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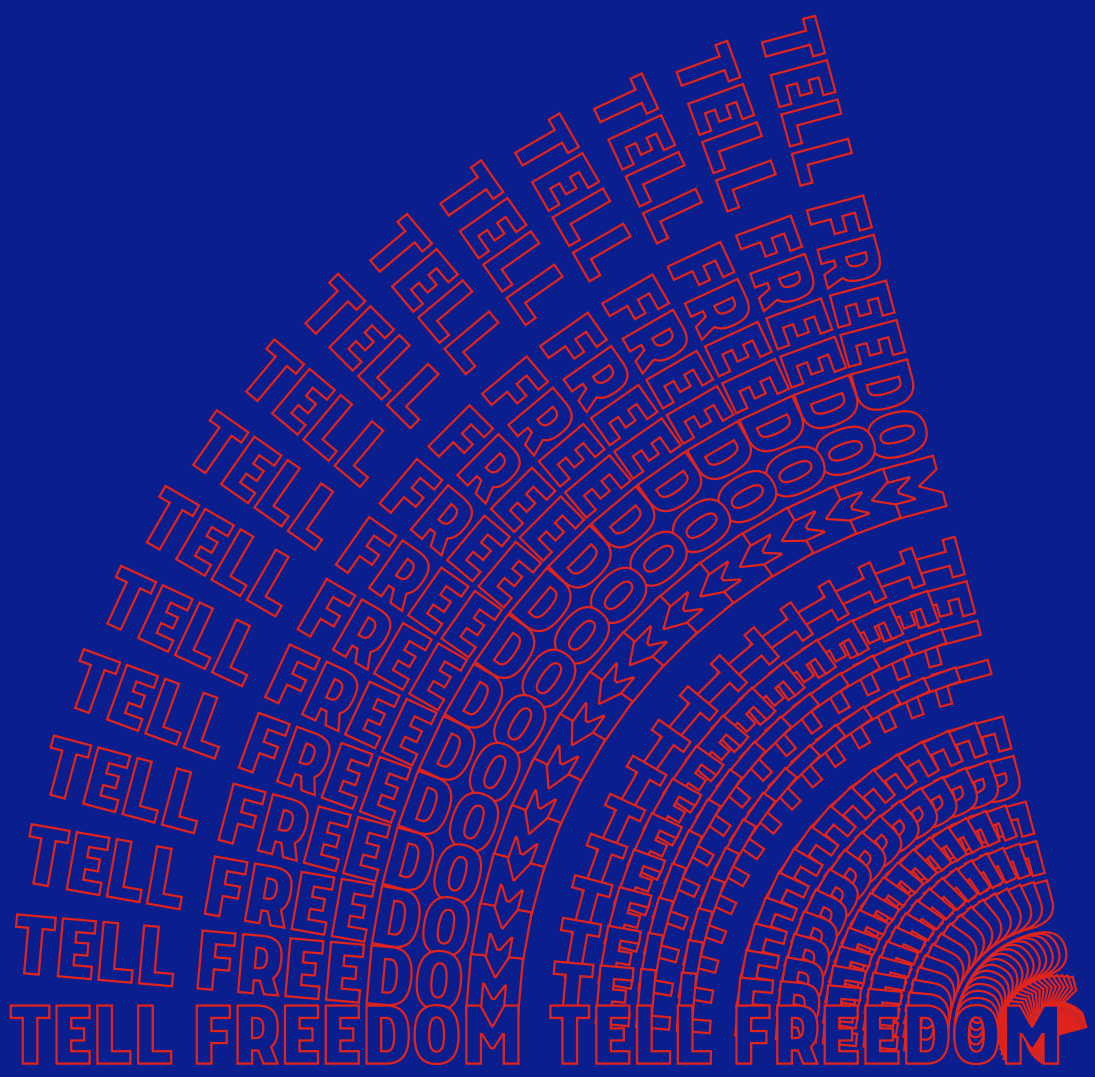

kunsthal
KAdE

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Word of Welcome

We are very happy to present the exhibition 'Tell Freedom. 15 South African Artists' in Kunsthal KAdE in the first months of 2018. The idea started almost two years ago by Nynke Besemer - then assistant-curator at the Kunsthal - who proposed to do a project about the emerging art scene in South Africa. KAdE embraced the idea, because South Africa is in a very interesting, albeit turbulent, transition period. In 1990 Nelson Mandela was freed from prison and soon after 'apartheid' officially ended. In 1994 - almost 25 years ago - this resulted in Mandela becoming the president of South Africa. This means that a whole generation has been born or raised after a partheid, including the artists emerging in the region. For KAdE it was an interesting moment to have a closer look at the art scene in South Africa as we had earlier done with countries like Japan, Brasil and Belgium and the Caribbean region, each with their own context and parameters.

We learned very soon that art historian Manon Braat was also working on a project about contemporary South African art. We decided to join forces and work on one strong exhibition together. Early 2017 Nkule Mabaso - curator at the Michaelis Galleries at the University of Cape Town - was invited to join the team. Nynke Besemer left Kunsthal KAdE around the same time and Manon Braat and Nkule Mabaso finalized the artist selection and curatorial focus together.

I am much indebted to Braat and Mabaso for their energy and dedication in making such a strong presentation on contemporary South African art. Both the exhibition and this book will shed light on a young generation of artists, not widely seen yet in Europe and closely connected to all the issues and challenges relevant in South Africa today. I am proud that we can show such an elaborate selection in Kunsthal KAdE.

I want to thank all the artists participating in this project, many coming to The Netherlands to do *in situ*-projects or working in residencies in Amsterdam and Den Dolder. The collaboration with the CBK Zuidoost, Thami Mnyele Foundation and Het Vijfde Seizoen was extremely important in this regard. Also I would like to thank the KAdE team and especially Marjory Degen as project manager.

The project would not have been possible without the support of the Gemeente Amersfoort and cultural funds. The donations from Mondrian Fund, BankGiro Loterij Fonds, Prins Bernhard Cultuurfonds, Hendrik Muller Fonds and Fentener van Vlissingen Fonds were crucial to make 'Tell Freedom' happen. We appreciate their generous support.

Working on the exhibition we learn a lot about South Africa and the artistic positions of its artists. We hope that 'Tell Freedom' (exhibition, book and symposium) will be informative and enriching for a larger audience in The Netherlands and abroad. This book is a lasting document that can play a role in the ongoing debate on both the issues that are pressing in South Africa today and the (post-colonial) discourse on a broader level, including the topics being discussed extensively in The Netherlands. I thank all the authors for their insightful and sometimes highly personal contributions.

Robbert Roos
Director Kunsthal KAdE

Manon Braat is an art historian, based in Amsterdam. Since 2012 she works as an independent project leader and curator for various art institutions and museums in the Netherlands. After graduating from the University of Amsterdam she first worked as an independent art critic for national newspapers and art magazines before switching to curating exhibitions and managing art projects.

Curator's introduction
Hidden heritage: the Dutch trap

'Tell freedom: Memories of Africa', published in 1954, is the autobiography of South African journalist, writer and poet Peter Abraham, who died last year at the age of 97. Written when Abrahams was thirty-seven years of age, the book covers the first period of his life, from his early childhood memories around his father's death, to the time when he leaves South Africa in 1939. In the book, Abrahams looks back on his life in South Africa, a life of constant movement and of being confronted with racial prejudices and privileged whites.

The reader follows Abrahams on his journey through large parts of the country, from Johannesburg to Cape Town, and finally to Durban, where he boards a ship, entering into self-imposed exile in England in order to access better life chances otherwise unavailable to people of colour under apartheid. As he states in the book: "Perhaps life had a meaning that transcended race and colour. If it had, I could not find it in South Africa. Also, there was the need to write, to tell freedom, and for this I needed to be personally free."

In its depiction of social and political circumstances, the book not only deals with one individual, but speaks for a whole group of people, as indicated in the very beginning through the following epigraph: "For my mother, my sister, and Zena, and all those others who in their different ways, asked me to tell this." Taking over Abrahams' title in part pays homage to the writer, and to the struggle to access better life chances, a struggle still shared by an overwhelming percentage of the black African population of South Africa.

The artists of the exhibition all tell freedom in their different ways. They give expression to a deep longing for full justice and truly being free, which also means being free from racial prejudice. A freedom that originates purely from our being human. They are artists who critically deal with the past, the present,

and the future of South Africa, and in doing so touch upon issues around social justice and equality, topics that are pertinent not only in the Netherlands, but all around the globe. The artists belong to a generation that to a great extent grew up after the end of legislated apartheid. They may not have directly lived their parents' and grandparents' traumas, but have still inherited them and continue to live in a deeply divided country, in which fundamental social, economic, educational, and legal structures remain largely unchanged.

This project has been developed and came to fruition over the course of several years. When first visiting contemporary art galleries in Cape Town a decade ago, I was completely overwhelmed by the powerful social engagement of the artists and the urgency of their works. At the same time, I was made sharply aware of my own lack of historical knowledge and awareness of the Dutch colonial impact on the present orientation of contemporary South Africa. Through their work, the artists spoke about a colonial history, a heritage of subjugation and domination that both the artists and I shared, but which I as a Dutch person had very limited knowledge of, and no personal identification with. The desire to show contemporary South African creative research and practice to a Dutch audience, and allow them a similar thought-provoking, eye-opening experience, was born.

Years of regular travels to South Africa, endless conversations with South African artists, and research and reading of South African writers and thinkers only increased my drive. But I could and would never do it alone. An intense period of preparatory discussions and brainstorming sessions with Cape Town-based curator Nkule Mabaso followed. Mabaso has been working as a curator at Michaelis Galleries at the University of Cape Town for some years, and has curated numerous exhibitions dealing with social and political activism and localised histories and heritage. She has conducted research and published extensively on the position of black female artists in South Africa.

This exhibition now comes to realization at a time when connectivity through social media and networks accelerate immediacy and rates of awareness, and subjugated people all around the world have the possibility to unite in movements against discrimination. In the Netherlands, Afro-Dutch communities have utilised these platforms to put institutional racism on the agenda. This is a time when the representation of history as I have learned it, the white gaze, is being questioned and reformulated worldwide. A time that consequently also sees inequality and social injustice slowly being discussed in the Netherlands, by both citizens and a new generation of politicians of colour alike. The activist movement that is taking place in the Netherlands denounces discrimination and raises questions about unequal opportunities and power relations, both within but also in parallel with Dutch cultural institutions. A number of these institutions have recently started to organize debates around inclusion and processes of decolonization, challenging Eurocentric paradigms in the art world and working towards art spaces that are open to a multiplicity of (hi) stories and cultures. But the desire for change is met with both support as well as fierce resistance, and sadly on more than a few occasions, even aggressive rage, and therefore progress is insufficient and slow.

The relation between South Africa and the Netherlands started with the violent colonial interference of the Netherlands in the 17th century. Today, streets and squares and public institutions named after Dutch colonizers are daily reminders in South Africa of the colonial conquest of the Dutch, and the suppression, dehumanization and exploitation of the African peoples of South Africa. These traces are now being painstakingly removed through the government's programme of indigenisation, such as the changing of place and street names. In recent protests over stagnant education reforms, the younger generation of protestors have used the colonial and apartheid signage and statues that still occupy public space as symbols against which to draw public attention to ongoing injustices.

By barricading universities and tearing statues of European colonial rulers off their bases, students all across the country are drawing attention to the ongoing colonial structures and inequalities, not only in institutions of higher learning, but equally throughout society as a whole, bringing questions of national identity, heritage and colonial legacy to the fore. Amongst young people, the Dutch VOC employee Jan van Riebeeck, the first white settler in South Africa, is considered as one of the biggest symbols of colonial violence and racial oppression. The artists of *Tell Freedom* were taught in school that their national history -

in denial of the multiple histories that long preceded European interference - began with the landing of Van Riebeeck at the Cape. Meanwhile in the Netherlands, many people have never heard of Jan van Riebeeck.

Instead, school children in the Netherlands are taught that the VOC was the first multinational in the world, bringing the Dutch a 'golden century'. What they don't hear is the fact that the things that brought all this prosperity to the Netherlands often resulted in so much ruination in other parts of the world that people still suffer from the consequences today. The collective story of the Netherlands needs to change, and take into account the many (hi)stories that are now being left out, but that shape current Dutch society. Social and economic inequality between people of colour and whites resulting from slavery and colonial rule exists both in South Africa as well as in the Netherlands.

The purpose of this exhibition is not to (re)tell South Africa's history, nor to give an overview of contemporary South African art. It is rather to zoom in on a number of inspiring young South African artists whose works have never or seldom been exhibited in the Netherlands, and who are pointing out ongoing injustices in their country, injustices that are also prominent in the Dutch and global discourse around inequality and exclusion. The stories being told in the exhibition belong to both South Africa and to the Netherlands, as a result of the linked history and the current similarities. And these similarities, as the art works will make clear, are not only limited to deeply rooted inequality between various groups of people, but also include processes of gentrification, urbanization, rural depopulation, free market capitalism, and migration.

By showing several works per artist, a broader view is presented as to what drives each of the artists, and how they approach their themes. For *Tell Freedom*, artists were also invited to make a new work in which they reflect upon the future. Is it possible, coming from a violent history, and living in a society shaped by that violent past, to imagine a future of equality instead of otherness, and give direction to a new global form of humaneness? The recent transition from apartheid to a new democratic regime stimulates the younger generations to reflect on the notion of democracy and think about what freedom should or could really mean. The power of the art lies exactly there: in the possibility to shape new imaginations, step out of the frame of the existing order, and envision alternative human futures.

The artists participating in *Tell Freedom* are all in their twenties and thirties, and speak from a subjective position that is relatable for a substantial part of the South African population, 66 % of whom are under the age of 35. They are part of a younger generation that matured after the end of apartheid, and which tries to relate to its legacies in the world of today. Research into the past helps them make sense of the transition of South Africa and their individual positions, not only in present times but also in the future. In their work, that is often evidence of the presence of the political in the personal, individual and personal narratives resonate with collective memories and national political and social issues.

Nolan Oswald Dennis, having been heavily influenced by the #RhodesMustFall
movement demanding fundamental changes in South Africa's systems of higher learning, believes it's no longer politicians who concern themselves with the long-term future of the country, but citizens, and mainly the young. Neo Matloga likes to compare the outspoken creative powers of his own generation to that of Sophiatown 60 years ago. It was one of the oldest black areas in Johannesburg, and a legendary cultural hub. It was the epicentre of politics, jazz and blues, and produced some of South Africa's most famous writers, musicians, politicians, and artists. The neighbourhood was destroyed under apartheid. Being away from home - Matloga is a resident at De Ateliers in Amsterdam - resulted in a pleasant form of nostalgia for black South African culture, encouraging Matloga to use typical elements from home, such as recognizable kitchen tile patterns and enamel tableware. Enamel bowls and cheap green soap, very commonly used in South African townships, are also incorporated by Buhlebezwe Siwani, in this case to create a life-size mould of her body in reference to the patriarchal framing of the black female body within a South African context.

To artist and activist Haroon Gunn-Salie, art has real potential to effect changes in society. Along with other works, for *Tell Freedom* he presents a new collaborative project with Brazilian artist and filmmaker Aline Xavier, staging a symbolic return of the ghost of the VOC ship De Amersfoort to the historic city it honours.

Lebohang Kganye's family history is a common story of black people in South Africa, growing up within families broken apart by the homeland policies and their migrant labour system. Her work is essentially an attempt to reconstruct her identity. So many pieces of the family puzzle are lost, so many stories left untold.

Exploring the multifaceted histories of their country, both the 'official' and the underexposed ones, and drawing attention to the lives and deeds of South Africans who have been erased from history and art history, is an essential aspect of the work *Seriti Se* which Lerato Shadi has reworked for a Dutch context, writing the names of black women who played an important role in colonial history, but who are not part of the collective Dutch nor South African memory, on the white museum walls.

Kemang Wa Lehulere also researches and honours underexposed or marginalised black (South) African thinkers, writers and artists, creating complex works that often link personal experiences to historical (inter)national events.

Donna Kukama, a member of the Center for Historical Reenactments in Johannesburg, which explores historical legacies and their resonance on contemporary art, connects personal stories to larger histories, imagining a time and place in the past, or in the future, to create new histories.

Fighting for a more inclusive and accurate historical narrative is an important aspect of MADEYOULOOK's practice. The collective, consisting of Molemo Moiloa and Nare Mokgotho, critically looks at monuments in urban public spaces that function as one-sided approaches to history, memory and commemoration, and counterbalances them with temporary monuments symbolizing alternative histories.

In South Africa public space is highly contested, because for the longest time white rulers decided who got to use it and how. The land aspect is thematised by numerous artists. Earth is an essential element in the work of Dineo Seshee Bopape. It is testimony to ownership, claiming and dispossession of land, as well as being a metaphor for new life and for mourning. Bronwyn Katz engages with the notion of land as lived experience. In her video works, the use of soil literally functions as a signifier of the land she has lived on and which has shaped her identity and memories. Mawande Ka Zenzile also uses earth, and cow dung, to recall home and draw attention to his heritage, while simultaneously referencing iconography from popular culture in order to critique dominant readings of history, materialist worldviews, and political ideologies which are visualised within Western art history and have come to exist as the norm.

Ashley Walters' films and images, dealing with spatial structuring in relation to social constructs, make visible how the processes of dislocation and up-rootedness resulting from apartheid have not dissipated with time. Although it's no longer segregation laws that dictate where people live, it's now a lack of resources that keeps cities divided between the privileged and the disadvantaged. The historical trajectories that have lead to the endemic inequality and social alienation which characterize present-day Cape Town are extensively explored by Francois Knoetze.

Present-day South Africa at large is the subject of Sabelo Mlangeni's mainly black and white photography. He captures the intimate, everyday moments of many different communities in the country, showing evidence of his long-term intimate relationship with his subjects.

Tell freedom. Tell new (hi)stories. The South African story is like a mirror for our entangled, post-colonial, globalised world. And the stories the artists in *Tell Freedom* are telling, are not only born out of the need to combat injustice and inequality, but also to express what it means to be human.

Nkule Mabaso, graduated with a Fine Arts degree from the University of Cape Town (2011) and received a Masters in Curating at the Postgraduate Programme in Curating ZHdK, Zürich (2014). She has worked as Assistant Editor of the journal OnCurating.org and founded the Newcastle Creative Network in Kwazulu Natal. Currently she works as a curator of the Michaelis Galleries at the University of Cape Town. She is a PHD Candidate at Rhodes University as part of the research team SARChI Chair «Geopolitics and the Arts of Africa». Her research focuses on the Kwazulu Natal interior and calls for the development of context specific policy and that will provide the strategies for the mechanisation of the economic potential of culture in the context of small cities and large towns in South Africa. Specifically the research aims to produce recommendations for the creation of a well-structured municipal cultural policy for the small city of Newcastle that will be a resource that can generate new localised possibilities for the support of local cultural projects at municipal level.

Curator's Introduction
Aesthetic and Other Priorities

I am being sued by my new neighbour. New because I have just moved into an old complex in Goodwood. The neighbour is an elderly white woman who lives in the apartment below mine. She is chain smoker; the whole downstairs is consumed with tobacco fumes emanating from her permanently ajar front door. Occasionally she is standing in the doorframe, puffing out smoke, and more than just occasionally she is roaming around the complex, visiting similarly disposed trustees. Together they form a haggard quartet, past their sell by date, left behind by democracy and reminiscing about the heydays of apartheid. They really ought to be dead but since they are not, they have elected to perform various assaults of racial micro aggression, holding the block hostage, fully supported by the body corporate.

A Google search reveals that of the blocks' fifteen flats: one is owned by a trust; four have changed ownership since 2016, leaving eleven that have had occupation from an unspecified period before 2007. Goodwood, mind you, is a suburb in the northwest region of the city of Cape Town and was established as an area for poor whites by the Cape Town Housing Company in 1938. The houses in this area were built to match the suburbs general purpose, to shelter and guard poor whites against poverty and assist them to construct "proper" white lives.

The street below is quiet except at rush hour when everybody is avoiding the main road. In the quiet times there are frequent police vehicles patrols, community watchers on bicycles, and just as frequently motorists and delivery bikes performing traffic transgressions. This block of flats, on the wrong side of the main road but the better side of the train tracks, with its large east facing windows directly overlooking the power substation and mouth to the underground entrance of the Goodwood train station, is built much later than 1938. From my window, at any moment that I look out, I notice women slowing down before entering the tunnel, looking around and quicken their step and hastily emerge on the other side.

The onslaught of unequal economic system in South Africa, black women do not enjoy their constitutional rights, including the rights to land, housing, health, education, water and safety and security to their fullest possible extent, socio-economic indicators of inequality evidence this. The rates of intimate partner femicide, and of men's fatal violence against women is disproportionate both inside and outside the home, add the disturbing fact that it appears both the victims and perpetrators of this violence have grown up in the "new" dispensation. The humiliation of poverty, visited by apartheid's spatial geography, remains exponentially higher in the former black homelands and townships, versus previously white only suburbs,

and cities. On the 30th of November the city of Cape Town handed out 330 title deeds[1], no where near the privileged side of the mountain, in fact by the same token, people are being forcibly removed from their homes in Woodstock as gets alluded to in the work of Ashley Walters, similarly titled.

There is almost no escaping economic precariousness and black indebtedness without residential desegregation. In the summons, the neighbour is citing "damage to property, R8000". My calculation is that she is out to make a quick buck. Not only is this a power move, but she clearly views this as an opportunity to exercise her generalised animosity, and the ability to work the system to annoy and aggravate one made systematically vulnerable and taking my appearance in this block as a personal affront. One cannot afford to be diverted from all these priorities.

A report on News24 on the death of Peter Abrahams ends as follows : On January 18 2017, aged 97, Abrahams was found dead at his home in Saint Andrew Parish, Jamaica[2].

… at his home…

After all his literary success, what would be the likelihood of Peter Abrahams owning his own home in South Africa? Perhaps, he could have been one of the recipients of the deeds dispensed above. His chances at any rate, would far exceed the same probability for a woman his age, because customary law in South Africa is incongruent with the constitution so far as it comes to women and land ownership, disproportionally disadvantaging black women above all else. Traditionally, black women have been denied rights to property under customary law where, a woman was generally regarded as a legal minor under the guardianship of her father, husband or brother, incapable of owning or acquiring property.

So on the face of it I would like to register my discontent, as well as my discomfort for authoring a text that on the face of it reads as a catalogue of complaints. Reads as if, as a black woman I do not have aesthetic priorities and are instead trapped in an estranged revisionist timeshare, some kind of house keeping exercise exhaustively rearranging the furniture and changing the drapes.

Between this list of disclaimers and dissatisfactions, lies the accumulation of seemingly petty experiences of disrespect, humiliations, rejections, and hostilities that I must fight on a daily basis without respite. It is a constant assault, an unbaiting falling through the cracks of social and legal protections through intersecting negative constructs and phenomena, the individual agents of racism, a continuous walking into concrete institutional walls and frankly I, collectively, am tired.

The invitation to the writers for this catalogue is not incidental, it is deliberate. The essays in this catalogue rally against the notions of a black collective unconscious that is pre-programmed for alienation, disappointment, and psychic trauma, despite all this we reinstate our right to aesthetic experiences.

From the correlation between race and the appreciation /depreciation of property value as comes through in Nomusa Makhubu's essay, the ruthless gentrifiers in Simone Zeefuik's paper, the vulnerability to everyday violence as demonstrated through Thulile's Gamedze's words and the sheer exhaustion with it all, in Jessica de Abreu's words. This project in all its forms is an empathetic portal for you to arrive at all the violences and injustices that you are privileged to not have to confront.

1 Ndlendle, Songezo. 2017. *"Hundreds first-time homeowners receive title deeds from City of Cape Town"*. IOL News Online: 30 November 2017, 7:56PM. Avail: https://www.iol.co.za/news/south-africa/western-cape/hundreds-first-time-homeowners-receive-title-deeds-from-city-of-cape-town-12210421

2 Chigumadzi, Panashe. 2017. *"Peter Abrahams: A life of telling freedom"*. News24 Online: 29 January 2017 06:09 am. Avail: https://www.news24.com/Opinions/Voices/peter-abrahams-a-life-of-telling-freedom-20170129-2 2017-01-29

Zahira Asmal is the director of The City, a research, publishing and placemaking agency she founded in 2010. Her projects, through engagement and collaboration with governments, cultural institutions, architects, academics, and the public, seek to improve procurement processes and enhance the design of public infrastructure and spaces in South African cities. Asmal has presented her publications, and lectured on design, architecture and inclusive city making, at various forums across the globe. Her current project, *See*, explores contested urban histories, equal representation in the memorialisation of history and the construction of resilient postcolonial urban identities.

