

TONGUES OF THEIR MOTHERS

A SYMPOSIUM ON FEMINIST
HISTORIOGRAPHIES



16 - 18 SEPTEMBER 2022

UCT Hiddingh Campus & Norval Foundation

TONGUES OF THEIR MOTHERS

Makhosazana Xaba

I wish to write an epic poem about Sarah Baartman,
one that will be silent on her capturers, torturers and demolishers.
It will say nothing of the experiments, the laboratories and the displays
or even the diplomatic dabbles that brought her remains home,
eventually.

This poem will sing of the Gamtoos Valley holding imprints of her
baby steps.

It will contain rhymes about the games she played as a child,
stanzas will have names of her friends, her family, her community.
It will borrow from every single poem ever written about her,
conjuring up her wholeness: her voice, dreams, emotions and thoughts.

I wish to write an epic poem about uMnkabayi kaJama Zulu,
one that will be silent on her nephew, Shaka, and her brother,
Senzangakhona.

It will not even mention Nandi. It will focus on her relationship
with her sisters Mawa and Mmama, her choice not to marry,
her preference not to have children and her power as a ruler.
It will speak of her assortment of battle strategies and her charisma as a
leader.

It will render a compilation of all the pieces of advice she gave to men
of abaQulusi who bowed to receive them, smiled to thank her,
but in public never acknowledged her, instead called her a mad witch.

I wish to write an epic poem about Daisy Makiwane,
one that will be silent on her father, the Reverend Elijah.
It will focus on her relationship with her sister Cecilia
and the conversations they had in the privacy of the night,
how they planned to make history and defy convention.

It will speak the language of algebra, geometry and trigonometry,
then switch to news, reports, reviews and editorials.
It will enmesh the logic of numbers with the passion that springs from
words,
capturing her unique brand of pioneer for whom the country was not
ready.

I wish to write an epic poem about Princess Magogo Constance Zulu,
one that will be silent on her son, Gatsha Mangosuthu Buthelezi.
It will focus on her music and the poetry in it,
the romance and the voice that carried it through to us.
It will describe the dexterity of her music-making fingers
and the rhythm of her body grounded on valleys,
mountains and musical rivers of the land of amaZulu.
I will find words to embrace the power of her love songs
that gave women dreams and fantasies to wake up and hold on to
and a language of love in the dialect of their own mothers.

I wish to write an epic poem about Victoria Mxenge,
one that will be silent on her husband Griffiths.
It will focus on her choice to flee from patients, bedpans and doctors.
This poem will flee from the pages and find a home in the sky. It will
float below the clouds, automatically changing fonts and sizes
and translating itself into languages that match each reader.
It is a poem that will remind people of Qonce
that her umbilical cord fertilized their soil.
It will remind people of uMlazi that her blood fertilized their soil.
It will remind her killers that we shall never, ever forget.

I wish to write an epic poem about Nomvula Glenrose Mbatha,
one that will be silent on my father, her husband Reuben Benjamin
Xaba.
It will focus on her spirit, one that refused to fall to pieces,
rekindling the fire she made from ashes no one was prepared to gather.
This poem will raise the departed of Magogo, Nquthu,
Mgungundlovana,
iNanda, Healdtown, Utrecht, kwaMpande, Ndahleni and Ashdown,
so that they can sit around it as it glows and warm their hands
while they marvel at this fire she made from ashes no one was prepared
to gather.

These are just some of the epic poems I wish to write
about women of our world, in the tongues of their mothers.
I will present the women in forms that match their foundations
using metaphors of moments that defined their beings
and similes that flow through our seasons of eternity.
But I am not yet ready to write these poems.

