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Title: The use of abstraction by Bill Ainslie and David Koloane

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Abstract: The financial assistance of the Centre for Science Development (HSRC, South Africa) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the Centre for Science Development.

Description: Dissertation submitted in partial compliance with the requirements for the Master's Degree in Technology: Fine Art (Painting), Technikon Natal

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Ainslie argues that our responses to the threat of our own inconsistency determine the basic fabric of human culture. He suggests that individuals are more like populations of bargaining agents than like the hierarchical command structures envisaged by cognitive psychologists. This perspective helps us understand so much that is puzzling in human action and interaction: fr Ainslie argues that our responses to the threat of our own inconsistency determine the basic fabric of human culture. He suggests that individuals are more like populations of bargaining agents than like the hierarchical com The limited use of colour in this work is primarily reserved for the designation of red-painted tin roofs whose architectural form dates back to the 19th century. Importantly, and in character with so much architectural drawing of the time, the entire work is devoid of human presence. In 1985 Bill Ainslie, David Koloane, Pat Mautloa and Sam Nhlengethwa were the drivers behind the organisation of the rst Thupelo Workshop, the purpose of which was to encourage artists to experiment with new mediums and techniques. Koloane and Ainslie oated the idea of transforming an old Johannesburg bag factory into studio space, and when United Kingdom philanthropist Robert Loder visited South Africa in 1991, that idea became a reality.