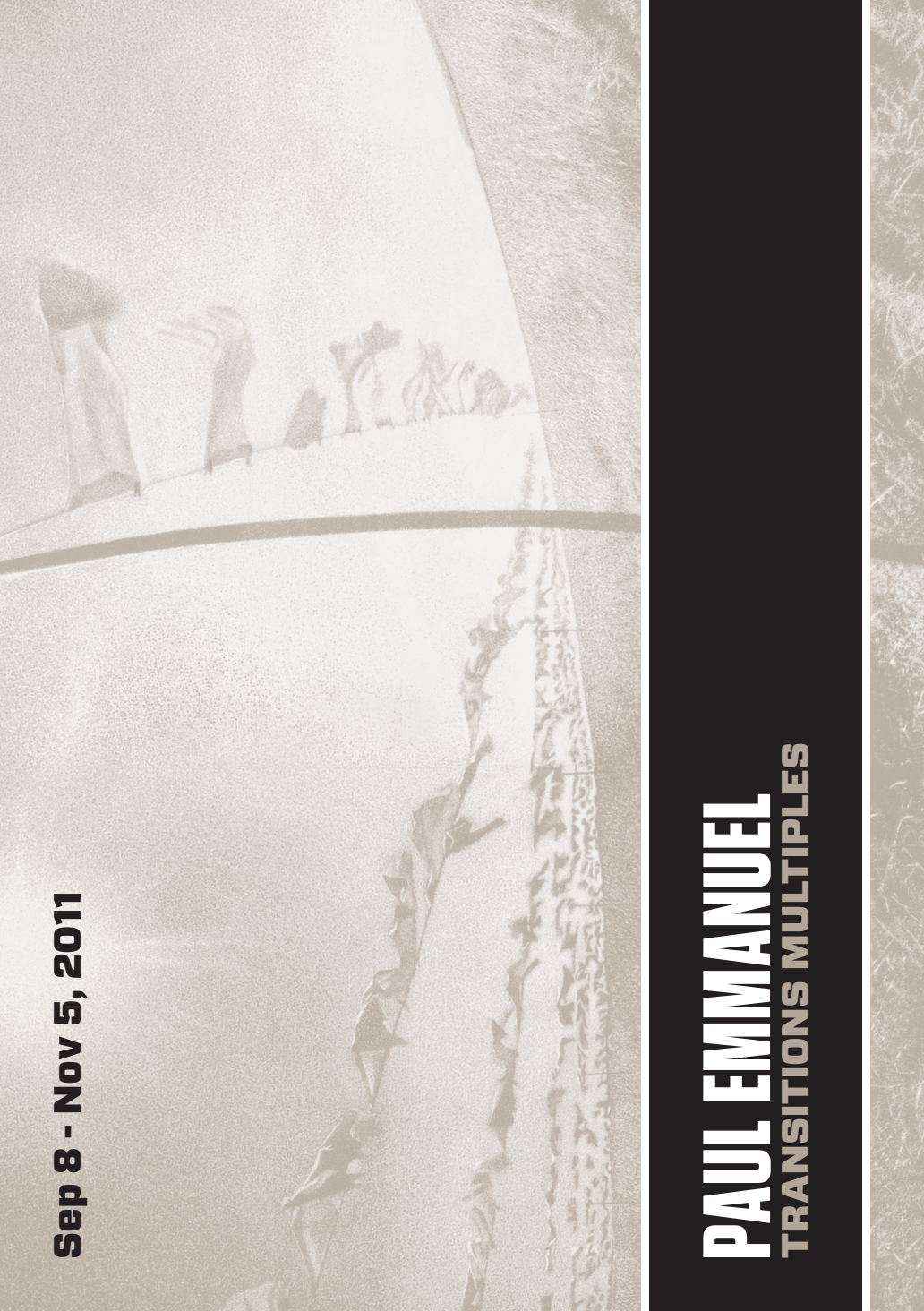


**Sep 8 - Nov 5, 2011**

**PAUL EMMANUEL**  
**TRANSITIONS MULTIPLES**



# TRANSITIONS MULTIPLES

... copying my own photographic recordings  
of transient moments in a vain attempt to  
uncover what really happened ...