Visibility & Voice in the Creole City

In Cape Town, one of the world's most socially and economically unequal cities, not all cultures are regarded and commemorated equally. In recent years, protests on campuses and across the city have turned violent, with student and civic activists demanding not just more equitable service delivery, but also greater visibility and presence in the central metropolitan and suburban districts of the city. While conducting research for *Movement Cape Town* (The City, 2015), an anthology I edited exploring the economic, political, social, spatial and cultural movements that have created Cape Town and continue to shape the city, I noted responses from residents of colour who expressed that they frequently feel ignored or unacknowledged in Cape Town. And in instances when they don't feel invisible, they attested to feeling hyper-visible or exoticised - singled out on the basis of difference. Considering that people of colour constitute 84,3% of Cape Town's population,[1] it is alarming that so many attest to feeling invisible or unrepresented, as evidenced by the numerous protests across the city. That such oppression is routinely shrugged off or deemed normal signals an urgent need to explore the generative potential in the mixed, creole aspects of contemporary life in Cape Town.

During the era of colonisation, extensive work went into establishing a *tabula rasa*, or blank slate - 'cleansing' public space of time and history in places across the world so that the colonisers could construct their own orders, references and visual cultures. Cape Town is a prime example of this - the city's colonial legacy marks the urban landscape even today. We need to make the shift from the outdated fixity of the colonial city, which is diminishing and damaging, to a more resilient, agile and adaptable creole city based on mixedness and mixing. Outdated ideologies of racial purity and uniqueness are a toxic dead end. Our strength lies not only in diversity but also in transgressive hybridity - fusion and translation of existing forms and representations.

In my work as an urbanist I quickly learnt that it is impossible to make integrated, inclusive cities of the future without openly and honestly engaging with the histories that inform each place. Inspired by the decolonial actions of the Rhodes Must Fall movement, the conscientising street art of Tokolos Stencil and Burning Museum, and the activism of Ndifuna Ukwazi's 'Reclaim the City' campaign, I recently initiated a project titled *See* which draws urgent attention to the histories, memories and identities that inform the evolving social, spatial and cultural realities of Cape Town. My overall aim with *See* is to make Cape Town a more resilient city through inclusivity and equity. The work that *See* produces will not only enhance Cape Town's discourse but serve as a reference for other postcolonial cities grappling with matters of contested histories and the subsequent cultural and social identities arising out of them. I only recently commenced

1 Statistics South Africa. (2011) *City of Cape Town*. [Online] Available from http://www.statssa.gov.za/?page_id=1021&id=city-of-cape-town-municipality [Accessed: 15 August 2017].

the historical research component of *See*, so this essay presents questions, provocations and paradoxes rather than firm conclusions. In certain instances, I will present my own speculative points of view in the interest of inspiring further analysis and debate.

Considering my own mixed Persian, Burmese and Indian heritage, I am drawn to the concept of 'brown' proposed by Richard Rodriguez[2] and it is through this prism that I write this essay. In his book *Brown: The last discovery of America* (Penguin, 2002), Rodriguez writes:

> Brown is impurity. I write of a colour that is not a singular colour, not a strict recipe, not an expected result but a colour produced by careless desire - even by accident - by two or several. I write about a blood that is blended. I write of a brown that is completely free of substance and narrative. I extol impurity. I eulogise a literature that is suffused with brown. With illusion, irony, paradox, pleasure. I write about race in America in the hopes of undermining the notion of race in America. Brown bleeds through the straight line - *unstaunchable* - the line separating black from white, for example. Brown confuses. Brown forms at the border of contradiction.
>
> The ability of language to express two or several things at once. The ability of bodies to express two or several things at once. It is that brown faculty that I intend to uphold when attempting to write brownly and I defy anyone that tries to unblend me or to say what is appropriate to my voice.
>
> In Latin America what makes me brown is that I am the making of the conquistador and the Indian. My brown is the reminder of conflict and of reconciliation.
>
> North of the Mexico US border, brown is the colour of the future. The adjective accelerates, it becomes a verb. America is browning. South of the border, brown sinks back in to time. Brown is time.
>
> I was born in the 16th century from that violent collision, from that tender embrace of the Indian and the conquistador and I cannot tell you now who is speaking to you. Whether it is the Indian speaking to you or the conquistador. I don't know where my grandmother ends and my grandfather begins. I raped myself.
>
> When you are as brown as I am the remedy for seeking compensation is an absurdity. I am both villain and victim. I am brown.[2]

It is this intertwining that I wish to reference in my exploration of the creole city. By Rodriguez's definition, Cape Town was always brown. As people moved to and through the Cape, there was a blending of bodies, languages and cultures. Why then has Cape Town remained a colonial city that has not embraced its creole spirit?

Looking Away

I have outlined three moments in Cape Town's history that have presented the city with opportunities to embrace the creole, but at which alternate paths have been followed.

British imperialism and the making of Afrikaner Nationalism

The British invaded the Cape at Blaauberg in 1803 and officially took over the Cape in 1807, which marked the end of 150 years of Dutch rule.[3] By this time slaves formed 55% of Cape Town's inhabitants.[4] The historian Robert Shell has estimated that between 1652 and 1808, when the slave trade was abolished, an estimated 63 000 slaves were

2 Statistics South Africa. (2011) *City of Cape Town*. [Online] Available from http://www.statssa.gov.za/?page_id=1021&id=city-of-cape-town-municipality [Accessed: 15 August 2017]. Add footnote

3 South African History Online. (2011) *Colonial History of Cape Town*. [Online] Available from http://www.sahistory.org.za/article/english-settlement [Accessed: 1 October 2017].

4 Worden, N. (2016) Indian Ocean Slaves in Cape Town, 1695-1807, *Journal of Southern African Studies*, 42:3, 389-408.

imported to the Cape, from the African continent (26.4%), the Indian sub-continent (25.9%), Madagascar (25.1%) and Indonesia (22.7%).[5] However, Emeritus Professor Nigel Worden points out that despite the claims of most Cape historians, the toponyms (place names) assigned to slaves do not necessarily indicate the place of origin of each slave but rather the region from which they were sold to the Dutch. These were not necessarily exactly the same, although the toponym was usually in the same broad region as the person's place of origin. This means that a number of the slaves classified as Indonesian are likely to have come *originally* from the Indian subcontinent.[4] The percentage of locally born slaves increased over time, from 23% up to 1749, to 33% in 1750-94 and 46% in 1795-1807. This confirms that there was an increasing dependence on locally born slaves; indeed Cape Town had almost reached a 'creolisation moment' in the decade before the ending of the slave trade.[4] At that time the 'white' population was recorded as being Dutch (50%), German (27%), French (17%) and Scandinavian, Belgian, other (5,5%).[6]

According to Worden, the shifting nature of slave importation in the 19th century has resulted in contemporary observers simplifying their characterisation of Cape slaves into two categories: 'Malay' and 'Mozambique', 'Malay' referring to the group of people from a range of places from the Indian subcontinent and Southeast Asia, and 'Mozambique' referring to a group of people from a range of places including Angola, Mozambique, Madagascar and Zanzibar. Worden writes:

> William Bird, the Customs Controller in Cape Town in the 1820s, divided slaves at the Cape 'into three classes: The Negro, the Malay and the Africander (locally born slaves). The ending of slavery in 1834 brought a further perceptual redefining of its racial characteristics, which has also continued to the present. The racial order of the post-emancipation Cape came to define ex-slaves, along with the Khoe and San inhabitants of the Cape, as 'coloured', in opposition not only to the descendants of 'white' colonists but also to the indigenous African population of the Cape. [4]

There was a great degree of intermixing in the Cape which is attributed to the skewed gender ratio that existed under Dutch governance. Only a small number of VOC [Vereenigde Oost-Indische Compagnie / Dutch East India Company] employees who sailed from the Netherlands were allowed to bring their families with them, and the Dutch never employed European women in a full-time capacity. Between 1657 and 1806, approximately 454 women arrived at the Cape, as compared to 1 590 male colonists.[7] Also, most of the personal slaves who arrived at the Cape with VOC officials were women. Of the roughly 360 people residing at the Cape in 1658, only 20 of them were categorised as 'Dutch women and children', with probably only half that number being women. This means that the very earliest enslaved women who arrived at the Cape, were freed in order to marry Dutchmen at the Cape.[8] According to renowned scholar and activist, Enuga Sreenivasulu Reddy, 'Many white settlers married or lived with Asian women, and their children were accepted in the white community. Marriages between the Dutch and slave women were prohibited in 1685 but people of mixed parentage, even slaves, were allowed to marry anyone, including the white settlers, inter-racial marriage in fact, increased from that time.'[9]

Does this mean that a significant portion of the 'white' population in the Cape at the time were actually 'brown' by Rodriguez's definition? It is obvious why people would have chosen to be classified 'white' as it marked their privilege and their place in society in contrast to other brown inhabitants of the Cape. However,

5 Shell, R. (1992) *Tender Ties: Women and the slave household, 1652-1834*. Collected Seminar Papers. Institute of Commonwealth Studies, 42, 1-33.
6 Colenbrander, H. (2010). *De Afkomst Der Boeren (1902)*. Whitefish, Montana: Kessinger Publishing.
7 *Kruijtzer, Gijs (ed. Geert Oostindie). Dutch Colonialism, Migration and Cultural Heritage: Past and Present (2008 edition). KITLV Press. p. 115.*
8 South African History Online. (2015) *History of Slavery and early colonization in Cape Town*. [Online] Available from http://www.sahistory.org.za/article/first-slaves-cape [Accessed: 1 October 2017].
9 Reddy, E.S.(1990) *Indian Slaves in South Africa: A little-known aspect of Indian-South African Relations* [Online] Available from http://www.sahistory.org.za/archive/indian-slaves-south-africa-little-known-aspect-indian-south-african-relations-e-s-reddy [Accessed: 10 November 2017].

we must not forget that stating only one side of your heritage means to disown the other side - and from here we continuously choose to live out myths of the choices we make or that have been made for us.

Research in recent years may prove that the actual number of 'whites' in the Cape at the time was lower than earlier records have indicated bearing in mind the basis on which people were classified i.e. European ancestry, racial purity and spiritual beliefs. With this in mind, I draw attention to the following three individuals who were early residents of Cape Town.

Simon van der Stel, who is commonly thought of a 'white' Dutch settler, was born in 1639 to parents Maria Leviens and Adrian van der Stel. His grandmother was Monica van Goa, a former slave of Indian descent, which means that Van der Stel was in fact a creole Governor of the Cape.[10]

Angela van Bengale (from Bengal) was brought to the Cape, via Batavia, with her companion and three children (father unknown). It seems that Angela and her family were taken by slave raiders in the Ganges Delta area of Bengal. She was purchased by VOC Commander Pieter Kemp and later sold to Jan van Riebeeck who went on to sell her to Abraham Gabemma upon leaving the Cape. Gabemma freed Angela, and in April 1668, she made the full transition to Cape burgher society when she was baptised as a Christian. Angela married Dutchman Arnoldus Basson, a reasonably wealthy free burgher. Angela and Arnoldus Basson were married for 20 years and had six children together. When her husband died Angela inherited a fortune she more than doubled in the course of her lifetime as well as property on Heerengracht, now Adderley Street, making her the first woman to be granted land in the Cape in her own name.[8]

Anna de Koning was the daughter of Angela van Bengale. She married Oloff Bergh, a VOC general of Swedish origin and they had 12 children together. In 1724 Bergh died and De Koning inherited Groot Constantia, one of the most prestigious properties in the Cape, formerly owned by Simon van der Stel.[8]

Considering the analysis provided earlier, and if the American 'one drop theory'* were to apply in earlier Cape contexts, would Simon van der Stel and the descendants of Angela van Bengale and Anna de Koning be classified as 'white', 'Cape Malay' or 'Coloured'?

Cape Town experienced significant changes under the British occupation as it increasingly became the capital of an expanding British colony. In the 1820s more British officials were appointed and English was increasingly used as the official language. There was a steady immigration of British citizens to Cape Town, especially young men in search of a new life driven by the hope of making their fortunes.[3] At this stage many Company officials and employees had moved to other posts or retired, while some became free burghers. The city was visibly changing and the British began to impose their own orders, references and cultures on the landscape of the city. Despite the numerous economic and political pressures placed on the local residents, this watershed moment must surely have presented an alternative opportunity for the 'white' residents to join forces with other Cape residents to embrace and assert their creole condition - their shared mixed ancestry and common language, Afrikaans - to form a resilient cultural, social and economic presence in the Cape. Local residents could have jointly asserted that they were a people to be negotiated with rather than dominated. Instead, the 'white' colonists formed two groups - some stayed in the Cape and others moved through the interior in what became known as 'Die Groot Trek' (The Great Trek), forging the bedrock of Afrikaner Nationalism which would go on to become more pronounced within the context of increasing urbanisation and secondary industrialisation as well as continued British imperial influence in South Africa during the period between the two world wars.[11]

10 South African History Online. (2015) *Simon van der Stel.* [Online] Available from http://www.sahistory.org.za/people/simon-van-der-stel [Accessed: 10 November 2017].

11 Grundlingh, A. (2004) *Industrialisation, Rural Change and Nationalism. Chapter 3 - Afrikaner Nationalism in the 1930s and 1940s.* Commissioned by the Department of Education, published by Real African Publishers [Online] Available from http://www.sahistory.org.za/archive/book-4-industrialisation-rural-change-and-nationalism-chapter-3-afrikaner-nationalism-1930s [Accessed: 10 November 2017].

South Africa's Democracy

Attaining democracy in 1994 provided an opportunity for Cape Town to assert itself as creole. It was a defining moment for all South Africans and especially people of colour, who were for too long constrained and defined by others. In addition to 'Rainbow Nation' sentiments at the time, which highlight diversity and multiculturalism, there was an opportunity for Cape Town to defiantly state that its true democracy would arise out of the blending of all the colours of the rainbow to entrench it as the brown city that it is.

It was a moment to re-examine the term 'Coloured' as a description for a varied and complex group of people. The Truth & Reconciliation Commission presented an opportunity for Afrikaners to proudly claim their brown status, letting go of past shame and embracing a proud creole future.

Capetonians still have the chance to move away from classifications that define what they are not, and explore who they are. Brazilians have numerous terms to describe their 'mulatto' population; some are 'Caboclo', others 'Mameluco', 'Mestiço' or 'Pardo', depending on a person's ancestry. In the 20th century, many black Americans shifted from 'Colored' to 'Negro' to 'Black' and, most recently, to 'African-American'.[12] For Jeffrey Hebert, Deputy Mayor for New Orleans, this evolution to 'African-American' is more inclusive of a range of black and mixed-race people.

Attaining democracy in 1994 was Cape Town's chance to address the myths of the past, even with regard to language. It was an opportunity for the brown roots of the Afrikaans language to come to the surface and to quash notions of 'die suiwer taal' [the pure language] which was manufactured by the Afrikaner Nationalist movement. According to author and poet Breyten Breytenbach:

> Afrikaans is a profound creole language. It originates from all these sources that we know. It has Germanic origins, and derived from seaman's languages, blending Arabic Portuguese with Malay influences and Khoi influences. As is typical of a creole language - from this process of hybridisation, which is a refined form of adaptation, came a locally originated language in South Africa. Afrikaans originated as an oral language. The first books printed in Afrikaans were in Arabic script. Afrikaans phonetics were used in madrassahs and mosques in Cape Town for the purposes of the Imams.[13]

Even the word 'Afrikaner' originally made reference to the mixed-race descendants of slaves and European settlers. Award-winning South African filmmaker Dylan Valley states in an interview in *The Citizen* newspaper that there is a stigma for 'coloured' people attached to the way they speak Afrikaans. Although the language was created by ancestors of mixed heritage, the Afrikaans spoken by white people came to be regarded as the standard or 'suiwer Afrikaans' [pure Afrikaans]. 'There is definitely a link between colouredness and Afrikaaps**. Both the language and the people formation - I don't think we can talk about a coloured "race" - comes from a result of slavery and creolised identity,' says Valley.[14]

In the same piece, interviewer for *The Citizen* newspaper Tsholofelo Wesi writes, 'How the Afrikaans spoken by white people came to be considered the standard has been commonly argued to have been a construct of a nationalistic ideology of the 19th century and was firmly established by the early 20th century. In *AfriKaaps* [documentary on the Afrikaans spoken by 'Coloured' people directed by Valley], Dr Neville Alexander, a political activist, speaks about how Afrikaans in the 19th century was associated with servants and the lower classes, while Dutch was the language of aspiration.

12 Swarns, R.L. 'African American' Becomes a Term for Debate. *The New York Times*. [Online] Available from http://www.aaregistry.org/historic_events/view/african-american-term-brief-history [Accessed: 10 November 2017].

13 Breytenbach, B. (2017) *Breyten Breytenbach - In the Spotlight Commenting on the Afrikaans Language*, [Online] Available from https://www.gondwana-collection.com/blog/did-you-know-the-first-afrikaans-text-was-written-in-arabic/ [Accessed: 14 November 2017]

14 Wesi, T. (2015) Coloured People 'reclaiming' Afrikaans. *The Citizen*. [Online] 13 November. Available from https://citizen.co.za/news/south-africa/865263/coloured-people-reclaiming-afrikaans/ [Accessed: 10 November2017].

Wesi goes on to quote Alexander, saying, 'But from 1875, the Society of True Afrikaners wanted to spread the Bible and Christianity amongst other Afrikaans speakers, the so-called brown people. They began to standardise Afrikaans. All the words which had originated from Malay or Khoi or whatever, with a few exceptions, were left out of the lexicon.'[14]

Afrikaans is the first language of 75.8% of 'Coloured' South Africans (4.8 million people), 60.8% (2.7 million people) of white South Africans; 4.6% (58 000 people) of Asian South Africans, and 1.5% (600 000 people) of Black South Africans. Why then, even in South Africa's democracy, is the Afrikaans language so heavily skewed in terms of cultural production, including literature, poetry and music festivals in the Cape, to 'white' Afrikaner communities?

Furthermore, South Africa's democracy provided the opportunity to correct the cultural iconography and spatial configurations of Cape Town. The city could still join a much larger and global decolonisation movement that questions the cultural prominence and dominance of the colonial presence, especially in the postcolonial, postapartheid democratic African city. According to Wandile Kasibe, co-founder of the Rhodes Must Fall movement, 'Pathological ideas of race still exist in public life and are glorified in public space with statues of coloniality, which is a form of persistent memory that museumises public space.'[15]

Architect David Adjaye contends that the representation of cultural figures and the collective visual memory of a community in the public domain must not be underestimated. He states:

> Cultural figures that are ubiquitously celebrated as enhancing or forming a part of the democracy need to be celebrated in public space and this is part of the visual memory of a community. Historical objects are about reframing. The ones that are not agreed upon or are difficult should be in museums. It is not about forgetting or erasing, but it is about learning. The public realm is about celebrating common democracy rather than a privileged one.[16]

Prestwich Place

The discovery of human remains in Green Point in 2003 and 2006 provided an opportunity for a nationwide engagement around the making of cities, especially in relation to the contributions of various individuals and groups. It also provided an opportunity to engage with Cape Town's history more equitably and determine, as a democratic society, ways in which to remember this history spatially, architecturally, culturally, and through literature and education. While the South African Constitution provides vital social equity in our justice system, very little of its spirit has carried through into the equity of memory, place and people.

Since 1993, the human remains of over 3 000 people have been discovered in and around Green Point and the Waterfront.[17] In May 2003 during construction alongside Prestwich Street, human bones were discovered. There was mass opposition by various groups, including community and religious leaders, Khoisan representatives, heritage sector NGOs and academics, to the exhumations of the human remains, and on 12 January 2004, the Prestwich Place Project Committee (PPPC) lodged an appeal to the Minister of Arts & Culture. Yet the developer and the City of Cape Town proceeded with the exhumation of the remains. On 22 July the Minister of Arts & Culture dismissed the appeal to make way for the development of apartment and office blocks, restaurants, bars and cafés.[18] Currently, the human remains are placed in cardboard boxes and housed in an ossuary at Prestwich Memorial, overwhelmed by a noisy coffee shop.

15 Kasibe, W. (2016) *Uncovering the Symbiotic Intersection Between Museums and Construction of Race Ideology in South Africa*. PhD Thesis Abstract.
16 Adjaye, D. (2017) Heritage, Memory & Making Place: Sir David Adjaye in Conversation with Zahira Asmal [Interview] 1 September 2017.
17 Prestwich Memorial and Visitor Centre exhibition. 10 November 2017.
18 Shepherd, N. and Ernsten, C. (2007) Urban imaginaries and memories of violence. Cape Town's Prestwich Street. In *Volume* 11: 138–141.

The memorial and exhibition give the impression of temporariness. For archaeologist Nick Shepherd this moment was 'a huge lost opportunity' which appeared to be more of an 'inconvenience for the city authorities and the developer'. 'The sentiment was one of simply wanting to get the human remains out of the way to continue the development agenda of the City of Cape Town,' he states. 'The City should not have exhumed the human remains and authorities should have created an open green space with no heavy scripting in order to provide a space for conversation. The site has been neglected, which makes forgetting happen.'[19] For the creole people of Cape Town the exhumation of human remains at Prestwich stands in a long line of 'forced removals' across the centuries, from colonialism to apartheid to the present day.

For Christian Ernsten the resurfacing of human remains in Cape Town was perhaps an entry point for a different reading and representation of the colonial archive, one that challenges the historical record and motivates us to seek a deeper understanding of Cape history[20] – not from a colonial perspective but in relation to broader, more inclusive creole perspectives. He writes in *Movement: Cape Town*, 'The resurfacing of the dead challenges the trope of national unity and alerts us to the failure of urban transformation. Yet, these instances also allow for new ways of following the Cape ancestors and new ways of transforming the colonial archive.'[21]

Embracing the Creole

It is evident that Cape Town continues to live the myths of the past in the present. Clichés, stereotypes and prejudices have developed based on these myths. Even within the framework of our declared democracy, there is a lack of political will to create a more culturally and spatially equitable city. Residents seem to lack the tools to openly and honestly engage with each other, and Cape Town becomes increasingly polarised.

Where are the creole sites of memory at the heart of the city? Where can the history that animates these pages be seen in the public life of the city, so that all people may learn about their ancestors? How is the creole spirit remembered, celebrated and nurtured? There are minor representations at sites of struggle, but these serve to further script the brown story as one of strife. In certain instances, it is even caricatured. What about the stories of love, creativity and wonder? City administrators ignore and suppress its creole identity, choosing instead to present only the parts that it finds suitable for tourism narratives. The city needs to be open and honest about all its narratives – uplifting as well as horrific. It needs to make these invisible stories visible so as to create a level ground for opportunity and an environment in which *all* citizens are willing participants. A meaningful look at history will allow the city to refashion the present and write a new story – not only with the voice of the victor that speaks of triumph – but rather the stories of coming together in much the same way that Cape ancestors Angela van Bengale and Anna de Koning did.

Creole consciousness needs to be at the core of the city. Buildings, spaces and event calendars should be imbued with this spirit. Embracing the creole heart of Cape Town through culture, spatial developments, architecture and iconography will empower people, healing past fractures and ridding the city of polarisation. Through this process, people will finally *see* themselves and their ancestors in the making of contemporary Cape Town.

* *The one-drop theory proposed that, regardless of how light one's complexion or European one's features, a person was 'black' if he or she carried a single drop of African blood.*

** *Cape specific variant of Afrikaans*

19 Shepherd, N. (2017) Prestwich Memorial [interview] 13 November 2017.

20 Ernsten, C (2017) *Renaissance and Revenants in an Emerging Global City. Discourses of Heritage and Urban Design in Cape Town's District One and District Six 2002–2014*. University of Cape Town.

21 Ernsten, C. (2015) Following the Ancestors. In Asmal, Z. (ed.) *Movement Cape Town*. Cape Town: The City.

Nomusa Makhubu is a senior lecturer of art history at the University of Cape Town's (UCT) Michaelis School of Fine Art, and has a PhD in art history from Rhodes University.

Makhubu's research focuses on art interventionism, popular culture and social engagement in African visual art. Recognising the need for broader creative mentorship, collaborative practice and socially responsive arts pedagogy, her research is aimed at developing mechanisms for incorporating socially engaged curricula in the creative arts.

Makhubu co-edited a special issue of Third Text in 2013 and is currently working on a book manuscript. Makhubu is a member of the South African Young Academy of Science and the College Art Association International Committee, the chair of the Africa South Art Initiative, and a member of the research team for Comparing "WE's": Cosmopolitanism, Emancipation, Postcoloniality at Lisbon University's Centre for Comparative Studies. She is a fellow of the American Council of Learned Societies. She was an Omooba Yemisi Adedoyin Shyllon Art Foundation Research Fellow in 2010, an African Studies Association Presidential Fellow in 2016, and an Institute for Creative Art Writing Fellow in 2017. Makhubu is an alumna of the College Art Association-Getty International Program. She teaches in the Stanford University Bing Overseas Studies Program. In 2017 she was the recipient of the Harvard-UCT Mandela Fellowship.

