⁹, 1988 (Fig. 4.) I see floundering bodies, bodies strewn on the floor and limbs disjointed. These bodies are not valuable. They are exposed to ‘touch and violence’. They are like rag dolls and cheap since they break easily. The bodies are competing; legs, faces, hands compete for dominance and space. There is disorder and chaos in the alignment of these bodies. Who put them there? What did they do? Their eyes are looking everywhere; the mouths are leaving the home of the face. All these movements of the parts of the body are competing for my attention in the frame of the canvas. A composition of bodies are overlapping but yet bits and pieces of flesh stick out at odd junctures. These people are unable to ‘get out’ of the crowd. They have been denied individuality. But yet smiles adorn their faces. The smiles look happy, but the bodies are unhappy. A condition of happiness is juxtaposed against a condition of sadness. I see this as conditional of psychological panic, where black people are meant to show a space of being fine but yet our bodies are strewn all over the floor, ready for dominance and the taking.

⁵⁸ Judith Butler is a professor of Literature and Rhetoric at the University of California, Berkeley has engaged with the theories of gender, power and sexuality. <http://www.theory.org.uk/ctr-butl.htm>

⁵⁹ Township is an urban settlement for people of colour. This was created by the apartheid government in South Africa. It was densely populated and the conditions of living were poor, whereas, the white people in South Africa resided in suburbs which were spacious, lush and received full resources. This divide between the township and suburbs based on race still continues to exist in South Africa. Most of the resources are located in the suburbs where mainly white people live.

Sebidi's work manipulates bodies and the use of space in varied ways, so as to relay various degrees of information on her lived experience. This painting that I am focusing on specifically deals with Sebidi's experience of moving from the village to the township in 1988. The composition of the painting *Where is My Home? The Mischief of the Township*, 1988 (Fig. 4), comprises of bodies tightly packed against each other. These bodies are distorted. They also interfere with each other, to the extent that faces are mashed up against one another, creating disfigured proportions of body parts that appear to overlap and obstruct each other.

I look at the distortion of Sebidi's bodies in the work as disfigurement. It is both corporeal and psychological. In one particular instance, a body has two eyes from different faces; this contortion of the body makes the figure appear un-human. The bodies are abnormal; they refuse symmetry. The distortion expresses an unnatural state of order. I argue that the condition of bodily appearance portrays the living conditions in the city. These bodies are squashed together, to the point they have no space to move in. It is claustrophobic. There is no empty space; no room for movement of the crowd of bodies that Sebidi has portrayed on the canvas. They are pushed up against each other, tightly packed; squashed on the canvas and unable to breathe freely. Boundaries between bodies appears non-existent, rendering the individual bodies and their freedom of movement as non-existent; however, there is a clear boundary that pushes upon the bodies to stay within the painting, even at the risk of physical damage. I argue that the crowd in Sebidi's work can be termed as a "closed crowd". This term was coined by Elias Canetti⁶⁰, a writer who primarily deals with the psychology of crowds in his book *Crowds and Power* (1962). Canetti (1962: 17) states:

⁶⁰ Elias Canetti is known for his work on philosophy and literature. He was a Nobel Prize winner for Literature.

The closed crowd renounces growth and puts the stress on permanence ... it has a boundary. It establishes itself by accepting its limitation ... Even if there is an overflow, the important thing is always the dense crowd in the closed room; those standing outside do not really belong.

Canetti's (1962) "closed crowd" not only explains the physical nature of being in a crowd, but it also allows me to interpret the painting in terms of Sebidi's context. The context in the title *Where is My Home? The Mischief of the Township* is the township as home. In her lived experience, she expressed being in the township under apartheid law – squashed, lacking the space and freedom to move in regards to land and resources. The city was a dog-eat-dog world, as opposed to the village which cultivated cultural values of community reliance. Her grandmother would have passed on these values to her, so she became cognisant of the difference in value systems between the city and village. Moreover, she was unhappy with her living conditions where she worked as a domestic worker, as opposed to being home in the village where she had more freedom. Leeb-du Toit (2009:27) states that:

Like her peers, Sebidi faced considerable challenges as a result of her migration to the city at a young age. She found township life confusing and harsh, a milieu in which women were more vulnerable than in a rural context where they were still subject to some protective traditional mores and norms.

The disfigurement of the figures⁶¹ in the painting signifies the political conditions of apartheid and its resultant effect on the black body. In Sebidi's painting, the township was harmful to Africans to the point of maiming the black body. This new cultural value system and structure brought about by the colonialist was to be ingrained as harmful in the painterly psyche of Sebidi's work.

⁶¹ An interesting work to add to the conversation in relation to my painting, *Human Wall*, and Sebidi's work, *Where is My Home? The Mischief of the Township*, 1988, is *Guernica*, 1937 by Picasso. His figures in this painting are disfigured, yet they are ambiguous.



Fig. 5. C. Ng'ok *Human Wall*, 2016 (detail)

In Sebidi's use of the body in *Where is My Home? The Mischief of the Township*, 1988 (Fig. 4), I find connections between her work and mine. The 'closed crowd' concept functions well with the painting *Human Wall*, 2016 (Fig. 5), where the bodies are pushed up against each other, unable to breathe, and take over the whole frame of the painting. This is claustrophobic. *Human Wall* tackles the frustration of the conditions of life under patriarchy as sexual aggression on the female body, yet violence is not depicted in the choice of colours. The wall also shows solidarity, strength and joy in the use of bright yellows. *Human Wall* was influenced by the RU Reference List⁶². The protesters, mostly women, lined up to block the access of vehicles passing on the main road in Prince Alfred Street, Rhodes University to protest against rape culture at Rhodes University. The psychological force of the crowd pushed the university to heed the demands of the student body. Thus, this physical human wall was able to question power by articulating the psychological conditions of pressure. It

⁶² RU Reference List was a list of students at Rhodes University who were alleged to have either been sexually inappropriate or rapists at Rhodes University. It was leaked on the Facebook Rhodes SRC student body page. It led to Rape Protests taking place and led to the shutdown of Rhodes University on 20 April 2016. <http://mg.co.za/article/2016-04-20-rhodes-university-shut-down-as-anti-rape-protests-continue>

read as bodies tightly packed together to form one larger body, though it was comprised of different figures. This body was powerful as it asserted force through numbers. In attempting to deal with power and authority, numbers are needed, and that provides a sort of invincibility and immunity that is present in a crowd of protesters. The system apparatus⁶³ can no longer punish the individual, but rather is forced to deal with a large group of visible protesters. The idea of numbers used to form a crowd is explained by Canetti (1962:15) when he states that:

It is only in a crowd that man can become free of this fear of being touched ... The crowd he needs is the dense crowd, in which body is pressed to body; a crowd too, whose psychical constitution is also dense, or compact, so that he no longer notices who it is that presses against him.

The ability of people to forget their fear and gain courage enables them to question power: power can be questioned through a crowd. People as individuals are afraid to challenge power, because it carries with it a possible retaliatory violence.

