HOW TO USE THIS GUIDE WHEN VISITING MOAD

Due to the advanced concepts covered in the *After the Thrill is Gone Educator Resource*, this guide is most compatible for use with students in high school and above; however, the content may be adjusted to meet the learning targets for other age groups. Please be sure to review this material with your students prior to your visit to MoAD. More information on Group Tours may be found on our website at https://www.moadsf.org/visit/school-tours.

When visiting MoAD, give each of your students a copy of the MoAD Gallery Worksheet to further engage them in the context of the art. Note that the Gallery Worksheet is extensive and depending on how long you have at the museum, students may not be able to complete all questions in one visit. Be sure to have students complete at least one of the Post Visit activities as soon as possible after your visit to the Museum. These are designed to help students think deeper about the artworks they saw during their visit to the exhibition.

We sincerely hope you find this Educator Resource Guide helpful and welcome any comments or feedback you may have. Additionally, we would love to hear how you chose to implement the material in your classroom or program. If you create handouts or discover new resources, please send us an email with your resources attached, and we will share these with other educators.

In partnership,

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It’s commonly said that everything in fashion comes back into style eventually, and if you live long enough everything that was cool when you were a kid will come back into style at least a few times over your lifetime. Most experts say the fashion trend cycle repeats itself every twenty years, so that fashion trends that are most popular come back full force in almost exactly twenty years. Fashion trends that were popular in the 1970s, such as bellbottom pants (aka flares), became popular again in the 1990s, went out of style and saw a resurgence in the 2010s. The resurgences of popular styles are not only limited to clothing, this year’s music video “Finesse (remix)” by Bruno Mars and Cardi B, which draws on 1990s styles popularized by Janet Jackson, Keith Sweat and Bell Biv DeVoe. The fashion worn in the video, including the set, is lifted straight from the popular 90s show, *In Living Color.*

Because of its continuous cycles of falling in and out of vogue, fashion is the perfect metaphor for *After the Thrill is Gone: Fashion, Politics and Culture in Contemporary South African Art,* a group show featuring 14 South African artists, all who were born after the end of legalized *Apartheid.* The 1994 election of Nelson Mandela as the first democratically elected president of South Africa, reverberated around the world and seemed to signal the end to race-based legislation and the often violent, discriminatory practices of apartheid. However, like fashion, South Africans discovered that the long history of inequality continued after the official end of apartheid, making the present day country not substantially different from the past. Both individually and collectively, these artists locate fashion as a political language and reinterpret the historical terrain of South Africa after the thrill of apartheid’s end is gone.
VOCABULARY

**APARTHEID**
A policy or system of segregation or discrimination on grounds of race.

**AFRIKANER**
An Afrikaans-speaking person in South Africa, especially a European descended person from the Dutch and Huguenot settlers of the 17th century.

**KOEFIA (ALSO CALLED A KUFI)**
A small cap, frequently embroidered, worn by Muslim men.

**JIM CROW**
Any of the laws that enforced racial segregation in the U.S. and enforced upon Black people. These laws were in place between 1877 and 1954, when the Supreme Court reversed school segregation (*Plessy v. Ferguson*).

**RAINBOW NATION**
A term coined by Archbishop Desmond Tutu to describe post-apartheid South Africa, after South Africa’s first fully democratic election in 1994.

**COLONIZATION**
The action or process of taking control over a place and establishing control over the indigenous people of an area.
**SECTION 1:** For these questions, visit the 2nd floor gallery of the museum.