What's in a name?
The Geopolitics of (Un)Naming in Post-Apartheid South Africa

Generations of black South Africans carry with them an arbitrary "Christian" name. A "Christian" name is often an English or Afrikaans name that is imposed on black people historically by missionaries and by whites "in charge", and yet often has very little to do with religion.[1] It is a name that white South Africans routinely use in spite of the given African name when interacting with working class blacks. For that reason, blacks refer to it as a "white" name. Maria, Innocentia, Goodenough, Surprise, Patience, Tryphena, Knowledge - although they are in English, they are names generally used for black people. Today we still have a glut of these names in use.

When they are used, African names have been subjected to condescending mispronunciation and misspelling in white society. What does it mean? They ask tauntingly. I might be butchering your name Roll-i-sh-lash-la. For this futile inaptitude, black South Africans made up by swallowing their own names as embarrassing or awkward to say, and in turn spitting out and responding to English names instead.

1 The terms Black, Coloured and White in this paper are used with consideration of the changing definitions of race rejecting Apartheid classificatory systems. For example, "black" as inclusive of Africans, Indians, "Coloureds" and Chinese varies from the scientifically determinist notion based on skin colour and hair texture. It also varies from the valuable concept of black as a political identity.

Our names, as our languages, have been characterized by Anthony Trollope as "an unfortunately awkward combination of letters" and not worth learning.[2]

My own "Christian" name is a name I have never used and have experienced as a violent negation of who I am. I have watched older family members call themselves something else in the presence of and for the convenience of whites in South Africa. In this belittling and disorienting experience of answering to different names in different places, is a deep sense of estrangement. One has to operate in a schizoid manner, as though one is not in a place of one's birth, in being many persons in one and then having to reconstitute oneself into a coherent human being. The *dis-placement* of African names through "Christian" names therefore produces a distanced relationship to oneself - a dislocation, a feeling of being out of place. This "emptying out" evokes what Cornel West calls the "nihilistic threat": "the shattering of black civil society" and "black cultural institutions" that "spawns a deracinated and denuded people with little sense of self and few existential moorings" and is caused by "corporate market institutions".[3]

This thrusts us beyond W.E.B Du Bois's concept of double consciousness, the "sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity"[4]. This is what Victor Mallet also characterizes as "a confusing double life" of answering to two names, where the "Christian" one is often arbitrarily given, not always by parents, but by white employers and school teachers.[5] While Christian names are seen to be "practical" since "many people used their 'white' names only when taking orders from white officials or employers (who were often unable or unwilling to pronounce words in Zulu or Sotho)", they also signify a particular kind of powerlessness, of being owned.[6] In the context of South Africa, is not just a psycho-social division but a psycho-spatial one: to experience life outside of the space of your body and to be expelled from the place you occupy. It is to feel that one is given permission to occupy space owned by someone else and, worse, being someone else's property.

Speaking at a joint lecture at the African Studies Association Meeting in Washington, DC. in 2016, Micere Githae Mugo and Ngũgĩ wa Thiong'o point out that naming is central to the legitimization of colonial power, or rather, colonial and, for the purposes of this paper, apartheid naming practices are an exercise of power over people and place. In his lecture, "Naming and the Politics of Memory", Wa Thiong'o reflects on *the encounter* in Daniel Defoe's novel *Robinson Crusoe* in which Crusoe "assumes that the native does not know anything about anything including their own body", does not seek knowledge about the people or the place or the geography where his ship is wrecked. The encounter begins with names when Crusoe asserts: "I made him know his name should be Friday, which was the day I saved his life […] I likewise taught him to say master, and then let him know that was to be my name".[7] Through this, Wa Thiong'o illustrates the "centrality of naming, renaming, misnaming in the power struggle between the subjugating and the subjugated". In the narrative, it is assumed that before Crusoe arrived, Friday had no name "by which he identified himself and the things around him" and names of places that had "acquired a history around them". As Wa Thiong'o aptly asserts "this is what Crusoe erases with his renaming system" and argues that Crusoe's naming system, now "forever defines the *terms of relationship* between Crusoe and Friday (own emphasis)". Wa Thiong'o shows that "naming becomes the right of conquest and names, the mark of conquest". Naming, he maintains, "has always been a linguistic arm of war, conquest and subjugation" through which imperialism acquires a monopoly of defining the world and shaping perceptions.

2 Trollope, Anthony. 1878. *South Africa*. Leipzig: Bernhard Tauchnitz. Pg. 111
3 West, Cornel. 1992. "Nihilism in Black America" in Michele Wallace (ed.), *Black Popular Culture*, Seattle: Bay Press, pg. 41
4 Du Bois, W. E. B. 1903. *The Souls of Black Folk*. New York: Dover Publications.
5 Mallet, Victor. "Goodbye Sam, hello Mbhazima: Black South Africans are dumping their 'white' Christian names", *Financial Times*, London (UK): 28 Nov 1998: 03.
6 Ibid.
7 Defoe, Daniel. 1920. *Robinson Crusoe*. New York: Cosmopolitan Book Corporation New York. Pg. 174

In this way, names are not only forms of producing knowledge about the world but they are relational and they are symbolic forms defining the iniquitous and volatile relationships between people, the relationship between people and objects as well as the relationship between *people and places*. Having the power to name something is to have the power to possess it. Like Friday, the uncomfortable Christian names signal ownership of one's body and of place by another.

As David Harvey argues, indigenous people have often been seen as mobile and unattached to land. The idea of permanence linked to private ownership was part of the imperialist process. Using William Cronon's book, *Changes in the Land: Indians, Colonists, and the Ecology of New England*, Harvey shows how the idea of permanent private property changed and alienated rights over land which New England Indians used differently. English colonists, who saw Indians as "lazy" and "savage" used this perception "to deny that Indians had a rightful claim to the land".[8] Seen as people who "move from one place to another", Indians had their land "alienated forever".[9] The English who saw land as finite commodity for "exclusive use" that could be owned through individual rights, misconstrued the collective rights over use of land. "English fixity" replaced "Indian mobility" which "meant they had no permanent rights to the land".[10] Furthermore, the British did not understand the significance of place-names or "frequently created arbitrary place-names which either recalled localities in their homeland or gave a place the name of its owner".[11] In contrast, the "ecological labels" used by Indians "describe how land could be used". As Harvey argues "new concepts of space-time and value have been imposed by main force through conquest, imperial expansion or neocolonial domination".[12] Understood through the different naming systems, these concepts of place are, or the domination of one over the other, have changed the terms of relationship, producing circumscribed social positions of "owner" and "trespasser" or "invader" where none existed.

One sees this power of names in the correlation between race and the appreciation or depreciation of residential property. In the sanctioned change of place-names in post-1994 South Africa, most previously segregated white areas kept their names. However, sections of black areas, or townships, (mostly the streets) acquired names to commemorate apartheid activists. Places such as Mandela Park (in Hout Bay Cape Town), Joe Slovo Park in Cape Town, Chris Hani District in the Eastern Cape or the changing of "Native Yard" in Gugulethu, Cape Town to Stephen Biko Drive (which was renamed through the "Name Your Hood" campaign). Most of these townships have retained names like Gugulethu (Our Pride), Langa (Sun), Nyanga (Moon), or Khayelitsha (Beautiful Home). White areas retained British and Dutch names such as Rondebosch, Newlands, Woodstock, Kloof, Constantia, etc. In the black townships property rarely appreciates and in white areas it appreciates exponentially. If a recognizable number of black property owners buy into a white area, white property owners sell and buy elsewhere, causing property value to depreciate.

Illogical and bigoted property values have sustained racial residential segregation in South Africa. A study conducted by Wilhelm Gerhard van der Merwe and Justine Burns, in which they use surnames "to convey racial identity of participants", finds that white participants tend to favour participants with white-sounding surnames over those with black-sounding names.[13] Likewise, in Cape Town, black people often struggle to find property to purchase or rent or to make restaurant reservations when using their surnames because, it is believed, a person's race can be determined through their name. In an article by Neo Maditla, a prospective tenant received no offers for rental under the name Lwandile Ncokazi. Using the

8 Harvey, David. 1996. *Justice, Nature and the Geography of Difference*. Blackwell Publishers, Oxford. Pg. 223
9 Ibid.
10 Ibid.
11 Ibid.
12 Ibid.
13 Van der Merwe, Wilhelm Gerhard; and Burns, Justine. 2008. "What's in a Name? Racial Identity and Altruism in Post-Apartheid South Africa", *South African Journal of Economics*. 72 (2): 266–275

name "Andy", the same prospective tenant received offers for rental accommodation.[14] It is not only the names of places that sustain the conditions of apartheid but how the conditions / terms of relationship are circumscribed through racialized notions of people's names.

Naming therefore signifies a relation to one's body and, more significantly, one's position in place or one's relation to territory. Naming has "a classical geopolitical dimension".[15] It signals power and its changing forms, producing and generating meaning about place and more significantly, circumscribing how people can occupy place. In that way, naming does not only carry historical meaning but sets socio-cultural limits to mobility and relationships between people. A name can be a marker of dominance and subjugation or power and powerlessness.

In the case of South African institutions, and perhaps everywhere in the world, this power has become the prerogative of the bourgeoisie and its hangers on. A majority of the "historical" names that we encounter and are taught to revere in present-day South Africa are the names of patrons whose endowments flow from the wealth generated through the exploitation of labour and the dispossession of mainly black people. Globally, economic power is exercised through re-structuring of geographic conditions, terms of relationship, and restriction or enablement of movement. The labelling of competitors as "terrorist" by those named a "superpower" determines not only perceptions about place but the *conditions* of place.

The rise of Fallism across South Africa since 2015 re-ignited the debates about place-names in South Africa. It was troubling to hear public responses asserting that names such as "Rhodes" for Rhodes University cannot be changed because this is the name that carries weight internationally with funders. The proposed names of activists such as Bantu "Stephen" Biko sent shock waves among the establishment elites. More disturbing was that this argument was based almost entirely on the possible loss of international investment that the name of Cecil John Rhodes, a British imperialist businessman, politician and white supremacist, seems to currently attract. This is also trailed by the belief that a degree or certificate from "Rhodes University" carries more international weight than that from universities named after activists such as Walter Sisulu. Should we not be grateful for the generosity, of patrons like Rhodes and Leander Starr Jameson or even Maximillian Michaelis, without which these internationally recognized institutions would not exist? They asked.

Assuming that wealth and philanthropy "washes" away genocidal war crimes and ruthless labour exploitation, the conservative view is inclined to remind us to be grateful for the modern systems brought to us by the colonial process. As Helen Zille, the premier of the Western Cape, proclaims: colonialism afforded us "independent judiciary, transport infrastructure [and] piped water". These parochial public assertions overlook the latent structural violence in colonial place-names.

In 2016, students from UCT's Fine Art and Drama, mainly, Hiddingh campus, began referring to it as FKA Hiddingh (Formerly Known as Hiddingh). Leading to this, an exhibition of Mmapula Mmakgabo Mmankgato Helen Sebidi's paintings, which was skillfully curated by Nkule Mabaso, was yet to open for public view. The name *Helen* Sebidi (the first name being the given "Christian" name) was collectively suggested by occupying students, named Umhlangano, to be the name that would be used to refer to the art school. For the duration of the occupation, makeshift signs of the name Helen Sebidi were laid over the Michaelis on signboards and edifices across campus. Likewise, the name of the playwright, Winston Ntshona, was signposted as the name for the Drama Department. These names carried symbolic weight during the occupation and also transformed the exclusivity and meanings that the stone buildings have come to acquire over the years.

14 https://www.iol.co.za/news/south-africa/western-cape/to-let-but-not-if-youre-black-1610775

15 Giraut, Frédéric and Houssay-Holzschuch, Myriam. 2016. "Place Naming as Dispositif: Toward a Theoretical Framework", *Geopolitics*, 21 (1): 4

For that short time, the relationship to place and between those who occupied was re-defined. Spaces were re-purposed, meetings were held in the open spaces and artistic interventions flourished. Re-naming buildings on the campus shifted, one could argue, a sense of belonging to place, where one is not always welcome, even under the conditions of paid patronage in the form of tuition fees.

At the end of the occupation and the start of the new academic year, the names of Helen Sebidi and Winston Ntshona on makeshift signboards were unceremoniously removed by the university authorities as though they were detritus of an unruly protest. Once again, the names Michaelis and Hiddingh operated as if nothing had happened. The official names of the art school and campus, Michaelis and Hiddingh are the names of diamond mining magnate Maximillian Michaelis who sponsored the chair of Fine Art at what is now the University of Cape Town and, lawyer, Cornelis Hiddingh. Michaelis is also known as an art patron whose collection of Dutch and Flemish "Old Masters" paintings, was donated to the South African Union government and is preserved in the Old Town House in Cape Town.

The seemingly "legitimate" names would not be abruptly removed without "broad consultation" and yet the names that were collectively suggested by members of the campus community could be taken away without discussion and debate prior to their removal. That is, before the campus was built what meanings did that place carry for the people who lived in it? How far back one can go is not the point. At the crux of the matter is the concept of permanence in relation to the possession of place or place as property that is so deeply ingrained in today's neoliberal democratic world. Renaming is to take hold of the course of historical narratives. Often, the interplay between legitimate institutional processes and the social processes that are deemed illegitimate obscures the necessary popular resistance against authoritative power.

The call for name changes, as part of "transformation" in post-Apartheid South Africa is seen as the removal of "valued historical symbols" that as cultural heritage should permanently remain. It is experienced by white society as an erasure of their history. Place-names in South Africa not only celebrate historical figures who held deeply racist views and were responsible for racist violence, but they also demarcate and segregate space according to apartheid racial divisions. For example, Orania in South Africa is known to be an Afrikaaner purist town, "an autonomous territory" for Afrikaaners that was established in 1991. The name Orania is based on the Orange river which was named to venerate William V of Orange, Netherlands. For most, this area represents specific conditions or terms of relationship and limitations tied to the social exclusion of racist segregation. At the end of apartheid places bearing names such as Hendrik Verwoerd have been renamed and many major roads, bridges, malls have been named after Nelson Rolihlahla Mandela (the name Nelson being a "Christian" name Mandela was given capriciously by a school teacher). In an article, Corinna Schuler shows that even names that seemed "neutral" such as the changing of Jan Smuts Airport to Johannesburg International or those that sought to appease white South Africans by not replacing white names with black names but with white activists' names such as the changing of D.F. Malan Drive to Beyers Naude, an Afrikaaner anti-apartheid activist, still received "resistance from right-wing whites" through "angry letters, public protests, even vandalism".[16] Name changing in South Africa, Schuler illustrates, is characterized by academics and conservatives as an erasure and as "the first step toward collective amnesia".[17]

16 Schuler, Corinna. 2002. "Wiping clean reminders of the apartheid era: South Africa changes place names from its racist past", *National Post*, [Don Mills, Ont] 02 Feb 2002: A15.

17 Ibid.

This resistance to change, the *colonial fixity* in postcolonial contexts, is generally defended through the intertwining of memory and heritage as markers of group identity. Colonial fixity and permanence holds claim to cultural and economic currency. The "public memory" embedded in colonial and apartheid place-names and monuments is often treated as the "property" of specific groups. Social change and meaningful transformation, it would seem, threatens a value system rooted in private property and accumulation. The colonial names that have become fixed in postcolonial contexts become part of the global tourist market and monopoly. As Harvey suggests "we live in a world, after all, where the rights of private property and the profit rate trump all other notions of rights one can think of".[18]

The occupation of Umhlangano in 2016, marked by place-name change, revealed the unsettling nature of "ownership" that is inculcated through fixed colonial names, and prohibits the fluidity of place as a social process. The occupation enabled, although for short time, the possibility of changeability and mobility, evoking the notion that people make places. It also showed how conceptions of heritage become a factionalizing force that, to use Wa Thiong'o's words, "forever defines the terms of relationship".

Colonial names signify, for the affected majority, loss, displacement and violence. That is, the everyday experience of pronouncing names of colonial politicians, war mongers and businessmen is not only scarring but "forever defines" the master/slave relationships of this present era. Naming, unnaming and re-naming in South Africa, although often seen as a cosmetic political gesture, remains one of the significant challenges in changing the attitudes that would enable change in the *colonial terms of relationship*, altering the paralyzing institutional culture of racial supremacy and segregation.

18 Harvey, David. *Rebel Cities: From the Right to the City to the Urban Revolution.* London, New York: Verso, Pg. 3

Margriet van der Waal, originally from Johannesburg, South Africa, teaches cultural and literary studies in the Netherlands. Since September 2017 she is, next to lecturing in a European Studies programme at the University of Groningen, professor by special appointment in South African Literature, Culture and History at the University of Amsterdam.

Entangled histories: South Africa and the Netherlands in a globalizing world

The contemporary cultural curiosity about South Africa in the Netherlands is fascinating. Apart from the many Dutch tourists who visit the country, a plethora of cultural activities somehow related to South Africa have been featuring regularly on the Dutch cultural agenda. Besides the "Goede Hoop" exhibition at the Rijksmuseum in 2017, Dutch museum visitors have also in recent years been treated to big solo exhibitions of artists such as Zanele Muholi, Marlene Dumas, David Goldblatt and William Kentridge, while many more South African artists or South African-related themes featured in exhibitions all over the country during the past years (*Familieverhalen, Signs of Solidarity, Re(as)sisting Narratives, Making Africa, Vêrlanders*). Cinema and television also engage regularly with South African topics (think of films and series like *Black Butterfly, Fischer* and *Stellenbosch*), while the country is a popular setting for Dutch television programmes: *Wie is de Mol, Perfecte Plaatje, Bestemming Onbekend, Nick en Simon - Die Suid-Afrikaanse Droom, Goede Hoop* and *Van Dis in Afrika* televised a distinctive South African *couleur locale* into Dutch sitting rooms during the past years.

The Dutch republic of letters regularly hosts visiting South African authors and contributes to the European circulation of South African literature translated into Dutch, while Dutch authors from time to time write about South Africa themselves (for example Adriaan van Dis, Fred de Vries and Alfred Schaffer). Theatres in the Netherlands feature South African performers and artists, events such as *Afrovibes*, the *Afrikaanse Kultuurfees, Week van de Afrikaanse Roman* and *Winternachten* often boast better and lesser-known South African participants, and resulted in much fruitful collaborations between South African and Dutch artists. The work of Joep Pelt in collaboration with South African musicians such as Black Moses Ngwenya, rapper Zuluboy and legendary musicians Joseph Makwela and Lemmy Special, which has led to the *Soweto Soul* project comes to mind. The transnational collaboration between Dutch and South African hip-hop artists should also be mentioned, as well as the hip-hop opera *Afrikaaps*, performed by Dutch and South African artists both in South Africa and in the Netherlands. Dutch authors, musicians and artists are generally well received in South Africa and their interactions with local artists, theatre publics and readers fruitfully contribute to South African culture.

These contemporary relations shape and are shaped by social imaginaries: the cultural expressions in which we capture and make sense of our social interactions and the world we live in. These imaginaries and their material manifestations have become part of the bigger Dutch and South African cultural archive and reveal the complex relationship that has gone through significant changes during the past centuries. To make sense of these changing imaginaries, one could plot them into a narrative that tells the story of the changing relations between the people of these two countries. This relationship goes a long way back, as do its ethnic, cultural and economic entanglements.

The narrative in Dutch representations of South Africa usually starts with an image of the Cape as a fertile region, with the Cape peninsula, in the eyes of the colonists, presenting its land for occupation, leading to efforts to turn it into a refreshment station for the VOC fleet operating between the Far East and Europe. Initial positive reports by the Dutch about interactions between local pastoralists (Khoekhoen) and VOC employees in the mid 17th century after the stranding of the *Nieuwe Haerlem*, inspired the VOC to create a stronghold there where fleets of several European nations on their way to and from the Far East could be victualed with fresh water, fruit, vegetables and meat. This led to an expanding market, leading on to the migration during the 17th and 18th century of VOC employees, free burghers, and Dutch female orphans to the Cape who constituted the settler community together with local pastoralists and enslaved people from many countries such as Angola, Mozambique, Madagascar, Indonesia, India and Ceylon (Sri Lanka). Dutch scientific interest in the Cape extended to the flora and fauna and samples and illustrations of South African plants and animals were collected for natural scientists in Holland and elsewhere in Europe. The creation and maintenance of this settler community had a profound impact on the culture and livelihood of the indigenous pastoral society, while the creolisation in the emerging Cape colonial society led to new social and linguistic forms. The local Khoekhoen society was virtually destroyed by the military force of the VOC, the dispossession of their land, the illnesses that were brought by the settlers and their incorporation into settler society.[1]

The Dutch lost their administrative rule over the Cape through the VOC to the British in the early 19th century, and interest in the country then waned somewhat on the Dutch side. The "Boers", the Dutch descendants in South Africa who had mostly become livestock farmers extending into the interior of the country, were more or less looked down upon by Dutch visitors to South Africa as a group of lazy, religiously hypocritical, racist oppressors.[2]Things changed, however, during the second half of the century, with the emergence of *Boerenliefde*: a notable Dutch interest in and involvement with the Boer republics of the Transvaal and Orange Free State. The government of Paul Kruger actively recruited managerial-level civil servants, engineers, architects, lawyers and teachers in the Netherlands to modernize and professionalize its civil service. The material and cultural contribution of "Kruger's Hollanders" to the country is still visible here and there: in examples of the Eclectic ZA Wilhelmiens building style,[3] the remains of the railway line to Maputo built by the Netherlands-South African Railway Company,[4] and the cultural heritage of artists such as Anton van Wouw (1862-1945) and Frans Oerder (1867-1944).

Fuelled by the growing political tension between the Boer republics and England as well as competing European nationalisms, a strong sense of a historical relationship of common descent (*stamverwantschap*) between the Dutch and their "South African cousins" developed by the end of the 19th century. This sentiment of solidarity was fed by a growing, pan-Netherlandic or "Diets", *Volk*-based nationalism, which included not only the Afrikaners, but the Flemish as part of a "Groot Nederland" cultural family too.[5]

1 See Leonard Thompson, *A History of South Africa* (2001) p. 39. See also Pieter de Klerk, "Die stigting van die Kaapkolonie in die Nederlandse geskiedskrywing." *Historia* 54.2 (2009): 178-196.
2 See Gerrit Schutte, *Nederland en de Afrikaners* (1986) p. 16.
3 Karel Bakker, Nicholas Clarke and Roger Fisher (eds.), *Eclectic ZA Wilhelmiens* (2014).
4 For details about the material remains of this Dutch-South African cultural heritage, see the website www.dutchfootsteps.co.za.
5 See P.J. Furlong, "Family ties? Afrikaner nationalism, pan-Netherlandic nationalism and neo-Calvinist" Christian nationalism". *New Contree* 74 (December 2015): 1 - 24

The interest in the long lost cousins in South Africa turned into real "Boer mania" during the South African War (1899-1902), or Anglo-Boer War as it is also known. The Dutch, and others in Europe, viewed the Boer resistance against England as a struggle for social justice by a small nation fighting for its own sovereignty against the mighty British empire. To express their support for the Boer Republics, a substantial amount of money was collected - often accompanied with handwritten messages of support - to aid the victims of the war in South Africa. The image of heroic (white) South Africans in the Dutch imaginary was further kindled through very popular Dutch adventure type novels set in South Africa by authors such as Louwrens Penning (around the turn of the century), and the naming of many streets in Dutch towns and cities after famous Boer generals. Many Afrikaner students opted to study in the Netherlands in the first half of the 20th century and a special South African student association existed in Amsterdam.

These cultural-ethnic attachments experienced much strain during the second half of the 20th century. The naive, nostalgic commemoration of a South African connection, which found expression, for example, in Dutch children learning to sing Afrikaans songs such as *My Sarie Marais* or *Suikerbossie*, was radically transformed into a more critical attitude held by many Dutch people toward the country and its apartheid politics. The Dutch anti-apartheid movement (in the form of various clubs such as *Komitee Zuidelijk-Afrika*, the *Anti-Apartheids Beweging Nederland* and *Werkgroep Kairos*) rejected the conservative, race-based "stamverwantschap" ideas in favour of non-racial, socio-cultural relations between the two countries. It was especially the Sharpeville massacre in 1960 that became the "shibboleth of repression" in Dutch eyes, as historian Barbara Henkes calls it.[6] At the same time, however, in conservative religious and cultural circles some individuals and a few cultural groupings in the Netherlands lobbied for the retention of cultural, economic and political relations with (white) South Africa, especially the *Nederlands Zuid-Afrikaanse Vereniging* and the *Nederlands Zuid-Afrikaanse Werkgemeenschap*.