TONGUES OF THEIR MOTHERS

DAY 1

Friday, 16 September
Hiddingh Campus

14H00

WELCOME

14H15

KEYNOTE ADDRESS

Makhosazana Xaba

15H00

PANEL 1 | STORYTELLING

Asanda Sizani, Deidre Jantjies, Philippa Namutebi Kabali-Kagwa and Sindiswa Busuku (chair)

16H30

WALKABOUT | ASSEMBLING: EXHIBITION MAKING AND WOMEN'S LABOUR

Curated by Dr Carine Zaayman, Jade Nair and Dr Nina Liebenberg

17H30

PERFORMANCE | ZIYANA

A play by Nwabisa Plaatjie and Zimbini Makwetu

Cover image: Still from *Toil*, short film by Helena Uambembe

TONGUES OF THEIR MOTHERS

DAY 2

Saturday, 17 September
Hiddingh Campus

10H00

PANEL 2 | EMBODYING ARCHIVES

Aika Swai, Nwabisa Plaatjie, Zamah Nkonyeni and Dr jacki job (chair)

11H30

FILM | TOIL

A film by Helena Uambembe

11H40

PANEL 3 | HISTORIOGRAPHIES AND METHODOLOGIES

Kharnita Mohamed, Dr Koni Benson, Dr Victoria Collis-Buthelezi and Dr Athambile Masola (chair)

13H00

LUNCH

14H00

PERFORMANCE | MORE SEATS AT THE TABLE

A performance-lecture by Aika Swai

15H00

PANEL 4 | CONTEMPORARY CULTURE

Napo Masheane, Nomfundo Xaluva, Dr Nomusa Makhubu and Nkgopoleng Moloi (chair)

16H30

KEYNOTE ADDRESS

Dr Nadia Davids

17H00

WALKABOUT | FEMINISM YA MANG, YANI, YETHU

Curated by Masechaba Moloi and Samantha Modisenyane

18H00

PERFORMANCE | ISILILO SIKANANDI

A play by Zamah Nkonyeni

TONGUES OF THEIR MOTHERS

DAY 3

*Sunday, 18 September
Norval Foundation*

11H00

WALKABOUT | WHEN RAIN CLOUDS GATHER: BLACK SOUTH AFRICAN WOMEN ARTISTS, 1940- 2000

Curated by Nontobeko Ntombela and Dr Portia Malatjie

12H00

PANEL 5 | CURATION

Dr Carine Zaayman, Masechaba Moloi, Dr Portia Malatjie,
Samantha Modisenyane and Amogelang Maledu (chair)

ABOUT THE SYMPOSIUM

Tongues of their Mothers brings together artists, writers, curators and scholars to engage critically with emergent strategies for conducting feminist historiography. Drawing from a multitude of disciplines, the symposium seeks to better understand the ways that mostly women have responded to the daunting task, described in the last stanza of Makhosazana Xaba's poem *Tongues of their Mothers*, to "write about women of our world, in the tongues of their mothers", and "present the women in forms that match their foundations..."

Keynote speakers and panelists will share the challenges and innovations that have arisen in their work of excavating, and paying tribute to, feminist lineages of knowledge and knowledge production; interrogating institutional archives; unearthing women's stories and exposing their continued erasure; and establishing the interdisciplinary connections necessary for conducting this work. The symposium was conceptualised by ICA Director Jay Pather and co-curated by Dr Athambile Masola, lecturer in the Department of Historical Studies, Dr jacki job, lecturer in the Centre for Theatre, Dance and Performance Studies, and Ntshadi Mofokeng, ICA Project Coordinator.



DISCOURSE

PANEL 1 | STORYTELLING

Asanda Sizani, Deidre Jantjies, Philippa Namutebi Kabali-Kagwa and Sindiswa Busuku (chair)

The heart of this panel is reflection – reflection on curating creative work in response to historiography, collaboration, and choices about genre/medium (film, stage, page etc). The discussion will also touch on how each artist's chosen genre/medium shapes their storytelling. What is included? What is left out? And Why?

PANEL 2 | EMBODYING ARCHIVES

Aika Swai, Nwabisa Plaatjie, Zamah Nkonyeni, and Dr jacki job (chair)

This panel will deliberate on methodologies within performance: the why and how of doing historiography. In addition, the discussion will explore perspectives on how new narratives may be created around contemporary contexts that have been shaped by histories often left unquestioned.

