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Post democratic South Africa: the surreal landscape, a critique on Black representation in media and television, with the desire to promote alternative Black realities

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Post Democratic South Africa: The Surreal Landscape

A critique on Black representation in media and television, with the desire to promote alternative Black realities

Masters of Arts Research Project submitted for the fulfilment of a Masters of Fine Arts degree by Research

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UMSHWANKATHELO:

This research is a reflection and a commentary on the impact of colonialism, apartheid, and institutionalised racism has and has always had on Black identity. The research investigates earlier forms such as Christianity, missionaries and missionary schools in the 19th century, moving along to later strategies and tactics used under the apartheid regime, and putting the bulk of the research on the impact of television in its role in developing Black identities in a post-apartheid South Africa. With themes dealing with capitalistic ideals of success, white assimilation and the pressures of living in a modern society, we look at "is there a Black mode of-being-in-the-world?" – with an emphasis based on the comparisons between Black life and white life, as well as different kinds of Black living. These themes are all accompanied by in depth analyses and synopsises of the artworks that reflect these themes.
An emphasis is put on the outcomes of these themes on myself as a Black person living in South Africa. Interviews and alternative sources for information take precedent as this research is an exercise in validating Black lived experiences as valid.

The Surreal Landscape is the visual representation of the complexities and tensions surrounding traditions and culture, and the modern-day culture of contemporary capitalism and nationalism. This pursuance is largely spurred on by having to balance in-between these cultural paradigms, often simultaneously.

at least then, it won't be like
this it will be a totally new
suffering like when a baby
sucks its thumb. it will be a
totally new experience
(for God and history has
provided)
we won't have to blow our
minds
about it. It will be like a fresh
song from a sparkling songbird it
will be like that for us, as an old
woman sits neglected on the chair
of her memories it will be fresher,
more vital for us…at least it
won't be like death. And like
death we die every moment of
our lives it will be a totally new
suffering it will be like a song
sung free from a careless heart …

(our failure will have its dignity)

Mxolisi Nyezwa, *Things Change* (2000)

1. INTSHAYELELO

This dissertation stands as a written form of the impact colonialism, apartheid, and institutionalised racism has and has always had on Black[1] identity. The research will investigate earlier forms such as missionaries and missionary schools in the 19th century, moving along to later strategies and tactics used under the apartheid regime, and putting the bulk of the research on the impact of television in its role in developing Black identities in a post-apartheid South Africa. Emphasis will be put on the South African Broadcasting Company as a national instrument in South African media, and their responsibility in shaping Black minds in South Africa.

The Black experience has been and still is narrated by white voices and through a western scope. The 'first born' of white comparison, 'Us and Them', has been the lingering mirror that we have had to carry throughout our lives. This invisible baton that's been handed down generation to generation in this never-ending conquest of reclaiming Black identity has been one of the driving forces in my acknowledgement of being a critical thinker and creator.

In *Being Black in the World,* 1973, N. Chabani Manganyi poses a question that has inspired a further introspection in my curiosities to do with race and identity. He states, "is there a black mode of-being-in-the-world?" (p.4) – though his question is regarding to differences of 'being-Black-in-the-world' versus 'being-white[2]-in-the world'; it has inspired me to not only look at the ways-of-being in a comparison to being-white-in-the-world, but also looking at the disparities between different-types-of-being-Black-in-the-world, with emphasis on how these identities have been formed.

'Us and Them', one of the modes the western world lived by, then finally adapted by the Nationalist Party in 1948, changing South Africa from being considered a multi-racial country, into a multi-nationalist country, with clear indications of the 'in-group' - whites, the 'out-group' - Blacks (Manganyi, 1973:25). This binary has made it very difficult for Black bodies to transcend an existence outside of a racial environment.

This relationship existed long before it got institutionalised by the Nationalist Party. Amongst the many 'gifts' that colonialism brought us was a rift created by settlers and the missionaries. The misconception of civilisation, through the binary of 'modern' and 'traditional' created a rift amongst Black people. These ideas developed by the west as a form of propaganda were then considered as 'truths', and many Black scholars and Black academics have found themselves attempting to undo these ideas. The ideas that white people are to be accredited for human development and societal progression are extremely inaccurate and equally damaging. There are many claims that colonialism

[1] The term Black is deliberately capitalised as I have used it as more than a representation of an ethnic group, but more as a community and a sense of a collective identity and ideas in relation to Black people and their liberation.

[2] The term white is not capitalised deliberately as an opposition and rebellion to its' supposed importance. In an earlier version of this paper, 'white' was referred to as 'non-Blacks' as a provocation.

was a humanitarian intervention, and that it had to happen in order to stop Africa from "self-extinction" (Okon, 2014: 5).
They go so far as to say:

"…the future will look back upon the overseas imperialism of recent centuries, less in terms of its sin of oppression, exploitation, and discrimination, than as the instrument by which the spiritual, scientific, and material revolution which began in western Europe with the Renaissance spread to the rest of the world…(Emerson, 1960: 6-7).

I can't begin to believe that the price for the 'spiritual, scientific, and material revolution' would be oppression, exploitation, genocide and discrimination. These are incredible factors to look over, let alone believe, because African civilisations had long existed before the invasion from the west.

2. ABAVANGELI BASEMAZWENI NABELUNGU

Missionary Schools became the basis of 'civilising' the native people, entrenching the aspirations of the 19th Century Enlightenment through the English Language. Without the English language, the tools of colonial domination became hard to access. The native people were to denounce their roots should they seek to obtain 'knowledge' and, assimilate in Christianity or the European ethos.

To cover the effects of colonialism would be redundant and tedious and would need its own paper. This paper will rather look at some of the strategies within early colonialism – missionaries and missionary schools.

It is of utmost importance that this paper investigates the use of religion as it was an important instrument used by missionaries. It is important to mention the two strongholds of missionaries and their goal to convert native peoples – religion and language.

i. UNQULO

Christianity serves as one of these strongholds. The church first arrived as an early white-saviour-duty to 'save' the indigenous people from total damnation through their practices of their traditions and customs. Missionaries set out to convince the native people to rebuke their traditions in order to be saved. Through this denial and the influential *Maclean's Compendium*, missionary mentors enforced the idea that these customs and traditions were "a regular system of superstition which answer all the purposes of false religion" (Maclean, 1866:78-122). In line with what colonialism implied it was doing, Christianity had become the 'religion of civilisation'. There are many claims that missionaries do not associate themselves with colonialism, and that they had only come to evangelise Africa. The distinction made here is that their actions were not informed by colonialism as they perceive colonialism as a "commercial, manufactural and economical" conquest. Imperialism through prayer is given amnesty within the ranks of imperialism. Their actions collude with those of the colonial power and they cannot be separated. Okon, in *Christian Missions and Colonial Rule in Africa: Objective and Contemporary Analyses*, states that it is believed that the relationship between missionaries, traders and administrators in colonial Africa was not accidental (2014). In *How Europe Underdeveloped Africa, 1972*, Rodney states that "the Christian missionaries were as much part of the colonising forces as the explorers, traders and soldiers… missionaries were agents of colonialism in the practical sense, whether or not they saw themselves in that light" (277). The use of religion, Christianity in this case, was to preach ideas of peace and forgiveness to the natives as a measure to avoid outcries and rebellion, in assistance to the colonial powers. Christian missionaries were made to believe that white people were 'guardians' and that it was 'the white man's burden' to civilise the Black people.

The question that needs to be asked here is: *to whose end did the missionaries serve?*

Though their reasoning stems from the betterment of the natives, the destruction and turmoil caused becomes difficult to see as 'betterment'. The protestant evangelism became a problem through the

showcasing of ‘power’ and ‘meaning’. Bourdieu, 1977, expresses that it became a display of dominance. The missionaries wanted an “authoritative imprint of western capitalist culture” (184). They broke off from implementing ideas of religion and moved on to “politics, aesthetics, bodily representation, medical knowledge, and mundane habits of life”. It was deemed as “the art of civilisation”, where they practiced overt persuasion through propaganda of a set of values that were not necessarily entrenched in the lives of the natives.

This leads us to the concepts of white assimilation. It is obvious and plain to understand that the world has created the notion of ‘white is right’; and the idea that everything that fits outside of whiteness is deemed inferior, deviant or incorrect. The way it is expressed today is evident within our education systems and the structures that hold these conversations. Beyond the efforts of the institutions trying to uphold these ideas, Black scholars find themselves in these predicaments where success is measured through how well you can imitate the system.

My experiences of white assimilation were mainly based in high school. Fortunately, or unfortunately some would believe, I was sent to a model-C school. Even though the school was a ‘white school[3]’, the demographic was majority Black – at least with the students – the staff were all white – correction – there were Black staff members, but they were either technical staff; groundsmen; clerks and maintenance. One of my earliest realisations of this disparity regarding the inequality and sneak-diss-racism was being taught isiXhosa by a white Afrikaans woman. The nature of this experience alludes directly to issues of Black employment in higher positions and institutions in society, and paradoxically points to the precariousness of employment inequality in contemporary South Africa, where isiXhosa was STILL not taught by mother tongue speakers, despite there being an abundance of qualified individuals. Equally, this kind of language-culture disconnect perpetuates diluted versions of the relationship between local languages, culture and understanding- where English remains the status quo for the production of knowledge. This of course points to much larger ideological questions, such as why are there not yet universities that teach across disciplines in an African language? How does this 'delay' affect the production of local knowledge and understanding in relation to the capitalistic hegemony of the English language? I digress.

In this space, I had come to realise that individual talents and intelligence were not exempt from how well you perform whiteness. One couldn’t go without the other – meaning academic intelligence was limited to how well you performed your whiteness. Average students who could assimilate whiteness were rewarded more and given more effort and time by the educators. It also became a numbers game with the education we received. The teachers would focus on those who showed some talent – whether it be academically or sporting – as Christopher Wallace, also known as The Notorious B.I.G, states in *Things Done Changed*: “Because the streets is a short stop. Either you’re slinging crack-rock[4]

[3] Schools that were previously reserved for white pupils only but now allow all races to attend.
[4] A free base form of cocaine that can be smoked.

or you got a wicked jump shot[5]" (2:41)[6] – he alludes to the chances Black people have of succeeding in the United States of America, where opportunities were far and few between and the value of a Black person was determined on what talent they had – which resonates with my experiences of being in school where only the exceptional Black pupils were given time and attention. And not only that, but you were also still expected to articulate yourself best in English; and those who were not articulate or talented were given the bare minimum. It resembled the developments of Technikons in South Africa in the late 1970s. Black scholars were being prepared for the workspace and weren't being given a chance to be intellectuals or academics. There are many similarities between early colonialism and missionaries with the way education is today. In *To Assimilate or Integrate: Can Education be Seen as Oppression or Privilege,* by Mari Faines, she breaks down the ways in which schools and education work as a modern way of colonialism. The first issue is integration.

Even though schools are no longer reserved for particular races, the results of colonialism and apartheid stand rife. Black people struggle to get access to 'quality' education through a lack of finances and a large gap of knowledge, that has not been addressed by elite institutes. Faines states, "there is little to nothing done to assist Black students to integrate into white schools, which leads to forced assimilation, micro-aggressions, negative stereotypes and ideologies (2014: 11-12). Forced assimilation is the most aggressive and least accommodating of these transitions. Students are forced to take up the beliefs, ideologies and principles of the dominant group. They are often left with the decision to abandon their own beliefs in order to fit in. This is usually disguised as 'homogeneous ideology' because most people seem the same, but in actual fact, it is the laziest form of integration as it forces Black people to rebuke their policies. The idea through this is that Black people will no longer be a threat to white ideologies if they conform. It is entrenched through changing the learner instead of the institution to ensure that these colonial ideologies are withheld.

The most common form of 'integration' is "assimilation by stealth*".* What this means is that Black students are introduced into a 'non-racial space', where the integration into the dominant culture is disguised as the only culture. I have witnessed the subtilty in the way this is implemented through searching for a school for my nephew. Most schools would offer new students to start at grade 1 in the school in order for them to assimilate the culture from a young age, and to believe that that way is the only way because you have not experienced anything outside of that. This leads to 'colourblindness', where the scholars are "forced to abolish ideas of race", since they have all grown to accept and assimilate the culture of the white schools. All these methods lead to white assimilation, one way or another.

The alternative and more detrimental efforts are seen through "othering" and "marginalisation". Black scholars are usually confronted by othering through their school environment if they don't assimilate;

[5] A basketball ball shot made while jumping.
[6] Things Done Changed, The Notorious B.I.G, Ready to Die, 1994.

and they are also confronted with othering in their own communities if they choose to conform. They are always under threat of exclusion from either their community and school, or usually both.

This leads to a greater debate about Black people's roles in these situations. While interviewing Teddy Materra, I introduced my interest in ideas of white assimilation through the example of myself and my older brother. I informed him that we were both raised in the same household and attended the same schools but we turned out completely different. On one hand, he is more inclined to presenting himself as street savvy and as 'intwana yaseKasi[7], while I'm more inclined to represent myself as an academic. Not that these categorisations are mutually exclusive, they were only used as 'polar opposites' for the purpose of the debate.

What Teddy took from this information was based on the notion of choice. His argument took from ideas of Fanon, where Materra comes to the radical stance that Black people have agency and that there is 'some blame' to put on us. He states, "we need to stop treating Black people as if they had no choice in all of this [colonialism]." He continued, "if someone is entirely against something, they can choose to rather die than going with it. Black people play a role in the outcome of their psyche".

Even though I understood what he was expressing, I thought that he had neglected so many years and so many factors that play a role in our psyche. This statement reminded me of Kanye West's 2018 TMZ interview[8] where he states, "slavery was a choice". Both statements seem rash but it may seem that it is only a matter of poor word choice – unless they were intentionally using these terms as a catalyst to start opening up a dialogue of an unpopular stance.

My counter argument was about the conditioning of Black people through many years of oppression and displacement. Yes, Black people have agency and are able to determine themselves, but through which conditions are those beliefs coming from? Black people are in a very hostile environment and we come from a violent past.

