

Ubulungiswa/Justice

A Collaborative Art Project

Cape Town
2015

Collaborators

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2. **Clinton Osbourn:** Workshop Facilitator
3. **Damien Morrison:** Sound Recording, Sound Post, Musical Score
4. **Damien Schumann:** Director of Photography
5. **Deborah Weber:** Researcher, Project Manager, Performer, Costume
6. **Elgin Rust:** Set and Installation Artist , Graphic Design
7. **Eric Menyo:** Performer, Character and Costume Designer
8. **Gina Waldman:** Stylist, Costume, Make up, Copy Editor
9. **Jolene Cartmill:** Film Editor
10. **Kwanele Dyasi:** Performer, Character and Costume Designer
11. **Lazola Sikhutshwa:** Performer, Exhibition Design
12. **Loyiso Botha:** Performer, Character and Costume Designer, Exhibition Design
13. **Luntu Vumazonke:** Performer, Character and Costume Designer, Exhibition Design
14. **Luvo Mjayezi:** Researcher, Writer
15. **Maileshi Setti:** Performer, Character and Costume Designer
16. **Mandisile Keva:** Performer, Exhibition Design
17. **Margaret Stone:** Photographer
18. **Michelle Liao:** Jewellery Designer
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21. **Vuyokazi Magobiyane:** Project Assistant
22. **Vuyolwethu Adams:** Performer, Scriptwriter, Character and Costume Designer
23. **Xolisa Pezisa:** Performer, Character and Costume Designer, Exhibition Design

Some of the collaborators are participants in the Young In Prison Post Release Programme.

This project follows on the previous Karoo Disclosure Collaboration (that interrogates fracking in the Karoo and was exhibited at the Iziko South African Museum from August - November 2015).

Facebook Page: <https://www.facebook.com/KarooDisclosure>

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THANK YOU

Young in Prison: for transport, food and printing sponsorship

Young in Prison South Africa (YIPSA) is an arts-based programme, young men and women in conflict with the law. The post release programme is an intensive programme that covers life skills, selfawareness, social awareness, preparation for the work environment and skills development as well as assisting them to access more opportunities and resources so that they do not return to crime. YIPSA also regularly has exhibitions to showcase the work of the participants

Formsexpress: for printing and binding

Photohire: for sponsorship of all the film and lighting equipment to photograph the portraits

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SPONSORS:



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PROJECT SYNOPSIS

This collaborative artwork was created in response to the removal of the Cecil John Rhodes statue at the University of Cape Town, the #RhodesMustFall and Open Stellenbosch campaigns, combined with the re-eruption of xenophobic attacks and the proliferation of racially fueled discourse in South Africa. The campaigns spurred national protest, government and institutional response, academic debate and global social media discussion.

The work is a collaboration between twenty-three artists from different disciplines including; research, performance, costume design, music, sound, film, photography, design and installation. We completed the video shoot and edit prior to the national student protest in October 2015 that saw violent police intimidation towards students. This catalogue was completed following the success of the #FeesMustFall campaign.

Thuto Thipe and Dan Magaziner in the recent article, *We Are Called Those Who Have Come* (2015)¹, recently wrote that “#RhodesMustFall was never just about a statue... The realities of continued poverty for most, growing inequality, and the resilience of white supremacy in South Africa have made the politics of liberalism less seductive for this generation. It was never just about a statue... Students have been, and are continuing to, call for the radical restructuring of political, social, financial and knowledge economies to reflect the lives and satisfy the needs of all.”

Through the process of collaborating we have examined the concept of justice and explored the struggles with our personal and collective histories. We attempted to collectively elicit the difficult conversations and perspectives that we felt needed to emerge around social justice and power through a multidisciplinary approach. Through a process of workshops and discussions the collaborators co-created the characters, costumes and narratives in the video. In the work we attempt to confront the nebulous, often uncomfortable experiences of the past and present that we are struggling to reconcile.

Achille Mbembe notes in his recent paper and lectures on *Decolonizing Knowledge and the Question of the Archive*, (2015)⁷ that, “twenty-one years after freedom, we have now fully entered what looks like a negative moment. A negative moment is a moment when new antagonisms emerge while old ones remain. It is a moment when contradictory forces – inchoate, fractured, fragmented – are at work but what might come out of their interaction is anything but certain. It is also a moment when multiple old and recent unresolved crises seem to be on the path towards collision.” Mbembe wrote this prior to the recent student protests, which in reflection speak directly to this proposed collision in the making of South Africa’s postcolonial story.

John Roberts and Stephen *Wright in Art and Collaboration* (2004)¹⁵ argue that Collaboration is a self-conscious process of production that involves sharing of ideas, material and labour and by doing so makes the social division of labour transparent. They also problematise individual authorship and autonomy in collaborative art making by exploring how shared labour becomes a distinct mode of production through the subordination of the artist’s individual will and identity to the group. This collaboration is evidence of this process through co-creation and joint decision-making in the development and presentation of the work.

Rags Media Collective (2011)¹⁶ suggest that when artists collaborate, their actions are usually seen as instances of trust, as either leaps of faith across the gulf of individual aloofness, or as betrayals of their fidelity to the cult of the solitary genius.

THE PROCESS OF COLLABORATION

What is required in order for a collaboration to produce art together?

Investigation

- What is a collaboration, who constitutes the group and who drives the process of creation?
- Can collaboration happen without an initiator?
- Is true collaboration possible?
- How/why are collaborators selected, who decides and why?
- The intersection of performance and 'exhibition' or gallery art.
- Accepted modalities of performance.
- Art as a social medium.
- Boundaries between disciplines such as fine art and performance.
- Documentation and re-presentation of performance – where is the art?
- How collaboration and performance affect the way the work is made and circulated.
- Where control lies and what control needs to be relinquished by all participating collaborators.
- What is gained through collaboration and what is lost?

Thank you to Carine Zaayman for contributing to outlining this investigation.

Project Methodology

- The collaboration of artists on this project came into being as part of a research process, exploration and experimentation with the methodology of collaboration. The interest in collaboration started in 2014 with the creation of a co-authored work on fracking in the Karoo called Karoo Disclosure.
- The starting point was responding to a call to join the collaboration.
- The first step was to meet the other collaborators or join one of the social media or conversation platforms.
- Once the group was constituted a series of group processes and meetings took place for the collaborators to become familiar and comfortable with each other.
- Through these processes we explored concepts and ideas.
- Each collaborator was given the opportunity to meet, comment, question and give feedback during the process of research, conceptualisation, creation of and exhibition of the work.
- There were no criteria other than interest, artistic skill and availability in order to participate. The forming of the group brought into question why and how participants are selected and what influences interest from participants.

- Some questions that arose through this process included: What is important of collaboration; skill, physical ability, age, race, gender? And how does this impact on the processes and final outcomes of the collaboration?
- There were no specifications, requirements, objectives, no set rules other than the time frame the collaborators were working in. The beauty and challenge in collaboration is similar to the Lew is Method of Deep Democracy which emphasises that every voice matters and that decision are wisest when majority and minority voices are both valued. We allowed the process to unfold, for each artist to have a voice, to be heard, to have input and to be involved in the process of decision making. As a collaborating artist this meant that your ideas or opinions were not deemed more or less correct or valuable than any of the other participants.

- The locations were very important in creating a contextual interplay with the concept and group dynamics.

- Throughout the process of creation all collaborators were engaged in feedback and decision-making. Each artist having autonomy of his or her involvement.

- The group had many conversations about justice, Rhodes, race, education, history and shared stories, experiences and difficult discussions around race and privilege. Collaboration as a model is not commonly practiced in the traditional fields of Fine Arts - such as painting, printmaking and sculpture which tend to be very individual studio based approaches - and is more commonly found in the fields of writing, music, film, performance, installation and advertising where collaboration and team work is required to develop an end product.

Insights: It must be noted that the method or model of collaboration requires time to allow the collaborators to develop relationships and establish common ground. It also requires significant commitment from all participants.

We had three existing frameworks to work with:

1. Collaboration – co-authorship and co-creation
2. The Academic Institution - education, transformation and privilege
3. The Justice System – social justice and power

RESEARCH AND CONCEPT DEVELOPMENT

Throughout this period of research and investigation into the process of collaborating, the #RhodesMustFall campaign, had reached its height, the statue was removed from the plinth at UCT Upper Campus and many lectures and discussion were taking place on campus between staff and students as issues of transformation at the University were foregrounded. The #FeesMustFall protests and campaign had just begun around the country when this catalogue was in its final stages of completion. It seemed impossible to be studying at the institution at this time in history and not feel compelled to contribute to these very important issues and concerns being raised by students at the University. This research then became the starting point of the project.

Written by Deborah Weber: Consider the historical legacy of De Beers in South Africa, consider the Kimberley diamond mines and how the prospecting, mining and privatisation of natural resources became the financial corner stone for the South African economy. Consider the roles that these men played in our legacy (Barney Barnato, Cecil John Rhodes, Sir Max Michaelis, Brett Kebble)

Consider the importance of the South African diamond fields to the imperialist drive to conquer Africa in the late 19th Century and how the search for raw materials was one of the strong motivations for imperialism². Consider the historical figures of Barney Barnato, Cecil John Rhodes in the establishment of Imperial rule in South Africa against the backdrop of the #RhodesMustFall campaign and institutionalised privilege.