PANEL 3 | HISTORIOGRAPHIES & METHODOLOGIES

Kharnita Mohamed, Dr Koni Benson, Dr Victoria Collis-Buthelezi, and Dr Athambile Masola (chair)

The focus here is methodology: the how of historiography. What is the starting point for engaging with work that has been deliberately ignored? How might one approach/develop an ethic of care in relation to methodology in a context where there has been a carelessness about narratives hiding in plain sight?

PANEL 4 | CONTEMPORARY CULTURE

Napo Masheane, Nomfundo Xaluva, Dr Nomusa Makhubu, and Nkgopoleng Moloi (chair)

As contemporary artists and scholars, how do these speakers engage in a critical examination of history and women's representation with the tools of our times? The interest here is in motivations and methods for surfacing stories about women's lives from the past, and making them resonate with audiences in the present, across different media and genres.

PANEL 5 | CURATION

Dr Carine Zaayman, Masechaba Moloi, Dr Portia Malatjie, Samantha Modisenyane and Amogelang Maledu (chair)

The starting point for this panel is curation as feminist practice. What are the taken-for-granted assumptions about curation that these curators have disrupted over the course of their practice? The discussion will explore new practices and strategies employed in order to make sense of erasures and/or simplification in stories explored and told.

PERFORMANCES (in order of appearance)

ZIYANA

A play by Nwabisa Plaatjie and Zimbini Makwetu

(75min)

In a world where stories about pain, poverty and suffering have become the norm, storytellers are commanded to never tell stories again. Three generations of women assert their personal, cultural, familial and sexual identities in a safe space that they are forced to create. The youngest, a curious young girl, challenges everything and sacrifices herself so that a new kind of storytelling can emerge.

Cast: Noluthando Mili, Awethu Hleli, Tankiso Mamabolo, Nomakrestu Xakathugaga

Supported by the Institute for Creative Arts, and Laboratory For Global Performance & Politics, Georgetown University.

This project is part of the IETM Local Journeys for Change activity which is supported by the European Union as part of IETM Network Grant 2022–2024 NIPA: the New International in the Performing Arts.



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TOIL

A film by Helena Uambembe

(4min)

Toil tells the story of a woman who has dedicated her life to activism and the liberation of people and of her own people. Some might even call her a feminist. The story looks at how the world and its systems have always deterred women, often to the point of surrender. It takes inspiration from activists such as Winnie Madikizela-Mandela, Josina Machel, women of the 32 Battalion and Angolan women during the civil war and post-war in Angola. These women sowed the seeds but never reaped the fruits of their labour.

PERFORMANCES (in order of appearance)

MORE SEATS AT THE TABLE

A performance-lecture by Aika Swai

This performance-lecture is a response to a famous and iconic installation by Judy Chicago, *The Dinner Party*, which has been exhibited at the Brooklyn Museum since 1980. The work starts out as a praise poem to the installation, exploring some of the major academic writings that have been published on it, and thanking Judy Chicago for generating an essential resource for feminist thinkers worldwide. But the lecture goes on to pose two urgent questions: why are there no Africans seated at the table, and why hasn't it occurred to anyone since 1980 to add more seats to the table?

Cast: Aika Swai

ISILILO SIKANANDI

A play by Zamah Nkonyeni

Isililo sikaNandi emerged out of my dissertation titled "Isililo sikaNandi: Imagining dithyrambic dirge to performatively score the precarity of blackwomnhood". My study was spread across three main areas of interest: Somatic/Voice exploration, Tragedy and Loss, and Performance and Expressivity.

As a form of survival, as well as a means of repairing the ruptured fragments of my being, I want(ed) to examine, for myself and through performance, what it means to who I am. Particularly in response to the prevailing monolithic narrative of blackwomn/blackwomnhood. This in the face of ongoing violence and loss among and against people like me.

