

History Of Voortrekker Monument

Federico Freschi, Brenda Schmahmann, Lize van Robbroeck

From Memory to Marble Elizabeth Rankin, Rolf Michael Schneider, 2020-02-10 For the first time, the 92-metre frieze of the Voortrekker Monument in Pretoria, one of the largest historical narratives in marble, has been made the subject of a book. The pictorial narrative of the Boer pioneers who conquered South Africa's interior during the 'Great Trek' (1835-52) represents a crucial period of South Africa's past. Conceptualising the frieze both reflected on and contributed to the country's socio-political debates in the 1930s and 1940s when it was made. The book considers the active role the Monument played in the rise of Afrikaner nationalism and the development of apartheid, as well as its place in post-apartheid heritage. The frieze is unique in that it provides rare evidence of the complex processes followed in creating a major monument. Based on unpublished documents, drawings and models, these processes are unfolded step by step, from the earliest discussions of the purpose and content of the frieze, through all the stages of its design, to its shipping to post-war Italy to be copied into marble from Monte Altissimo, up to its final installation in the Monument. The book examines how visual representation transforms historical memory in what it chooses to recount, and the forms in which it is depicted. The second volume expands on the first, by investigating each of the twenty-seven scenes of the frieze in depth, providing new insights into not only the frieze, but also South Africa's history. François van Schalkwyk of African Minds, co-publisher with De Gruyter writes: *From Memory to Marble* is an open access monograph in the true sense of the word. Both volumes of the digital version of the book are available in full and free of charge from the date of publication. This approach to publishing democratises access to the latest scholarly publications across the globe. At the same time, a book such as *From Memory to Marble*, with its unique and exquisite photographs of the frieze as well as its wealth of reproduced archival materials, demands reception of a more traditional kind, that is, on the printed page. For this reason, the book is likewise available in print as two separate volumes. The printed and digital books should not be seen as separate incarnations; each brings its own advantages, working together to extend the reach and utility of *From Memory to Marble* to a range of interested readers. For more material you can browse at Stanford's database Voortrekker Monumentality: a digital archive.

From Memory to Marble Elizabeth Rankin, Rolf Michael Schneider, 2020-09-07 For the first time, the 92-metre frieze of the Voortrekker Monument in Pretoria, one of the largest historical narratives in marble, has been made the subject of a book. The pictorial narrative of the Boer pioneers who conquered South Africa's interior during the 'Great Trek' (1835-52)

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History After Apartheid Annie E. Coombes, 2003-11-24 How should post-apartheid South Africa present its history - in museums, monuments, and parks.

Colonial Violence and Monuments in Global History Cynthia C. Prescott, Janne Lahti, 2023-08-29 This book tackles the historical relationship between colonial violence and monuments in Africa, Europe, the Indian subcontinent, North America, and Australia. In this volume, the authors ask similar questions about monuments in each location and answer them following a parallel structure that encourages comparison, highlighting common themes. The chapters track the contested histories of monuments, scrutinizing their narrative power and examining the violent events behind them. It is both about the history of monuments and the histories the monuments are meant to commemorate. It is interested in this nuanced relationship between violence, monuments, memory, and colonial legacies; the ways different facets of colonial violence—conquest, resistance, massacres, genocides, internments, and injustices—have been commemorated (or haven't been), how they live in the present, and how pertinent they are in the present to different peoples. Legacies of colonial violence, and continued reinterpretations of the past and its meanings remain very much ongoing. They are still very much unsettled questions in

large parts of the world. Colonial Violence and Monuments in Global History will be essential reading for students, scholars, and researchers of political science, history, sociology and colonial studies. The book was originally published as a special issue of the Journal of Genocide Research.

Telling Stories of Pain and Hope Mary Elizabeth Lange, Ruth Teer-Tomaselli, 2024-06-07 The histories of South Africa and Ireland have been tumultuous and traumatic. Both countries have experienced political repression, sectarian violence and oppression that still impact the spiritual well-being of people today. Their parallel histories are of colonialism, displacement and division, and a fight for land and sovereignty. Both countries have embarked on a process of healing and reconciliation, yet there is an ongoing struggle for reparation and/or reversal of previous injustices. Recognising that museums of the 21st century have the potential to contribute to catharsis and mutual understanding, this book reflects on selected museums in South Africa and Ireland that commemorate the pain of the past and the hope for the future. The primary focus of the book is the way in which museum guides, curators and managers share their stories and the stories of their ancestors, and the stories of other people's ancestors who were caught up in the conflict while interweaving the stories of the authors as well. Print edition not for sale in Sub Saharan Africa.

