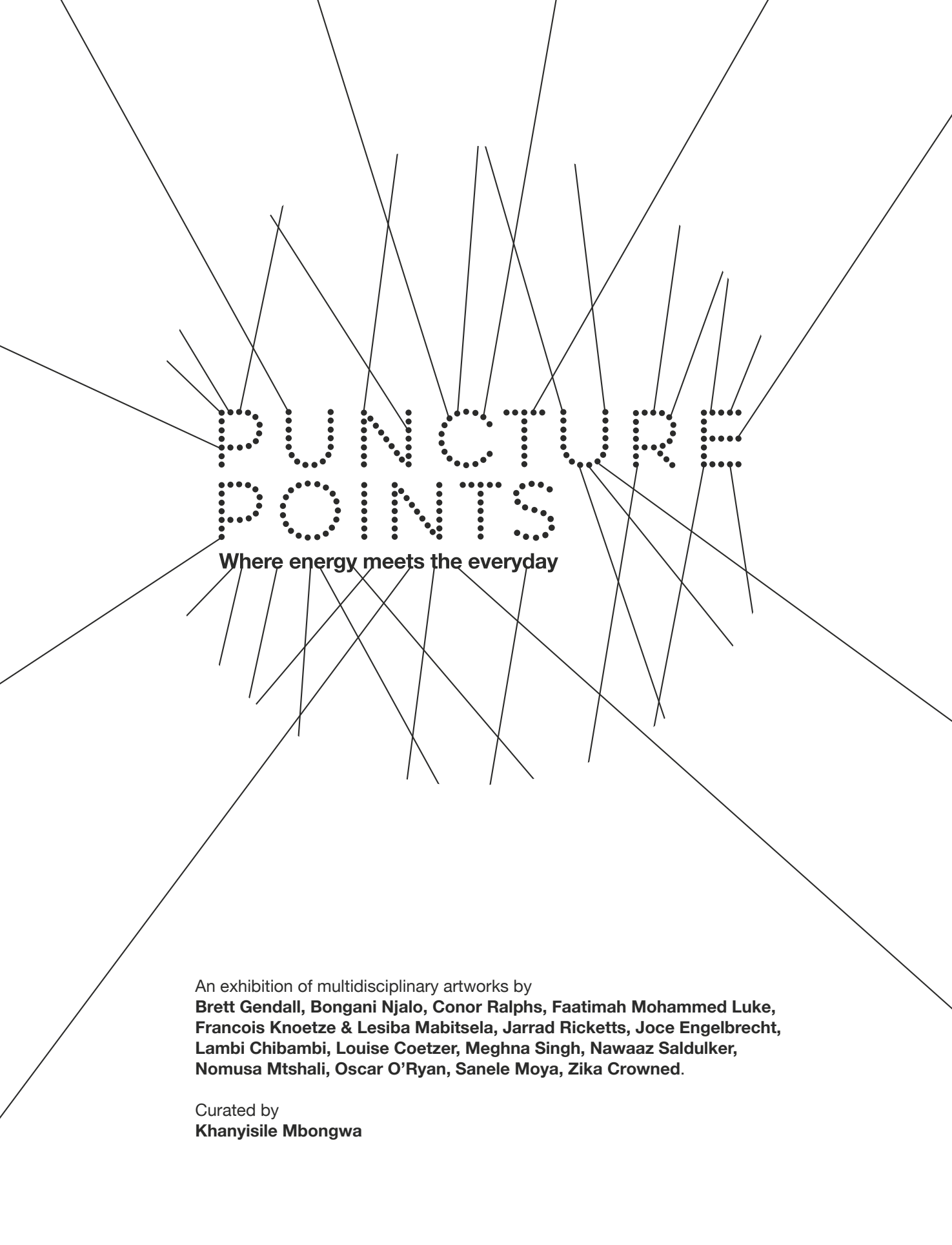




PUNCTURE  
POINTS

Where energy meets the everyday

The background features a complex network of thin, black, intersecting lines that create a web-like pattern. The text 'PUNCTURE POINTS' is rendered in a dotted font, with each letter formed by a grid of small black dots. The words are arranged in two lines: 'PUNCTURE' on top and 'POINTS' below it.

PUNCTURE  
POINTS

Where energy meets the everyday

An exhibition of multidisciplinary artworks by  
**Brett Gendall, Bongani Njalo, Conor Ralphs, Faatimah Mohammed Luke,  
Francois Knoetze & Lesiba Mabitsela, Jarrad Ricketts, Joce Engelbrecht,  
Lambi Chibambi, Louise Coetzer, Meghna Singh, Nawaaz Saldulker,  
Nomusa Mtshali, Oscar O’Ryan, Sanele Moya, Zika Crowned.**

Curated by  
**Khanyisile Mbongwa**



**A *Puncture Points* publication**

First Edition

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**[www.puncturepoints.com](http://www.puncturepoints.com)**

PUNCTURE POINTS

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PUNCTURE POINTS

## Preface

PUNCTURE POINTS – *Where energy meets the everyday* emerged from an interest in developing an art project around the construction of an energy tankstorage facility in the harbour of Cape Town. On the foot of Table Mountain, right in the view of one of the most beautiful and multicultural cities in the world.

It was exciting travelling to South Africa with the challenge of developing a project that would not only establish a relationship between the business society and the arts, but that would also resonate to the locals.

A strong concept needed to be developed, that would stand on its own and create an intersection between a diversity of people from different backgrounds, and function as a guideline throughout the entire process of the project. This initiated thinking that we all use energy and the following questions emerged: What are the ways in which energy is used that gives an interesting insight to South African society? How can art speak about the various end-users of energy? And what are the possibilities that emerge when the flow of energy is traced from the tank storage facility in the Harbour of Cape Town throughout the Western Cape as a way of connecting people?

Through a series of workshops with a wide range of cultural organisations and energy related businesses '*Puncture Points*' was conceived. *Puncture Points* are moments, locations, transformations and stories along the flow of energy throughout the Western Cape where energy meets everyday life.

Together with a local team and with support from a local energy distribution company, research was started. 10 energy distribution channels were identified and people and businesses along these channels were visited and questioned around their flow and use of energy<sup>1</sup>. The research was driven by the questions: *What is the relationship between energy and the everyday in the Western Cape? And, what are the connection patterns and narratives between energy, people and society?* Every time a narrative would pop up around how energy meets everyday life; the location was identified as a '*Puncture Point*'<sup>2</sup>. At these locations energy transforms from one mobility or application to another. At these *Puncture Points* energy touches society.

These *Puncture Points* locations were the starting points to establish connections to artists throughout the Western Cape. With guidance from the *Puncture Points* curator Khanyisile Mbongwa, the local artistic team identified various art organisations around the *Puncture Points*

1 The energy distribution channels are: Agriculture, Aviation, Construction, Commercial Industry, Informal Sector, Marine, Mining, Public Sector, Retail and Transport. Gulfstream Energy, a local energy distribution company and a client of Burgan Cape Terminals, provided the research team with an analysis of the local energy market.

2 The research team identified the following 10 *Puncture Points* locations: Cape Town International Airport, Gamsberg, Khayelitsha, Milnerton, Paarden Eiland/ Brooklyn, Parow, Philippi, Port of Cape Town, Saldanha Bay and Touwsrivier. Tracing the local energy flows and visiting several businesses along the way brought the research team to these locations.

PUNCTURE POINTS

locations. Based on the outcome of the research document an open call for artworks, designs and art initiatives was published and communicated to these local art organisations. The strong concept of PUNCTURE POINTS – *Where energy meets the everyday* inspired close to 50 artists throughout the Western Cape to develop a proposal for an artwork. It felt as a huge success to have developed a project, together with the local research and artistic team, that inspired many artists from various backgrounds, working within different artistic disciplines to hand in a proposal. The energy was flowing into the right direction.

Throughout the project the aim was to constantly bring people from various backgrounds and cultures together and have a dialogue around energy. The *Puncture Points* selection committee as well as the advisory committee were carefully formed, coming from the energy business society as well as from backgrounds in culture and art. Together with Khanyisile Mbongwa, the selection committee selected 15 proposals from the following artists: Bongani Njalo, Brett Gendall, Conor Ralphs, Faatimah Mohamed-Luke, François Knoetze & Lesiba Mabitsela, Jarrad Ricketts, Joce Engelbrecht, Louise Coetzer, Meghna Singh, Lambile Chibambo, Nawaaz Saldulker, Nomusa Mtshali, Oscar O’Ryan, Sanele Moya and Zika Crowned.

The project started in the harbour of Cape Town with the construction of the Burgan Cape Terminals energy storage facility; the energy flow identified various locations ‘*Puncture Points*’; these *Puncture Points* established connections to people from all different backgrounds and areas throughout the Western Cape; these connections provided a selection of artworks from 15 independent and talented artists; and these artists will showcase their work at the starting point of this project, at the harbour of Cape Town. The project has come full circle with the flow of energy presented in the exhibition PUNCTURE POINTS – *Where energy meets the everyday*, 11 – 25 March 2017.

Cecile Mullens Wentges  
Foundation GET LOST

PUNCTURE POINTS

## Curators note

The philosophy of PUNCTURE POINTS - *Where energy meets the everyday* comes from acupuncture or acu-points, which are the various locations on a human body on a line of energy (meridian), into which an acupuncture needle can be inserted to exact a benefit. *Puncture Points* then, traces energy flows and investigates how the nuanced relationship creates synergies between energy and the everyday. This energy is studied as a moment of transformation, mobility, performance, interaction, exchange and choreography.

This visual and spatial enquiry required a sensitivity that brought to surface the nuanced textures, where artist began to unpack the layered narratives of various *Puncture Points* in and around the Western Cape. Commissioned artists, produced distinct works that allow different entry points in exploring how energy meets the everyday. Materials used to make the works give us textures of energy and how they evolve in their functioning from something tangible like crude oil to an emotive intangible space. The interdisciplinary nature of the works brings to the forefront, challenging currents of energy spaces that move through the complex intersection of Christianity and African traditions to works that seek possibilities in reimagining energy usage.

In an intervention at the Port of Cape Town, *Puncture Points* locates itself as an exhibition that is the acupuncture needle exacting the benefit.

