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This work describes different facets of South African settler primitivism and the interactions of its protagonists, who moved between the poles of European modernism and local traditional cultures. Marked by great ambivalences, they oscillated between transnational and national approaches to an art production that appropriated indigenous landscapes, peoples and their visual cultures in order to indigenise white settlers to the South African land. A focus is set on the women artists Irma Stern and Maggie Laubser, who were key to the development of South African modernism.

