

Alejandra Val Cubero

Title: Amazigh Cinema: Colonialism, Language and Social Change

Abstract: In Morocco and Algeria the Amazigh community has been economically weakened and politically and culturally marginalized. However in the last ten years there has been an explosion in the number of feature films and documentaries filmed about the Amazigh from Khadija's Journey (2017) to Sounds of Beberia (2023) both made by Tarik El Idrissi, although the first films in Tamazight were shot in the 1990s, films that shared several assumptions: respect for Berber culture, importance of the language and scarce funding. In this presentation we will address the characteristics of this cinematography that has been defined as a “cinema of transvergence” that “intertwines several countries and cultures and borrows, but simultaneously resists, certain hegemonic discourses of cultures (Florence Martin 2011) and where colonialism and subsequent decolonization have played a determining role.

Abel Idebe

Title: The Instrumentality of Theatre for Development in Facilitating Local Community Artivism: A Study of Kulgul TFD Experience in Gombe State, Nigeria.

Abstract: Local communities across Nigeria and Africa have often explored theatrical/cultural arts for community celebrations and entertainment. Through various forms, they are able to display the different and unique arts nature of their communities. However, the emphasis in employing theatre/cultural arts in deliberately championing developmental processes and actions for social transformation is not often pursued by several communities across Nigeria and Africa. This was quite the situation amongst the Kulgul people of Billiri Local Government Area (LGA) in Gombe State, Nigeria wherein theatre/cultural arts are only seen from the angle of exploring them as tools for celebration and entertainment. However, the employment of Theatre for Development (TFD) as undertaken in the community opened to them a new way of thinking cultural/theatrical arts forms. More than entertainment, they were able to explore the process in awakening their capacities to deal with developmental challenges that has hampered and subjugated their community. The TFD experience was facilitated by the 400 level students of the department of English, Gombe State University. This paper is therefore aimed at critically examining the efficacy of the TFD process in propelling and influencing local community actors and facilitators to advocate and achieve social change and development. Through content analyses of data, the study describes the different stages employed in the TFD experience. From the analyses, the study found out that TFD was quite instrumental in beginning a galvanizing of not just community members but student facilitators as well in exploring new arts and methods of community organizing in addressing identified community challenges. The study therefore conclude by advocating the need of exploring TFD for local community artivism, due to its potentialities to generate new agents and agencies capable of exploring arts of theatre for social change and community development.

Adenekan
Lanre
Qasim

Title: Performing Social Justice on the Nigerian Stage: A Post-dramatic Theatre Approach

Abstract: This paper explains how I adapted Hans-Thies Lehmann's notion of Post-dramatic theatre to 'retell' Ola Rotimi's play, *Hopes of the Living Dead*. Hans-Thies Lehmann, a German philosopher and dramatist de-emphasizes the centrality of "drama" (script) in rendering the message of a performance, thus equating its significance to other media in a performance. It is, therefore, on this premise, I reassessed my vision of staging Ola Rotimi's *Hopes of the Living Dead* not just as a performance on social justice, but also a forum for socio-political activism or "artivism". Consequently, this paper intends to provide answers to the research questions which are: how did the performance resonate with social justice? How did the staging of *Hopes of the Living Dead* make it a performance of socio-political activism? How did the use of Hans-Thies Lehmann Post-dramatic theatre implicate the directorial vision, approach and techniques of staging the performance as a space for "artivism" which is aimed at social change?

Anel van Rooyen

Title: Art as a Medium for Raising Awareness: South African Artists Addressing Aquatic Conservation through Photography, Film, and Sculptures

Abstract: Art has the power to provoke thought, inspire reflection, and contribute to a deeper understanding of the world. As quoted by Brasasi, "The purpose of art is to raise people to a higher level of awareness than they would otherwise attain on their own" which signifies that art is used as a tool to expand and enrich people's understanding and perceptions. South African Artists raise awareness of Aquatic Conservation through their art using different mediums, such as photography, film documentaries, and sculptures. The paper will address the question: "In what ways can art function as a potent instrument for environmental advocacy? This will be explored through an examination of the works of three South African artists: Aïda Muluneh, Aïssa Maïga, and Porky Hefer, who concentrate on heightening awareness regarding climate change and water conservation issues within South Africa. The study delves into the three artists' unique approaches to raising awareness of Aquatic Conservation within South Africa. Aïda Muluneh's "Water Life," 2018 Aïssa Maïga's "Marcher sur l'eau" (Above Water) 2021, and Porky Hefer's "Plastocene - Marine Mutants from a Disposable World" 2020 are examined as representative works addressing aquatic conservation contributing to the growing discourse on environmental activism. This paper examines how art can serve as a powerful tool for environmental advocacy to demonstrate the power of art in environmental advocacy by analysing the following factors: emotionally engaging, storytelling, increasing visibility, and using symbolism. The paper sets out to follow a content analysis approach to dissect the themes, symbols, and messages within their artworks, ultimately revealing the powerful role art plays in conveying vital environmental messages, through emotionally engaging, storytelling, increasing visibility, and using symbolism. The paper will analyse the content of the artworks, including the medium of photography, film documentary, and installation based on the theme of water conservation to identify recurring themes, symbols, and messages in the artworks to understand how the chosen artists convey their environmental messages. The research paper will contribute to the growing discourse on environmental activism by demonstrating the power of art in conveying vital environmental messages, particularly in the South African context.

Anna-Marie Jansen van Vuuren and Tiaan van Niekerk

Title: Conveying a message without sacrificing the art: Using myth, parable and metaphor in a South African film— a practice-led approach

Abstract: Storytelling has been part of humankind since the dawn of time. Whether in cave paintings, hieroglyphs, or epic poems, humans have been telling stories that gave instruction, warning, or praise for thousands of years. The three "religions of the book", Christianity, Islam, and Judaism, initially passed their narratives on verbally until the stories, proverbs, and songs became written form. (Waters, 2023).

Numerous films and television shows have used the source material of the Christian Bible in their stories. The 44-minute silent French film *La Vie et la passion de Jésus Christ* (The Life and the Passion of Jesus Christ), directed by Lucien Nonguet and Ferdinand Zecca, was produced and released as early as 1903 (PubDomainTV 2012). Director Sidney Olcott's *From the Manger to the Cross* (1912), considered one of the first silent feature films, directly depicts the story of Jesus of Nazareth (Eagan 2023). Early filmmakers employed Biblical source material for their films as a lucrative investment. Cecil B. DeMille's *The Ten Commandments* (1923), both a critical and commercial success, held the Paramount revenue record for twenty-five years. DeMille's film *The King of Kings* (1927), a biography of Jesus, gained approval for its sensitivity and reached more than 800 million viewers. *The Sign of the Cross* (1932) is said to be the first sound film to integrate all aspects of cinematic technique (Levy 2020: online). DeMille reached a pinnacle in his career with *Samson and Delilah* (1949), a Biblical epic that became the highest-grossing film of that year. His last and best-known film and remake of his work, *The Ten Commandments* (1956), is the eighth highest-grossing film of all time, adjusted for inflation (IMDb.com 2023). Films with religious or spiritual narratives or roots (initially only focussed on Biblical source material) soon followed it. During the early 2000s, Stephen and Alex Kendrick started a trend of independently producing Christian films on very low to modest budgets with explicitly evangelising storylines (KendrickBrothers.com 2021). In South Africa, the religious film movement historically developed differently. After film as a phenomenon established itself and sound films became popular, the cultural Afrikaans authorities were clear that they were only interested in using film to advance their agenda: the cultural salvation of the Afrikaner population, especially city-dwellers, who supposedly were losing touch with their cultural heritage (Du Preez 1977: 40). This led to the establishment of the "Reddingsdaadbond Amateur Rolprent Organisasie" (Rescue Operation Amateur Cinema Organization). For these Afrikaner authorities, religious life, specifically Reformed Protestant Christianity, was an intrinsic part of and the bedrock on which their entire culture was built.

One could also argue that some mainstream Hollywood films like *The Chronicles of Narnia* series (2005-2010), Peter Jackson's *The Lord of the Rings* trilogy (2001-2003), or Ang Lee's *Life of Pi* (2012) also fit a specific descriptor of Christian films since Biblical messages largely inspired their source material. Though these films were not explicitly evangelistic, they employ myths, metaphors, and symbols, successfully conveying a strong spiritual thematic message while still being considered works of art enjoyed by audiences.