During the 1970s and 1980s Dutch citizens organized themselves in local groups and rallied against the apartheid regime, undertaking various activities such as a successful consumer boycott of Shell and South African oranges in solidarity with the ANC and other liberation movements. At the same time, the *Anti-Apartheids Beweging* organized cultural exchanges, such as the performance of the South African *Freedom Singers* and the musical group *Amandla* in the Netherlands, as part of the organized international social movement against apartheid. A symbolically important moment in the redrafting of Dutch-South African relations was the unilateral termination by the Dutch government in the early 1980s of the cultural agreement between the two countries that had been signed in 1953. This was seen as an important victory for the anti-apartheid movement, which had contended that the cultural agreement was a means through which the South African government had been propagating its racist policies.[7]

More cultural activities, such as *Art Contra Apartheid* (1976), the *Beat Apartheid* musical festival (1981), the *Culturele Stem van het Verzet* (1982), the creation of the "Zuid-Afrikaanse Bibliotheek" by publisher *Podium* (for the translation of South African literature) and the week-long conference *Culture in Another South Africa* (1987) were all evidence of the active efforts on the Dutch side to engage against apartheid and to play a role in envisioning a non-racial South Africa.

The negotiations between the National Party and the ANC, the unbanning of various political parties, and the release from jail of many political prisoners by the end of the 1980s was the start of a new chapter in the relationship between South Africans and the Dutch. Thousands of Dutch fans awaited a glimpse of Nelson Mandela on the Leidseplein in Amsterdam on 16 June 1990 when he visited the country, and clearly expressed their support for South Africa's ending of apartheid and the transition to democracy with their enthusiastic greeting of the struggle hero.

6 Barbara Henkes, "Een warm welkom voor blanke nieuwkomers? Nederlandse emigratie en Zuid-Afrikaanse natievorming (1902-1961)." *The Low Countries Journal of Social and Economic History* 10.1 (2013): 2-39.

7 See Roeland Muskens, *Aan de Goede Kant* (2014) p. 241.

A new cultural agreement was signed between the two countries in 1996 and continued cultural exchange between the countries has created a basis on which dynamic cultural and social relations are being wrought and cast.

However, not only notions of ethno-cultural allegiances or social justice in this historical background, nor the titillating excitement that accompanies the interaction with what might still be seen as the "exotic Other" explains fully the contemporary, sustained interest in South Africa. An additional reason for this continued entanglement may be found in the comparable struggle South Africans and the Dutch face to make sense of their own, confusing contemporary condition. The necessary re-forging of social relationships between South Africans in an attempt to live together in the context of "post-post apartheid" and "post-anti-apartheid" resonates with contemporary debates in the Netherlands and elsewhere in Europe about processes of shaping belonging and identity against the backdrop of global migration.

On a recent tour to South Africa in 2016, Dutch rap artist Akwasi performed a spoken word text "Sorry for being black", written in 2007 already, about the racial prejudice that he encountered in the Netherlands, and which resonated overwhelmingly with black South African audience members.[8]

And in 2017, Afrikaans poet and public intellectual, Antjie Krog formulated what she holds to be the key to the relationship between the Dutch and Afrikaans-speaking white South Africans: "What white Afrikaners learned during apartheid from the Netherlands is non-discrimination; not to discriminate. That all people are equal; that all people have equal rights. But the issue on which we are ahead is that we are forced to live with a diversity of other groupings. In other words, other religion(s), other languages, other skin colour(s). It is no longer only black and white, it is a mix. And to be happy in this; to draw energy from this mixing. And then I hope, if everything goes well and we continue to muddle about like this, that we could be an example of how it could go as well".[9]

For a long time, the Dutch-South African social imaginaries were fed by an essentialist logic of over here or over there (the centre and the periphery, this country and that country, this nation and that nation) that determined much of our thinking about one another. But contemporary conditions reveal the oftentimes simultaneity of there being here too; the logic of centre and periphery being challenged by global flows of people, capital, ideas and goods that upset clear points of origin or destination.

Reflecting on our current global condition, Achille Mbembe speaks of an "awareness of the interweaving of the here and there, the presence of the elsewhere in the here and vice versa, the relativisation of primary roots and memberships and the way of embracing, with full knowledge of the facts, strangeness, foreignness and remoteness, the ability to recognise one's face in that of a foreigner and make the most of the traces of remoteness in closeness, to domesticate the unfamiliar, to work with what seem to be opposites."[10]

The flows of ideas, people and goods between the Netherlands and South Africa have created a crisscrossed, dynamic relationship that is erasing the boundaries between here and there. The two countries have historically been extensively entangled with each other's fates and futures, and will remain so in the future. It requires a mutual historical and cultural sensitivity, but also a sensitivity with an eye on the future, so succinctly formulated poetically by Antjie Krog a few years ago in the poem "(Boat): "something loosens in this lure/not of being/but of becoming/many/many/becomings."[11]

8 Cited by Bram Vermeulen, "Nederland is net als Zuid-Afrika". *NRC Next*, 21 September 2016.
9 Buitenhof (VPRO), 2 April 2017. Translation my own.
10 Mbembe, Achille, "Afropolitanism". Translated by Laurent Chauvet. in *Africa Remix: Contemporary Art of a Continent*. Edited by Njami Simon and Lucy Durán (2005), 26-30.
11 Antjie Krog, *Skinned. A Selection of Translated Poems* (2013), p. 148. This poem was originally published in Afrikaans in 2000, in the collection *Kleur kom nooit alleen nie*.

Thulile Gamedze is an artist, activist, writer, and member of the collective iQhiya, based in Cape Town, South Africa. She is currently studying a Masters degree at the University of Cape Town, researching and practicing creative and experimental learning methodologies framed as urgent artistic and political interventions. She has published in local and international art-based publications and catalogues and activist news platforms. Her practice is concerned with education, mapping, writing and history, and how these things can operate and intervene with oppressive structural realities.

To be born free and other such myths

One of the first tutorial classes I gave was to a number of fresh-faced new art students at the Michaelis School of Fine Art, UCT (University of Cape Town.) It was 2015, and things had recently erupted at the university with the #RhodesMustFall movement occupying the administration building in order to firstly experiment with decolonial pedagogical praxis, and secondly to put pressure on university management to meet demands pertaining to decolonisation of the institution as a whole. The significance of 'Rhodes' was a direct attack on the presence of colonial symbolism on campus, most particular a statue of Cecil John Rhodes, which then occupied a central position. However, symbolism did not begin to cover the demands being made, which most significantly addressed gross human rights violations happening within the private, outsourced companies UCT employed to provide its workers, as well as the institutional oppression within tertiary education fee structures, staff and employment policy, curriculum, and housing amongst other things.

Our tutorial was supposed to be spent discussing what should sit in place of the Cecil John Rhodes statue, whose occupation of prominence could be read as nothing but a celebration of continued colonial power dynamics. The statue of Rhodes, who some still know as a 'philanthropist', had been erected many years ago and had somehow escaped the onset of 'democracy' in 1994, continuing its consumptive gaze over Cape Town until coming under fire through #RhodesMustFall activism.

Rhodes' history is one of mineral exploitation, involving land theft, the building of export-transportation infrastructure that could move raw resources out of Africa, for manufacture and profit in European

industry. The effect of this - the pervasive issue of many parts of Africa's economy - is that it underdeveloped, and eventually eradicated existing secondary production industries, turning the continent into a mine of resources for colonists that were manufactured via European industry and sold back here for profit.

This clinical reading of Rhodes, and the other randlords, (a group of the most exploitative settler-colonial mining magnates who exploited Southern African land and labour) does not quite begin to describe the foundational racist beliefs that this capitalist project was based upon. What this means is that their colonialism, this underdevelopment of the continent, was made possible through the theft of land from black people, the slavery of black bodies, black genocide, patriarchy and sexual violence, to which black gendered subjects have always been the most vulnerable victims. These violences persisted through the colonial period and formal apartheid, and although a number have passed since democracy, continue today.

I looked around to see whether anyone in the class wanted to engage with the complicated matter of what to do with the space where Rhodes was. One of my initial questions was about the presence of the statue, and what that symbolised for us in the contemporary moment, specifically as artists. The first response, or perhaps reaction I received can be credited to a young white woman who put forth that these political issues did not belong to them - to us - and that this was because most of the students in the class were in fact 'born-frees'.

I remember being shocked into silence. The idea that anyone could be 'born-free' (ie, born post 1994, or born into democracy) as a result of having been birthed into a structurally unchanged, *informal* apartheid era seemed rather bizarre, although the irony of the assertion emerging from whiteness was not lost on me. A quick look around the class of twenty-odd students including perhaps three other angry-looking black people seemed to confirm that I was not, in fact, in a dream, but that potentially a number of my students were.

The term 'born-free', as far as I had been aware up until that point, was equivalent to the idea of South Africa as a 'rainbow nation'. The country has, since 1994 invested in what I believe to be one of the most successful nation-building propaganda operations to have ever graced the planet. Despite having fallen through on nearly all the promises of the Freedom Charter as well as introducing a string of neoliberal violence since 1994 - rife gentrification and forced removals of poor communities, state-sanctioned genocide killings of black protesting workers, and the democratisation of racist white mobilisation around a new kind of 'swart gevaar' ('black danger', describing supposedly justified racist violence due to the apparent targeting of white Afrikaners by black criminals) - the image construction in post-apartheid South Africa has been resoundingly successful. The collective utopian imagination of South Africa, where we embrace the rainbow nation, are diverse but unified, are *free*, repeatedly invalidates the reality - a paradise of white monopoly capital, kept intact through exploitative black labour, and a strategically reproduced pool of black unemployment. To be 'born free' is an immobilising experience in which the image and the reality of South Africa are vastly paradoxical.

I will not attempt to further unpack this particular moment of that particular tutorial class, but rather will seek now to reflect upon it, and to contextualise it within this 'new South Africa'. How does the idea of being 'born free' sit in relation to decolonial student activism, and where can we situate the notion within our art industry, and art education now?

I would argue that the South African art world, in its pretence and pretentiousness seems to operate as though it itself was 'born free'. Honing in on image, representation, and curatorial strategy more than any other industry, this institution is at odds with itself, seemingly 'struggling' to accurately acknowledge the repeated violence of the spaces in which its art operates, and the effect this has on its 'public'. Again, we run into this strange paradox of image and reality, wherein the visible work of successful black artists seems to articulate a kind of socio-political equity, but examination of the fabric of these institutions quickly exposes violence.

Within South Africa, the amount of black ownership or investment in the art world is laughable, and realistically should be understood as zero. All of the significant infrastructure of this economy is private, and white-owned, and without artist grants or other government support, must be acknowledged as the elitist, neoliberal picture it is. Over the past few years, black African artists have become the most lucrative trend in the global art economy. Therefore the situation that we deal with now is that black artists, who lack investment within the art world structure, are at the mercy of white gallerists, collectors, investors, and foundations, who determine the kind of blackness they want these artists to represent, and the blackness they believe is the most lucrative kind. Effectively, the art world reproduces a white-sanctioned blackness. In other words, all the significant, relevant, or in-vogue contemporary art in South Africa is black-made, and all the space, land, architecture and channels for its exchange are white-owned. If this labour relationship does not sound familiar to you, then perhaps you are a 'born-free'.

Essentially, the art world and its economy cannot be shifted by the labour used to reproduce it. However, this needs not be the end of the story. Regardless of navigating exchange-based relationships where one's work occupies continually reproducing structures, what has been interesting lately is the way that student activism has responded to and intervened with art, as well as with the way people have used art and installation as a mode of expression. When art is moved from the safety of the gallery or the museum, it becomes a political tool, it becomes politicized expression, it becomes a dangerous business.

'*Shackville*' was an installation work constructed on UCTs main campus in early 2016 to protest the housing crisis at UCT. This 'crisis', which is perhaps better framed as consciously enacted exploitation, describes the repeated process in which the institution accepts poor black students in bad faith, knowing that their background, often in areas outside of the province, can fulfil its racial equity requirements, but when the students arrive, they find themselves homeless, without rooms in residence, and unable to afford Cape Town accommodation, as they attempt to begin their studies.

Shackville included both the construction of a shack, made from corrugated iron, with a text reading 'UCT's Housing Crisis' on one side, and a student protest that lasted for a few days. The work caused disruption to university car traffic, as people protested the racism of institutionally sanctioned black homelessness.

As an intervention within a gallery, the work would have been accompanied by wine and conversation regarding the effectiveness of the medium in relation to the pervasive issue it articulated. Six weeks later when the show was over, it would be bubble wrapped and put in a store room. At UCT, after a day or two, it beckoned both the police and a private security company, who beat students up, and arrested a number of them. Of course, this was not the end, and violence was met with force by students, who burned vehicles, and UCT-owned 'historical artworks' in retaliation.

The unfolding of these events have not quite been recorded within the framework of art production and practice, beyond the fact that public engagement by the alleged art community has lead to an overall defence of the fact that colonial paintings, apparently valuable purely for being 'historical' and 'art', were destroyed. This of course erases the fact that state sanctioned violence too destroyed a contemporary work whose method of practice came head to head with the dynamics it sought to expose. In other words, in this case, an artwork had effect beyond wine, white walls, and a store room.

My main entry point however is not even in defending an argument whose centre operates within the assumption that objects - art or otherwise - are more valuable than lives, but rather to articulate the illogic of South African art world dynamics, which are situated exclusively in modes of understanding that refuse to reflect on artwork, unless it appears in the demobilising structures of its institutions. The South African art world continues to be *born free*, and refuses to change its structures and to grant opposing image-making practices a voice that is not stifled by its parameters. The potential for effective art practice here is therefore outside of the confines of art institutional spaces.

I have often struggled with attempting to reconcile the ethics of lending the resource of my blackness to a space which subjugates black people and exploits black intellectual labour, but we are faced with a very difficult moment in South Africa, where the building of new spaces in which ideas and conversations might be enacted must take place simultaneously to the feeding of the neoliberal trap, which is often our only economically viable option.

What has been incredibly difficult these past few years is navigating a relationship with this capitalist circulation of representations, whose politics appear to shift and radicalise, but whose structure must too be understood as representational of the real violence of this art world. We cannot rely on a space whose resounding voice is for the protection of objects over the protection (and celebration!) of black lives beyond their labour value.

In November of 2017, artist Qondiswa James intervened with both the structures surrounding art, and the strategy of university 'shutdowns', that have become the most feasible language of protest in putting pressure on the demand for free decolonised education in South African tertiary institutions. Lying naked together with another artist in the middle of a road used by UCT bus transport, the two brought an audience of police and private security, who neither engaged with nor reflected on the intervention, but instead knocked James unconscious before dragging her, unclothed, into the back of a police van. After being taken to hospital, James was arrested and charged alongside other comrades who had too disobeyed the terms of UCTs interdict against student protestors, which has outlined in stringent terms what are now considered to be illegal forms of protest activity.

The nakedness of a black woman's body, declaring itself unarmed and vulnerable to every violence, provided the only still, calm point amongst the performance that ensued around it. However, the racism, patriarchy, and extreme hatred enacted onto this vulnerable body - onto this performance work - will likely not be enough to grant black people here the space to declare that they were not born free! We need to understand, as artists, writers, as *cultural workers*, that this is not the kind of blackness that can operate as a commodity within the global art world, but it is the mode in which any artwork that chooses to exist and relay its message outside of a relationship of creative labour exploitation must exist.

The consequences of art as political praxis are dire, but they have not stopped the contemporary formation of a visual language whose power is its refusal to operate solely as image. I think there is liberation in that. Of course, I found the South African art world to be oddly silent on this, failing to articulate their proud rage at the fact that a performance work had been destroyed, in other words that a protestor had been violated, that a naked body fighting for free education for all had been hurt. I found them oddly silent in reflecting on the significance of work like this - work whose vulnerability is its operation within reality, and work with utter disregard for the image of the ~~born free~~.

Jessica de Abreu is a board member at New Urban Collective which is a social entreprise that contributes to strengthen the socio-economic position of Black youths in the Netherlands. She is also co-founder of The Black Archives in Amsterdam, which is one of the first historical archives in the Netherlands that focuses on Black Dutch history, and beyond. As an activist, her work focuses on the field of the African Diaspora, anti-Black racism and intersectionality.

Anti-racism is a stage: an intergenerational conversation about our roles

The words of the African American civil rights activist Fannie Lou Hammer entered my mind when I wanted to describe what it means to be a woman of African descent in the Netherlands: *"Sick and tired. Sick and tired of being sick and tired"*. The tragic part of this quote is that these words still have a significant meaning, even miles away and years after she uttered them. The Pan-African feminist Amy Jacques Garvey also talked about our Black people's lives: *"How often there comes into one's mind the feeling to give up?"*. Their words remind us that it is one thing to experience racism and injustice, a second thing to resist and fight against (systemic) oppression, whilst the third and most disturbing part of the fight is that a capitalist world leaves no time or space for us to heal from the (colonial) damages done to our bodies and minds. In other words, the fight against racism *is* exhausting. And the exhaustion can be felt everywhere: in the United States, in Europe, on the African continent, and beyond. Although the fight for racial equality is tough, we have to find ways to resist an anti-Black world by understanding that we are not only connected across borders (through place), but also intergenerationally (through time).

As Black Lives Matter activist Kleaver Cruz from New York mentioned during his visit to Amsterdam in 2017, one of our solutions towards freedom lies in an intergenerational conversation: *"Even though we know we might not see the end of racism in our lifetime, we can contribute to that end"*. Since 2011, we have witnessed a new wave in the anti-racism movement in the Netherlands. The normalization of the blackface tradition of Black Pete during the children's celebration of Sinterklaas became a symbol of institutional racism in the Netherlands which manifests itself through segregation in the educational system, racial discrimination on the labour market, racial profiling by the police and unequal treatment in the juridical

system, racial stereotyping in media and imagery, etc. The first anti-Black Pete protest, in this wave of anti-racism, was conducted by young artists Quinsy Gario and Kno'ledge Cesare, who were brutally arrested at a Sinterklaas parade in Dordrecht just for wearing t-shirts with the slogan 'Black Pete is racism'. Their protest was initially an art project that subsequently developed into one of the most significant moments for our movement. However, resistance against Black Pete had already been taking place in the 1970s and '80s, though I could imagine now that the criticism started even earlier.

The annual demonstrations and protests during the (national) Sinterklaas parades demanded attention, resulting in a national debate about racism in the Netherlands.

It encouraged our generation to organize resistance, but we have to remember we are also building our work on the strength, wisdom and struggles of previous generations. Fighting racism means also carrying an enormous weight on our shoulders but we can ease the pain by learning from the lessons of those who went before us. Although through time racism has developed into creative ways, we do not always have to reinvent the wheel for solutions and insights. Therefore, an intergenerational conversation is crucial and necessary.

The stage of the anti-racism movement in the Netherlands

As the title of an article in The Guardian stated: "Black Pete exposes the Netherlands' problem with race".[1] Once the national blackfacing tradition was criticized for its racist character, it was not long before other fields and institutes and practices within society came under fire. For example, the lack of representation of black people in politics and media, eurocentrism in universities and the educational system, museums and cultural institutes, racial profiling and police enforcement became centers of debate. To understand how different initiatives around different institutes developed into a movement, I always use the words of my mother: *"Life is like a stage, everyone plays a role"*. Through her words, I understand that fighting an immense, intangible system such as institutional racism, is indeed like performing on a stage. Because racism has infiltrated all institutions, it is impossible as an individual to take an entire society upon your shoulders. Therefore, as my mother said, we all play a role on this stage called the movement. In the Netherlands, the movement has not only crossed many sectors and fields, but intergenerational collaboration has made our movement grow.

To open up a conversation about race and racism in the Netherlands is exhausting. Addressing this structural problem is tough for several reasons. For one, the Dutch are known to be 'tolerant'. Therefore, they *claim* to accept your presence as a non-native Dutch person. Secondly, the Dutch have an international image of being open and liberal. Therefore, they *claim* to accept your non-native Dutch culture. Thirdly, the Dutch also *claim* they are colourblind. Therefore, they do not see colour, which translates into an idea that race does not matter. Thus, the white Dutch people always ask Dutch Black people and people of colour: How can we be racists?! These general misconceptions need additional context in order to understand how racism is manifested in the Netherlands. Two key figures who have conducted these analyses are Black Dutch professors Philomena Essed and Gloria Wekker.

Philomena Essed and Gloria Wekker have been writing about the topics of race, racism and gender in the Dutch context for decades. In this second-wave of anti-racism they contributed to the debate on Eurocentrism and racism in the Netherlands again. The book "Alledaags racisme" (1984) by Philomena Essed was one of the first books critically analyzing racism in Dutch society. Since then, "Alledaags Racisme", or *everyday racism* has become a well-known term within the academic world through which to describe the subtle ways in which racial inequality is produced through daily social interactions, eventually establishing larger structural, institutional racism on a societal level. In 2014, Essed published a book titled "Dutch Racism" with Isabel Hoving, in which different authors such as Gloria Wekker describe the particular character of Dutch racism.

1 https://www.theguardian.com/world/2012/dec/05/black-pete-race-netherlands

Delving into the general (self-)image of the Dutch, professor Gloria Wekker wrote her book "White Innocence" (2016) in which she explored the paradox of Dutch culture, which claims to be open and liberal, but also shows a *"passionate denial of racial discrimination and colonial violence coexisting alongside aggressive racism and xenophobia"*. She describes how Dutch whiteness is constructed on the idea of white innocence, and asks the main question: *"How can a society believe that a colonial empire of 500 years would not leave any impact on our current society?"* The writing of Philomena Essed and Gloria Wekker was groundbreaking work that helped our generation to understand how racial inequality is sustained after so many generations.

During the occupation of the University of Amsterdam in 2015, when students demanded a more democratic university, another student movement arose: University of Colour (UoC). UoC represents students of color and promoted intersectionality as a way to address the issue of *"no democratization without decolonization"*, whilst emphasizing the social exclusion of students of coloir, both from the university as a whole, and within its classrooms. Moreover, University of Colour also believe that greater diversity of teachers and staff would encourage a decolonized and intersectional curriculum. In 2016, after the University of Amsterdam negotiated with its students in order to establish commissions consisting of other student groups and staff of the university, that would form their future university. University of Colour demanded that there should be a commission on Diversity and Decolonization. In the same year, professor Gloria Wekker was chosen by the commission to become the head of the Diversity Commission at the University of Amsterdam, which subsequently published a research report on the university's institutional racism.

Other institutions that were criticized included the museums. Within this part of the movement, social media played a central role in sparking debate on Eurocentric education within museums and cultural institutes. The hashtag #DecolonizingTheMuseum by Simone Zeefuik, Hodane Warsame and Phoenix was firstly aimed at decolonizing ethnographic museums, but they also demanded the attention of other cultural institutes. In 2017, the art institute 'Witte de With' in Rotterdam received an open letter following its decision to develop a cultural program around themes of diversity and decolonizing. It was signed by over 40 different artists, academics and activists across various gender and age groups including several initiators of #DecolonizingTheMuseum. The first critical question was posed by the academic Egbert Alejandro Martina, who asked: *"What does it mean for a white institution to do "critical work" under the moniker Witte de With, the name of a high-ranking colonial naval officer who worked for both the Dutch West India Company and the Dutch East India Company (WIC and VOC)? What does it mean to engage in "critical reflection on timely issues" (from the Witte de With website) under that name – a name that conjures up a history of terror? What does it mean to validate, market, and circulate such a name?"* Later that year, Witte de With responded and expressed the desire for a name change, but it was not clear how that desire would result in actions.

Another example is the national 'Rijksmuseum', a museum which largely glorifies the Dutch colonial era through its collections of paintings of colonizers and colonial administrators, euphemistically referred to as "the Golden Age'. The collection also includes stolen property taken during the Dutch colonial presence in different territories. In an open letter initiated by critical activists and professionals from the cultural sector, including the initiators of #DecolonizingTheMuseum, an exhibition about South Africa named "Goede Hoop" was described as Eurocentric and offensive. In the exhibition colonialism was not acknowledged as a violent history that had impacted the present-day society of South Africa. Moreover, resistance against apartheid was mostly shown from a white perspective, as if (Dutch) Black people and people of colour did not participate in the end of apartheid, or in it's (international) resistance. It is because of the engagement between different generations that we know about the history of resistance on the part of the Black community in the Netherlands, who showed their solidarity with South Africa during apartheid.

Global connection

As different movements around the world have been on the rise, movements such as #RhodesMustFall in South Africa, #BlackLivesMatter in the United States, and #ZwartePietIsRacism in the Netherlands, there seems to be a growing global awareness that it is time to resist (again). Our current movements are the extension of the experiences and resistance of previous generations: the anti-apartheid movement in South Africa, the Civil Rights Movement in the US, and anti-colonial movements in the Netherlands.

Moreover, these new waves of anti-racism movements do not only show that institutional racism is a global phenomenon, but they also indicate how we are heavily connected from a historical perspective. European colonialism has left a legacy of racism, segregation and inequality in our current societies in the US, and on the African and European continents, where Black communities must struggle to survive, and are forced to organize from socio-economically marginalized and dehumanized positions. Due to the dominance of Eurocentric ideas, we have ignored for example how apartheid in South Africa and racism in the Netherlands are historically connected.