2.3.2 The Animal and the Body

Another observation on the distortion of the bodies in Sebidi's painting is based on the proximity of animal figures to the human bodies in the composition. This creates the assumption that the bodies have animal-like properties, are becoming animal spirits – from a spiritual perspective – or have lost their sense of humanity through the distortion of body. In relation to *Where is My Home? The Mischief of the Township* and other paintings, in the chapter “Becoming Animal” in the book, *Art and the end of Apartheid*, Peffer (2009:71) explores the relationship between man and animal:

⁶³ I will go into detail in the third chapter on the system apparatus as based on Foucault's theory of the panopticon.

Italian philosopher Giorgio Agamben's meditation on historical conceptions of man and animal has some relevance here, especially his claim that (following Alexandre Kojève) the idea of "man" exists historically in the tension of a negation "by mastering and, eventually, destroying his own animality." This sounds close to Sebidi's idea of "catching the tongue" of an animal spirit that is making life difficult. In order to move beyond this sort of conflict, Agamben suggests "risk[ing] ourselves in this emptiness" that separates man and animal. Getting in touch with animality may be a key to a fuller sort of humanness, if indeed a post-humanism.

Peffer explains the idea of accessing animality in order to become more human, where one can master one's own animal instincts. I understand this position of thought, but I believe the dislocation of the figures in the painting, where limbs obstruct faces next to the animal, enhances even further the distortion of the human body. It reflects the movement of humans away from their original values. In *Where is My Home? The Mischief of the Township*, the bodies fling against each other, indicating discord.

In her walkabout, Helen Sebidi maintained that by leaving the rural areas, traditions stemming from rural life had been lost. There was a corruption of culture. Her use of metaphors lends itself to my expressions in my practice. Each painting has its own storyline and its own specific meaning and metaphors. In Sebidi's work, the human body represents the physical and the animal represents the spiritual. The animals are spirit guides, but also represent the follies of humans.

I find Sebidi's use of metaphors in her work a useful tool. I engage the concept of metaphor by using green heads in *Psychological Portrait, Head*, 2016 (Fig. 2) to speak on psychological riot. Sebidi's figures are distorted; I also distort the body in all my work, starting at *Death of Ideals/Funeral Procession*, 2016 (Figs.13–15) and continuing up until painting *Human Wall*, 2016 (Fig. 5).

2.4 Conclusion

In conclusion, this chapter has laid out my response to Helen Sebidi and Julie Mehretu's strategies of deconstructing existing colonial power structures. It has explored various themes such as 'palimpsest' and 'disfigured bodies', but it has also focused on my painting, *Human Wall*, which makes specific reference to the RU Reference list rape protests that occurred in Rhodes University.

In Julie Mehretu's work, I have argued that her archaeological drawings re-map information in order to resolve power dynamics. The palimpsest of cartography is a way of resisting the colonial set-up on the world map.

In Helen Sebidi's work, it is clear that corruption of the culture and mind is a legacy of colonisation and apartheid. It has resulted in Africans turning away from their customs. Sebidi calls for us to turn to our original ways of honouring our elders such as our grandmothers for advice, as she did when growing up in the village. We are to return to the rural and focus on our social values instead of focusing on the fast-paced, capitalistic life of the city.

Chapter 3: Psychological Riot as Public: Systemic Violence

3.1 Introduction

In this chapter, the psychological riot is public. The focus is on communal experience⁶⁴, and society⁶⁵ and its involvement with systemic violence and invisible power. Power can be described using the concept of Jeremy Bentham's⁶⁶ 'panopticon' (Foucault 1982), and I will explore the notion of post-colonial violence. This can be explained in the 'spirit of violence' as put forward by Achille Mbembe⁶⁷ in his work *On the Postcolony* (2001) and supported by Frantz Fanon's text *The Wretched of the Earth* (1963).

The bulk of this chapter is based on my paintings, giving an in-depth description on works such as *His Configuration of Pain* (Fig. 11), *The Commander* (Fig. 7) and *The Death of Ideals/Funeral Procession* (Figs. 13–15).

3.2 Power and Systemic Violence in Relation to Post-colonial Disorder in the Colony

I have ascertained that my work is based on psychological riot, which is a disorder or chaos existing in the mind. Now, the framework of the psychological riot is taken from an individual setting and posted in a collective setting. The work is set up in space, psychological fantasy of the mind, where there are two protagonists – the oppressor and the

⁶⁴ However, in general, the thesis is often a contrast between personal experience and communal experience.

⁶⁵ Society is the aggregate of people living together in a more or less ordered community. <https://en.oxforddictionaries.com/definition/society>

⁶⁶ Jeremy Bentham was an English philosopher and political radical. <http://www.iep.utm.edu/bentham/>

⁶⁷ Mbembe is an African history and political theorist, intellectual, and philosopher, who deals with post-colonial theory, and a researcher; he is currently based in Witswatersrand University in Johannesburg.

victim – playing a power game. This fight for power can be read within the context of ‘decolonisation’.

When, speaking in a colonial context, Fanon (1963:27), in *The Wretched of the Earth*, states that “Decolonization, which sets to change the world, is a programme of complete disorder”. Colonial settlers had set up a particular type of order to suit them which was deeply detrimental to the colonised. Therefore, to break this world apart would lead to disorder and chaos. The characteristic of this colonial world is divided into two living quarters (Fanon 1963).⁶⁸ This Manichean⁶⁹ state is based on two sides of the coin, evil and good, the ‘native and settler’, the oppressor and victim (Fanon 1963; Bulhan 1985⁷⁰; Hilton 2011⁷¹); this state of affairs is indicative of the power game.

3.3 Systemic Violence

In this psychological riot, I engage with systemic violence. A ‘system’⁷² is based on ‘a set correlated principles, facts, and ideas’, and ‘violence’ is defined as ‘physical force used to

⁶⁸ The discussion of ‘psychic alienation’ as discussed by Fanon in *Black Skin White Masks*, would have also been relevant in this mini-thesis. But, for the sake of brevity, I have decided not to expound on it.

⁶⁹ In *Frantz Fanon and Colonialism: A Psychology of Oppression* by Blake. T. Hilton (2011:51), there is a detailed conversation on the Manichean psychology. Hilton even cites Bulhan (1985) in stating that Manichean psychology is essential to Fanon’s theories on the causes of dehumanisation, racism, oppression, and violence as a means for decolonisation and healing. Hilton’s book also goes into more detail on the ‘Manichean psychology’.

⁷⁰ Dr. Hussein A. Bulhan Wrote *Frantz Fanon and the Psychology of Oppression*. He is the founder and President of Frantz Fanon University, and is a graduate of Harvard University, Boston University, and Wesleyan University.