In our paper, we will demonstrate that South African film can be used as an applied artistic practice to convey a spiritual or moral lesson. However, instead of making a film that sounds like a sermon, more suitable to a church (which is currently the case with most South African Christian films), we will investigate how a filmmaker can use myths, symbols or parables to create a solid film to bring their intended messages across more effectively. The authors of this paper approach it from their background as screenwriters and filmmakers. One of the authors was the screenwriter and producer of the young adult drama feature film *Die Pro* (Velts 2015), which contained strong moral and uplifting messages while not being an overtly religious film. Being a Dutch reformed minister, this author combined the insights gained from his film studies background with his theological knowledge in making *Die Pro*. The latter film will thus be the main artistic output discussed in this conference paper. We will list, motivate and describe the techniques used in writing the screenplay and how myth, parable and metaphors were used in the film. We will lastly reflect on the effectiveness of these techniques in conveying the message in the final film that was produced and screened in South African theatres.

Annemi Conradie- Chetty

Title: Witnessing and overcoming speechlessness through social media activism: South African artists for Palestine.

Abstract: Title of conference paper: Witnessing and overcoming speechlessness through social media activism: South African artists for Palestine. The merging of visual arts and social media activism in resistance movements is not something new. What is unprecedented, however, is the global, digital activist response to Israel's war on Gaza. Since October 2023, artists from all corners of the world have been creating and sharing artworks in support of Palestinian liberation on platforms such as Instagram, TikTok, Facebook and X. The proposed presentation focuses on the work of South African artists Parusha Naidoo, Dean Hutton, Dylan McGarry, Richardt Strydom and Willemien de Villiers, made and shared in response to "the first genocide in history where its victims are broadcasting their own destruction in real time" (Blinne Ní Ghrálaigh, 2023). My focus is on the potential role of digital activism as refusal to either look away or be rendered speechless in the face of immense destruction and suffering. Firstly, the paper explores witnessing through art in terms, shāhid, Arabic for witness and martyr, and argues that digital activism offers new expressions of international solidarity through steadfast witnessing. Secondly, Angela Davis (2010) explains that we are rendered speechless when we encounter the brutal disregard of human life, and that ordinary language is adequate for conveying the horrors of our time. I argue that the artist labour of these South African artists may be read as strategies to 'overcome speechlessness' in the context where speech about this war is increasingly policed.

Avi Sooful

Title: Interpreting body language through visual practice

Abstract: Violence against women is a scourge in South Africa and requires an urgent address, in my practice I consider both the physical and metaphysical spaces allowed to artists, to raise critical awareness through mapping, narratives, and reflections on moments of shame, violations, tensions and suffering of women. Visual images are methods of persuasion and hold power, through mapping, the process constructs a conceivable terrain.

Using hodology as a research approach allows for various pathways of thinking that are connected. In using thinking as a process and method, I explore narratives of violence against the female body in my artistic practice that are both 2 and 3-dimensional representations. These experiences are visualized within landscapes that serve as metaphors that hold these experiences.

This paper frames the black female experience within the context of socio-political and feminist commentary. It responds to the question of where the moral compass in a society post-apartheid is, as the legacy of violence remains. This presentation looks at artworks as vessels of memories, experiences and histories that represent women's narratives through metaphorical landscapes constructing knowledge in a visual format.

Bianca van Heerden and Deon Maas

Title: Reimagining History: Exploring Deon Maas' Archival Artworks as Commentary, Satire, and Cultural Critique

Abstract: This paper will explore the notion of the artist as an Archive User, Archive Commentator, and Archivist focusing on archival artworks by Deon Maas. Maas, a South African filmmaker, writer, and journalist who currently resides in Berlin, Germany began to create artworks in early 2023 by collecting archival newspaper articles and photos that have been discarded by news publications since the publications switched to digital platforms. The collection of archival imagery is based on the extensive research Maas has been doing regarding historical figures and happenings around the world fuelled by his interest in history, forgotten history, and its place in the present. Maas takes a satirical look at news headlines from the past and the present that people may have forgotten, overlooked, or failed to observe because of the constant influx of media, that internet users experience daily. There is a link between Maas' artworks, Dadaism, and meme culture that will be explored in establishing the history behind the process of creating archival collages that explores the notion of re-creation and creative interpretation. Maas aims to use pop culture to inform the viewer of history, aiming to focus on memorable historical events, forgotten events, and events people could have overlooked. In his collages, Maas' objective is to challenge the viewer to see and question history, and public figures and to reshape the way the viewers of his art view social issues and public discourse. He describes his art style as a mixture of cartelismo, graffiti, pop art and fanzines. In *Archaeology of Knowledge* Michel Foucault noted that (1969) – archivists are actively participating in the process of memorisation and “transforming documents into monuments”. This paper will provide an introduction in the history of Archival art, as well as the artists' process as documented by Maas with a research component reporting on local (South African) audience as well as the audience abroad (Berlin) view on Maas' archival artworks.

Danelle van Wyk

Title: Investigating Grade 12 Learners' Artworks in Response to Paper 2: Insights into Socio-Political Perceptions

Abstract: In this paper, I investigate and analyze the practical artworks created by Grade 12 Visual Arts (VA) learners for the 2023 National Senior Certificate Paper 2 Practical Examination, focusing specifically on their responses to the theme "Light." The Department of Basic Education (DBE) underscores the importance of visual arts in fostering self-expression and connecting individuals with the natural world. This study seeks to determine whether these learners embed sociopolitical themes within their artworks, in line with the DBE's expectations.

Learners explore the theme "Light" by constructing visual narratives in a visual diary, which showcases their conceptualization and interpretation, culminating in a final artwork. This research aims to decode these narratives to understand how they reflect and engage with sociopolitical issues. It explores whether involvement with visual arts can heighten awareness, inspire critical thinking, and encourage actionable responses among both artists and audiences.

By employing qualitative research methods, this study examines the multifaceted and subjective experiences of learners during their artistic process. It also assesses the potential of art to act as a powerful tool for societal awareness and change, contextualized within the events and cultural shifts of 2023. This approach provides a contemporary framework for evaluating the effectiveness of art in stimulating social dialogue and transformation.

The findings illustrate how art can be a strategic tool for advancing justice and suggest methods to equip learners with the skills necessary to positively impact society. By analyzing the learners' artistic interpretations of the theme "Light," this research contributes to the academic discourse in Visual Arts education and reflects critically on the role of art in social transformation. Ultimately, the study aims to prepare future generations of artists to be informed, reflective, and proactive agents of change.

Title: The aesthetics of South African politics: A Rancièrian approach to interpreting South African political images

Abstract: Jacques Rancièrè (2009, 25) defines politics as redistributing the sense of commonality in a society by allowing for the visibility of subjects previously unseen and unheard. Importantly, he distinguishes between politics as a challenge to the norms of visualisation and aesthetics as the scholarly interpretation of that reconfiguration. Activism in South Africa, since the apartheid-era has been characterised by impactful imagery that captures the country's social, political, and economic inequalities. Scholars such as Patricia Hayes (2009), Catherine Kroll (2012), and Kylie Thomas (2012) have explored the complex ways that documentary photography has challenged apartheid-era ideologies, particularly through a studious engagement with the lived realities of the South African people. Recent studies by Tanja Bosch and Bruce Mutsvairo (2017) and Thomas (2022) have also touched on the visual activism that has emerged from post-apartheid hashtag movements and their engagement with both past and present issues. This paper looks at selected political imagery in South African visual history, offering a Rancièrian reading of those images as iterations of a post-World War Two tendency towards visualising a global sense of equality, with particular attention to South African political visuals in the digital age.

Karina
Lemmer
and
Bogani
Nicholas
Ngomane

Title: From Public Ethnography to Creative Performance

Abstract: Public Ethnography is research conducted on and with a specific group, with the aim to fight against oppressive conditions. Subsequently is critiques societal structures, that promote inequalities, and allows for engagement with artists, academics, activists and the public at large. Bailey poses that when conducting public ethnography the research practitioner should share the lived experience of the community in which the research is conducted. This dismantles western academic structures and implies that the researcher is simultaneously a research practitioner, artist and activist who shares the lived experience of the community. Our proposed paper will discuss how this approach was employed to compose a creative output that protests the socio-political conditions in Ivory Park. We will unpack the praxis process and how we employed emotive embodiment as a human congruent principle to translate the communities lived experience into a performance 'Mr President', performed in the South African State Theatre in 2021. We will also demonstrate how the visual, kinaesthetic and auditory elements of Theatre Making were employed to communicate the research outcomes as an act of Activism.