Khaldun, 1950: 51, expresses the conditioning of Black people and reasons with the understanding of white assimilation:

"The vanquished always seek to imitate their victors in their dress, insignia, belief, and other customs and usages. This is because [people] are always inclined to attribute perfection to those who have defeated and subjugated them. [People] do this either because the reverence they feel for their conqueror make them see perfection in them or because they refuse to admit that their defeat could have been brought about by ordinary causes, and hence they suppose that it is due to the perfection of the conquerors. Should this belief persist long, it will change into a profound conviction and will lead to the adoption of all the tenets of the victors and the imitation of all their characteristics"(Khaldun, 1950: 51-52).

[7] IsiXhosa slang that translates to "boy from the hood".

[8] *Kanye West Stirs Up TMZ Newsroom OVER TRUMP, SLAVERY, FREE THOUGHT,* 05/01/2018

Though it may seem that the realities of our great grandparents and ancestors are far removed from ours, experiencing our elders living these experiences plays a pivotal role on how we act and how we become. The idea that Black identity is formed through hardship and suffering, it only makes sense that Black people will try to dissociate themselves from that reality and turn away from Blackness. There is a desire to break away from this involuntary incorporation, and sometimes it is read as white assimilation due to the refusal of being categorised in a group that is deemed inferior. The stigma, discrimination and subordination that is shown towards Black people usually leaves them with very few options.

One of the options is to attempt to stand for your rights, and the alternative, the route that seems to have less thorns, is to act against the characteristics and stereotypes that are associated with Blackness to prove to the dominant group, whites, that you are better than 'the typical Blacks' and deserve to be treated better. As Ogbu, 2000, states, "these strategies are used to identify and maintain the collective identity of a group and they will exists as long as these mechanisms and mistreatment of the minorities [Blacks] remain"(14). After some time, as I did myself, one realises that there is no option of membership within the dominant group, no matter how much one tries. On the other end, you realise there is no escape from their ascribed membership to the minority group either. This is how you develop strategies and survival mechanisms such as not responding to whiteness in opposition, but instead you do the white-dance to achieve self-betterment in instances that are dominated by whiteness. These strategies are beneficial in the treatment and standard of life in a white dominated community but they come at the cost of being isolated and estranged from your own people.

The idea of 'moving-on-up[9]' is a phrase used to describe the progression away from stigmatised Blackness. What Ogbu calls the "phenomenal estrangement of corporate Blacks", is what we are discussing here. Apart from being ostracised by the Black community and being labelled as 'sell outs[10]', the lifestyle that the 'estranged corporate Black' experiences results in a loss of their own cultural traditions, ways of dressing, social humour and many more losses. The social sanctions play a detrimental role in the identity and psychology of Black people. The assimilationists are left with a sense of affective dissonance – where they feel as if they are betraying their own people. Black people, especially those who are trying to get by, are always under the threat of "personal embarrassment and humiliation from the Black community; loss of friends and family; loss of community; pressure and frustration of closing down of options; self-doubt; guilt; alienation; paranoia; losing of one's [Black] identity" (Ogbu, 2000: 21). The 'moving-on-up' accommodates Black people by helping them retain their sense of sanity in a world that is designed to destroy them; and to help them get a sense of achievement within white establishments.

[9] A term used to describe the improvement of life, particularly in relation to Black people, which was made famous through the title sequence of *The Jeffersons*, a popular TV show that aired from 1975 to1985.
[10] A term used to identify a person, in this case a Black person, who has supposedly betrayed and/or compromised their principles for personal gain.

I was too young to take notice of the underlining factors of us moving houses, but in retrospect, this is exactly what was happening in my life while I was growing up. While we lived in a small township called *Happy Rest*, in Alice, eDikeni, Eastern Cape – I remember our household going from five people in the house; - my father, my mother, my older sister, my older brother, and myself - going to a 3 people household. What had happened is my father had received a better job in Makhanda[11], formerly known as Grahamstown, and had moved to set up house. What that meant was we were better off, so the eldest of us, my sister, was sent to a private boarding school. When my father arrived in Makhanda, he stayed in the location known as eJoza, Extension 6. We wouldn't move to live with him for another 2 years until he managed to get us a house in the suburbs, Currie Park.

In the turn of the new democracy, there seemed to be a drastic change in the depiction of Black bodies in television and in everyday life. An emphasis on the 'modern-working-class-Black' seemed to be the only one portrayed. The birth of the 'overcomer' and the materialistic Black seemed to become the desired outcome. A birth of 'vuk'uzenzele'[12] and ideas of common sense "promoted ideas of the bourgeoisie" and became a scapegoat for conditions designed by colonialism and apartheid (Hall, 1986).

This desire came at the cost of the sanity of the poor and working class, as they were convinced to feel their current living situations were in fact a result of having not 'worked hard enough' (Kabrill, 2002: 44). These capitalist strategies and ways of thinking afforded the capitalist system, colonialists and the beneficiaries of apartheid amnesty from their role in the current standards of life and the living conditions of Black people.

ii. ZAZISE

Apart from assimilating to seem better off, there is a constant misrepresentation of Black people in television and media. Blackness is synonymous with pain & suffering, violence, poverty and ignorance. The news is one of the leading front runners of the misrepresentation of Black people. Campbell, 2005 & Severin & Tankard, 2001, expresses how media and the consumption of it plays a significant role in people's "behaviours, attitudes, beliefs and emotions".

Happer and Philo (2013) documented the following in their research when looking at the effects of representation and misinformation through news and media on individuals:

"… [we] found a relationship between the prior exposure to information, often related to strength of attitude, on the subject and the degree to which the information impacted on beliefs and opinions. Those who had been least exposed to either subject were most open to adjusting their views and

[11] A small town residing 120 kilometers away from Gqeberha in the Eastern Cape, South Africa.
[12] A common isiXhosa phrase that translates to: "Wake up and do it for yourself"

conversely those who arrived at the groups with most exposure were least likely to have their opinions changed by the new information. This was the case even if the information they had been exposed to was polarized, or inaccurate" (332).

In Entman's *New Media and the Question of African Democracy*, 1992, his research reveals that in most crime television shows, Black people were portrayed as "criminals or criminal suspects, unnamed, and in handcuffs". The study went as far as discovering that Black people were more likely to be "associated with acts of crime", portrayed as "dangerous individuals/law-breakers" and it was unlikely that they would be portrayed as victims of a crime. The constant display of absolute power of white people in comparison to the "highly negative, emotion-evoking images of [Black people]" plays a significant role on how Black people view themselves and how they are viewed by other racial groups (Luther et al, 2012: 322). We see this in early representations of Black people in early films like Tarzan, where Black people were represented as "savage, ignorant, thieves, interlopers and potential rapists" (Luther et al., 2012, p.59). The discrimination goes as far as having white people apply 'Black-face' and play Black parts in movies, which indicated to the viewers that Black people are so inferior that they can't even play themselves in movies. This has continued to happen, not only to Black people but People of Colour too. Recent examples are Robert Downing Jr. putting on Black face and a Black accent in *Tropic Thunder*[13]; and Scarlett Johansson getting the lead role in an Asian original film, *Ghost in the Shell*[14]. The whitewashing is based on the idea that 'Black doesn't travel'. Having preference for white people playing these roles subconsciously reflects reality and the belief that white and whiteness is the desirable and accepted means of representation.

Even though there has been a change in attitude regarding 'Black films don't sell'; or they don't sell as much as movies with white people; there has been an topsy-turvy interpretation of what is demanded in regards to Black stories getting space. We've seen movies with a Black cast doing extremely well – take *Black Panther*[15] as an example. It is all well and dandy that Black movies are no longer associated with drugs, crime, sport or suffering. Even though we've moved away from the *Roots, Boyz in da Hood,* and *Love and Basketball*; we have to engage critically with what we're consuming. Are we moving in the right direction when we still have ideas of 'all Black cast'? Why do these Black people exist in a separate world where there aren't white people? The intrinsic thinking behind an idea such as that is there couldn't possibly be a world where Black people can be protagonists or heroes in the real world because if there were white people, hell, one white person, they'd be the one to 'save-the-day, no?

In conversation with Mzonke Maloney, a young Black filmmaker, we touched on this matter as well.

[13] A star-studded war movie released in 2008 directed by Ben Stiller, DreamWorks Pictures.
[14] A Sci-Fi movie released in 2017, directed by Rupert Sanders, Paramount Pictures
[15] A superhero movie starring the late Chadwick Boseman, directed by Ryan Cooler, 2018, Walt Disney Studios.

The discussion stemmed around whether it was representation or the meaning of that representation – quantity or quality. It is refreshing that Black people are being portrayed outside of negative stereotypes more and more but what value does that really have? Seeing Black people on television is not enough. The prop-placement of Black people is as detrimental as not having them at all. Black people exist in the world with white people and there needs to be that representation. That representation needs to be through the lens of a Black person in order to capture their story. Through these different storytellers comes an opportunity to really change Black representation. Not only within film and media, but in our everyday lives, communities and society.
Maloney says in response to one of my questions in the interview about Black representation on television:

"There are no Black perspectives, and this is why I speak about the shallowness of representation because merely seeing stories doesn't mean the stories are reflective of what cultural experiences or spiritual experiences, or how what how we speak our language. Merely seeing Black people isn't enough. How do you switch?
And then there's this hierarchal structure. When I speak about structure it's not just the structure of scripts, it's the structure of how the set works. How do you reshape the way sets work? More collaboration because there's so many knowledge systems at play. It's unlikely that a very poor person living in a township will ever get an opportunity to be given a million rand and to make a film. But some of us get into these spaces and I think it's super important to re-orientate, re-format this hierarchical structure that depends on this 'great-mind-at-the-top-of-the-pack'. As the director, you're calling the shots because those are very European ideas, firstly. This idea, that even though there's 300 people around, this one man in control of the vision and holding everything but you're telling stories about people, - it's like how do you re-orientate sets so that it's highly collaborative? So that many, many thought systems can enter the space and start to reshape it because I don't think as model-C kids - don't think we're the only ones who should be talking and as soon as you start to reshape what the premise of what is being said, and it feels right when the actor and director - instead of saying, "hey man, I want you to do that"; I go like, "what do you feel is the best way to tell the story? These are the limitations and how do you feel you want to treat that?". And suddenly a new language starts to enter. New ideas; new behavioral ideas. People aren't acting like what they saw on TV. Suddenly you start to get this organic thing and that's super critical. So, letting in other thoughts, letting in other ideas is super important. I think that's the Black cause. Its communal thought. It's shared thought that you can come in and shape. You can still direct; You can still be operating on a very creative level to shape a product but I think it's how do you involve many, many more thoughts."

The representation and history associated with Blackness has always seemed to bother me. The frustration comes through the claiming of our history as well as the destruction of it. We've seen and

heard it with Black people living in America where they have been robbed off their heritage and culture, and along with many African nations and cultures, their 'histories' have been associated with violence and turmoil caused by white people. This frustration led me to a utopian dream where one could rewrite history. The dream does not only form a state of being where one is in control of their narrative, but it is also healing and empowering. The rewriting of one's history is also inspired from David King's *The Commissar Vanishes: The Falsification of Photographs and Art in Stalin's Russia* , 1997, is this unlikely source. The title of the book is self-explanatory of what its contents are. That's where my inspiration comes from for the collection of works that are inspired by the book.

D.K.T.C.V.[16] is a collection of prints that I have intervened in as a means of rewriting history. This act is more of a reclamation of history as I have deliberately decided to use existing images, as they hold significance of documenting an event, and alter those images so that the narrative is interrupted. The images are of violent events that occurred during apartheid uprisings and one from the civil rights movement in the United States.

Drawing inspiration from King's *The Commissar Vanishes*, 1997, I made the decision to change already existing images. The two images depict violence towards Black people. What struck me about these images is how there was so little information about them. Apart from knowing the period of which they were taking – Sofiatown Raids and Civil Rights Movement, respectively – there isn't much information about them. Not the photographer. Not the perpetrators. Not the victim. Nothing. This added to the reasoning of why I wanted to continue with this artwork. I was always caught wondering about what happened to that Black person being assaulted in both images? Was he arrested? Did they survive? Were their families notified? All of these questions are the labour each Black individual is confronted with when looking at violence towards Black people because we know we are treated less than human. The removal of the victim (read: survivor)[17] in the image acted as an act of removing the voyeuristic gaze that one would not want in that particular situation. The erasure of the victim also exemplified how Black people are viewed in the world. Using the clone tool on Photoshop to copy the ground they were on to replace them had a sudden change of feel. Instead of the bliss and euphoria I anticipated, the resulting images left me in an eerie mood. I was caught in the crossroads of what it meant in erasing a person; along with this sense of removing 'important' parts of history and the documentation of it.

The last work, that I was not sure if it should be part of the series or not, which stands by itself for now, was a puzzle piece. *Untitled*[18] is a puzzle I had made from an image of a Black boy being strangled by the apartheid police during the *1976 Uprising*[19]. Just as the two images before, there is

[16] See appendix A & B
[17] The optimism and hope in me would like to believe that they made it out okay – considering.
[18] See appendix C.
[19] See appendix D.

very little information about the subjects within these photos. The idea of having it as a puzzle was due to the understanding that at the similar age this boy was being apprehended, I was playing games; sorting puzzle – just as any 9 or 10 year old would. The major discomfort of this image was not entirely relating it to my experiences at that age, but more so to do with the understanding that at that particular time, white children were probably playing games. The initial concept of the work was to put the puzzle together and omit the parts where the boy would be, but after the prior knowledge and conflict from the two works before, I opted for putting the puzzle pieces together in places that don't fit. I find this action of abstracting this image emphasises the idea of histories and times not being linear. And the idea that experiences and events are not final. We experience life in many different ways and we do have the power of deciding how to experience certain things. The puzzle still holds the same significance of the image but by abstracting it, it allows space for many different interpretations and experiences which can all coexist.