By exploring some historical oral narratives and corresponding timelines of Zulu matriarch Queen Nandi and her counterparts, I imagined an aural soundscape, a "dithyrambic dirge" drawn from blackwomn's (past and present) cyclical experiences of ruptures, reckonings, and refusals.

This is also a creative revisioning and mythologising of narratives about what remains/ed of Queen Nandi as well as Mkabayi, a Warrior-Princess, in favour of *who* instead of *what* they are. Perhaps they speak from before/beyond the grave or even through the memories they (never) had. Could it be that these womn were lovers? What if they (had) evaded death?

Cast: Liphelo Matthews and Lukhanyiso Skosana

EXHIBITIONS (in alphabetical order)

ASSEMBLING: EXHIBITION MAKING AND WOMEN'S LABOUR

Curated by Dr Carine Zaayman, Jade Nair and Dr Nina Liebenberg

This exhibition is a moment of reflection on *Under Cover of Darkness*, a project concerned with the history of women in servitude, especially slavery, in the early colonial period at the Cape. It reflects on the process by which the project members developed the *Under Cover of Darkness* exhibition (2018) and the *Uncovering: Women's Invisible Labour in the Cape* symposium (2021). Our focus in this installation is on how feminist modes of collaboration and care were enacted through the curatorial.

The exhibition and symposium honoured the lived experiences of women of the Cape through to the present day, where many women's lives are shaped by the service and textile industries. We invite viewers to engage with these stories as well as the research methodologies and sources on which the curators drew for both the exhibition and symposium. *Assembling: Exhibition making and women's labour* demonstrates research in practice, not as outcome, and hopes to highlight synergies and points of convergence between the stories of women and the labour they perform.

Robyn Humphreys will give a brief talk in response to the exhibition during the walkabout.

EXHIBITIONS (in alphabetical order)

FEMINISM YA MANG, YETHU, YANI

Curated by Masechaba Moloi and Samantha Modisenyane

Feminism ya Mang, Feminism Yethu, Feminism Yani is the visual exploration of how we define womanhood, sexuality, age and feminism; key themes that come with such an engagement; and the ways in which notions of gender and queerness can redefine our understandings. By engaging with this complexity, the exhibition aims to celebrate the diversity of knowledge that contributes to our regional experience of Feminisms. We acknowledge that this notion is not static and is constantly being challenged by a myriad of lived experiences.

Works featured are by: Jodi Bieber, Amy Ayanda, Teresa Firmino, Helena Uambembe, Kelly Johnson, Lulama "Wolf" Mlambo, Saaqqa, Santu Ramaisa, and Jabu Newman.

Feminism ya Mang was conceptualised by Samantha Modisenyane and Masechaba Moloi in collaboration with Danai Mupotsa, Motlatsi Khosi and Lindiwe Mngxitama. The Learning Feminisms is a regional project that was initiated by the Goethe-Institut in Kigali, Rwanda. *Feminism ya Mang, Yethu, Yani* first opened at the Goethe-Institut Johannesburg in May 2021 as part of the South African iteration of Learning Feminisms. The programming for the exhibition was presented online to adapt to the Covid-19 restrictions on public gatherings and is available here: <https://www.goethe.de/ins/za/en/kul/sup/lfm.html>

Supported by the Goethe-Institut, University of Cape Town and the Institute for Creative Arts (ICA).



EXHIBITIONS (in alphabetical order)

WHEN RAIN CLOUDS GATHER: BLACK SOUTH AFRICAN WOMEN ARTISTS, 1940 – 2000

Curated by Nontobeko Ntombela and Dr Portia Malatjie

When Rain Clouds Gather: Black South African Women Artists, 1940 – 2000 is a reflection on the influential and often unacknowledged contributions of Black women to South African art history in the twentieth century. Expressed through a Black African feminist lens and curated by Dr Portia Malatjie and Nontobeko Ntombela, the exhibition is a cross-generational communion of 40 Black women artists, spanning from early Modernism to the contemporary period. *When Rain Clouds Gather* invites us to think critically about Black women's archives and the tools used to engage with them, while also taking pleasure in their aesthetic ingenuity.

