

## Ideas

- GBV ↗
- Overcoming Obstacles
- THE MAN OF THE ANCE AUTHORITY

GENDER

→ INSPIRATION

→ STYLE OF ARTWORK

→ BIGGER FONT

→ ARTIST WHO C

William Ke

↳ in the woods

Liminal Drawing / PA

↳ MAN REMAINING MAS

HIM WITH A BOTTLE

SHOW HOW INETHI

IT IS. THIS WO

THE EXPENSE OF WFW!

We are always

liminal?

When is life

ever consonant

LM  
I  
W



## OVERCOMING OBSTACLES

→ PRESS ON SHOULDER  
LIKE AN ANVIL

→ WORRY + ANXIETY  
ARTWORK (POT.) FOUND...

- Inner conflict → BATTLE W 1NS SELF
- MAKE IT OBVIOUS
- VICTIM THE SAME AS OPP...  
(OPPOSITION/OPPRESSOR)
- POT → LIGHT FIGURE SHOWING IMPACT OF SPIRITUALITY  
DEFATING WORRIES.

→ ARTIST WHO COULD INFLU...

→ WILLIAM KENTRIDGE  
→ DIANE VICTOR

↳ Hazy drawings  
seeming to be fleeting  
and shaky / criticism -  
skins of reality.

→ LIMINAL

→ THE INBETWEEN  
SHADOWS OF E N  
REALITY?

THIEFS  
FUN\$  
DE

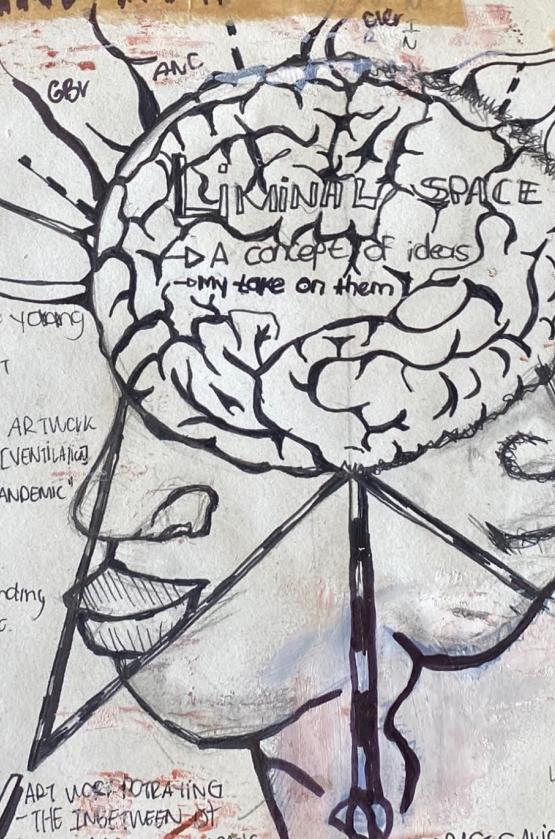
INEFFECTIVE  
CORRUPTY



## Ideas

- GBV ↔
- Overcoming Obstacles (+)
- THE MAN OF THE MONTH ↔
- ANC AUTHORITY & CRIMINALS SIMULTANEOUSLY

## MIND MAP



## OVERCOMING OBSTACLES

- DISSONANCE ON SHOULDER LIKE AN ANVIL
- "WORRY + ANXIETY"
- EARTHWORK (POT.) FOUND...
- INNER CONFLICT = BATTLE WITH ONE'S SELF
- MAKE IT OBVIOUS
- VICTIM THE SAME AS OPP... (OPPOSITION / OPPRESSOR)
- POT → LIGHT FIGURE SHOWING IMPACT OF SPIRITUALITY - DEFATING WORRIES.
- ARTIST WHO COULD INFLUENCE WILLIAM KENTRIDGE
- DIANE VICTOR

↳ Hazy drawings seeming to be floating and shaky / citizen skins of reality.

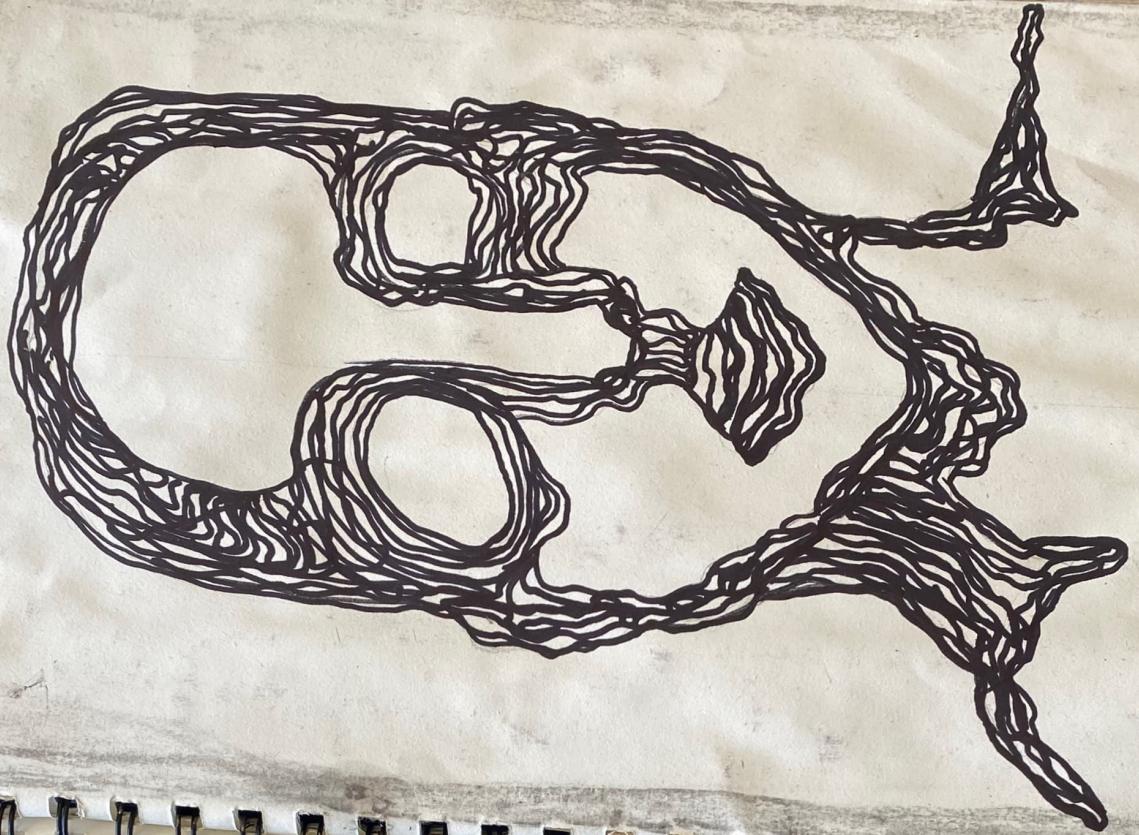
LIMINAL  
THE INBETWEEN  
STADIOS OF E

# LITERATURE

= in imagery; Visual Representation of the concept







JUN ARMAND



EXPERIENCE IN MATERIAL, PENCHEMONE

CANOE MAX, BEGAN PAPER - WEARY

DRAWINGS - FOR SUBSEQUENT AND

TRANSITION STAGE, DRAWINGS OF

LIMINAR CONCESSIONS, AS WELL AS ARTISI

SUCH AS DRAW IT ABCBEB, WILL I AM

KENTRODE PATTERNS MIMIC

MOVEMENT TO NEXT SUBJECTS

TURN ME

WILL YOU KNOT TAKE

EXPERIENCE IN MATERIAL, PENCIL, CHARCOAL

CHARCOAL WORK, DECAYED PAPER, WEAR

DRAWING

Such

'ABCBB, william'