Out of all these feelings, the one that affected me the most was that even without the Black victims in the images, we've lived and suffered for so long that our minds already knew who was missing.

3. SUKA ENGCENI!

The demonstration of these sentiments in my art manifest in many different ways. It is one of the key factors that I always lean into using images and objects that are clear social and class signifiers, and I try to manipulate them into a manner where they have a conversation with each other – hence the title of my research: *The Surreal Landscape.*

The first signifier in this body of work is the *Akho'bantu! Jikela!*[20] installation. This artwork is named after a very famous humorous phrase that is used kwa Xhosa when you have a visitor knocking at the door, and you're too lazy or preoccupied to go open, so you say "Akho'bantu! Jikela!", which translates to, "There's no-one home! Go around the back". The installation is a 2 by 2 metre lawn made out of artificial grass and barbed wire. The artificial grass is lying on top a bed of soil. The soil is representative of the significance of land, where it is an integral part of the Xhosa culture, where we are entering land and spaces that could have been stolen from other natives. The ritual and ceremony that takes place in *ukuvulwa kwendlu* acknowledges the past energies and inhabitants of that space, and we ask for blessings from those ancestors as well as protection and guidance from our own ancestors as we enter that space. The modern-day-representation of this protection in this installation is via the barbed-wire, where it doesn't stand as what it represents today – keeping people out; but stands as a symbol of protection and safety from other elements. The installation stems around ideas of the removal of Black people, Xhosas in this instance, from their green pastures and farmlands, and moving into the apartheid cities and towns in search of work, and then working back to reclaim their land. It is the *Robert-Hartwell-Fairytale*[21], where every Black person knows they can't change the past, but are inspired in reclaiming their histories in order to create new narratives and positive futures. The artificial grass signifies the white standard of a presentable home/household. By having it artificial, it represents the idea of assimilation and the attempt and desperation Black people will go through in order to climb up the white-social-ladder. The combination of the artificial grass on top of the soil is twofold in meaning. Firstly, it stands as a commentary towards Black people that no matter how much one tries to be white through assimilation, you will never be welcomed into white-hood. Secondly, the more positive one, it stands as a reminder of not forgetting oneself. The guile and fortitude within being a Black person in a white capitalist society, where we have a dual-existence and no matter what, we should remember that this earth is our home and we belong.

These 'fake-it-til-you-make-it' efforts have lived long throughout my childhood. From being one of the first Black people in the neighbourhood to get a satellite dish – iDish, as we would call it, but only for display – (DSTV was only paid for during December holidays), to my mother revamping the

[20] See appendix E.
[21] Robert Hartwell is a Broadway actor who bought a house that was supposedly built by slaves as a gesture of reclaiming the space and "filling it with love".

whole kitchen with chipboard countertops made to resemble granite countertops.
With all the connotations and symbols barbed-wire holds in South Africa – a symbol of exclusion; and crime – in this instance it speaks on the negative effects the aspirations towards whiteness can have on Black people. Though 'self-betterment' suggests at one's own development, it is often juxtaposed or compared to something else. In this case we are referring to when Black people who have 'moved-on-up' start seeing themselves as 'being better' than other Black people, particularly from the group they have 'moved-on-up' from, and start treating them as subordinates. The barbed-wire and the perfect lawn resemble the same experience of dedicating oneself to one particular thing, that you become so obsessive over it – *Stay off the lawn*! – that you're unable to even enjoy those 'achievements'. Similarly to what the artwork becomes in an elitist space, it becomes an object for viewership only. Even if the sculpture was meant to be interacted with – like walking on hot coals – the understanding of barbed-wire suggests that we keep away or risk getting hurt.
The idea of security seems to hold a significance indication of the standard of living. Security has always been a constant visual reference that, "hey, mum/dad/both, got a promotion!". My childhood can be marked off in different stages – *B.F: Before Fencing; W.F: Wired Fencing; C.W: Cement Wall* and currently, the *R.C.G: The Remote-Controlled-Gate* phase.
These different phases are usually accompanied by different levels of household security too. We moved from locking the gates; putting barbed-wire/spikes on the gates; having our dog as the initial first response; security sensor lights; and currently having a motion sensor security system hired from a local armed response security service.
I never recognised how much these developments developed my understanding and created my sense of security and importance within my community. With every upgrade I was made to feel that we had more valuable things to protect – which we did – and so that is how we became more valuable in our heads. It is quite significant to comment on how our community developed at different rates. It was a cluster of different fencings, and security measures, all at an arm-lengths away. This concoction of standards of life brought me to the work, *PASOP*[22].

The wall-hanging sculpture[23] is a text piece made out of an arrangement of security sensors. The wall hanging is a 2 by 1.5 metre collection of security sensors, edged off with a pristine wooden frame. The sensors are programmed to light in a sequence that spell out, "PASOP VIR DIE HOND". This phrase is very familiar with people living in South Africa. Though it usually came in a dual translation: *Beware of the dog & Pasop vir die hond,* and on the rare occasions you would get the tri-

[22] *Artist's Note: Due to financial constraints, this artwork was not realised in time for the exhibition. However, I think it is incredibly important in rounding off the entire exhibition in conjunction with my research and my practice. Thus, the images included in the appendix are illustrations of what the intended artwork would look like.*
[23] See appendix F.

factor: *Lumkela Iinja,* The most potent always seemed to be the Afrikaans version. I can't seem to put my finger around it. Could it have been the first Afrikaans phrase I learned as a child? Is it because I've always felt a sense of observation around the Afrikaans children in pre-school? Or is it something much simpler – something that's so simple – is it because they always had large and fearsome Rottweilers or Boerbulls to accompany their *PASOP VIR DIE HOND* signs? Whatever it may be, it'll always be engraved in my memory.

The arrangement of these lights would go off at different times, resembling how the security sensors would act as soon as they detect movement. The interesting part of the work existing in the space is that the white-cube is presented as a space to observe. These lights are intended to interrupt that experience as they resemble you being monitored as well. It is the perfect balance of Black people watching and observing whiteness in order to be able to assimilate, and on the other hand, white people observing to see if we are a threat or have any value but never wanting to be seen looking.

4. IIMPAHLA

Uniforms have always served as an indicator of association to a particular group. Fabrics and materials hold such significance that even outside of the particular environment it is set for, the association still exists. This became a strong visual indicator within the *1917*[24] quilt.

1917 came along in the means of researching missionaries and missionary schools. What struck me the most about all the visual references about this time was the attire. Clothes drew a clear definition about where one belongs. These ideas extend further than only the clothes on one's back.

Missionary Schools became the basis of 'civilising' the native people, entrenching the aspirations of the 19th Century Enlightenment through the English Language. Without the English language, the tools of colonial domination became hard to access. The native people were to denounce their roots should they seek to obtain 'knowledge' and, assimilate in Christianity or the European ethos. The Xhosa converts would go as far as refuting their traditions and customs such as *intonjane*[25], *ukwaluka*[26], and the making and drinking of *umqombothi*[27] (Mills, 1980:197). To reiterate the ideas mentioned above of *Maclean's Compendium*, where missionary mentors had the mission of enforcing western customs and traditions and denouncing native ways as "a regular system of superstition which answer all the purposes of false religion" (Maclean, 1866:78-122). The natives who rejected these modalities were called *amaqaba*[28]. This phrase refers to *imbola*[29] which Xhosa people would apply on their skin. This resistance demonstrates that Xhosa people, were in fact aware of their autonomy and existence, and their value systems were not dependent on whiteness (Comaroff & Comaroff, 1992:234). "Ukuqaba" means to apply or smear a substance. In this case the red ochre (*imbola*).

Christianity serves as one of the strongholds of converting the natives. Kwa Xhosa, they would refer to converted people as *amagqobhoka*. The term *gqobhoka* means to have been pierced, giving birth to the name *amagqoboka*, referring to the hearts of the Xhosas who were pierced (read: influenced) by western ideologies (Comaroff & Comaroff, 1992:235). The conditions set by the missionaries had left natives conflicted in cultural opposition: these 'opposing' sides are presented at "Christian versus Pagan"; "Peasant versus Urbanite"; "Rural versus Civilized". The current aftermath is that Black people have assimilated or adapted, and despite their 'transition', they still find themselves residing with those treated inferiorly (Mayer, 1972:5).

In one of the interviews conducted by Mayer in *Urban Africans and the Bantustans*, 1972, he reiterates sentiments regarding the conditions created by missionaries, and states:

[24] See appendix G.
[25] Xhosa girl's initiation, puberty rite – transition from girl to woman and could be married.
[26] Xhosa boy's rite of passage – circumcision.
[27] Xhosa beer made for ceremonies and rituals.
[28] Xhosa term used to refer to the Nguni people who refused to be converted by British intruders.
[29] Red ochre applied by Nguni people as protection from the sun.

"...when the white man came he had the bible and we had the land, freedom and happiness; now he has the land, freedom and happiness and we have the bible".

In *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Anderson (1991:133) opposes the notion that a language can be oppressive by stating that "language is not an instrument of exclusion, since anyone can learn it". Ideas such as these fail to look further and truer into the actual context. Why is it important to learn English? Why is English the norm and standard of knowledge? And what does it mean for a foreign language to reign as the status quo in another nation?

However, in modern times, the phrase 'iqaba' has been associated with an uneducated person. In a recent collabrative show, *AMAQABA*, 2018, myself and Inga Somdyala explored this notion and related it to the knowledge of self within the modern setting and the cultural setting, as often, young Black people are 'amaqaba' in both.

"Too Black for the white kids, and too white for the blacks..."[30] (Earl Sweatshirt: 2013).

Upon encountering the information about the origins of the term, incorporated with the continuous work of learning within Black academia, I found it quite ironic that I would now find more comfort in being called 'iqaba'. The reconfiguration of this word became the reconfiguration of my values in line with my identity, culture and individuality. There is a sense of pride in the way I interpret being *iqaba* as it correlates with my desires of redefining my understanding of what it means to be Xhosa in South Africa and in the modern world.

AMAQABA motivated me to look further into this notion and explore how this relates in the socio-cultural environment of being Black in post-apartheid South Africa. Manganyi, 1973, claims that *milieu control* is a form of dominance represented through censorship (communication) and

[30] *Chum*, performed by Thebe Kgositsile, on the album *Doris*, released in 2013, distributed by Columbia Records.

indoctrination-cum-education (p.27). This mystical imperative undertakes the notion that this 'civilisation' represents a more all- inclusive and higher purpose and labels it as "god's plan". Ultimately, what this means is that there is a general-consensus that there is a wrong and right way to live; a direction for progress; - 'white is right' (1973:28).

The "apartheid was over 20 years ago, get over it" anthems echo today. How do we get over a blueprint that still thrives today and dictates the way we live?
Though I have not lived under outright apartheid rule, I still experience the aftermath accompanied by the hangover of that regime. The subtleties of reaping the rewards of my parents' sacrifices have granted me the honours of being labelled a 'good Black'; 'coconut'; 'one-of-us'; or the ever-so-flattering-compliment of "your-English-is-so-good, which-school-did-you-attend?"; or better yet, being included in racist remarks because "you're-not-that-kind-of-Black".

Another one of apartheid's strongest tactic was controlling Black political events. They played on the idea of questioning how important change was for both the Black and whites living in South Africa, and if so, is it equally important? (Manganyi:1973). This sentiment is then pushed further by drawing on how important is change amongst Blacks. By aiding the rise of the individualistic and materialistic ethic, the apartheid regime gave birth to a malignant monster which was just as bad as elitist white capitalists (1973:4).

Returning back to *1917 (*In collaboration with Ben Stanwix) – the work is based off an image I found of the founding members of the African National Congress. The image consists of John Langalibalele Dude, Pixley ka isaka Seme, Sol Plaatjie, Saul Msane and Josiah Tshangana Gumede. The image was taken in 1917 at Oxford while the founders of the ANC had travelled to the United Kingdom to protest the passing of the 1913 Natives Land Act[31] (centenary.ufh.ac.za).
What struck me about the portrait is the fact that these African liberators had decided to represent themselves in western attire – 3 piece suits. What does it mean to present yourself in the same manner

[31] An Act of the Parliament of South Africa that was aimed at regulating the acquisition of land.

as your oppressor? What does it mean for African liberators to present themselves to their oppressor as their subjects, and to ask for an intervention over their own land? When discussing the work with a viewer who enquired about the work, they jokingly asked, “what would you expect them to wear – animal skins and furs?”.

The uniform in the portrait took precedence in my interest and that interest led me to the materials. I was no longer interested in the individuals in the portrait – that’s what wearing a uniform does – it strips you from your individuality and situates you within a group. In a way, uniforms act as a form of censorship. How was I going to express these sentiments through this work? This is where I came to the juncture of pixelating the work. Pixilating the work served as a means of deliberately un-identifying the individuals and put a new emphasis on the fabrics.

The first journey I would have to go through is picking the fabrics. This tedious task, unexpectedly, weighed so heavy on me. Going to the fabric stores and haberdasheries, picking through the European and Australian suit fabrics presented itself as another form of assimilation. The act, handpicking all these western fabrics, to compile an image of African liberators held elements of blasphemy to my politics and ideologies. This feeling was again emphasised in the act of cutting the fabrics into 5 by 5 centimetre blocks. It was as if I would be tearing into the fabrics of these individual beings and reducing them into these blocks. Stripping them from who they were – assimilating them into uniforms, and assorting them uniformly.

Stitching the many blocks, 3160 to be exact, felt like assembling all the events that have happened to Black people throughout history to get to where I was, expressing my thoughts and experiences through art. Being inclined to learn more about Black history, about myself; unlearning; deciding my identity; researching; searching for the portrait; deciding to pixilate it; handpicking the fabrics, the cotton, the silk, the linen; measuring and cutting these individuals into 5 x 5 centimetre blocks; arranging each and every block – dictating who fits where; stitching all these elements together. Little did I know an artwork would embody so many emotions.

i. IMPAHLA SESKOLO

The early ideas and theories of English being a measure of success were made alert to me by my mother. It was a very confusing experience because my mother would contradict herself most of the time. I guess the Black lived experience is a contradictory one in a modern day capitalist society. Let me elaborate.