1. As you walk into the gallery, you will see a huge felt work with a bunch of Disney characters. *Jody Paulsen’s Homoeotica: The Real Housewives of Disney* is a nine-by-fourteen-foot felt collage with maximalist use of colors.

   a. Do you recognize the characters represented?
      What do they share in common?

   b. The “Housewives” in this artwork are not gender-specific, nor species specific. What message(s) do you think the artist is trying to convey through the artwork? Why?
2. Visit Athi-Patra Ruga’s two tapestries and a photograph to the left of the Jody Paulsen piece. They are part of Ruga’s fashion inflected project called The Future White Women of Azania, which is a complex series of performance, tapestry, stained glass, statuary, and photography works. Azania is a mythical country in Eastern Africa, a decolonized utopian land of freedom that acted as a symbol of anti-apartheid movement. Azania is also mentioned in the Black Panther comics.

a. Look at the tapestry Escape the End of History. What is represented on the map?

b. Touched by an Angel is another tapestry by the artist where you can find playful references to pop culture. Do you notice anything related to this?

c. In Night of the Long Knives (on the 3rd floor), the artist appears wearing fluorescent tights with a bunch of colorful balloons. The balloons are filled with water, dye, and powders that are supposed to weigh down the wearer. What do you think the balloons symbolize? What makes you say that?

d. After looking at all three artworks by the artist, do you think the artist’s view on Azania is positive? Why or why not?
3. Visit **Gerald Machona**’s film *People from Far Away*. The protagonists in the film are called **Afronauts**, and they wear space suits made of decommissioned and demonetized Zimbabwean dollars. In 2009, the Reserve Bank of Zimbabwe permitted the use of foreign currency in Zimbabwe in response to an economic decline that caused inflation levels of 5 billion percent! In that same year, the government suspended (canceled) the Zimbabwe dollar indefinitely. The government now uses money from nine countries: Australian Dollar, Botswana Pula, British Sterling Pound, Chinese Yuan, Euro, Japanese Yen, Indian Rupee, South African Rand, and United States Dollar. Imagine the confusion of having so many types of money in your country!

   a. Given the Zimbabwe dollar’s lack of value, do you think the Afronaut’s space suit would provide enough protection?

   b. As the film progresses, the Afronaut finds a flower in the middle of the desert and takes care of it. The flower is a protea – the national flower of South Africa, made from Zimbabwe dollars. What do you think it might represent? Explain.

   c. How do people in the grocery store react to the Afronaut? Can you make connections between the life of Afronaut and that of immigrants in South Africa like Gerald Machona?

4. Visit **Kudzanai Chiurai**’s photographic series titled *Revelations VIII-XI*. These photographs depict fictional scenes of decolonized and self-governed African state. Incorporating stereotypic images of revolution – political coups, dictators, Cold War ideology, military and economic interventions – Chiurai illustrates four scenes of a political disaster engendered by the uneasy transition from colonial rule to post-colonial regime.

   a. Do you notice any African styles/textiles in the photographs?

   b. This is a picture of Mao Zedong, a Chinese communist revolutionary and founding father of the People’s Republic of China. Which figure assumes the similar posture as his? Can you also spot another political element from the photograph?
5. Visit Hussan & Hussain Essop’s photographs. They are identical twins born and raised in Muslim community of Cape Town. Untitled (Portrait I) and Untitled (Portrait II) are part of a larger project that reflects on cosmopolitan Islamic dress codes. The artists illustrate an “east versus west conflict,” via the stark contrast between modern and trendy dress they sported at university and the traditional garments they wear within the Cape Town Muslim community.

   a. How are the pair of photographs similar to and different from each other?

   b. What role(s) do you think fashion plays in defining one’s identity? Explain.

6. Visit Mary Sibande’s photographs at the entrance to the gallery. Sophie, a signature protagonist that appears frequently in Sibande’s artworks, is a character that seeks emancipation from her ordinary existence as a domestic worker who cleans other people’s homes. This imaginary character of Sophie reflects the artist’s own family history – her mother, grandmother and great-grandmother were all maids.

   a. Sophie’s garments are a mixture of two different attires. Can you tell the parts that are similar to those of a maid’s uniform?

   b. Can you also tell the parts that are similar to those of a Victorian Ball gown?

   c. What message(s) do you think the artist is trying to convey through these photographs? Explain.

   d. Look very closely at the photograph right outside the elevator entitled, I Put a Spell on Me, 2009. The staff held my Sophie is covered in leather. Look very closely at the print on the leather. What do you see? Why do you think Mary Sibande chose to cover the staff with this pattern?
SECTION 2: For these questions, visit the 3rd floor gallery of the museum.