⁷¹ Blake Hilton is based in the Harvard Medical School, Boston Department of Psychiatry, as a Postdoctoral Research Fellow in Neuroimaging. https://www.researchgate.net/profile/Blake_Hilton

⁷² **System** *n.*, 1619, the whole creation, the universe, in the writings of John Selden; borrowed from Late Latin *systema* an arrangement, system, from Greek *systema* organized whole, body (*sy*-together, variant of *syn*-before *s+sta-*, roots of *histanai* cause to STAND). The meaning of a set of correlated principles, facts, ideas, etc., is first recorded in English before 1656. **Systematic** *adj.*, before 1680, according to a system; borrowed from French, *systematique* and directly from Late Latin *systematicus*, from Greek *systematikos* combined in one whole, systematic, from *systema* (genitive *systematos*) system; for suffix see – IC. **Systemize** *v.*, 1764, to arrange according to a system, borrowed from a French systematiser, or formed in English from LATE Latin

inflict injury or damage'. When I refer to 'systemic violence', I am speaking of an invisible violence that operates in the ether. It is institutional and prevalent. Žižek, a political philosopher and intellectual, in his book *Violence* (2008:2) speaks of "systemic violence [as] something like the notorious 'dark matter' of physics"; his point being that systemic violence is invisible and pervasive. The psychological riot, which involves tangible bouts of explosions, is often based on invisible systemic violence. This is a violence that repeats itself, and is constantly morphing, adapting to resistance strategies. It is a post-colonial violence juxtaposed alongside a patriarchal violence. This violence exists both in public disturbance and in a private personal space: this is indicative of my own lived experience in these spaces. I speak on racism and patriarchy as it concerns black African women⁷³ on an individual level. This violence is also institutional, as seen in the scenario of *Human Wall* 2016, which deals with the RU Reference List rape protests.

Achille Mbembe, in his book, *On the Post-colony*, focuses on the framework of violence quite systematically⁷⁴ in the chapter speaking on the "Phenomenology of Violence". In this chapter, Mbembe begins by first speaking on violence; he then adds Fanon's take on violence and goes on to delve further into how colonialism functions:

Fanon surely begins as he does, too, because ordeal for the colonized, the colony is primarily a place where an experience of violence and upheaval is lived, where violence is built into structures and institutions ... All this might

systema (genetice systematis) system + English -ize. **Systemic** *adj.* 1803, belonging to, supplying, or affecting the body as a whole, in John Barclay's *A New Anatomical Nomenclature*; formed from English *system* + -ic. The source of the definition is from the Chambers Dictionary of Etymology

⁷³ The theme of *oppression* can be viewed from a feminist stance, in order to deal with patriarchy. Patricia Hill Collins (1998:920), a black feminist, in her article, "The tie that binds: race, gender and US violence" speaks in reference to "social hierarchies and systemic violence" that affect African American women. These are issues that cover both racism and sexism. This correlation of power dynamics can be referred directly to African women who experience both racism and sexism in a post-colonial space.

⁷⁴ Systematically is defined 'with attention to all aspects or details.' <https://www.merriam-webster.com/thesaurus/systematically>.

be called the *spirit of violence*. This spirit makes the violence omnipresent; it is presence – presence not deferred (except occasionally) but spatialized, visible, immediate, sometimes ritualized, sometimes dramatic, often caricatural. As a result, it acquires that direct character necessary for the colonial regime to open itself out ... Power in the colony involves a tactile perception of the native that makes this violence more than simply an aesthetic and an architecture (Mbembe 2015:174–175).

There is a connection between the violence depicted in the *Psychological Portraits* series, and the violence depicted in *Human Wall*, 2016 (Fig. 5), *The Death of Ideals/Funeral Procession*, 2016 (Figs. 13–15) and *His Configuration of Pain*, 2015 (Fig. 11). In the *Psychological Portrait series*, 2016 (Fig. 18) systemic violence is experienced by the individual, whereas the violence that is in the public is inflicted on several bodies. Essentially, it is the same violence, manifesting itself in various ways.

In *The Wretched of the Earth*, Fanon (1963) speaks of violence meted out on the colony in the first chapter, “Concerning Violence”. He states that “the naked truth of decolonization evokes for us the searing bullets and bloodstained knives which emanate from it. For if the last shall be first, this will only come to pass after a murderous and decisive struggle between two protagonists” (Fanon 1963:28).

However, the psychological riot is not only indicative of a mental space of battle and violence but it is also situated in the minds of people living in a post-colonial geographical space. This space is Africa. Mbembe has located the post-colonial space in the African experience using Fanon’s theory which is derived from the Antillean and Algerian experience.

Mbembe (2001:183) states that “In the African experience, a colony is a territory seized to rule over its inhabitants and grow rich, functions of sovereignty and functions of exaction being part and parcel of this arrangement”. This African experience exists in spaces like

Kenya and South Africa, where there are remnants of systemic violence. In context, Kenya is a post-colony and South Africa is a post-colony and post-apartheid state. There is an underlying ‘violence and oppression’⁷⁵ which is connected to the ‘collective unconscious’⁷⁶

As one goes deeper into the concept of post-colony, one has to consider the ‘collective unconscious’ depicted in the psyche. Fanon (1963:144) states that “at the threshold of Jungian ‘psychology’ European civilization is characterized by the presence, at the heart of what Jung calls the collective unconscious, of an archetype ... a darkness that is inherent in every ego”. He goes on to depict the characteristics of this ‘collective unconscious’ as associating blackness with evil (Fanon 1963:149): “black = ugliness, sin, darkness, immorality”. This is the psyche that I speak of: the collective unconscious. I am correcting the ‘collective unconscious’ and the systemic violence that it perpetuates on the black body.

In the paintings, *Psychological Portrait Series*. 2016 (Fig. 18) blackness exists as a space of infinity and projection capable of refashioning one’s own psychic constituents. Thus, a counter-narrative exists where, in the European eye, the psyche of the ‘collective unconscious’ is deposited as a negative space, blackness; but for me as the artist, and a black African engaging in my own agency, I see it as resembling a void where endless possibilities can be countered and rendered. Thus, the work is about systemic violence – tracing it, combating it and attempting to reconcile with it in the mind.

3.4 Introduction to Invisible Power Orchestrated in the Psychological Riot

⁷⁵ **Oppress** v. About 1380, *oppressen*, lie heavy on, weigh down, burden, in Chaucer’s *Canterbury Tales*; borrowed from Old French *oppresser*. **Oppression** n, a burdening, tyranny, 1334 borrowed from Old French *oppression*... Chambers dictionary of Etymology.

⁷⁶ Collective unconscious is ‘the inherited part of the unconscious that especially in the psychoanalytic theory of C. G. Jung occurs in and is shared by all the members of a people or race’
<https://www.merriam-webster.com/dictionary/collective%20unconscious>

The concept of Bentham's panopticon (Foucault 1982) maintains that a panopticon is a structure that can be used to explain the notion of 'invisible' power which is omniscient and God-like. This power is psychological, because it is perceived power that never seems to be out in the open; one doesn't know when it is there. Foucault (1982:202) describes a prison structure where there is a panopticon – a tall tower that looks out all around on to the prisoners:

The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen.