The Dutch colonized different parts of the world, from South America to Asia. Many places that were violently occupied remained consistently absent from Dutch schoolbooks. It is clear that people who are the descendants of the colonized and the enslaved, remember the past differently than those who descend from those who colonized and enslaved. They saw the Golden Age and exploration. We saw colonialism and control. They saw entrepreneurship and business. We saw unfair trade and plunder. They remember lands, wealth and bringing civilization. We experienced warfare, genocide and enslavement. Colonization did not mean simply encountering people across the oceans. It meant conquest and domination. The problem is not that the past is remembered differently, but the denial that there was another story in this history of oppression and injustices. Somehow, we all seem to forgot that apartheid, not by coincidence, is a Dutch term. This directly implicates the Dutch and their culture, in the invention of the apartheid system as an offshoot of its colonial legacy.

Recalling the words of Kleaver Cruz and my mother, we can recognize how the anti-racism movement on a global level is also like a stage in which everyone in the US, in Europe, on the African continent and beyond has their role to stop racism and injustices. And whilst we might not see the end of racism in our lifetime, we may all contribute to that ending for future generations.

Jyoti Mistry is a filmmaker and Associate Professor at the University of the Witwatersrand in the Wits School of Arts (Johannesburg). She has taught at New York University; University of Vienna; Arcada University of Applied Science Polytechnic in Helsinki, ALLE Arts School at University of Addis Ababa and most recently at Valand Academy at the University of Gothenburg (Sweden). In 2016, she was recipient of the International CILECT Teaching Award conferred by the International Association of film schools in recognition of her commitment to artistic research in film and innovative film pedagogy.

Mistry has been artist in residence at Netherlands Film Academy (Amsterdam), at California College of Arts (San Francisco), SACATAR (Brazil) and NIROX Foundation (Johannesburg) and was a visiting scholar at Filmuniversität Babelsberg Konrad Wolf (Germany).

Her own film practice moves between narrative and experimental films. Mistry's installation work draws from cinematic traditions but is often re-contextualized for galleries and museums that are outside of the linear cinema-experience.

Her books include: 'we remember differently: Race, Memory, Imagination' (2012) a collection of essays inspired by her short film which explores the complexity of racial identity in South Africa, published by UNISA Press. 'Gaze Regimes: Films and Feminisms in Africa' (2015) an anthology published by Wits University Press on the experiences and politics of film production in and on Africa. In her most recent publication 'Places to Play' (2017) she draws on the intersection of practice-research-pedagogy in film and relates to her film project "*when I grow up I want to be a black man*" (2017, Diptych, 10:40).

An interview with FREEDOM on the DAILY TALK with The Host

Loud audience applause

Logo: DAILY TALK
with The Host

On set in a television studio in New York City, The Host is seated behind a desk in a slick suit, dark shirt and matching tie - his monochromatic attire matches his soft features and his charismatic charm. He smiles for only half a moment as the audience applause comes to an abrupt stop and the camera pans - moving him from centre frame to screen right.

On screen left appears: **Long CHASE to freedom**

The Host: When I was growing up in South Africa, I imagined that America was the land of the free, the land of milk and honey. What you don't see until you get to America is that white people are in the milk.
And honey is the term for some really fine ladies… fine black sisters.
America - the land of the free - where black men can become great footballers until O.J got arrested for killing his wife… then he was let-off for killing his wife…and he got arrested again…
Somehow O.J didn't quite get with being free!

Image: O.J. Simpson and Bill Cosby.

The Host: But it's also a place where a black man - a black comedian got his own tv-show playing a middle class doctor until Bill Cosby got-busted for harassing women for sex - getting his hand caught in the honey! Black brother turned the milk sour there!

Image: Oprah Winfrey, Whoopie Goldberg, picture of The Host's mother.

The Host: Black women are the true survivors; they are constantly seeking freedom and keep it together in ways that actually black men don't - in ways that black men *can't* even begin to understand.

My mother was fearless and I aspire everyday to find her ability to be strong. Women like Oprah Winfrey and Whoopie Goldberg succeeded and inspire me. To be black and funny was a career option when everyone said it was not possible!
In South Africa it's political pay-back to be able to mock the system. To be funny and to make a mockery of politics, politicians and political situations - its what my mother taught me. It's how we survived apartheid. I was "born a dime" - worthless, nothing - you nothing when you black. It confused people also when I was growing up because my mother was black and father white. It's that whole bi-racial thing; of the system needing to define you as one or the other thing - black or white, white or black.
So my mother - she would find ways to challenge the system by mocking it. Mocking the system and the craziness of the situation for black people. It's how she helped me to survive it. But its not like the craziness has ended for black people in South Africa after apartheid. There is still some seriously crazy stuff that black people have to live through everyday in South Africa.

Image: Still photograph of protestors from mid 1980's in South Africa holding *Free Nelson Mandela* posters and placards.

The Host: Under apartheid black people in South Africa chased freedom all the time - the land of rubber bullets and tear-gas - it is different from the promise of America - the land of milk and honey.

Growing up in South Africa, my hero Nelson Mandela was arrested and in prison for chasing freedom. Mandela was arrested and thrown into a tiny cell but that didn't stop him chasing freedom.

The Host impersonates Nelson Mandela: *The time has now come South Africa,*
We shall not submit and we have no choice but to hit back by all means in our power in defence of our people, our future, and our freedom.

The Host waving his hands: Mandela instructs freedom because you know Mandela he is not going to shout at anyone:
"hey - freedom come here"

If the wrong people catch you, get hold of you freedom - then black people, we black people are in trouble. In trouble, again.
The last time it was the Afrikaners chasing you and look! When they caught you - we, black people suffered.

Africans have been chasing freedom for a long time - and everyone seems to get there before us.
In South Africa, the British got there before us, then the Afrikaners and then black South Africans. It was us chasing after Mandela, who is leading the chase for freedom, we were toy-toying and singing:

The Host in South African black accent singing and moving his hands rhythmically as though part of a mass protest:

"Yeh! Yeh!! I got to get this freedom!"
We have to get this freedom too!!

The Host:

So everyone is chasing freedom but Mandela, he's smart - he sees that the road is long and he just switches to his Madiba-jive. He gears himself to a steady walk -

The Host impersonates Nelson Mandela:

"the long walk to freedom"

The Host:

Walking to freedom that just sounds like a great destination. Walking to freedom, marching to freedom. We are going to freedom for the summer - sounds like a beach holiday. Freedom - great holiday destination for the whole family! Special rates. Book early and there's a free welcome drink!
Call now for the whole family special: aunties, uncles and cousins. Call now and get the additional discount - an extra night free!

The Host in American tele-marketing voice:

T&C's apply, additional night does not include electricity and any on site-services.

The Host:

I moved to America because I thought this was the freedom destination - an opportunity to be in a place where everything is bigger so there are just more opportunities; more options for stand up comedy. I'm also chasing freedom. Seems like there are different types of freedoms in different places. For white Americans and African Americans - these freedoms are different. I go out with white friends and they are worried about the freedom to have more dietary options: vegetarian, vegan, lactose intolerant, raw diets and gluten free?

Africans are just thinking of the freedom to include food in their diet. Just getting a meal would be a freedom. Just eating would a freedom. I grew up in poverty; so freedom was to choose *when* we could eat because most of the time we didn't get to eat at all!
So when I arrived in America, the freedom destination, suddenly freedom is about food choices - mostly for whites. Black people are still fighting for survival. For African Americans freedom of food choices is about not having to use food stamps…just save it. Those food stamps tell you the food you have to buy…the food you have to eat. There's no freedom in that!

Freedom has a lot to answer for in America, like African Americans getting shot in the back. Once you have the word African as a pre-fix -then you know it's going to be about chasing freedom. African as a pre-fix is a destiny - it means you will be destined to be chasing freedom.
I know about chasing freedom from growing up in South Africa. Cops shooting you in the back as you yelling "hey! I got to get this freedom too!"

Image:

Nelson Mandela hand-in-hand with Winnie Mandela; hands held high leaving jail on 11 February 1990.

The Host:

In 1990 Nelson Mandela was freed!
And FREEDOM arrived, FREEDOM in South Africa.

FREEDOM worked all the way through Africa over several decades. FREEDOM took a long time to work its way across Africa to get to South Africa.
Must be something to do with being at the southern-most tip of Africa and the Afrikaners holding FREEDOM hostage in the name of "good neighbourliness" - called apartheid - A - Part -Heid - to hold apart. To hold the races: blacks, whites, coloureds and Indians A-PART.
And when FREEDOM arrived in South Africa wow!! There was a honeymoon period. I was there; when Nelson Mandela was released and the streets were filled with energy; with promise. For us to finally meet FREEDOM - it was good! And we were all so hopeful!

So FREEDOM is not a destination but I discovered that FREEDOM makes house calls. So what an opportunity to try and get FREEDOM to come to the show!

The Host introduces studio guest:

Just to say, it was really difficult to get FREEDOM to agree to come to the show because this is the kind of guest even when you confirm the date - you anxious will FREEDOM show up and when.

Just as I was feeling sure about the confirmation…Boom! There's always another place or cause, interest group where FREEDOM is involved.

Celebrated across history and revered everywhere -the shape of FREEDOM changes all the time - like a shape shifter from Harry Potter - just as you think its one thing - Boom! Its taken another form.

Image: Still photographs move between the "Arab Spring" followed by: South Africans protesting against apartheid, African American "Black Lives Matter" protests, placards from protests in Myanmar for Muslim minority rights for the Rohingya and global activism for LGBTQ rights.

The Host: Boom, boom! Boom again, another version of FREEDOM - hard to keep up with what we will get next! So I was not sure what version was available for the show.
Sometimes the shape of a nation, like South Africans wanting freedom from apartheid, sometimes in the shape of race, or religion and FREEDOM also changes gender and has many sexualities…

So, it's my pleasure and honour to welcome FREEDOM to the DAILY TALK.

FREEDOM arrives to the thunderous and roaring applause from the audience. A large, amorphous, zealous looking presence that creates a blinding appearance. The Host stands up to greet FREEDOM whose luminance pulsates with every step as FREEDOM moves to the guest chair.
Stretching his hand out to greet his guest, FREEDOM encircles The Host who for a moment disappears into FREEDOM's encompassing embrace. When liberated from FREEDOM's clutches The Host appears delirious and steadies himself as though recovering from spinning and whirling. He falters slightly as he steps back and, returns to his chair behind the desk, regaining his composure in equally quick measure.

FREEDOM: It's good to be here in New York, there is so much work since Donald Trump and it seems he's generating a lot of work for you as well. You've been really busy since you arrived in America. The migrant never stops working.

But the work in South Africa continues: FREEDOM requires that we take care of it.

The Host: You just referred to yourself in the third person.

FREEDOM: There is no other way to describe it! Even individual freedoms are talked about and described collectively - so it's tough to not be watching from the outside as well. It's about having distance so that FREEDOM is always part of the big picture. FREEDOM is the big picture.

The Host: So I have always wondered, especially because growing up in South Africa and with my experiences of living in America, there is so much VIOLENCE associated with your presence. Does this not bother you?

FREEDOM The precondition of my existence is VIOLENCE but that's no fault of mine - it's the limits of the human imagination. Imagination shapes my existence.
My existence is possible only if there is something given *and* taken. When FREEDOM is given to one group, another group *feels* like something is taken from them. This makes my work exhausting, at times compromised and frustrates those who are championing me. There's no job satisfaction for FREEDOM!

The Host: That's surprising. I would think in South Africa you were really pleased with the outcome. Mandela released from prison, apartheid over and South Africans are free. Freedom!

FREEDOM: Free from apartheid but the work continues - to ensure that other freedoms are met. It's really a misunderstanding. FREEDOM is not a political party and it's not exclusive to some elite order.

The presence of FREEDOM on this show is to make a few things clear! The public image of FREEDOM has been radically compromised. And social media only adds to misunderstandings and misgivings about whose FREEDOM is at stake.

The Host: I'm sorry FREEDOM, am I getting this right, you are using the show for your cause…

FREEDOM interrupts his host: No different from one of your guests promoting a new movie or a book. There's no other way.
How else can it be impressed on you that FREEDOM is neither a destination nor an end point.
It's the beginning… the start of things for change.
There is some serious reputational damage right now because of the incredible disappointment - when FREEDOM arrives it's not what it was intended to be.

The Host: Is this about your reputation?

FREEDOM: Yes, but also about expectations!
To have the space to save FREEDOM from the damage caused by disappointment. To have the platform to say "take care. Take care of FREEDOM".

The Host: But what about the expectations of FREEDOM. It can't just be about your reputation. I wanted to tell FREEDOM that I am angry that FREEDOM feels like it betrays us.

FREEDOM begins to loose its luminance, fading and contracting in the chair; its larger than life presence shrinking very quickly. Its distortions accompanied by muffled groans and moans of pain.

The Host: FREEDOM, are you okay?

The Host begins to shout off-screen for assistance: We need help…

FREEDOM: No help needed, the accusations destroy FREEDOM, the destruction is from abuse in the name of FREEDOM -
FREEDOM is given no care!

FREEDOM continues to shrink, the words now a distant echo spoken through a series of whimpers of pain.

The Host: FREEDOM, please, stay with us.

FREEDOM: You have to work to keep me - it's a start….

In a sudden flash, FREEDOM vanishes!

The Host looks at the empty chair that his guest FREEDOM had only moments ago occupied, mesmerised and dazed. Taking a moment then, he looks straight into the camera and breaks into his broad smile. The Host looks around as though FREEDOM might arrive from off-stage in a sudden move.

The Host: And the chase continues…the long chase *for* freedom - not to FREEDOM.

Cut to: DAILY TALK
with *The Host*

BIOGRAPHIES:

FREEDOM is highly sought after and internationally recognised figure who has garnered awards and recognition globally for being part of multiple movements, organisations and interest groups. Prolific and prominent in every region on a planetary scale, FREEDOM is often accompanied by VIOLENCE, when they make special public appearances. In their long-standing collaboration, they have been exceptionally adept at being responsive to contemporary times and place.
FREEDOM has been able to incorporate multiple identities successfully and continues to develop and grow to include new members whose lived experiences and socio-political concerns and cultural issues are representative and diverse. FREEDOM's resources continue to be stretched with new demands from the United States of America since the Trump administration. And even though South Africa remains one of the flagship projects that FREEDOM may celebrate as a "miracle" that miracle is being compromised and challenged. Recently, FREEDOM has been battling schizophrenia, has had challenges with equality and distribution but remains eternally optimistic that these minor health set backs can be overcome with regular treatment, which includes commitment, tenacity and justice.

The Host is a South African stand up comedian, actor and host of the highly successful American late night talk show DAILY TALK. He has given extensive interviews on his experiences of growing up in South Africa as a bi-racial child. In his interviews, he reflects on his experiences growing up in poverty and his mother's influence in enabling him to overcome the hardships of apartheid and being bi-racial in an apartheid South Africa. His success as a stand-up is attributed to his ability to draw from his personal experiences to provide broader political, social and cultural commentary. His talent with accents and his performances are often gestural which add to the authenticity of his reflections and socio-political observations. He is associated with political satire on his daily talk show.

SOURCES OF INSPIRATION:
The DAILY SHOW is a Comedy Central network American television series that started in 1996. Trevor Noah was brought onto the show in 2015 as a highly speculative replacement after Jon Stewarts's long tenure as the show host. It was a controversial decision to have a South African host a late-night talk show on American politics and current affairs often presented in a satirical form. To date he has enjoyed positive and exceptionally successful responses and reviews as the show's host. He continues with his stand up comedy shows internationally, to much acclaim.

Mandela, Nelson, *"I am Prepared to Die" statement from the dock at the opening of the defence case in the Rivonia Trial Pretoria Supreme Court*, (20 April 1964)

Noah, Trevor "Born a Crime" Spiegel & Grau, New York City (2016)

Simone Zeefuik is an Amsterdam based writer and organizer whose work focuses on imagery, representation, anti-Blackness, (digital) archives and the illegalized members of the Black communities in the Netherlands. In October 2016 she launched #RewriteTheInstitute. This voiceful, digital, as-we-grow archive critiques the language Dutch institutes use to describe Black people and our lives, communities, cultures, traditions, histories, current realities and/or futures.

The first digital archive she initiated, entered the Twittahrena in 2013 and carried the hashtag #BlackNL. The tag was used to file documents, articles and interviews that illustrate the lives and pasts of the Black communities in the Netherlands. Since then she co-initiated #DecolonizeTheMuseum and #UndocumentedNL. In a pre-hashtag life, Zeefuik founded literary platform RE:Definition (2008-2013) and she's currently plotting a part deux of what shouldn't be called a comeback.

Tell Freedom in the Context of The Dutch Art Landscape

These are interesting times in the country of bikes, cheese and appropriated tulips. The resistance-and-rejection movements that were ignited and fuelled by the generations that ruffled the Netherlands' blood-soaked feathers back in the '60s, '70s and '80s are honoured with a new bass for their echoes. As social media amplifies our critique across the flattest land the Gods ever bored themselves with, Mainstream white Dutch People are left clutching their (probably stolen) pearls as well as their personalities. Even though it is an absolute, deep-rooted joy to twirl on the shards of busted white-centeredness... wait, that's not something to rush over and run past.

Yes, it is an absolute, deep-rooted joy to twirl on the shards of busted white-centeredness. Say it. Pray it. Chant it while you're on your way to your next confrontation. and never let anybody trick you into believing in a revolution where there's no room for pleasure.

But back to the ruins of these snatched senses of superiority scattering across the Netherlands. I wonder how decolonial Black anthropologists would analyze the nature and habits of Mainstream white Dutch People. What would they say about the right-wing, native Dutch whose only fear of racism is to be called a racist? Like the native villagers in Steenbergen and Heesch who perform Hitler salutes, yell racist slurs, and would rather trash their entire town than allow the local government to house a group of refugees who have just filed their asylum applications. Or the ones who scatter parts of dead pigs around the local mosques. And rip the hijabs off the heads of Muslim women. While sending death threat after death threat to the Black people on the frontline of the fight against zwarte piet, the blackfaced helper of the Dutch version of Santa Claus.

Just before they hop on their bikes to smash the windows of Black store owners who they believe should immediately return to countries they themselves probably can't even find on a blank world map.

I wonder how a decolonial Museum of Whiteness would picture them. I'd absolutely buy a ticket to attend a permanent exhibition portraying Mainstream white Dutch People who believe their hatred demands physical violence, but I'd do it for the statistics. For the culture, as you will. Yes, of course I would. But... What would really, truly make me want to throw all of my euro bills in the air and say, "Ginger tea on me!", as I give every Black person and our allies an extra ticket for one of their acquaintances who likes to start sentences with "I don't mean to sound racist, but..."? An exhibition about white-Dutch, self-proclaimed liberals who believe the urgency of justice and representation depends on what they can keep up with, and what they consider to be relevant.

Take the east side of Amsterdam, for example. If you take bus 37 from Amstel station to the North of Amsterdam, or if you happen to have another reason to be in this very specific part of Amsterdam East, you are greeted by a large mosaic of a smiling Nelson Rolihlahla Mandela. His image hangs right above the sign of a street named after Andries Pretorius, the man whose name should automatically remind you of De Slag Van Bloedrivier (Battle of Blood River). This battle, which left thousands upon thousands of Zulu slain, their blood soaking the soil they fought so hard to reclaim? It was led by Andries Pretorius. Or perhaps the square was named after Marthinus Wessel Pretorius, the first president of the racist state known as the *Zuid-Afrikaansche Republiek?* "Wait, are we naming the square after the racist and murderous father, or after the son who occupied a region on Southern African soil, where he subsequently spent a lifetime oppressing the people whose land he robbed?" Few questions are more Dutch.

Now, if you're not from that part of Amsterdam... I don't want you to get lost there. The neighbourhood is preyed upon by gentrifying yuppies. The ruthless kind. The kind that finds it adventurous to move into Black and Brown neighbourhoods, but would never send their kids to school there. You know, the kind that appropriates your food by turning every dish into a roll, the kind that raised the price of avocado. But... if you must. If you feel adventurous and you'd like to study white gentrifiers slowly clawing their way through somebody else's natural habitat... Ask someone to take you to Krugerplein (Kruger Square). The name of this part of Amsterdam East? Transvaalbuurt, or the Transvaal district. That's right... Somewhere in this city, a city that's feeding its appetite for relevance with a multitude of events focused on decolonial knowledge (or at least the consideration of it), there's an entire neighbourhood celebrating the icons of anti-Blackness in Southern Africa.

Not too far from Krugerplein, you can take tram 7. If you take it in the direction of the West side of Amsterdam, it will take you right to Jan van Riebeekstraat. When going back to Amsterdam Amstel station, be sure to take tram 12, so that you can pass by the statue of another historic figure whose anti-Blackness rarely affects his heroic statues, and who is also tied to South Africa: Gandhi.

Regardless of how popular it is for white-Dutch institutes to organize, host or facilitate events that encourage and/or demand decolonial thinking, the renaming of streets remains a topic "delicate" enough that directors and other high-profile employees seek to avoid "burn[ing] [their] fingers on [it]." The typical Dutch way of engaging in a conversation without actually running the risk of having to take a clear stance is to turn everything into a question. As long as the answer to this question doesn't make Mainstream white Dutch People feel like they're still in charge of deciding who belongs where on the hierarchies of humanity... Yet the question remains a question. For example: In the midst of a collective rejection of the Dutch N-word (the dehumanizing term to describe Black people), debate centre De Rode Hoed organized an event called "Can I call you N-word?" Who do you think the "I" is referring to? Also, if all the Black people at the event would have said "No!", and the majority of the white visitors didn't agree, what do you think would have been the final answer to that question?

How would a Black-owned, decolonial Museum of Whiteness deal with this tradition? How would it portray this ritual of engaging in what is posited as a "neutral" manner, but which is actually just a coward's way out? How

would the anthropologists and sociologists who work for the museum describe those who like the relevance and the increased numbers of (on- or offline) visitors that comes with stepping into and roaming around in the Decolonial Arena, but who have no interest in reminding themselves that, more than a buzzword, decolonizing is a verb? How would they speak about Amsterdam's Stedelijk Museum, the institute that was ecstatic to be graced with Zanele Muholi's work, but which remained painfully silent when a Dutch white man threw one of the members of Muholi's team down the stairs, and the video of his brutality went viral? How would they describe the fact that when the Amsterdam-based journalist and film maker Clarice Gargard demanded a public apology and other displays of justice in her column, published on one of the Netherlands' leading websites, the Stedelijk Museum only broke their silence to pop their bubble gum?

Too many Dutch institutes have the habit of only wanting to engage in a decolonial conversation if it doesn't question their core, their work, their staff. It's fine if the radicality thunders over the work of others, but within the walls of their own institute, folks prefer to keep it "gezellig" (the typical Dutch word for cosy). And if it can't be *gezellig* then there at least needs be the heroism of martyrdom or invention. Take the Rotterdam-based centre for contemporary art Witte de With, for example. While the institute geared up for "a critical event", Egbert Martina held up a mirror and asked what it means to talk about decolonizing in a space that's named after a colonial terrorist. At first the director answered with something as hollow as the kind of "Thank you for your feedback" which is nothing more than a colourful rag draped over the vulgar statements you know you can't say. Martina, one of Netherlands' most brilliant thinkers and writers, wouldn't let them have such an easy way out, and was one of the initiators of the open letter publicly calling out the entire Witte de With staff for their hypocrisies. He wrote it together with Amal Alhaag, Ramona Sno, Hodan Warsame, Patricia Schor and Maria Guggenbichler; all names the institute tried to erase as they promoted their "You know what, people... We, ourselves, have come to the conclusion that it might be time for a name change, so why don't you visit our event about this and let us fill you in" kind of show.

The Netherlands, the home of the "zesjesmentaliteit" (the 'six mentality', the number here referring to a school grade), the state of mind that has Mainstream white Dutch people studying to pass, but not necessarily to excel. It has old, reeking traditions which, if it wasn't for our continuous (re)claiming and affirming of ownership and agency, would never cease to rob Black people of the honour, credit and financial appreciation we know our intellectual labour is worth. If it wasn't for the ongoing, loud-as-ever rejection of all who so much as tilt their heads in a questioning of our glory, we would have been eaten alive. Eaten alive in the gut of colonialism, ravaged by the teeth of terror. But we are and remain here, affirming our presence one disruption at a time.