The exhibition places the intellectuality of Black women artists at its core, offering a rare encounter with history in which Black women's work is the object, method, and theory of study. The framework is generative, and aims to acknowledge Black women artists as political agents, spiritual mediums, theorists and scholars, Black African feminists, explorers of rural and urban landscapes, conceptual thinkers, and makers.

Courtesy of Norval Foundation



BIOS



Aika Swai is a PhD candidate in the University of Cape Town's Department of English Literary Studies. Her research revolves around the communicability of so-called magical or supernatural events, especially when African or Indigenous American authors rely on English to convey the real, and come across as magical. Aika is also an Institute for Creative Arts (ICA) scholar, where she explores languaging – language as a verb, and as an art form, frequently spilling over into trance-languaging.



Amogelang Maledu is an art practitioner working between independent curating, research and sessional lecturing. Her research interests include Black popular cultures and time-based media curatorial practices. She is a committee member of the University of Cape Town's Works of Art Committee, responsible for the institution's art acquisitions and curation. She also co-founded a curatorial collective, Re-curators, with Luvuyo Equiano Nyawose and Thembakazi Matroshe.



Asanda Sizani has carved an inimitable name for herself in the South African fashion industry, having worked for some of the largest brands in the country. Sizani is the former Editor-in-Chief of GLAMOUR South Africa, and since 2021, she has co-curated The Fashion Yearbook alongside VOGUE editors and renowned global fashion and editorial heads. As co-founder of the media and creative consultancy Legacy Creates, she has published two journals which centre the life stories of Nokutela Mdimba-Dube and Noni Jabavu. *Amagama ka Nokutela*, which Sizani directed, won the Audience Choice Award at the 2022 Durban International Film Festival.



Dr Athambile Masola is a poet, writer, researcher and teacher. Her debut collection of poems, *Ilifa* (Uhlanga Press, 2021), is written in isiXhosa. Her most recent work is a series of three pre-teen books, *Imbokodo: Women who shape us* (Jacana Media, 2022); a collection of 30 stories about South African women. Athambile teaches in the Department of Historical Studies at the University of Cape Town.



Babalwa Zimbini Makwetu is an international performer, an actress under ERM Stars Acting Agency, and a musician signed at Elvis Sibeko Studios. She was the winner of the Fleur du Cap Theatre Award in 2019 for Best Sound Design, Original Music, Soundscape or Live Performance, and she was a Fleur du Cap nominee in 2017 for Best Supporting Actress. She is also part of the award-winning short film *#wearedyinghere*, currently showing on Showmax and nominated for South African Film and Television Awards (SAFTAs).

BIOS



Dr Carine Zaayman is an artist, curator and scholar committed to critical engagement with colonial archives and collections, specifically those holding strands of Khoekhoe pasts in South Africa. She is a researcher at the Research Center for Material Culture at the Nationaal Museum voor Wereldculturen in the Netherlands. Her research aims to contribute to a radical reconsideration of colonial archives and museum collections, especially by assisting in finding ways to release their hold over our imaginations when we narrate the past, as well as how we might shape futures from it.



Deidre Jantjies is a cultural producer passionate about the historical stories of women. She is the founder of Na Aap Productions, a fully integrated, broad-based production company screening untold stories of Southern Africa. Jantjies has a long history of stage performing. She took these skills and started writing her own stories that she is in the process of turning into short and feature films. Stories that include indigenous heritage and traditions that have been forgotten are critical to the dialogue she wants to create through her work.