With his acquisition of most of the world's diamond mines Rhodes became an incredibly rich man. But Rhodes was not after wealth for wealth's sake, he was acutely aware of the relationship between money and power, and it was power which he sought. Hans Sauer wrote of a conversation he had with Rhodes whilst looking over the Kimberley diamond mine, where Sauer had asked Rhodes, "What do you see here?", and Sauer writes, 'with a slow sweep of his hand, Rhodes answered with the single word: "Power".³

Consider the history of the English monarchy, colonialism and the imperial project in the establishment of South Africa's institutions. Our educational system, judicial system, political system and legal, justice systems."⁴

Written by Bettie Coetzee Lamprecht: "The points Lovelyn makes so brilliantly move away from the pro-get rid of Rhodes and other Colonialists-point of view. That is a topical debate that could form the basis of the Fear/Power theme. The last thing I think you should continue is to foster the "Sorry for myself, how the Colonialists have messed up poor Africa attitude. This kind of continuation of wallowing in victimhood, is exactly at the core of the Get rid of Rhodes etc-action. This attitude, I agree with Lovelyn, is what our current President is using to gather votes for himself and his self-enriching actions.

My humble opinion on what performance art should be about - resistance to any kind of group pressure to promote self-pity combined with passing the buck. All part of fear and power. Power residing in taking responsibility for one's own situation instead of shirking it and blaming history forever and ever for sitting in the gutter. That is what Lovelyn's article is all about. Getting collaborators for your project who represent opposing views in your group, would strengthen your endeavour to be relevant in our South African context."

Another point; regarding faster transformation: we need to stress that transformation - defined as giving more leadership positions to all those who are able to fill those positions in contrast to what has been happening over the last 20 years of governance who put cronies in such positions which resulted in the failure of the education/ economy/health services we need the education department first to succeed so that future managers and leaders can first become capable before they are given positions.

This point, combining transformation with education - is not stressed enough. When JM Coetzee two time winner of the Booker Prize for literature etc. Made the point that SA should focus on basic education as first priority, he was criticised for his 'too elementary views'!! but he was right!

Education leads to power and away from fear, and away from poverty. Currently we want transformation in a society with a failed education system. The kind of transformation we unintentionally want to happen, because we fail to stress the combination of transformation and education, is no more than cultural, social, political, etc. Suicide."

Written by Luvo Mjayezi:"The story you have compiled is very compelling, from a historical background. It is very appropriate in terms of the 'fear and power'. My suggestion is that we need to also research the British Empire and its monarchy. You cannot write about Cecil without understanding the British empire as they are intrinsic as the man himself becomes irrelevant without understanding the role of the Empire in his rise as the core of 'fear and power' as this is an institutional theme or concept rather than an individual one.

My main argument is that the power that Cecil had was not of an individuals making but rather an institutional one. We need to look at the meaning of the crown as the symbol for both fear and power, applications of this are very evident in the prison system as well as gang structures here in South Africa and all across the world.

Looking throughout the pages of history of the world, Africa in particular is predominantly depicted from a Western point of view. The Western outlook of culture is quite a dominant factor of documented and undocumented past events that have been deemed to be historically correct or acceptable as per the Western doctrines, education and public records. This particular perspective goes as far back as the so-called age of unorganised society.

History is a very important custodian of information from the past which affects the present that may be used change or influence the future. History is therefore a powerful knowledge system that has been used as an organising tool to dispense direction, reality, truth and the purpose of life. Those on the receiving end of its dispensation thus automatically become its subjects and those handling the dispensation become its sovereign deliverers.

The fragility of this kind of system has often seen it being taken advantage of as this enormous power is handed over from generation to generation based on abstract, theoretical, theological, militaristic and economic conditions as there are no pure or perfect systems of such a dispensation. For many years many societies believed in the purity of their ordained sovereignty or perfect selective systems of ruling.

These social norms have been rigidly orchestrated through symbolism within the various methodologies or occurrence of their undertaking within the varying criteria of social orders. To probe deeper into this perspective I would to look at the concepts, acts and events of symbolism and meaning. Symbolism and meaning are the deity of human existence; they are the scribes, doers and consequences of our existence. Symbolism narrates our actions and behaviours into being through the

manipulation of our interpretation of the meaning represented by whichever symbol we have over the years internalised whether consciously or subconsciously.

In using the heraldry as devise of power and fear through its meaning and symbolism I wanted to demonstrate the direct and indirect relationship between symbolism and power in terms conceptualisation and execution. Some of my research looked at the history of this relationship at a Western perspective from the earliest citations of literature in the West until today. The examples I found are very prominent in historic and contemporary power structure, for example, Ancient Rome and the symbol of the eagle vs the US and its symbolism of the eagle, ancient Greece the Caduceus as a symbol of medicine also seen in the World Heal Organisation and also South Africa medical institutions: Many “medical” organisations use a symbol of a short rod entwined by two snakes and topped by a pair of wings, which is actually the caduceus or magic wand of the Greek god Hermes (Roman Mercury), messenger of the gods, inventor of (magical) incantations, conductor of the dead and protector of merchants and thieves. It is derived from the Greek karykeion = “herald’s staff”, itself based on the word “eruko” meaning restrain, control.

I brought this into the research and discussion to emphasise the point of the symbolism of Rhodes and his connection to the crown and what the crown represents. Unfortunately I have not yet had time to gather how Rhodes instituted segregation in the prison system using symbolism, how this symbolism features in gangs and gang violence in South Africa and the world.

You can also look at the symbolism of the political parties in South Africa, notably COSATU (Wheel Of Fortune) and the ANC (Wheel Of Fortune and spear). Without the symbolism one cannot understand the concept and practice of power as it is a historical institutionalised phenomenon and not a present day inception of strength and domination. Power is a ritualistic phenomenon imbedded in religion, philosophy and culture that governs business and economics.

Nowhere in history or present day society has power occurred differently regardless of where one is in history or which society one looks at, one understands that the #RhodesMustFall campaign has nothing to do with Rhodes and his statue and everything to do with meaning and symbolism, power and fear. Then if one looks at the symbolism that I have explained it is clear that this is a massively intertwined issue, evidenced by the role religion, or western religion, or more importantly Christianity, has played in colonisation, apartheid in South Africa and the world.

The Rhodes statue is not the first statue that has been taken down in South Africa, a movement that extends to the re-naming of towns and streets etc. It is a symbolic incident that is echoed not only in South Africa but Africa and many parts of the world throughout history.

If one looks at various art forms such as music lyrics, poetry, literature writing, performance poetry and storytelling, and even films depicting folklore etc. from the past through to the present day, they demonstrate the very same notions. Rihanna and Michael Jackson, to name a few, have been criticised for the occult symbolism depicted in their music videos and lyrics. I have deliberately chosen not to mention an example of this as it is a very topical global issue and is seen as conspiracy theory, and thus cannot be used for research purposes. The recent movie, Chappie, which was produced in South Africa, during its epic climax, depicts the obelisk (a common occultist symbolism of the phallus) demonstrating the stronghold of this western occultist system in art and public spaces such as grave yards, city centers and parks.”

Extracts from texts in the media during the #RhodesMustFall campaign and Removal of the statue

“The build-up to and the removal of the statue of Cecil John Rhodes on UCT’s Upper Campus has reinvigorated conversations about transformation not only at UCT, but nationally too. Many of the contributions to the debate have been creative and progressive. Regrettably some other responses have been hostile and extremely prejudiced, with violence (or the insinuation thereof) being threatened at times.

South Africa currently has high levels of interpersonal violence, as well as a deep social and institutional history of violence and trauma. Confrontations often result in the verbalisation and/or acts of intolerance and aggression. Violence is commonly used in an attempt to resolve disputes. Given that transformation in South Africa is a highly emotive issue, violence often permeates into discussions about it. Conversations about transformation are frequently heated and often result in a war of words.” UCT Safety and Violence Initiative Public Dialogue, (2015).⁵

Haroon Meer (2015)⁶ argues that when the revolution materialises, we will absolutely deserve it. “There’s been a lot of middle-class hand-wringing about recent events, from the toppling of Rhodes to the latest outbreak of xenophobic attacks. But complacent South Africans who manage to drive the latest cars, yet don’t pay workers a living wage, have some soul-searching to do.

Achille Mbembe’s recent lecture and paper states that “Bringing Rhodes’ statue down is one of the many legitimate ways in which we can, today in South Africa, demythologise that history and put it to rest – which is precisely the work memory properly understood is supposed to accomplish. For memory to fulfill this function long after the Truth and Reconciliation paradigm has run out of steam, the demythologizing of certain versions of history must go hand in hand with the demythologising of whiteness. This is not because whiteness is the same as history. Human history, by definition, is history beyond whiteness.

Human history is about the future. Whiteness is about entrapment. Whiteness is at its best when it turns into a myth. It is the most corrosive and the most lethal when it makes us believe that it is everywhere; that everything originates from it and it has no outside. We are therefore calling for the demythologization of whiteness because democracy in South Africa will either be built on the ruins of those versions of whiteness that produced Rhodes or it will fail.” *Decolonizing Knowledge and the Question of the Archive* (2015).⁷

Professor JM Coetzee, (2015)⁸ writes that “The campaign to rid the academy of what was variously diagnosed as a leftist or anarchist or anti-rational or anti-civilisational malaise has continued without let-up for decades, and has succeeded to such an extent that to conceive of universities any more as seedbeds of agitation and dissent would be laughable.