## THE MOVEMENT OF MOBILITY & IMMOBILITY

Through a performative cleansing gesture enacted by Bongani Njalo's *The Undoing of Soga* which highlights the complex intersection of Christianity and African tradition in who we are now. Uses energy in a sense of movement and being dynamic – as something transferred between people as a result of the historical movement through the Port of Cape Town. Here we witness the personal, political and national interwoven into a monumental moment of memory and imagination. Ralph Conor's *Space Torpor* sculptural suspension then shifts us into thoughts about migration and regulated space by constructing floating memorials using recycled ship wood palettes and rare endangered African wood. His process and material choice bring awareness and consciousness about who has access to material and resources, thus essentuating the tensions that exist between mobility and imobility. It is Meghna Singh's film projections *Arrested Motion* that brings a textual stillness by excavating the suspension of mobility. There is a stark stillness, an almost monumental stillness that comes with ships docking at the Port of Cape Town for years, becoming precarious homes for those who move through the liminal spaces. The work unpacks the period of waiting and how the 'men-in-waiting' inhabit forms of stillness. As such, 'time' and 'space' are prominent within visualizing migrations. "I zoom into the more intimate corporeal experience of subjects as they wait trapped within the world of contained mobility". *Suspend* by Louise Coetzer puts us into a trans of movement, sound, intent, form, time, precision, body contact, space and energy articulating the overlay and interconnectedness of daily transportation. This performative installation piece heightens the relationship mobility has to waiting, lingering. To wait is the absence of movement towards the desired destination. The repetitive movements in the mechanics of how the body interprets itself into space ordered by maps, roads, trains as encounters of mass bodies creating collective monologues of being suspended in motion to their desired destinations. And as you stay to watch the piece, you too begin to feel exhilarated when the dancers stop moving - you also get to breath - you feel the suspension. The urgency and agency of having to move through the industrial and the urban.

**INSTALLATIONS: THE FEELING OF TIME, NOW**

Nomusa Mtshali's statue of empathy argues that nothing is a solid answer, there are stages to everything and every path leads to the next path. With an abstract take to energy, *Uvula'ndela / Pave the Way* uses empathy as a metaphor for oil. "Oil makes the engine run, it is the substance that allows the functioning of transportation, lighting, cooking. While empathy is the emotional substance that gives us the ability to feel for others, thus makes us human". It is this mirroring of oil and empathy as energy that Nomusa's work asks us to explore the expansion of our human energy and think of empathy as renewable energy. Inspired by weaving womxn and her connection to earth Lambi Chibambi's *Oleifera Re-charted*, explores the continuous flow of energy created through oil not only as a commodity for trade but as survival and sustenance. This continuous flow of energy speaks to history, race, gender, economics and how one has to negotiate space and access to resources. What is heightened in *Oleifera Re-Charted* are questions around energy, urbanization and development matrix. *While We Sleep* by Jarrad Rickett's plays with the narrative of hope as a glimmer on the television screen. Investigating the vital role media plays on teenagers as a representation of the need to expand our own consciousness if we want to broaden our path. "I looked at my own life, being nostalgic about my childhood and having the basic necessities met, like school uniform and access to Golden Arrow bus made me suddenly realize the importance of energy and question its accessibility and what access it affords you". Symbolism embedded in the works bring to the forefront ideas about upward mobility and its complexity in a developing country – the restrictions and possibility that accompany development. It is Lesiba Mabitsela and Francios Knoetze's visual and spatial enquiry *7 of 9* that ushers us into recycling as futuristic re-imagination of energy. Public interventions performed by their *borgs* asks poignant questions: What are the energy possibilities and how are we reimagining energy usage? Their work explores the potential energy in the trash we try to forget, hide, throw away or keep out of site. "There are a lot of people in South Africa who fight for their livelihood by collecting trash and they are an important aspect of our cultural dynamics". What the piece also attempts to highlight is the engagement of colonialism as an interruption of the sustainable ways land was used in the past and how we think of sustainability now.

## TO PLAY THROUGH OBJECTS AND MOVEMENT

*Unina Africa* a towering sculpture by Nawaaz Saldulker is an interplay between materiality, sustainability, interaction and a process of visual reduction. Its basic form is in the sophisticated simplicity that comes as a nomadic experience of a work that moves through the past, present and the near future in the playfulness of its assemblage. The process of assembling the parts to make a whole, indicates through texture that people make *Puncture Points* alive. This brings a further interrogation to the workings of the city and the tension between usage and conserving energy. The meticulous plastic blocks map by Faatimah Mohammed Luke gives insight of Cape Town population and how it moves through, past and into the city to make a living. *Follow the Tickey* titled after the smallest old South African currency, brings to the surface detail of racial lines and their intersections to infrastructure. Depending how far you are from the city, the less options you have on how to travel into the city. In using a playful material, Faatimah was able to trace the movement patterns and routes into the City of Cape Town and at the same time show the visual interface of money and energy as lifelines of a particular form of development and urbanization. Joce Engelbrecht's performance piece *The Flow Formula* has a playful and comical texture at engaging with sensitive content and context around energy usage. Using theatre, *The Flow Formula* unpacks the complexity of energy usage in relation to race, gender, history, class and geographical location. By processing the lived experience of every day South Africans, the work is informative and playful.

## PUNCTURE POINTS

**HOLDING TIME: PHOTOGRAPHY, SILK SCREEN AND ENERGY**

Oscar O’Ryan’s *TRAFFIC* explores the daily taxi commute as a vital working class public transport system. Photography and video documentation excavates the narratives that sit in a mini bus as choreographic articulations of the ‘gaartjie’, passengers and driver. And how public transport routes are sporadic connection moments of economy, culture, geographical locations that highlights the transitional category of a vast majority of Capetonians who move to and fro. *Drift*, silk screenings by Brett Gendall explore the interface between energy and the everyday by looking at tankers waiting to transfer fuel. In the work itself, Brett pays attention to detail not to spill the ink – which ties into what the work interrogates. The fine tunings on how to work with energy as raw material is picked up in the flat surface and the color coordination of the work, as a critical reading of the transferral of energy. In Sanele Moya’s photographic and video works *Ordinary Everyday*, we suddenly become aware of the slowness of the image and the time, process takes to adjust itself. Here we are waiting, observing, looking. We are looking at the subtle and overt ways energy performs itself as sun, wind, water within the regulation of road, cars, trains, buses, buildings, people. His work allows us to move through the day to day, the mundane and tap into the organic energy – while mindful about who has access to the beautiful Cape Town landscape. It is Zika Crowned works that takes us through a kalaidoscope of an abstract interpretation of energy. *Nkisi Nouveau* an interdisciplinary presentation of photography and sculpture. Each sculpture accompanied by a series of images represents a location as a *Puncture Point*. Zika’s work speaks to energy as a possibility to make something new, as a possibility of place-making.

## CONCLUSION

So, how do you curate energy? For that matter, how do you curate a project centred on tracing the transformative movement of crude oil into various daily products? The answer is - You commission artists to do an inventory of the world, to see where and how the world is sitting. *Puncture Points* is exactly that, it placed its finger on the pulse of the Western Cape through the arts.

There is a kind of sensibility required when you document public personal spaces. There is a sense of motion in how photography holds time through locking an image to a moment. It is almost as if it forces energy to be contained in a time-space capsule. Performance then releases this energy as a choreographic moment tracing the flow within the socio-political landscape and economic tensions. It is the installations that hold the space, seeking the audience, the viewer to delve deeper into the encounter as the work opens itself up to more dialogue and conversations about energy.

As a curator, you soon realize that we cannot speak about energy and how it meets the everyday without engaging with race, class, gender and geographical locations. Depending on which end you occupy – the very same substance and object mean different things. A candle in Khayelitsha vs a candle in Camps Bay hold different social underpinnings of why they are used. So how do we understand energy in the Western Cape in a time of power cuts? We investigate sustainability, with full cognizance of the privilege of those who can embark on the sport of organic movement – while the rest merely engage.

Art and creative practices have the magical ability to lift to the surface the most intimate, sensitive and complex realities and present them to us as grotesquely beautiful objects, performances, photographs, music, installations by talking to all our senses of seeing, looking, smell, hearing and taste. And hopefully the above-mentioned works explained in detail in the following pages, spark in us ideas in our own silos to find ways to conserve energy and let it flow.

Khanyisile Mbongwa

PUNCTURE POINTS

Where energy meets the everyday

**Artist Profiles**



**Bongani  
Njalo**

## The Undoing of Soga

Bongani Njalo is an artist based in Bloemfontein. He has chosen the Port of Cape Town to enact a performance steeped in history and the complications arising from the contact between Europeans and local inhabitants along a three dimensional time-line of past, present and future.

The colonial encounter, interwoven by politics, economics and religion is predicated on the port as a strategic contact point of interaction and unequal exchange between the Western Cape in particular [South Africa and Africa in general] and the rest of the world. Ports in the general African consciousness trigger energy exit whilst conversely evoking entry channels of systems of oppression and colonisation. On one hand, ports invoke the forcible exit of slaves, natural resources, crude oil, gold, coffee, the 616 black South Africans who died on the SS Mendi that sailed from Cape Town to fight a

foreign war, the First World War. Conversely, they stand as entry points for colonialism, Christianity, the Bible, Westernisation and contemporary advances from the East. What energy collaborations, mutations; what energy forms, metaphysical, physical, spiritual, abstracted can we tease out along this intersection between land and sea manifested by the Port/ Harbour then and now?

*The Undoing of Soga* rests within a “de-colonial” framework which makes the colonial encounter intimately personal: “2016 marks the 160 year anniversary of the ordination of one of my most influential ancestors; Tiyo Soga (1829 –12 August 1871). He was the first black South African to be ordained and worked to translate the Bible from English to isiXhosa. He was also a renowned journalist, missionary, and composer of hymns. It was Soga’s mother Nosuthu, who asked to be divorced from my great ancestor Jotello as a means to escape from traditional Xhosa life and raise Tiyo in a Christian mission as the colonisers did not bring harm to natives who converted to Christianity. Over many generations, my family (and myself included) have been torn between the struggle of identifying as traditionalists or as Christian; some choosing to raise their families between the duality of these beliefs and others completely denouncing our cultural heritage

for the sake of Christianity and vice versa. “I have found this incredibly problematic and the work I am presenting for *Puncture Points* emanates from here.”

The agency to ‘be’ within a cold war and tension between African modes of being and colonial identities requires a process of becoming, un-doing, unwinding and letting go in order to emerge anew. *The Undoing of Soga* invokes the un-coiling of layers of colonialisms, un-coiling identity, cultural and spiritual energy fusions that many straddle and juggle resulting in patched spiritualisms and fractured identities. Njalo performs a cleansing ceremony at the Port of Cape Town as a symbolic point which he marks as the entry point of western religion and the written word into the land. The cleansing ceremony entails Njalo as the inheritor of mixed race genes and conflicting spirituality being reborn at the Port of Cape Town to reclaim his African heritage and Xhosa identity at the expense of his Scottish heritage. Performance here is thus a renegotiation of agency and regeneration of self. It is the act of an interrogative, calculative agency, the moment when Bongani, and symbolically many others, lose resemblance with the coloniser. A grounding of oneself within a precipitate of history with a specific world view that had been excised, excluded and evicted. A renaissance of being.