Helena Uambembe's artistic work is inspired by her personal and familial history and its link to Angolan, Southern African and global history. She was born in 1994 in Pomfret, South Africa after her Angolan parents had fled the Angolan civil war in 1975. Her father was a soldier in the 32 Battalion, an elite military unit within the South African Defence Force made up primarily of Black Angolan men. This complex family history, the 32 Battalion, Pomfret and her Angolan heritage are dominant themes in her work, in which she explores narratives of history and place, interweaving connected symbols and archival material. Uambembe recently exhibited an installation titled *What you see is not what you remember* at Art Basel, Statements, where she was awarded the 2022 Baloise Art Prize.



Dr jacki job is a dancer and choreographer, theatre-maker and director, producer, and academic researcher, specialising in Practice as Research and notions of Performance as Philosophy in the Centre for Theatre, Dance & Performance Studies at the University of Cape Town. Her ongoing research is concerned with re-imagining the significance and perception of the body beyond its socio-political and humancentric constructions. She has been awarded the David and Elaine Potter Fellowship, the Bunkacho Cultural Fellowship and the NRF Thuthuka Grant.

BIOS



Jade Nair is a Cape Town-based curator who currently holds the position of interim curator at Michaelis Galleries at the University of Cape Town. Her work includes a diverse range of curatorial projects in the form of exhibitions, documentaries and digital archives focusing on political history, queer archives and the clothing and textile industry. Having grown up in Cape Town, the history and heritage of the Western Cape is a significant part of her research. She holds a BA Honours degree in curatorship from the University of Cape Town.



Jay Pather is a choreographer, curator, teacher and writer. He is Professor at the University of Cape Town where he directs the Institute for Creative Arts (ICA). He curates the Infecting the City festival; the ICA Live Art Festival, the Afrovibes Festival (the Netherlands); co-curated for Africa 20/21 Season (France); Spier Light Art (Cape Town), and the Spielart Festival (Germany). His artistic work deploys site-specific, interdisciplinary and intercultural strategies to frame matters of social justice.



Kharnita Mohamed is a black feminist scholar who lectures in Anthropology at the University of Cape Town. Her research is focused on epistemology, death, disability and debility, race and gender. In 2020, she received the UCT Humanities Faculty's Dean's Teaching Award for her innovative curricula. Her 2018 debut novel, *Called to Song*, received the 2020 UCT Meritorious Book Award, was shortlisted for the 2020 NIHSS Fiction Award, and long listed for the 2019 Sunday Times Barry Ronge Fiction Prize.



Dr Koni Benson is an historian, organiser, and educator. She is a lecturer in the Department of History at the University of the Western Cape. Committed to creative approaches to linking art, activism, and African history, she works with various archives and collectives, coproducing histories of mobilisation, demobilisation, and remobilisation across southern Africa. She is co-convenor of Revolutionary Papers and author of *Crossroads: I Live Where I Like* (illustrated by the Trantraal Brothers and Ashley Marais, forward by Robin Kelley, Jacana, 2022).



Makhosazana Xaba is an award-winning multi-genre anthologist and short story writer. Her edited volume *Our Words, Our Worlds: Writing on Black South African Women Poets, 2000–2018* won the 2020 NIHSS Non-fiction Award. She has published four poetry collections. In 2022, Rhodes University awarded her an Honorary Doctorate (Honoris Causa) for her consistent and wide-ranging political, activist, cultural, writerly, feminist and scholarly contributions to South Africa. She is an Associate Professor of Practice in the Faculty of Humanities at the University of Johannesburg.

BIOS



Masechaba Moloi is a conceptual artist, project manager and curator. She graduated from the University of Cape Town with a Bachelor of Social Sciences majoring in Philosophy, International Relations and Sociology. Masechaba currently works in rural development, using sports, arts and the introduction of new technologies as strategies for socio-economic empowerment. She is also the co-curator of the travelling exhibition *Feminism Ya Mang*. The show first opened at the Goethe-Institut in Johannesburg and has now travelled to the Polokwane Art Museum, UCT's Centre for African Studies and the North West University Botanical Gardens Gallery.