Karina Lemmer,
Laura van der
Merwe,
Motshidisi
Manyaneng,
and Andrew
Tolmay

Title: Dismantling of hierarchy challenges social categories of power

Abstract: The film production process employs a structured hierarchy in which the scriptwriter and director's vision is executed by the cinematographer, editor, actor, designers etc. It may be posed that this resembles a power structure in which creative work is generated. The proposed paper will reflect on a project in which this hierarchy was purposefully dismantled for pedagogical purposes. Such dismantling of hierarchy challenges social categories of power which is an essential element of decoloniality (Zembylas 2018). It secures agency and serves each individual's identity, lived experience and ultimately creative expression. We will discuss a project conducted in 2022 and 2023 in which Advanced Diploma cinematographers, editors and actors were given agency to create collaborative work without a traditional power structure. The paper will consider how the primary emotions that constitute organic human congruencies, which transcend language and culture, formed the base of the project, and served as a unifier. We will navigate our experience and consider the outcomes achieved.

Edward Amankwah

Title: Promoting Cultural and Artistic Symbols , Sustainable Development and Fair Trading Activities Within the Handicrafts Sector in Ghana

Abstract: Introduction.

The handicraft sector plays an important role in the economy of Ghana and in the creative arts development.. Fair trading partnerships is based on dialogue, transparency, and equity between stakeholders.. It contributes to sustainable development by offering larger share of the benefits from trade to marginalized producers and communities and supports Sustainable Development Goals (SDGs)1, 16 ,12 11 targets and other cross - cutting targets The fundamental role of craft making as a tourism product play a positive role towards the reduction of poverty, creation of jobs as well as contributing to social harmony and gender equity.

The objectives are to show the importance of the handicraft industry in the economy of the country .

Secondly, to what extent activism and the art industry supports livelihoods

The methodology of the paper includes qualitative processes, information from secondary sources and industry players, practice, and personal observation.

Discussion and Conclusions

The handicraft sector supports tourism which is a major sector of the economy is recognized as beneficial to the local communities by creating direct and indirect jobs. This tourism – related activity contributes to alleviation of poverty and contributes to social harmony .Women play an important part in the production of handicraft. The paper fully subscribes to the values of international trade which contributes significantly to rural development and areas threatened by declining agricultural activities. Fair trading enhance livelihood of producers when the export market is booming as sales benefits producers and all persons associated with the industry.

Hairat
Bukola
Yusuf

Title: Performing Resistance and Liberation: Reflections on the Dance Performance of “Chains”

Abstract: This paper explains how dance could be deployed as a forum for initiating resistance and liberation of an oppressed society. Using a dance performance, “Chains” which was staged at the performance studio, Department of Theatre and Performing Arts, Bayero University Kano, the study reflects on the liberating power of dance against oppression –a form expression of superiority leading to socio-economic and political deprivation of a group of persons by another thus making life completely miserable for the oppressed and erode their human right. Until now, several performance arts such as music, drama and dance have been adopted for exploring issues requiring social change, one of which is oppression, but often most of these artistic engagements rather focused on condemning the menace with little or no effort at empowering the oppressed towards liberating themselves from their oppressor(s). Therefore, this study employs participant-observation and critical discourse analysis within the frame of Jack Mezirow’s strand of transformative learning theory to describe how dance can empower the oppressed against oppressive tendencies depriving their fundamental human rights.

Inge Lize
Weber

Title: Strength through clay, a case study of interior design students' clay tile activism project

Abstract: Strength through clay, a case study of interior design students' clay tile activism project. In this paper, a case study is presented where Tshwane University of Technology's Interior Design students were assigned the task of conceptualising, designing, and manufacturing clay tiles rooted in activism. The Department of Interior Design and the Department of Fine & Applied Arts collaborated on this activism project, highlighting the importance of sharing skills through collaborative engagement. This paper explains activism as the intersection between creative and artistic expression, functionality, and activism. Through photographic documentation and discussion, activism is emphasised as being not only about conveying meaningful societal, political, or environmental messages but also about conceptualising, designing, and then manufacturing a design with a well-defined function and contextual relevance. In conclusion, there is a reflection on the experimental process followed, the challenges faced, and the outcomes. The paper stresses the significance of combining artistic expression, collaboration, activism against pressing issues, and interior design.

Jessica Foli

Title: Transforming Public Spaces: The Artistic Activism of The Pussy Squad and "The Pussy Gospel"

Abstract: This paper delves into the transformative power of art activism through the lens of The Pussy Squad, a dynamic trio of black women led by Jessica Philile Mawuiena Foli. The trio includes Awande Dube, Likhona Mpepo, and Foli, and their mission focuses on spreading a revolutionary message, "The Pussy Gospel." Drawing inspiration from the energetic style of charismatic church services and street preachers, The Pussy Squad uses unconventional methods to spread the empowering message of Pussy Positivity.

This paper examines their performance at the 2023 Infecting The City Public Art Festival in Cape Town, South Africa, focusing on the intersection of creativity, protest, and the inherent risks in applied artistic practice. Through critical reflection, this paper explores how "The Pussy Gospel" challenges societal norms regarding women's sexuality, pleasure, and pubic hair grooming, advocating for freedom of choice and dismantling myths surrounding "vanilla smelling pussies." The study underscores the significance of artistic research in amplifying voices, fostering dialogue, and effecting social change within public spaces.

Karendra Devroop

Title: Is Artificial Intelligence removing art from our musical intelligence?

Abstract: Artificial intelligence (AI) is transforming the music industry, offering new opportunities and challenges that echo John Blacking's theory of cultural change. Blacking, an ethnomusicologist, posited that music is a dynamic, socially driven process that evolves with technological and cultural shifts. AI's integration into music production, distribution, and consumption is a prime example of this evolutionary process, reshaping how music is created and consumed.

On the positive side, AI is positively impacting music production. AI tools such as MuseNet and Amper Music enable artists of all skill levels to create complex compositions without formal training. This aligns with Blacking's view that musical creativity is an inherent human trait, accessible to all. AI algorithms can analyze vast datasets of musical works, identifying patterns and generating new compositions that push the boundaries of traditional genres.

Major music industry players like Universal Music Group and Sony Music are leveraging AI to enhance their offerings. Universal Music has invested in AI to better understand consumer preferences and predict hits. Sony Music, on the other hand, has explored AI in music creation through projects like Flow Machines, which assists in composing music by learning from a vast database of songs. These initiatives exemplify how AI can enhance creativity and efficiency within the industry. Streaming platforms like Spotify and Apple Music utilize AI algorithms to curate playlists that cater to individual tastes, increasing user engagement and satisfaction.

However, the integration of AI into the music industry also presents significant challenges, especially in the area of employment. As AI systems become more capable of composing, producing, and even performing music, traditional roles within the industry will continuously be under threat. Furthermore, the ethical debate about the use of AI in music creation is here to stay, with arguments for and against the use of AI.

This session will present an overview of AI in the music industry by presenting a balanced view of both the pros and cons of integrating AI in the music industry. Current trends and trains of thought will be presented while reflecting on the most recent developments in the music industry as it attempts to come to grips with AI.

Lekgala Komane

Title: Theme: Visualizing Inequality and Margin

Abstract: Gender-Based Violence (GBV), especially in the form of Intimate Partner Violence (IPV), is an issue with intersectional factors that make it difficult to understand and resolve. Over time, IPV has become synonymous with Violence Against Women (VAW), thus creating a gap for victims of IPV who are not identified as female. Male victims of female-perpetrated IPV are the subject of this study as it explores the subdued narratives of male victims of IPV as well as their experiences and challenges faced as victims.

This activist study investigates the narratives, experiences, challenges, and subdued verbal expressions around victimized males of female-perpetrated IPV. The study used Thorpe's activist criterion framework to reflect and address this social issue faced in modern-day society. Art and design practice are used as mediums to highlight and visualize the marginalization of male victims' voices when it comes to topics of GBV, IPV, and victimization. This approach of 'Activism' allowed the designer to visually interpret the male victim's experience, which is often renounced on the basis that they are male and have been labeled as the exclusive perpetrators of GBV globally.