IZIBHALO  
EZINGCWELE



PUNCTURE POINTS







**Brett  
Gendall**

## Drift

Brett lives in Mossel Bay where he practices art full time. He loves surfing and he is a member of the local sea-rescue initiative. The sea is of particular interest to Brett who in 2015 started concentrating on painting focusing on seascapes where he uses the surface texture of the sea to explore the relationship between the conscious and the deeper sub-conscious. This theme of delicate juxtapositions persists in his work; the conscious and the sub-conscious, the natural and the unseen, complex, subtle, abstracted.

In exploring the interface between energy and the everyday, Brett has chosen works that are steeped in his context and surroundings of Mossel Bay. The focus of Brett's submissions is centred around the single buoy mooring (SBM) located in Mossel Bay, Western Cape. The SBM is an offshore terminal dedicated to the import of Clean Petroleum Products (CPC) used as

feedstock for the Mossel Bay refinery. The SBM is also used to transfer fuels to ships from the Voorbaai tank farm by Dias Beach. This is all done in the middle of the bay and huge tankers are often seen in Mossel Bay waiting to transfer fuels. The SBM and the Oil refinery plant anchor Mossel Bay and permeate lived experiences in multiple ways, overt and subtle. It is the presence of this energy and society index within the Mossel Bay context that Brett interrogates from multiple entry points, all abstracted, which in turn encourages a through reading and engagement with his work. The SBM, the oil refinery plant, oil tankers, the sea, things above and things below the sea, off-loadings, pipes that move energy, tankers that move energy, the sea that moves energy all appear abstracted, drifting, dependent on the sea, co-existing in repetitive processes; the mechanical processes of the energy industry juxtaposed by the natural movement of the sea. New themes, subtleties and layers emerge from each reading. Centric circles intersect in a delicate balance, the movement of what is seen and hidden underneath, the flow of the sea and the flow of liquids; things are moving, what lies deep and what lies

above, rising and falling tides, swell action, dockings, anchors.

In Brett's words, "My artwork creates a feeling of the co-existence of both the natural and unseen, working in a coherent way through the use of a repetitive image in non-complimentary colours." A delicate co-existence exist between what is natural, the energy sources humans have created and exploited and humans themselves. Colours are conflicting and contrasting, they become abstract representations of the interface of energy and society in Mossel Bay. Black represents fuel, yellow illustrates the SBM, blue resembles the sea and orange symbolises a range of fuels. "I chose the colours to be conflicting and contrasting to represent refined fuels."

The interaction of the everyday and energy keeps unravelling yet in all the possible multiple readings and complexity of the works, there is a persistent theme that Brett returns to over and over again, a fascination, a simple natural beauty and intricacy that can be missed-the movement of water. Brett loves the sea.





PUNCTURE POINTS







**Conor  
Ralphs**

## Space Torpor

Conor is a full-time artist whose work is multi-disciplinary in nature and includes painting, photography, digital media, installations and research-based interventions.

*Space Torpor* consists of three large-scale seedpods/space vessels/boats/floating memorials constructed from rough wooden shipping pallets, and five smaller versions crafted from rare African woods. These are suspended at different heights and angles but with a general convergence towards the corner of the room. *Space Torpor* is about the fantasy and contradictions of space travel; vertical and horizontal travel, between frontiers on land and across seas and imagined frontiers beyond the stratosphere. *Space Torpor*, as a title, conjures interesting thoughts related to inertia, lethargy, even immobility connected to habitat; an anomaly if we consider a strong natural impulse and necessity to move and travel.

How do we understand the current human-made migration crisis vis-à-vis space travel as a new frontier - considering the disturbing discrepancy in the allocation of resources and energy being channelled towards such endeavours whilst serious migration issues play out every day across the globe? This work visually expresses what Appadurai (1996) identified as the “tension between the tendency of states to define space as “territory”, accentuating control, order, and security; and the tendency of individuals to associate space with “soil”, emphasising free movement, shelter, and subsistence. The human impulse to move is policed and securitised yet the impulse, fascination and fantasy of Space travel thrives. In this way, we are able to read xenophobia practices within the Western Cape as anti-settlement practices, anti-torpor in relation to African migrants. “In my work, these aspects of migrant survival – torpor, hibernation, determination, travel-induced states of consciousness and empathy etc. – are applied to ideas of migration and hibernation in the cosmos.”

*Space Torpor* forms part of a larger investigation into illicit forms of migration, and the Western Cape and its entry and exit points forms part of inter-connected global mobility push and pull system. This research

includes a visual archive of paintings and drawings made by stowaways arriving in southern African ports by container ship largely from east Africa and who continuously attempt to reach Europe. Many take shelter near the ports: “I am intrigued by the relationship these men have with the sea and ideas of travel and the lifestyle they build around it. They speak of unimaginable difficulties and, surprisingly, of a deep passion (addiction) for sea life. In many accounts, stowaways speak of a strategy of minimal existence (a kind of hibernation/torpor). Under such conditions, what awareness results from the silence, low food intake, fear and proximity of danger; and the conditions at sea, the excitement, the addiction? What does this say about energy and justice?”

Overlooking the installation are representations of two fat-tailed dwarf lemurs, currently being researched for their ability to hibernate. “The question is whether humans can physically enter a state of torpor for long distance space-travel, or if we are too energy-hungry to do so? The Lemurs gaze at our human efforts with some amusement.” Yet the Western Cape, for some African migrants is a hibernation space, a pit-stop on the journey to Europe. Journeys are suspended here, to be resumed later.





PUNCTURE POINTS







**Faatimah  
Mohamed Luke**

## Follow the Tickey

Faatimah Mohamed Luke turned a full time artist and interior designer in 2016 after working in the fashion industry for about 10 years. But without a background in art education, and the ‘validation’ that comes with it, she has had to forge her own path.

In a way, this has been a blessing as it has given her room to experiment. Faatimah creates large scale artworks out of plastic building blocks, similar to lego. Plastic building blocks are an unconventional medium, yet they partly explain the philosophical underpinnings of Faatimah’s decision to switch from the fashion industry to art and design. The moral aspect of the fashion industry in terms of labour practices- “If you participate, you are helping to make peoples’ lives more difficult”-was part of the rationale for her switch. Instead, she has chosen to create beautiful artworks using locally sourced ABS (Acrylonitrile-Butadiene-

Styrene) plastic building blocks. Tickey is old South African currency slang for the least value money. ABS plastic building blocks are not paint, they are not classic beauty in the tradition of oil on canvas paintings; they are a 'new' medium so to speak in relation to the art-worlds convention of aesthetics and expression.

*Follow the Tickey* is a large scale piece 2m x 2m map of Cape Town with specific colours differentiating the city space made out of plastic building blocks. The Ocean is blue, green creates the Cape Town silhouette and grey shows the land exterior to define Cape Town. Red, orange, yellow and white blocks are used to convey the movement of energy, people and money as these entities move and intersect through your average weekday in Cape Town. The map, in some detail, highlights the flow of populous moving from the Cape Flats, Nyanga and Khayelitsha townships into the CBD via main traffic routes as well as the flow of people moving from the Southern suburbs and surrounding areas and people coming to harbours and airports. "I would like to highlight the sheer workforce and energy moving around the city all day. I will highlight major concentrations, public transport connections, freeways, main

roads and suburbs and mark them all with small vinyl stickers. Because of its scale and detail allowed, people will be able to stand in front of the piece and trace their daily routes making them realise how vital they are to the energy of the city."

This tracing exercise becomes a reflective experience that highlights one's footprint in the city, one's tracks, one's territorial range and limits. In doing so, it becomes possible to reflect on how less of the city one roams, places one has never been, and what conditions us to navigate in different parts of the city over others. The map then acts as a visual interface of money, energy and movement-the lifeline of a particular form of development and urbanisation. "People think of plastic blocks in a dimensional way - I want to do what you don't expect with blocks." Plastic blocks as a medium of expression and creative practice are thus deliberately used as a rebellious entry point into the art world, they are imbued with a double code-affordable, accessible material with the symbolic purpose of democratising the art world as well as a medium that has created a plastic map of Cape Town intended to induce concrete reflections about space and routes realities in the city. "I have fresh eyes," she says.





PUNCTURE POINTS







**Francois  
Knoetze  
and  
Lesiba  
Mabitsela**

## 7 of 9

"We are the borg, lower your shields and surrender your ships, we will add your biological and technological distinctiveness to our own, your culture will adapt to service us, resistance is futile." [Star Trek Voyager]. *7 of 9* is a public performance art piece conceptualised and performed by Lesiba Mabitsela and Francois Knoetze. It is built around the story of Annika Hansen, a female fictional character from the Star Trek Voyager television series who gets assimilated, along with her parents by the 'Borg' and subsequently gets given the name 7 of 9.

The public intervention that culminates into installation involves the creation of two sculptural cyborg-like costumes out of melted plastic, scrap metal, and stitched fabric-waste- with Lesiba and Francois performing as half human/half machine characters in various public spaces around Cape Town - scrounging through dustbins

in the suburbs and collecting materials from its landfills. *7 of 9* spotlights waste as an urbanisation abject that can be traced back to its sources to reveal the distinct movement of goods, raw materials, and capital across local and global core and periphery nodes. Colonialism, globalisation and rampant consumerism reveal intricate parallel energy flows between the source and the market, between developed and developing, between core and periphery, between raw materials, products and waste. We can then speak of cultural colonialism by tracing the movement of waste from where waste is produced to where waste ends up via unequal cultural and economic exchanges.

In Cape Town, more than half of the 895,000 tonnes per year of domestic waste comes from a tiny minority of high income households, all of which goes to rubbish dumps located in poor neighbourhoods on the Cape Flats where people produce far less waste, much of which is not even collected. “By sculpturally appropriating objects deemed useless, obsolete or out of date, into performative enactment – a form that itself originates and disappears within the fleeting present – the work aims to re-dramatise what Zygmunt Bauman terms the ‘steadily shortening distance between the fragrance of novelty and the odour of the rubbish bin’. The acceleration

of this willingness to discard unwanted matter is mirrored, in the hurriedness with which human beings are rendered waste in South Africa by the interface of racism and capitalism. Apartheid’s residual boundaries of socio-spatial exclusion between a populace treated as surplus and an affluent consumer class remain highly visible and geographically defined in Cape Town.” So much waste, so much energy, so much potential.

*7 of 9* opens up new narratives and possibilities around. It partakes in the redefinition of waste as something which is not dirty or dangerous, but rather as a resource - something which is inextricably linked to the lives of people. “Garbage, like death and excrement, is a great social leveller. In social terms, it is a truth-teller. The garbage dump is a critical vantage point from which to view society as a whole. It is a site of the promiscuous mingling of rich and poor, centre and periphery, the industrial and the artisanal, the domestic and the public, the durable and the transient, the organic and the inorganic, the national and the international, the local and the global.” It is a site where society must psychologically or physically transcend and transform; an abject zone, set amongst the forgotten “wretched of the earth”. Through this work, waste, our abject gazes back at us, coercing us to look around us and see how we are from our core.