Understanding the need (and joy!) of disruptions, Gråce Ndjako wrote a lovely blog post about a night when a very, very important bar was raised. This piece, "The Sound of Disruption", in which philosopher Ndjako describes the evening when visual artist Patricia Kaersenhout sharpened our ideas of representation and reclaiming charge, just popped up on my social media timeline. Just now, just when I asked myself which of the many, many recent examples of how Dutch whiteness - colonial as it is and chooses to remain - terrorizes minds that want to and/or should learn about and from Blackness, I would like to underline the importance of the work of this exhibition. This show and its catalogue as you're holding it right now, arrive at a time when many of the art institutions in the Netherlands' biggest cities have publically claimed to be interested in working with Black, decolonial thinkers. Working with them on projects *in* the institution, but not on the *profile* of the institution, mind you. Oh no; in the Netherlands social justice is caged between proverbs that celebrate or at least nurture mediocrity. Reflexes like "Doe normaal" (Be normal), "Het moet wel gezellig blijven" (It must remain cosy) and "Jeetje, je mag tegenwoordig ook niets meer zeggen" (My goodness, nowadays you can't say anything anymore, can you?) are everyday indications of how this country welcomes change that doesn't place whiteness at its centre. Similarly, socially-coded dismissals and dehumanisations of a much more blatant kind have all found well-cushioned comfort zones within the walls of Dutch art and knowledge institutes.

As of late they're occupying the columns and articles of NRC and other national newspapers which believe that "we", as a country, are not really discussing the matter until mediocre white writers get to fling the most vicious filth towards people that are Black, Muslim, LGBTQIA, and/or illegalized.

On the evening of September 14th, 2017, as we sat one floor below Kaersenhout's exhibition "Guess who's coming to dinner too", we witnessed a proverbial 85% of the layers of disrespect Black communities in the Netherlands are faced with when our histories, contemporary realities, and the art that connects the two cross paths in a space we often fill, but don't own. It was also the night that my melanin popped in a way that it hadn't since I last promised Dakar I would return soon.

On stage are Prof. Dr. Philomena Essed and Prof. Dr. Gloria Wekker. Scholars, icons. Two Black giants... and a white moderator who was snuck into position while Kaersenhout, a sister who walks as if her soles can etch poems on soil, was on vacation. Two academic powerhouses, and a white moderator who only brought one thing to the table. It was all she has, but more importantly, and this is even more troublesome, it was what she thought this conversation was missing: whiteness. Whiteness in one of its most vicious forms: propped up as authority, sold as neutrality. Amid her many, many failings that evening, this mediocre white woman, who, until she makes an effort to properly wrap her tongue around the names of people from the continents her forefathers and their kin terrorized, doesn't deserve her own name, thought her nod towards South African photographer Zanele Muholi would help her. It wouldn't have. Not even if she actually remembered Muholi's name, or didn't try to make up for not remembering by saying that "it's much more difficult to remember African names."

The moments until Patricia Kaersenhout stood up to deliver us from Eurocentrism, and the moment from which both the moderator and the organisation tried to strike back on social media; each and every single moment, from the time the director of the venue took the mic, to when Kaersenhout reclaimed it, was symbolic of how white Dutch institutes operate. The event can be cut up into three chunks, all of which symbolise our current fights for the recognition of Black artists and other critical, public figures:

1. The terror of unchecked, Mainstream white Dutch Mediocrity

2. Our rejection of #1

3. Justice, joy and the comfort of re-centring our Blackity Black humanity

We are tired. Exhausted. Exhausted and too beautiful, too important, too big a part of the wealth of Fortress Europe, too present, too here to be forced to deal with the myriad of anti-Black dismissals and distorted visibilities forced upon our beloved, Afridiasporic communities. When it comes to decolonial movements and other forms of social justice that properly represent and value Blackness in this country, every single inch of progress has claw marks on it. Not all of them are as bloodstained as when organisations like Sister Outsider and Loson, or people like Ernestine Comvalius, Andre Reeder, Alem Desta, Joceline Clemencia, Ellin Robles, and allies like Marjan Boelsma were paving the way. Might not all be that deep and hollowed out even deeper by the blows of loneliness, but they're there. Throbbing, pulse pumped by the hope that we'll "let it go." "Move past it."

We. Will. Not.

We will continue to fight and bloom our way towards the selves we know we are. We will continue to centre our joy and our safety, our mental health and our physical rest. We will stand next to and behind those who are kicking down gates, such as Stephanie Archangel (Rijksmuseum), or Prof. Dr. Wayne Modest (Research Center for Material Culture, the research institute of the Tropenmuseum, Museum Volkenkunde and Africa Museum), whilst also creating our own, decolonial institutes. We will multitask. With initiatives like #RewriteTheInstitute, #DecolonizeTheMuseum, #TheBlackArchives, the Black Heritage Tours, Reflecting Cities, Group 84, Metro54, and Mapping Slavery, we will continue to affirm, (re)build and (re)define. We will salute those whose work honours who we know we are.

It is in this climate, in these truths, with these understandings, as part of these histories and contemporary realities, while looking for all the right ways to (re)present our fullness, that we welcome you to this exhibition.

ASHLEY WALTERS
B.1983

Ashley Walters completed his BAFA (2011) and a Masters in Fine Art (2013) at the University of Cape Town, where he was the recipient of a number of prestigious awards and scholarships, including the Michaelis Prize (2011) and *Tierney Fellowship Award* (2013). Subsequent to this he completed an exchange at *Hochschule für Bildende Künste Braunschweig* (2013), and was awarded an *Apex-art Fellowship* (2015) in New York. Commissioned by *Magnum Foundation* his work has been featured widely in publications such as *Laying Foundations for Change*, *Rogue Urbanism: Emergent African Cities*, and *Aperture magazine: Platform Africa*, Summer 2017 edition (#227). Walters has taken part in a number of international exhibitions in Bamako, London, Germany, New York, and exhibited his photographs widely within South Africa.

Walters' work protagonizes a subjective and critical approach to the behaviors and processes of urban life in the city and its periphery. In his investigation of these regulated spaces, he explores how physical borders, surveillance and political hierarchies assert boundaries within society, forming micro-cosmisms of control and creating internal conflict within communities. Working in photography, video and sculpture his work tells of an interest in the everyday and public space in its least predictable dimension. Wavering between absolute complicity with his subjects and distant observation, his body of work emphasizes a non-spectacular representation of reality. Whereas some images provide tableaus of intimate, inhabited spaces, others render non-territories that bespeak of up-rootedness, scarring, anxiety, liminality and trauma.

Woodstock (2016 -)

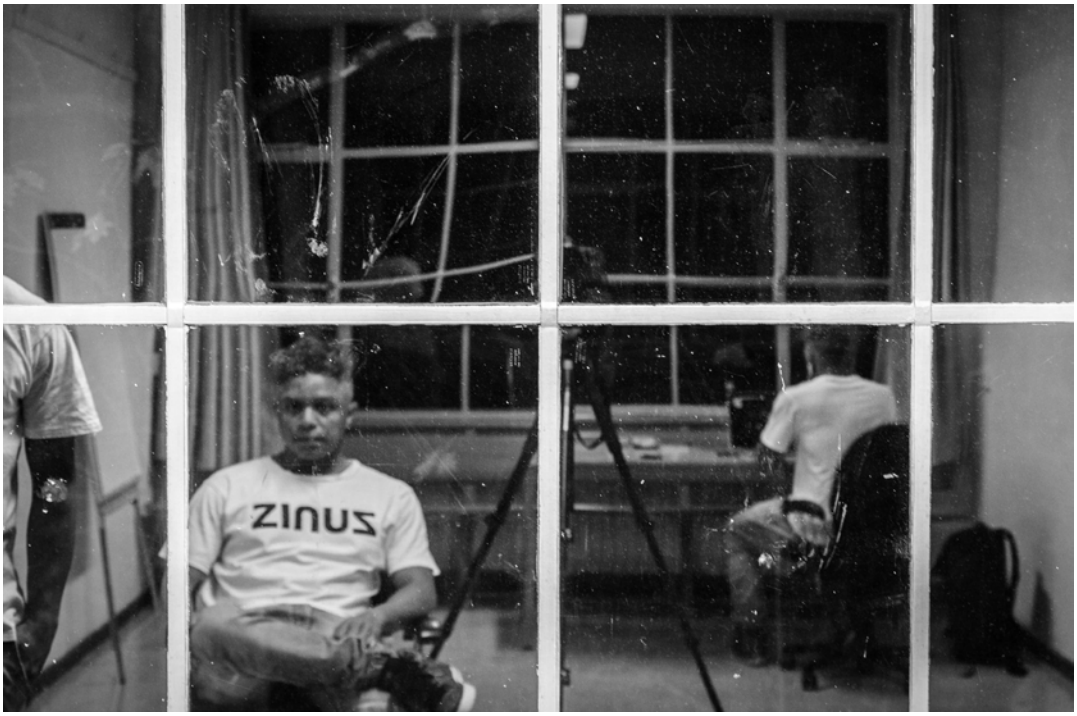
The series explore the economic and social challenges surrounding the gentrification of Woodstock and its effect on residents, both old and new. Woodstock is one of the oldest suburbs in the Western Cape and is located on the periphery of Cape Town CBD.

"History is not without irony. In 1652 the *Dutch East India Company* who had set claim to the area around Table Mountain, formerly known as Hoerikwaggo by the indigenous Khoisan which translates 'mountain in the sea', shipped thousands of slaves from the Dutch East Indies and other parts of Africa to work on farms. The so called "coloured" people, a pretentious racial categorization of the rest of the population that does not fit into the other nine identity groups, who are descendants from the slaves, are the same families who are forced to relocate due to the lack of provision for affordable housing and the increase of living costs.

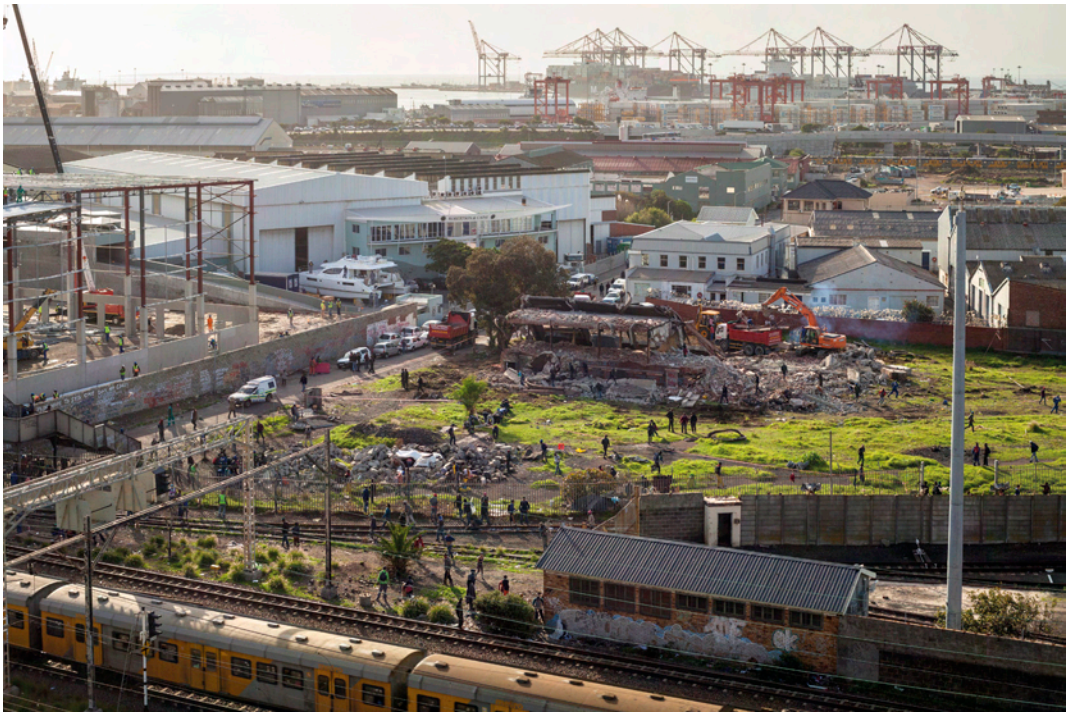
The paradox, which the city's slogan reads '*This City Works for You*', my city, a colonial city, does not work for me. I am reminded everyday of my involuntary contribution to keep it that way. This place that I call home, is not my home.

My work explores the ownership regarding a colonial history that is ignored and on the other can't be forgotten".

BROMWELL, 2017
From the series Woodstock
Giclée, Pigment ink on Epson cotton paper
82 x 55 cm
Courtesy of the Artist



ASHLEY WALTERS, 2017
Working at his studio at Het Vijfde Seizoen
Photography: Ashley Walters



SALVAGING SCRAP METAL, HARBOUR VIEW, 2016
From the series Woodstock
Giclée, Pigment ink on Epson cotton paper
150 x 100 cm
Courtesy of the Artist

BRONWYN KATZ
B.1993

Bronwyn Katz graduated with a BFA from the Michaelis School of Art in 2015. Katz's oeuvre incorporates sculpture, installation, video and performance. Her first solo exhibition, Groenpunt was held at Blank Projects in 2016, and she has participated in numerous group exhibitions, including the 12th Dak'Art Biennale (Senegal, 2016). Katz is a founding member of iQhiya, an 11-women artist collective which has performed across various spaces, including Documenta (in Kassel and Athens). She is the 2018 recipient of the SAM Art Projects residency in Paris, which will culminate in a presentation of her work at the Palais de Tokyo.
Katz lives and works in Johannesburg, South Africa.

Material, within the framework of Katz's artistic practice, acts as a repository of memory. She is interested in the notion of objects, people and spaces as lived.

Through her practice she refers to her personal memory, as a component of a larger memory where material memorises its occupation/use. She reflects on the trajectory from her ancestors to her present through the capacity of materials/objects/people/spaces to remember, to be scarred, to hold residue. In her most recent body of work she uses salvaged beds and mattresses as material. Katz engages with this material's relationship with the body. She investigates notions of the material as a space of birth, death, rest, love making and dreams.

"Working primarily with stones and pieces of concrete collected from the Bijlmer area in Amsterdam Zuidoost, I intend on producing a new work, titled Gesang (Hymn). The work is centred around my interests in human engagement with, and notions of the earth. Questioning notions of people being the keepers of space/place, I posit space/place as the keeper of its occupants. The sculpture is a continuation of my exploration into the charting of existing places and memories as well as imagined spaces, or dreamscapes. With this work, I investigate the potential of my chosen materials to serve as markers and representations of space and memory. Having sourced most of my materials from places I have occupied, I employ them as signifiers for these locations".

GESANG (HYMN), 2017–18
(work in progress)
Installation with stone curtain
Photography: Ashley Walters

WEES GEGROET, 2016
Video
11min 15sec
Courtesy the artist and Blank Projects

SAND KOMBERS, 2016
Mattress, wire
155 x 85 x 15 cm
Courtesy the artist and Blank Projects
A4 Art Collection

BUHLEBEZWE SIWANI
B.1987

Buhlebezwe Siwani is a visual artist working in performance, photography, sculpture and installation. Siwani completed her BAFA (Hons) at the Wits School of Arts in Johannesburg in 2011 and her MFA at the Michaelis School of Fine Arts in 2015. In addition to her independent practice Siwani is one of the founding members of the influential collective IQhiya. Locally Siwani has participated in group exhibitions at Stevenson, Gallery Momo, Whatiftheworld, SMAC Gallery, The Iziko National Gallery and Museum Africa Johannesburg. Notable international exhibitions include Documenta 14, *Art/Afrique, Le Nouvel Atelier*, Foundation Louis Vuitton, *Africa Raccontare un Mondo*, PAC museum Milan, *Deep Memory*, Kalmar Art Museum, Sweden, *Busuku benzolo, Labor Zero Labor*, Triangle Arts, Marseilles, France, *Reparations*, Theater Spektakel, Zurich, Switzerland.

Thematically Siwani's work interrogates the patriarchal framing of the black female body and black female experience within the South African context. As an initiated sangoma (traditional healer), Siwani has also used her artistic practice to delve into religious subjects and the often-perplexing relationship between Christianity and African spirituality.

Her sculptural work examines the manner in which the body is cleansed, as an act and as a ritual. The work queries "cleansing" in coming-of-age rituals. Her intention is to solicit a response from the viewer regarding different ways of purification and in particular the problematic notion of purity as it pertains to the black female body.

Siwani is concerned with the interplay between what is perceived to be an idealistic and romantic view of purity and an otherwise very gritty process. The sculptural work evokes a memory of her own and many other black females' passage into adulthood from childhood. The green soap is used for many purposes. It is not only used to cleanse one's clothes but also one's body and the digestive system (as an enema). It is the washing of self into a new self, the virtuosity implied by participating in particular rites of passage. The bowl is also, a marker of colonialism, it was made by the Dutch settlers who first colonized South Africa.

"The exhibition, *Tell Freedom,* has had many thoughts running through my mind, I have many questions that I have not yet found answers to at the moment and I am not sure I will ever find these answers in my lifetime. What is Freedom? What does Freedom look like? What should it have looked like post '94 in a democratic South Africa?

During my residency at Het Seizoen in Den Dolder, I have been thinking about missionaries, settlers, the founding fathers and the diseases that where brought in from the Netherlands to the Cape of Good Hope. I have not settled on a particular idea yet, but I know that it is intrinsically linked to sickness and healing. A socio-political endemic that the nation is suffering from as a whole and the illnesses that were brought to South Africa from the West.

The question I suppose I would like to ask is how do we heal? When the structures that have been put in place continuously fail the people who need them to work. I will be working with the patients at Altrecht, Den Dolder, to create this specific piece of work".

BATSHO BANCAMA, 2017
Green soap, resin, enamel, steel and rose petals
Photography: Louis Vuitton Foundation
Commissioned by Louis Vuitton Foundation
Courtesy of the artist and Whatiftheworld Gallery

Buhlebezwe Siwani, 2017
Working in her studio during her residency at Het Vijfde Seizoen
Photography: Ashley Walters

Dineo Seshee Bopape is known for her experimental video montages, sculptural installations, paintings, and found objects. She graduated at De Ateliers in Amsterdam (2007) and completed an MFA at Columbia University, New York (2010). She is the winner of the Future Generation Prize 2016, and the recipient of Columbia University's Toby Fund Award (2010). Her work has been featured in solo exhibitions at Art in General, New York (2016); Palais de Tokyo, Paris (2016); Hayward Gallery, London (2015); Hordaland Kunstsenter, Bergen (2015); August House, Johannesburg (2014); Stevenson Gallery, Cape Town (2013, 2011); and Mart House Gallery, Amsterdam (2010). Her work has also been included in group exhibitions at the Marrakech Biennale 6, Marrakech (2016); La Biennale de Montréal (2015); Bienial de São Paulo (2016); Tate Modern, London (2015); Center for Visual Art, Denver (2015); Institute of Contemporary Arts, London (2015); The Jewish Museum, New York (2015); Institute of Contemporary Art, Philadelphia (2014); Tropenmuseum, Amsterdam (2014); and Biennale de Lyon (2013).

DINEO SESHEE BOPAPE
B.1981

Lerole: footnotes (The struggle of memory against forgetting) (extension1)

Artist Dineo Seshee Bopape's ability to write narratives through her thought provoking installations makes reference to Africa's recorded pre-colonial revolts against European invasions. In her latest work Lerole: footnotes (The struggle of memory against forgetting) Bopape mediates time, memory, spirit; an ephemeral monument commemorating the revolts (and spirits of those who revolted). The materiality of the objects speaks to the notions of both presence and absence.

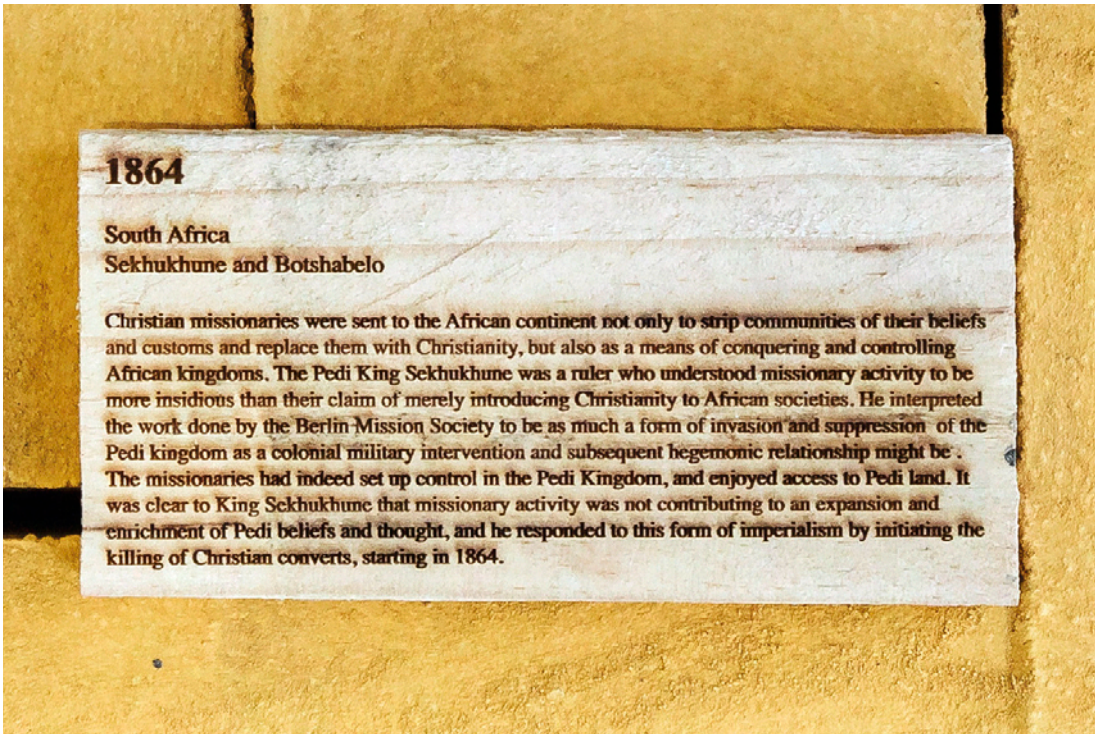
This layered installation comprises of bricks and a sound composition made of a collection of recordings of the quetzal bird, which is mythologically known to commit suicide when held in captivity. The sound archive of the quetzal is mixed with sounds of bodies of water that cradle and surround the African continent.

Accompanying the installation are fired lumps of clay, formed with the hands of African immigrants in each place she displays the ongoing, continuously growing installation.

Bopape draws on the notion of resistance and resilience of the likes of the Pan African Congress founder Robert Sobukwe (1924-1978) who when incarcerated on Robben Island greeted and saluted new prisoners by grabbing and clasping a hand full of soil.

LEROLE: FOOTNOTES (THE STRUGGLE OF MEMORY AGAINST FORGETTING), 2017
Exhibition overview part of Para | Fictions, Witte de With Center for Contemporary Art, Rotterdam.
Photography: Aad Hoogendoorn
Courtesy of the artist

LEROLE: FOOTNOTES (THE STRUGGLE OF MEMORY AGAINST FORGETTING), 2017
Exhibition overview part of Para | Fictions, Witte de With Center for Contemporary Art, Rotterdam.
Photography: Aad Hoogendoorn
Courtesy of the artist


1864
South Africa
Sekhukhune and Botshabelo
Christian missionaries were sent to the African continent not only to strip communities of their beliefs and customs and replace them with Christianity, but also as a means of conquering and controlling African kingdoms. The Pedi King Sekhukhune was a ruler who understood missionary activity to be more insidious than their claim of merely introducing Christianity to African societies. He interpreted the work done by the Berlin Mission Society to be as much a form of invasion and suppression of the Pedi kingdom as a colonial military intervention and subsequent hegemonic relationship might be . The missionaries had indeed set up control in the Pedi Kingdom, and enjoyed access to Pedi land. It was clear to King Sekhukhune that missionary activity was not contributing to an expansion and enrichment of Pedi beliefs and thought, and he responded to this form of imperialism by initiating the killing of Christian converts, starting in 1864.

DONNA KUKAMA
B.1981

Donna Kukama is an interdisciplinary artist working in performance, sound, and video. Her work resists established ways of doing, often presenting institutions, book chapters, monuments, or historical archives that are as real as they are fictitious. Kukama's work questions the way in which histories are narrated, as well as how value systems are constructed.

"My practice often applies methods that are deliberately undisciplined, and I use performance as a strategy that allows me to invent as well as apply methods that are outside the canon of what is predictable or expected. I apply performance as a medium of resistance against already established 'ways of doing,' moreover as a strategy for inserting a foreign 'other' voice and presence into various territories, both physical and historical. My work usually weaves major with minor aspects of histories, and introduces a fragile and brief moment of "strangeness" within sociopolitical settings. These actions are intended as gestures of poetry with political intent and hopefully destabilize existing approaches regarding the ways we look at reality."