*Conversations on the Transience of Light*  
(*Transitions* booklet, Art Source, 2008)

In late 2004 I was exploring how the military influenced and perpetuated notions of masculinity in South Africa. One morning, while thinking about moments of change, I decided to photograph an actual military recruit head shaving while it was happening – to witness to an unfolding drama. After some research, I discovered that there were only two remaining military bases in South Africa which still perform this obligatory 'rite of passage' on their premises, one in Oudtshoorn and the other, Third South African Infantry Battalion (3SAI) in Kimberley. I phoned the Kimberley base, spoke to the Officer-in-Command and arranged a visit to photograph head shavings from the January 2005 intake.

I remember feeling apprehensive of what I would find. I did not do military service. I only had references to military experiences told to me by my older brother and friends, who described their head shaving experiences of the apartheid military regime of the 1980s – their stories of feeling dehumanized, lots of shouting, indifference, bigotry and fear.

Instead, I found a very different setting ... quiet lawns with well tended flower beds full of roses. Lines of recruits waiting patiently. No shouting. No authoritarianism. No evidence of the violent breaking down of the human spirit. Compared with the horror stories related to South Africa's past, the equanimity of the scene was arresting. I was spellbound.

These liminal moments of transition, when a young man either voluntarily – or is forced to – let go of one identity and take on a new identity as State Property with an assigned Force Number, prompted me to ask many questions: What was I actually witnessing? What is a "Rite of Passage" and how have similar "rituals" helped to form and perpetuate identities and belief systems throughout history? Why was I so powerfully drawn to and transfixed by these dramatic spectacles of subtle change and moments of suspended possibility and impossibility? And so began an intensely reflexive outward and inward journey, in and beyond my studio, which was to last four long years ...

**Paul Emmanuel**  
**2008**



**number 05000674PV**  
**2010**

*Manière noire stone lithograph, hand printed, hand coloured, signed, numbered and dated by the artist*

*Black lithographic ink and watercolour pigment on 285 gsm Fabriano Rosaspina Avortio paper*

*800 × 1,560 mm ( 31.5 × 61.4 inches ) ( unframed )*

*Courtesy Art Source South Africa © Paul Emmanuel*



**parade of shadows**  
**2009**

*Manière noire stone lithograph, hand printed, hand coloured, signed, numbered and dated by the artist*

*Black lithographic ink and watercolour pigment on 285 gsm Fabriano Rosaspina Avortio paper*

*800 × 1,560 mm ( 31.5 × 61.4 inches ) ( unframed ) ( detail cover )*

*Courtesy Art Source South Africa © Paul Emmanuel*



**table number 12**  
**2010**

*Manière noire stone lithograph, hand printed, hand coloured, signed, numbered and dated by the artist*

*Black lithographic ink and watercolour pigment on 285 gsm Fabriano Rosaspina Avortio paper*

*800 × 1,560 mm ( 31.5 × 61.4 inches ) ( unframed )*

*Courtesy Art Source South Africa © Paul Emmanuel*



**field of flames**  
**2011**

*Manière noire stone lithograph, hand printed, hand coloured, signed, numbered and dated by the artist*

*Black lithographic ink and watercolour pigment on 285 gsm Fabriano Rosaspina Avortio paper*

*800 × 1,560 mm ( 31.5 × 61.4 inches ) ( unframed )*

*Courtesy Art Source South Africa © Paul Emmanuel*



**platform number 5  
2011**

*Manière noire stone lithograph, hand printed, hand coloured, signed, numbered and dated by the artist*

*Black lithographic ink and watercolour pigment on 285 gsm Fabriano Rosaspina Avortio paper*