The response of the political class to the university’s claim to a special status in relation to the polity has been crude but effectual: if the university, which, when the chips are down, is simply one among many players competing for public funds, really believes in the lofty ideals it proclaims, then it must show it is prepared to starve for its beliefs. I know of no case in which a university has taken up the challenge.

The fact is that the record of universities, over the past 30 years, in defending themselves against pressure from the state has not been a proud one. Resistance was weak and ill organised; routed, the professors beat a retreat to their dugouts, from where they have done little besides launching the intermittent satirical barb against the managerial newspeak they are perforce having to acquire....

But in the end, I believe, you will have to make a stand. You will have to say: we need free enquiry because freedom of thought is good in itself. We need institutions where teachers and students can pursue unconstrained the life of the mind because such institutions are, in ways that are difficult to pin down, good for all of us: good for the individual and good for society.”

While the UCT SRC President Rambina Mahapa’s speech transcription (2015)⁹ reads that “Whites continue to use their positions of privilege to create a socio-political quagmire such that the blacks fight among themselves. The new generation has been bamboozled into believing that the government, led by African National Congress, is the problem. Undeniably, the ANC is liable for some of the challenges facing the black masses. But the black folks’ problem is still chiefly the potency of whiteness. In the new democratic dispensation, we have only been concerned with the ‘rainbow nation’ rhetoric and singing Kumbaya while our economy still reflects the same socio-economic disparities of the apartheid era.

Democracy has granted a few blacks seats at the masters’ table; the rest are still fighting over bread-crumbs falling off the table. And it is these few and mostly politically connected ‘privileged’ blacks who assist their white masters in maintaining the status quo.

Whites have not even begun to see blacks as equals and as being capable of thinking for themselves. They continually want to have a say in how we break the shackles of oppression administered and maintained by them. They cry foul as soon as blacks start organising and speaking for themselves. Deep down they understand that they stand to lose their privileges.

The white liberal has continued to play a rather peculiar role in the oppression of the black masses, his racist and conservative ways continue to be shielded in his subtle and ‘angelic’ approach. It is the white liberal who is at the forefront of spreading the gospel of integration and a peaceful society. White liberals point towards white conservatives as the problem, and they have convinced themselves that they have arrived at enlightenment pertaining to the sins committed by their forefathers. Yet subconsciously they share the same set of values and desire to protect their privileges”... 9/04/2015

*In Preparing Ourselves for Freedom*¹⁰ by Albie Sachs he wrote about the power of art “We all know where South Africa is, but we do not yet know what it is. Ours is the privileged generation that will make that discovery, if the apertures in our eyes are wide enough. The problem is whether we have sufficient cultural imagination to grasp the rich texture of the free and united South Africa that we have done so much to bring about; can we say that we have begun to grasp the full dimensions of the new country that is struggling to give birth to itself, or are we still trapped in the multiple ghettos of the apartheid imagination? Are we ready for freedom, or do we prefer to be angry victims? In the case of a real instrument of struggle, there is no room for ambiguity: a gun is a gun is a gun, and if it were full of contradictions, it would fire in all sorts of directions and be useless for its purpose. But the power of art lies precisely in its capacity to expose contradictions and reveal hidden tensions-hence the danger of viewing it as if it were just another kind of missile-firing apparatus.”

In the extract of an article written by Victor Ndomi, (2015)¹¹ on *Race as a Red Herring* is a perspective worth including, he writes that “It is only through a socialist revolution that South Africa can be decolonised. And that requires that the African proletariat must reach a level of revolutionary consciousness to realise it’s historic role: to destroy capitalism and unite the African continent on the basis of a proletarian democracy. To reach that revolutionary consciousness, the African proletariat must be galvanised through a revolutionary African nationalism, as the African compradors and other bourgeoisie cannot deliver self-determination in the context of the global centre-periphery dynamic.

The primary task therefore is in empowering this African proletariat to attain it’s hegemony as a class, in order that they can self-emancipate.

The race discourse is a red herring when taken outside the context of settler colonialism and global capitalism. It is by situating it as a consequence, rather than the cause, of the raging Afrocide that Max du Preez et al are denying. His raving is essentially for the maintenance of capitalist and settler colonial privilege in such a way that African dispossession is never addressed. That the proceeds of the primitive accumulation are secured. Hence the racial smokescreen.

I wish to foreground the centrality of the dispossession rather than the racial issue, as the latter flows from the former. It is only by revolutionarily resolving the colonial situation that the race question can be addressed. I regard Apartheid denialism as a modern day perpetuation of colonial doctrine- not because of its obvious white racism, but its deferring of the problematisation of settler colonialism. I regard it as a cunning subterfuge. All the leaders of the Broederbond had one purpose: to creatively strive for an exclusively advantageous position for the European settlers. It was always about material and spiritual interests against those of the African. I believe none of them were foolish enough to believe their very own racist propaganda. Reducing the primary contradiction to racism, is therefore acquiescence to settler colonialism.

The Agrarian question cannot be resolved outside the framework of decolonisation. Giving African people plots of land is not decolonisation. Decolonisation is African self-determination - which is possible only through the ascendancy of the African proletariat to power. All the peoples of this country can only attain true freedom through the hegemony and democratic dictatorship of the African proletariat, in a social order in which race “is as irrelevant as the shape of one’s ears.”

Justice

Fairness:¹² “In his A Theory of Justice, John Rawls used a social contract argument to show that justice, and especially distributive justice, is a form of fairness: an impartial distribution of goods. Rawls asks us to imagine ourselves behind a veil of ignorance that denies us all knowledge of our personalities, social statuses, moral characters, wealth, talents and life plans, and then asks what theory of justice we would choose to govern our society when the veil is lifted, if we wanted to do the best that we could for ourselves. We don’t know who in particular we are, and therefore can’t bias the decision in our own favour. So, the decision-in-ignorance models fairness, because it excludes selfish bias. Rawls argues that each of us would not reject the utilitarian theory of justice that we should maximise welfare (see below) because of the risk that we might turn out to be someone whose own good is sacrificed for greater benefits for others. Instead, we would endorse Rawls’s two principles of justice:

- Each person is to have an equal right to the most extensive total system of equal basic liberties compatible with a similar system of liberty for all.
- Social and economic inequalities are to be arranged so that they are both to the greatest benefit of the least advantaged, consistent with the just savings principle, attached to offices and positions open to all under conditions of fair equality of opportunity.

This imagined choice justifies these principles as the principles of justice for us, because we would agree to them in a fair decision procedure. Rawls’s theory distinguishes two kinds of goods – (1) the good of liberty rights and (2) social and economic goods, i.e. wealth, income and power – and applies different distributions to them – equality between citizens for (1), equality unless inequality improves the position of the worst off for (2).

In one sense, theories of distributive justice may assert that everyone should get what they deserve. Theories disagree on the meaning of what is “deserved”. The main distinction is between theories that argue the basis of just deserts ought to be held equally by everyone, and therefore derive egalitarian accounts of distributive justice—and theories that argue the basis of just deserts is unequally distributed on the basis of, for instance, hard work, and therefore derive accounts of distributive justice by which some should have more than others.

According to meritocratic theories, goods, especially wealth and social status, should be distributed to match individual merit, which is usually understood as some combination of talent and hard work. According to needs-based theories, goods, especially such basic goods as food, shelter and medical care, should be distributed to meet individuals’ basic needs for them. Marxism can be regarded as a needs-based theory on some readings of Marx’s slogan “from each according to his ability, to each according to his need”.[6] According to contribution-based theories, goods should be distributed to match an individual’s contribution to the overall social good.

THE VIDEOS

The Characters



Foreign National: According to Wikipedia¹², a “foreign national is a person who is not a citizen of the host country in which he or she is residing or temporarily sojourning”. As a foreign national, I am deeply concerned and disturbed by the xenophobic violence in South Africa especially towards fellow Africans which according to the South African Human Rights Commission (SAHRC) should now be referred to as “afrophobia”. I immigrated to South Africa at a young age and have always felt this country to be my home, although still proudly holding my identity as a foreign national from Zambia. According to the Merriam – Webster online dictionary, Xenophobia is defined as “the fear and hatred of strangers or foreigners or of anything that is strange or foreign”. I was drawn to this notion of fear and hatred; fear that stems from the lack of empathy, understanding, and knowledge of histories.



Military Sergeant: Sergeant, is a rank used in many armies, police forces, and other uniformed organisations. “Being a Sergeant reminded me of when I was working as a 1 in the number 26 inside prison. I wasn’t told about being a saviour of people but being a recruiter of people, bringing them into the camp 26 which over the years I realised was not right of me to do. Performing as a Sergeant in the work was such a great character for me as I was able to save people from danger, which made me a hero for once and a righteous person who turns bad to good. At some points I had to be aggressive due to the persons character.”



Gangster: “A gangster is a criminal who is a member of a gang. Some gangs are considered to be part of the organised crime. What I learnt about this character is that gangsters feel like heroes, they feel as if nothing could happened to them, but in the end, being a gangster doesn’t last forever.”