Kukama has presented performances at the South African National Gallery, Museum of Modern Art in Antwerp, New Museum, and participated in the 12th Lyon Biennale, 6th Moscow Biennale of Contemporary Art, 32nd Sao Paulo Biennale, the launch of the 10th Berlin Biennale public programme, Frieze London 2017, and as part of the South African Pavilion at the 55th Venice Biennale. She is the 2014 recipient of the Standard Bank Young Artist Award for Performance Art and was nominated for the MTN New Contemporaries Award (2010) and the Visible Award (as NON NON Collective) in 2011. Kukama completed her Masters of Art in the Public Sphere in 2007 at Ecole Cantonale d'Arts du Valais in Switzerland, and is currently a faculty member at the WITS School of Arts in Johannesburg.

"My current work constitutes a history book that is presented as a series of "chapters" taking the form of site-specific encounters. Each chapter of the book physically revisits sites of violence (physical/discursive, personal/public) directed at and experienced by marginalized bodies. The Chapters shift between storytelling, public announcements, moving image, noise, living monuments, and memorials, as proposed ways-of-remembering-existing. The intention is not to relive the past, but rather to allow gaps for "comebacks" in the present day. The Chapter(s) that I am producing will combine historical events with personal biographies to visualise power and resilience, whilst also problematizing the term "freedom" for survivors of former Dutch colonies".

CHAPTER B: I, TOO, 2015
São Paulo Biennale Pavilion
Photography: Tiago Baccarin/Estúdio Garagem/ Fundação Bienal de São Paulo
Courtesy of the artist and Black Projects

CHAPTER 9: THE SHORT-SHORT-FALLS (WORKING TITLE), 2017
Production Notes/Sketches
Biljmer, Amsterdam
Photography: Ashley Walters

CHAPTER A: THE ANATOMY OF HISTORY, 2015
Museu Afro Brasil, Sao Paulo
Photography: Tiago Baccarin/Estúdio Garagem/ Fundação Bienal de São Paulo
Courtsey of the artist and Black Projects

FRANCOIS KNOETZE
B.1989

Francois Knoetze is a Cape Town based performance artist, sculptor and filmmaker. He holds a Bachelor of Fine Art from Rhodes University and an MFA from Michaelis School of Fine Art, University of Cape Town. His series *Cape Mongo* (2013-2015) formed part of the Grahamstown National Arts Festival Main Programme in 2015 and Design Indaba's Global Graduate Programme in 2016. Group exhibitions include *A Secret Rancour - Notions of Resentment* at the Museum of Contemporary Art in Belgium (2017), *U/Tropia* at the Wiener Festwochen in Germany (2015), and *Designing Futures* at the Lagos Photo Festival (2015). In 2015 Knoetze was featured as one of *Mail & Guardian*'s 'Top 200 Young South Africans'.

Knoetze's work retraces the life cycles of discarded objects and explores junctures between material and social histories. In his *Mongo** sculptural suits, the synthetic is welded to the human - bringing focus to the objectification of persons through the personification of objects. By inserting himself into the circuitry - the fable - of the object-becoming-abject-becoming-object again, his work seeks to reconcile the fate of things. This process is ongoing, with the knowledge that there can be no resolution to the narrative of consumption and waste. Instead, what we encounter in our daily lives is the rapid contraction of a thing's useful/uselessness; the steadily shortening distance between the fragrance of novelty and the odour of the rubbish bin.

Verraaier* (2016 -)

Treachery, or shifting allegiances, is central to an age of unease and confusion; in particular an age unsettlingly defined by a culture of misinformation or 'post truth'. The film's central character - a fleshy, disfigured creature who dons a motley assortment of skins and masks - is an embodiment of this spirit of fakery and deception, inversion and betrayal.

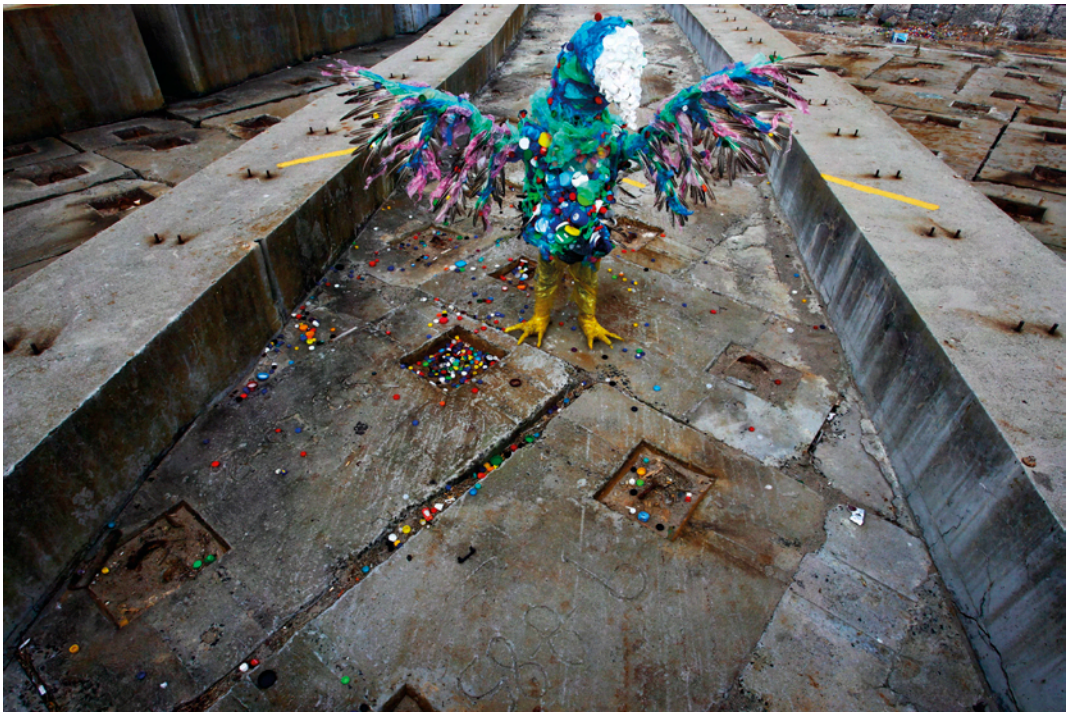
Filmed in South Africa and the USA, *Verraaier* is an entangled and on-going exploration of religious dogma, inheritance and cyberculture, which at once produce and are symptomatic of broader socio-political structures of heteropatriarchy and white supremacy.

*Afrikaans for traitor. A term used to describe boer who turned on boer during the South African War (1899 - 1902).

Cape Mongo* (2013 - 2015)

Cape Mongo follows the stories of six characters as they journey through the city of Cape Town. Each *Mongo* character is made from the city's discarded waste - mythical 'trash creatures' which have emerged from the growing dumps of consumer culture. In six short films, the creatures revisit the spaces of their imagined pasts - the locations associated with their material existence and the constitution of their social relations - as if walking against the consumer-driven currents of city.

**mongo* n. slang. object thrown away and then recovered.



CAPE MONGO - GLASS, 2013
Production still by Catherine Trollope
Courtesy of the artist

CAPE MONGO - PLASTIC, 2014
Production still by Anton Scholtz
Courtesy of the artist

VERRAAIER - SEAPOINT, 2017
Photography: Russel Bruns
Courtesy of the artist

VERRAAIER - NUKEM, 2017
Francois Knoetze in collaboration with Claudia Chaseling
Photography: Francois Knoetze and Claudia Chaseling
Courtesy of the artist

HAROON GUNN-SALIE
B 1989

Haroon Gunn-Salie is based between Johannesburg and Belo Horizonte and his multidisciplinary practice draws focus to forms of collaboration in contemporary art based on socially engaged dialogue and exchange. Gunn-Salie's work has been included in significant exhibitions: *New Museum Triennial - Songs for Sabotage*, New Museum (2018), *You & I*, A4 Arts Foundation (2017), *What Remains is Tomorrow*, South African Pavilion at La Biennale di Venezia (2015). Solo exhibitions include: *On The Line* (2016), Mendes Wood DM, and *History after apartheid (2015)*, Goodman Gallery in South Africa.

Gunn-Salie collaborated with Aline Xavier towards the making of the work titled *Return of the Amersfoort* for the Tell Freedom exhibition, the work was formulated during a research residency at Thami Mnyele Foundation in Amsterdam in July until October of 2017.

ALINE XAVIER
B 1984

Aline Xavier (1984, Brazil) is an artist engaged in transdisciplinary, collaborative, process-led practice. Group exhibitions/film festivals include: Goodman Gallery (2017), Marta Moriarty (2017), Inhotim (2016), Palácio das Artes (2016), Mohsen Gallery (2016), Galpão VB (2016), Museu de Congonhas (2015).

Haroon Gunn-Salie & Aline Xavier
OFFERING OF RETURN, 2018
Installation Proposal,
Return of the Amersfoort
Photography: Haroon Gunn-Salie

Return of the Amersfoort (2017/2018)

Return of the Amersfoort stages a symbolic repatriation of the merchant ship the Amersfoort in the historic city it honours.

In January 1658, *Amersfoort*, pirated a Portuguese slaving vessel off the coast of West Africa. In its hold, 500 male and female Angolan slaves, destined to be sold in the slave markets of Brazil. 250 slaves were taken aboard *Amersfoort*, which docked in Table Bay on 28 March 1658, marking the day the Cape became a slave trading colony. Attested to in Van Riebeeck's diary, the number of captured slaves had 'been reduced by death to 170, of whom many were very ill. The majority of the slaves are young boys and girls, who will be of little use to the next 4 or 5 years.' The deaths in *Amersfoort* recorded in the VOC *Lyste van de doode Negers* state that most of the slaves taken on the precarious journey, "fell ill' and were thrown overboard, dead or alive.

The project conceptualized as a chain of experiences, invoking ancestral elements evoke the presence of the ghost vessel, flagging its remains dismantle and contest eurocentric historical-fact.

Soft vengeance (2015)

Soft Vengeance presents dismembered blood-stained hands of Jan Van Riebeeck, cast directly from a statue of the Dutch colonist in Adderley Street, Cape Town. The rest of his ghosted form, unseen beyond the drywall.

Zonnebloem renamed (2013 -)

Under the 1968 Group Areas Act, the people of District Six in Cape Town were forcibly removed by the apartheid state. The area was renamed 'Zonnebloem', although today all road signs remain, illicitly stickered District Six, after the intervention by the artists in 2013.

SOFT VENGEANCE (Jan van Riebeeck), 2015
Reinforced urethane
198 x 117 x 43 cm
Courtesy the artist and Goodman Gallery
Collection Johannesburg Art Gallery

ZONNEBLOEM RENAMED, 2013-
Site-specific-intervention
Courtesy of the artist and Goodman Gallery

KEMANG WA LEHULERE
B.1984

Kemang Wa Lehulere was born in Cape Town. He has a BA Fine Arts degree from the University of the Witwatersrand (2011). He was a co-founder of Gugulective (2006), an artist-led collective based in Cape Town, and a founding member of the Center for Historical Re-enactments in Johannesburg.

Recent institutional solo exhibitions have taken place at MAXXI, Rome (2017); the Deutsche Bank KunstHalle (2017); the Art Institute of Chicago (2016) and Gasworks, London (2015).

Wa Lehulere was the winner of the inaugural Spier Contemporary Award (2007), the MTN New Contemporaries Award (2010); the Tollman Award for the Visual Arts (2012); the 15th Baloise Art Prize (2013), the International Tiberius Art Award (2014) and the Standard Bank Young Artist for Visual Arts in 2015. He is Deutsche Bank's 'Artist of the Year' 2017.

Wa Lehulere is recognized as one of the most important representatives of a new generation of South African artists who work in different media in order to develop new artistic perspectives and narrative modes, as well as new forms of political action. His drawings and sculptures combine allusions to histories, most pertinently the apartheid era, incorporating repurposed objects, found images, personal memories, and texts.

His work echoes how traces of racism and injustice are blurred and ignored, revealing the gap between individual biography and official historiography. He realizes his performances, videos, installations, and chalk drawings, which are based on extensive research, as a solo artist whilst continuing with collaborative work.

Wa Lehulere's works often have a focus on black South African history, re-examining and re-imagining the archive of narratives relating to black artists, musicians and authors in an attempt to combat historical erasure.

Do not go far, they say again 5 (2015)

Wa Lehulere draws on the history of South African writer Nat Nakasa's who exited South Africa in 1964 and spent a year in the US before his alleged suicide (falling from a high-rise building) in 1965. Wa Lehulere did a private performance at Nakasa's grave in Ferncliff cemetery, upstate New York, in 2013 - months before his remains were repatriated to South Africa which comprised extracting a piece of growing grass from the burial site. This work was first shown in *Sincerely Yours*, Wa Lehulere's first London solo, at Gasworks. The work forms part of a sequence of 5, in all of which the suitcases were filled with soil, out of which grew a layer of grass while ceramic dogs, some black, some gold, some intact and others destroyed, stand sentinel.

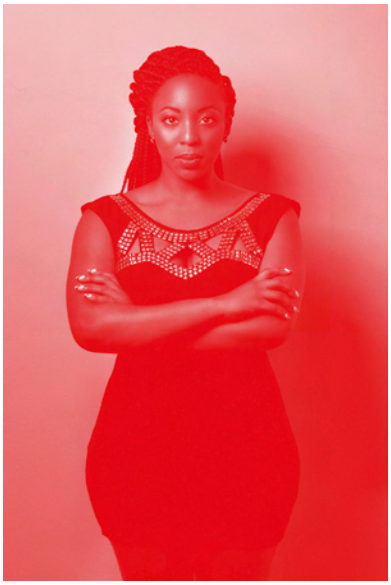
The messengers or The knife eats at home (2016)

As in previous work, the ceramic dogs stand guard but articulate new form of immobility and perhaps impotence in the midst of crutches crafted from school desks and tyres weighted by sand. The tyres as read in a South African context connote two polar moments: township games played by children with used tyres driven with sticks; and the violent act of 'necklacing' which was a mob justice practice common during the apartheid era for collaborators of the apartheid government. This work was first shown in *The knife eats at home*, Wa Lehulere's third solo exhibition with Stevenson. This particular show explored the student uprising of 1976 and its links to the contemporary moment of change.

DO NOT GO FAR, THEY SAY, AGAIN 5, 2015
Suitcases, earth, grass, ceramic dogs and salvaged school desks
Dimensions variable
Courtesy of the artist Stevenson Gallery
THE EKARD COLLECTION

DO NOT GO FAR, THEY SAY, AGAIN 5, 2015
Suitcases, earth, grass, ceramic dogs and salvaged school desks
Dimensions variable
Courtesy of the artist Stevenson Gallery
THE EKARD COLLECTION

THE MESSENGERS OR THE KNIFE EATS AT HOME, 2016
Rubber tyres, rubber fittings, steel, wood, earth, ceramic dogs
Dimensions variable
Courtesy of the artist Stevenson Gallery
THE EKARD COLLECTION



LEBOHANG KGANYE
B.1990

Lebohang Kganye is an artist living and working in Johannesburg. Kganye received her introduction to photography at the Market Photo Workshop in 2009 and completed the Advanced Photography Programme in 2011. She also completed her Fine Arts studies at the University of Johannesburg in 2016 and forms a new generation of contemporary South African photographers.

Kganye was the recipient of the Tierney Fellowship Award in 2012. Kganye recently received the coveted award for the Sasol New Signatures Competition 2017, leading to a solo show at the Pretoria Art Museum in 2018.

Although primarily a photographer, Kganye's photography often incorporates her interest in sculpture and performance. They are kept stashed in wardrobes and chests while a few framed ones decorate room dividers. Some are arranged in albums as if to tell life stories and testimonies to identities. "To tell this story, I began attempting to trace where my family originated, exploring how my late grandfather ended up in Johannesburg through interviews with my family. Pulling out the threads of our larger family narrative by tracing my ancestral roots through stories about our family surname. My photographic journey seems to be a deep response to loss and mourning - not just of different individuals, but of history, language and oral culture. My work is a reconstruction of my identity by reconnecting with family members both alive and dead and a larger family history".

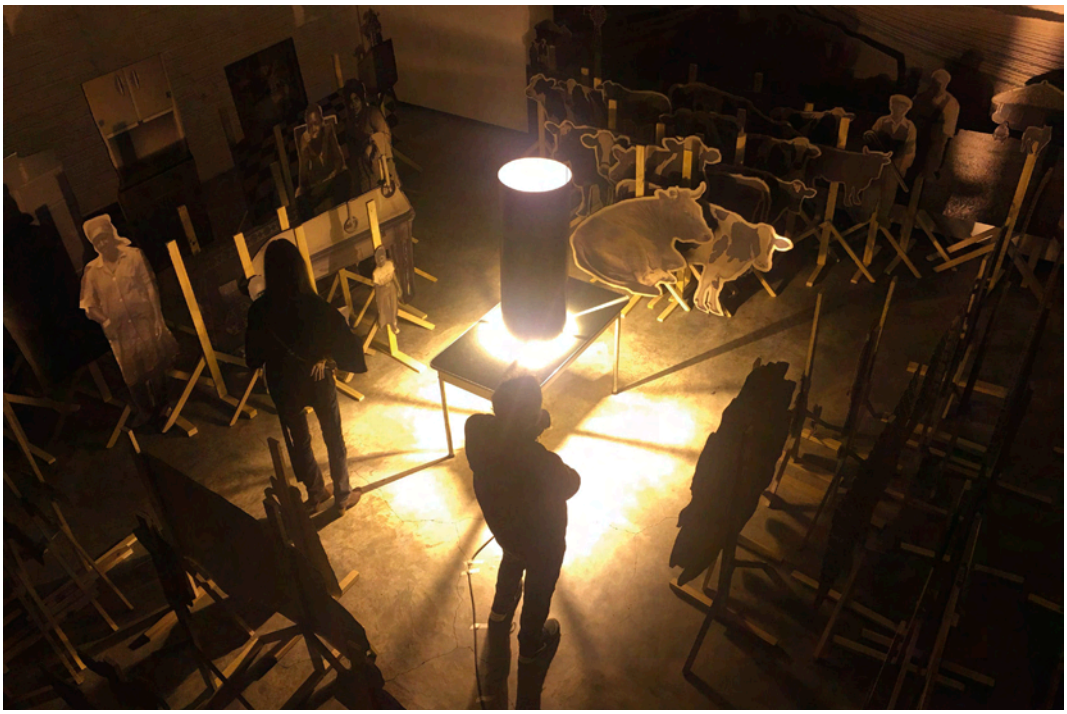
"Family photographs are more than just a documentation of events that have occurred, but a space for us to project what we can recall and perhaps a space to question and invent a new history. The work shows how family photo albums no longer have a fixed narrative but instead open up to reinterpret our past. And perhaps this kind of reinterpretation is an interrogation of our need to preserve a certain narrative. Photo albums are arranged as if to tell life stories and testimonies and build identities, however the image is never 'complete', we are only presented with visual clues that allows our own imaginaries to further 'complete' the story.

Through the use of silhouette cutouts of family members and other props in a diorama, the work confronts the conflicting stories, which are told in multiple ways, even by the same person - memory combined with fantasy. Such archives do not reveal easy answers, for me they reveal that time can break apart and reconnect and not quite fit back into one another".

For the new installation she has made for Tell Freedom, Kganye has intensively worked together with Yoav Dagan (1970, Israel), an exhibition designer, post-production expert, content creater and curator who has recently been involved in various prominent museum and exhibition projects like the creation of an exhibition for the world renowned artist William Kentridge entitled 'More SwiSly Play The Dance' which is permanently on display at the Zeitz MOCAA (Museum of Modern Art Africa in Cape Town), and the creation of the brief and visual and visitor experience for the Mandela Capture Site Museum in Hawik, KwaZulu Natal.

RE PALAME TERENENG E FOSAHETSENG, 2016
Inkjet print on cotton rag paper
64 x 90 cm
Courtesy of the artist

THE PIED PIPER'S VOYAGE, 2013
Inkjet print on cotton rag paper
64 x 90 cm
Courtesy of the artist



LEBOHANG KGANYE & YOAV DAGAN, 2017
Working in studio during production of the work for Tell Freedom, Johannesburg
Courtesy of the artists

LERATO SHADI
B.1979

Lerato Shadi lives and works in Berlin. From 2010 to 2012 Shadi was a member of the Bag Factory artist studios in Fordsburg, Johannesburg. Her work was featured at the *Dak'art Biennale* and in the *III Moscow International Biennale* in 2012. Shadi is a fellow of *Sommerakademie* 2013 (Zentrum Paul Klee). She was awarded with the *mart stam studio grant*, Berlin in 2014. Shadi is the winner of the *Alumni Dignitas Award* of the University of Johannesburg in 2016, she participated in the 'JoburgArtFair TEDx talk' in the same year and presented her solo show *Noka Ya Bokamoso* at the South African National Arts Festival in Grahamstown. Shadi participated in *The Parliament of Bodies*, the Public Programs of *Documenta 14* and was awarded with the AFRICA'SOUT! residency program (New York) in 2017. Shadi is winner of the German *Villa Romana Prize* (Florence) for 2018.

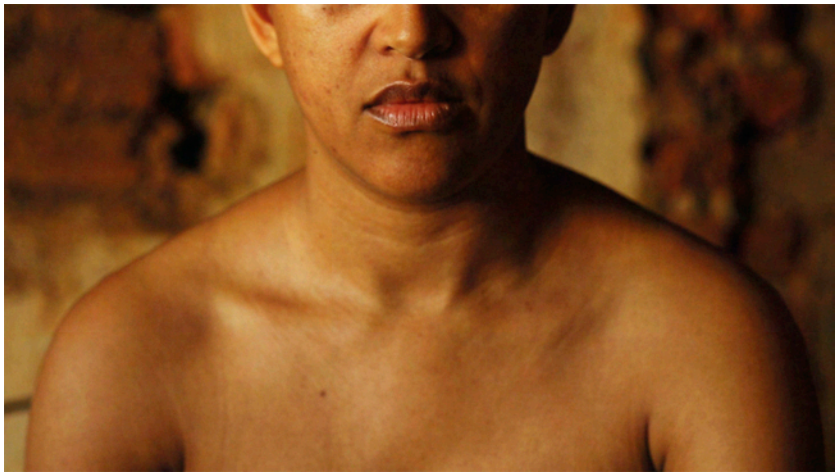
Shadi's work revolves around the reality that even though she works and moves in white spaces that seek to other and marginalize her, she reinforces her agency by unapologetically working from a black, female and African perspective. She dose so in her own terms, resisting the need to justify her voice. Shadi claims the right to use her own historical background as reference without having to draw parallels to Western references. Exploring problematic assumptions projected onto the black female body and how performance, video and installation create a space for artists to engage with those preconceived notions, making the body both visible and invisible. Using time, repetitive actions as well as stillness.

MOREMOGOLO (GO BETLWA WA TAOLA) (2016)

This two channel video work was conceptualised in three parts: the opening scene deals with the extreme nature of individual resistance; the middle segment explores the impact of colonial language while the final part is of an ambiguous figure in a remote landscape, that features South African dancer and choreographer Sello Pesa. MOREMOGOLO (GO BETLWA WA TAOLA) was shot on location in Shadi's home village of Lotlhakane, Mahikeng (North West province).

SERITI SE (2015 –)

The performance, drawing and installation SERITI SE looks at the politics of historical erasure, specifically of black females and their achievements and contributions within various fields. SERITI SE thematises everyday violence enacted within institutional structures and the different strategies of erasure employed within those systems. In SERITI SE names of historical women of colour, who have been excluded and erased from world history, are written on the white walls of the gallery. The performance consists of the audience being invited to choose a name and paint over the chosen name. In the act of erasing a name, the gallery space is turned back to white. No information is provided on who the women on the wall are; therefore it becomes the duty of the one who is erasing the name to take responsibility for the name by further informing themselves.



MOREMOGOLO (GO BETLWA WA TAOLA), 2016
video-stills, Lerato Shadi
(cc by-nc-nd 4.0 int)
Courtesy of the artist

SERITI SE, 2015
Installation and performance drawing, Lerato Shadi (Galerie-Wedding, Berlin, 2015)
Photography: dewil.ch (cc by-nc-nd 4.0 int)
Courtesy of the artist

SERITI SE, 2016
installation and performance drawing, Lerato Shadi (GoetheOnMain, Johannesburg, 2016)
Photography: dewil.ch (cc by-nc-nd 4.0 int)
Courtesy of the artist

MADEYOULOOK
EST. 2009

MADEYOULOOK is an artist collaborative living and working in Johannesburg. Since 2009, MADEYOULOOK has primarily produced independent projects in public space and has more recently exhibited locally and internationally, including at Stevenson Gallery Cape Town, GoetheonMain Johannesburg and FRAC Pays de la Loire, Nantes. The collaborative was nominated for the MTN New Contemporaries Award in 2011 and the Vera List Centre Prize for Art and Politics 2016-2018. They have also published widely in publications such as African Cities Reader (2012), Ellipses (2015) and Ties that Bind (2016). MADEYOULOOK is Molemo Moiloa (b.1987) and Nare Mokgotho (b.1986).