Dr Nadia Davids is a writer, theatre-maker and scholar whose work engages questions of archive, loss, race, home, creativity, feminisms, and restitution. Her creative works include the plays *At Her Feet*, *Cissie* and *What Remains*; a novel, *An Imperfect Blessing*, as well as short stories, essays and journal articles. Nadia has held lectureships at Queen Mary University of London and the University of Cape Town. She's the recipient of a Philip Leverhulme Prize for her research and, most recently, an Olive Schreiner Award.



Napo Masheane is a multi-award-winning playwright, producer, poet, performer, director, cultural activist, translator and acclaimed curator on both international and national stages. Born in Soweto, raised in Qwaqwa (Free State), and currently residing in Johannesburg, Napo constantly crosses geographical, academic, and artistic borders as she holds a Marketing Management, Speech & Drama Diploma and a Master's Degree in Creative Writing. A founding member of Feela Sistah! Spoken Word Collective, Napo went on to become one of the leading South African black theatre matriarchs after her provocative plays such as *My Bum Is Genetic Deal With It*, *The Fat Black Women Sing, KHWEZI... Say My Name*, and *My Vagina Was Not Buried With Him*. Nape founded the HerStory International Theatre Festival.



Dr Nina Liebenberg is an artist, a curator, and a post-doctoral researcher at the Centre for Curating the Archive and the Archive and Public Culture initiative. Her research focuses on disciplinary object collections as covert markers of the colonial and apartheid regimes; and curatorship and artmaking as methodologies able to address these histories through uncovering and extending the meaning of these material depositories beyond their disciplinary scope.

BIOS



Nkgopoleng Moloi is a writer based in Cape Town. Her work has appeared in Art Forum, Elephant Art, Mail & Guardian and the British Journal of Photography. She recently curated *Practices of Self-Fashioning*, an exhibition exploring queer mobility, at the Goethe-Institut in Johannesburg.



Nomfundo Xaluva is a multi-award-winning Jazz vocalist, composer and educator. She has released 2 albums under the Universal Music Group. She holds a Master's Degree in Jazz Studies from the University of Cape Town, where she graduated Cum Laude with a dissertation entitled "The Analysis of the Musical Style of Miriam Makeba" (2009). In 2018, Nomfundo was awarded a full academic scholarship by the Henley Business School where she successfully completed her Executive MBA. Both a performer and an educator, Nomfundo has been invited as an artist in residence to the University of Southern California's Thornton School of Music. Nomfundo's research interests are twofold: the intersection where the art of music meets the world of business; and the repositioning of South African Jazz in the academy.



Dr Nomusa Makhubu is an associate professor in Art History and deputy dean of transformation in Humanities at the University of Cape Town. Recognising the need for mentorship and collaborative practice in socially responsive arts, she founded Creative Knowledge Resources (CKR). She co-curated, with Nkule Mabaso, the international exhibition *Fantastic* in 2015 and *The stronger we become* in 2019 at the 58th Venice Biennale in Italy.



Nontobeko Ntombela is a curator, lecturer and head of department of History, Art and Heritage Studies at the University of the Witwatersrand. She previously worked as the curator of the contemporary collection at the Johannesburg Art Gallery (2010-12) and the Durban Institute of Technology Art Gallery (2006-10). Ntombela previously served on the Arts for Human Rights Trust Board, KwaZulu-Natal Society of Arts KZNSA, the African Art Centre, and the Art and Culture and Tourism Department Cultural Board. She co-curated *When Rain Clouds Gather: Black South African Women Artists, 1940-2000* (2022) with Portia Malatjie.



Ntshadi Mofokeng is a cultural worker. She is a project manager, writer, and occasional podcaster, while also working on researching and documenting stories about dance(makers) in Africa. After attaining a Bachelor's degree in Political Science, she started her career in education advocacy and is now engaged in advocacy for artists' rights. She serves as the ICA's Project Coordinator.