1. When you first walk into the gallery, you will see a sculpture made up of bronze. *Sunday Best* was created by Haroon Gunn-Salie in collaboration with Susan Lewis, a former resident of District 6 who was forced to move to an outlying township under Group Areas Act of the apartheid government. With the absence of the body, the sculpture emphasizes the memories of the black body expelled from their homes when District 6 was declared whites only. *Amongst Men* is another installation by the artist that commemorates the anti-apartheid activist Imam Abdullah Haron, who emphasized and criticized un-Islamic foundations of apartheid. Both individually and collectively, Gunn-Salie’s installations strive to highlight remnants of apartheid in public spaces of South Africa.

   a. Can you find some similarities between *Sunday Best* and *Amongst Men*?

   b. The Islamic prayer caps, *kofia* or *kufi*, in *Amongst Men* that are suspended from the gallery’s ceiling represents mourners who attended the funeral of Imam Abdullah Haron. What is the effect of shadows cast by the hats? Explain.

2. Visit Gabrielle Goliath’s two portrait series. *Ek is ’n Kimberley Coloured* is Afrikaans which translates into “I am a colored person from Kimberley.” The title is repeated in each of the three self-portraits as well, in Portuguese, French and Spanish respectively. *Berenice 10-28* is another series of portraits for Berenice, Goliath’s best friend who got killed at the age of 9 as the result of a domestic accident in 1991. Each of the 19 women represents one year lost in the life of nine-year old Berenice, who could have filled these portraits with her own face if she were alive.

   a. Look at *Ek is ’n Kimberley Coloured*. The artwork is an answer to the frequently asked question, “who are you?”. What sense of feeling do you get from her self-portraits? Does she look proud of her replies to the question? Why or why not?

   b. Why do you think the artist chose Portuguese, French and Spanish among all other languages?

   c. Look at *Berenice 10-28*. Why do you think the subjects are wearing the same white tops?

   d. How does *Berenice 10-28* provide insight into the physical, social or personal impact of violence and loss?
3. Go to the 3rd floor landing. Enter through the door in the back corner of the gallery to see the film *Inzilo* by *Mohau Modisakeng*. He often uses his own body in his artworks as a site of conflict within the violent South African context.
   a. What do you think the black wax and ashes represent?
   b. Why do you think the artist casts the remnants of the ashes upwards and then draws them back to his body?

4. Visit *Pierre Fouche*’s pieces. The artist usually explores gender norms using multimedia, especially through intricate and unexpected manipulation of lacework, needlecraft, and ropework. Often, he tries to unsettle the binary structure of gender norms by playing with the connotations attached to the mediums: while lacework is typically seen as feminine, ropework is usually used in military uniforms associating itself with male power.
   a. Look at *The Last Time You Let Me Do This to You*. Can you find any elements that give you a sense of presumed femininity and/or masculinity in this work? Explain.
   b. Look at *The Lacemaker’s Notebook II*. This piece is an ensemble of ideas and lace samplers from his studio. What do you think these seemingly random set of artifacts represent? Explain.