My mother was a maths teacher for over 40 years. She decided to spend her last 10 years away from tertiary education and opted to teaching the more 'disadvantaged' schools. Her reasoning stemmed around the idea that there are so many scholars and students who are bright and gifted when it came to numbers but did not succeed because of their inability to understand English and articulate themselves well in English.

She had sent me to white schools throughout my education and always put emphasis on being well articulate and to present myself in the cleanest (read: whitest) manner possible. My presentation, white assimilation to be more frank, was held at the same esteem as my grades. This is where the confusion comes in. On one hand, she didn't want to add to the issue of white-being-right and English being the standard of knowledge; but she wouldn't stand to watch me use slang terms or drift towards 'broken-English'. Even though she would share these sentiments of representation, she also enforced that we don't forsake our Xhosa traditions and customs.

While working on a series of linocuts: 1) *S.M.M.S*[32]; 2) *Class of..*[33]*;* 3) *Umphjokoqo*[34]; I decided to discuss her upbringing and education, and try to figure out her understanding and way of thinking. After breaking through the classic-mum-barrier: "I'm-old; – I've-lived-long-enough–so-I-can-do-these-things; – you'll-understand-when-you're-my-age"; I came to the conclusion that what she was communicating is that she no longer has to play the white-game. Having grown up in *Gwiligwili*, a village in *Qoboqobo*[35], St. Matthews Catholic Girl's School was the best education she could get at the time. The school was entrenched in enforcing western Christian values and that is how she succumbed to colonial values. Her upbringing was a dual experience as she would attend this school during the day and by night she would be expected to practice her Xhosa life as her parents were not offered the western lifestyle and Xhosa culture is all they knew. In the *Isikolo*[36] series, these experiences are expressed through a collection of linocuts. These linocuts are edited archival images of early images taken from school photos in the early 1900s. What stands out, again, in these images are the uniforms. My mother deliberates on how it was extremely important that their uniforms were clean and that they represented themselves in the neatest manner possible. So much so that the scholars would not attend school if they were not able to have their clothes washed and ironed. The

[32] See appendix H.
[33] See appendix I.
[34] See appendix J.
[35] Also known as Keiskamma Hoek, Eastern Cape, South Africa.
[36] Title for series of prints; translates to "school".

uniform became just as important as the education itself.

These images were juxtaposed with early images of slavery. I edited them in a manner were I infused and mashed up the images together where one cannot tell whether it is an image of slave owners with Black people, or if it is a documentation of a school class photo for the yearbook. Surprisingly, the compositions and styles weren't so far apart, which added to the sentiments I shared about slavery, colonialism and education. The images all consist of a group of Black people dressed in suits and dresses, with two or three of the teachers/slave owners. I intervened further by limiting the representations of the people through removal of their facial features. What was left was suits and skin colours. If it was not for the Blackness I emphasised in the complexions of the students, and the whiteness of the teachers, one would not be able to decipher what the relationship of these individuals were. It strikes me that the act of association through uniform plays such a pivotal role in identification and a sense of belonging, but it could never transcend the dissociation white people strive for with against their Black counterparts.

5. UMABONAKUDE

A decisive element is investigating what role the South African Broadcasting Corporation plays in shaping the minds of Black people. Serving as a central part of many communities, television is ultimately an attractive holder of significant signs and symbols that can shape ones thinking (Asemen & Gordon, 1998:4). When expressing media and television's role, Price (1995:1) states as follows:

"it is not television alone that creates and maintains cohesion and mediates the process and evolution of a national identity, but it can be television that contributes to its dreadful and destructive absence."

With television reaching approximately 80 to 90 % of South Africans, and SABC holding above 75% of that real estate (SAARF, 2003), they would seem to be the main shapers of national identity. Krabill (2002) argues that, the National Party wanted to prevent the imagery of violence and chaos in the country to present it as a harmonious landscape. This desire was the reason why television arrived later in South Africa (in the 1970s) than in many other countries. When television had arrived, the National Party still enforced tactical ways of portraying the country. Through separating the television channels, via race and language, they further reinforced the ideas of segregation amongst the people in the country (p.43).

The National Party permitted only "ideologically approved" programs, with the emphasis that South Africa "[is] the last bastion of democracy" (Shepperson & Tomaselli, 1997). Krabill (2002) points out the "structured absences" through the omitting of Black figures in television. In the white television programs, Black people were portrayed as lesser than their white counterparts as they were servants or employees. In the Black channels, the Black shows focused on portraying Black people as "traditional". Their programs portrayed them in "traditional clothing" and "traditional setting". The "modern Black body" was not depicted (p.44).

Even though our television is particularly young (South Africa only received television 20 years after most countries), the history is layered and tumultuous due to the history and the state of the land. The relationship of South Africa and television is one of separation and unity. The separation comes from the apartheid regime where our television was separated from the rest of the world, and then later through our diverse land and viewership, and the distinct channels created as an attempt to accommodate the different classes and races. The apartheid regime had also decided that South African television would not be part of global media as they wanted control of what would be broadcast in attempt to uphold their policies and to avoid South Africans getting an alternative viewpoint and understanding of how most of the world worked at that moment (Evans; 2014, 28– 37). The status of the global community in comparison to what was happening in South Africa also resulted in a boycott from global media, and we can see this through the exclusion of South Africa from major sporting events and the decision to have racially separated viewership through racially

separated broadcasting (Barnett; 1999, 279). The irony in what the apartheid government was doing through separation in broadcasting is that television was and is considered a tool for creating a sense of belonging through the limited options of what to watch and the sense of togetherness by watching and investing in the same broadcasts as a nation –"common culture"- (Ang et all: 1996). What was actually happening during the apartheid regime is that these ideas were being fulfilled only for the white and Afrikaaner viewers. Smit (2016) states that the initial realisation of television through separation in South Africa has made this idea of common culture quite complicated as the prominent feature that is associated with South African television is the division in its viewership. Smit goes on to say, "television viewing in South Africa has arguably always been characterised by a fractured and unstable understanding of the way in which television broadcasts relate to ideas of home, identity and community" (2016, 4). The ideas of a national identity are tainted by the cruel and violent past of exploitation, migrant labour, inequality, and forced removals. And today, that history has led to more immediate issues such as poverty, which all create difficulties in the ideas of creating a national identity through a common culture.

It is important to mention that television, its owners and its goals are entrenched in making a profit. This means that, as much as it can be used as a tool for nation-building, the target market will be based on what the ruling minority would like to believe what these notions of "togetherness" and "unity" look like to them – ultimately meaning that the broadcasts will be centered around whiteness.

The unity comes as a response to the turn of the politics from apartheid into democracy, where a huge emphasis was put into unifying and connecting people as a means of rectifying the separation and division that apartheid set out to do. With this issue lingering over South Africa's broadcasting, the main emphasis on post-apartheid television was to demonstrate "multiculturalism" and the "rainbow nation" (Tomaselli, 2001). Broadcasts were invested in exploring new imagined realities of what South Africa could look like and this was implemented in broadcasts that showed 'togetherness' by showing people of different races and backgrounds (Blacks and whites) living together and sharing the same spaces (Smit, 2016). One of the most fascinating features I've picked on in the 'rainbow nation' agenda was the use of language. In South African dramas and sitcoms, you'd usually have a cast from different races and different backgrounds – that's the plain and obvious way of showing a diverse group of people getting along. The genius in this decision is by having these people from different backgrounds all speaking whichever language it would be assigned to them and hearing and understanding each other. For instance, in *Generations*, one of the longest running soapies in South Africa, you'd have u*Karabo Moroka*, played by Connie Ferguson, speaking seSotho to *Sibusiso Dhlomo*, played by the late Menzi Ngubane, who speaks isiZulu – and they'd have the dialogue in their respective languages, and they would understand each other. This feature is not spoken about enough. The imagining of what a future South Africa could look like is demonstrated uniquely and it goes even further than just the interaction between people who speak different languages, and into

having households and families cast from different cultures and ethnicities. This shows how television is also used as a space for "domesticating political discourse". Political agendas and political subjects have been brought into our viewership as a demonstration of how these subjects can exist in our daily lives (Smit, 2016: 5). Even though there is an attempt and willingness for change, the aforementioned issues such as poverty and the residue left by apartheid, which bring in issues of ownership and accessibility to television, have always hindered the development of national identity. Barnett (1999, 274) expresses these sentiments by stating:

"the progress of reform also indicates the extent to which inherited economic, institutional and cultural conditions continue to impose limitations on the practical implementation of a progressive conceptualisation of the mass media as a vehicle for nation-building and democratic communication".

This touches on the ideas around control and the end goal of the ownership of television and viewership. During apartheid, broadcasting was run and controlled by the apartheid government, and they decided what would be broadcast with the considerations of whether it fed into their propaganda and political agenda, or if it would be detrimental to their views and policies. Amongst politicians, political activists who expressed themselves through art and literature, also suffered the same fate as the politicians. These people would be exiled, banned, censored, harassed, put under house arrest and tortured. In *Poems Inspired by a White Christmas: A Performance Piece*[37] I have attempted to demonstrate the effects and causes of censorship. This artwork is multi-layered and is a continuous work that reflects on the relationship of being censored; censoring others; censoring one's self; and finally, the results of censorship. The first layer of the performance is the text that is being used. I have collected literature, texts and poems from writers who were banned as liberal activists during apartheid. These poems are also accompanied by radical texts that were produced post-apartheid. What does it mean for us to recite these words now, knowing that they were banned in a particular time? Do the words carry the same weight? Is the act of reciting these words now – un-censoring them – change the meaning of the words and their sentiments? Is the text considered as dangerous as it was then if they are spoken by somebody other than the person who was banned for writing these words?

The performance consists of two people engaging with the texts on stage. The first person is reciting the text while the other person tries to imagine the parts of the text that would be considered worthy of being censored. The second person bleeps out the parts as a bleep censor would do on live television. The relationship becomes quite interesting as the bleeper tries to imagine which parts are considered

[37] See appendix K – *artist's note: Due to a change of venue for the exhibition, the artwork could not be performed in its entirety. Only the element of the video could be displayed due to space.*

threatening or obscene, by trying to imagine themselves in that time and era.
The second phase of this relationship continues without the bleeper. The reader goes for a second round of reciting the text, and this time they take the text into consideration and attempt to omit parts of the text that they think are censorship-worthy. The interesting part about this interaction is how our conditioning, upbringing and understanding of the English language, political history of South Africa, and each individuals views and opinions are displayed through the act. The second phase is also quite interesting because it also alludes to the effects of censorship. The reader goes again where they're supposed to interpret the text themselves after they've already gone through the act of being censored by the bleeper. This could result in a reflection of what other people who were censored went through. Does the performer repeat what the bleeper censored? Or do they conform to what is expected of them? Does the performer become highly sensitive to the text and decide to act in a timid manner and 'play-it-safe'? Or does the performer take an 'aggressive' approach and revolt against the whole concept of self-censorship? These are the investigations the work looks out to uncover.
The third element of the work serves as part of the installation and the stage. This feature is represented by a montage of found footage of people who were banned and exiled during the apartheid regime. The found footage consists of Yusuf Dadoo, Stephen Dhlamini, Nelson Diale, Faruk Asvat, Winnie Madikizela and Nelson Mandela and other comrades who never got the privilege of being acknowledged.
The intervention in the video montage is inspired through a futuristic idea of censorship which was demonstrated on the *White Christmas*[38], a Christmas special episode on season 2 of *Black Mirror*. The show imagines a reality without incarcerations and prisons, and creates a space where every individual is microchipped with a mechanism that controls your viewership. If you are found guilty and sentenced to a certain crime, the controllers block you from the rest of society – meaning you are not able to communicate nor interact with other members of society. Their viewpoint displays a red silhouette of the perpetrator, and the perpetrators viewpoint is of a white noise silhouette of other members of society. In addition to not being seen, the perpetrator also cannot be heard as their voice is muzzled.
In my rendition of the censorship, I decided to pixelate these individuals in the footage. I thought it would create an interesting relationship between this performance and the *1917* artwork. The conversation between the two works strikes me as the *1917* work is of members who, even though their hand could've been forced, had left for England on their own accord in these suits. On the contrary, this imagery is paired with moving footage of people who were forced out of the country approximately 50 years later, for sharing the same sentiments as the founding members of the African National Congress in 1917.

[38] Christmas special of British Sci-Fi television show, Black Mirror; starring Jon Hamm; directed Carl Tibbets, 16 December 2014, Netflix.

6. KWELA, MASAMBE

While I prepare this body of text, and this project, the current state of the world is in dire straits. The global pandemic, Covid-19, has affected the world over. There is a great discomfort in the continuation of my work in these conditions with the understanding of the content my work promotes and the people it is for. With the decision for academics to continue remotely and virtually, I am reminded of both the position and privilege I have been afforded. A liberal Mrs. Randel once emphasised in our Life Orientation class that HIV/Aids 'does not discriminate'. Understandably, it was an attempt to remove the association it has been given to Black people. After a back-and-forth debate we underwent in that lesson, I conceded and agreed with what she was saying. Today, I rescind the latter position and return to the former. In retrospect, I did not know how to articulate my stance, but with a clearer understanding now, I stand against the idea that diseases and viruses do not discriminate. The current affairs have demonstrated the world and history has crippled Black people and left them unable to fend against viruses and disease. Covid- 19 has made me question if Jesus returns through the skies in his fiery chariots, and the apocalypse happens today, would Black people still have to get up at 5 in the morning, stand in long queues to get in order to arrive in heaven on time, while the world goes up in flames around them? It is difficult to believe Black people are valued in the world when white doctors and scientists can initiate the idea that Black people should be the lab rats in the testing and experiments for covid-19 vaccines. Watching the news has been such a dehumanising Black experience in the times of this pandemic. Corporations such as the SABC and E-TV have campaigned in defacing Black people through a constant, unrelentless sharing of Black people trying to survive the pandemic. In a recent NEWS24 article (2020), Dr. Lwazi Lushaba, reiterates the defacing of Black people by posing the question, "why when an expert opinion is requested, news channels often opt for a white person?". He continues and contrasts this imagery by highlighting that Black people only appear as "victims, the poor, hungry and filthy looking – heaving in dirty slums called locations".