A focus on sight is necessary as it creates the illusion of being watched, and therefore power can constantly be asserted. At the same time, one is unable to see who is watching and is therefore unable to counter seemingly illusive power. This mystery person who watches and enacts power is often present in my work, such as in *The Commander*, 2016 (Fig. 7). Foucault (1982: 202) describes the panopticon as follows:

It is an important mechanism, for it automatizes and dis-individualizes power. Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up.

Foucault explains that power is no longer carried with the individual, but rather is a principle of gazes and surfaces. This is apparent in my work *In Denial*, 2016 (Fig. 6). In this work, the audience is denied the faces of the protesters; denied the power to look upon them with their gaze; but at the same time the painting is about the loss of senses for the protesters themselves in a space of power. I keep on referring to different aspects of this invisible power using different devices because it cannot be expressed explicitly. It plays on surfaces; some

areas of the painting are quite dark, representing inaccessibility, and others are shimmers of red, creating a loss of sight in gaining knowledge into what exactly is happening in the riot. It is a smoke screen for both the protesters and the audience; power is denied to them as they are supposed to be looking and 'visibly aware' of the situation, but they are refused access.



Fig.6. C. Ng'ok. *In Denial*. 2016. Oil on canvas.

3.5 Mystery Figures in the Psychological Riot

There is an air of mystery around 'who' these figures are in the riot. Their faces are blanked out in order to allow readings of different characters. I do not necessarily have male or female figures as part of an artwork unless it is essential to the painting. One cannot see who is orchestrating power. The gaze of the viewer of the art work is distorted.



Fig. 7. C. Ng'ok, *The Commander*, 2016. Oil on canvas.

In *The Commander*, 2016 (Fig. 7), I have left the face blank in an attempt to imagine and reimagine who this person could be. The empty faces/bodies, as seen in the work *His Configuration of Pain*, 2015 (Fig. 11), allow me to make my own decisions on who and what these works represent. The works are both ambiguous in gender. In *His Configuration of Pain*, the figure writhing in pain could represent a rioter or a mental situation connected to an emotional pain. Both works are open spaces for dialogue. The paintings allow possibilities of interpretation, given the right conditions or particular scenarios. The reading of the psychological riot shifts according to the archetype presented. *The Commander* is a leader. I

perceive him as an unseen force who manages to control power. He holds the highest rank. Viewers might assume *The Commander* is male. Similarly, in the work *Control*, 2016 (Fig. 9), a ruler is depicted through his hand stretching over the masses. So, in these instances, through the painting, there is an unseen presence that controls people. This ruler is oppressive and pushes the masses to riot.

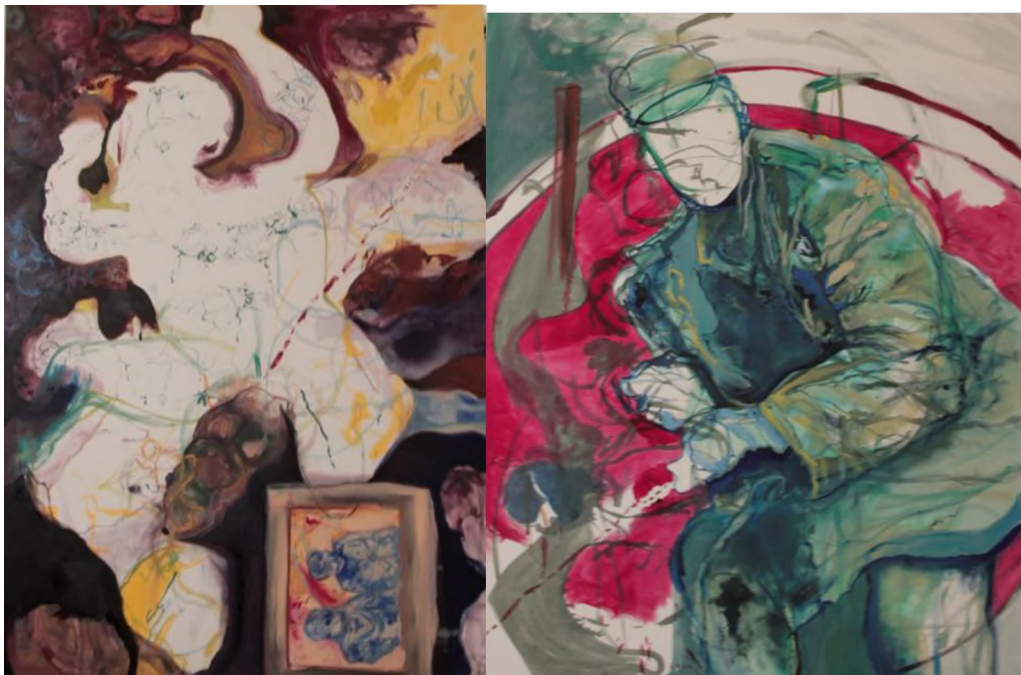


Fig. 8. Diptych of *His Configuration of Pain* and *The Commander*, 2016.

The paintings *The Commander*, 2015 (Fig. 7) and *His Configuration of Pain*, 2016 (Fig. 11.) are interlinked and form a diptych; a relationship between victim and perpetrator: in the context of Fanon, ‘native’ and ‘settler’⁷⁷. The commander enacts pain on his victim, but at the same time the pain is a mental projection of the general’s own mind-state of self-inflicted pain.

⁷⁷ In the book, the *Wretched of the Earth*, Fanon, uses the language ‘native’ and ‘settler’. The meaning of ‘native’ is in reference to the African who was born in the Colony. <https://www.merriam-webster.com/dictionary/native>. While ‘settler’ refers to the European who moved into Africa and settled in the colony. <https://www.merriam-webster.com/dictionary/settler>.

The work has different readings: the perpetrator who is the commander portrays his own orchestrated psychological pain, but the victim is a mirror of the commander. At the same time, the perpetrator and victim can be separate entities. Another possibility portrayed is when a third invisible hand is added to the interpretation of the painting, where the perpetrator constructs pain on to the victim not only through his own designs but as constructed by the system and its push on him. It relays the dynamic of the victim and the perpetrator by using the language of the ‘oppressed’ and the ‘oppressor’. Freire⁷⁸ (1970:48) states:

The oppressed suffer from the duality which has established itself in their innermost being. They discover that without freedom they cannot exist authentically. Yet, although they desire authentic existence, they fear it. They are at one and the same time themselves and the oppressor whose consciousness they have internalized. The conflict lies in the choice between being wholly themselves or being divided; between ejecting the oppressor within or not ejecting them; between human solidarity or alienation; between following prescriptions or having choices; between being spectators or actors; between acting or having the illusion of acting through the action of the oppressors; between speaking out or being silent, castrated in their power to create and re-create, in their power to transform the world.