5. Visit *Dan Halter*’s pieces. The artist often finds the major theme of his artworks in his own identity as a Zimbabwean living in South Africa. It spans from his “sense of dislocated national identity” (as described by Halter) to human migrations and border crossing in Southern Africa.
   b. What does the white lettering on *Swimming Home* say? How is it related to the theme of the artwork?
   c. Read the plaque for *Kure Kwegva Ndokusina Muksubvu*. What does the phrase mean? How is it relevant to the immigrants’ life in South Africa?
QUESTIONS TO USE

in the MoAD galleries

6. Visit Julia Rosa Clark’s collages. Two of her collage series titled JRC African Woman, the artworks explore Clark’s own identity as an African of European ancestry. The artist uses collage techniques in order to illustrate how constant tensions between whiteness and Africanness define her identity.

   a. Can you find images or patterns that work as symbols of Africanness?

   b. Can you find images or patterns that work as representations of white women?

   c. Do you think these two different sets of images fit together? Why or why not?
Apartheid literally refers to “separateness”. Apartheid did not differ vastly from the previous segregation of the South African Government, but the main difference was that apartheid made segregation part of the law, forcibly separating people and cruelly punishing those who fought against it. What is worse is that it was introduced in a period when all the other countries were moving away from racist policies.  

**KEY:** • Effects Of Apartheid • Resistance To Apartheid

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**1948**  National party gained power

All-white government institutionalized existing racial segregation into laws. Forcing the vast majority of the country to live in separate areas from whites and use separate public facilities. This also divided black South Africans along tribal lines in order to decrease their political power.

**1952**  African National Congress starts the Defiance Campaign

Volunteers began a peaceful resistance to apartheid by breaking the laws. More than 8,000 trained volunteers went to jail for “defying unjust laws,” laws that had grown worse since the National Party came to power in 1948. Volunteers were jailed for failing to carry passes, violating the curfew on Africans, and entering locations and public facilities designated for one race only.

**1953**  Bantu Education Act

Established an inferior education system for Africans based upon a curriculum intended to raise obedient, manual laborers. Blacks were trained to prepare themselves for a life as part of the working class.

**1959**  Promotion of Bantu Self-Government Act

Forced different racial groups to live in different areas.

**1960**  Sharpeville Massacre

Protestors showed up at the Sharpeville police station without their passbooks, throwing up a riot and the police killed 69 people.

**1976**  Soweto Massacre

High school students protested for an improved education system for blacks. Police killed more than 600 people.

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**1949**  Prohibition of Mixed Marriages Act

Government banned marriages between black and white South Africans.

**1950**  Population Registration Act

This classified all South Africans by race; whether they were White, Colored, Black, Indian, or Asian. All non-whites are forced to carry the documents.

**1964**  Excerpt from a speech delivered by Nelson Mandela

“I have fought against white domination and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons will live together in harmony and with equal opportunities. It is an ideal for which I hope to live for and to see realized. But, My Lord, if it needs be, it is an ideal for which I am prepared to die.”

**1974**  South Africa is expelled from the United Nations

Not allowed back into UN until apartheid ends in 1994.

**1985**  Musicians form Artists United Against Apartheid

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**1990**  President Frederik Willem de Klerk ends the ban on ANC

**1990**  Nelson Mandela is released from prison

Mandela was incarcerated from November 1962 – February 1990.

**1990**  Excerpt from a speech delivered by Nelson Mandela, just after his release from prison

“We have waited too long for our freedom. We can no longer wait. Now is the time to intensify the struggle on all fronts. (…) To lift sanctions now would be to run the risk of aborting the process towards the complete eradication of apartheid. Our march to freedom is irreversible. We must not allow fear to stand in our way.”

**1994**  Nelson Mandela becomes president of South Africa

First election ever to allow both whites and blacks to vote
Activities to Further Engage in the Artworks
What are my “balloons”? 