KENTRIQE OF PTERENS MIMIC

MOVEMENT TO NEXT SUBJECTS

# WILLIAM KENTRIDGE

WILLIAM KENTRIDGE IS A SOUTH AFRICAN DRAFTSMAN, PERFORMER & FILM MAKER. HE IS WELL KNOWN FOR HIS ANIMATED DRAWINGS. HIS CENTRAL FOCUS SEEMS TO BE INTENSELY FOCUSED ON THE SUCCESSION OF APARTHEID AND THE EVENTS BEFORE. MOST OF HIS ACTIVITIES REVOLVE AROUND FICTIONAL CHARACTER TO GIVE APPROPRIATE CONTEXT TO HIS THEME.

THIS MEDIUM IS ONE OF CHARCOAL AND INK. HIS ACTIVITIES FOLLOW A EXPRESSIVE NATURE. OBSERVED FROM THE BLURRY ATTENTION OF EACH DRAWING GIVING IT A SENSE OF ENERGY. THUS THE DESCRIPTION OF IT BEING AN ANIMATED DRAWING.

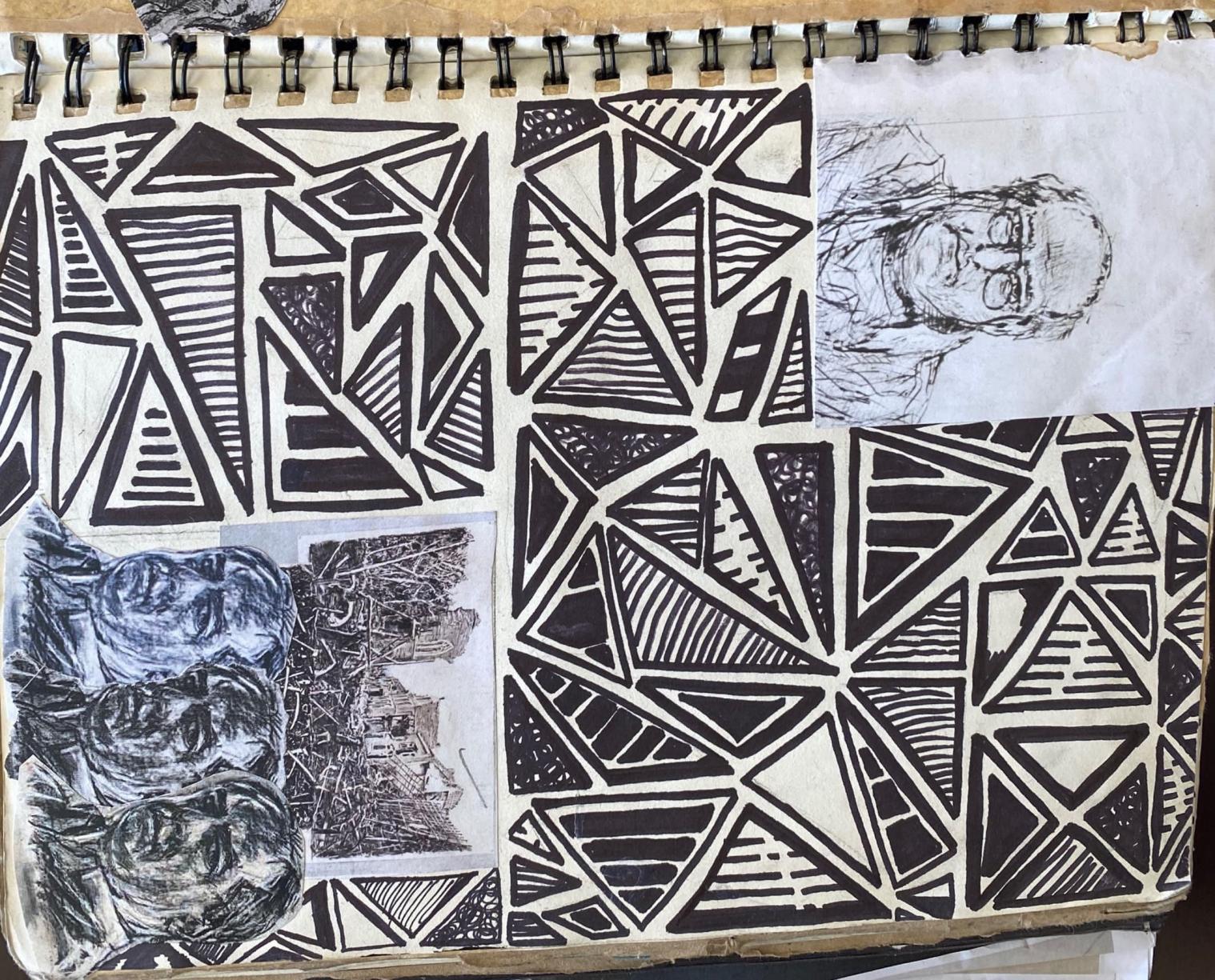
NOR CAN DO HIS ARTWORKS FAILS ON THE BASIS OF APARTHEID BUT ALSO, NUMBER OF THEMES & AND SOCIAL AND POLITICAL PROBLEMS.

HE IS SKILLED TO DRAW AND ERASE WITH CHARCOAL, WHICH HELPS VERY MUCH UNIQUE COMPOSITION. HIS WORKS ARE OFTEN HIGHLY PERSONAL, IN TERMS OF CULT SCENERY.

THESE SEEMS TO BE A TENSION & VIOLENCE AND DEUTERALITY IN ITS CONTENT. HOWEVER USUAL OF HIS ACTIVITIES THERE IS A SENSE OF ANXIETY.

TWO CONTRADICTORY THEMES AND ANXIETY.

THREE.



THIS ARTWORK IS A SENTIMENTAL VARIATION OF WILLIAM KENTRIDGE. HIS SEEING IN A CLOSE UP OF HIS FACE AS HE WEARING A CAP AND STARES DIRECTLY AT THE VIEWER. THE ARTWORK MAKES US A CHARCOAL DRAWING, DRAVE A NEWSPAPER FORMAT. THE USE OF CHAOTIC TONES ENCOM PASSES THE DRAWING.



THE IS A SENSE OF DECEPTION. THIS IS OBSERVED AS THE UPPER HEMISPHERE OF THE DRAWING IS considerably DARK. HOWEVER, THE REST OF THE FACIAL FEATURES IS NOT SURROUNDED IN TONE.