The complete cyclist travel guide for South Africa, 2025-08-15

Lonely Planet South Africa, Lesotho & eSwatini Lonely Planet,

South African Cultural Studies Christopher J. Lee, Andrew Offenburger, 2025-09-16 This book offers a holistic guide as to how South African identity and culture can be understood in the past, present, and future. Drawing from the rich archive of previously published articles from the journal *Safundi*, *South African Cultural Studies* documents the mutual histories of the country and the journal over the past quarter century. Divided into six sections, the first section addresses cultural figures, including Oprah Winfrey, Trevor Noah, Olive Schreiner, and Dimitri Tsafendas - an unusual group that illustrates the unique and international character of South African culture. The second part brings attention to the important role that photography has had in depicting and narrating South African cultural life, whether through the intimacies found in recent images by Zanele Muholi or the historical work of David Goldblatt and Santu Mofokeng. The third section of the book looks at music as another idiom that has proven indispensable for South African social life with Miriam Makeba, Rodriguez, and Die Antwoord providing examples. The fourth and fifth sections of this book address sexuality and film, respectively, underscoring at once the contrasting approaches to popular culture that have surfaced in *Safundi* as well as their requisite abilities for grasping everyday tastes and mores. The worlds of *Ms. magazine*, *District 9*, *Black Panther*, and Spike Lee, to pick only several topics raised, supply ways of thinking across these chapters. The final section of the volume concludes with the role of place in the construction of culture, whether museums, national monuments, the Spur restaurant franchise, or landscapes like the Karoo. This book will be an indispensable resource for scholars, students, activists and critics, as well as readers who are generally

interested in understanding South Africa's cultural history over the past century.

Symbols that Bind, Symbols that Divide Scott L. Moeschberger, Rebekah A. Phillips DeZalia, 2014-05-14 This work explores the function of both divisive and uniting symbols in various conflict settings around the world. It takes a fairly broad perspective on what constitutes a symbol, to include objects such as flags, signs, language, and monuments, all of which convey conflicting meanings in a society affected by conflict. In addition, the authors include commemorations and other dynamic events that serve as a means for groups or individuals to connect with past generations, celebrate a heritage, and possibly express religiosity. In order to provide context for the nuances surrounding the symbols, there are brief historical overviews for each conflict featured in the volume. In each chapter, three issues are emphasized: the particular symbols that are divisive in the specific culture; how these symbols were used to perpetuate conflict; and how these symbols can be used or modified to bring unification. Contributions come from authors from around the world that have conducted empirical studies on intergroup relationships or have provided significant academic contributions in the area of symbols and collective memories represented in theoretical publications. Taken together, the contents of the volume provide a rich tapestry of intellectual analyses to the diverse selection of conflict settings from around the globe. In addition to the nine case studies, there is an introductory chapter, which grounds the discussion in current peace psychology literature as well as provides future directions. This volume is a valuable resource to many, as the focus on symbols can span many disciplines such as political science, anthropology, sociology, psychology, and art. Furthermore, it is of significant interest to all scholars and peace activists studying these various countries and their conflicts.

Commemorating and Forgetting Martin J. Murray, 2013-04-25 When the past is painful, as riddled with violence and injustice as it is in postapartheid South Africa, remembrance presents a problem at once practical and ethical: how much of the past to preserve and recollect and how much to erase and forget if the new nation is to ever unify and move forward? The new South Africa's confrontation of this dilemma is Martin J. Murray's subject in *Commemorating and Forgetting*. More broadly, this book explores how collective memory works—how framing events, persons, and places worthy of recognition and honor entails a selective appropriation of the past, not a mastery of history. How is the historical past made to appear in the present? In addressing these questions, Murray reveals how collective memory is stored and disseminated in architecture, statuary, monuments and memorials, literature, and art—"landscapes of remembrance" that selectively recall and even fabricate history in the service of nation-building. He examines such vehicles of memory in postapartheid South Africa and parses the stories they tell—stories by turn sanitized, distorted, embellished, and compressed. In this analysis, *Commemorating and Forgetting* marks a critical move toward recognizing how the legacies and impositions of white minority rule, far from being truly past, remain embedded in, intertwined with, and imprinted on the new nation's here and now.