Freire here speaks about the oppressed having ‘internalised’ the ways of the ‘oppressor’, and therefore having to struggle with their own mental condition. This idea works well with the diptych of the paintings *The Commander* (Fig. 7) and *His Configuration of Pain* (Fig. 11). It shows just how difficult it is to oscillate between being a perpetrator and a victim, in a system where the victim operates from the same head-space as the perpetrator through ‘internalisation’ (Freire 1970:48). These two paintings therefore mirror the constant psychological riot at hand, where belief systems are questioned between attempting to cater to one’s ‘authenticity’ but at the same time seeking ‘liberation’ from the systemic oppression of the oppressor (Freire 1970:49).

⁷⁸ The *Pedagogy of the Oppressed* is a work that is necessary in an educational context representing the student’s struggle against the institution.



Fig. 9. C. Ng'ok, *Control*. 2016. Oil on canvas.

In *Control* 2016 (Fig. 9), the leader “interpellates⁷⁹” the masses under his control through his outstretched hand (Althusser 1971). In this painting, one can state that the man in blue is an authority who represents an institution. Through his hand he enacts power on behalf of the system; he hails his subjects. The blue figure carries a halo over his head that represents both perceived holiness and in extreme cases a fanatical religious leader. The power structure demonstrated in *Control* can be understood through Althusser’s (1971:176) concept of the ideology of “interpellating a subject”. The leader hails the subject with his hand, and the subject accepts his/her role as subject through responding in compliance to the leader’s demand. The subject, in accepting the control of the ideological state apparatus, not only confirms and re-establishes his/her role, but also perpetuates the conditions of being a subject in the system. I show this through the three subjects’ demeanour of bowing down and being

⁷⁹ Interpellate in philosophy is ‘(of an ideology or discourse) bring into being or give identity to (an individual or category)’. <https://en.oxforddictionaries.com/definition/interpellate>

reduced to one uniform body of flesh. Therefore, not only do the subjects accept themselves as being in the system, they are also interpellated (Althusser 1971) by the representation of the state apparatus, which in this case is the institution such as the government, the university or the church.



Fig. 10. C. Ng'ok, *Strategy*. 2016. Oil on canvas.

In both *Control* and *Strategy*, the main characters who hold leadership positions have shadows, who can represent henchmen. In *Control*, right next to the leader in blue, there is a man dressed in black regalia. The man is a right-hand man, and he adds a spiritual dimension to this work as he is more ghost-like, unlike the leader in blue who is physically mapped out. In the domain of power, there is a spiritual element, as a belief must be formed that the leader is all encompassing and powerful. Sometimes rumours are circulated amongst the masses that

a leader is using muti⁸⁰ to maintain his control, or perhaps using a spiritual consultant⁸¹ to maintain his rule. This adds an element of the spiritual coming into the forefront of politics from a Kenyan socio-political perspective⁸².

3.6 The Psychological Riot Regarding Corporeal Pain due to Systemic Violence



Fig. 11. C. Ng'ok, *His Configuration of Pain*. 2015. Oil on canvas.

⁸⁰ 'Muti' is a Nguni phrase expressing a form of supernatural influence. It can come in varying forms such as a potion or magical objects.

⁸¹ Spiritual consultation can be done through a pastor, a witchdoctor or a medical healer.

⁸² In order to gain an understanding on Kenya, in reference to politics, read Wandia Njoya's work *Kenya Elections 2017: A crisis rooted in Euro-American capitalist psychosis*, <http://www.wandianjoya.com/blog/kenya-elections-2017-a-crisis-is-rooted-in-euro-american-capitalist-psychosis> This can be also used as a case study in observing African countries in a post-colonial setting in reference to leadership.

The body in the psychological riot becomes a conduit for expressing distress after feeling pain. This emotional pain sometimes emanates from far deep in the recesses of the psyche. It is difficult to understand this particular pain, let alone translate it into painting. This concept ties into my work on painting the emotion felt within the body – the sense of being within the body. It is the pain that is felt in the body after a long time of experiencing oppression. This pain at first is light. It treads in the background, but eventually after some time it gains momentum and becomes a hard-hitting pain; a pain that refuses to be silenced. So, it manifests first as an inner pain, then eventually it becomes an emotional pain that is expressed in particular regions of the body. In the painting *His Configuration of Pain*, 2015 (Fig. 11), oppression is expressed as corporeal pain. The pain that pushes against the protestor's body is portrayed through the metaphor of flies and bugs crawling onto the surface of a white empty canvas. The insects are systemic. Their foreign bodies infiltrate the body of the protestor in large numbers, almost as if to take possession of a host. This sickness is inward and can be framed, as Freire (1970:48) articulates, as 'internalisation', where the oppressed becomes the oppressor. I use the flies as a metaphor for the inner body cells that have turned against the body. This represents the internalisation of oppression that the oppressed have received. As a default, the body has begun to systematically oppress itself.

The body is empty on the canvas; it can be imagined to depict anyone, such as a rioter, or 'the other'. It opens up possibilities. However, there is something to be noted about the pose of the body: the outline of a body has been drawn on the ground in a similar way to a crime scene⁸³. I also hint at a body that is in the process of running away or running to, attempting to get out of the canvas. Another clear motif in the painting is the picture frame at the bottom, which also alludes to a television. The riot is watched from the outside frame, and broadcast

⁸³ I reference death through the crime scene.

to the whole world as it occurs, virtually creating different realities and experiences of the riot. In addition, the reporter and the watcher are made apparent in the painting with the two figures looking on. They are in a different part of the world, but yet they are able to see and engage with what is going on concerning this riot. The frame within a frame shows that the realities of time extend beyond one plane. The psychological riot versus the protest can at times overlap and be relayed later on in the future, for a different crowd of observers to watch. Also, I consider the use of imagery of self-reflexivity, where smaller figures allude to the past looking into the present which is represented by the big figure. This is also shown in *Death of Ideals/Funeral Procession* (Figs.13–15), where the small figures indicate past realities, as opposed to the medium-sized figures who are present in the funeral procession.

3.7 Painting about Systemic Violence Using Fees Must Fall and the Arab Spring

The psychological riot is contained in the mind, where a protest refers to an outward experience created by a group of people who have come together to physically fight against the system. In the painting below, I extend the psychological riot to protest.



Fig. 10. C. Ng'ok. *Strategy*⁸⁴. 2016. Oil on canvas.

More often than not, when I want to create a figure of authority I will paint them either in green or in blue to have an army/policeman like appearance, and the masses will be in red to show a vulnerable flesh-like appearance of being easily hurt and immobilised as a group. This is the case in *Strategy*, 2016 (Fig. 10), and *The Commander and His Configuration of Pain*, 2016 (Fig. 8) when approached as a diptych. However, in *Strategy* 2016 (Fig. 10), the policemen/army are also splashed on with red colours, indicating that the bloodshed in the protest affects everyone. Eventually systemic violence spills over from the oppressed to the oppressor.

⁸⁴ I have repeated the image of *Strategy* here for clarity in reading the work against looking at the unfinished painting of strategy below in Fig. 12.



Fig. 12. C. Ng'ok. *Strategy* (unfinished) 2016. Oil on canvas. Unfinished painting of *Strategy* months before the Fees Must Fall protests happened in 2016, when I was attempting to look at protesters pushing against police but the police were constantly being reproduced in large numbers.