THIS OCCURRED AS A LOSS OF THE NOSE AND MOUTH, THE NEGATIVE SPACE & THE NOSE PAPER INADES THE SPACE.

THIS IS COMMON OF KENTRIDGE DRAWINGS. AS MAJIC ITY DENOTES HIS SKILL & MINIMAL TONE, JITTERY CHOCOLINE,

ROUGH SKETCH

ENERGETIC

ATMOSPHERE.

AT THE SAME TIME OUR EYES NOTICE THAT THE THEME IS MATCHED AGAINST THE BLACK WHITES AROUND THE GELS.

IT CONSTANLY DIRECTS THE VIEWERS EYE IN A GRADUAL DIRECTION AS THE EYE # IS THE CENTRAL FIGURE AND EVERYTHING AROUND THE DRAWING FEEDS BACK INTO THE VISUAL.

WILLIAM KENTRIDGE  
- SELF PORTRAIT

# Liminal

↳ ,SPACE, definition, origin, overall concept, AET.

liminal is a state & transition between one stage and the next. It can be between a momental coincides stages in someone or just the different phases of our emotional state during the day.

concept  
THE FIRST SIGNS OF THE CONCERN OF LIMINAL ARRIVED FROM THE FIELD OF SCIENCE AND ANTHROPOLOGY. IT IS OFTEN DESCRIBED AS THE SPLITTING OR DISCRETIONARY AMBIGUITY WHICH HAPPENS IN THE CENTRAL PHASES OF LIFE.

IT'S A MOMENT IN ONE HAS LEFT A PHASE BUT HAS NOT HAD A TRANSITIONED TO THE NEXT.

## origin

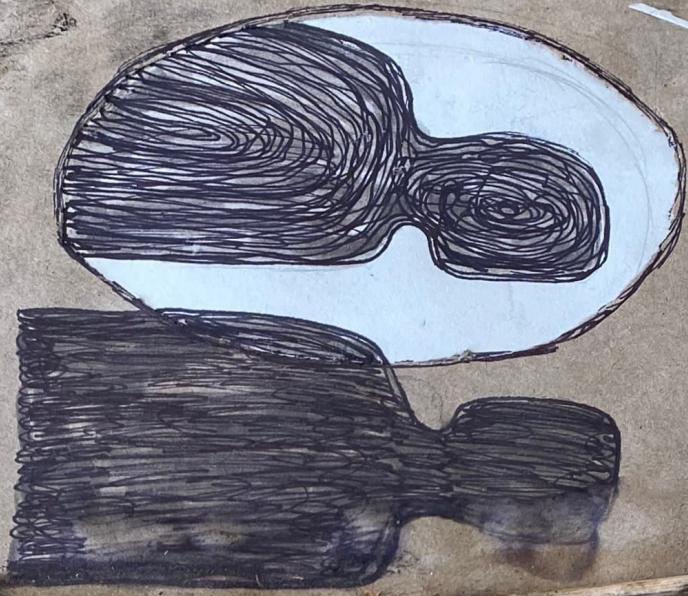
THE WORD LIMINAL DERIVES FROM THE LATIN ROOT WORD "LIMEN" MEANING THRESHOLD. THE LIMINAL SPACE IS AND CAN BE DESCRIBED AS A CROSS-OVER PHASE IN WHICH WE ARE AHEAD, BEHIND, AND IN THE MIDDLE ALL AT THE SAME TIME. NATURE COMPLETES IN EACH.



## AET

According to www.oxfordreference.com

→ IT IS A STATE, IN WHICH AMBIGUITY, GREENESS, INDEFININACE, TRANSIENTNESS, INSTABILITY OF THOUGHT, SENTIERS, FEELINGS, BEHAVIOR ARE BASED AS CHARACTERISTICS, AND FOR THE PATH TO FORMATION AND ADAPTATION OF SOMETHING NEW.



# DIANE WETOKA

A SOUTH AFRICAN ARTIST PRIMARILY KNOWN FOR HER DRAWINGS, PAINTS. THE THEMES/ CONTENT EXPLODED IN HER WORKS ARE THOSE OF HIV/AIDS, INJUSTICE, ENVIRONMENTAL ISSUES. FOR HER ARTWORKS, SHE MAKES USE OF THE MEDIUMS; CHARCOAL AND CANDLE-SMOKING. THIS OBSERVED INTELLIGIBLY IN HER MOST POPULAR WORKS & THE MISSING CHILDREN. THE RECALLS ARE TURNED FROM CARBON AND CHARCOAL.



Her influences are mainly the Desperation works of Bellin, Pretor Bruegel and Hieronymus Bosch, which aids in her artworks. Her artworks often involve the use of charcoal and depicting critical mind towards society.

WIT BANK IN 1964, IN UNIVERSITY OF WITWATERSRAND

IN 1986, SHE BECAME A MEMBER OF THE UNIVERSITY OF WITWATERSRAND SOCIETY.

DAWIT

ATTEMPT

ART  
ET  
ME  
ATTEMPT



→ European ARTIST

David ABEBE, born in 1978 received his formal art education from the AIT school of Fine Art and Design at Addis Ababa University. In which he received a Diploma in painting, sculpture, graphics, photography and industrial design. His paintings are usually vibrant, lively colors which are juxtaposed to the gloomy and eerie subjects.

\* HIS WORKS SHOW THE OBSERVATIONS OF HUMAN KIND AS STRANGE FIGURES WHICH ARE NEARLY CENTERED TO THE WORLD. THE OLD SILENT WITNESSES ENGRAVED IN MELANCHOLY, TRAUMA FROM THE LIMBERING FEARS AND EXILE. THESE ARE DRAINED IN HIS DRAWINGS OF MECHUM

\* Pencil, pen, paint and collage. In his drawings the surreal and German Impressionism is used in the dream like style and gloomy, sombre depiction respectively. This is observed in the artworks.

"MURKED IDENTIFY"



"DUO. WADES"

GALLERY  
BUCKINGHAM 4



"LAWNG HANDS"

Feb 2020



2014

# IDENTITY

# ANALYSIS

卷之四



Similarly Egon Schiele, the all-work subject never faces is completely hidden. This suggests a sense of shame & the society we see in. As he takes a picture of something which appalls him. Which gives a sense of anxiety and unease among the people which he is in. The cubist novelist element is observed in the definition of the figure. Scene from the emphasis and attention to muscle and skeleton in the anatomical, nude cop and soldiers.

## My Intention

Intend to create an artwork based in the contrast of life and the; as well as the emotional baggage that comes with both concepts. Quite frankly the comments of liminality in this concept are The beginning; pre-cause; living with the cause and final the exothermic reaction of death overcoming. A tend to create sorrowful yet celebratory price that depicts the process of mounting yet still give victory to the life served. My medium for this piece will be black and white paint, charcoal, pencil HB-2B as well a pen. The artwork subject will show and infant on the left contrary to a startled elderly as he becomes aware of fate.