A qualitative research approach and case study design were used to explore the narratives, experiences, challenges, and subdued verbal expressions around victimized males of female-perpetrated IPV collected from archives as secondary data. The findings from this study indicate that IPV should be free from gendered perspectives to counter the alienation and 'othering' of male victims and their experiences. This study proposes that the narratives of male victims of female-perpetrated IPV be given recognition and space to exist within general conversations of GBV and IPV without the fear of humiliation and rejection merely based on their gender.

Magangwe Tumisho Mahlase

Title: Exploring the role society plays in influencing a father and son relationship using the LGBTQIA+ case study in the film Ngwato

Abstract: Although most governments across the world have recognized the LGBTQIA+ community, there is still resistance that arises from society's preconceived ideology and cultural influences (Phillip & Stoecki, 2024). In certain communities, especially in rural areas, men and women have assigned gender roles that often clash with LGBTQIA+. Thus, it is important to look at ways that father and son relationships can function and be strengthened in communities where they do not recognize the LGBTQIA+ (Horn & Wong, 2014).

Freund & Blanchard (1983) state that emotionally distant relationships between fathers and gay sons relate to the sons' non-represented childhood gender identity (or observable gender role behavior) rather than to the sons' sexual preference for male partners. In the last decade, there have been very few films addressing the relationship between a father and his son being attracted to the same gender. The relationship between fathers and sons has difficulties mostly emanating from the fact that fathers want their sons to pursue dreams they have for them. Sometimes fathers don't have a relationship with their sons, causing a strain on them connecting (Myers, 2024).

The study explores how the film *Ngwato* (2024) was written, shot, and directed to produce a story that represents fathers and sons in LGBTQIA+. The relationship between a father and son is put to its limits when a son wants to get married, which jeopardizes the father's position in the community as the chief's advisor. The community in the film influences both the father and son in how they need to treat each other and communicate.

The presentation will provide a case study of the difficulties and issues affecting fathers and sons in LGBTQIA+. The presentation will provide findings on effective ways fathers and sons can build a relationship in a community that does not recognize LGBTQIA+. The presentation will offer effective ways of visualizing inequality and marginalized groups.

Magwati Phineas

Title: Community Festivals and Activism: Dzimbadzamabwe Heritage Arts Enterprise Centre.

Abstract: Community festivals and ceremonies have been highly regarded as the rich and fertile sites for art performances. These events and programs have been largely discussed within the context of social and cultural inclusion. Despite the unique positions of festivals and/ or ceremonies in attracting people from far destinations as well as of diverse social and economic backgrounds, still, little has been discussed within the context of community arts and activism. African indigenous and the marginalised people generally participate in community arts collectively. Yet, these community festivals are unique mouth pieces and valves for community advocacy. This study argues that community festivals and art events are emerging platforms of combining arts and activism issues, perceived in this study as activism. The establishment of a Karanga community cultural musical arts project demonstrates that collective efforts are not only integral in achieving social, cultural or economic agendas, but also staging arts as a community activist voice. This study was a participatory action research and an ethnographic community project carried out with Karanga community of Nemanwa area, Masvingo province in Zimbabwe. In depth interviews, participant observation, focus group discussion as well as document analysis were used to collect data. Informed by largely postcolonial theory, two national festivals were held in 2018 and 2021. It has been realised that rural people have potential to voice their needs and reclaim their heritage through art event and programs. Karanga people of Masvingo managed to collectively construct a community based tourism centre. It has been also realised that festivals are cultural legal ways channels in which community members channel their concerns collectively. Community festivals have strengths in pushing and addressing inequality and injustice issues as well as agendas that involve marginalisation with very little of misrepresentation. It has been noted that community festivals are unique primary platforms for peaceful demonstration to any community anomaly with a need to collectively address it.

Mariana Menezes

Title: Weed Gardens: Botanical decoloniality and feminist geopolitics

Abstract: The theme of the presentation is botanical decoloniality representation in works by artist Mona Caron. The central argument is that the mytho-poetic symbolisms of vegetation constitute an aesthetic-political corpus of resistance. The analysis is structured in the articulation between body and territory, in which there is the construction of a counter-narrative of spatial resistance, based on the intertwining between the artist's representation of weeds.

The botanical species chosen by the artist, commonly defined as weeds, aims to explore resilience and challenge. Weeds are also symbols of marginalized populations that gain expression in the magnitude of Caron's works. The analysis presents an emphasis on the symbolism of vegetation from the perspective of intersectionality between decolonial studies and feminist geopolitics.

Matthias Pauwels

Title: White allyship and decolonial/queer activism in contemporary South Africa: an intersectionalist perspective

Abstract: In this paper, I will assess a common criticism levelled at activist works by white, South African artists, that of so-called white allyship. The latter is a critical notion referring to acts of support and assistance by privileged white agents toward underprivileged, marginalised population groups of another, mostly black racial categorisation. Such acts are found to be problematic for multiple reasons, but mainly for their maintenance and even furtherance of enduring relations of racialised power and privilege under a benevolent guise. I will examine criticisms of white allyship in relation to two recent, controversial, South African activist works focused on racial-decolonial and queer issues respectively: Dean Hutton's art installation/performance *FuckWhitePeople* (2016) and John Trengove's film *Inxeba* (2017). While the first was explicitly criticised (by Kwanele Sosibo) as an instance of white allyship with the 2015-2016 decolonial protests by predominantly poor black university students, the main criticisms by black critics and organisations of the second work, so I will argue, can equally be seen to crucially concern white allyship. I will first show how the grounds for the critique of white allyship differ in both instances. In Hutton's case, the main objection is materialist in nature, namely, the lack of any actual surrender (i.e. retribution) of white privilege, while in *Inxeba*'s case, the key issues are culturalist ones of misrepresentation and misappropriation. Apart from scrutinising the bases and validity of both types of white-allyship-critiques, I will also propose a more complex, intersectionalist understanding of allyship – derived from the work of postcolonial cultural theorist Kobena Mercer – which is able to take into account the actual, more complex, asymmetrical distributions of privilege and marginality along multiple, racial, gender and cultural lines at play in activist works of allyship in contemporary South Africa.

Nasreen
Hoosain

Title: Pixel Leaves and Real Seeds - Developing Human and Nature Connections Through Stardew Valley and Video Games and Interactive Digital Narratives as Tools for Activism (Group Discussion)

Abstract: Spurred in no small part by the Covid-19 pandemic, people have become increasingly isolated - whether that be from their fellow humans or from the natural world. At the same time, interest in video games and online communities is on the rise.

There is a distinct deficit in research on these games and communities as spaces for environmental communication and connection. The central aim of this research is to consider the use of the farming simulation game, Stardew Valley, as a form of digital intervention and a tool for environmental communication.

This study selects a group of 24 urban-dwelling adults to engage in an online community and "grow crops" together, in-game and in real life. A mixed methods approach is used to evaluate and determine changes in human-human and human-nature connections in participants over the course of the study. The hope is that this research will contribute to establishing the legitimacy of video games as tools for intervention and communication regarding environmental issues.

Nicola Haskins

Title: Weather vanes of flesh and blood - how dance can move us to action on climate change.

Abstract: This presentation explores the profound intersection of art and environmentalism revealing how artists engage with ecological concerns towards sustainability. It delves into the Performing Arts, focusing on a dance theatre work entitled Weathered. Confronted with escalating climate change Weathered is a poignant expression of environmental concerns, which offers an exploration of the climate change crisis through an embodied, visual and theatrical lens. Through a detailed exploration of this performance, the presentation examines how the language of dance is an effective medium to convey the urgency of environmental issues. Through uncovering the narrative structure, visual aesthetic and choreographic elements of Weathered, this presentation reveals how the performing arts can inspire activism, create environmental consciousness and allow for dialogues surrounding the pressing global challenge of climate change. The study allows for insights into the way art can raise awareness and drive change, contributing to the discourse on the role of performing arts in addressing critical social and environmental issues.

Refiloe Lepere

Title: The Skin We Are In: Performing race, a visible metaphor

Abstract: Race stories in South Africa oscillate between two worlds: documentary and the theatrical. The real and the staged. South Africa's theatrical history requires any artist to constantly speak to, report on, and comment on the social, persevering, political, and economic climate of the country. In her writing of the children's book, *The Skin We Are In* Sindiwe Magona together with Nina Jablonski find their collective accent into representing the biological, social and identity struggles that young urbanite children live with. What role then does performance play in this quest for racial truth-telling?