The reopening of the country, well at least to some extent, has left many Black people in predicaments. Even though the reopening of the country felt like a step in the right direction, and a victory for people who relied on going to work to survive, but I couldn't help shake off that this 'victory' came at a certain price. Undoubtedly, there was a pressure on the state to reopen the country, but it felt premature. The biggest reserves I had about this prematurity was based on who it would effect ultimately, and that would be Black people.

The most immediate recognition I made was to do with commuting – public transport to be exact. Reopening the country meant that we would have to deal with one of apartheid's longest living legacy. This legacy stems from the inequality of quality of life and how many people have been displaced and are forced to travel many hours in public transport.

In a recent report by *Stats SA*, they recorded on the 4th of March 2020, 4.7 million people used public transport as a means to getting to work. That number constitutes as 35% of people commuting to work, while 43.5% used private transport, and 20.3% walked to work (Molayi, S; 2020). From the stats alone, it was already going to be a mammoth task for the department of transport to accommodate both the commuters health, and their needs of arriving at work on time. Watching and listening to Minister of Transport, Fikile Mbalula, was of major concern, as I was also effected as a person who uses public transport to get around.

Whilst standing in a queue on an overcast and rainy Monday morning, to get a taxi from Rosebank taxi rank to Braamfontein, I realised that this issue was near impossible to have play both sides on function and health. One would have to suffer. There are too many people who need public transport to get around and to subsidise the amount of people who could get in a taxi would make that commute take longer, not to mention how it would affect the business of the driver.
You would imagine that it would only effect a certain demographic, but it is so evident that taxis exist because of the situation Black people are in. Not ONE type of Black person, but so many from different walks of life.

A young lady in her Jet Stores uniform; an older gogo[39] with a jumbo[40] checkered plastic bag; a young man dressed like he was a lost member of The Wu-Tang Clan[41] with his Skullcandy headphones; a young boy wearing his medal-studded school blazer and grey slacks; a middle-aged gentleman in navy Johnsons workwear body suit and safety boots; and me, a young artist/student, dressed in all black to hide the dirt I might accumulate from studio, analysing and reading all these people and deciphering how all these different lives and personalities are all in the same place at the same time; and coming to the conclusion it is because we're all Black.

I get into the front of the queue and it's my turn to get inside. I can already see that the taxi driver has already exceeded the amount of people who are allowed in at a time. We are en route down Jan Smuts Avenue towards the CBD now. I'm gazing out the window, experiencing Johannesburg as a newbie who hasn't lived here longer than six months. The images outside go from natural light due to the lack of sunlight, to a bit gloomy, then hazy, then foggy. This change of picture makes me realise that all of the windows are closed. I reach out to open a window – and anyone who has ridden a taxi on a cold, rainy day would know that this is a no-go-situation – the old gogo reprimands me and tells me "asizofa ngenqela ngenxayi yakho! Sincende please! Vala lofestile[42]."

[39] A respecting way of referring to an older woman – can translate to "grandma".
[40] A chain of retail stores situated throughout South Africa.
[41] He Ain't Nothing To Be Fucked With.
[42] Translates to: "we aren't going to die from the cold because of you! Help us by closing that window, please!".

While I close the window I think of the many experiences I've just went through in the last few moments. Experiences that many Black people experience on a daily constant. Our lives are involuntarily intertwined. Our lives are survival. Our lives are compromise. If we aren't being killed by colonialist; capitalists; living conditions and standard of life; then it is the gogo who'd rather risk our lives by getting infected by a virus than letting a brisk breeze get her cold.

Alas, these are the experiences that feed into my creations. The work that amounted to this was a taxi window installation Kwela[43]. I had worked with a taxi window before when dealing with the standard of life for Black people, in this particular instance, it was to do with migration and displacement between workers, the workplace and their families.

In this case, the inspiration came from the many faces and many personalities of Black people from different walks of life who use taxis as their primary means of getting around.

The artwork is a diptych consisting of two windows. The first window is a salvaged Toyota Quantum[44] taxi rear window. My interest in this car's window was both for symbolic reasons and it's function. What it symbolizes is a collective space where many energies encounter each other in this environment. This is the most common taxi that is in use right now. The usage part is where the inspiration comes in. Taxis, particularly the front and rear windows have been used as a means of expression and communication. There is an art that exists within the taxi community through their displays on the taxi fronts and rears. A display of character by each taxi which forms as part of a language between commuters and the taxi drivers and owners. It's an underground language which is so fascinating and intriguing. Apart from the tribal prints and abstract designs and illustrations, I was more focused on what was being communicated.

The *2 Missed Calls*, and *Always On Time* vinyl prints on the windscreens and rear windows of taxis have been imprinted in my psyche forever. This brings an opportunity to use these spaces to create meaningful text pieces through these window vinyls. An opportunity to spread positive information and have a wide reach to many Black people who use this mode of transport on a daily. This was an opportunity to start a series of these works and I thought the first one should be a representation of inclusion for all the different type of Black people who use taxis.

The first half of the diptych is a window that has text written on it. The text is the different classifications of "Blacknesses" that I have been labelled as.

The words range from: *MNYAMA; BLACK; COCONUT; TSUNDU; TSOTSI; DARKIE; CHEESEBOY & KLEVA*[45].

The words have been written on the window in a font that represents a rainy drive with my family from Makhanda to eQoboqobo, where I would fog up the window with my breathe and write my

[43] See appendix L. – A diptych of taxi windows – also translates to: "Get on".
[44] Most common mini-bus taxi used in South Africa.
[45] See appendix M.

name with my finger on the glass. The window has been sandblasted on the negative space, where the font isn't, to give a similar feeling to that day, where the window will be foggy and the wording will be clear. The sandblasting effect gives the sense of a steamy window created by the humidity and moisture in the air within the taxi. This instalment of the artwork is titled *K-Words*[46]. The juxtaposition between the title and the actual words used here plays a pivotal role. None of the terms are harmful, depending on context – who's saying it and in what setting – but they play a role in categorizing Black individuals, and in this case, terms that have been used to categorise me. The more common terms used towards me would be *coconut; cheeseboy & kleva.* Though these terms can mean completely different things in any given context, they stem from the same commentary. And that commentary has to do with assimilation. The term *coconut* focusses more on representation – a 'white representation' – whether it be through your language-choice (or not being able to speak your mother tongue); articulation; where you live and the school you attend. The other two are less derived from assimilating but more associated with dress code and intelligence. *Cheeseboy* is more associated with how one dresses. In this sense it is referred to someone who wears 'fancy' brands. *Kleva* – which derives from the English term, 'clever' - is associated with someone who is sharp and always on their toes. This intelligence expands further than being book-smart, but is a tremendous compliment from the people who are calling you that, as there is a respect that is given, which usually means, or at least from me being a suburban-boy in eKasi, that I'm not going to be taken advantage of.

Mnyama and *tsundu* are the other two terms that have left an imprint in my brain. Both of these terms refer to one's complexion. And in this case, darkness of it. I think I was 10 or 11 years old and the whole family had decided to spend Christmas at my gogo's house eGwiligwili. The house was packed with all of my aunts and my cousins. Ndino makazi abayi 5[47] and they all have daughters. My mother is the only one to give birth to boys – my older brother and myself. I remember my mother's older sister calling all the children together and we went through a family photo album, like a perfect white Christmas movie that plays every year on E-TV. As we were paging through this photo album, I kept on seeing this light skin baby in photos with my older brother and older sister. For parts of the interaction, I spent it in my own head wondering who that kid was. Could it have been me? I honestly didn't know. After some time, I grabbed my aunt's hand as she was about to turn the page over and I asked her who that baby was. I remember this part so vividly. She looked at me and said:

"Nguwe lona mntwana wam. Yoh hayi shame akusafani nyani. Uyazibona zawumhle kanjani. Zawumhlophe. Yoh hayi ngoku *umnyama*. *Untsundu*. Kwayenzeka ntoni?"[48]

To this day, this sentiment has played an incredibly destructive role in how I viewed myself in the world. The older I became, I found some solace in the idea that it is not only me who is going through

[46] When referring to the term "kaffir" – similar use as saying "n-word".
[47] "Makazi" is the term used to refer to your aunts on your mother's side of the family.
[48] Translation: "That is you, my child. Oh shame, you really don't look the same, do you? Do you see how beautiful you were? You were light skinned. Shame, now you're black. Very dark. What happened to you?".

this colourism-complex, but that it is an issue that is throughout Black culture and society.
The second part of the diptych pays a more direct homage to what drivers do to their windows. I have decided to tint the window Black and have vinyl put on it. The vinyl is also in Black, to emphasise how mundane and ritualistic these commutes have become that we don't even take note in our surroundings all that much. Going with the purpose of re-imagining these windows, I decided to continue this sentiment of Black people being mistreated on the living plane, and if it would be any different in the after-life. The text reads:
IS HEAVEN A DEMOCRACY[49]?
The second work is made from a Toyota HiAce "Ses'fikile"[50] rear window. This is the predecessor of the Quantum. The relationship between the two symbolises the consistency of this level of life where one was released in 1989, and the Quantum, first released in the year 2000.
This sentiment of the two artworks and the ideas around them is a play on religion and politics, and what they mean in an African and a South African context. Focussing on the ideas presented in the bible about what to expect if you devote your life to Jesus, and how those ideas compare to what was advertised as what a democracy would look like. Continuing with the earlier remark about whether Black people would have to wake up early and line up for public transport in order to get into heaven on time; this work questions what heaven could look like and mean for Black people. It is a question I've always asked myself jokingly – whether which part of its history is heaven going through right now. Has heaven developed further than where we are? Is heaven communist, socialist or capitalist? But more importantly, will Black people still be mistreated in heaven? Will we be treated lesser than angels?

[49] See appendix N.
[50] Older version of the Toyota Quantum taxi. Second most common minibus taxi in use.

7. **UNDIBONILE KUMABONAKUDE?**

It is quite important to mention how television has been used as a tool in other countries. In countries such as Australia and New Zealand, television has been utilized as an alternative mode of learning and as a source for information. We have seen traces of this in South African television with educational shows and broadcasts such as *Cutting Edge*, *Special Assignment* and *Carte Blanche*. Even though these shows are set with the intention of educating and informing the masses, they haven't been received in that manner. In most cases, there'll be attention to these broadcasts only when their topics and themes of the episodes are dealing with taboo issues or scandalous events dealing with popular figures in South Africa. While analysing how film and television have shaped the ideas around how we perceive ourselves and how Black people are perceived by other people, it is quite interesting to look at reality TV as another viewpoint. Unlike scripted viewership, like movies and soapies – where characters are developed – reality TV presents itself with the façade of documenting people honestly and truthfully. This is where the interesting part comes in – even though we have the knowledge that reality TV is in fact curated – it is interesting to look at what type of reality TV is presented for Black viewership and what kind of impact that could have on shaping ideas within and of Black people.
It is difficult to think of the reality TV that is showcased in South Africa without referencing it to its possible birthplace – The United States. My earliest recollection of reality TV stem from the home-video-bloopers and talk shows such as *The Ricky Lake Show,* 1993 and *The Jerry Springer Show,* 1991. The later seemed to show an obsession of dysfunctional relationships and families, and as far as I can recall, most of these families were white – and it's important to mention that they were usually 'hillbillys[51]' Unlike the more recent presentations of reality TV where they give you insights on the day-to-day events of a celebrity, the earlier versions were obsessed with the troubles and issues of everyday people.
South African reality TV has also taken a similar journey, but being a young democracy, it has taken a longer route to what western reality TV has. Firstly, I would like to put emphasis on two reality TV shows I grew up watching in the late 90s into the early 2000s. The first is *Jam Alley*, 1995. An unapologetically Black game show that celebrated Black culture and Black music. This show used to play on SABC 1 at 18:30 on a Friday evening. It was a colourful and vibrant presentation, with youthful and energetic presenters who expressed their love for everything Black, thus influencing a young generation like myself to take joy and pride in my Blackness. It is quite easy to overlook the importance and significance of the show by viewing it at the surface level of 'just-being-a-game-show'. In retrospect, I acknowledge the work it has done as a celebration of Blackness. In a time where Black people were only starting to see people with their likeness on television, it was paramount to deflect from harmful depictions of ourselves, as we had only recently graduated from

[51] Derogatory term used to describe white people living in rural areas of the U.S.A.

apartheid into a new democracy – and the more recent images of Black people would've been in violent settings at the time– *Jam Alley* had a responsibility to uplift Black spirits. Apart from being a fun game show where contestants could win prizes such as hi-fi radios, televisions and other electronics, it also stood as a platform that introduces new local Black talents to the masses. There was a great excitement sitting with your family and shouting "sorry mangane, soorrrrryyyy! Gqum! Cim'izbane![52]" when a contested gets an answer wrong – to the excitement to see who will brace the stage and start their career like the likes of Lebo Mathosa, Trompies, Brown Dash and others before him.