Although not a political art movement, it has had a significant impact on global art movements such as Expressionism and Fauvism. The artist depicts strong characteristics of German Expressionism, particularly the use of bold colors and distorted forms to convey emotional intensity. The figure is shown in a dynamic pose, leaning forward with arms outstretched, suggesting a sense of movement and energy. The background is filled with thick, impasto brushstrokes in shades of blue and grey, creating a sense of depth and atmosphere. The overall composition is expressive and emotive, reflecting the artist's personal vision and experience.



## ARTIST

- Jonas Lek.
- 4OUR™
- Moonbug Ent.

## ACTION PLAN

- Background
- Original Setting
- Obstacle
- Setting, plot, scene
- Cinematography
- Animation Process
- Character Development

◦ OVERCOMING  
Obstacles ◦

## SECTION B.

## Medium

- HD ANIMATION
- PNG format

## TIMELINE

- Birth
- CHILDHOOD
- FAMILY MONTAGE
- OVERSEEN
- PASSIN

## Setting

- VENPA
- Tshak - huma
- Maknado

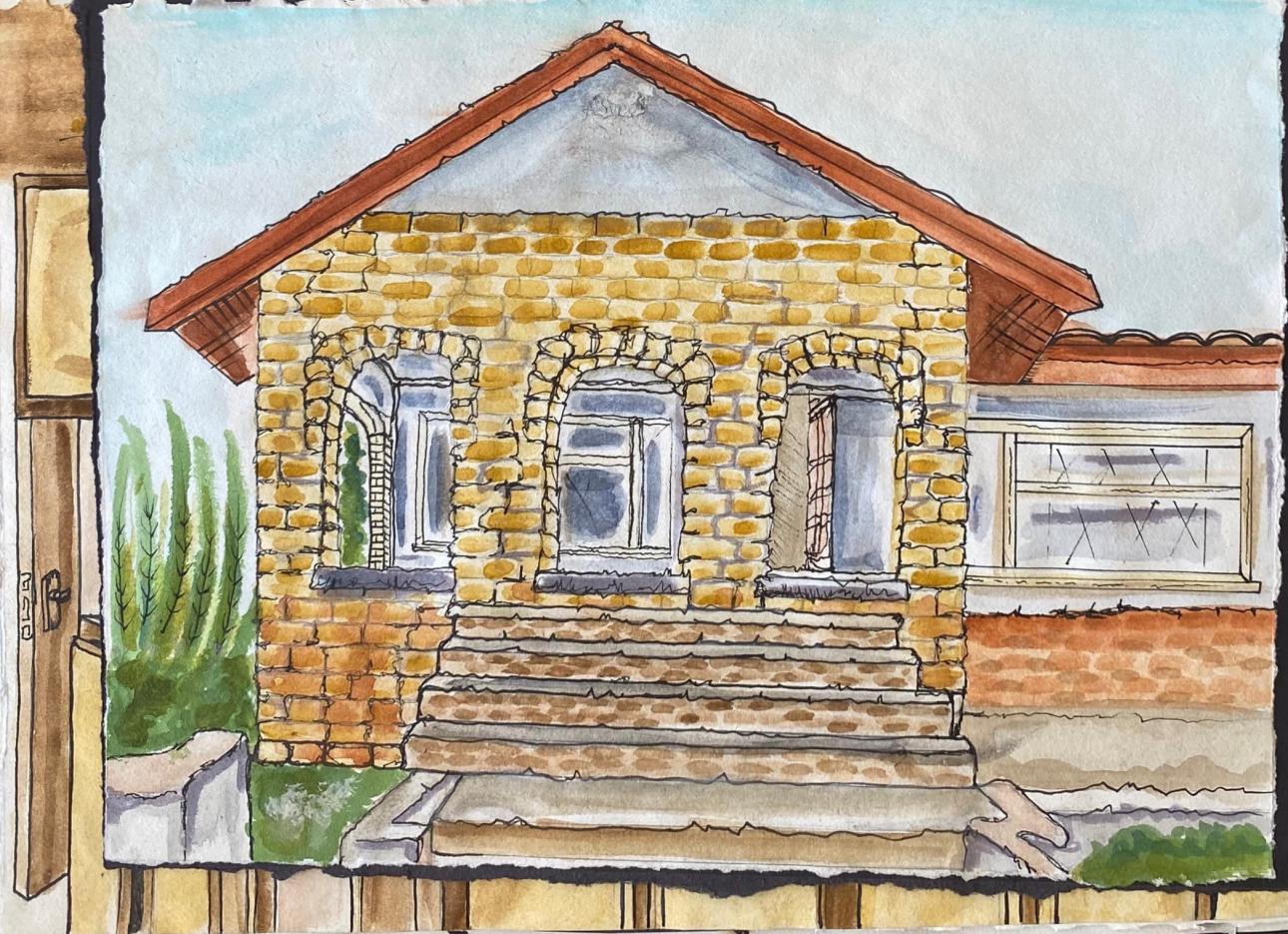


# Tshakhuma

This medium shot is of a humble settlement at my grandparents. The house is located in the village at Tshakhuma. An area of ripe, natural growing fruit; aura of peace and jubilation amongst the community. Quite contrary to suburban/industrialized society.

At Johannesburg, Tshakhuma adheres

to the rural features & venda. I hold this house quite dear to my heart as it housed the foremost siblings of the Khashane family, of which my father derived from. As most traditional African cultures go my Grandfather Michael, Nambeni Khashane Muhanganei. I have rich memories here. Ranging from days, when I played with younger in the heightened sun; picking out ripe avocados from the tree in driveway and furthermore the gloms of having my very first taste of sugarcane here. It is quite daunting to believe that three generations existed and co-existed in one humble home.



## The Room of Many Doors



to the  
the fo  
As Mo  
Muha  
young  
and  
dair  
~



This medium shot is of a Wardrobe in MY GRANPARE -NTS ROOM.

I had not been there for such TIME, THAT I EVEN DISCOUNTED IT'S EXISTENCE, HOWEVER WHEN I VIEWED THIS IN person it

evoked something inside me. It reminds me of how we as people, similar to the doors keep our secrets, true emotions and opinions inside, and like wardrobe our facade is maintained, but our secrets remain in the dark (Top right)