This paper presentation examines the development and production of the stage play *The Skin We Are In* adapted by Omphile Molosi, directed by Mosie Mamaregane, and performed by the Market Lab KwaSha! Theatre Company. The paper delves into the difficulties of adapting a book into a theatre play and performing a race-themed children's theatre production. It discusses various operations and provides a broad framework for making performance decisions about what type of gestures (vocal and nonverbal), movements are made. Here, we examine how race is performed – acted and sung. And how performativity as a theoretical approach accounts for both the material and the ideological of a race-themed product.

We consider how theatre offers race education the avenue to be culturally responsive and congruent with the orientations of culturally diverse student populations. By analysing public performances of the play, the presentation shows how the play challenges the way skin colour has been used in South Africa. In addition to describing culturally responsive approaches to rehearsal and performance, the presentation discusses how race education can go beyond a surface treatment of diversity to one that develops students' socio-political competence and empowers them toward social action.

Roland Moses

Title: Empowering minds, enriching lives, through sustainable community music projects.

Abstract: The Community School Recorder Programme, situated in Tembisa, South Africa, is a significant community music initiative. Operating within a local not-for-profit school, which offers quality education for learners from low socio-economic backgrounds and vulnerable communities, the recorder programme is dedicated to advancing musical education among learners. A key focus is ensuring that this education is accessible and of high quality, irrespective of the learners' socio-economic backgrounds.

The program's roots trace back to the researcher's endeavour aimed at identifying sustainable teaching methods and instruments. In 2021, the initiative took a significant step forward with Yamaha providing recorder training to all staff members. This strategic move allowed educators to familiarise themselves with the instrument, facilitating a more effective transfer of musical skills to the learners. Officially launched in May 2022 with the inaugural class of Grade 3 learners and two teachers, the pilot program has witnessed remarkable success. The initial group, now in Grade 4, has mastered their recorder skills and has even transitioned to the Yamaha Electronic Keyboard program. Simultaneously, the Grade 3 group embarks on their own recorder program, signifying the initiative's expansion.

What sets this initiative apart is its innovative sustainability model. This innovative initiative is not only imparting musical skills but also redefining educational paradigms by leveraging the proceeds from CD sales to sustain and expand the program. This self-sufficient approach ensures the ongoing success of the recorder program but also provides an opportunity for learners to showcase their talents at donor events, aiming to raise awareness about the program and secure potential financial support.

Moreover, the initiative extends beyond musical skill development, challenging traditional educational paradigms. Drawing from empirical evidence and testimonials, it delves into cognitive, emotional, and social benefits. Music education has been linked to enhanced academic performance, improved cognitive abilities, increased emotional resilience, and the development of crucial life skills such as discipline and teamwork.

In addition to individual benefits, the recorder program emerges as a catalyst for community cohesion and pride. The shared musical experiences of learners, educators, and parents create a strong sense of community identity.

The study will highlight the practicalities, successes, and challenges of implementing such programs, providing valuable insights for educators, community organizers, and policymakers aiming to leverage the power of music for positive social change.

Roland Moses

Title: Harmony beyond boundaries: The transformative evolution of music competitions as instruments for empowerment and inclusivity across socio-economic strata and biography attached.

Abstract: This paper presents an exploration of the developmental trajectory and impact of a music competition aimed at initiating empowerment and transformation within diverse socio-economic backgrounds. The researcher, a central figure both as a participant and organizer, adopts a self-reflective and autoethnographic methodology to offer an examination of his personal experience throughout this transformative journey.

The narrative navigates through the inception, planning, and execution phases of the music competition, highlighting its deliberate inclusivity to resonate with individuals across various socio-economic backgrounds. The paper integrates scholarly perspectives, shedding light on how the competition metamorphosed into a powerful vehicle for redress, community engagement, and socio-economic upliftment.

Utilising an autoethnographic lens, the researcher provides insights into the challenges encountered during the competition's development, showcasing the adaptability required to address the distinctive needs of participants from diverse backgrounds. The paper establishes a social constructivism theoretical framework by drawing upon a diverse range of sources, including seminal works on the transformative impact of the arts and the role of music in individual development and community cohesion.

Citations from Dewey (1934), Csikszentmihalyi (1990), Hallam (2010), Higgins (2012), Hanna (2018), and Catterall et al. (1999) enrich the scholarly foundation, underscoring the potential of music competitions to transcend socio-economic gaps and act as agents of inclusivity.

This self-reflective narrative invites delves into the nuanced dynamics involved in crafting arts initiatives that transcend socio-economic boundaries. The paper aims to inspire a robust dialogue on the broader implications of such initiatives, emphasising the transformative potential of music competitions in fostering a society that is both inclusive and empowered.

Rostislava Pashkevitch- Ngobeni

Title: Performing Resistance: Navigating Artistic Inquiry and Activism in the “Askari” Experience

Abstract: This research embarks upon a scholarly examination of the intricate interplay between the realms of artistic research and activism, focusing on the immersive performance art piece entitled "Askari." Positioned within the dynamic landscape of global socio-political complexities, Askari is analysed as a pivotal case study, offering insights into the nuanced boundaries that define aesthetic expression from the multifaceted realm of social advocacy.

Rooted in the profound theoretical foundations of Artivism, this paper meticulously dissects how the theatrical production “Askari” transcends conventional artistic frameworks, emerging as a potent catalyst for engendering critical discourse and orchestrating transformative shifts in societal consciousness. Employing rigorous qualitative analysis, encompassing interviews with the creative team, the research aims to illustrate the profound impact of Askari as a versatile medium capable of not only prompting self-reflection but also effecting tangible social change.

Furthermore, the paper intricately examines the collaborative methodologies that underpin the creation of “Askari”, shedding light on the delicate synergies between artistic intent and the overarching objectives of activism. This scholarly inquiry significantly contributes to the ongoing discourse surrounding the ever-evolving role of performance art in challenging and shaping contemporary social norms.

As we commemorate the significant milestone since the unveiling of “Askari”, this research underscores the enduring relevance of performance as a robust and transformative scholarly tool for engaging with and reshaping the complex narratives that define our shared human experience. "Performative Dissent" invites scholarly reflection on the profound intersections between artistic innovation and socio-political activism, emphasizing the sustained significance of art as a dynamic and influential force capable of instigating meaningful societal change within an academic context.

Rostislava
Pashkevitch-
Ngobeni and
Lebogang
Lance Nawa

**Title: Promoting Artivism Through the beats of Carlos DjeDje's
Reggae Music**

Abstract: Reggae music has long been an activist's instrument, used for Artivism. From its origins in Jamaica to its current global appeal, reggae has been used to address social, political, and cultural issues as well as to promote change and justice. Throughout its existence, Jamaica has experienced revolutions, riots and various other forms of social unrest. From the early resistance of escaped slaves to the struggle to end slavery, not to mention riots in recent years, the country has been in a constant state of resistance. All these efforts to bring about change in society have led to the emergence of Rastafarianism, a native Jamaican religion, and with it has come a very powerful means of spreading its message: reggae music.

This paper explores how Artivism was promoted through the music of the Father of South African Reggae Carlos DjeDje.

Carlos DjeDje started playing the guitar from a young age, and recorded reggae music as early as the 1970s, all the way through the Apartheid regime. DjeDje, whose early albums include Remember Them (1989 by Umkhonto Records), No Apartheid (1990 by RPM) and Ahoy Afrika (1988 by Black Talent Music), saw his role as inextricably linked to the freedom struggle, and his lyrics often referred to the injustices of apartheid. After the fall of apartheid in the early 1990s, he remained active, without the fame and fortune of his compatriots, quietly engaged in his task of educating and liberating through reggae music. His music continues to captivate audiences around the world and carry the message of Artivism addressing social injustice.

Rostislava
Pashkevitch-
Ngobeni
Lebogang
Lance Nawa

Title: The arts conundrum in a post-apartheid South Africa: arm's length or arm-wrestling?

Abstract: This paper examines the ambivalent relationship between the arts industry and government in a post-apartheid South Africa with the view to understand the current state of the arts in the current socio-political epoch. While history has recorded artists, especially from the political left-orientation of the country's societal divide, as partially instrumental in the eventual dismantling of the erstwhile apartheid government through mass action, they did not seem to anticipate plausible occasional strained relations with the post-1994 political regime; hence they appeared to have ceded over their activism agency as well as artistic aspirations to the new democratic government's devices. To their surprise and horror, as their aspirations gradually seemed not to be realised significantly, relations with the government are gradually turning sour. Yet, unlike in the previous dispensation, artists seem not to find concurrence as a sector on how to decipher the situation and deal with it, collectively. Through postcolonial theoretical lens, as well as interpretive phenomenological analysis of contending views through social media, publications and interviews on the state of the arts in South Africa by selected prominent artists, some of whom were part of the anti-apartheid crusade, this paper probes dynamics around the apparent sector estrangement, how they define the status quo, what conditions exacerbate it, and what possible remedies exist or could be manufactured to cure the apparent cultural malaise.