The second show I'd like to speak about is *Zola 7*, 2001. This was a show about Bonginkosi Zola Dlamini, who was a newly successful actor and musician, who was using his platform and privilege to help people achieve their goals – "let's make [their] dreams come true" was the catch phrase he used in every episode. The significance of this show was to demonstrate *ubuntu*[53] and compassion. The signs and symbols of the show are everlasting because this was one of South Africa's biggest talents helping people less fortunate than him, and it could've been one of the earliest representations of celebrities showing humanity – at least for me. He built a library; contributed to building houses in disadvantaged areas; awarded scholarships and bursaries to Black scholars – just to mention a few selfless acts he has done. While our democracy was a little older by the time this show aired, it seemed to bring us back to African values of assisting one another, when the country was taking a turn towards capitalism – every man for himself – and ideas of *vukuzenzele*, here is a young Black man, at the heights of his career, taking time off to assist people in his community. Yes, one can argue that this display also falls under his business and earns him money through viewership but in the same breath, one could argue that at least making money in this manner was more influential and significant than playing another character on another TV show. In addition to this display of *ubuntu* and compassion, Zola became the face of diversity and opportunity. He was featured in many shows, including *YizoYizo,* 1999, and was a successful kwaito musician with his debut album, *Udlwembe,* coming out in 2000. Apart from his talents and success, for young Black people like myself at the time, Zola played an integral role in me understanding the role of television. Zola played a paedophile, rapist gangster in *Yizo Yizo* – a character called *Papa Action.* To see him portrayed this way became engraved in my brain, and to see him as himself Zola 7, was one of my earlier understandings of the role television plays in shaping ideas, of not only individuals, but a whole people as well. In addition, Zola helped me understand the depth of people and their personalities, and how people are multifaceted, and how people can change – as my early understanding of this change was that *Papa Action had reformed and is now helping people in his community*.

[52] Translation: "Sorry, my friend! Sorry! Boom! The lights go out!"
[53] Translation: "Humanity"

Taking a closer look at the successful reality TV showcased in South Africa, particularly for Black viewership, it is important to touch on the past and current state of Black people in South Africa. It seems that there is an obsession around ideas of loss, betrayal, love and deceit. These themes are covered in shows such as *Khumbul'ekhaya*, 2006*, Nyan'nyani*, 2014, *I Blew It,* 2019 and *Uyajola 9/9,* 2019.

Khumbul'ekhaya, a show based on reuniting South Africans with they're estranged loved ones, is a sad testimony of the forced removals and displacement many Black people suffered during the apartheid regime. The show works on the basis that people contact the show requesting that *Khumbu'ekhaya* helps them track down their loved ones and reunite them. Though the show shows good intentions, it contributes to this narrative that's become synonymous with Blackness – the narrative that we're lost as a people – or even worse – that we have no sense of belonging and that we abandon our own. In comparison to what the show has become, it is quite clear that the show has opted in the more obscure and 'humorous' stories of people leaving their homes. More so, it's become more of a follow-up-of-*Maury*[54] where most of the episodes are about children seeking to find their fathers who either abandoned their pregnant partners, or fathers who left their families for work and never returned, only to find them with a second family elsewhere. The show fails to give enough context and histories of stories that follow this pattern, which is very detrimental to how Black people, particularly Black fathers, perceive themselves and the ideas of Black families.

Nyan'nyani, which loosely translates to "really really?" or "for real", is a show that plays on SABC 1. This show is about people in relationships finding out harsh truths about their partners. The stories vary from cheating spouses, all the way to 'secret' children. The show has similar sentiments to *Khumbu'ekhaya* but is solely focussed on assisting people revealing difficult truths about themselves to their partners. If looked at on the surface level, the show could suggest that its intensions are to assist people in being honest to their partners, thus influencing Black viewers to be open and honest with their partners and to people they are in relationships with. On the contrary, one may view it as a click-bait-show, which only has the intention of showcasing dysfunctional relationships with dark secrets. It also is invasive as the other member might not be prepared to find out this information, and some of it can be very harmful to the individuals, relationships and families, and they're experiencing these emotions with the understanding that hundreds of thousands of viewers are watching which can be very distructive. When analysing what it could entail for the viewer, it alludes to the fact that Black people aren't emotionally intelligent and are deceitful in their nature. This fuels the misconceptions of Black people and does not help in creating positive imagery and positive representations of Black

[54] American talk show famous for doing paternity test to reveal if you were the biological father. First aired in 1991. Directed by Andrew Povich. Hosted by Maury Povich. Distributed by NBC Universal Television Distribution.

people on television.

I Blew It is a reality TV show that plays on *Mzansi Magic*[55]. The show goes around interviewing people who have inherited large amounts of money, and who've 'blown' that money by splurging. These interviews are accompanied by re-enactments of how these Black individuals have spent their monies. The structure of the show comes off as unconsidered and insensitive taking the fact that it is produced in a country that has a long history of unequal distribution of wealth, particularly towards Black people. The denigration of Black people on television seems to be the epitome of good viewership in current South Africa. These shows take no consideration of the effects these shows and events play on the people's lives afterward. For instance, in *Uyajola 9/9,* the film crew invades your space and documents your infidelity. They arrive at your location and film you without any consent. Within minutes of the camera crew and Jub-Jub being at your place, there are hundreds of bystanders with their phones out, creating their own documentation with their smartphones. Once the crew is done with filming these people, they leave and leave you with the brunt of what has just happened. There is no post-aid or care for the people who have just undergone such humiliation. What happens to the subjects afterwards? In episode 12 of season 6 of *Uyajola 9/9,* this question comes up. In addition to all the cheaters who have been caught who always ask, "Ungenaphi wena?" – "what's your involvement in this?", Jub-Jub responds, "as the *Uyajola 9/9* team, we will stop at nothing to make sure we make a difference in the country – we tear, we sew – we ruin and we fix it". A mother of one of the subjects on the show goes as far as pleading that they vacate her premisses because they are embarrassing her home and her family. She keeps stating that they are disrespecting her home but to no avail.

Apart from the entertainment value of these shows – watching people in peculiar situations – I found myself wondering what it was that kept drawn to watching these shows? This question really burned a whole in my brain as I was digging for a subconscious understanding of the obsession of these shows. What I came to was through looking at who the viewership was. Black people. And then I investigated what most Black people have in common in South Africa. It had to be the hangover from apartheid. Many Black South Africans aren't particularly pleased with their standard of life in a country that should serve them. The two ends I drew from the types of Black person who would find these shows entertaining are people who are voyeuristic and secondly, people who seek solace in seeing other people's lives who could resemble theirs, or even worse, the idea that someone else has it worse of then yourself. Kyla Philander shares their sentiments regarding these ideas in an interview I conducted with them in Cape Town on a gloomy-overcast-Monday-morning-in-Woodstock:

I think it's a level of trauma bonding. We're a very mentally ill nation and I feel like I feel like TV is escapism. When you don't have enough or good enough TV to escape to, you're going

[55] Channel 161 on DSTV

to end up trauma bonding to these extreme shows of lost, of debt, of fighting, drama. It's like I know what these high levels of [inaudible] feels like and I'm going to engage with this because it's like a shared lived experience. We're operating on cortisone and adrenaline all the time. Especially if you're a femme. We're fearing for our lives. At any moment a man just come up to me and kill me. Do you know how crazy it is to like to be considering that constantly? So, when you see this experience showing on your TV there's like a trauma bond and you're like, "finally this is a representation of me". So, we're really looking at representation and why do you think these people are so attached to these shows because that's a true representation. Then your Isidingo and your 7de Laans, your Generations. I'm not saying it's right; I'm saying there is an exploitative nature of Black pain. It's disgusting. I'm not saying it's right. I'm also thinking, like you called them, the 'consumer'. What is it about them that's linking them to this? It's almost like that that gives-the-people-what-they-want chat - around reality TV. It's a reflection of what we're obsessed with.

This relationship between denigrating Black people on film stems from the very first moments of the video camera. In an interview with Teddy Mattera, he expresses that South Africa was one of the first countries, outside of England and The United States, to have a video camera. This was due to the discovery of gold and diamonds in Johannesburg. He continues to express that from that very moment, the relationship between Black people and the rest of the world was determined then. The early images represented Black people as labourers and white people as the superior. Images of Black people in the mines were the earliest representations of Black people, and those images wrote the path of what Black people are viewed as today.

Materra goes as far as stating that "the introduction of the video camera was as detrimental as colonialism" in the journey of Black Liberation. He expresses that "it was the [whole] Sara Baartman thing again". The world had access to seeing our big lips, big bums and wide noses on their screens, and the fetishisation was reborn. Black people were a means of entertainment. As much as television can be used as a positive tool, at some points it is more disruptive in the development in Black people's sense of worth. I recall as a kid, coming home from school, knowing that my parents wouldn't be home for another few hours, throwing my bag on the floor, loosening my tie, jumping on the couch, grabbing the remote and turning on the TV. At those moments, I had no desire to be seeing anything that somewhat resembled reality. Cartoons and fantastical viewing only. My sister would be the first of my family to arrive. This is when I lost control of viewership. From then onwards it would be *All My Children*; *Days of Our Lives*; *Bold and the Beautiful*; *Backstage*; *Isidingo*; *Izindaba*; *Generations*; *Soul City*; and then *Yizo Yizo.*

At the earlier stages of this playlist, I would find myself lying on the couch looking up at the ceiling

fan and briefly hearing what these white people were saying on TV. This three-way conversation between my disinterested self, the pristine English dialogue from the television and this *Eurofan* on our ceiling became a budding relationship. Upon completing this stage of my research, I felt that this part of my daily life was looked over whereas it actually informed most of my thinking. The subconscious experience and experiences I've had during these moments played a significant role. These three elements are broken down through the information I have received and consumed since then.

Listening to the these white, elitist, bourgeoise television shows: by barely looking at these characters on the screen, I learned to imagine what these experiences were associated with. I believed that rich white people, even the parents of the white children I went to school with, lived like this. This is where my separation from the obsession of being like them began. All of it didn't sound worth it. With the echoing of Notorious B.I.G's vocals saying "Mo' Money Mo' Problems"; and myself, at that age – associating wealth and money with whiteness, had no desire to pursue that life.

Looking up at the ceiling fan: this act started off as a sulking demonstration of my boredom. I wanted my sister to know how I felt and the way I decided would work best would be a showcase of complete disinterest of what she found so interesting; and choosing to rather distribute my negativity throughout the room rather than leaving in the hopes that I would ruin her viewing as well. It didn't. What actually came of this is an interrogation of why we even had this fan on our ceiling. Reason for this questioning was because other than the lights, the fan element had never been used. It was like the DSTV that got turned on only in December. It was like the faux marble tops we had in our kitchen. It was all symbolic. The concepts of 'moving-on-up' were all around me. And for what? Who was my mother trying to impress? It couldn't had been for me. For us. Maybe for herself? But I can't blame my mother. *Abantu abekhulela ezilalini*[56]all have this tendency of showing off and showing out. The result of this is filling up the homes with so much furniture that the houses feel small. Room dividers; too many large couches; display unites; dressing room tables; bed set suits – and when I try to explain to my mother how all these things cluster the house, she responds with another mother-classic: *Uzuyenze elohlobo xa unendlu yakho, mntwanam*[57].

The last part of this trifactor is me: with my intent to demonstrate my dissent of what was happening on the television, I was left to my own imaginations devise. Looking up at the ceiling fan made me imagine what would be better at that moment. And what came to mind was watching football with my father. There were many different things I would have rather done but those were the few moments I would spend with my father watching something on the television.

And this is how the final artwork came about. *Iyokhulula lo Uniform*[58] is a sculptural installation that suspends from the ceiling. The titles is derived from a saying my mum would shout at me if she had

[56] Translation from isiXhosa: "People who grew up in the 'rural' areas".
[57] Translation from isiXhosa: "You should do so once you have your own house, my child".
[58] See appendix O.

arrived home and I was on the couch watching TV. It translates to: *Go take off that uniform*. Something that started as negligence and complete forgetfulness became a ritual that I shared with my mother. The work is a salvaged ceiling fan that I found off marketplace on Facebook. I've seen to have an obsession with this ceiling fan as the idea existed in a different form before this final product. At the time, the fan was imagined to have school ties hanging from it. Similarly to how people put strips of papers on fans. But I thought that was too direct, and it didn't encapsulate the entire dynamic within the family. I opted to replace the wings of the fan with *vuvuzelas*[59]. The *vuvuzela* stood as a representation of what I would much rather enjoy, but not only that, it came as a distinct juxtaposition of the ceiling fan. On one end, the fan was a symbol of 'prestige' and 'achievement'; on the other end, the vuvuzela, in South Africa have become synonymous with Blackness as much as *ibhola* [60] has. Combining these two elements represent my dual experience and the tensions surrounding Xhosa culture and the modern day culture of contemporary capitalism and its paradigms with a legacy of colonialism and apartheid.

[59] A horn that is blown in South African football matches.
[60] Xhosa slang for "football".

8. SISEZOQHUBEKA

The existence of a Black person in South Africa, even the world, is a complex and strenuous existence. It is filled with many rules with many exceptions, sprinkled with nuances, and a pinch of hypocrisy. I have written many version of this paper as with each moment, each interaction and each thought, my ideas expand and deflate simultaneously. It would be a complete injustice to conclude this research the way I have been taught in academia. What will an ‘intro’; ‘body’; and ‘conclusion’ do in the contribution of the decolonial project? This entire research project has been committed in introducing alternative means of information. The inclusion of Black lived experiences need to be included and validated as viable sources within academia. *Post Democratic South Africa: The Surreal Landscape* does not claim to have complete knowledge of the complexities of the themes it deals with. The project stands as a testament of the way these experiences have affected me, and how I choose to express these feelings. The exhibition stands as a diverse and multi-layered translation of the themes and ideas expressed through this paper. Everything I could not articulate through text is expressed through the art. This would be my contribution to the evolution of Black thought through lived experiences and an assertion to conversations that exist and should continue.
Sophinda sibonane.

IMIBULELO

To Sakhe:
If I close my eyes, I can remember the very day and the very moment I found out you had passed away. I was busy putting together the words for this dissertation at my workstation where I received a call from a friend I don't speak to often enough to get calls from. The news read that you had a fatal accident from an epileptic fit.
I cried.
The way I keep track of my progress of my research is by putting the latest date at the end of the document's title. "Dissertation draft 27 April 2021" is how it stood for many months. I have mourned you and grieved you as my oldest and best friend and brother. I have seen the anguish in your father's eyes when he lost his best friend in my dad. I can confidently say that I know his pain and there is no consolation. My mother once told me that loss and pain is as much as part of love as the good things that happen. The great memories all work towards this tremendous pain. I am still broken to this day. I pain you very much.