When I started painting *Strategy*, I was attempting to show how taking over a physical space in a protest represents the reclamation of power, and to portray the strategy that is involved in attempting to claim power in a clash between police and civilians. A starting point for the work was the take-over of the Tahrir Square⁸⁵ during the Arab Spring in Egypt. I watched on the television how the crowd would run across the bridge in huge numbers and the police and army would be deployed to stop them with their armour. This strategic use of force and planning in order to take over the Tahrir Square was a moment in time when civilians took power away from their government.

⁸⁵ I have attached a link to an online article that relates the exact events that happened regarding the take-over of the Tahrir Square by the citizens of Egypt during the Arab Spring.

<http://www.aljazeera.com/news/middleeast/2011/01/201112515334871490.html>

Timeline: Egypt's revolution. A chronicle of the revolution that ended the three-decade-long presidency of Hosni Mubarak. (14th February 2011). Source: Al Jazeera and agencies. (Accessed: 3 January 2017)

However, in the middle of the painting I hit a dead-end trying to figure out how to create the idea of the supply of power constantly reproduced by state apparatus: more and more police forces were introduced to stop the protesters from claiming the city square. This ‘painter’s block’ was later on resolved through the experience of the Fees Must Fall protests⁸⁶ which took place in November 2016. I finally understood how to complete this painting as I had experienced being in the midst of the protests as they occurred, and having to run away from the police on the ground and therefore perceive the psychological strategy first hand, in which they used force to control students. I personally experienced tear gas flying above student heads, and the dispersal and formation of plain-clothes policemen amongst the crowds of students. I heard the stun grenades exploding outside the Fine Art Painting building. The deployment of forces of police was strategic: they came from all the surrounding spaces in the Eastern Cape such as Alice and East London to the forefront of the student protest. And the focus of the arrests and targeting of black students started to work psychologically on the black student body. I remember waking up one morning and, as I was ironing my pants, thinking I could be sleeping in a cell that night. It built a sense of paranoia in the student body. We were a target, and it created a highly-charged space of feeling unsafe, yet there was the pretence of, or insistence on, business as usual. The university would continue to function normally and go forward with examinations. The texts sent by the university body every day on the academic project were a keen reminder of the psychology of ‘gas-lighting’ of the student body, and the ideology of apparatus enacted on us as students.

3.8 Death of Ideals/Funeral Procession Painting (2016)

⁸⁶ The Fees Must Fall protests are a national student movement that happened across South Africa. At Rhodes University, in particular, there was an arrest of 10 students on 28 September 2016. These protests continued up until November.
<http://ewn.co.za/2016/09/28/Fees2017-Ten-students-arrested-in-Rhodes-University-protest>



Fig. 13. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016 (detail). Oil on canvas. 10 x 1.6 m.



Fig. 14. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016 (detail). Oil on canvas. 10 x 1.6 m.



Fig. 15. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016 (detail). Oil on canvas. 10 x 1.6 m.

These deaths in *Death of Ideals/Funeral Procession*, 2016 (Figs. 13–15) mark a special point in the exhibition of *Riot*. *The Funeral Procession/Death of Ideals* is a ten-metre painting designed to speak about communal death and rebirth. It is a philosophical painting that encompasses both the individual and public psychological riot in one go. The figure in the coffin is alone and has experienced the death on its own, but yet s/he is surrounded by others who represent community who are experiencing the death of the individual in the coffin. The work is located in the Albany History Museum opposite the ten psychological portraits. The mirroring produces a psychological and philosophical effect. In my opinion, the individual's reflection is the community's reflection.

My ten-metre painting was initially influenced by⁸⁷ *The Funeral at Ornans*, 1849–50 (Fig. 16) by Gustave Courbet – it was a starting point. Courbet⁸⁸ broke away from ‘tradition’ by painting a panorama where there was no focal point; therefore there is no main character to depict a position of authority in the eyes of the community (Fried 1990)⁸⁹. All of the presiding mourners are given equal treatment. This led to the reading of the proletariat/working class as bearing the same importance as the ruling class. In fact, Courbet was considered a rebel as he subverted the power structure implicit in the ‘practice of painting’ at the time.



Fig. 16. G. Courbet, *The Funeral at Ornans*. 1849–50. Oil on canvas. Musee d’Orsay Art Museum, Paris.

The *Death of Ideals/Funeral Procession*, 2016 (Figs. 13–15) thematically echoes Picasso’s *Guernica*⁹⁰, 1937 (Fig. 17). This is a painting that Picasso did to protest the massacre that occurred in Guernica, Spain when it was bombed during the Spanish Civil War. It was a huge

⁸⁷ Funeral at Ornans. (1849-50) .Musee d’Orsay Art Museum, Paris

⁸⁸ Gustave Courbet a painter during the time of Realism.

⁸⁹ Courbet’s realism by Michael Fried. Fried is an art critic and art historian, and professor at Johns Hopkins University.

⁹⁰ “Picasso’s ‘Guernica’ in Its Historical Context”. Werner Hofmann (1983).

mural and an anti-war painting that was placed in the Spanish Pavilion, and it was ambiguous in meaning, just like the ten-metre *Death of Ideals/Funeral Procession*, 2016 (Figs. 13–15).



Fig. 17. P. Picasso, *Guernica*. 1937. Oil on canvas. Museo Nacional Centro de Arte Reina Sofia

3.9 Conclusion

In this chapter, the psychological riot is public, and it deals with a systemic violence. The thread running through the work is of ‘invisible power’, using reference to the “panopticon” (Foucault 1982). Additionally, in the psychological riot the scale of power is unbalanced. The process of decolonisation is a ‘system of disorder’ (Fanon 1963). The two protagonists, the oppressor and the oppressed, or, in Fanonian terms, ‘the settler and the native’, seek to fight for power over resources.



Fig. 18. C. Ng'ok, *Psychological Portrait Series*. 2016. Riot, Exhibition.

Conclusion

Psychological riot has been a part of my own real lived experience. I have gone through my own form of riot and I am interested in tracing it in the psyche through painting. It is steeped in patriarchal and racial violence in post-apartheid South Africa. The main crux of the matter in this thesis is the psychological riot. I am rioting to reclaim my own personal power over my mind. Perhaps this has altered because supposedly, according to society, I am ‘the other’⁹¹ but I can assert my own agency. The challenges presented culminated in a new awareness that the psychological riot is not only ambiguous but deeply nuanced as well.

During the writing of this mini-thesis, I have been challenged at various point on using examples of the Arab Spring and the Baltimore protests, which are based in different socio-political contexts. The main clarification I offer is that psychological riot exists in the mind. It is not a condition that is steeped within a particular physical setting of physical place and context: it is in the psyche of a human being. The work is mirrored by physical spaces and bodies, but the heart of the matter is that it is inside a human being; it is psychological. I define my own psychological riot very differently from the way the next human being might define it. It cannot be measured. However, at the same time it is not entirely unique to me, and is not specific only to South Africa. It can happen in any geographical location and at any time where systemic violence is present. These complexities of opposing narratives mark the counter-narrative and the relationship between my environment and my inner conviction.

