

Buy, A. TRANSITIONS in The Guide-Visual Arts, Mail & Guardian, Johannesburg, December

The Lost Men, part body art, part printmaking memorialising project, first shown in 2004 at the National Arts Festival in Grahamstown, was finally put to rest last year after Mozambican police removed part of the work from Catembe Ferry Jetty in Maputo, where Emmanuel had installed it. This Saturday at the Apartheid Museum, Emmanuel presents a new exhibition of pseudo-photographic works and film titled *Transitions*. At this stage the exhibition, part of a long term project that will involve a touring exhibition and will yield a series of lithograph prints, combines large-scale photorealist intaglio drawings on photosensitive paper and a short film, both of which explore liminality and alteration in South African white male identity.

Titled *3SAI: A Rite of Passage*, the film is a poetic revision of the genre of documentary film. High quality footage documents the enforced head-shaving of young recruits at the Third South African Infantry Battalion (3SAI) in Kimberly, a ritual that initiates these men into a particular construct of masculinity. This imagery is manipulated cinematographically and spliced with landscape imagery and an atmospheric soundtrack that transposes the documentary data to the metaphorical and sublime. The five intaglio "photographic" drawing sequences that also form part of the show consider the fragmentary attachment of the photographic image to memory. Quoting Susan Sontag, Emmanuel states: "A photograph is only a fragment, and with the passage of time its moorings become unstuck. It drifts away into a soft abstract pastness, open to any kind of reading." For him these works are "film-like progressions" that capture the ambiguous moments of five "transitory stages in life."