Runette Kruger

Title: Failure as method: Militant melancholia and the hidden revolution of craft

Abstract: In her essay *The disappointment of Rosa Luxemburg: Rethinking revolutionary commitment in the face of failure* Maša Mrovlje notes that “the contemporary academic left has not adequately addressed the difficulty of productively responding to failure and disappointment as inevitable aspects of revolutionary politics”. This paper will explore the concept of Failure as Method in activism, and how this method might relate to the notion of alienation as an auspicious precondition for positive social change, on the one hand, and the ‘otherness’ of craft as a potential site of revolutionary praxis, on the other. Focusing on the explosive alterity of the ordinariness of socially embedded craft as praxis (as opposed to craft as goods or products), the concept of Failure as Method is applied to a discussion of the work of members of the group RomaMoMa, focusing on the group show *One day we shall celebrate again: RomaMoma at documenta fifteen* (2022). Work such as *Survival Blanket* – a silver, shimmering crocheted polyethylene rug – is discussed as the embodiment of survivance, or the praxis of survival as resistance, that is at the heart of militant melancholia.

Saranya Devan

Title: Bharathanatyam- the gold at the end of the rainbow

Abstract: For many years, Bharathanatyam was the cultural umbilical cord that kept many families in South Africa attached to their motherland, India, when there was no free political, social, and economic interaction between the two nations because of South Africa's racist policies. While the majority of Indians in South Africa regarded themselves as South African first and foremost, there were many, especially the older generation, who looked to India and all things that emanated from there for cultural sustenance, such as music, movies, dress, spicy foods, language, and religion.

Many Indians nurtured a dual identity - they owed national and political allegiance to South Africa whilst still cherishing aspects of their Indian roots. However, things have changed. In the past three decades, political, social, and economic influences have impacted the teaching, learning, and performing of Bharathanatyam. The dance form no longer shines as brightly as it once did. In the "Rainbow Nation" that constitutes South Africa after the dawn of democracy, there has been a push for multiculturalism where other cultures are explored and appreciated by those whose roots are not in that culture. Hence, contemporary Indian Dance in South Africa is also used as a contributing tool to a decolonising agenda.

My paper will pose the questions: Should Bharathanatyam be preserved for future generations of South Africans as part of Indian history and culture? How can Bharathanatyam be used as a tool for societal change? Can it be used for mass cultural shifts? Changes that have taken place in the teaching of the dance form in South Africa today as compared to India will be analysed by unpacking the contextual frame of the histories and cultural politics in South Africa and India.

With changing societal values, traditional art forms like Bharatanatyam face extinction in some diaspora. Will encouraging collaborations between traditionalists and contemporary artists help in creating innovative yet culturally rich productions, whilst ensuring Bharathanatyam does not become extinct in South Africa?

Thabiso Morelo and Neziswa Titi

Title: Music as a form as African feminist activism: how Nguni women use music to resist compulsory dependence on men

Abstract: African feminist activism takes various forms across the continent. While academic texts, mass gatherings, and poetry are recognized, African traditional songs are often overlooked as a tool for women to challenge traditional power dynamics. For example, Zenzile Miriam Makeba, also known as Mama Africa, used songs, such as "Malaika," to address these issues. While 50% of the global population consists of women with limited opportunities to control their lives and participate in decision-making, the current discourse on gender-based violence continues to depict African women as passive victims of GBV. However, research and cultural practices show that pre-colonial South African women were not oppressed and had the agency to use their voices and speak back against patriarchy.

The Nguni ethnic group includes the Swati, Zulu, Xhosa, and Ndebele cultures, which share linguistic and cultural similarities that perpetuate cultural gendered ethos. Nguni women use traditional songs to challenge patriarchy and navigate power dynamics in decolonial forms, such as igwijo for amaXhosa and imbube among Ndebele women in a male-dominated music genre. However, there is a lack of documentation of their music as a form of advocacy and activism. This study therefore acknowledges Nguni women's collective activism and their use of traditional songs as a form of African feminist advocacy to resist economic dependence on men.

As Nguni women and African feminist activists who advocate for the legitimization of decolonial African feminist activism, we know music is a powerful and apposite tool for discussing women's empowerment because song is an integral part of Nguni women's lives. Thus, we ask the question: How do Nguni women use music as a form of African feminist activism to resist compulsory economic dependence on men?

Respondents are women with insider Nguni status who have experience attending cultural events, have a relationship with cultural gender norms, and seek career prospects and economic independence through being a UCT student. Data will be collected through focus group discussions, and our analysis will focus on existing traditional song lyrics and the composition of resistance music at cultural gatherings where gendered rites of passage are performed as activism against gender-based violence.

Thina Miya

Title: Examining Black Women's Agency and Herstories through Activist Modes of Applied Artistic Practice

Abstract: This study explores how Black women artists preserve and embody narratives, epitomizing the authentic agency of Black womanhood. Using the Abafa(ba)zi exhibition as a key focus, the research investigates the intersection of Black womanism and transdisciplinary art as activist modes of applied artistic practice in both African and diasporic contexts. It examines how Black women navigate and shape their experiences within society, highlighting their role as shapers of everyday life and custodians of cultural heritage.

Through an analysis of the exhibition's themes and artworks, the study showcases the varied narratives presented, from personal reflections to communal herstories. It emphasizes Black women's role as custodians of cultural heritage and catalysts for transgenerational dialogue, encouraging younger generations to engage critically with their identities.

The concept of Ubufazi (womanism) is explored as an agency practiced by African women, embodying qualities of femininity, imagination, and innovation. Reflecting on Ubufazi prompts consideration of the enduring legacy of matriarchal leadership within African communities and encourages viewers to contemplate its implications within the framework of Black womanisms.

As the study concludes, it advocates for inclusive spaces where Black women can thrive and flourish in their diverse manifestations within an ever-changing society. This prompts individuals to reflect on their interpretations of Ubufazi and its relevance to their experiences, fostering dialogue on the ongoing agency of Black women.

Abafa(ba)zi is a touring exhibition hosted by the House of African Feminisms (HoAF), curated by Thina Miya, with research inputs from Puleng Mongale. The exhibition title is adapted to each host country's language to embody the agency of African women. The House of African Feminisms (HoAF) is a regional project supported by the Goethe-Institut in Sub-Saharan Africa.

Vuyokazi Futshane

Title: Art as Resistance Across Eras, Examining Multi-Art Expressions in Pre- and Post-Apartheid South Africa.

Abstract: This paper explores the role of art as resistance in South Africa's socio-political landscape, during and after the apartheid era and how it has and continues to shape collective black consciousness. As art imitates life, it discusses how a range of art forms—jazz, theatre, literature, and visual art, have functioned as not only entertainment but political tools of expression that have contributed to the shaping of resistance movements in the past and are now a window into the history of our people, serving as a collective memory of resilience and defiance against apartheid. Moreover, it examines the transformative role of art as a powerful and universal language of expression.

Invoking the famous words from Miles Davis, “jazz is the big brother of revolution, revolution follows it around”, this paper begins by examining the songs of the freedom movement such as Soweto Blues, written by Hugh Masekela and sang by Miriam Makeba, Mannenberg by Abdullah Ibrahim and Sophiatown by Thandi Klassen. Music played a crucial role in finding ways to creatively protest the apartheid regime and provided the then-oppressed South African black people a soundtrack for their resistance. This form of socio-political commentary through music has continued with contemporary jazz musicians such as Malcom Jiyane, Gabi Motuba, Spaza, The Brother Moves On, Kujenga, and Zoe Modiga, who use their art to continue the conversation on the joys, sorrows and complexities of the black South African lived experience.

In the world of theatre, this paper explores how plays by anti-apartheid activists such as Todd Matshikiza, Athol Fugard, Fatima Dike became platforms for protest and, avenues to counter narratives and tools for empowerment during apartheid, to modern works like Koleka Putuma's "No Easter Sunday for Queers," which confronts intersectional injustices and the ongoing struggles of queer South Africans. This paper also then considers the role of literature, which was heavily censored during apartheid and how writers such as Nadine Gordimer, Alan Paton, Ellen Khuzwayo and Miriam Tlali pushed the boundaries of resistance through their publications, with many of their works being banned under apartheid.