Community Leader: “A Community Leader is a person that is chosen by the community to help the police safeguard the community and protect people. As a Community Leader you have to catch criminals and call the police or take the criminals to the police station. If there is a problem in the community, the Community Leader has to take a closer look at it and take action but have to work with some of the community men to make a fair decision. I chose the character because I wanted to show the misusing of power. I felt like a hero and got blinded by the power I had been given. I wanted the power to be a leader and got it but could not use it because I didn't do what I had to. I feel like most Community Leaders misuse their power by beating criminals even if they are not supposed to. They should not take the law into their own hands.”



Sangoma: “A Sangoma is an african prophet or fortune teller. Sangoma's make use of bones, itshoba (cowtale) and beads to phrophesise for a client. The prophesy is claimed to come from the Ancestors. People approach Sangoma's for various reasons and challenges. Some people approach them for bad luck, spiritual related problems, financial problems or work related problems. The duty of the Sangoma is to disclose the cause of the problem and transfer you to Inyanga (herbalist). What I liked about this character is that it showed the true nature of modern Sangoma's, which in my opinion is that they value money more than healing and actually use peoples desperation to brainwash them into thinking they would be invincible when committing crime. At first I had mixed feelings about it, but later realised that it is an opportunity for me to express and expose the negative aspects in which Sangoma's operate.”



Devil: The devil is believed in many religions, myths and cultures to be a supernatural entity that is the personification of evil and the archenemy of God and humankind.¹³ “I was happy to play the Devil, to play a character that our parents warned us about. Growing up we were told stories of good and evil so I wanted to gain a clear understanding of what the Devil is, what is his role on earth and what he symbolises. Whether it is true or not, that was what I was told growing up so I chose not to be blind-folded. He symbolises darkness, he is the snake that came to Adam and Eve, showed them which apple to eat. He would smile to your face but as soon as you turn around he laughs, enjoying messing up your life. That's the Devil. I felt brave playing Lucifer the Devil. The work is powerful with a strong message behind it, it was a no boundaries, no limits kind of project. We were feeling it exactly the way it is, art for me is a platform to spit deep and painful words that most people would be afraid to speak.”



Business Owner: “A business owner is a person who has all the good and services that the community need and the community depends on him as much as he depends on the community. To be a business man is hard, it is hard to satisfy all the needs and wants of your customers. I decided to choose this character because for me a business man represents taking a risk. The risk of having your business fail if your customers do not buy products from you. It felt good to perform this character because he is a good role model to youth and to those in gangsterism by being of service to the community and by being there for his customers.”



Lady Justice: “Lustitia, Justitia or Lady Justice is an allegorical personification of the moral force in judicial systems. Since Roman times, Lustitia has frequently been depicted carrying scales and a sword, and wearing a blindfold. Her modern iconography frequently adorns courthouses and courtrooms, and conflates the attributes of several goddesses.”¹² “I chose the character as I was fascinated by her symbolism, I was also fascinated by what she represents in the context of this work and struggled to reimagine her as a real person. I liked the conceptual connection to a statue and the symbolic value of the feminine representation of a system that governs social justice. Placed in the context of South Africa, UCT and the collaboration this character provided the complexity required in my opinion to disclose some of the nuances around power, history and privilege. I really struggled playing this character and connected to an embodiment of her as failing, powerless figure, overwhelmed in analysis and rationality without being able to gain perspective or find resolve. She is ineffective and detached, cluttered with knowledge that is of no use. The awareness I gained through playing this character in the collaboration was a painful mirror on white privilege and my place within it.”

The story (written by Vuyolwethu Adams)

The Devil influences the Gangster to get traditional medicine from the Sangoma to assist him in a crime. The Gangster also influences the Sangoma to supply the medicine. Once the muti is received by the Gangster, he goes to steal from the mask the African Foreigner. The Devil wakes up the Community Leader, who then identifies the Gangster as a criminal and convinces the Business Owner and community to beat up the Gangster in an act of mob justice. The Sangoma and Business Owner turn against mob justice and the Military Sergeant arrests the Gangster, which actually saves him from the mob.

The Production Process

Over the period of three months the performing artists developed their own characters, designed their own masks and costumes and had rehearsals on and off site.

The collaboration workshopped ideas, songs, masks, characters, costumes and finally the story that would become the narrative of the film. The focus and interest from the performance artists came to lie on mob justice and the acts of community retribution taking place in South Africa where the law is taken into the hands of civil society. This focus came about through many of the YIP members shared experiences and concerns.

The collaboration teams had a few meetings and discussions around the video narrative and video shot list, which was developed and altered over time through the group’s input.

During shooting, ideas in the script and shots continued to change and develop with the input from different people working on the project. During the shoot there were challenges that arose for example our sound producer and one character falling ill, which were then replaced by additional or other members in the team. The Sangoma was played by two people, which was not visible in the film due to the masks.

The Locations

The two main sites chosen for the film include; The Lookout Hill Tourism Centre located in Khayelitsha and UCT Upper Campus. The still shoots took place at the Michaelis School of Fine Arts Lecture Theatre and The City Hall.

“The Look Out Hill Centre was planned and developed as a beacon of tourism for the south eastern area that includes Khayelitsha and Mitchells Plain. Look Out Hill was built as part of an urban renewal and tourism development project and has had many challenges in becoming a sought after tourist destination, arts and craft hub or exhibition venue which has now been converted into a technology hub. It has largely been a failed endeavour to increase economic opportunities in the area and create any meaningful, sustainable impact through tourism or the arts. In comparison with the Guga S’thebe Centre in Langa it has failed to become an integral or important space in the community or a tourism destination.”¹⁴

Upgrades to the value of 5.9 million were spent from 2012 on security CCTV camera’s, fencing, repairs to the boardwalk which became dangerous due to stolen wooden planks, procurement and an intervention framework to name a few. At the opening of the first Cape Biennale in 2007 Wayne Barker compared the view looking back at Table Mountain over the Cape Flats from Look Out Hill to ‘the Museum of Apartheid’. The location was chosen for all these reasons, its failings to contribute to transformation and the appropriate looking back over the Cape Flats towards the University of Cape Town and Stellenbosch and privilege of these areas established through colonialism and apartheid planning.

The intention of using these locations in the film was to provide the viewer of the film a different perspective of the same landscape. An opportunity to suspend belief, connect disparate and separate geographical locations and have them connected through the performers traversing both sites and the spaces in-between them. The sites become connected through the looking device at Look Out Hill, installation elements and the stairs, which feature in both locations.

Other locations included the homes and neighborhoods of the YIP participants in Philippi and Gugulethu, (situated between UCT and Look Out Hill) neighborhoods that white South Africans rarely visit. We used the location at UCT Upper Campus where the Rhodes statue fell and the plinth remains. It is still a highly contested site at the University and each time we visited the location it had been altered in some way. Knowing it was a loaded and politically charged location we were considered in our approach and chose not to put Lady Justice on the plinth and not vandalise or alter the site in any way that was not temporal. Our performance on site was of interest to passers by who watched us with curiosity.