Where energy meets the everyday



PUNCTURE POINTS







**Jarrad  
Ricketts**

## While we Sleep

Jarrad Ricketts is a multi-disciplinary artist whose expertise cuts across Design and the Performing Arts. *While We Sleep* is a sculptural installation through which Jarrad expresses his deep concerns about the birth of South Africa and its collective growing pains; an energy sapping exercise.

*While We Sleep* depicts a young student-like figure wearing a school uniform with accessories such as pens and a school bag. "From school accessories and school clothes, petrol for transportation, phones, roofing and television, I recognise that these energy sources have fulfilled basic needs and have assisted me in my life's journey to becoming who I am today." What energy sources go into the birth of a nation? Does the student like figure represent industry in its infancy and growing phase, and how we are still acquiring knowledge, improving our infrastructure, building, on that developing

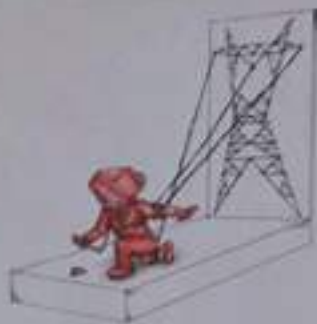
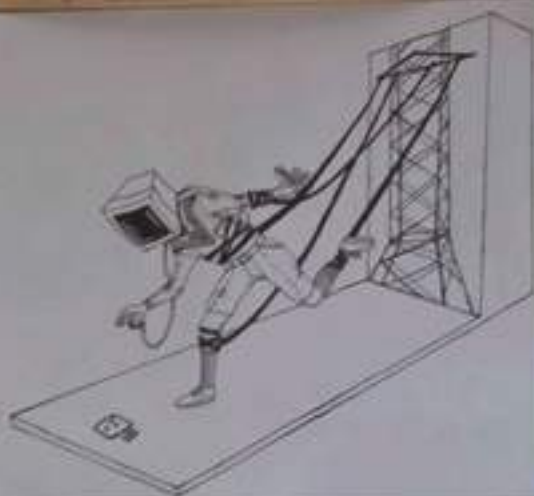
country trajectory, walking there? This student-like figure has a television as a head with the power cord and plug in its palm. That this youth, this student is unplugged is not an accident given the overall theme of the work as well the social milieu around the student “Fees Must Fall” movement that has gripped the country of late. Unplugged, back and forth the young nation rocks, back and forth like waves, the tension between history and the future, between the past and the present, between stasis and movement, precarious, confusing, scary yet imbued with potential, yet alive with possibility. How do we break free?

The tentacles of history stalk us like a shadow, they pull us back, they hold us still, they make us doubt, they trouble us! How do we negotiate the history of South Africa while developing a narrative of who we become, how do we unwind history to weave the future? How much energy does this process take? The student-like figure is holding a television remote control, with only a rewind (past), fast forward (future) and play button (present), all in close proximity-what button to press? “The power

cables are wrapped around the arms, waist and legs of the student-like figure seemingly pulling it back. This represents the residue of our past still affecting our journey forward, even though we are becoming so developed in most areas of industry. Socially we are still dealing with unresolved political problems that leave us immobile. The student-like figure is trying to plug into the socket. This represents a need for conscious living, realisation and plugging into our capabilities as well as the importance of education.”

*While We Sleep* symbolises a delicate balance on the path of growth where things can go either way, where cross-roads appear on the journey, to be or not to be, to go left or right; a point that Jarrad sees South Africa as having reached-what comes next? The floor of the installation is lit up with LED strip lighting, it speaks of the possibility of a bright future but the possibility of catastrophe also lurks. Jarrad suggests that we need to embrace where we have come from, where we are at present, and realise the potential of where we could be in the future. Press play.

While  
WE  
SLEEP





PUNCTURE POINTS







## The Flow Formula

Joce describes *The Flow Formula* as a collaborative effort of three independent artists [Joce Engelbrecht, Antonio Fisher and Fundiswa Mrali ] set on infiltrating society with ground-breaking theatre. As such, the work is a point of convergence of three diverse skills sets stemming from a collective passion and involvement with community theatre that speaks to social ills whilst proposing solutions and alternatives.

In this way, this creative practice rests on art and specifically theatre as a tool for social activism and engagement. “As artists, we understand that it is our duty to reflect the times and more so than ever, theatre matters! Using our voice to initiate dialogue, to prompt inquiry and to seek information by interrogation is our goal. The Stage and the Arts enables us to do just that!” This collaborative trio of artists strongly believes in the power of art as an instrument for

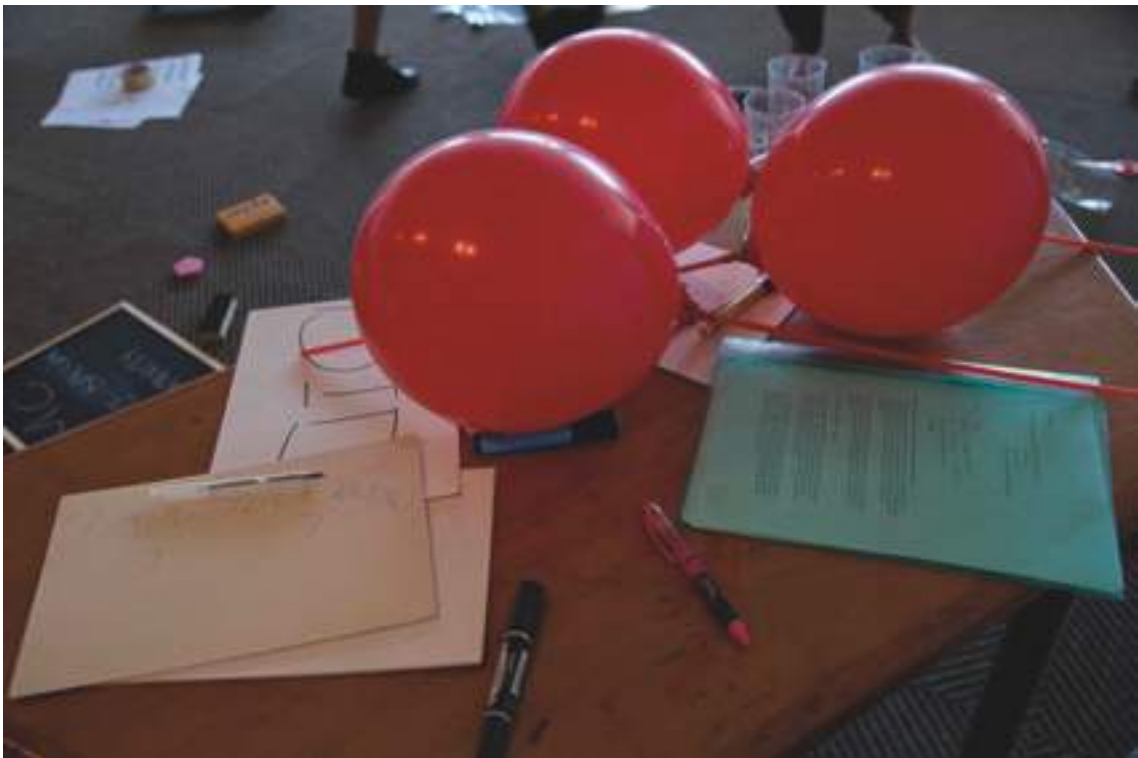
**Joce  
Engelbrecht**

social change, to push boundaries as well as an aid to shift mind-sets. It is with this in mind that their enactment for this project is rooted in what they call corporate theatre which combines and blends education and theatre to create a powerful learning experience that entertains and teaches at the same time. The tradition of theatre as a tool for social intervention has deep roots on the continent. The Nigerian playwright Wole Soyinka professed that “theatre despite its many masks, is the unending rendition of the human experience.” It is this unending rendition of society’s experience with energy, expressed through the unique lens of drama that *The Flow Formula* brings to the fore. As Freeman (2005) alluded to; “For the African life is drama. Drama is life; it is interwoven throughout every aspect of the African’s existence and experience.”

Theatre as an art form and medium of expression is uniquely placed to capture the drama around the society and energy meeting points intimately, giving embodied manifestations of this daily routine, a necessary modern ritual. Theatre resembles

most intimately the patterns of people’s experience and offers simultaneously meaning and entertainment. Theatre is selective, provocative and timeless in its probing of the human condition to provide insights, express ideas and comment on moral dilemmas. It is within this ethos that Joce, Antonio and Fundiswa use theatre to explore energy in relation to everyday end users and its flow from one household to the other, from one location to the next, from one social class to the next. This is achieved through the use of various characters which mirror the diversity of society and class in the Western Cape as well as the diversity of energy needs and accessibility. In this way, theatre becomes a reflection of ourselves particularly since the line between performers and audience, between drama and life is always blurred in African theatre. Performance is used to depict real life situations, to stir emotion and to spark discussion. “Our work showcases how energy becomes the connecting factor that flows from the same formula as well as the transformative flow from one form to the next.” The ideal is democratic energy circulation.

PUNCTURE POINTS





**BURGAN**  
CAPE TERMINALS (PTY) LTD







**Lambi  
Chibambi**

## Oleifera re-charted

For as long as Lambi can remember, art has been a medium that has allowed her to question her surroundings and express herself in ways that words often could not. “There is safety in dreaming and exploring your mind even if your ideas don’t always resonate with the physical world around you.”

*Oleifera re-Charted* consists of three key components that represent the transfer of energy from earth, the source of life and how energy flows into our everyday practices. The name “*Oleifera*” refers to the *M. Oleifera* tree that grows in the Himalayas and is affectionately known as the “Miracle Tree” or “Tree of Life”. As the epicentre of human existence and energy, earth is the first component of the installation. A combination of wood and resin is used to create a floating earth structure that holds the rest of the installation together. To symbolise the correlation between energy, the human

body and our communities, a rope flows from the earth and passes through domes. The domes represent energy, both physically and spiritually. The rope is dyed red, not only to symbolise energy but the blood vessels and the heart in the human body. The rope is transformed to look as though it is falling from the earth with the domes woven into the rope, finally filtering into a macramé piece. The resin marbled spheres are in a range of colours including black, representing petroleum. The macramé woven at the end of the rope forms the image of the roots of the tree of life. *Oleifera re-Charted* as the tree of life zooms in on the dependence of petrol in the Western Cape, a man-made energy source which underpins daily lives to the point of being naturalised as part and parcel of our existence.