The works of MADEYOULOOK aim to explore the ways in which ordinary practices and everyday occurrences are the basis for understanding wider more complex social issues. While these practices may ordinarily be overlooked as common and inconsequential, MADEYOULOOK seeks to examine their intricacies in order to recognise such practices as dense, urgent and of deep value for addressing contemporary social concerns.

For the past eight years, MADEYOULOOK has produced work at the intersection of interdisciplinary research practice and visual art. Central to MADEYOULOOK's work is an interest in notions of knowledge production, access to ownership in the wider sense, making visible under-addressed histories and experiences in contemporary South Africa, as well as engaging black classed imaginaries and everyday life.

NON-MONUMENTS PROGRAMME (2012 -)

MADEYOULOOK: "The adage goes that monuments and archives are places for forgetting. Their symbolic impact is retained but once set in stone, it is fixed, established and immortalised and therefore enables us to consider these narratives resolved and move on. And so, in forgetting we cement their power and their immovability.

The Non-Monuments Programme was first started in 2012. At the time the project sought to respond to a perceived ubiquity of symbols of colonialism, oppression and power. The programme sought to develop counter (non)monuments that would speak directly to monument practice and its problematics. The programme created large scale monuments out of cardboard - an impermanent, fragile and ordinary material that served only as a shell. Within it, stood the true monument - sound recordings of ordinary histories. The recordings were a homage to African oral histories; the humility and strength of invisible and transient memory, the personalised, the malleable and that which doesn't make claims to reason and truth. These oral histories were our provocation against the monumental, the grand and the symbolic and rather to look towards our ordinary and communal alternatives.

This engagement and activation has ensured that the memory remains alive and challenged. This movement, change and challenge remains an urgency for discourse on monumentalising and memory".

NON-MONUMENTS: HORSE EDITION, 2012
Corrugated cardboard and archival sound recordings
300 cm (high)
Courtesy of the artists

NON-MONUMENTS PROGRAMME: AGAINST FORGETTING EDITION, 2017
Corrugated cardboard and archival sound recordings
450 cm (high)
Photography: Carlos Marzia Studio
Courtesy of the artists

NON-MONUMENTS: REVISIONS EDITION , 2013
Corrugated cardboard and archival sound recordings
500 cm (high)
Courtesy of the artists

MAWANDE KA ZENZILE
B.1986

Mawande Ka Zenzile was born in Lady Frere, Eastern Cape. He gained a BA Fine Art from Michaelis School of Fine Art, University of Cape Town, in 2014, where he is currently completing his MA Fine Art. He won the Tollman Award for Visual Art in 2014 and the Michaelis Prize in 2013. His work has been shown in numerous solo and group exhibitions.

Residencies have taken place in Dar es Salaam, Tanzania (2014) and Norway (2008). Ka Zenzile has participated in academic conferences at institutions including the Michaelis School of Fine Art and Hochschule für Bildende Künste Braunschweig (2013); the Gordon Institute for Performing and Creative Arts, University of Cape Town (2012) and the Centre for African Studies, University of Cape Town (2011). Many of these projects have been accompanied by performances.

Ka Zenzile works in a variety of mediums including painting, sculpture, installation and video. His subject matter derives from various sources, including but not limited to his own isiXhosa modality, questions around ontology, popular imagery as well as socio-political and esoteric knowledge. He has stated 'Through my work, I engage with politics, memory, violence, history, colonial legacies, and the notions of space and time. I constantly aim to negate stereotypes imposed on my work. Each and every artistic process I engage with is a continuous deconstruction of the ideologies and limitations I find imposed on me by the world.'

Combining mud, cow-dung with conventional materials in his work, Ka Zenzile challenges the component parts of hegemonic systems of thought as well as the assumptions underlying economic systems, political ideologies and various concepts which constitute the 'norm'.

Goals (2017)

The text in this painting directly quotes an internally circulated memo by former FBI Director J. Edgar Hoover. Dated 25 August 1967, this states the goals of a Counterintelligence Program (COINTELPRO) that was aimed at investigating and disrupting dissident political groups within the United States. The assassinations of various black political leaders were traced back to this programme.

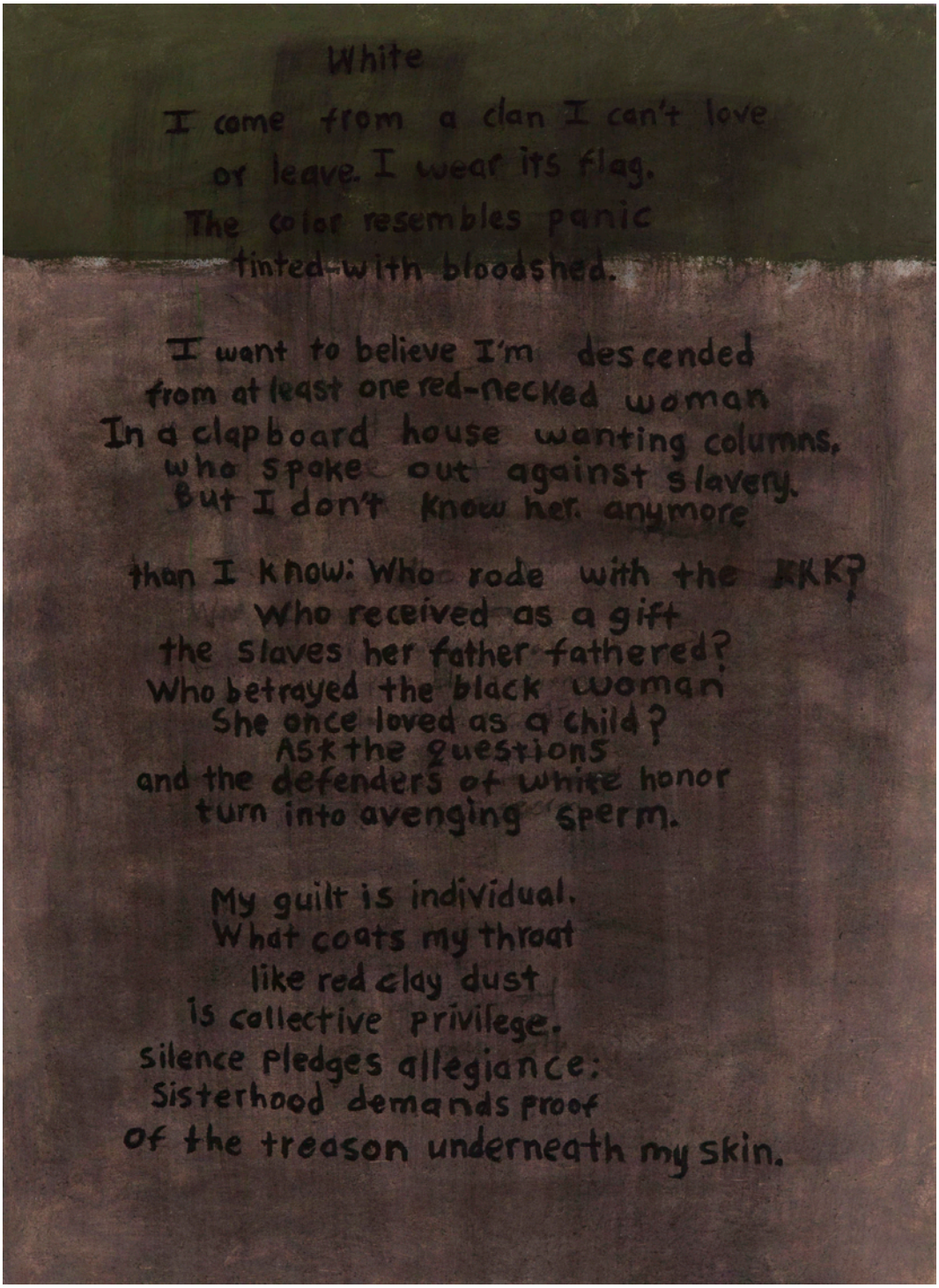
White (after Amy Edgington) (2017)

The text in this painting was taken from a missive by Amy Edgington discussing the role of white people and white responsibility in the fight against racism. The essay was titled 'Moving Beyond White Guilt' and the painting directly quotes a poem by the author titled 'White'.
Amy Edington was described as a 'poet, an antiracist worker, an incredible resource for those working on lesbian battering, a library assistant, and an artist disability rights activist' involved in the American civil rights movement.

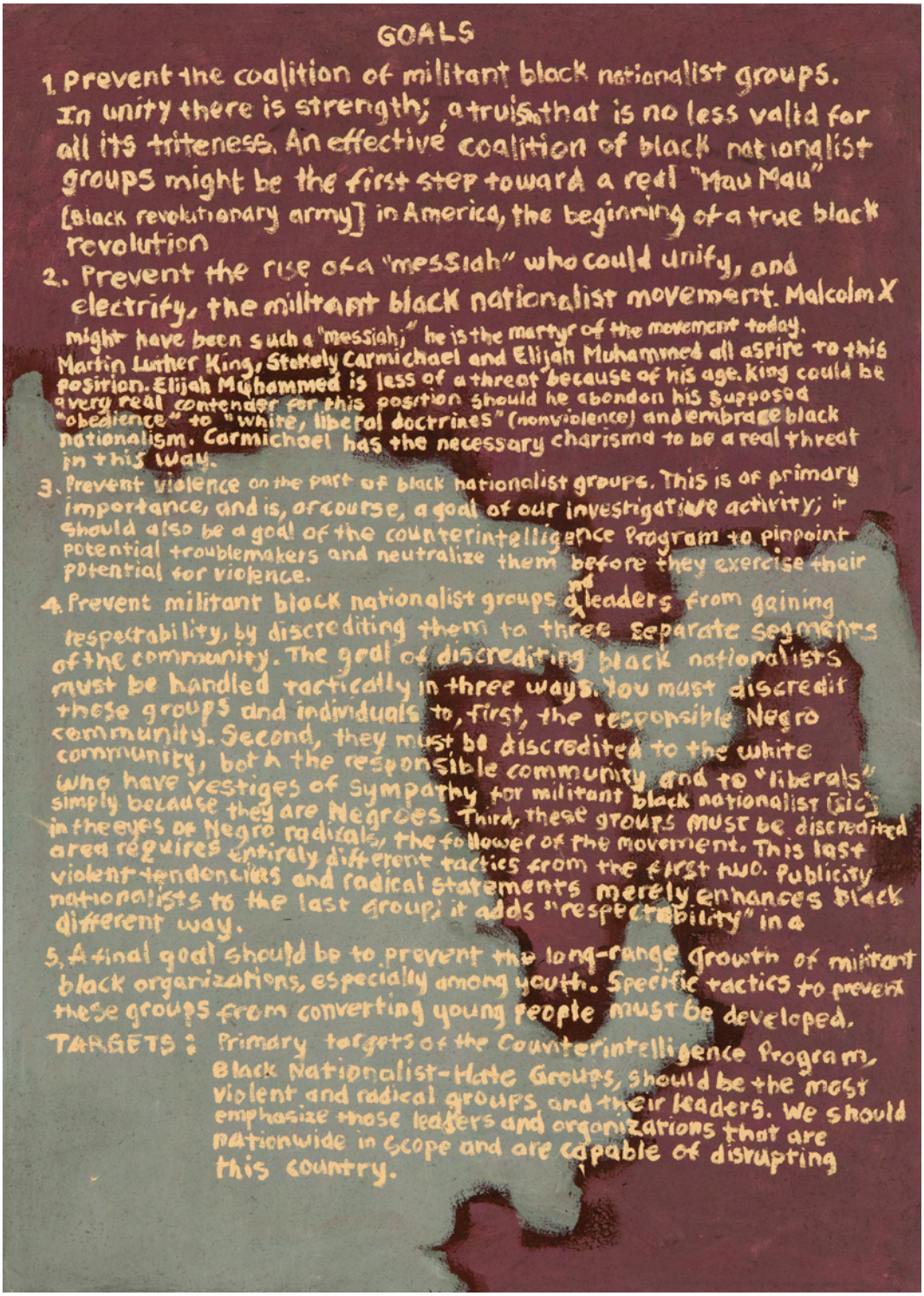
Inyawo zinodaka (2016/2017)

Loosely translated, this term indicates that something has been overcome, and surpassed in the style of the English idiom 'Been there, done that'.
However, the artist declines over-explaining the work to avoid detracting from it's aesthetic properties.

INYAWO ZINODAKA, 2016/17
Wood, hessian, earth and metal
Dimensions variable
Courtesy of the artist and Stevenson Gallery



WHITE (AFTER AMY EDGINGTON), 2017
Cow dung, gesso and oil on canvas
183 x 122 cm
Courtesy of the artist and Stevenson Gallery



GOALS, 2017
Oil on canvas
190 x 135 cm
Courtesy of the artist and Stevenson Gallery

NEO MATLOGA
B.1993

Neo Image Matloga, born in Mamaila, Limpopo in 1993 - a year before the dawn of the South African democracy. Matloga pursued his visual art studies at the University of Johannesburg and in 2015, the same year he graduated he completed a residency at the Bag Factory. He has participated in various exhibitions and art fairs, both locally and internationally. At the age of 24 his work already lies in the City of Ekurhuleni, the South African Embassy in Washington DC collection as well as other private collections. Matloga lives and works in Amsterdam - Netherlands, where he is currently a participating artist at a post-academic institution De Ateliers.

Influenced by one of his father's understanding of art quotes "art should heal psychologically" and the energy projected by South African youth, Matloga rejects to limit himself to specific artistic mediums. He has shown versatility in his paintings, drawings and collages which explore the mythic power of Sophiatown in a Post-Mandela era.

Matloga thinks it is natural for artists to feel nostalgic when they think about where they come from, especially once outside their born place. He tries to make sense of this nostalgic feeling by collaging objects and material that references domestic households, in a way, preserving and archiving the living circumstance. He brings into existence fragments of incredible happiness from his upbringing, conversations and poetic moments he remembers from growing up in a Post-Mandela era.

The main themes in his work centre around his passion for black people feeling that there is an ability for black people to belong and exist. As the legacy of apartheid persists, with no doubt, there were and still are social issues such as crime and moral degradation but none of this determined the concept of life in its entirety. His practice does not suggest that all black families were/are happy in the same way. The emphasis rather is on reflecting on the other side of the coin - considering the political landscape of the country and how people do not stop being moral agents.

"Towards the exhibition Tell Freedom I'm working on a series of portrait collages, in which I acknowledge that human beings are made up of contradictory emotions and experiences, be it ornate and gritty, playful and provocative. With the memory of the portrait collages and key pieces in most black households from South Africa: for instance enamel tableware and crocheted tablecloth, I decided to make a series of domestic scenes using characters from home, famous celebrities, writers, musicians, artists and politicians in a quest to humanise them and normalise ideas such as love, relationships, trouble, temptation, intimacy, and conversations".

NEO MATLOGA, 2017
Working in his studio at De Ateliers in Amsterdam

NEO MATLOGA, 2017
Work in progress
Courtesy of the artist

BO OMA SEBOTSANA, 2017
oil on collage on canvas
173.5 X 155.5 X 6 cm
Courtesy of the artist and Christopher Moller Gallery

NOLAN OSWALD DENNIS
B.1988

Nolan Oswald Dennis was born in Lusaka, Zambia, to South African parents in exile from Apartheid. He is an interdisciplinary artist from Johannesburg, South Africa. He holds a degree in Architecture from the University of the Witwatersrand, Johannesburg. He is currently a Masters of Science candidate in the Art, Culture and Technology program at the Massachusetts Institute of Technology (MIT).

He is a member of research group NTU with artists Bogosi Sekhukhuni and Tabita Rezaire; as well as insurgent spatial research group Jofaji with architect Pandeani Liphosa.

His practice explores what he calls 'a black consciousness of space' - the material and metaphysical conditions of decolonization. He is interested in the relative conditions of blackness, thinking through the baNtu practice of Ubuntu (umuntu ngumuntu ngabantu), or, put another way, the onto-epistemology of Africa(ns) as a cosmic body in specific material relations to all other bodies in time and space.

Azania House (resurrection room) (2017/2018)

"The works I made for Tell Freedom, Azania House (resurrection room), is a mnemonic synthesizer, a model for materialising political possibility after the collapse of memory and the rainbow-nation fiction. This work emerges primarily from 3 places.

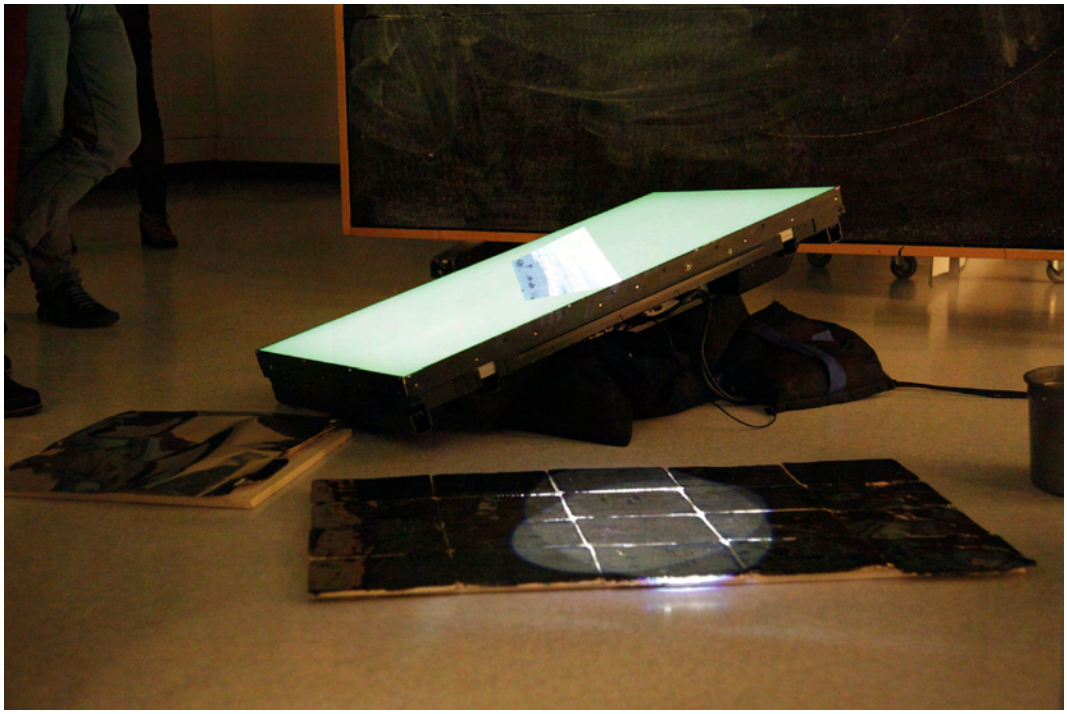
1. The mythopoetics of Azania.

2. An ongoing reenactment of a public competition held in 1993 to design a new South African flag.

3. The (unending) moment between Chumani Maxwele's fecal protest of the Rhodes statue and its eventual removal by the University of Cape Town.".

FUTHERMORE/MORE, 2016
Courtesy of the artist and Goodman Gallery


Azania
(disambiguation)
Azania
Zanj



AZANIA (DISAMBIGUATION), 2016
Courtesy of the artist and Goodman Gallery

THE LAST RHODESIAN , 2017
Courtesy of the artist and Goodman Gallery

SABELO MLANGENI
B.1980

Sabelo Mlangeni was born in Driefontein near Wakkerstroom in Mpumalanga. In 2001 he moved to Johannesburg where he joined the Market Photo Workshop, graduating in 2004. Recipient of the POPCAP'16 prize for Contemporary African Photography and the Tollman Award for the Visual Arts in 2009. Recent solo projects include Umlindelo WaMakholwa at Museum of Archeology and Anthropology, Cambridge (2017), *Heartbreaker* at artSPACE in Auckland, New Zealand (2016). Recent group exhibitions include: *Recent Histories - New African Photography and video art* at Walther Collection, Neu-Ulm, Germany, 2017 *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life* at Museum Africa, Johannesburg (2015); *Distance and Desire: Encounters with the African Archive* at the Walther Collection, Neu-Ulm, Germany (2013-2014).

"I have been moving around Johannesburg and its closest suburbs as someone interested in story-telling about everyday life. I am concerned by the migration flow within the urban areas, especially in the context of the South African social landscape, heavily burdened by legislation then, and now by economic constraints.

In my early walks I found myself in many spaces where the situation and the living conditions were impossible to look at and to photograph: then I started wondering, what to frame? Soon another side of the hardships emerged, and I attempted to capture that hidden beauty, that ordinary peace".

The exhibition will show a selection of works from Big City, My Storie and Ghost Towns.

Big City (2001 - ongoing)

This photo series began in 2002 and continues to this day. The series capture Johannesburg, Africa's economic hub, with an uncluttered minimalism–wide angles, smoky landscapes, eschewing loudness yet alert to the dramatic. His early photographs focused on the city's constant construction, how it renewed itself while retaining aspects of its past.

My Storie (2012)

A series realised in Bertrams, one of the oldest suburbs in Johannesburg; it is named after the property developer Robertson Fuller Bertram who bought the area in 1889. In recent decades, the area has become increasingly poverty stricken, Mlangeni has become familiar with many of the people in Bertrams but they still didn't allow him inside their homes, there is a guardedness amongst the subjects. As a result the images are mainly photographed from verandas and the streets, and the distance between the subject and himself is not often visible.

Ghost Towns (2012)

The series depict small South African towns that have been abandoned and forgotten, left on the edge of nowhere, while transformation takes place in the country's urban areas. Forgotten towns with a rich history that has been lost in the fast-moving pace of a South African landscape. The photographs document [these] small towns today, the shift that has taken place, and where freedom and opportunity have somehow skipped past these towns.

VICTORIAN ARCHITECTURE, 2011
From the series Ghost Towns
Courtesy of the artist

31 FRERE RD, 2012
From the series My Storie
Courtesy of the artist

AMERSFOORT SHELL FILLING STATION, 2011
From the series Ghost Towns
Courtesy of the artist

Collaborations & support

Tell Freedom has been organized in partnership with the Thami Mnyele Foundation, Centrum Beeldende Kunst (CBK) Zuidoost and Het Vijfde Seizoen.

In 1990, inspired by South African artist and activist Thami Mnyele (1948-1985), a group of Amsterdam based artists and politicians set up an artists-in-residence programme, enabling artists from Africa and its diaspora to live and work in Amsterdam for three months. Over the years the ***Thami Mnyele Foundation*** has welcomed artists from South Africa, Zimbabwe, Angola, Benin, Burkina Faso, Senegal, Egypt, Nigeria, Mozambique, Zambia, Mauritius, Uganda, Ghana, Libia, Ethiopia and Sudan, working in a large variety of disciplines. The main objective of the Foundation is to advance cultural exchange between artists from Africa and the Netherlands - Amsterdam in particular. The Foundation mediates in meetings with Dutch artists and art professionals, often leading to longterm artistic friendships.

Haroon Gunn-Salie, Molemo Moiloa and Nare Mokgotho, participants in *Tell Freedom*, were residents at the Thami Mnyele Foundation for a shorter or longer amount of time. In their own unique way these artists pay tribute to the legacy of Thami Mnyele: an artist who dreamed of becoming an international artist but chose instead to fight for the liberation of the African peoples of South Africa.
www.thami-mnyele.nl

CBK Zuidoost is a presentation institution for contemporary visual art in Amsterdam that organises exhibitions, commissions, an art loan programme and educational and participatory projects. The institution actively engages with urgent societal issues and specifically with the Afro-Caribbean identity of the local community. CBK Zuidoost is located in an area of Amsterdam that is predominantly inhabited by people with a migrant background. The thematics of *Tell Freedom* are also urgent in Zuidoost, which has an activist youth culture addressing issues such as social and economic inequality, racism and coloniality. The audience is involved in CBK's programming, sometimes as participants, sometimes as advisors.

CBK Zuidoost runs an artists-in-residence programme in Amsterdam Zuidoost. On average six artists from all over the world stay in the appartment annually. They are invited to engage with the local community, do research and produce works. Bronwyn Katz and Donna Kukama engaged with the local community during their residency, preparing for their works for *Tell Freedom*.
www.cbkzuidoost.nl

Het Vijfde Seizoen (The Fifth Season) is a residency for visual artists based on the premises of a mental health institution in the village of Den Dolder. Professional artists live and work there for one season. Since 1998 many artists have been inspired working in Het Vijfde Seizoen, choosing their individual approaches to psychiatry and reflecting on mental illness from a personal point of view. The line between mentally ill and sane sometimes seems to disappear for the artists and the patients.

By inviting a different artist every season to work at the residency, a contribution is made to the goal of bringing society closer to psychiatry. Through their works of art the artists contribute to the imagining of the psychiatric patient and psychiatry in general. Buhlebezwe Siwani has engaged with patients, participated in workshops and therapies, and made her work for *Tell Freedom* in collaboration with them.
www.vijfde-seizoen.nl

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Manon Braat & Nkule Mabaso,
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