# Nyambeni Michael "Gubu"

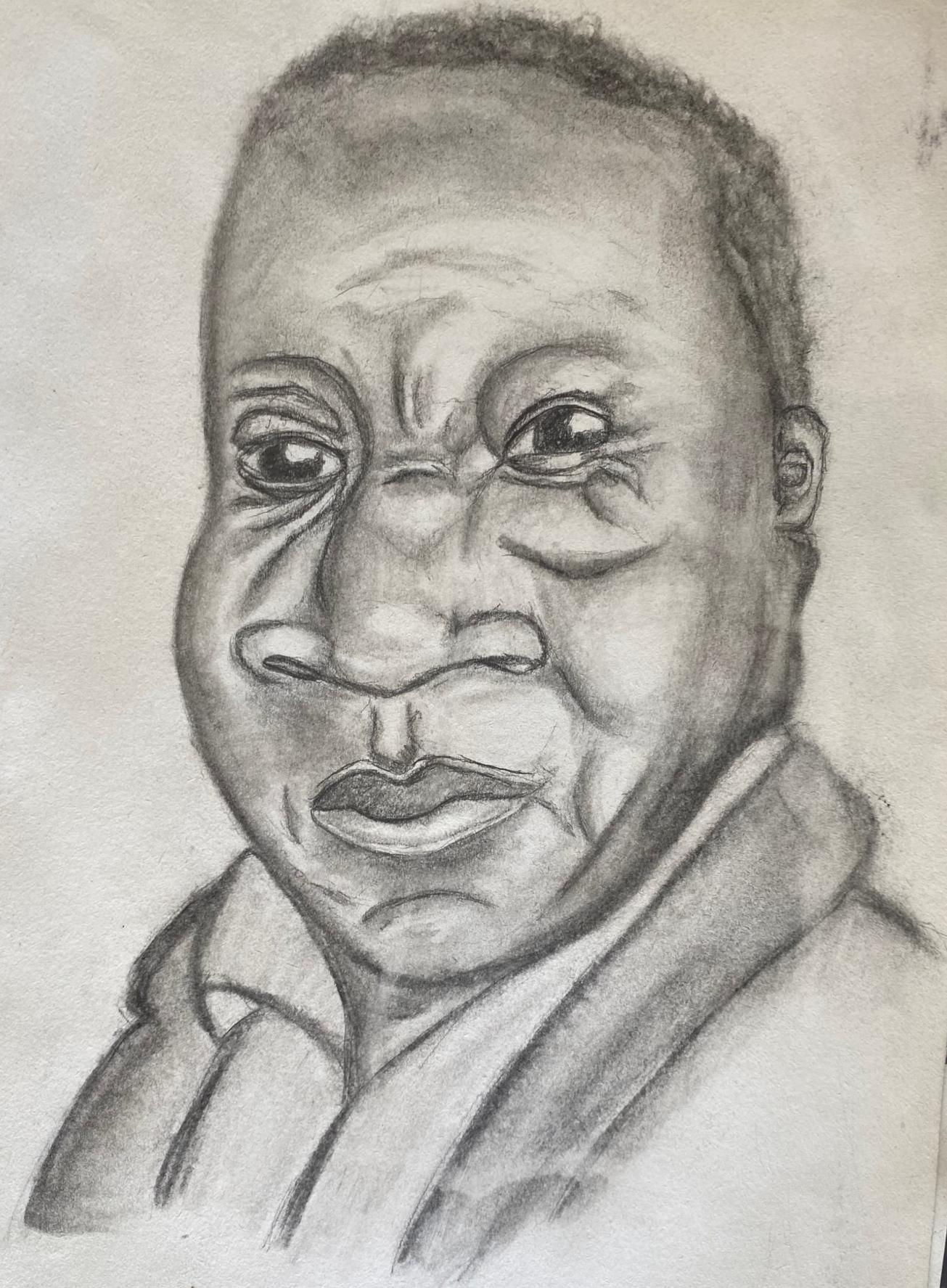
INITIALLY, WHEN I STARTED THIS JOURNAL MY FOCUS WAS ON THE MINIMALIST ONE COMING UPHOLACES. ALTHOUGH IT SOUNDED GREAT ON PAPER, I INSTEAD I WAS LOST AND NO WHERE TO START AND NO OBSTACLE IN MIND. TILL I LOST MY GRANDFATHER. IM BRIEFING BUT I DON'T KNOW WHICH STAGE I'M IN. I FEEL AS IF ITS BEST NOT TO OVERCOME IT. IF I STOP FEELING HURT FROM HIS LOSS THEN I FEEL AS IF IM NOT REMEMBERING OR MOURNING HIM ENOUGH.

MY GRANDFATHER WAS A SIMPLE YET GREAT MAN. HE ALWAYS CARED ON HOW I WAS DOING AND WAS SINCERELY ABOUT HIS AFFECTION FROM DAY ONE. HE'S ALWAYS CALLING ME TO GREET HIM, IN WHICH I ALWAYS RESPONDED WITH "BUBU", IN THE SAME TONE I DID AS A CHILD. I MISS HIM. I MISS HIS CONVERSATIONAL NATURE, HIS "WAVES" WITH TECHNOLOGY AND LOVE FOR SPORTS, ESPECIALLY FOOTBALL. I REMEMBER THAT whenever HE CAME OVER, 3 THINGS WERE MANDATORY, TEA WITH DISGUISES, HIS OWN CHAIR AND 203 ON DSTV. I LOVED HIS CONSISTENCY AND ENTHUSIASM AT WHO HE IS. I NEVER REALISED THE MANNER IN WHICH HE SPOKE UNTIL I WAS 15. MY UNCLE MY SISTER AND I ALWAYS FOUND IT HUMOROUS THAT HE ALMOST SPOKE LIKE A BRITISH MAN whenever he spoke English but not when he spoke venda. I'll cherish that. ✓

MY FATHER TOLD ME TO WRITE, TO WRITE ALOT. EVERYTHING MY MEMORY ALLOWED. ONE FINAL THING THAT FASCINATED ME WAS HIS LOVE FOR JAZZ MUSIC. HE CRIED SPECIFICALLY AND ASK ME TO DOWNLOAD THEM FOR HIM AND HE WANTED THE DOWNLOADS TO BE FREE. I MADE SURE OF IT. THEY WHERE HOUR LONG TAKES EACH YET A DIFFERENT TITLES BEING THE BLUES, GREEN JAZZ AND JAZZ FOR THE STRUGGLE. HE WOULD HAVE MANY NAMES ON THE LIST AND I MADE SURE THAT EACH HAD ATLEAST A 45MIN → 1 HOUR PLAYTIME SO HE'D NEVER RUN OUT OF JAZZ. I WOULD GIVE UP ANYTHING TO DOWNLOAD ONE MORE SONG FOR HIM. ✓

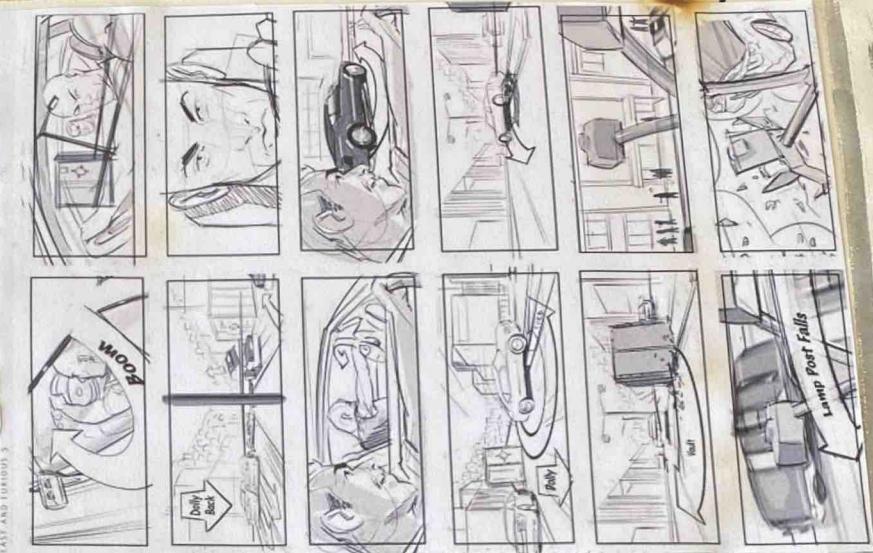
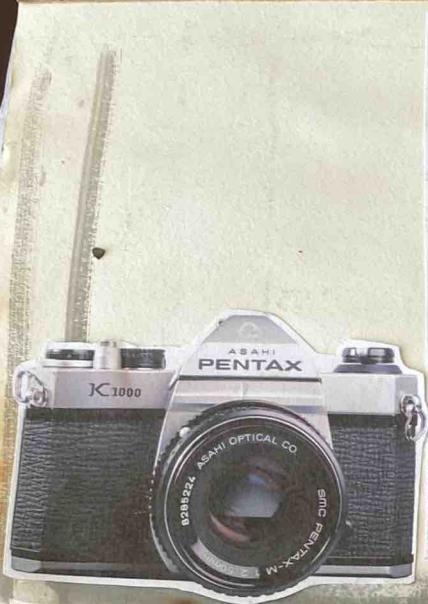
So wonderful! So special!