Petrol as an energy source permeates life beyond the obvious- its causal connections to society has bearings on finances as well as our social and communal existence. "In particular, when one looks at the role that petrol plays in social integration in the Western Cape, one will come to realise that it is somewhat like a tree of life in our communities." The vast majority of South Africans who come from poor communities spend most of their income on transport.

Petrol is a key aspect for them to sustain themselves economically. They use it to look for work, to commute to and from work, to access decent schooling and healthcare, for example.

Lambi's *Oleifera re-Charted* thus becomes an energy cartography in the Western Cape that traces energy in relation and with fealty to the lives of those on the margins or periphery of society. This raises questions around the energy, urbanisation and development matrix; "The symbolism of the tree of life is both a negative and positive. Through transportation and development, subsidised housing for lower income families is being constructed in low income areas, further marginalising them from urban newly developed areas, segregating people by class rather than race." The intricacy of the roots is symbolic of the network that many poverty stricken South Africans find themselves in today and the deeply rooted relevancy of petrol within their lives. The spreading of the roots represents the widespread scope that both poverty and petrol cover, pervasive and invasive in every aspect of the modern-day worker's existence. *Oleifera re-Charted* coaxes us to think critically about energy sources in the complexity of urbanisation and development.





PUNCTURE POINTS







**Louise  
Coetzer**

## Suspend

Louise Coetzer is a choreographer working within the genres of site-specific performance creation, choreography for the stage, and dance film. Her works are experiential, experimental and innovative, and often have interdisciplinary collaboration at their core. Louise formed Darkroom Contemporary as a dance theatre company & non-profit organisation, existing as a vehicle to reimagine dance as art form within the current contemporary society.

This vision comes through *SUSPEND*, an installation work incorporating movement, sound and visual explorations to portray energy as mobility, performance, interaction, exchange and choreography. *SUSPEND* is a performance triptych which explores the theme of transport stations and hubs as spaces of temporality and interruptions between journeys. In part one, emotion (suspension, limbo) is juxtaposed with sound

(sonic sounds from train station) and visuals (visuals of the Cape Town Train Station). Part two focuses on the Cape Town International Airport and documents urgency; air traffic controllers, security personnel, a mass of human traffic. “Ant - like, these masses of bodies trace maps, roads, flight paths and train tracks as they go along their individual journeys, only meeting up briefly before moving on again.” Transport hubs, such as the Cape Town Main Train Station and the Cape Town International Airport, beyond existing as points of mobility, transit and local and global interconnectivity simultaneously become meeting points, waiting areas and unavoidable points of suspension during journeys. What happens when people are waiting? What thoughts do they have, what sounds do they make and hear? Moments of waiting, immobility, inertia, and stasis become part of the mechanical like ritual of daily movement between points of departure and points of arrival revealing repeated patterns, trails, tracks, sounds; a cartography of mechanised and engineered human movement orbiting the city. Conversations seem muted, intimacy seems hurried, movement appears automated, like

mechanical robots, crowds weave in and out of stations. This is part three: “It shows these repeating cycles of transport, day in and day out. The visual shows the mechanical movement of the Golden Arrow bus terminus. It shows the individual/ human being becoming less human, more mechanical - morphing to become somewhat similar to the machines they travel in. The cycles of waiting and rushing repeat.”

Louise’s creative process is exploratory, documenting the intimate and seemingly mundane intricacies and aspects of the environment she works in. Nothing goes unnoticed, what is visually perceived, the sounds that are heard, the movement and rhythms that flow: “We take these elements and play. We cut, process, recombine, compare and contrast. We then experiment with the elements we have created. We work with live tools together, and find combinations and structures that work.” In this way, dance moves beyond the confines of tradition to interact with unexpected fields and aspects of society - especially those which seemingly have little or no direct connection with it, like people waiting at train stations.







Where energy meets the everyday





**Meghna  
Singh**

## Arrested Motion

Meghna Singh is a visual artist and researcher. Her work focuses on the theme of oceanic mobilities and movement by focusing on spaces where mobility is suspended within these spaces where people get stuck. Her work teases out the liberal paradox within a neo-liberal globalization that speaks of openness, movement, integration especially in relation to raw materials, goods and services yet for people, especially the subaltern, borders are closed, movement is restricted, motion is arrested.

The work 'Arrested Motion' emerges from the case of WBI Trinity, a supply vessel, sailing from Nigeria to its homeport Dubai, arrested at the Port of Cape Town for a period of nine months from the 9th April-6 December 2014 during which Meghna engaged with the crew on board: eight Indian and one Indonesian man. She spent nine months observing nine Indian seafarers stuck in this arrested vessel

at the port of Cape Town. In this sense, the work expands our thinking of ports-not only as entry and exit puncture points but also as points of immobility, stasis, waiting. “I try to bring these invisible lives to the forefront by creating immersive environments in which the audience is immersed into a different space allowing them to imagine what these spaces are made of.” The work tries to link the complexities surrounding contemporary oceanic mobilities to the concept of a ‘post humanist condition’ proposed by artist and theorist Ursula Biemann. *Arrested Motion* shows how neo-liberal policies relating to the shipping industry immobilize people and how this immobility is linked to a broader subaltern experience, a paradox since we normally associate shipping with movement and the open frontiers of the sea. “In the case of WBI Trinity, most of the crew on-board stated that they joining the shipping industry because it would give them a chance to travel see the world, to be free. The hidden side of the dream to move freely around the world forms an antithesis of the stasis in which the crew members of WBI Trinity find themselves.” The work unpacks the period of waiting and how the ‘men-in-waiting’ inhabit forms of stillness. As such, ‘time’ and ‘space’ are prominent within visualizing migrations. “I zoom into the more intimate

corporeal experience of subjects as they wait trapped within the world of contained mobility. Visually, I frame the experience of the Indian seafarers in waiting by using David Bissell’s phenomena of the ‘variegated affective complex’ where he suggests that the period of ‘waiting’ entails a ‘mix of activity and inactivity’ and describes waiting as a ‘corporeal experience.’ ”

By deconstructing the observational footage of the bodily movement of the arrested seafarers, Meghna show how rhythms of physical activity are linked to human interaction with their environment and how activity and inactivity is linked to an emotional switching on and off to the world: emotions of numbness and despair combined with a forced injection of hope for movement. This is done by juxtaposing visuals of men sitting still, pacing up and down with the audio of their voices expressing their anxieties and hopes. The work hopes to show how ‘WAITING’ allows us to expand on the critique of neo-liberal policies within the maritime world and how it links to the concept of the ‘post-human condition/space’ that reflects on the paradoxical inhuman conditions offered under the name of globalization: “confinement within a world of systematized mobility.”

## PUNCTURE POINTS





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Where energy meets the everyday





**Nawaaz  
Saldulker**

## Unina Africa

Nawaaz Saldulker's practice and philosophy is motivated by the desire to increase the appreciation for design across society by highlighting the values delivered through design by making it accessible and understandable to the public at large. "We believe that good design is about clarity over style, and accountability over indifference. Although objects do sometimes respond to trends, they rely more on materiality, sustainability, interaction and a process of visual reduction."

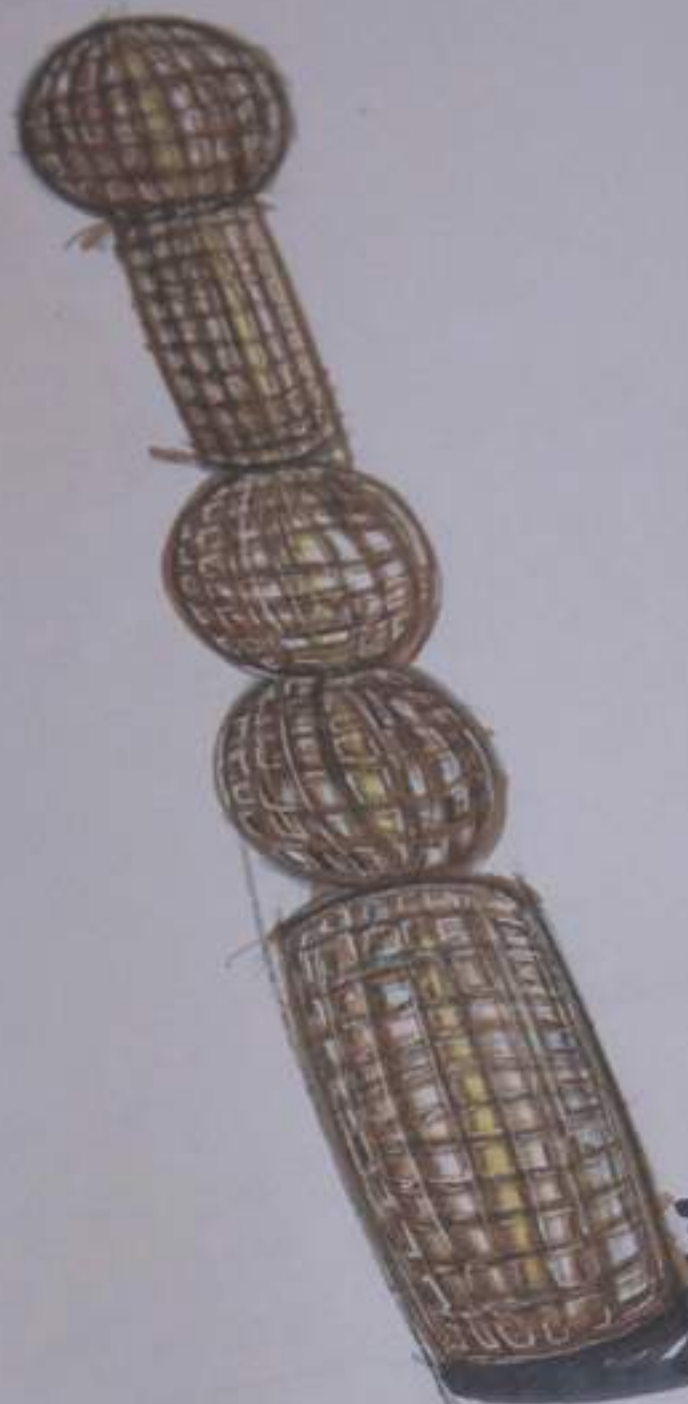
It is these themes of materiality, sustainability, interaction that reflect Saldulker's dialogue with design, craft, art and society. Craft thinking, for example, is exalted in relation to how society is created and moulded, and so is the thought process on design thinking. Multi-disciplinary practice and perspectives sometimes unravel-too many ingredients-but the viewpoint here is sternly Yin and Yang; chaos needs order

and order needs chaos. Two opposite yet complimentary energies! Nawaaz embraces mother Africa through *Unina Afrika*, a tall light sculpture towering 3 meters high made of a sum of parts that make up a whole. Each basic shape is pure and derived from natural forms. Its sequence of assembly is simple and almost nomadic, a bridge between the past, present and the near future. What nomadic flows of energy come to mind?