⁹¹ The ‘other’ refers to being the one (as of two or more) remaining or not include. <https://www.merriam-webster.com/dictionary/other>

The conceptual development of the riot changed gradually over the last two years of my Masters. What began as a general examination of riot became more specific over time in the writing of the thesis, developing into the concept of psychological riot. Though my paintings specifically deal with the theme of psychological riot, they are open-ended works. They grasp varying theories on power (Foucault 1982; Canetti 1962) and can be interpreted as palimpsests (Dillon 2005; Butler 2004). Initially, it was work that was difficult to speak about, as the moment one heard the word 'riot', there was an assumption that it was a protest that was public and unruly. However, the word 'riot', in addition to its standard meaning, has come to signify so many things to me. It has come to represent a moment where I have been frustrated, based on the vindictiveness of systems I find myself in, but I have pushed back in my own way. It has also come to represent a metaphor as a way to transcend 'my own limiting conditions' (Freire 1970:49) in my mind, in order to change my circumstances and improve my standard of living.

In terms of the painting process, I found it quite challenging. I needed the painting to speak in different ways, so that I was not just narrating an event of a riot but I was also developing a language within the medium itself. For instance, in *Death of Ideals/Funeral Procession*, 2016 (Fig. 13-15), I painted on the un-primed surface of the canvas. I had to approach the painting from a different perspective where I would layer quite thickly, as opposed to beforehand in fourth year where I had got away with only thin, light washes. Also, when working in the studio on this painting, I had to literally work around corners as the wall was not wide enough on one side to accommodate the painting. I used contrasting colours as a way to create different sections and attempted to balance out the composition by using different large backgrounds of colour. Another instance where I used two different ways in painting was for the psychological portraits and for *Human Wall*, 2016 (Fig. 5). The *Psychological Portraits* series had very thick dark washes of black. The blacks used to make the painting were mixed

with varying hues such as green, blue and red, so as to make them reflect and vary in the work, giving some visual depth, whereas *Human Wall* had very light hues in the painting. These hues played against each other, creating a sense of a compact being, which in this case was a tight-knit 'wall'. The faces were meant to be distinct in the approaches to the individual figures, but at the same time they were to fade into the background through washes, creating the illusion of a transparent, thinly-veiled covering that spoke as the psychological effect of being in a crowd.

The process of working on the theoretical component of psychological riot and the practical component of painting did not just happen on its own. A variety of factors have led to the making of the work, beyond my own individual experience. The work did not happen in a vacuum. I began on the idea of the riot before the Rhodes Must Fall⁹² protests began, but as time progressed I found myself being heavily influenced by the protests. The environment at Rhodes University was severely painful; everything that was hidden had come into plain sight. The experiences of young black South Africans were evident in this limiting condition of being at universities that systematically favoured and privileged whiteness. In my personal experience, the racial exclusivity was made quite apparent when black students were arrested outside the library for no reason during the Fees Must Fall protests⁹³. And most black students, if not all, were afraid to walk on campus, based on the possibility of interdictions, arrest and being shot at with buckshot or rubber bullets. Seeing how this affected my friends and myself made me understand that the systems at the universities in this country are still inherently racist and, with particular reference to the rape protests, sexist. As I come to the

⁹² The Rhodes Must Fall protests began in the University of Cape Town on 9 March 2015, when students called for the removal of a statue of Cecil Rhodes and, by default, for the decolonisation of imperial institutions. <https://www.theguardian.com/uk-news/2016/mar/16/the-real-meaning-of-rhodes-must-fall>
Wednesday 16 March 2016

⁹³ This article speaks on when the arrests began to happen at Rhodes University in connection to Fees Must Fall protests. <http://ewn.co.za/2016/09/28/Fees2017-Ten-students-arrested-in-Rhodes-University-protest>

end of this work, I am still unable to find an exact solution as to how to change the psyche of the system to enable decolonisation, but I am willing to contribute in whatever capacity I am able.

Bibliography

- Althusser, L. 1971. "Ideology and Ideological State Apparatus". In Louis Althusser (ed.) *Lenin and Philosophy and other Essays* (pp. 121–176). New York : Monthly Review Press
- Bailey, A., & Cuomo, C. J. 2008. *The feminist philosophy reader*. Boston: McGraw-Hill.
- Bhabha, Homi. 1994. *The Location of Culture*. London: Routledge.
- Bulhan, H. A. 1985. *Frantz Fanon and the psychology of oppression*. New York, NY: Plenum Press.
- Butler, J. 1988. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory". In *Theatre Journal* , 40(4), pp.519–531.
- Butler, J. 2004. "Beside Oneself: On the Limits of Sexual Autonomy". Chapter in J. Butler, *Undoing Gender*. Routledge: New York and London
- Canetti, E. 1962. *Crowds and Power*. Macmillan.
- Chua, L. 2007. "Julie Mehretu", in *Black City: Julie Mehretu*, Chua, L., Rabinowitz, C. S., Rubio, A. P. and Steinweg, M. (eds.), pp. 10–19, Hatje Cantz Verlag, Ostfildern.
- Collins, P. H. 1998. The tie that binds: race, gender and US violence, *Ethnic and Racial Studies*, 21(5), pp. 917-938. Available at: <https://doi.org/10.1080/014198798329720>.
- Deleuze, G. 2003 *Francis Bacon: The Logic of Sensation*. London: Continuum.
- Dillon, S. 2005. "Reinscribing De Quincey's palimpsest: the significance of the palimpsest in contemporary literary and cultural studies". *Textual Practice*, 19(3), pp. 243–263.
- Doy, G., 2000. *Black Visual Culture Modernity and Postmodernity* . New York: I.B. Tauris & Co Ltd.
- Elkins, J. 2005. *What Painting is: How to Think about Oil Painting, Using the Language of Alchemy*. Routledge
- Fanon, F. 1963. *The Wretched of the Earth*. New York : Grove Press
- Fanon, F., & Markmann, C. L. (translator). 1967. *Black Skin, White Masks*. New York: Grove Press.
- Foucault, M. 1979. *Discipline and punish: the birth of the prison*. New York: Vintage Books
- Foucault, M. 1982. "The Subject and Power". *Critical Inquiry*, 8(4), pp. 777–795.