ARTIST PAGES

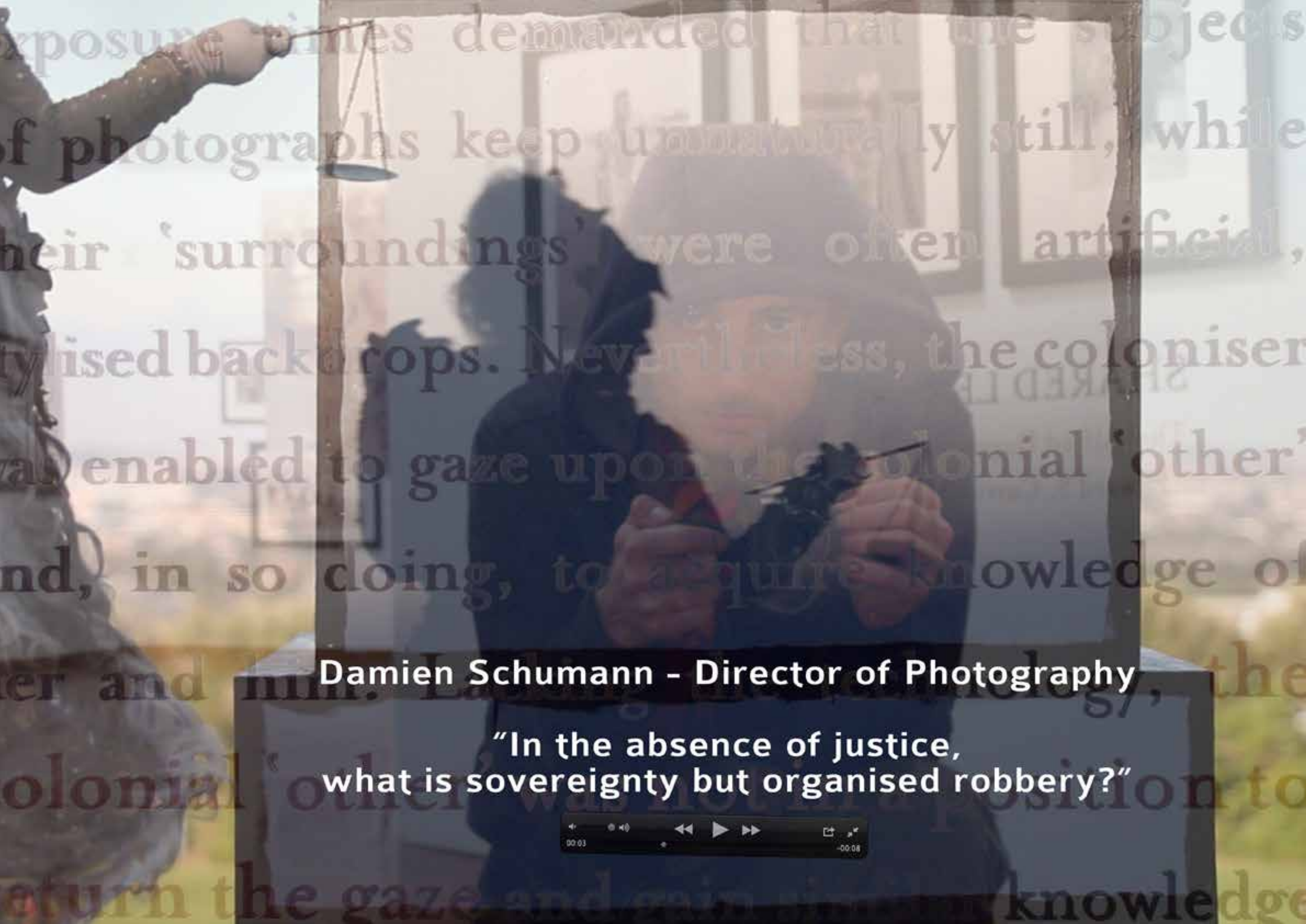
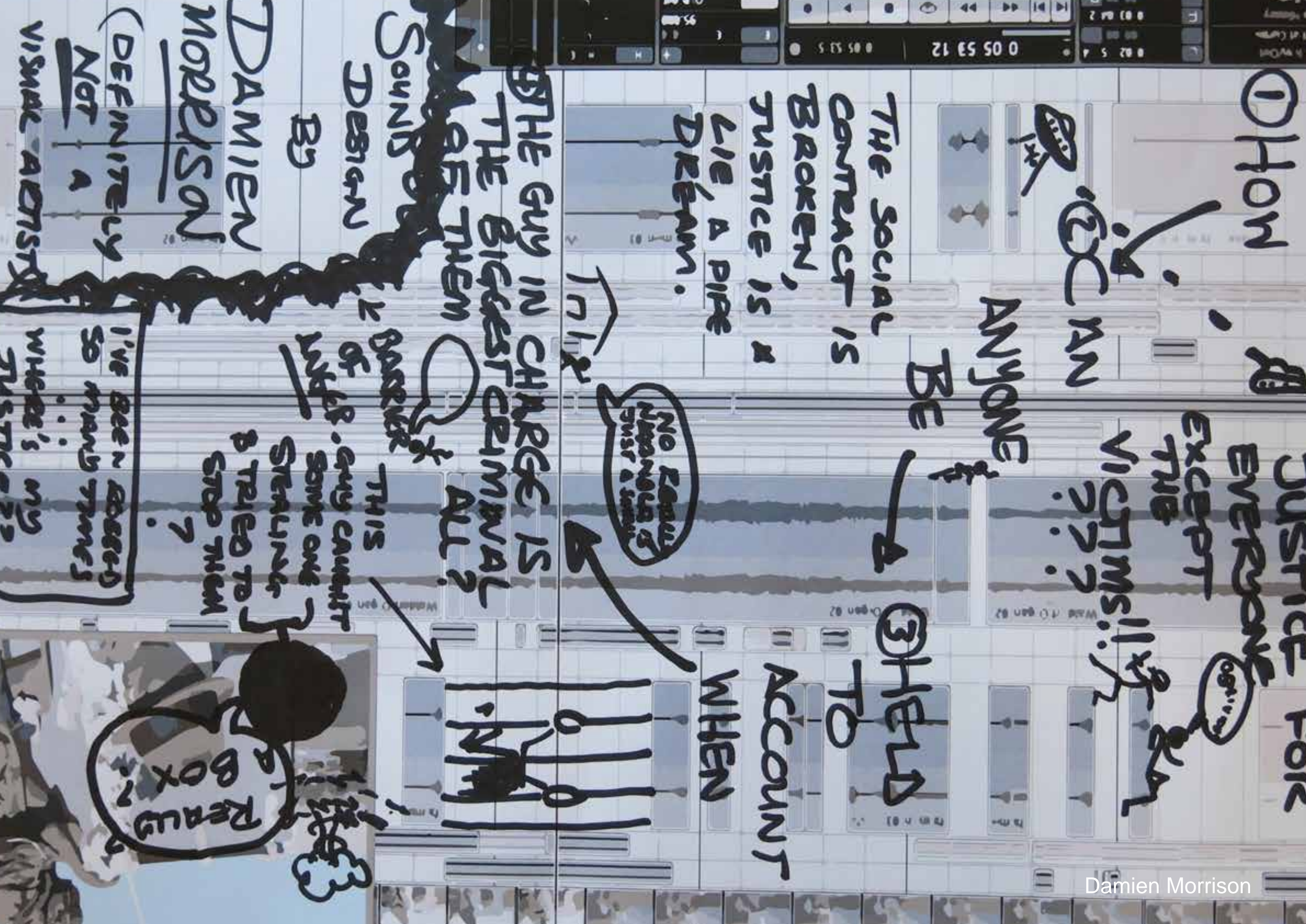
Produced by: **Anwar McWhite, Clinton Osbourn, Damien Schumann, Damien Morrison, Deborah Weber, Elgin Rust, Eric Menyo, Gina Waldman, Jolene Cartmill, Nikki Froneman, Loyiso Botha, Lazola Sikhutshwa, Luntu Vumazonke, Luvo Mjayezi, Maileshi Setti, Mandisile Keva, Margaret Stone, Vuyolwethu Adams, Xolisa Pezisa**



Anwar McWhite



Clinton Osburn



Damien Morrison



Lustitia

By Deborah Weber

- Justitia sits bemused
- The notion has her abused
- Raised
- Educated
- Protected
- Penetrated
- Lusted over while chastised for being too loose
- Bought, bargain plea
- Confined to state
- Used for pleasure, not hers
- Witness wooed workhorse
- Blinded in immortalisation
- Cursed in robes
- Cast back from the brink of madness
- Strangled in slander
- Mocking her humanity
- On the scales of fairness and balance
- She, locked in fear
- Power in deceit and decay
- Stronghold by the bully
- Fear for a fool
- Slight semblance of sanity
- Jeered at
- On the Puppet Master Stage
- She does not know her name

Deborah Weber was born in Johannesburg and graduated from the Michaelis School of Fine Arts in 2004 after taking a year leave of absence to have her first son Kito. She is currently completing a Post Graduate Diploma in Fine Arts focusing on collaboration.

Weber is primarily a performance artist and prefers to work collaboratively; her early student work (2001) included a series of public site-specific collaborative performances. One of her performance pieces on gender included wearing the colour pink everyday for the period of a year, she continues to use elements of pink in her work. In 2004 she created the work *Single Young Mother*, a video installation exploring social and cultural identity in the performance of motherhood. Deborah's first and last solo exhibition at the Premises in Johannesburg in 2006 was called *Art Media/Media Art*, the last of the Brett Kebble Art Awards which investigated the media around the death of The Brett Kebble, whom she worked for on the Art Awards at the time.

Recent work includes (2014) the initiation and performance in the *Karoo Disclosure* Collaboration about fracking exhibited at the Iziko South African Museum in 2015. This collaboration occurred with 13 artists from different disciplines. The work was inspired through her three years of work on the environmental issues at WWF-SA. The film of this collaboration has also been screened at *The Indie Karoo Film Festival*, *That Art Fair* and shown during *Museum Night* in 2015.

This new work titled *Ubulungiswa/Justice* has been a year long process and a collaboration between twenty-three artists from different fields, backgrounds and experiences. It has been a very challenging but extremely rewarding experience to work in this method to produce the performance, costumes, film, sound, images and catalogue that you see in the exhibition of the work. Deborah also works as a freelance project manager and communications consultant and part-time lecturer to support herself and son while completing her studies.

We hope you enjoy the exhibition and learn more about the process of this collaboration.



WAS IT WORTH IT

OUR OPINION IS:
The Prisons Debate:
Local Offices At UCT
If none, where do you think there is
A... (cut off)

#wasitworthit

Cape Town's... (cut off) ...who completed for MFA (with distinction)

at the University of Cape Town, in 2010. (cut off)

...ides and performance. Her investigations
often are interdisciplinary and collaborative. (cut off)

...Transition Games 2013. Hosted by The AVA Gallery in Cape Town, this performative site
...intervention addresses the realms of art, law, and media in an attempt to deconstruct contemporary power structures governing the

...private body. Rust has since been invited to participate in group shows such as Display 2013 (Johannesburg) and research

workshops like OpenLab (Richmond, ZA 2014) and Cascade (Johannesburg, ZA 2014)

Elgin Rust



ERIC MENYO

MY NAME IS ERIC MENYO, I STAY IN A TOWNSHIP CALLED PHILIPHI AND AM 22 YEARS OLD. I LIVE WITH MY AUNT AND COUSIN AND HAVE A SON NAMED AMAHLE. I LIKE READING BOOKS AND WATCHING MOVIES IN MY FREE TIME. I AM AN ARTIST AND DO DRAWING. I AM A PARTICIPANT IN A PROGRAMME YOUNG IN PRISON. I HAVE EXHIBITED AND SOLD SOME OF MY DRAWING WORK AND CONTRIBUTED TO TWO PUBLISHED COMIC BOOKS.