The basic shape of the *Unina Afrika* “can be compared to the female body shape or female figure, which is a cumulative product of a woman’s skeletal structure. The idea of placing objects on top of one another is inherently African. Even today, it is still common practice to see rural African women carry baskets or buckets of water on their heads.” The basic frame is made up of a mild steel round bar that is cut, bent and welded into shape. Once all complete, they are individually inserted onto a central wooden post that is LED encased, and further centred on a timber base. The configuration of the

shapes makes them interchangeable and allows for arrangement options. True magic occurs once the lights are switched on and shadows are cast from the singular stacked frames. The shapes or cross sections indicate paths, or structurally directed points of movement. Every shape represents a different aspect or node of the interaction between energy and society, namely the following sectors, agriculture; marine; transport, the informal sector and the private. These sectors affect the daily lives of most citizens from Cape Town. “I see them as living macro-organisms, ever changing and moving.”

*Unina Africa* is a validation of strength, independence, motherhood and life but the skeletal structure is also poignant in making us reflect on the way energy flows are gendered. As such, we might reflect on how energy poverty or energy abundance has gender dimensions that are likely to reveal too much Yin than Yang in multiple nodes and narratives of energy and society interactions across the Western Cape.



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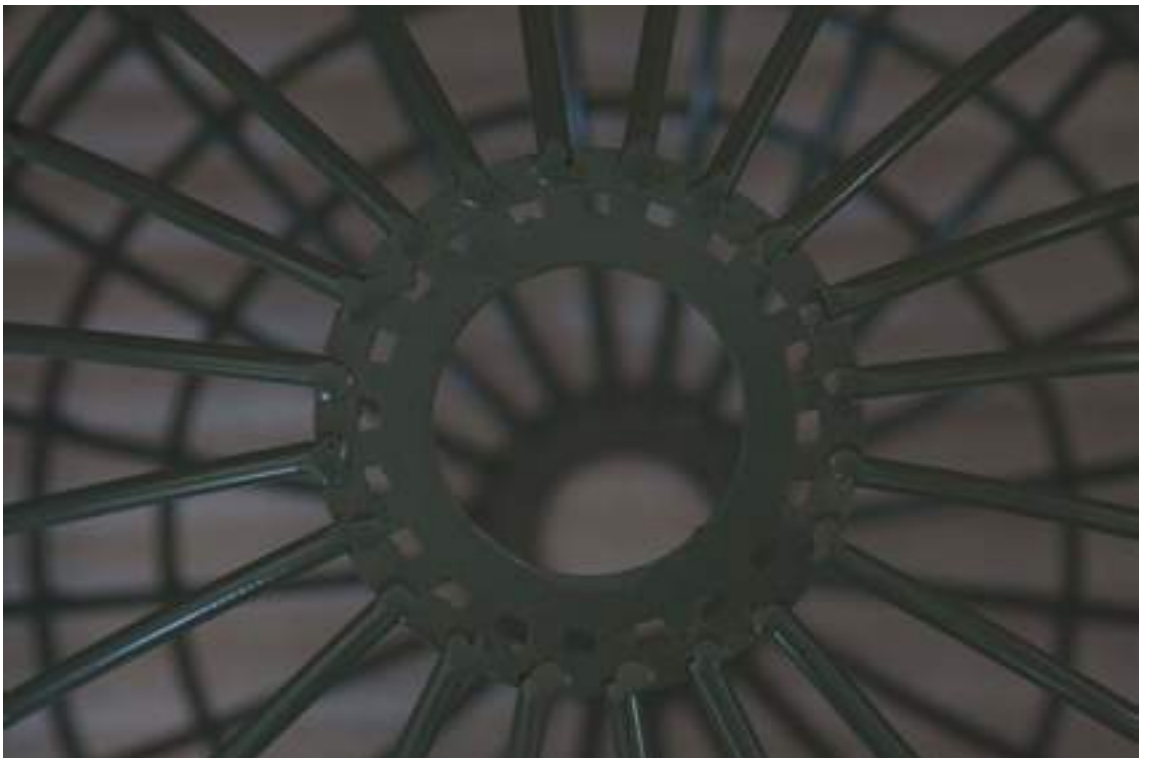
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Where energy meets the everyday





Where energy meets the everyday





**Nomusa  
Mtshali**

## **Uvula'ndela / Pave the Way**

Nomusa Mtshali is a full-time artist based in Cape Town. Nomusa has created *Uvula'ndela /Pave the Way*, a cement sculpture as a monumental piece that speaks to energy in relation to gender and sexuality. "I see this project as an opportunity to produce meaningful work in a public environment that will address the concerns around corrective crime- a problem that is particularly relevant to the Western Cape- by focussing on the energies (seen and unseen) that drive, motivate and connect us in our day to day journeys. A newspaper I read headlined the murder of Noluvo "Vovo" Swelindawo as 'Lesbian killed in Driftsands.' I noticed the lack of sensitivity in the headline."

*Uvula'ndela /Pave the Way* emerges from this milieu, a janus-faced sculpture of both male and female figures and genders facing away from each other and joined on the sides. Facing opposite directions, where the

female and male figures meet and interleaved between them is a pipe through which oil flows, directed through two holes located on the sides of the sculpture. Each hole leads the oil through plastic pipes inside the sculpture and the plastic pipe is joined to a plastic container in which the pump and the oil flow in and out endlessly. Endlessly energy is expanded pursuing outdated ideas about gender, sexuality and identity; spilling blood. What if we considered empathy as renewable energy in relation to our humanity? The problem arises when we allow ourselves to be stuck in our ways, unable to relate to those around us. “Like an old car that’s been sitting in the garage for too long, it’s important that we keep the engine running and for this we need energy. Only then will this powerful machine have purpose and be able to give mobility to its users.”

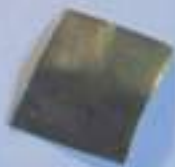
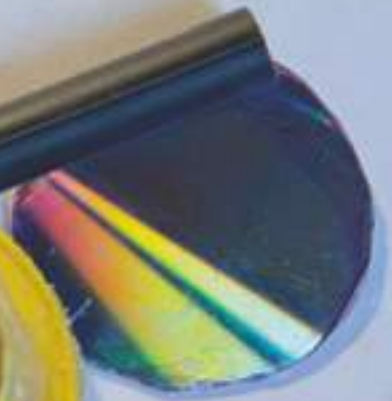
Mobility and magnetism symbolically relate to a society in harmony, *tchamantché*, a kind of balance through relatability and if not relatability then empathy. “My grandmother used to say that empathy is like an oil that keeps humanity in harmony. Empathy is defined as the ability to understand and share the feelings of another. Given our country’s history of segregation (both spatial and psychological) the need for empathy is crucial

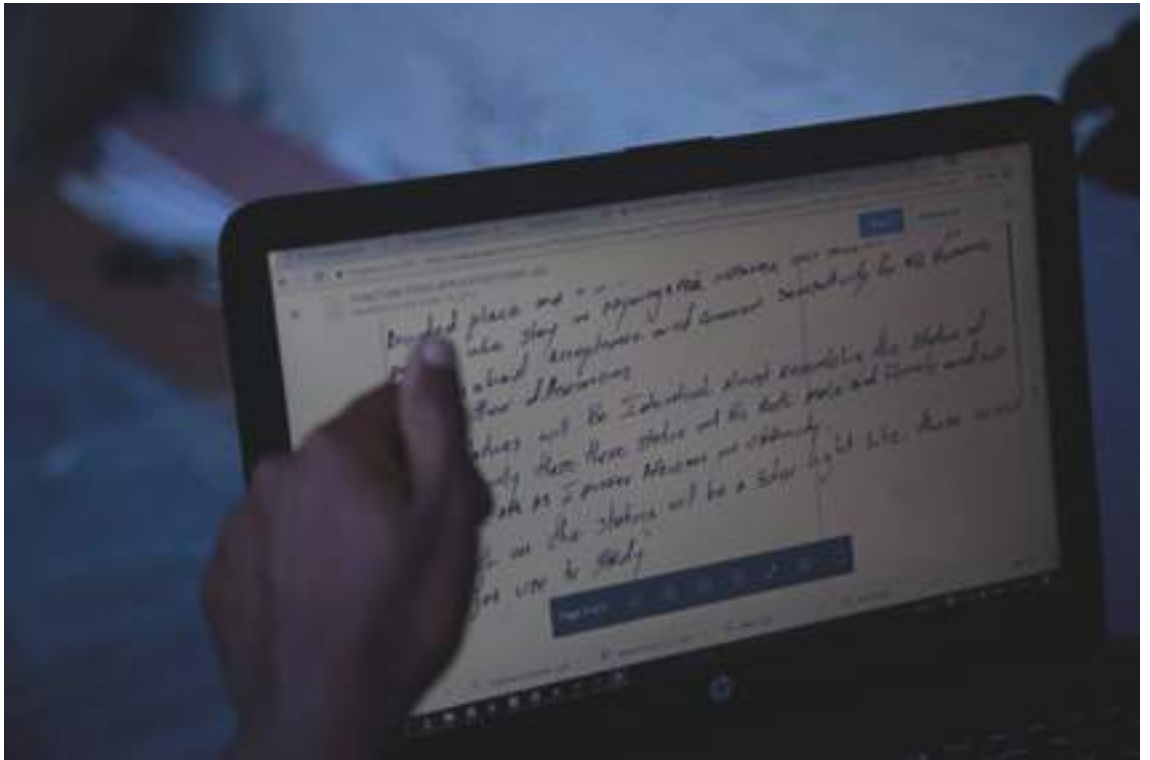
if we are to move forward.” Oil then as fuel, as a substance that burns, a substance that expires, a substance that makes mobility possible stands as a metaphor through which people are able to interrogate and examine old and new ideas. Specifically, incidences of gender or sexual violence occur, but beyond understanding what they mean, how do we understand why an individual might act the way they do. What is the bigger picture that looms large, so that the problem is not isolated to random incidences?

Through the creation of this site specific sculpture, Nomusa in performing a symbolic gesture in creating a vessel through which people will reflect on their own actions and in so doing, create an environment in which empathy is possible. But before we distance ourselves of corrective crimes and draw a bold line between us and perpetrators, we are asked to engage in our own deep Socratic examination through three major questions; When have I been insensitive towards others? How do we construct our ideas about one another? How can we move past this? In Plato’s Socrates Apology we are told “the unexamined life is not worth living.” The answers to our own introspection can be revealing.



MOTOR 13,2CV4





PUNCTURE POINTS







**Oscar  
O’Ryan**

## Traffic

Oscar O’Ryan is a South African photographer and videographer specialising in capturing movement, dance and theatre, while pursuing his passion for photo journalism through a variety of photo story projects. *TRAFFIC* explores daily mobility by documenting mini-bus taxis, as a vital working class public transport system that polarises opinion. They are fast, affordable and convenient but taxis are also known for eccentric driving practices that leave many frustrated-to say the least.