Picturing Change Brenda Schmahmann, 2013-04-01 An in-depth look at the evolving ethos of curating and collecting art

at South African universities. In *Picturing Change*, Brenda Schmahmann explores the implications of deploying the visual domain in the service of transformative agendas and unpacks the complexities, contradictions and slippages involved in this process. She shows that although most new commissions have been innovative, some universities have acquired works with potentially traditionalist - even backward-looking - implications. While the motives behind removing inherited imagery may be underpinned by a desire to unsettle white privilege, in some cases such actions can also serve to maintain the status quo. This book is unique in exploring the transformative ethos evident in the curation of visual culture at South African universities. It will be invaluable to readers interested in public art, the politics of curating and collecting, as well as to those involved in transforming tertiary and other public institutions into spaces that welcome diversity. Since South Africa's transition to democracy, many universities have acquired new works of art that convey messages about the advantages of cultural diversity, and engage critically with histories of racial intolerance and conflict. Given concerns about the influence of British imperialism or Afrikaner nationalism on aspects of their inherited visual culture, most tertiary institutions are also seeking new ways to manage their existing art collections, and to introduce memorials, insignia or regalia, which reflect the universities' newfound values and aspirations.

History Gr 10 L/b, 2005

Monuments and Memory in Africa John Sodiq Sanni, Madalitso Zililo Phiri, 2024-03-05 This book investigates how monuments have been used in Africa as tools of oppression and dominance, from the colonial period up to the present day. The book asks what the decolonisation of historical monuments and geographies might entail and how this could contribute to the creation of a post-imperial world. In recent times, African movements to overthrow the symbols and monuments of the colonial era have gathered pace as a means of renaming, reclassifying, and reimagining colonial identities and spaces. Movements such as #RhodesMustFall in South Africa have sprung up around the world, connected by a history of Black life struggles, erasures, oppression, suppression, and the depression of Black biopolitics. This book provides an important multidisciplinary intervention in the discourse on monuments and memories, asking what they are, what they have been used to represent, and ultimately what they can reveal about past and present forms of pain and oppression. Drawing on insights from philosophy, historical sociology, politics, museum, and literary studies, this book will be of interest to a range of scholars with an interest in the decolonisation of global African history.

Directory of Museums Kenneth Hudson, Ann Nicholls, 1975-06-18

Culture and Belonging in Divided Societies Marc Howard Ross, 2012-02-28 From cartoons of Muhammad in a Danish newspaper to displays of the Confederate battle flag over the South Carolina statehouse, acts of cultural significance have set off political conflicts and sometimes violence. These and other expressions and enactments of culture—whether in music, graffiti, sculpture, flag displays, parades, religious rituals, or film—regularly produce divisive and sometimes prolonged

disputes. What is striking about so many of these conflicts is their emotional intensity, despite the fact that in many cases what is at stake is often of little material value. Why do people invest so much emotional energy and resources in such conflicts? What is at stake, and what does winning or losing represent? The answers to these questions explored in *Culture and Belonging in Divided Societies* view cultural expressions variously as barriers to, or opportunities for, inclusion in a divided society's symbolic landscape and political life. Though little may be at stake materially, deep emotional investment in conflicts over cultural acts can have significant political consequences. At the same time, while cultural issues often exacerbate conflict, new or redefined cultural expressions and enactments can redirect long-standing conflicts in more constructive directions and promote reconciliation in ways that lead to or reinforce formal peace agreements. Encompassing work by a diverse group of scholars of American studies, anthropology, art history, religion, political science, and other fields, *Culture and Belonging in Divided Societies* addresses the power of cultural expressions and enactments in highly charged settings, exploring when and how changes in a society's symbolic landscape occur and what this tells us about political life in the societies in which they take place.

Historical Memory in Africa Mamadou Diawara, Bernard C. Lategan, Jörn Rüsen, 2010 This volume explores the inner dynamics of memory in all its variations, from its most destructive and divisive impact to its remarkable potential to heal and reconcile. It addresses issues on both the conceptual and the pragmatic level and its theoretical observations and reflections are informed by first-hand experiences ...