PROCEDURE

- Have students think about the meaning of the balloons in the photograph.
- Ask students how they would feel if a bunch of balloons were attached to their body.
- Explain that the balloons symbolize the artist’s burden of his identity, which stems from other people’s expectations on his behavior and attitudes.
- Ask students if they have ever felt some emotional burden from other people’s (parents, teachers, friends, etc.) expectations on them.
- Have students list some of the obstacles that keep them from being a true self. (These can be their own personalities, particular circumstances that they are in, struggle with friends, etc.)
- Have students write them on the balloon image. (Or on real balloons and have students pop them, if possible)
PROCEDURE

• Have students think about the role of hats
  Explain that hats are often worn to show the owner’s identity and that the hats in the artwork are called koefia (kufi), which is an Islamic prayer cap.
• Have students think of other hats that are worn by specific groups of people, i.e. chef’s hats, magician’s hats, etc.
• Explain that *Amongst Men* represents the men who attended the funeral of Imam Abdullah Haron.
  a. Introduce Imam Abdullah Haron, who fought against Apartheid and got killed by the South African Security Branch. Explain that nearly 40,000 activists attended his funeral.
  b. Have students count the number of the hats hanging from the ceiling.
  c. Have students count the number of the shadows of the hats.
  d. Have students observe how the cast shadows multiply the mourners.
**People from Far Away, 2012**

**PROCEDURE**

- Ask students what astronauts do.
- Introduce “Traumanaut” of David Huffman and “Afronaut” of Gerald Machona and explain that each figure resembles astronauts in order to visualize their identity.

Explain the concept of “identity”

- Someone’s identity is the qualities and attitudes that they have, that make them who they are.
- Traumanauts symbolize the Africans brought from Africa to the other parts of the world and suffered from slavery.
- The Afronauts symbolize the immigrants in South Africa.
- Alienness, the sense of belonging to nowhere builds their identity and this is visualized in the form of being astronauts.

Have students explore their identity

- Have you ever felt alienated or felt that you are not belonging to anywhere? If so, when and why? If not, what makes you feel that you are belonging to somewhere?
- Where do you belong? (Have students expand the scope gradually) (family › friends › school › town › state › country › globe › universe)
PROCEDURE

- Have students draw a mind map with words that best represent themselves.
- Have students find images related to each word on their map, from magazines, newspapers, etc.
- Have students create their own collage that shows their identity.
PIERRE FOUCHE

The Last Time You Let Me Do This to You, 2016

PROCEDURE

- Introduce “passemanterie,” which is a knot work used to decorate clothing or furnishings (usually military uniforms).
- Have students do a compare and contrast between the artwork and The Rebellious Slave of 1513 by Michelangelo.
- Have students think about what the artist wanted to convey through this artwork.
- Have students create their own knot work (if possible)

NICHOLAS HLOBO

Ngumgudu Nemizano, 2008

SCULPTURE MAKING ACTIVITY

- Have students observe the sculpture and list the name of the materials used to construct the artwork (rubber, ribbon, vinyl, etc.)
- Have students build up their own sculpture (mini size) by combining various materials together (Newspaper, ribbon, vinyl, etc.)
California Visual Arts & Common Core State Standards Addressed in This Guide

The activities in this resource guide may be adapted to meet the standards in almost any subject or grade level. Due to the themes of the exhibition connected to apartheid and the complexity of some of the content, the activities are most compatible for use with high school students. However, adjustments may be made to meet the content standards requirements for many of the elementary and middle grade levels.

VISUAL ARTS STANDARDS To see which Visual Arts Standards are met in each activity, please visit the California Visual and Performing Arts Standards at

HISTORY/SOCIAL STUDIES STANDARDS MoAD activities are built on the C3 Framework for Social Studies State Standards. For guidance on the standards addressed using the C3 Framework, visit:

ADDITIONAL RESOURCES

- The complete essay for After the Thrill is Gone by curator Andrew J. Hennlich is online at https://issuu.com/rcva/docs/attig_final_publication__changes_6.
- The exhibition takes its title from an essay published in the South Atlantic Quarterly in 2004, After the Thrill is Gone: A Decade of Post-Apartheid South Africa, edited by Grant Farrad and Rita Barnard. Copies may be purchased through Duke University Press at https://www.dukeupress.edu/after-the-thrill-is-gone