1940 TILL FOREVER

# CINEMATOGRAPHY



HOLLYWOOD  
PRODUCTION  
DIRECTOR  
CAMERA  
DATE  
SCENE  
TAKE

# JONAS



# LEKOGANYANE

RELEASE OF HIS FIRST VIDEO, THIS MOTIVATED HIM TO POST MORE ON YOUTUBE AND ACHIEVE NATION-WIDE SUCCESS. THIS BECAME THE MAIN SOURCE OF FUNDING, AND RETURN TO UNIVERSITY. HE WAS INSPIRED BY STEPHEN HULLENBURG, MARINE BIOLOGIST AND CREATRUE, WHO CAN ALSO ALLOWED FOR HIM TO SEE ACADEMIC CAREER. HIS FAMOUS ANIMATION SERIES IS NOKO MASHABA. HIS FAMOUS ANIMATION MULTIPLE BIG COMPANIES, THE SERIES IS ENDORSED BY MTV. THE CARTOON IS IN AFRIKAANS LANGUAGE. SPEEDI WAS VITAL.

JONAS WAS BORN IN JOHANNESBURG, AND MOVED TO PRETORIA AT THE AGE OF 7. HE IS AN INFAMOUS SA. ANIMATOR AND CARTOONIST, RAISED BY A SINGLE MOTHER AND GRAN. IT WAS DURING HIS PRIMARY SCHOOL YEARS IN WHICH HE REALISED HE HAD A TRUE TALENT IN DRAWING, FICTIONAL CARTOON CHARACTERS.

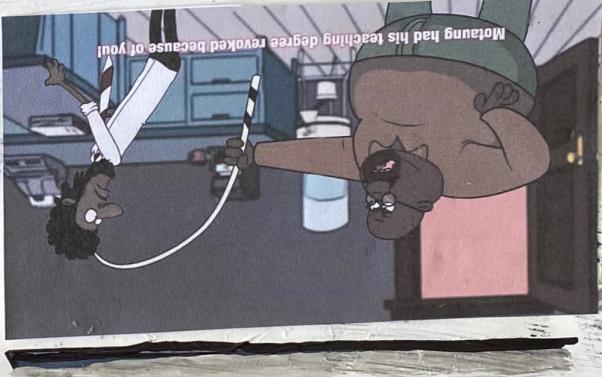
In 2011, he completed Matric and attended University of Pretoria. Unfortunately due to insufficient funds he was unable to see out his tertiary education. Struggling to find jobs and eventually looking for a source of income motivated him to learn how to use of same YouTube videos and online forums to develop his skills. A break through emerged from the release of his first video. This motivated him to post more on YouTube and achieve nation-wide success. This became the main source of funding, and return to university. He was inspired by Stephen Hullenburg, marine biologist and creator, who can also allow for him to see academic career. His famous animation series is Noko Mashaba. His famous animation multiple big companies, the series is endorsed by MTV. The cartoon is in Afrikaans language. Speedi was vital.

**NOKO MOSHABA** IS A SOUTH AFRICAN ANIMATED SATIRE CREATED BY JONAS LEKGANYANE. THE SERIES IS ON PLATFORMS YOUTUBE, SWETIE TV AND EKURHULeni TV. THE IS OF LIMPOPO LANGUAGE DIALECT, SPOKEN HOWEVER IT'S HUMOUR HAS NO SET AUDIENCE

## MAIN PROTAGONIST

-Noko Mashaba is low-middleclass limpopo man, who encounters adventures of chaos, controversy and mockery. The main character mainly operates alongside his partner in crime Malume Dinge. A funny "brook" uncle of whom Noko participates in the brotherhood of mockery. The show received fame from its first episode "Noko and the Venda Tree".

THE SHOW HAS NOTABLY WON TWO AWARD NOMINATIONS.



# NOKO MOSHABA

## STORYLINE

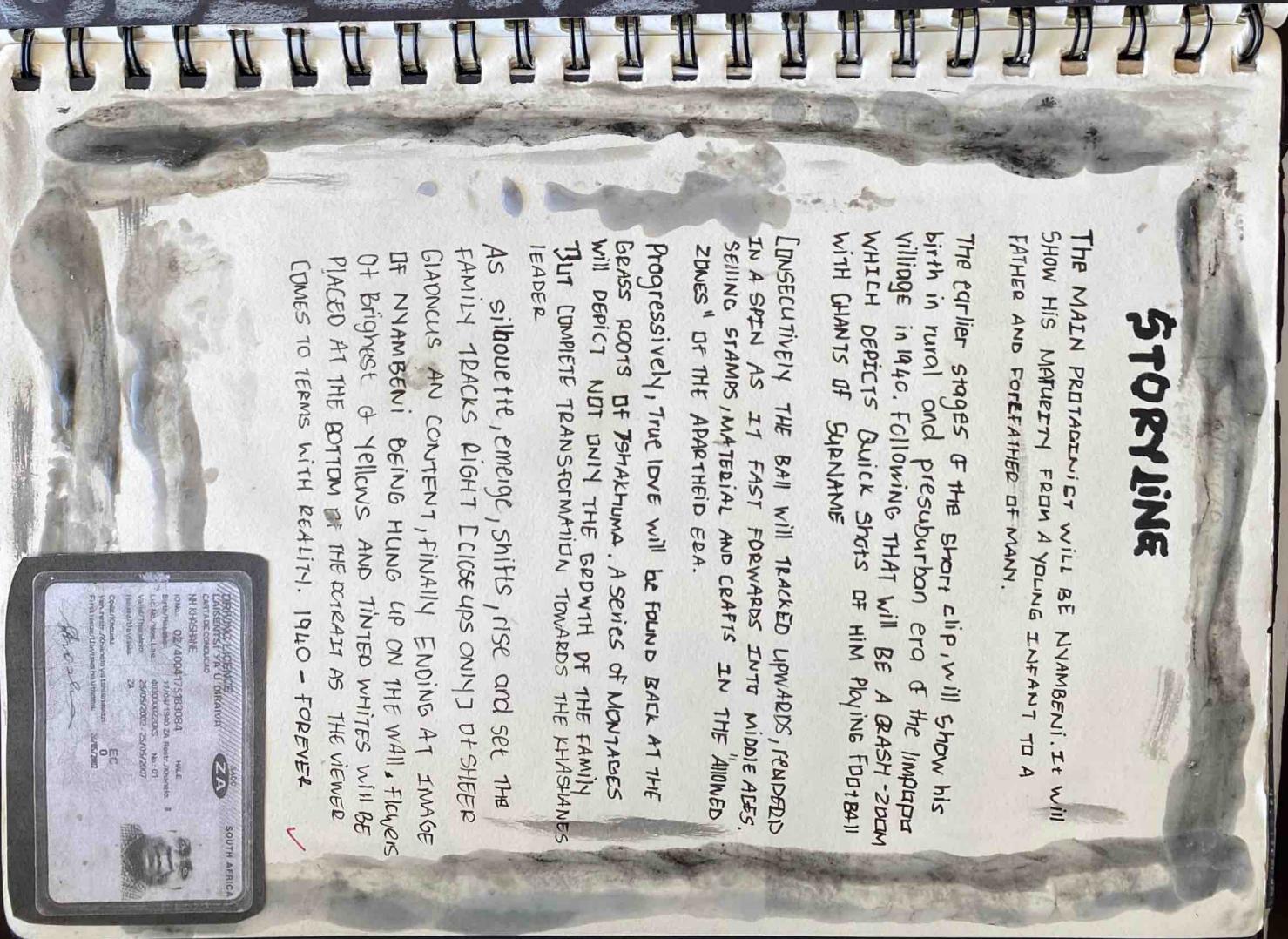
The main protagonist will be Nvambeni. It will show his maturity from a young infant to a father and forefather of many.