*800 × 1,560 mm ( 31.5 × 61.4 inches ) ( unframed )*

*Courtesy Art Source South Africa © Paul Emmanuel*

## PAUL EMMANUEL

### Born

1969

Kabwe, Zambia

### Education

1993

BA, Fine Arts, University of the Witwatersrand, Johannesburg, South Africa

### Selected Collections

National Museum of African Art, Smithsonian Institution, USA

Kunst:raum Sylt Quelle Foundation, Germany

William Humphreys Art Gallery, South Africa

First National Bank, South Africa

Spier Contemporary Collection, South Africa

Holland Insurance Company Limited, South Africa

Johannesburg Securities Exchange, South Africa

Johannesburg Art Gallery, South Africa

Gauteng Provincial Legislature, South Africa

Vodacom Limited, South Africa

MTN Limited, South Africa

Oliewenhuis Art Museum, South Africa

Sasol University of Stellenbosch Museum, South Africa

Pretoria Art Museum, South Africa

University of South Africa permanent collection, South Africa

Standard Bank, South Africa

SASOL Petroleum Company Limited, South Africa

South African Broadcasting Corporation Limited, South Africa

Museum of Contemporary Art,

Chamallieres, France

### Selected Exhibitions

CATALOGUE\*

2011

*Transitions Multiples*, Goya Contemporary, Baltimore, MD

*Transitions*, Kunst:raum Sylt Quelle

Foundation, Rantum, Sylt, Germany\*

2010

*Transitions*, National Museum of African Art, Smithsonian Institution, Washington, DC\*

2009-10

*Transitions*, Spier Old Wine Cellar Gallery, Stellenbosch, South Africa\*

2009

*Transitions*, Albany Museum, National Arts Festival, Grahamstown, South Africa\*

*The Lost Men*, Kunst Raum Sylt-Quelle, Rantum, Sylt, Germany

*Transitions*, KwaZulu-Natal Society of Arts, Durban, South Africa\*

*Transitions*, William Humphreys Art Gallery, Kimberley, South Africa\*

*Transitions*, Oliewenhuis Art Museum, Bloemfontein, South Africa\*

2008

*Transitions*, Apartheid Museum, Johannesburg, South Africa\*

2007

*The Lost Men Mozambique*, Catembe Ferry Jetty, Maputo, Mozambique

2006

*After-Image*, Villa Arcadia, Johannesburg, South Africa\*

2005

*After-Image*, Constitution Hill, Johannesburg, South Africa\*

2009

*4th Africa-In-Motion International Film Festival*, Edinburgh International Film Festival, Filmhouse Cinema, Edinburgh, UK\*

*On Making: Integrating Approaches to*

*Practice-Led Research in Art and Design*,

University of Johannesburg, South Africa\*

12th Antimatter International Film Festival,

Open Space Arts Centre, Victoria, Canada\*

*Adding Subtractions*, Fordsburg Artists'

Studios, Johannesburg, South Africa

*Design Indaba Expo National Film Festival*,

Cape Town International Convention Centre,

South Africa\*

2006

*Navigating the Bookscape*, *Artists Books and the*

*Digital Interface*, touring Aardklop National

Arts Festival, Potchefstroom, FADA Gallery,

University of Johannesburg, South Africa\*

2004-2007

*Waldsee 1944*, touring Collegium Hungaricum,

Berlin, Germany; 2B Galleria, Budapest,

Hungary; Hebrew Union College Museum,

New York, NY; Florida Holocaust Museum, FL;

Hibel Museum, FAU-Jupiter, FL; Ben Uri

Gallery, London, UK; Alper JCC, Miami, FL\*

2003

*The Ampersand Foundation*, Warren Siebrits Modern and Contemporary, Johannesburg, South Africa\*

2002

*Sasol Wax in Art Competition*, Sasolburg, South Africa\*

2001

*Bag Factory Show*, Goodman Gallery, Johannesburg, South Africa

2000

*After New York*, Civic Gallery, Johannesburg, South Africa

1999

*Postcards from South Africa*, Axis Gallery, New York, NY

1998

*South African Printmaking*,

Stockholm, Sweden\*

1997

*Bag Factory Group Exhibition*, Mexican

Embassy, Pretoria, South Africa

1996

*Artists' Books in the Ginsberg Collection*, Johannesburg Art Gallery, South Africa

### Selected Group Exhibitions

CATALOGUE\*

2010

*Black Box*, Smart Museum of Art,

The University of Chicago, IL

*Videogud/Videokonst*, Gävleborg, Uppsala &

Dalarna, Sweden

5th Sardinia Internatioanl Film Festival,

Sassari, Italy

19th *Séquence Court-Métrage* International

Film Festival, Toulouse, France



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south africa

Art Source South Africa are partners and managers  
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