Psychosocial Pathways Towards Reinventing the South African University Sabrina Liccardo, 2020-11-02 This book proposes a conceptual-empirical framework for exploring forms of continuity and change along psychosocial pathways in South African universities. It illustrates how the psychosocial pathways are grounded in the symbolic narratives and knowledges of young scientists, engineers and architects - all interlocutors in the research from which this book is based. Alala, Mamoratwa, Welile, Odirile, Kaiya, Amirah, Takalani, Nosakhele, Naila, Ambani, Khanyisile, Itumeleng, Ethwasa and Kgnaya provide collective standpoints in the multiplicities within and between the lived lives and told stories of young Black South African women in Science, Technology, Engineering, and Mathematics (STEM) fields. In doing so, this compelling work advances possibilities for demythologising scientific endeavour as a white male achievement and shifting knowledge communities across gendered, racialised, class and national divides. This book presents an innovative narrative methodology, utilising the myth of the Minotaur to examine the state of the university at the heart of the hierarchical labyrinth in "post"-apartheid South Africa. Throughout the work the author wrestles with and self-reflexively highlights her own positionality as a white, middle-class South African woman to examine how this affects the production of this research in ways which serve to preserve the colonial knowledge system. With the rise of the Rhodes Must Fall and Fees Must Fall student movement in South Africa, demanding for the fall of institutionalised racial hierarchies, the author uses the cover image of narrative

formations in the spirit of exploration to think with and through undulating networked forms that could possibly forge new psychosocial pathways towards decolonising and reinventing South African universities. This work offers a unique conceptual and methodological resource for students and scholars of psychosocial and narrative theory, as well as those who are concerned about the politics of higher education, both in South Africa and in other contexts around the world.

The People Shall Govern! Antawan I. Byrd, 2020-10-13 A revelatory and informative presentation of the anti-apartheid posters created by Medu Art Ensemble Formed in the late 1970s, Medu Art Ensemble forcefully articulated a call to end the apartheid system's racial segregation and violent injustice through posters that combined revolutionary imagery with bold slogans. Advocating for decolonization and majority (nonwhite) rule in South Africa and neighboring countries, Medu members were persecuted by the South African Defense Force and operated in exile across the border in Botswana. The People Shall Govern! features nearly all the surviving posters that Medu created between 1979 and 1985. These objects are exceedingly rare, as they were originally smuggled into South Africa and mounted in public places, where they were regularly confiscated or torn down on sight. Offering new insight into the conceptual framework of Medu's working practice and featuring a beautiful silkscreened cover, this volume examines the continuing relevance and impact of its poster production.

Public Art in South Africa Kim Miller, Brenda Schmahmann, 2017-10-16 How does South Africa deal with public art from its years of colonialism and apartheid? How do new monuments address fraught histories and commemorate heroes of the struggle? Across South Africa, statues commemorating figures such as Cecil Rhodes have provoked heated protests, while new works commemorating icons of the liberation struggle have also sometimes proved contentious. In this lively volume, Kim Miller, Brenda Schmahmann and an international group of contributors explore how works in the public domain in South Africa serve as a forum in which important debates about race, gender, identity and nationhood play out. Examining statues and memorials as well as performance, billboards, and other temporal modes of communication, the authors of these essays consider the implications of not only the exposure, but also erasure of events and icons from the public domain. Revealing how public visual expressions articulate histories and memories, they explore how such works may serve as a forum in which tensions surrounding race, gender, identity, or nationhood play out.

Troubling Images Federico Freschi, Brenda Schmahmann, Lize van Robbroeck, 2020-02-01 Troubling Images explores how art and visual culture helped to secure hegemonic claims to the nation-state via the construction of a unified Afrikaner imaginary Emerging in the late nineteenth century and gaining currency in the 1930s and 1940s, Afrikaner nationalist fervour underpinned the establishment of white Afrikaner political and cultural domination during South Africa's apartheid years. Focusing on manifestations of Afrikaner nationalism in paintings, sculptures, monuments, buildings, cartoons, photographs, illustrations and exhibitions, Troubling Images offers a critical account of the role of art and visual culture in

the construction of a unified Afrikaner imaginary, which helped secure hegemonic claims to the nation-state. This insightful volume examines the implications of metaphors and styles deployed in visual culture, and considers how the design, production, collecting and commissioning of objects, images and architecture were informed by Afrikaner nationalist imperatives and ideals. While some chapters focus only on instances of adherence to Afrikaner nationalism, others consider articulations of dissent and criticism. By 'troubling' these images: looking at them, teasing out their meanings, and connecting them to a political and social project that still has a major impact on the present moment, the authors engage with the ways in which an Afrikaner nationalist inheritance is understood and negotiated in contemporary South Africa. They examine the management of its material effects in contemporary art, in archives, the commemorative landscape and the built environment. Troubling Images adds to current debates about the histories and ideological underpinnings of nationalism and is particularly relevant in the current context of globalism and diaspora, resurgent nationalisms and calls for decolonisation.

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