To Usisipho:
You're growing up to be a great character in our family. It was only yesterday that my father picked me up after a rugby match and drove me to Settler's Hospital to welcome you into this world.
It has been a few years since your mother passed. Though I have worked through that sense of loss, I found myself with a new overwhelming dread. One night I called your grandmother in tears thinking about how you will never have the chance of ever experiencing how great your mother was. She was confident, funny, witty, honest, loving, fierce, incredibly intelligent, soft, considerate, reliable and most of all, she was your mother.
Everything I do, myself and your grandmother, is to live out these traits of your mother to you. You have kept us going and we promise to clear the absence of not having your mother. There is nothing we wouldn't do for you.
We love you very much, Usisipho Usiego Maradona Di Maria Ntloko Marepula.

Completion of this research seemed like a farfetched idea when Covid arrived with the rhetoric that the world is ending. With that being said, I'd like to share a few thank yous to the forces that drove me to this stage of my degree.
Tracey Rose – you have been an honest and open supervisor throughout our professional journey. I appreciate your insights and the willingness to go outside of what's required of you to assist me in reaching my goals. Your attitude and desire towards students, not only myself, is an inspiration that I wish other educators would take. Thank you for trusting me and giving me the space to do things my

way. You constantly affirm my ideas as valid and there’s no greater feeling than feeling seen.

Thank you to the WITS School of Arts for facilitating a space for the creative process to unravel. Big thank you to Thabiso Kholobeng for not only assisting me in completion of my prints, but for playing a massive role in reintroducing me into the groove of creating again. It had been so long since I made something with my hands and you were there to push my bicycle down the hill.
Thank you to the participants of the study. Teddy Materra, Mzonke Maloney & Kyla Philader. Thank you for giving up your time and energy to engage me and my research. Your imput and insights are highly valued.
A special thank you goes to Clare Digby, Tracey Webster and the rest of the team at the Oppenheimer Memorial Trust. The constant support throughout my degree has made my path a smoother sailing.

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APPENDIX A & B.



a. Untitled I (BFR973B)
88 x 116cm
Digital Lithograph on Hahnemuhle Photo Rag

b. Untitled II
116 x 59cm
Digital Lithograph on Hahnemuhle Photo Rag





APPENDIX C & D.





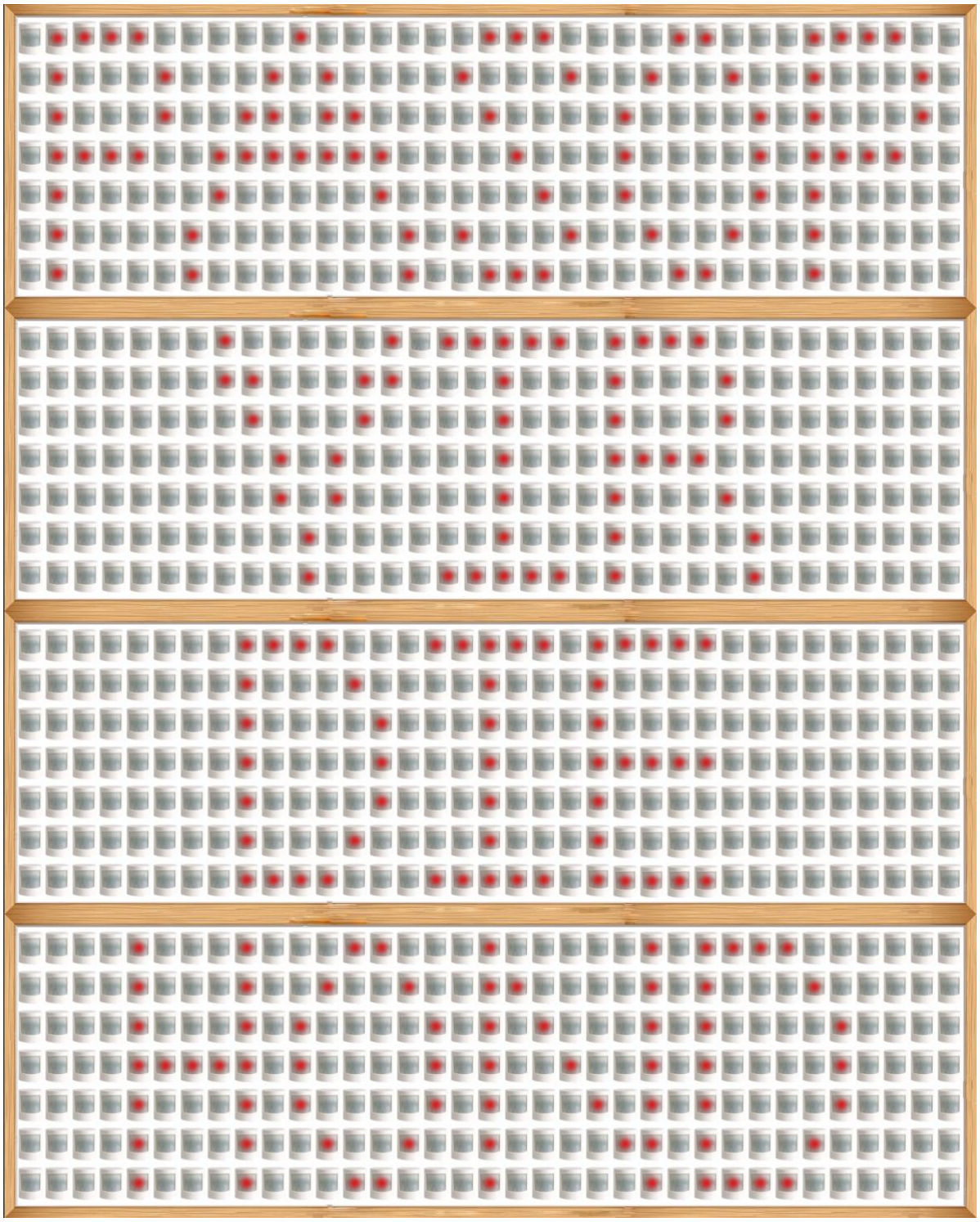
c. *Untitled*
112 x 77cm
Digital Litho on MDF; Laser cut puzzle pieces

APPENDIX E.



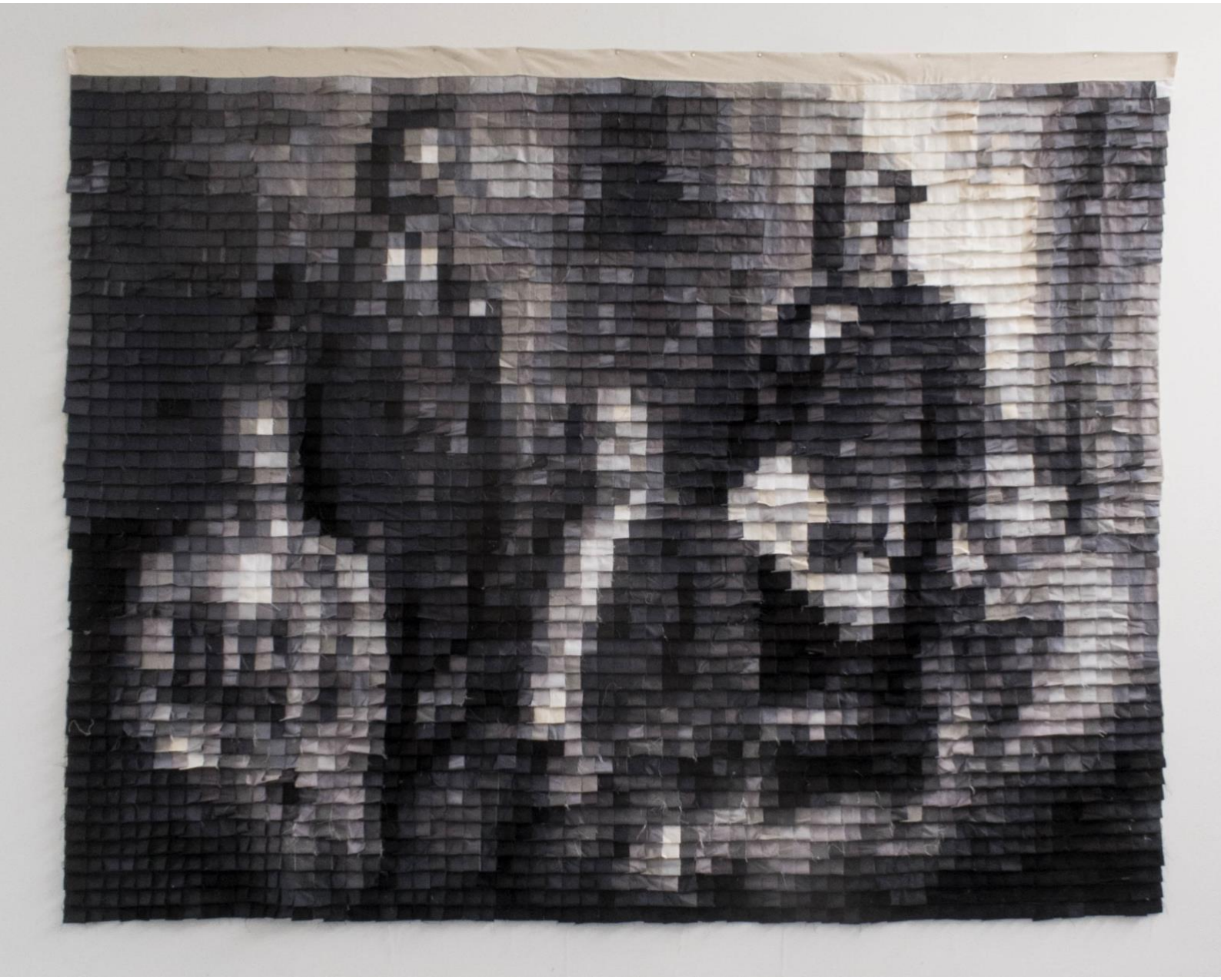
e. *Akhobantu! Jikela! (Stay off the Grass)*
250 x 240cm
Culterra Compost; Artificial Grass; Barbed Wire & Bottled Water

APPENDIX F.



f. *PASOP VIR DIE HOND*
Dimensions not determined yet
Balau wood; Security censors; LED lights; Canvas

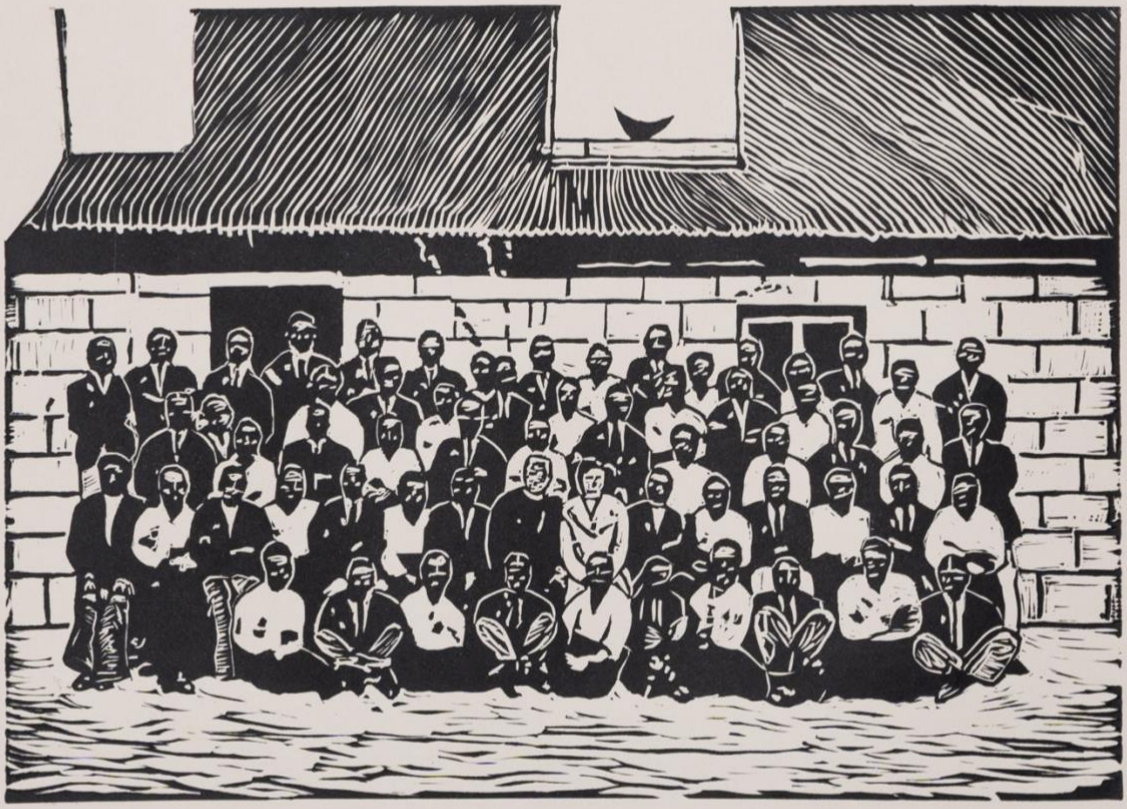
APPENDIX G.



g. 1917
3400 x 2200cm
Assorted Fabrics

In collaboration with Ben Stanwix

APPENDIX H.



h. *S.M.M.S*
50 x 60cm
Linocut ink on Fabriano Rosapina

APPENDIX I.



i. *Class of...*
50 x 60cm
Linocut ink on Fabriano Rosapina

APPENDIX J.



j. *Umphokoqo*
50 x 60cm
Linocut ink on Fabriano Rosapina

APPENDIX K.