EXPERIENCE

IT WAS EXCITING AS IT WAS MY 1ST TIME COLLABORATING IN AN ART PROJECT. IT WAS CHALLENGING FOR ME, I WORKED VERY HARD AND I LIKED WORKING TOGETHER AND LISTENING TO EACH OTHER BUT WAKING UP EARLY WAS NOT MY STYLE BUT I HAD TOO. I MET NEW PEOPLE AND HAD FUN. I LEARNT A LOT AND THINGS THAT I DID KNOW THAT I HAD IN ME, LIKE PERFORMING A GANGSTER ROLE.

MY ROLE

MY ROLE IN THE FILM IS A GANGSTER. I ROB A FOREIGNER OF HER MASK AND HER IDENTINTY. I GET CHASED BY THE COMMUNITY AND BEATEN UP IN AN ACT OF MOB JUSTICE AND GET ARRESTED AFTER WHICH I AM GIVEN A CHANCE TO SPEAK FOR MYSELF IN FRONT OF LADY JUSTICE.





Gina Waldman



Gina Waldman

I had planned to merely be an observer, watching progress online, supporting the exhibition. But then I got roped in to edit, and, with that, stepped into a messier and far more profound level of feeling/growing/learning and uncovering more of myself.

I feel that this kind of real collaboration, of listening to and respecting each other, bringing ourselves to the table and making the space for others at the table is vital for this place we call home to thrive.

Also, as an artform, the interplay of people as the medium in not just a wank piece, but with real soulful meaning pushes against the stagnant scene making art that could only come from a country like ours



JOLENE CARTMILL (film editor)



I've got to thinking about the really different lives that South Africans have from each other. The roll of the dice that puts you in a place of privilege or one of struggle. And being in that place of privilege, how easy it is to end up lonely, separate and afraid, when we don't face those in our community who aren't living in a just society, because those people are ultimately a part of us

NIKKI FRONEMAN

theatre + performing arts producer / casting director / connector

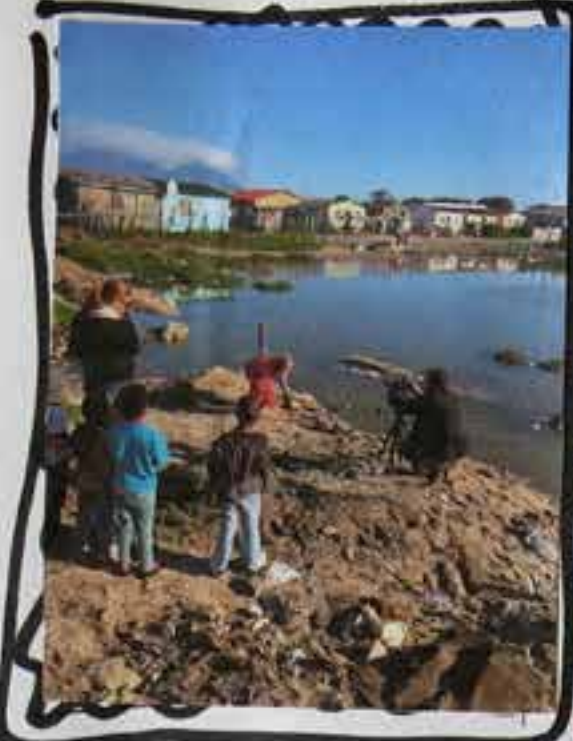
Is/was it worth it? - yes, although it was a struggle at times.

What I **expected**:

Not what it was! I expected a process more similar to other projects that I have been involved in

What I **experienced**:

A challenging process that truly pushed the boundaries + concepts of collaborative work, creative responsibility, ownership, conceptualisation + realisation, commitment, determination + support.



my challenges:
tick tock
+ getting past my preconceptions

my learnings:
are still in process but amongst them would be a new found view of how a project like this can work + can truly shift this into the hands of responsibility of all

PARTICIPATE

2nd... how what
Collaboration: performance coach
 working with the **YIP** guys
 + **Deborah Kleber**
multiple barnacle maker
Wonderer

Nikki Froneman graduated with BA (Hons) in Drama from UCT in 2003. Originally from Durban, she has lived in Shanghai (China), Salvador da Bahia (Brazil) and for 5 years in Buenos Aires (Argentina), as well as travelling extensively, which has greatly influenced her feelings on life, love, the arts and everything else. Professionally, she has worked for the last 14 years as a producer, manager and artistic director in the performing arts. She now also works as a casting director in the film industry. She is the founder and director of Proyecto 34°S, an independent and fluid organisation that promotes artistic collaboration between Africa and Latin America, and has facilitated the exchange of more than 30 artists from and between South Africa, Argentina, Chile, Russia, France and Australia. She has conceptualised and realised events such as the First SA Theatre Festival in Buenos Aires (2009) and the Argentinian Cultural Week in Joburg (2014). She has also produced major collaborations such as the Theatre in Translation first edition (50+ collaborators), Machitún - an outdoor acrobatics and music spectacular (30 artists) and smaller projects such as Cooking with Elisa, an award winning theatre production. She is interested in public space performance, collaboration, multi-disciplinary/cross-cultural work, and inclusivity for marginalised artists. She is passionate about the arts and creating opportunities for artists and audiences, and enabling more exposure and enjoyment of the arts, as well as more thought, debate and engagement about both the arts and their role as well as the issues they engage with and raise.

A WHOLE OTHER LEVEL



Loyiso Botha

I was born 6 September at Groote Schuur Hospital ndizalwa hintombi yoLeta oombuyi oolibele oosolizembe oomgqubo'emgqubeni ootyebelendle ookwhangeshe ngamantakwende angu.

Utata ondizalayo ngu Cirha umthimkhulu ubhungane nguRhadebe ke lowo umashwabada owa shwabadela inkomo nempondo zayo umafuz'afulele njenge'lfifu lemvula ahhh ngamaHlubi anga ndithetha ngawo oosgoloza amehlo abomvu athi xa-emjonga umntu ibengathi amjamele engamjamelanga phof ahhh Silo sama Hlubi ndim lowo.

Ndikhulele kwaLanga kulo mama siba'lithoba, ndiwanyathele ameva omhlaba ndaze ndaphazanyiswa kukushiyeka ngasemva kuba ndifuna ukukhupha ezingceba zalamva kuba zazindithukuthezela ndashiywa ngabo ndandikunye nabo kule race benezo ngceba zibathukuthezela njalo kodwa banyamezela.

Ndizenzile zonke ezokukhula ndiyikwekwe yasedolophini ayikho endinothi ndayitsibayo.

Ndiwanyathele lameva ndade ndofikelela ngapha kweztixo, ndazxelela ukuba kuphelile ngam, kwaphela namaphupha endandinawo ndisithi ubomi bam buphelile ukwenjenje, inyaniso hileyokuba ndaphakanyiswa ngabantu bakwaYIP ukuze ndibekanti ndizijonga njengomntu onobayinto ngosuku oluthile olulodwa.

Namhlanje ndenze ustandard 10 nangona ndingam pasanga kodwa lonto khangе indi tyhafise kodwa iyeyandi tyhila indivula amehlo indipheka indophula ukuzikisa nokumisa ingqondo kwezinye izinto.

Im a Youth Leader at Young In Prison, a vocalist and a artist in painting and also planning on starting my own Band as I have already bought myself a new Bass Guitar and a Jembe Drum.

Look forward for next year to go back to school to upgrade my marks so I can have my certificate full with pleasing mark.

Experience:

Ndifunde lukhulu kakhulu kuyoyonke lento yalom ektho ewonke kangakumbi ngoku sebenzisana nabanye abantu nokwakuvuka bekungemmandanga kodwa ke umsebenzi wethu sisebenza kunye uyewamhle xa siwujonga ngok sesigqibe, ndinovuyo ngaphakathi xandizi bona ndisebenza nabafundi besbini kwinto edibene khamera phakathi, nakulo uphelileyo unyaka bendisebenza nomnye umfundi ogama lingu Minke obefunda eAFDA, ndingumntu othandayo ukunceda abantu following the phrase that say's a person is a person because of people.

Ndingathanda ukuba ndinga phinda ndisebenze kumsitho ofana naloo ngoba ndisa funda futji ndiyawfa ndifunda kuba kaloku yonke imihla yokphila kwam himfundo.

Enkosi ngokuwufunda wonke umbhalo wam.