BIOS



Nwabisa Plaatjie is a storyteller, mother, and cultural leader with 7 years' experience in the Theatre Industry and a Master's degree in Theatre and Performance. Her artistic prowess has been recognised through various special grants and commissions, which supported the creation of nine original pieces, two of which toured internationally. She is devoted to stories, people and culture.



Philippa Namutebi Kabali-Kagwa is a Ugandan/South African poet, storyteller, coach and facilitator. While she is most commonly called Philippa, she always signs Namutebi at the end of her poems. "Namutebi is the creative side of me. She is the one who writes." She has published poems in a number of collections and written four children's books. Her memoir, *Flame and Song*, was published in 2016.



Dr Portia Malatjie is a curator and Senior Lecturer in Visual Cultures at the University of Cape Town's Michaelis School of Fine Art. She is Adjunct Curator of Africa and African Diaspora at the Hyundai Tate Research Centre: Transnational at Tate Modern (London) and Adjunct Curator at Norval Foundation (Cape Town). She holds a PhD in Visual Cultures from Goldsmiths University of London (2019), as well as an MA in History of Art (2011) and a BA in Fine Arts (2009) from the University of the Witwatersrand. Her curated exhibitions include *Batlhaping Ba Re! Mmakgabo Mapula Helen Sebidi* (2018) and *Trade Winds: Yinka Shonibare CBE* (2019, co-curated with Owen Martin). She co-curated *When Rain Clouds Gather: Black South African Women Artists, 1940-2000* (2022) with Nontobeko Ntombela.



Robyn Humphreys is an Associate Lecturer in the University of the Western Cape's History Department. Her PhD, currently in progress, is in Archaeology examining how the discipline of archaeology has curtailed alternative possibilities for research with human remains. She explores how interventions in archaeological research process by those connected to human remains – representing enslaved people from colonial Cape Town – have presented alternative approaches that are restorative.



Samantha Modisenyane is a freelance project programmer & developer, curator and researcher. She has been working with Goethe-Institut South Africa's programme department since 2016 and recently joined Cookies to collaborate on developing OtherNetwork, a collaborative online platform that connects self-initiated art projects and spaces globally. She is one of the three founding members of the emerging project development and management collective, LEMA.

BIOS



Sindiswa Busuku is a creative writer and a lecturer in the Department of English Literary Studies at the University of Cape Town. She grew up in Durban. She has published various poems in local and international poetry journals. In 2016, she published her debut collection titled *Loud and Yellow Laughter* (Botsotso), a cross-genre assemblage of photographs, prose and poetry experimenting with imagination, memory and documentation. *Loud and Yellow Laughter* is the winner of the 2018 Ingrid Jonker prize for poetry.



Dr Victoria Collis-Buthelezi is Senior Lecturer in English at the University of Johannesburg as well as a Senior Research Fellow at the Johannesburg Institute for Advanced Study (JIAS). Her research interests include Caribbean, African, and African American literatures as well as black intellectual history. She holds a PhD in English and Comparative Literature from Columbia University (NYC). Her current book project, *Before Nation: Early 20th Century Black Globalism*, excavates the print cultures of black migrants from the Caribbean, the US, West Africa and the rest of South Africa to Cape Town before the rise of anti-colonial nationalism. Some of her work has appeared in *Small Axe*, *Callaloo* and *The UK Journal of Arts and the Humanities*.



Zamah Nkonyeni is the Writer and Director of *Isililo sika Nandi*. She is an artist-scholar who holds an MA in Theatre & Performance, a BA Honours in Drama specialising in Directing (both from the University of Cape Town) and a B. DRAM in Acting and Performance studies from the University of Pretoria. She recently received a Standard Bank Ovation Award as part of the cast of *DIPALO* by Lalu Makaku and Ginni Manning. Zamah is part of the Lessac Kinesensics International Membership Team and sits on the Lessac (Board) Nomination Committee. Zamah is a trained Voice artist-practitioner, theatre-maker, performer and writer.

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