APPENDIX M & N.





m. *K-Words*
59 x 161cm
Sandblasted text on Toyota Quantum Rear Window

n. *Is Heaven a Democracy?*
61 x 130cm
Vinyl on Toyota HiAce Rear Window

APPENDIX O.



o. *Iyokhulula lo Uniform*
Dimensions vary
Eurofan and multiple Vuvuzelas

IINGCINGA

Repression and propaganda in SA – Hachten and Giffard
media under two kinds of government control: coercive and manipulative
- legislation that determines who may publish – intimidating the press into self-censorhip
- suppress unfavorable information; promote a positive image of official policies at home and abroad; promote its point of view
- "white affluence v black poverty"
- power to ban distribution of media that is "contrary to god morals or dangerous to peace and order in the republic"
- anything supporting black politics ended up being harassed, banned, detained, or imprisoned – labelled as disloyalty, subversion, and treason
- not all the pressures on media are political; some are influences of a financial and economical nature

Khumbul'ekhaya notes – Smit, 2016

- Nyasha Mboti's article, 'The empty space of fragmented intimacies on Khumbul'ekhaya', examines the way in which South Africans use television in conjunction with online communities in order to 'fill in' and repair the damage to families and intimate relationships that is apartheid's legacy in the country. Mboti uses the concept of 'empty space' as theorised by Ngugi wa Thiong'o to discuss the way in which South African audiences utilise the show's Facebook page to create a communal meeting place marked by shared intimacy. Here, reconciliation and togetherness are the goal of the show's discourse but to reach this point the participants must deal with disconnection, fracturing and hurt.

- South African television programmes represent not only the now but reflections on where South Africans have been along with fantasies of where they are going. Representations of present and future intimacies are shot through with the difficulties and disconnections of a national past defined by forced separation and inequality.

- De Beer notes how white, middle-class normalcy comes to define the vision of racial togetherness in the future, while African-ness is associated with the mystical and a distant traditional past.

- Consumption, neoliberalism and conspicuous displays of wealth emerge as key areas of focus in post-apartheid television.

"condemned them as agents of imperialism" (Majeke, 1953) – whose end did the missionaries serve?
protestant evangelism in Africa as a problem in the interplay of power and meaning – authoritative imprint of western capitalist culture
not just politics but things such as aesthetcs, religions, built form and bodily representation, medical knowledge and the mundane habits of everyday life (Bourdieu, 1977:184)
overt persuasion – internalization of a set of values, an ineffable manner of seeing and being
subtle colonization through perception and practice
the intrusion of Christianity attacked the real basis of the office (chiefship): its exclusive dominion over the political process and, with it, every sphere of social life
"art of civilization".

Christianity, colonialism, and communications in SA – Richard Gray
- missionary advocacy influenced the partition of Africa or were the missions manipulated by European statesmen for their own agenda?
- "no difference between administrator and a missionary"
- "Christianity had no longer being considered an alien intrusion but a faith that had become

indigenous"
- Christianity became the part of the white man's package of "civilization"

Repression and propaganda in SA – Hachten and Giffard
media under two kinds of government control: coercive and manipulative
- legislation that determines who may publish – intimidating the press into self-censorhip
- suppress unfavorable information; promote a positive image of official policies at home and abroad; promote its point of view
- "white affluence v black poverty"
- power to ban distribution of media that is "contrary to god morals or dangerous to peace and order in the republic"
- anything supporting black politics ended up being harassed, banned, detained, or imprisoned – labelled as disloyalty, subversion, and treason
- not all the pressures on media are political; some are influences of a financial and economical nature

Collective Identity and the burden of "acting white" – John U. Ogbu
assigning a label – common ridicule, teasing and harassment – "nerds"
Collective Identity
- sense of who we are – sense of belonging
- emblems; cultural symbols; attitudes; beliefs; feelings; behaviours; language; dialect
- depends on the continuity of the external forces that contribute to the formation
- experiences shape collective identity – warfare; conquest; colonization; forced labour; mass emigration; imposition of an outcast; enslavement; etc
- for minorities (blacks) – identity is formed through shared hardship, status problems, and the response to these problems (NEED TO BREAK AWAY FROM BLACK IDENTITY BEING SYNONYMOUS WITH STRUGGLING, PAIN & SUFFERING)
- *Involuntary incorporation into society* – forced into a lesser status through colonization, enslavement etc
- *Instrumental discrimination* – denial of access to things – jobs, education, standard of life etc
- *Social subordination* – social segregation hostility and violence, prohibition of intermarriage etc
- *Expressive mistreatment* – cultural, language, and intellectual denigration
- dominant group members stigmatize anything associated with the minority group (blacks), and assign all negative things with being black (food, clothing, music, values, behaviours, language, customs, rituals) – "bad and inferior to theirs"
- these strategies are used to identify and maintain the collective identity of a group and they will exists as long as these mechanisms and mistreatment of the minorities remain (Ogbu, 2000)
- no option of membership in the dominant group, and no escape from their ascribed membership in the subordinate group (INSTEAD OF TRYING TO ASSIMILATE, WE SHOULD ASSIGN GOOD QUALITIES WITHIN THE MINORITY GROUP – RECLAIM SOME OF THE STIGMAS ASSIGNED TO US AND MAKE THEM POSITIVE)
- not all people respond to whiteness in opposition – blacks develop strategies to cope with demands that they behave and talk like dominant group members in order to achieve self-betterment in situations controlled by whites – and for survival
- PUNISHED FOR LEARNING HOW TO READ AND WRITE DURING SLAVERY AND NOW THE WAY THAT'S CONTROLLED IS TWO FOLD: LABELLED AS ACTING WHITE IF YOU KNOW HOW TO READ AND WRITE/ CONSIDERED LESS IF YOU ARE UNABLE TO READ AND WRITE – HOLDING THE ENGLISH LANGUAGE AT A HIGH ESTEEM STILL – WHACK
- SIMILARILY TO SLAVERY, WHITE SLAVE OWNERS (WHITENESS) TRIES TO RID BLACK PEOPLE OF THEIR INDEGINEOUS BEHAVIOURS AND LANGUAGES
- "in a white environment, blacks talked and behaved as white people expected, which would be inappropriate among the black community" – code switching (BUT TODAY ITS MORE SO ABOUT WHICH MANNER YOU PRESENT YOURSELF FOR DIFFERENT "KINDS OF BLACK")
- behave and talk in the way white people think black people talk – not necessarily 'act white"
- stock characters of blacks in media: accommodative slaves; rebellious slaves; clowns; black

mammies; coons (TODAY WE HAVE "UNCLE TOMS – BLACKS WHO DON'T BOUND THEMSELVES TO BEING BLACK; AGGRESSIVE BLACK – REBELIOUS; THUGS/CRIMINALS; NUTURING BLACKS; OUTRAGEOUS/FLAMBOIENT BLACK)
- before emancipation blacks were required to act in a way whites expected blacks to act
- after emancipation, blacks had to assimilate whiteness – in situations requiring the mastery of white knowledge; formal education; upward social mobility; participation in societal institutions controlled by whites;
- 5 coping strategies: 1) *Cultural and linguistic assimilation*; 2) *Accommodation without assimilation* **–** dual consciousness – code switching; 3) *Ambivalence* **–** understanding that issues were entrenched in race and not about acting white; 4) *Resistance/Opposition;* 5) *Encapsulation* **–** no interest in assimilating because they did not know how to and didn't care to learn
- "think, manage, behave like a majority group member (white) and be white except in external appearance" (Taylor, 1973; 16-17)
- as black people "move up", they become isolated from those in their old world – "phenomenal estrangement of corporate Blacks" – away from cultural traditions; pre-corporate lifestyles; ways of dressing; and sense of humor
- sending children to private schools so they are in the company of "better class of people"
-tow functions of accommodation – 1) helps Blacks maintain their sanity in a racist society; 2) helps them get ahead in white establishments
- "Seventh Sense" – You must always take second readings, decode appearances, pick out the abstractions erected to keep you in your place. Then work around them. What begins as a pragmatic reaction to race prejudice gradually acquires the force of an instinctive response (Wiederman, 1985; 222)
- social sanctions against "acting white" – "joining the enemy"; betraying the cause of black people; "affective dissonance" – assimilationists may feel that they are in fact betraying their own people; accusations of "uncle Tomism"/being a "coconut"; threat of personal embarrassment and humiliation from the black community; loss of friends and family; loss of community; pressure and frustration of closing down of options; self-doubt; guilt; alienation; paranoia; "losing of one's black identity;
-"they think theyare smarter than everyone else"
- camouflaging – giving the impression to other blacks that you are also suffering just like they are
- code-switching to minimize racial discrimination

To Assimilate or Integrate: Can education be seen as oppression or privilege? – Mari Faines

- assimilation; colourblindness; micro-aggressions as a result of upward mobility
- DIFFICULTY IN PROVIDING HIGH QUALITY EDUCATION FOR ALL; BLACKS CAN'T AFFORD EDUCATION; SPACES AREN'T WELCOMING
- development of Technikons in 1978 to admit black people for commercial and technical training to prepare for the workspace rather than for intellectual and academic reasons
- there is little to nothing done to assist black students with integrating into white schools – this leads to forced assimilation, micro-aggressions, negative stereotypes and ideologies
- "the least accommodative and integrative is the assimilation position. In this position the values, traditions, and customs of the dominant group frame the social and content of the school
- The idea of assimilation is the forced, creation of a homogenous ideology in a space this often forces one group to give up pieces of themselves in order to be fully integrated into the majority space.
- blacks will lower the standard/threat to the white ideologies
- they'd rather change the learner than changing the institution (space)
- *Aggressive Assimilation* – high degree of intolerance;
- *Assimilation by Stealth* – recruiting into a non-racial space; oblivious to the forced integration into the majority culture
- *Benign Assimilation* – overemphasis on race
- colour blindness – forced to abolish ideas on race; white students say race relations are good because blacks are forced into conforming to their ideologies; need to take into account the historical context of race in SA; causes micro-aggressions
- othering – from both the black community and the white community
- marginalization – exclusion if not willing to assimilate
- monolithic narrative – blacks labelled with one story – associated with pain and struggling

Transformation of the South African Media – Keyan G Tomaselli
- lack of racial research within the Human Rights Council
- flawed research on racism
- "Bad research can backfire disastrously,aswas evident in the work done for the Human Rights Commission by Claudia Braude and the Media Monitoring Project (MMP). Their studies gave a lot of people an excuse to avoid dealing with the real issue of racism, and discredited the HRC" – Guy Berger, 2001
- historical materialism v neo-liberal economics

New Media and the Question of African Democracy – Olorunnisola, 2013
- "no democracy may exist without a vibrant media environment"
- "transparency" and "difference"
- how communication technologies further or reverse the cause of social and political change
- DOES DEMOCRACY PLAY A ROLE IN ASCRIBING ONE PARTICULAR IMAGE OF A PERSON?
- DECOLONIZATION AND ANTI-IMPERIALISM V "GLOBALIZATION"
- "the freedom of audio-visual communication, and the freedom of audio-visual enterprise, in the respect of universal principles of pluralism and information objectivity, as well as the values of [moder] civilization"
- "emerging democracy" as "*selective liberalization"*
- "media are not free-floating, autonomous social actors" (Berger, 37)
- blind application of western concepts of democracy and civil society to Africa are questionable"
-

FINISH THIS SECTION: WRITE ABOUT ASSIMILATION, MOVING UP, PERFORMANCE, SYMBOLISM, BOREDOM AND HOW YOU IMAGINED IT COULD BE BETTER – WATCHING FOOTBALL WITH YOUR DAD, VUVUZELA – SIGNIFICANCE OF WHAT THEY MEAN TO BLACK PEOPLE – STRONG IDENTIFIER OF BLACK SOUTH AFRICANS; COMBINING THEM TOGETHER WITH THE FAN; THESE TWO EXPERIENCES; THE DUAL EXISTENCE; HAVING IT HANGING IN THE EXHIBITION; IT'S A CHOICE TO NOT HAVE IT SPINNING BECAUSE IT'S SYMBOLIC, NOT FUNCTIONAL – LIKE AT HOME INCONCLUSION – THIS WORK EMBODIES YOUR EXPERIENCES – UNFINISHED – BEING PATIENT WITH EVERYTHING AND SEEING HOW MORE REALISATIONS COME UP; SIMILARLY TOP THE REASEARCH – AN ONGOING JOURNEY – BLACK JOURNEY – NOT LINEAR – NOT BOUND BY TIME – HUMAN – IT'LL BE UNTRUTHFUL TO CONCLUDE IT IN THE MANNER I WAS TAUGHT IN UNIVERSITY – IT'S A PRACTICE IN OPENING MORE CONVERSATIONS ABOUT IDEAS THAT HAVE BEEN DISCUSSED AND THOUGHT OF; ONGOING; AN ATTEMPT TO INCLUDE BLACK LIVED EXPERIENCES AS RESOURCES AND WORTHY OF BEING DOCUMENTED; BREAKING THE BARRIER OF READING AND WRITING BUT FOCUSSING ON LIVING AND WRITING – QUOTING TEDDY WHEN HE

SPEAKS OF THE CONCEPT OF HOW THINGS MAKE YOU FEEL- HOW WAS THE EXPERIENCE, INSTEAD OF REGURGITATING THE SAME INFORMATION WE'VE HEARD ALL THE TIME.

DON'T FORGET TO WRITE ABOUT THE PUZZLE PIECE IN THE SECTION WITH DAVID KINGS AND ERASURE

WRITE ACKNOWLEDMENTS

WRITE PREFACE

THANKS YOUS AT THE END – SAKHE MADLAVU; USIEGO AND SIYA; MY MOTHER.

ALSO MENTION MORE INFORMATION ABOUT THE WHITE LADY – Roberta Du Tandt - WHO CREATED THE SHOW – TRACEY – AND ANY POINTS TEDDY ADDS ABOUT THIS – EMAIL THE SHOW TO FIND OUT MORE INFORMATION

Patricia van Heerden.

-characters' shared ignorance of South Africa's past.
-for a sense of belonging and common culture to be expressed, the difficult aspects of the past must be elided
- Knoetze argues that, while the show makes gestures toward representing an inclusive and multicultural South Africa, it still primarily serves the anxieties of whiteness.
- talk shows and reality formats have arguably presented a greater focus on questions of loss and forgiveness.