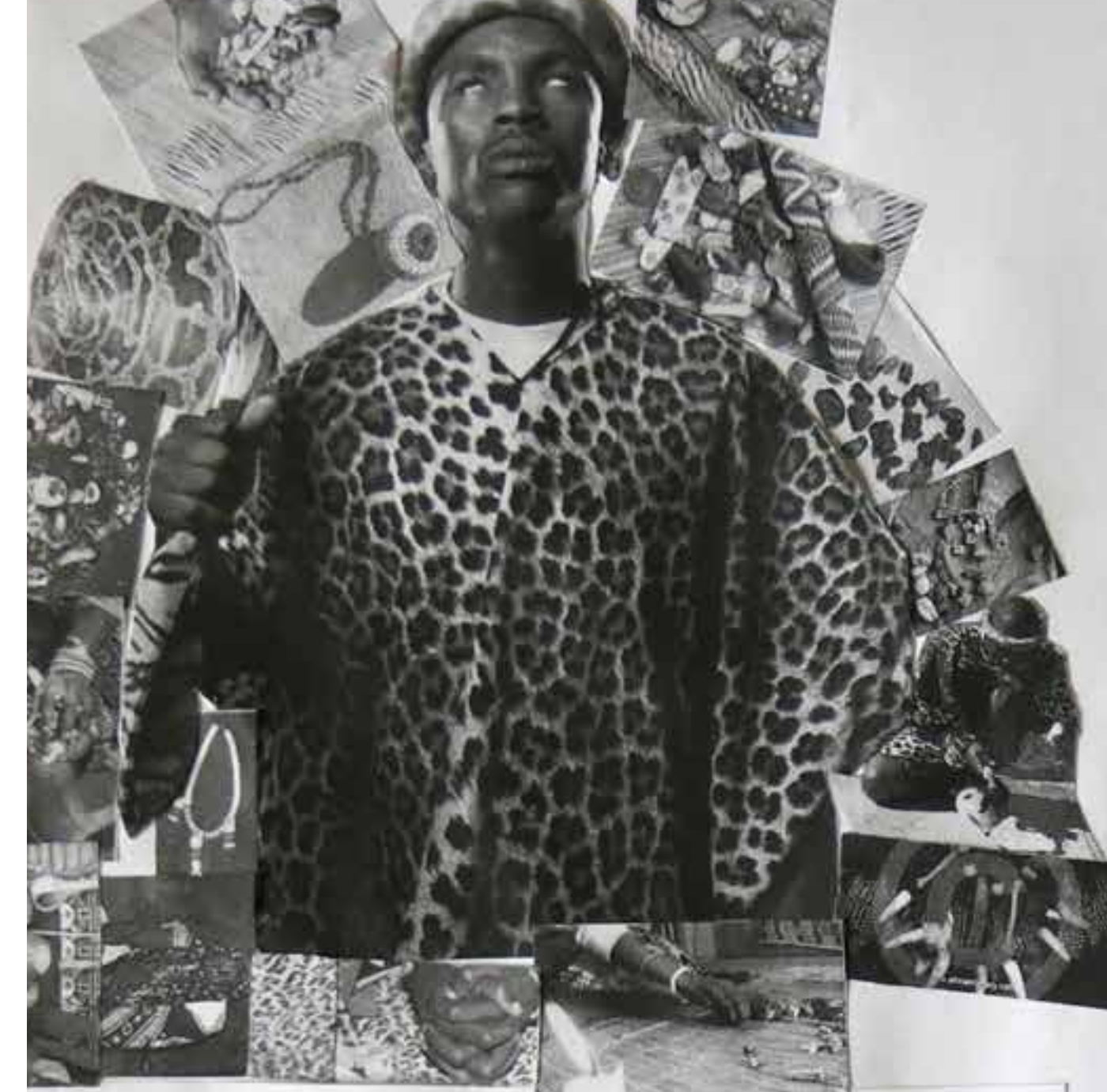


Lazola Sikhutshwa

When this project started, to me it wasn't clear what this white lady (Deborah) wanted us to do, what excited and encouraged me to be part of this was the fact that she sometimes spoke about Rhodes because I was part of the Rhodes must fall Campaign. I am thankful about being part of the whole project as it educated me in many ways. It educated me about Rhodes, about the History of Lady Justice and her vision that never lived (according to me and my experience), reflecting on our own African way of Justice (customary law) that was undermined and still undermined by the European Justice System. So education was the main benefit for me. Lastly I also had to fill

SANGOMA!!!

the role of someone who had dropped out along the process. So I had to be a Sangoma, I influence the community by giving super natural powers that will make them invisible when doing crime. I gave the gangster Muthi that helped him in robbing the foreign lady. In turn I am also influenced by the devil. This benefitted me as I gained some acting skills... The most challenging part was the long hours we had to work, as we had to work through the weekend and carry some heavy equipment. I really would love to be part of future Projects.



I joined Young in Prison 2013 March a few months after my release. I went through all their programmes, gained some public speaking and facilitation skill.

I was given the opportunity to become an Ambassador. My role was to go to schools and motivate learners, share about my life story and activities that were happening around my community that were meant to shape youth for the better. Lastly this year I was promoted from being an Ambassador into being its first ever staff member that came directly through their Programme (Siyakhana Assistant)



LUNTU VUMAZONKE

My name is Luntu Vumazonke, I was born in Cape Town on the 8th November 1992... I was raised by a single parent and thats my mother, I hardly know my father because he passed away in 1997 and I was only 5 years old by then. My family used to live in a backyard shack in Gugulethu, in 1998/1999 we moved to Lower Cross Roads where I grew up until 2004 then I went to live in Queenstown with my grandparents and siblings but moved again to another Township called Sada where I lived alone in 2011. I moved back to Cape Town into my mothers house where I live with my mother, 2 sisters, 2 nephews and my niece in 2012 December... In 2013 around February I joined Y.I.P and ive learnt many different things within the organisation since that year, around July 2013 Clinton started to teach use how to create a story for a comic book. In 2014 January me, Clinton and Kwanele founded a project called K.I.F within the Y.I.P organisation... K.I.F is for young guys from different Townships who are exoffenders make comic

-books. I was a Siyohhano Ambassador for this organisation last year, but this year I became a guest facilitator for the same organisation. I started as a participant at Y.I.P, I like drawing and dancing and I have been involved in all 3 comic books so far. I have also had art work exhibited in a number of group shows over the last few years alongside artists such as Zapiro, Jean De Wet, N.D.MAZIN and many more. I was also invited to work on the Graffiti 2014 Urban Interior Speechless: South African Comic Artists. On The State Of The Nation. Ive experienced a lot in the making of the film and ive learnt that it's important to work together as a team in order to have a good outcome of what you making and it's good to try different ideas from different team members. Ive also learnt how act because I never knew that I can act but it's not easy because you have to be on time o work according time and give all your best for your character, and team.

Greek Gods	Roman	Symbols
Aphrodite	Venus	Dove, Myrtle & Myrrh, Rose, Scallop, Girdle, Swan, Mirror, Goose, Fish, Apple, Sparrow, Cockle, Hare, Swine, Pomegranate, Lettuce, Anemone, Pearl
Ares	Mars	Boar, Spear, Vulture, Dog, Armor, Spatula, Eagle-Owl & Barn Owl, Snake, Woodpecker
Demeter	Ceres	Torch, Cornucopia, Sheaves of Wheat, Lion, Drakones, Swords or Sickle, Serpent, Gecko, Swine, Turtle-Dove, Red Mullet, Barley, Mint, Poppies
Zeus	Jupiter	Eagle, Aegis, Thunderbolt, Oak tree, Stormclouds
Iris	Arcus	Rainbow, Fleur-de-lis

Morpheus	Insomnia	Closed Eye, Dark Crown
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Greek	Roman	Symbol
Harmonia	None	Patera, Cornucopia, Caduceus

Eris	Discordia	Golden Apple of Discord
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Tyche	Fortuna	Four-Leaf Clover, Mural Crown, Wheel Of Fortune, Cornucopia, Ship's Rudder
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In linguistics, meaning is what the source or sender expresses, communicates, or conveys in their message to the observer or receiver, and what the receiver infers from the current context

[https://en.wikipedia.org/wiki/Meaning_\(linguistics\)](https://en.wikipedia.org/wiki/Meaning_(linguistics))

Symbols of Power

Symbols of Power were weapons, animals and other items that each god of ancient Greece, and later, Rome, were represented by. Whether major or minor, the gods were identified and represented by these symbols. However, the gods had established rules about each symbol, much like each god's domain. A god is not allowed to steal another god's symbol of power, however, demigods are not affected by this rule (which allowed Luke to steal the Master Bolt and the Helm of Ares).

The power of history

"The story you have compiled is very compelling, from a historical background it is very appropriate in terms of the "fear and power". My suggestion is that we need to also research the British Empire and its monarchy. You cannot write about Cecil without understanding the British empire they are intrinsic as the man himself becomes irrelevant without understanding the role of the empire in his rise as the core of "fear and power" as this is an institutional theme or concept rather than an individual one.

I hope this makes sense, my main argument is that the power that Cecil had was not of an individuals making but rather an institutional one. We need to look at the meaning of the crown is it as the symbol for both fear and power, applications of this are very evident in the prison system as well as gang structures here in South Africa and all across the world." Luvo Mjayezi

<http://kufaragwenzi.blogspot.com/2008/03/part-1-understanding-form-and-structure.html>

Looking throughout the pages of history the world, Africa in particular is predominantly depicted from a western point of. The western outlook of culture is quite a dominant factor of documented and undocumented past events that have been deemed to be historically correct or acceptable as per the western doctrines, education and public records. This particular perspective goes as far back as the so called age of unorganised society.