*TRAFFIC* documents people who rely on this daily method of transport, by placing the camera at the beating heart of this pulsating industry. *TRAFFIC* captures real South Africans on their daily commute, sharing a glimpse into this transportation system through imagery that is at once real, engaging and thought-provoking. Looked at through the camera lens, passengers in

mini-bus taxis' suddenly turn from objects to subjects, abstracted from passengers into individuals stories, emotions, dreams, hopes and fears-our brothers, sisters, mothers and fathers. Yet the project almost became a deferred dream. True to its nurture, nothing is ever straightforward with the Taxi industry; following his ethical convictions for consent and transparency, Oscar met with Taxi bosses of a particular route he had in mind for this project. That move almost shelved the project as unbeknown to Oscar, this route is highly contested between alternate versions of public transport systems between taxi bosses and the city and the idea of documenting the route using a camera was perceived as an investigative ploy to document the intricacies of the route for the other side. But art always finds a way, so does innovation.

*TRAFFIC* as a photo story reveals connection points and narratives that exist between a range of actors: the drivers, the "gaartjies", the passengers and the mini-bus taxi which enables their mobility around the city daily.

*TRAFFIC* engages with *Puncture Points* at various intersections-with mini-buses taxis as choreographed transmitters of people in and out of the city, with contestations around routes and alternate visions of the ideal public transport system but also through the seemingly "everyday" or mundane that can be missed-such as the character of the "gaartjie" who becomes an entry and exit point himself/herself, a tout, a journey jester, a revenue collecting agent, a worker, a brother, a migrant, a citizen. Oscar is particularly interested in the underlying / undiscovered connections between individuals in a taxi at any given time, individuals potentially coming from vastly different social and economic backgrounds, different cultures, different languages, religions and yet for the duration of their journey finding themselves in the same small space and often meeting day after day. "I hope to uncover what the relationships, narratives and connecting patterns may be, while capturing a visual story which documents a moment in daily life shared by 323 263 Capetonians who rely on minibus taxis daily."



Where energy meets the everyday



PUNCTURE POINTS







**Sanele  
Moya**

## Ordinary Everyday

Sanele Moya is a full time artist. He studied photography at the Market Photo workshop in Johannesburg, founded by world-renowned photographer David Goldblatt. “What is exciting about photography – is its ability to freeze time –to keep you inside a moment, suspended into the thing it has captured as if nothing else at that moment existed.”

It is this innocuous ability of photography to “freeze” time that underpins Sanele’s visual essay and interrogation that lays bare the soul of the city of Cape Town and the sum of its parts, a visual narrative that reveals a city with many faces-beautiful and ugly at the same time, violent and peaceful, abundance and despondence, the oddities of a city with many layers, a city where hiking means different things in the same city! But only for trees, a neutral energy source that we all depend on, the way Sanele captures trees!

“My intentions are to photograph places; places like people have many different faces, facets, personalities, and numerous other characteristics that make up the whole. Cape Town is a city known for its beauty, natural attractions and the buzzing of tourists floating in and out of its streets-buying, collecting, relaxing nodding and smiling at the old and new stories they hear and read about in guides and pamphlets. However, they are other sides to Cape Town, of its ordinary everyday on-goings, where the locals live out a current reality of life shoved away somewhere in the mouldy crevices, in the fine print of society, ironically not so far away from the public eye.”

Through the lens, Sanele reveals a series of shocks; it is not so much the literal images themselves but their undercurrent, shocks that he has encountered as a new resident in Cape Town after having lived in Johannesburg for many years. It is this ‘clean eye’ that captures the everyday almost from a strangers perspective, the oddities of a place that residents normalise, the strange aspects of what Foucault’s terms ‘governmentality’- the subtle and overt ways in which control is exercised over the body of the populace. “I was quite shocked that some people who were born in Cape Town have never been on top of Table Mountain!” Table Mountain is

stunning and almost every tourist has been. It is the energy intricacies of the city which makes places like Table Mountain out of reach for some, which make the cable car out of pocket and sight, which demarcate the Myciti bus routes just beyond the reach of Langa, Gugulethu - some parts of the city move in slow motion, in stillness.

It is the human energy matrix that is of interest here, the coalescing energies of people; where others come and strive to make their dreams come true in the hopes of something new, something better, whereas others come for a holiday, to re-charge as others deflate and fade away. High densities and low densities, where others ‘are’ and others are always ‘becoming’, movable and immovable energies, “and yet we find ourselves back where we started with the reality of another sunrise. Back to pulsing hearts and quick, short breaths to keep us afloat.” With all these factors living side by side, layers and layers in the city, the vision is to use visuals to shift critical thinking, to create a narrative that informs with images. *Ordinary Everyday* engages in communal spaces, it explores, informs, shares and dissects the city through images- through man-made energy intersections and intricacies in Cape Town. The mother city gives and takes.



Where energy meets the everyday



PUNCTURE POINTS







## Zika Crowned

### Nkisi Nouveau

Between fashion, architecture and art Zika emerges-crowned! Her creative instinct weaves through fashion, architecture art and life underpinned by a deep sense of African creative and aesthetic roots. Her work teems with African symbolism and meaning, “unapologetically African Crowning the practice of the person who I want to be.”

The Nkisi custom originates from West-Central Africa and revolves around objects or material substances invested with sacred energy and made available for spiritual protection. *Nkisi Nouveau* invokes this practice as a metaphor for the metaphysical and intrinsic relationship we have with space (a point that does not have meaning imbued into it) and how that relationship then creates place. Place-making is envisioned as being formed by the three elements; Location (the coordinates), Locale (the physical features) and the Genius Loci (the

spirit of a place), its energy. In old Roman religion, the *genius loci* was the spirit of a place, the spirit that inhabited a place. It is this association between agency, space and place that resonates with *Nkisi Nouveau*. Within these dimensions, specific *Puncture Points* constitute space— *Nkisi Nouveau* thus embodies symbolic gestures around place-making in the form of interpreting space and enacting the *genius loci*, the *Nkisi* in African sensibilities, through artistic practice. But this is a symbiotic process, with agency acting upon space to make place as well as space in return enacting its own power on how people interact with it, affecting how people feel and behave in it. Using three locations in the Western Cape, Khayelitsha, Paarden Eiland and the Port of Cape Town, Zika Crowned imagines how the *genius loci* of those three locations would look in the form of *Nkisi*.

Through embodied enactments and imagination, the *Nkisi* is conjured up at specific sites in relation to the process of place-making. Energy is an entity that has the ability to morph, be transferred and to be a catalyst

for creating something new. The process of place-making through the *Nkisi* becomes a metaphor for interrogating the ‘energy’ flows in relation to chosen *Puncture Points*. With the *Nkisi Nouveau* acting as a plural embodiment of spirits, a double coding emerges between fossil energy flows and metaphysical flows. Within Khayelitsha, Paarden Eiland and The Port of Cape Town, how do we understand *Nkisi* conjurings of black gold narratives in relation to space and place. What codes are hidden within this spiritual enactment?

The *Nkisi*, in this realm becomes more than a spirit of a place but a conscious enactment as a symbol of subaltern agency. “As a contemporary African, I believe in looking to what has come before in Africa and being able to interpret that in the modern world. This understanding of my roots and where I come from is integral to understanding who I am now and where I shall be going.” Zika Crowned is speaking of the concept of *Sankofa*, originating from Ghana, where one is encouraged to look back and fetch the best of what has come before. Think of U

PUNCTURE POINTS









PUNCTURE POINTS

## Epilogue

A tankstorage terminal is more than just tanks, jetties and technology. We store, handle, and connect the world's energy flows. As a new South African company based in the Western Cape, we aim to stimulate awareness concerning energy use and technology in the region, by establishing a connection between people living in Cape Town and the energy they use. This art project has created an engaging platform for art communities in the area, which has resulted in creative works of art expressing the energy landscape in all its various forms.

We would like to thank all who have been involved in the project, for taking part in and contributing to a most interesting journey of creating connections and flow through art.

Jaap Koomen  
Burgan Cape Terminals

PUNCTURE POINTS

## Acknowledgements

PUNCTURE POINTS – *Where energy meets the everyday* is commissioned by Burgan Cape Terminals and supported by Gulfstream Energy.

The associated partners are African Centre for Cities, Transnet National Ports Authority, Thebe and the Consulate General of the Kingdom of the Netherlands.

Interest emerged in developing an art project that would involve the art communities in the Western Cape. Cecile Mullens Wentges, an independent art practitioner from the Netherlands, was appointed to explore the best way in which to do this.