- Freire, P. 1970. *Pedagogy of the Oppressed* (M. B. Ramos, Trans.). New York: Continuum.
- Fried, Michael. 1990. *Courbet's realism / Michael Fried* University of Chicago Press Chicago. <http://www.loc.gov/catdir/enhancements/fy0666/89035432-t.html>
- Gagliano, A. 2000. *Achebe, Head, Marechera: On Power and Change in Africa*. Lynne Rienner Publishers.
- Gibson, N., 1989. "Review: Three Books on Frantz Fanon". (Reviewed Works: *Frantz Fanon and the Psychology of Oppression* by Hussein Abdilahi Bulhan; *Frantz Fanon, Soweto and American Black Thought* by Lou Turner and John Alan; *A Critique of Revolutionary Humanism: Frantz Fanon* by Richard C. Onwuanibe. In *Africa Today*, Vol. 36, No. 2, pp. 49-53
- Gqola, Pumla Dineo. 2001. "Ufanele Uqavile: Blackwomen, Feminisms and Postcoloniality in Africa". *Agenda: Empowering Women for Gender Equity*, No. 50, African Feminisms One (2001), pp. 11-22
- Gregg, M. & Seigworth, G. J. 2010. *The Affect Theory Reader*. Duke University Press.
- Grosz, E. 1994. *Volatile bodies: toward a corporeal feminism*. Bloomington: Indiana University Press.
- Grosz, E. 2001. *Architecture from the outside: essays on virtual and real space*. Cambridge: MIT Press.
- Hilton, B. T., 2011. "Frantz Fanon and Colonialism: A Psychology of Oppression". *Journal of Scientific Psychology*, (December), pp. 45-59.
- Hodgson, G. M. 2006. "What are institutions?" *Journal of Economic Issues*, 40(1), pp. 1-25.
- Hofmann, W. 2017. "Picasso's 'Guernica' in Its Historical Context". *Artibus et Historiae*, 4(7), pp.141-169.
- hooks, b. 1995. *Art on my Mind: Visual Politics*. New York: New Press.
- hooks, b. 2004. *Understanding Patriarchy*. Published as Chapter 2 of hooks *The Will to change*. Washington Square Press.
<http://imagineborders.org/pdf/zines/UnderstandingPatriarchy.pdf> Accessed 2017-11-24
- hooks, b. 2000. *Feminism is for everybody: Passionate politics*, Pluto Press. Available at: <http://books.google.com/books?id=NGYrAwWNKH4C>.
- Lebbady, H. (2001) "Towards a transgressive mode of being: gender, postcoloniality and orality", unpublished conference paper presented at PostColonialisms/ Political Correctness, Casablanca. Available at: <http://www.postcolonialweb.org/poldiscourse/casablanca/lebbady2.html>

- Leeb-du Toit, J. 2009. *Mmakgabo Mmapula Mmankgato Helen Sebidi*. David Krut Publishing
- Lehrer, K., 2004. "Representation in Painting and Consciousness". *Philosophical Studies*, 117(1), pp.1–14. Available at:<https://doi.org/10.1023/B:PHIL.0000014522.51852.fb>
- Lewis, S. E. 2010. "Unhomed Geographies: The Paintings of Julie Mehretu". *Callaloo*, 33(1), pp. 219–222.
- Ljungberg, C. 2009. "Cartographies of the Future: Julie Mehretu's Dynamic Charting of Fluid Spaces". *The Cartographic Journal*, 46(4), pp. 308–315.
- Lorde, Audre. 1979. *The Master's Tools Will Never Dismantle The Master's House: Comments At "the Personal And The Political" Panel: (second Sex Conference, October 29, 1979)*
- Marechera, Dambudzo, and Flora Veit-Wild. 1992. *Cemetery of mind: collected poems of Dambudzo Marechera*. Harare, Zimbabwe: Baobab Books.
- Mbembe, A. (2001). Out of the World. In *On the Postcolony* (pp. 173-211). University of California Press. Retrieved from <http://www.jstor.org/stable/10.1525/j.ctt1ppkxs.8>Mbembe, A. 2010. Fees Must Fall. *The Johannesburg Salon*. Vol. 2
- Ngũgĩ wa Thiongo. 1987. *Decolonising the Mind: The Politics of Language in African Literature*. London : Portsmouth, N. H.: J. Currey; Heinemann,
- Okri, B. 2003 (1991). *The Famished Road*. London: Vintage.
- Pearson, M. & Shanks, M. 2001. *Theatre/Archaeology*. London: Routledge. Available at: <http://www.tandfebooks.com/doi/book/10.4324/9780203995969%5Cnhttp://www.routledge.com/books/details/9780415194570/>.
- Peffer, J. 2009. *Art and the End of Apartheid*. University of Minnesota Press: Minneapolis.
- Probyn, E. 2010. "Writing Shame". In M. Gregg and G. J. Seigworth (eds.) *The Affect Theory Reader*. Duke University Press.
- San Filippo, David. 2006. "Philosophical, Psychological & Spiritual Perspectives on Death & Dying". *Faculty Publications*. 31. http://digitalcommons.nl.edu/faculty_publications/31
- Spivak, G.C. 1993. *Outside in the Teaching Machine*. London and New York: Routledge.
- Spivak, G.C.1993.*Can the subaltern speak?: reflections on the history of an idea*. New York: Columbia University Press.
- Turner, C. 2004. "Palimpsest or Potential Space? Finding a Vocabulary for Site-Specific Performance". *New Theatre Quarterly*, 20(4), pp. 373–390. Available at: http://www.journals.cambridge.org/abstract_S0266464X04000259.

Whyte, Philip. 2001. "Photography in Ben Okri's *The Famished Road*", *Commonwealth* 23.2 (Spring), pp. 21–28.

Woubshet, D. 2014. "An Interview with Julie Mehretu". *Callaloo*, 37(4), pp. 782–798.
Available at:
<http://search.ebscohost.com/login.aspx?direct=true&db=aph&AN=99023114&site=ehost-live>.

Zahar, Renate. 1974. *Frantz Fanon: Colonialism and Alienation : Concerning Frantz Fanon's Political Theory*. New York: Monthly Review Press.

Žižek, S., 2008. *Violence: Six sideways reflections*. New York: Picador

Žižek, S. *Shoplifters of the World Unite*. London Review of Books Online, 19 August 2011. (3/15/2016). Available at: <http://www.lrb.co.uk/2011/08/19/slavoj-zizek/shoplifters-of-the-world-unite>.

Video

American Artist Lecture Series: Julie Mehretu | Tate . 2016(3/15/2016). Available at:
<http://www.tate.org.uk/context-comment/video/american-artist-lecture-series-julie-mehretu>.

TED Talk: Chimamanda Ngozi Adichie: *We should all be feminists*.
December 2012 at TEDxEuston Available at:
https://www.ted.com/talks/chimamanda_ngozi_adichie_we_should_all_be_feminists/transcript

Other Sources

Helen Sebidi's walkabout

Barnhart, K. R. 1999. *Chambers Dictionary of Etymology*

OED Online. Oxford University Press, June 2017. Web. 24 November 2017.

Merriam-Webster Online. Merriam Webster Incorporated. June 2017. Web. 24 November 2017.

Pictures of the exhibition Opening



Fig. 19. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016. Riot, Exhibition.



Fig. 20. C. Ng'ok, *His Configuration of Pain* and *The Commander*. 2016. Riot, Exhibition.



Fig. 21. C. Ng'ok, *The Death of Ideals/Funeral Procession*. 2016. Riot, Exhibition.