The earlier stages of the short clip, will show his birth in rural and presuburban era of the Impapar village in 1940. Following that will be a crash-zoom which depicts quick shots of him playing football with chants of surname

Consecutively the ball will tracked upwards, rendered in a spin as it fast forwards into middle ages. Seeing stamps, material and crafts in the "blown zones" of the apartheid era.

Progressively, true love will be found back at the grass roots of Pshakuma. A series of montages will depict not only the growth of the family but complete transformation towards the khasianas leader.

As silhouette, emerge, shifts, rise and set the family tracks right [closeups only] or sheer glaucous an content, finally ending at image of Nvambeni being hung up on the wall, flowers of brightest & yellows and tinted whites will be placed at the bottom of the portrait as the viewer comes to terms with reality. 1940 - forever ✓



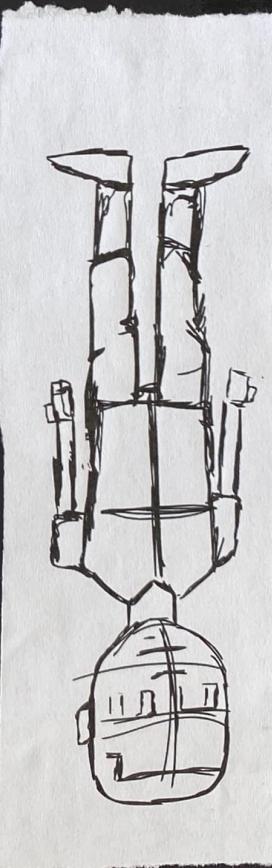
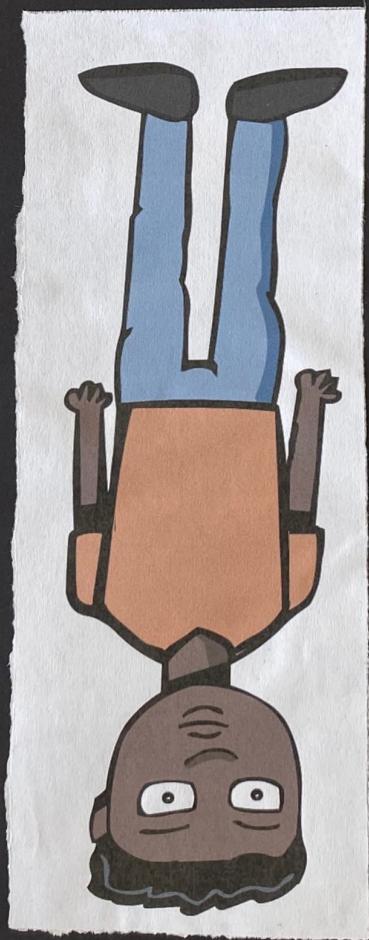
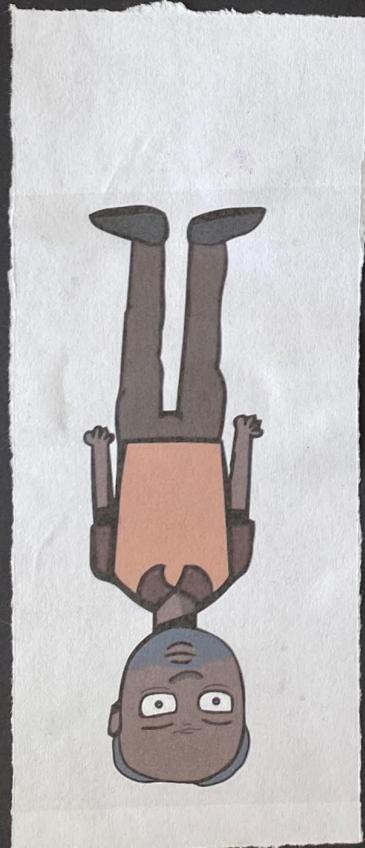
## LIMINALITY OF ANIMATION

→ IN ANIMATION, THERE IS MULTIPLE STAGES IN WHICH THE SUBJECT GOES THROUGH. IT IS FIRST THE THOUGHT PROCESS OF THE FIGURE, FOLLOWED BY THE COMPOSITION AND ROUGH SKETCH. THE DRAWN SKETCH IS LIKE A DRAFT NOT COMPLETELY LIVING BUT NOT NON-ORGANIC AS WELL. THE COLOURING, SHADING, REWORKING AND SMOOTHING OF THE FIGURE GIVES IT PERSONALITY AND ALMOST GIVES IT A SENSE OF A STILL ORGANIC FIGURE.

→ THE LIMINALITY IS OBSERVED AS THE FIGURE ENTERS A STATE WHERE IS IT UNLIVING, mimicing human action (inertness). The object becomes alive by the hand of the artist; however, all alone, it is like reality as it is a capture of many images / life skills at a set rate.

→ The final stages of the figure is observed as reflective of its duration. The animation is only as alive as the repetition of the clip.

→ A mimicing of life is a mimic of liminality.