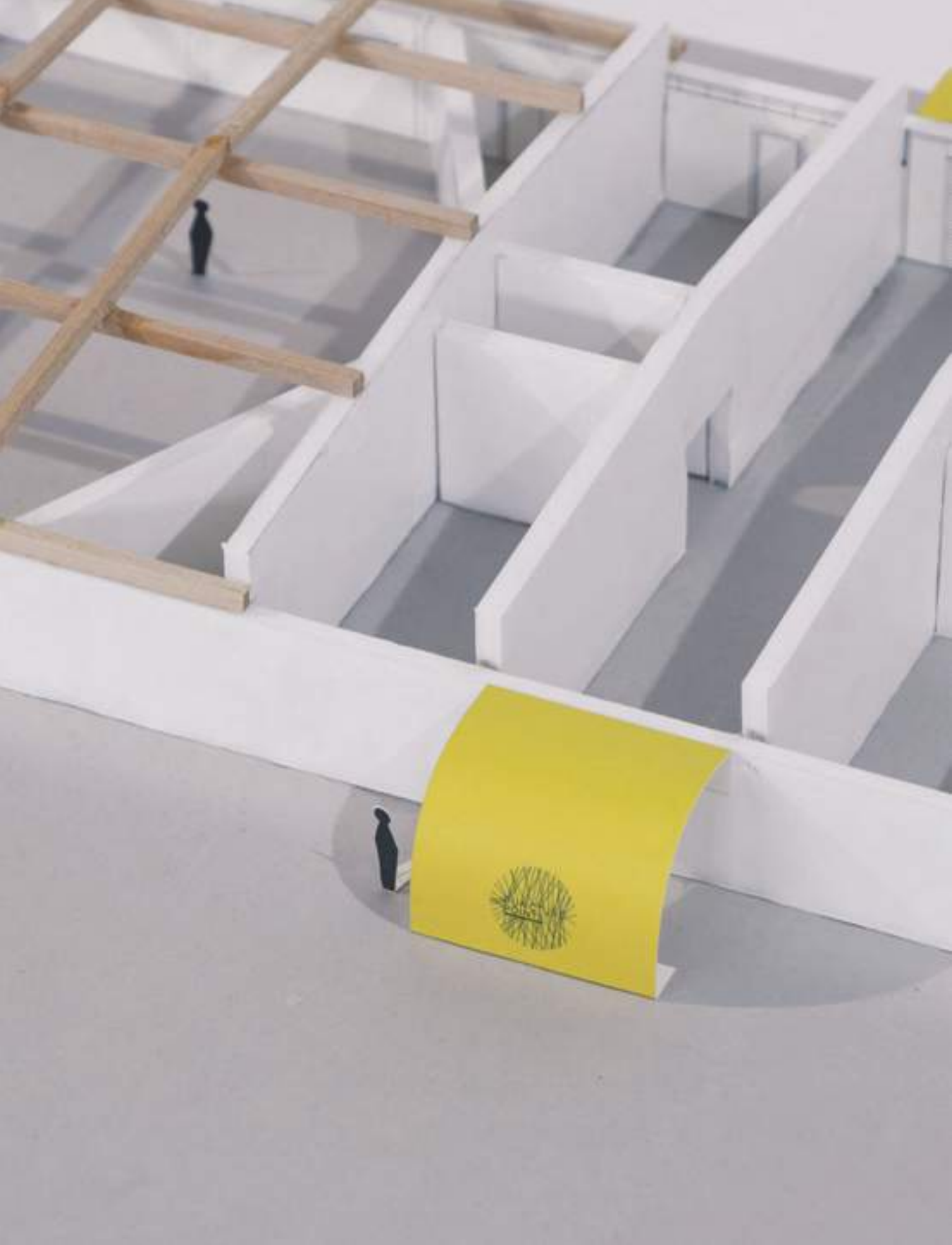
## PUNCTURE POINTS

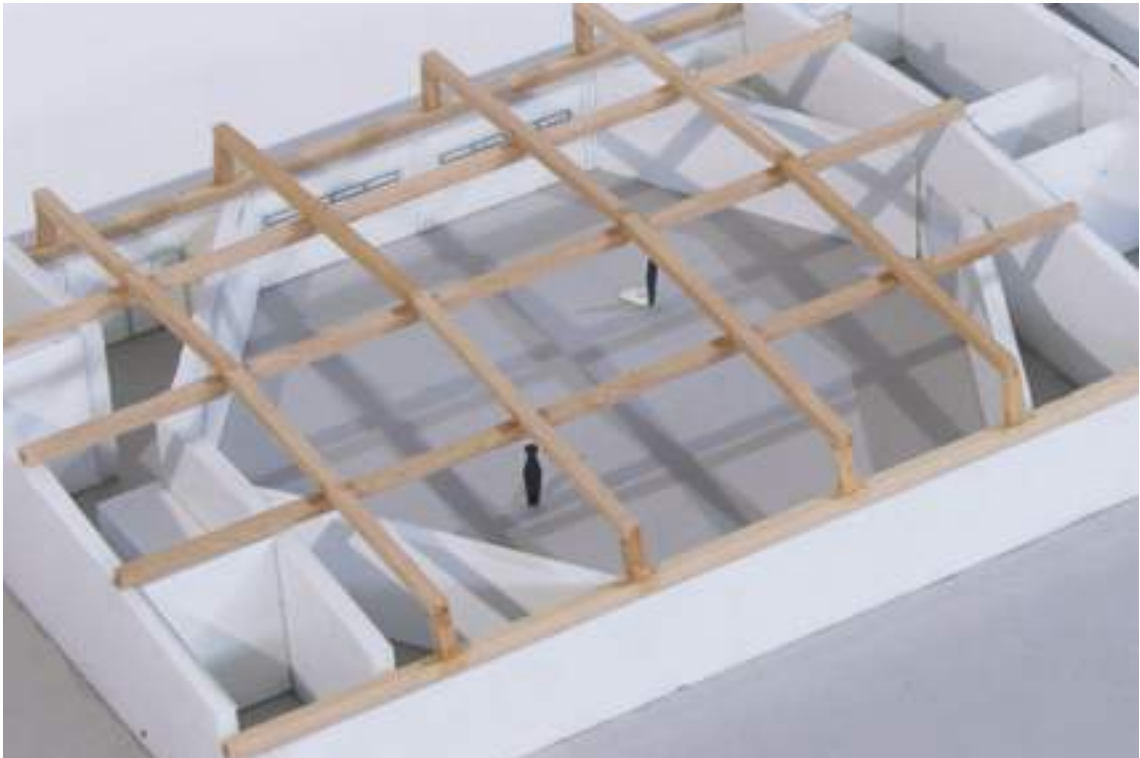
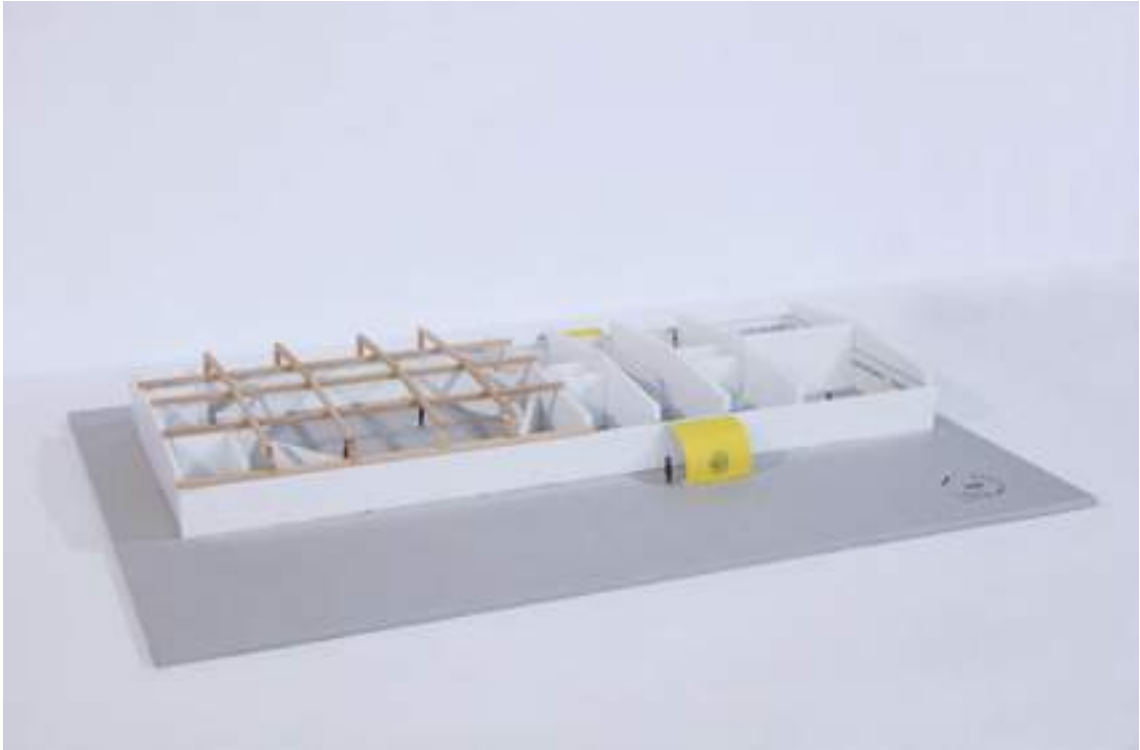
*Puncture Points* would like to thank the following people for their contribution to the project.

<b>PP Commissioner</b>	Rob Nijst Jaap Koomen Lisanne Kusters	<b>Contributors</b>	Govert Rietema Tau Tavengwa Didintle Ntsie Dani Cohen
<b>PP Sponsor</b>	Shane Jegels		Linda Kaoma Lard Buurman
<b>PP Artistic Team</b>	Khanyisile Mbongwa Carlos Marzia Tigere Mavura Noncedo Gxekwa Angie Richardson		Judith Westerveld Ricky Lee Gordon Haroon Gunn Salie Jeanne Hofman Carolyn Drake Marcello Pacenti
<b>PP Research Team</b>	Rike Sitas Ilze Wolff Alicia Fortuin Masixole Feni		Andrew Putter Kirsten Willkins Mike van Graan Daan van Luyck Bas Kothuis
<b>PP Selection Committee</b>	Edgar Pieterse Mbongeni N. Mtshali Sizwe Mncwango		Dre Kampfraath Philippe Mullens
<b>PP Advisory Committee</b>	Bonnie Horbach Ukhona Mlandu Zubeida Zwavel		

**Where energy meets the everyday**

<b>PP Selected Artists</b>		<b>Artists that applied</b>	
	Bongani Njalo		Aaron Mulenga
	Brett Gendall		Abacost
	Conor Ralphs		Adam-Jon Williams &
	Faatimah Mohamed-Luke		Rose Gelderblom Waddilove
	Francios Knoetze & Lesiba Mabitsela		Alexander McGee
	Jarrad Ricketts		Carole Harris
	Joce Engelbrecht		Daniel Gray
	Lambi Chibambo		David Brits
	Louise Coetzer		Fayrooz Johnson
	Meghna Singh		Fundi Zwane
	Nawaaz Saldulker		Fwamba Mukole
	Nomusa Mtshali		Gwendolyn Meyer
	Oscar O’Ryan		Hind Oudhiri
	Sanele Moya		Ike Forsyth
	Zika Crowned		James Nowicki
			Janet Botes & Pierre Bezuidenhout
<b>PP location</b>	Sipho Nzuzu		Jeanette Unite
	Zurayda Christians		Jethro Williams
	Arshaad Fester		Leeroy Kilosky
	Coen Birkenstock		Lenard Fritz
	Xolani Nomnganga		Lesedi M.J. Mogale
	Sipho Mbongo		Lisette Forsyth
	Brian Blackbeard		Margareth Stone
	Edward Blackbeard		Mark Matthijssen
			Nevenka Ristic
<b>The City of Cape Town</b>	Kendall Kaveney		Ntsimane Graeme Mfetane
	Nikita Campbell		Patheka Mapona
	Albert Webster		Rose Gelderblom Waddilove
			Selina Williams
			Shane A. Petzer
			Similo Hlatshwayo
			Sisa Makaula
			Vusumzi Mahlatshana
			Young Innovators





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## **Artists**

**Bongani Njalo**

**Brett Gendall**

**Conor Ralphs**

**Faatimah Mohamed-Luke**

**François Knoetze & Lesiba Mabitsela**

**Jarrad Ricketts**

**Joce Engelbrecht**

**Louise Coetzer**

**Meghna Singh**

**Mlambile Chibambo**

**Nawaaz Saldulker**

**Nomusa Mtshali**

**Oscar O’Ryan**

**Sanele Moya**

**Zika Crowned**

## **Curated by**

**Khanyisile Mbongwa**

*Puncture Points*

**Publications**

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