j. seidman · graphic work · national museum · march 1 – 21 1984

A drawing is not some inspired flowering out of a dark artistic miasma. It is rather the deliberate production of imagery based upon a concious understanding of the world around us. Like every cultural worker graphic artists too must ask: what is that thing that we are trying to say, and why? who are we trying to say it to? and only then, how can we most clearly get that point across?

For me, the reality of Southern Africa is that of change, of development, of conflict. Not in terms of theoretical abstracts, but in the actual process of people's lives, in the work they do with their hands, in the songs they sing, in long evenings talking, in meetings, in washing dishes as well as in the 'operational zone'; in actions and beliefs and committments. The images I attempt to portray are conceived of in this reality.

This reality is not my private property; it is seen and lived in by all of us in our differing circumstances. So it cannot be me alone at my drawing board dreaming up images. Rather, a graphic artist must work with other cultural workers, and with members of the community, with people caught up in these changes, to find a clearer perception of what is happening out there. It does not just happen inside my head; it is a reality we share.

And on a purely practical ground, it is not enough to find and develop an image' it has to be presented to an audience. And exhibition in a gallery is one way, but that defines the audience as those who come to the museum. One of the challenges facing us as graphic workers is to find ways of bringing our images into people's lives on a day to day basis: in posters, in printed graphics in magazines and books, in murals in public places. This does not mean we should water down our aesthetics into mass production; rather, it means we must explore the capabilities of these media to capture images as successfully as the "art" framed and hung over someone's mantlepeice. This exhibit attempts to explore some of these practical directions as well as the questions of imagery.

But in the end, no matter how they are produced, graphic images have no value if you, the audience, look and say "how ugly" or "how pretty" and get on with the rest of your life. Our job as graphic artists is to find out how best to put these images down so that you say yes,. that is how it is; that looks right; so that you recognise

these things on the street as you walk home· so that you discover echoes in your life of these realities we have painted. No one would produce a pair of shoes for someone else to lock in a cabinet labelled 'shoes'.
You have to put them on and walk away.

1.	Woman I	charcoal	40 cm x 60 cm	P60
2.	Teacher	charcoal	40 cm x 60 cm	P60
3.	Strike	charcoal	40 cm x 60 cm	P60
4.	Pensive man	charcoal	40 cm x 60 cm	P60
5.	Looking out I	charcoal	40 cm x 60 cm	P60
6.	Looking out II	charcoal	40 cm x 60 cm	P60
7.	Woman II	charcoal	40 cm x 60 cm	P60
8.	Flute	charcoal	40 cm x 60 cm	P60
9.	Washing	charcoal	40 cm x 60 cm	P60
10.	Statement	charcoal	40 cm x 60 cm	P60

11.	Letta	charcoal	40 cm x 60 cm	P60
12.	Drums	charcoal	40 cm x 60 cm	P60
13.	Seamstress	charcoal	40 cm x 60 cm	P60
14.	Carrying	charcoal	40 cm x 60 cm	P60
15.	Nellie	charcoal	60 cm x 80 cm	P90
16.	Drummers	charcoal	60 cm x 80 cm	P90
17.	Guitarist	charcoal	60 cm x 80 cm	P90
18.	Miners I	charcoal	60 cm x 80 cm	P90
19.	Miners II	charcoal	60 cm x 80 cm	P90
20.	Miners III	charcoal	60 cm x 80 cm	NFS
21.	Construction Workers	charcoal	60 cm x 90 cm	P90
22.	Dish Washer	pastel	60 cm x 80 cm	P125
23.	Adverts	pastel/collage	60 cm x 80 cm	P125
24.	Give her sweet nothing	pastel/collage	60 cm x 40 cm	P90
25.	Card Players	pastels	cm x 80 cm	P125
26.	Musicians	pastel	60 cm x 80 cm	P125
27.	Canning Factory	pastel	60 cm x 80 cm	P125
28.	At this point in time	pastel	1000 cm x 2100 cm	
29.	Detainees Support Committee	pastel	40 cm x 60 cm	NFS
30.	Discussion	pastel	40 cm x 60 cm	NFS
31.	Oscar Mpetha	pastel	40 cm x 60 cm	NFS
32.	Alex Youth Congress	pastel	40 cm x 60 cm	NFS
33	Mrs. Luthuli	pastel	40 cm x 60 cm	NFS
34.	Francis Baard	pastel	40 cm x 60 cm	NFS
35.	Defend SAAWU	pastel	60 cm x 80 cm	NFS
36.	Unity (Clothing Workers)	pastels	60 cm x 80 cm	NFS
37	Residents Association/Cape	pastels	60 cm x 80 cm	NFS
38.	Cape Youth	pastel	60 cm x 80 cm	NFS
39.	Shakawe	silkscreen		
40.	Now you have touched a woman			
41.	A Woman's Place			
42.	Defeat Aggression			
43.	The People Shall Govern			

44.	Woman I	pen and ink	28 cm x 28 cm	P30
45.	Woman II	pen and ink	19 cm x 40 cm	P20
46.	Cape Flats	pen and ink	58 cm x 26 cm	50
47.	Trumpet	pen and ink	38 cm x 58 cm	P40.

Biography: Judy Seidman was born in the U.S. in 1951. She was educated in West Africa and then at the University of Wisconsin. Since 1973 she has lived in Southern Africa. For the past 3 years she has been a member of Medu Art Ensemble in Gaborone.

One-woman exhibitions:
MFA exhibit Madison Wisconsin March 1973
Lusaka Library, Zambia, January 1974
British Council Lusaka Zambia, June 1975
Botswana National Museum and Art Gallery, Gaborone July 1976
Hemmingway Africa Gallery, New York, October 1976
Pentonville Gallery, London, September 1981

Main Joint exhibitions'
Louder than Words (With Pitika Ntuli and Harry Iles) University of London May 1980
New Beginnings (Group Show) Pentonville Gallery London September 1983