Visual art also serves as a critical lens to examine the role of art in the revolution, and this paper will explore the works of black pioneers such as Gerard Sekoto, Helen Sebidi, and activist Thami Mnyele, who all used their canvases to document the harsh realities of apartheid and the social conditions of black life. Today, artists such as Zanele Muholi and Lungiswa Gqunta continue this tradition, using visual media to critique and challenge ongoing political and social issues. Post-apartheid, these art forms have evolved to reflect South Africa's continued contemporary journey (and struggle) towards social cohesion.

This paper therefore traces the continuity and transformation of artistic expressions in South Africa, analysing the role of art in resistance, and its dualism in both critiquing and celebrating South African society through the ages.

Zanele Lucia Radebe

Title: Inzilo: A black woman's oppressive dress in a Zulu cultural widowhood

Abstract: The custom of wearing inzilo is not new or unique to Zulu culture; it is a tradition passed down through generations. In Zulu culture, abafelokazi (widows) are expected to wear inzilo (mourning dress) as a symbol of respect to their deceased spouses, whereas abafelwa (widowers) are not subject to the same expectation. This paper aims to explore how inzilo serves as an oppressive dress for black women within the context of Zulu cultural widowhood. Using cultural feminist theory, the study seeks to gain feminist perspectives on the custom of wearing inzilo and to understand the gender roles and power dynamics inherent in the practice of ukuzila (widowhood).

Employing a qualitative, interpretive research paradigm, purposive sampling was used to select one South African Zulu widow, Bongekile Mildred Simelane, popularly known as Babes Wodumo. Data was collected through visual materials and analyzed using Barnet's steps of critical analysis.

The literature indicates that inzilo (mourning dress) is an oppressive garment for Zulu widows, as it is associated with ubunyama (bad omen). Consequently, the mystical forces attributed to the dress have the power to isolate, dehumanize, and invite discriminatory comments against the black female body wearing it. The paper finds that a umfelokazi (widow) who exercises self-agency by resisting the wearing of inzilo and chooses to mourn on her own terms receives criticism from traditionalists and society. Resisting the oppressive dress symbolizes power in a Zulu patriarchal culture that continues to police the female body.

Zingisa Nkosinkulu

Title: Reimagining Fanon through Gladys Mgudlandlu's Landscapes: A Critical Fabulation

Abstract: This article employs Saidiya Hartman's concept of critical fabulation as a methodological framework to reinterpret Frantz Fanon's socio-political landscape through the vibrant canvases of Nomfanekiso Gladys Mgudlandlu (1917—1979). By reframing Mgudlandlu's landscape paintings as a form of portraiture depicting Fanon's ideas, experiences, and the socio-political environments he articulated, this study engages in a speculative and imaginative exploration. Departing from conventional portrait representation, the article posits Mgudlandlu's landscapes as visual narratives that embody the essence and spirit of Fanon (1925—1961)'s discourse on colonialism, identity, and resistance.

The analysis situates Fanon's descriptions of segregated spaces, colonial oppression, and the quest for liberation within Mgudlandlu's evocative portrayals of South African landscapes. Through critical fabulation, the article unpacks the symbolic, emotional, and cultural dimensions embedded within Mgudlandlu's brushstrokes, colors, and compositions, extrapolating the resonance with Fanon's theoretical framework. This interdisciplinary approach delves into the convergence of literature and visual art, inviting a reimagining of Fanon's ideology and black-lived experiences. It examines how Mgudlandlu's landscapes become a canvas for the re-articulation and reinterpretation of Fanon's ideas, inviting viewers to engage with a multifaceted portrait that extends beyond the physical to encapsulate the ethos of resistance, identity, and struggle.

Mariana
Manezes
Neumann

**Title: Weed Gardens: Botanical decoloniality and
feminist geopolitics**

Abstract: The theme of the presentation is botanical decoloniality representation in works by artist Mona Caron. The central argument is that the mytho-poetic symbolisms of vegetation constitute an aesthetic-political corpus of resistance. The analysis is structured in the articulation between body and territory, in which there is the construction of a counter-narrative of spatial resistance, based on the intertwining between the artist's representation of weeds. The botanical species chosen by the artist, commonly defined as weeds, aim to explore resilience and challenge. Weeds are also symbols of marginalized populations that gain expression in the magnitude of Caron's works. The analysis presents an emphasis on the symbolism of vegetation, from the perspective of intersectionality between decolonial studies and feminist geopolitics.

Sarah
Robyn
Farrell

**Title: Exploring the way the work of Muyanga and Makathini is
an essential type of environmentalism in the present-day
Anthropocene.**

Abstract: The paper argues that addressing the current environmental crisis requires more than just scientific research or philosophical discourse; it also necessitates the involvement of poets, musicians, writers, and artists. The connection between music and social or environmental change is well-documented, and the work draws from various scholars to argue for a paradigm shift that moves away from the dominant culture of colonialism and capitalism, which separates humans from nature and promotes individualism.

The research focuses on how music, particularly the work of South African artists Nduduzo Makhathini and Neo Muyanga, can contribute to this needed paradigm shift. These artists, though not explicitly environmentalists, challenge Western rationality by promoting cultural and ecological preservation through their art. The study explores how their work disrupts the human-nature binary, engages in multispecies storytelling, and preserves African knowledge systems. The ultimate goal is to highlight Southern African worldviews as valid epistemologies in global discourse and demonstrate how their music fosters the kind of change necessary for a just and habitable planet.

Tshepho Ngobeni

Title: Integrating Science and the Arts as a form of awareness creation

Abstract:

Mother Earth, especially the ecoservices system, is crying for different and many forms of artistic expressions to highlight all forms of anthropogenic exploitation that threaten its wellbeing. The usual pattern is that lifesaving knowledge/data systems get codified and later privatized for the benefit of the few or the worst-case scenario marginalized. The relationship between science and art is valuable and interesting for different role players involved in climate change efforts to save mother earth, the source of life. The urgent need for integration remains complex yet captivating and transformative owing to the current environmental challenges that confront humanity. Climate change impacts manifest themselves within the current socio- economic, geopolitical and the extreme weather patterns. To this end, the nexus among different disciplines brings hope to the process of collective and inclusive knowledge sharing. It also challenges the levels of interest in the science and art research and the creatives innovations that can follow to save humanity form negative impacts. This can bring about localized applications that enhances behavior adaptations, derived from available scientific data. After the 1992 Brundtland Commission report the phenomenon of climate change is well debated, and an avalanche of efforts unleashed over the last few decades, however the messages get lost within the often-exclusive academic cultures and class distinctions. Overall, today as scientists, activists and civil society movements navigate the world of Sustainable Development Goals, the need for unpacking knowledge through many available tools such as artificial intelligence and imageries is here. In this regard, the demystification of knowledge for the populace through response triggering tools to leave no one behind is unavoidable. Therefore, Ogembo is philosophically placed within the collective benefit inspired gear as an earth system science-based entity. The contribution of Ogembo PTY LTD as a science consulting agency, brings to the fore the need to engage with the IPCC Framework as an open source for societal pyramid structures. Visuals produced through art-science collaborations can be great allies to (de)construct imaginaries and produce target-based discourses about adaptation, mitigation and resilience building. These would be science-based adaptation and mitigation that considers local artistic contexts. The (IPCC) definition of adaptation and mitigation or resilience building is too technical and complex for the public and therefore this requires processes that act on context-specific vulnerabilities and risks and an awareness of the diversity of outcomes and impacts. In perspective, the integration of arts and science can bring focus to the need for restoration of the ecological equilibrium and thus save the biodiversity so much needed for human to survive within sustainable lifestyles.

Vas Putter

Title: Slavery is Not Dead - Globalization as the New Colonisation

Abstract: Slavery is not dead...globalisation is the new colonisation. I aim to link Africa's environmental, humanitarian, and social malpractices by starting conversations and exploring the lenses we wear as free individuals in a now freed country.

By acknowledging the role we play as consumers and internet scrollers in a supply-and-demand chain of events that perpetuates human trafficking and modern-day slavery, we can hold ourselves accountable for our part in the statistics of global trends. What are we perpetuating by looking away or averting our gaze.

Almost every environmental disaster, humanitarian issue and act of warfare is rooted in geo-political trade routes or negotiations, resulting in poor production methods, no accountability for low labour standards and blinkered consumer choices.