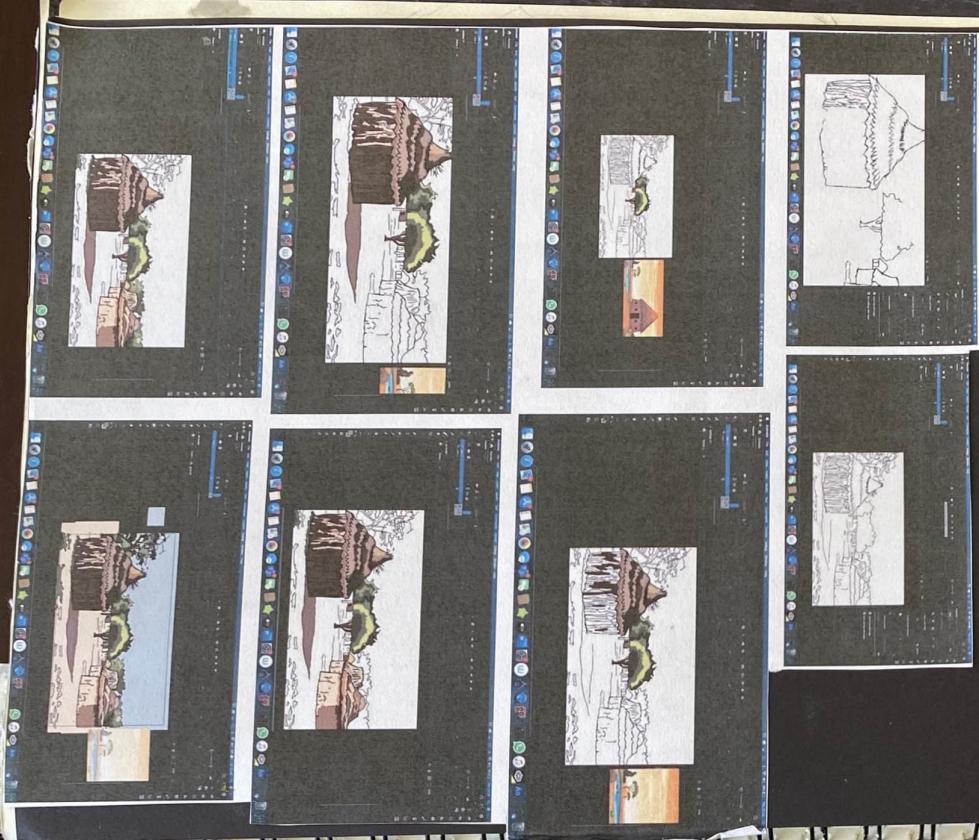
# STORY BOARD

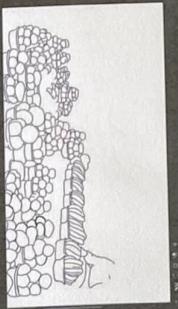


→ This Animation took around about 7 hours to make, and is a sketch. I drew this in Microsoft Paint to represent the settlements or villages during 1940 in the rural areas.



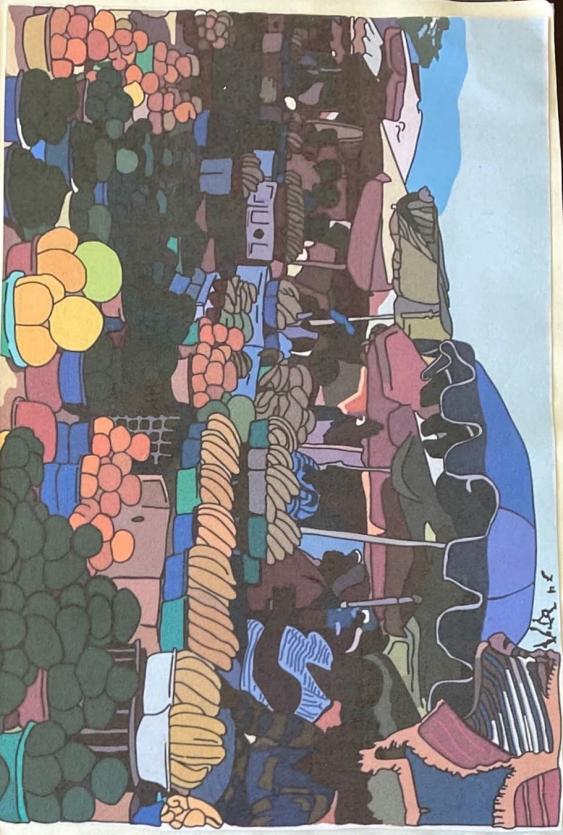
This is the initial shot of the animation, and is a representation of the huts in which my grandfather grew up in during 1940. These huts will be introduced in the scene with the digital noise of a baby crying. Thus signalling birth. A zoom will be followed to the inside of the build/hut and show a mother swinging and nursing her new born baby. However in this shot we see multiple huts only from each other and based above the red/pink sand of North Umngqomvili, Venda.





THIS IS THE TSHAKHUNYA FRUIT MARKET, WELL KNOWN FOR ITS SALE OF HIGH QUALITY FRESH SUMMER FRUITS. THIS SHORT IS PERSONAL TO ME AS IT DENIMOS ME OF THE TIMES SPENDING IN CHILDHOOD IN WHICH BEFORE ENTERING AWAYS STOP TO BUY FRUITS AND AVOCADOS AT THE LAND OF THE MAIN PROTAGONIST AND WHERE HE COMES FROM. YOU COULD GO TO JUST ABOUT ANY VENDA SPEAKING INDIAVIEWING THIS IMAGE, THE MIGRANT, ILLEGITIMATE, ARE ALMOST SYMBOLIC OF THE INFAMOUS STEPS OF HUMOUR, NOT Boiling LIMPOPO ATMOSPHERE.

AS THE PREVIOUS PHOTOS SUGGEST, THIS WAS THE LONGEST DRAWING. THIS



THIS IS THE FINAL SHOT OF THE FILM [ANIMATION]. WHAT IS SHOWN HERE IS A LATERAL PORTRAIT OF THE MAIN PROTAGONIST DANS AFTER HIS BURIAL. IT WILL LIN IN THE FILM] BE PUT UP ON THE WALL BY ONE OF THE GRAND CHILDREN. A TRACKING DOWN SHOT FOLLOWED BY A ZOOM OUT WILL SHOW FLOWERS WITH MINUTURE PORTRAITS. THIS WILL SHOW THE VIEWER AS WELL AS THE CHARACTERS COME INTO TERMS WITH THE PASSING OF ,FATHER, FRIEND, GRANDFATHER, AND MENTOR TO MANY. THIS DRAWING TOOK 25 MINUTES TO COMPLETE. TO MAKE / ACTUALLY REPRESENT THE TRANSITION FROM YOUNG TO ELDERLY. THIS IS OBSERVED AS ELEMENTS OF AGING ARE APPLIED TO THE CHARACTER SUCH AS : WRINKLES, BAGS UNDERNEATH THE EYES ; STUBBLE AROUND THE MOUTH AND BALDING GREY HAIRS. THE ONCE LIVELY AND YOUTHFUL MUHANGANEI, HAS NOW MATURED INTO A RESTFUL SIZED. HOWEVER, THE GENTLE SIMPLICITY IS OBSERVED IN THE POLO SHIRT, AS WELL AS THE SUBLTLE SMILE TOWARDS THE VIEWER. ✓ FINAL SHOT DONE ON