History is a very important custodian of information from the past which affects the present and change be used to change or create the future. History is therefore a powerful knowledge system that has been used as an organising tool to dispense direction, reality, truth and the purpose of life. Those on the receiving end of its dispensation thus automatically become its subjects and those handling the dispensation become its sovereign deliverers.

The fragility of this kind of system has often seen it being taken advantage of as this enormous power is handed over from generation to generation based on abstract, theoretical, theological, militaristic and economic conditions as there are no pure or perfect system of such a dispensation though for many years many societies had believed in the purity of their ordained sovereignty or perfect selective systems of ruling.

These social norms have been rigidly orchestrated through symbolism within the various methodologies or occurrence of their undertaking within the varying criteria of social orders. The western point of view measures determines its coming to pass from Ancient Greece, through to ancient Rome, to the English empire, the various revolutions till today. Homer is believed by the ancient Greeks to have been the first and greatest author of the first known literature of Europe in history. Homers is said to have live approximately 8th century BCE.

CADUCEUS (The Staff of Hermes): An ancient symbol dating back to the Greek messenger god Hermes (the Romans called him Mercury). "In Indian philosophy and medicine the Caduceus is intimately associated with the system of energy centers called Chakras. The 2 serpents coiling around the staff represent positive and negative forces like the Yang and Yin of Chinese Medicine. The crossing over of the 2 serpents creates 5 energy fields in the body." Polarity Therapy. (See Reiki and Rick Warren's Risky Health Plan)



Crown

As with all crowns, is the heavenly crown a symbol of victory, sovereignty and empire. It is a visible sign of success, therefore, the term "coronation", and its importance as decoration of the ultimate level of rank and power, wear the crown, makes a great honor.



LUVO MJAYEZI

Nickname: 'Mr Luvo'

Director at Umphakathi Sports and Culture Agency

Currently resides in: Western Cape, South Africa

Born in Nomaheya South Africa

I love people and am extremely fascinated by human behaviour, society and the concept and practice of change.

M: 0747642536

Business Address

Newlands, Cape Town, South Africa



PROFESSIONAL DETAILS

CURRENT POSITION(S)

Chief Executive Officer | Management and Directorate | Ilizwe Start-ups Enterprise Network (ISEN) Cape Town, South Africa | March 2015 - present

Accounting, Banking and Finance

Business owner

Intern in Business Development Unit | World Wide Fund for Nature South Africa 2013 - present

Fund raising, research, improving companies according to sustainability principles (One Planet Living), learning.

Director | Umphakathi Sports and Culture Agency 2013 - present

My purpose entails community development through engaging and facilitating sports, art and cultural activities as well a education to the youth in under developed communities. Umphakathi aims to use channels as described above to inculcate virtues and vision within the youth in local areas whereby simple extra mural activities as well as educational standards are not facilitated. Unlike urban zones of the middle class such communities do not enjoy the same privileges. These communities battle in with crime, most common gansterism, poverty, inactivity and a poor standard living.

PREVIOUS POSITION(S)

Teacher Assistant | Nelson Mandela Metropolitan University 2013 - 2013

Academia, Education and Training

marking, tutoring and invigilating

Coach | Kuyga United Rugby Club 2012 - 2013

I was the assistant rugby coach for the rugby club. I mostly focused on physical training (fitness), fundraising committee, was a member of the sport forum (facilitated the joining of sports codes, Netball, rugby, soccer, athletics), was also part of the executive committee.

Promoter | Isilumko Staffing 2011 - 2012



Human Resources and Recruitment

promoting

EDUCATIONAL HISTORY

• Cradock High School, Cradock, South Africa (2006)

• Nelson Mandela Metropolitan University 2007 - 2013

Bachelor's degree - English Language and Literature, General, History, Cultural Studies

• Cradock High School 2001 - 2006

ACHIEVEMENTS

SHORTLIST AND NOMINATION

• Tomorrow's Leaders Convention | 2015

A gathering of 1000 plus of the cream of Africa's Millennials: that is the essence of the Tomorrow's Leaders Convention. It is an opportunity for more of the top echelons of corporate South Africa and Public Sector that have played a pivotal role in shaping our economy to embrace and mentor the new generation as being key to organizational success. At the same time it is a golden opportunity for Millennials to shine. To network, to learn, to be inspired, to raise the bar personally and professionally, for themselves and for their companies.

• Groen Sebenza Forum Representative | 2014

shortlisted to be the representative on the forum to address issues, needs and feedback on the pioneer programme to the board.

MEDIA EXPOSURE

My State Of Mind - Poem by Luvo Mjayezi

Tiny particles fill my head with bubbles of emptiness,
Like a balloon full of air.
Each particle a galaxy of its own,
Thoughts of generations of a world unknown,
Loneliness becomes me,
A distant fragmentation of endless possibilities that constitute my existence.
Waves that flow down the streams of time journey through the key hole of the door of the abyss
Bright sparks glimmer and blind my sight illuminating the inner turmoil of my soul.
My senses heighten but the dullness of circumstances numbs all desire.
Nerves glitter but the willful heart is stilled by confusion.
Concrete walls contain the spirit yet consciousness voyages beyond the borders of restraint.
The mind knows no boundaries but the body remains grounded and the heart divided...

Luvo Mjayezi



Mandisle Keva

All About Me

I'm Mandisile Keva also known as Khowlar and I'm 26 year old and I grow up in a township called Gugulethu. I stayed with my father's family and I grew up without my mother. My role model is my Grand Mother my mother's father because she is always there for me.

My Life Experience

I have experienced a lot in my life in a negative way. I did things that will put me in jail. I regret the wrong decisions I have taken in my life. Now I'm glad to be in T.O.P they provided me with a good platform. Look now I'm in a film.

My Role

My role in the film is a chef and I don't like to see my customer get robbed in front of my shop. That's why I'm there to punish those crooks & criminals.

Artist bio

Maileshi Setti was born in Zambia and has lived in South Africa since 1999. She did her high school and tertiary education in Grahamstown at Victoria Girls High School and Rhodes University. She graduated with a degree in Fine Art at Rhodes University where she held her first solo exhibition in 2007 on the notion of African Masks and decontextualisation. She also participated in a final year group exhibition at Rhodes where she displayed a body of work titled Cultural Amnesia.

In 2009, Maileshi relocated to Cape Town where she did a Curatorial Internship at AVA Gallery with Director Kirsty Cockerill in 2011 and graduated with a National Diploma in Public Relations Management in 2013. Since 2014, Maileshi has been working on publicity campaigns for design, art, Non Profit Organisations (NPOs) and environmental brands.

Art collaboration

In this collaboration I created a character with an African mask representing an African foreigner in context of the recent attacks against African migrants. The character is vulnerable to violence when her mask/identity gets stolen. I perform alongside participants from the Young in Prison Post Release Programme who interrogate their own perceptions of the justice system (represented by the character lady justice).

Working in an artist collaboration of this scale, with a diverse group of people from different cultural and artistic backgrounds was an inspiring experience and the outcome of this collaborative process was enlightening.



Behind the scenes



Margaret Stone

I am a Cape Town based fine art photographer, art educator and curator. I believe that the creative and critical practice of teaching and generating art is instrumental in the creation of an imaginative and socially conscious citizenry.

My final year's BA Fine Art work was included in numerous exhibitions, both locally and internationally. My fine art and commercial photography has been published in local creative publications. I have initiated and participated in group exhibitions, most recently Swallow My Pride at Blank Projects in 2010 and Translation Games at the AVA in 2013.

I have always wanted to be in a band, being part the Justice Disclosure Collective gave me an opportunity to make art with a diverse collective of creatives who shared resources, skills, experiences and went to places I could have never have imagined alone.

Collaborating is challenging, you have to let go of ego and trust your collaborators.



I can't even say ubulungiswa.





About Me	MY EXPERIENCE	MY Role
<p>- My name is Xolisa Pooa I'm 26 yrs old in Nov... I live in Phillip township, with half siblings and my biological father...</p> <p>I consider myself a "Creative" kinda Creative type of person.</p> <p>- Poetry is my passion... I'm a poet and an illustrator... I do all forms of art..</p> <p>I write poetry that tells stories of township life</p>	<p>- Being part of this art project was a new experience I really enjoyed it...</p> <p>- Most people ask me why I chose to play the devil The devil hates fair justice My character show that, Most of the things that go wrong in this planet are actually planned by the devil..</p> <p>- I felt good being a part of this art project... I like perform- ing art.. The project for me was a good experience I personally learned a lot...</p> <p>I hope you will enjoy it...</p>	<p>I played trickster or the devil "Lucifer"...</p> <p>The devil influences all the characters in the story in a negative way...</p> <p>- He influences the gangster to go rob.. He influences the traditional healer to give muthi to the gangster Then he goes to misplace Cady's justice documents..</p> <p>He laughs as the wlo's beats up the gangster - Because he laughs as he has successfully manipulated the character towards evil..</p> <p>- Control the humans... Watch closely and you might see that</p>

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