Moving between traditional and contemporary disciplines and styles allows a correlation between past and modern-day slavery. Women and children are at the forefront of victimhood in both oppressive poor-production environments and targets of human trafficking.

By incorporating surplus and discarded waste either as material or inspiration, I explore various mediums as creative therapeutic expression, grappling with what is missing in society while piecing together a new visual language to communicate the themes of 'lost and found'.

Beatriz Itzel
Cruz
Megchun

Title: Female place-making embodiment in public spaces

Abstract: Assistants to this workshop will reflect on how female public toilets offer the potential of nameless and faceless sisterhood despite being a symbol of gender inequity. We will introduce concepts of place-making in order to comprehend how women experience public toilets in their everyday lives. We will aim to identify the local (and global) social and communal activities, affinities, and lived experiences in this space. At the end of the workshop, we will discuss the outcome and speculate about how we can become active participants in changing through activism these spaces. We will introduce the UN Framework Criteria used to assess the provision of sanitation in public spaces, which addresses five categories: availability; accessibility; affordability; quality and safety; and privacy, acceptability and dignity to guide the discussion.

Jakob Wirth

Title: On Parasite Art: Learning from the neoliberal? Tools and strategies of the parasite

Abstract: In the workshop I will focus on my research and artistic practice of Parasite Art, a new artistic genre, that utilizes the characteristics of the parasite for strategic, tactical, and aesthetic purposes. I ask, what tactics and strategies do we have left, in times of censorship and an overarching appropriation in the economic, cultural and political field? How do we manage to stay resistant in times where irritation becomes innovation and critique a corporate culture?

Focused on resistance within dominant systems such as the market, my artistic practice challenges traditional notions of appropriation, proposing that being "already appropriated" becomes a strategic tool for Parasite Art and subversive practice.

Drawing from experience in activism and sociological methods, this research project engages with social and art theories to redefine aesthetic approaches to counter-hegemonic practices. In my presentation I will mainly reference to artistic projects I realized in the past years, which directly deal with the notion of the parasite and search for its tactical and strategic value for new artistic practice and will bring these tactics and strategies into a public discussion.

The workshop consists of a 30 min presentation and a following interactive discussion in different groups, which talk about their own experiences of parasitic strategies (30 min) and a final group discussion of another 30 min, where we bring the mutual understanding together and will try to exchange and learn from each other's experience and perspective to foster a counterhegemonic practice.

Navan Chetty

Title: Slavery is Not Dead - Globalization as the New Colonisation

Abstract: This series of portraits has been meticulously crafted to acknowledge and celebrate the iconic leaders who played an integral role in the genesis of the Freedom Charter. This groundbreaking document, authored in 1955, delineated the collective vision, hopes, and aspirations of the South African populace for their future democracy. It served as a wellspring of inspiration to millions during the struggle against apartheid and subsequently served as the foundational cornerstone for the development of the South African Constitution, acclaimed as one of the most progressive in the world.

The sixteen individuals responsible for facilitating and drafting the charter hailed from diverse racial, political, and religious backgrounds. They united with a common purpose: to establish the underpinnings of a democratic South Africa, upon which an inclusive and prosperous nation for all citizens could be constructed. While some of these leaders attained widespread recognition and remain firmly entrenched in the public consciousness, others may have receded into obscurity, their contributions unknown to recent generations of South Africans.

This exhibition, for the first time, assembles these iconic leaders on a single platform, rekindling their historical significance and providing an aesthetic appreciation of the visionary leaders who have shaped our nation.

“From my earliest journey into art, photography, writing, producing and directing, my vision and focus in my work is about history as LIVING. In painting these portraits, I felt the power of the words of the Freedom Charter. My aim is that everyone can look at this body of work and find personal resonance, to remember the legacy that we have been gifted.

We find ourselves at a pivotal juncture concerning leadership within our nation. After three decades of democratic governance, a prevailing sentiment of disillusionment and skepticism has emerged regarding the capacity of our elected officials to propel the nation forward.

This prompts us to ponder the essential attributes of an effective leader and whether individuals possessing such qualities exist among us. Perhaps we should turn to our historical legacy to discern the attributes we should insist upon from those who guide us in the present day...”

“As we enter into our 30th year of democracy in South Africa, and with the recently formed and highly debated government of national unity in place, the leadership and vision of the Freedom Charter may be a valuable yardstick in measuring how we progress as a nation presently. Its importance lies not only in its historic and artistic value, but also in its value in providing a platform for discussion for all citizens of our country. A moment to reflect on our past, contemplate our current challenges and to act decisively for a better future for the next generation of South Africans...”

Crafted in oil on canvas, these expansive portraits are designed to artfully resurrect iconic figures within the evocative framework of black and white photography from a bygone era. This effect is meticulously achieved through the application of a palette encompassing a spectrum of black, white, and grey hues and tones.

Ukho Emmanuel Peyi

Title: IMITHWALO

Abstract:

There is a total number of 5 artworks. With Imithwalo, Peyi explores concepts of fatherlessness and father absenteeism in South Africa. He is alluding to physical, emotional and financial implications suffers are enduring implications suffers are enduring. The sizes of artworks are 70 x 100 cm and framed. Peyi is using charcoal and pastel drawings on Fabriano paper. All the works submitted were made in 2024 and are the original pieces of an artist.

Peyi is responding to the expanding realm of child abandonment in South Africa and is using his talent to fight against it visually. These remunerative charcoal drawings ushers audience to the perched areas of land characterized by the deposits of charcoal and ash, and the removal of herbage and colour, which symbolizes struggles the victims are walking under.

The drawings are not of pleasing picturesque classification, hiding magnificence in the hearts of these bold unwed mothers. The body of work entails lived experiences of an artists. Father absenteeism is gradually deteriorating in South Africa and the artist has the mandate of fighting against it for the betterment of the current and the future generations. In other words, fatherlessness has substituted humanity with hostility and anger, alcohol has replaced soft drinks in every corner of South Africa. The togetherness between these bold women and children is embodied by means of inducing cohesiveness in communities.

Peyi is using round, cast-iron three-legged potjie pots held downwards to convey destitution. The pots are prominent in many South African villages and for his body of work, are also symbolising hope. Dreadful experiences of witnessing children aged 3-10 years roaming around in the streets at night in search of parents. Witnessing scores of under-aged children and teenagers consuming drugs, alcohol, dropping out of school and being exposed to all sorts of wrong doing.

The exhibition renders drawings that are not only works of art but rather the reflection of how societies are supposed to be embracing one another, despite political interference.

Rama Halabi

Title: Despite the Barrier

Abstract: My work centering druze women and land, includes 6 paintings of varying sizes not larger than 40x60 size canvas (for traveling), the exhibition pieces explore "Despite the borders": how my people despite death and the occupations best efforts of division through our separate school systems, apartheid wall, systematic discrimination of environment and poverty, enforced military enlistment of Druze men, (ensuring to exploit the weak link in our communities of religious bias), we have still found ways to support one another and maintain a sense of warmth that is characteristic of our people.

My work lately focuses on Druze people because that is an integral part of my identity, an identity that is treated as a canceling factor to Palestinian nationalism (ironic given much over-looked history) but they also present a way of life that every Palestinian (some form or other) knows regardless of religious and racial background.

Paintings include:

- painting of my grandmother (mothers-mother) who passed away with Palestinian symbolism. personal and collective grief

portrait name: Hur-ra حرة (woman that is free)

Translation of Arabic on portrait: a free woman

And I aspire to be her though I have never known living as her.

- framed by Palestinian embroidery in the center of the frame is a Druze woman with mountains for wrinkles.

Name: freedom struggle

- Painting of women sitting down in the manner of how we do with family in the north; on a front porch with Jerusalemite architecture

Name: womanhood and connection

- painting of a woman carrying a water jug atop her head in a desert

Name: Mother Nature

- painting of my grandmother's hands knitting with my father's poetry.

Name: دلل (to give)

- painting that emphasizes natural landscape over human, Druze women in a smaller composition picking the land

Name: from the land

It is an expression of stories of life alongside much death and grief, a witnessing of love in a form that has grown familiar to me over the years, it is remembrance hope and foresight as a Palestinian people. It is our resilience in continuing to show up to the land, our steadfastness in the face of annihilation without recentering our pain and humor.

Our women are revolutionary and resilient they have always been a representation of land and motherhood in Palestinian art, in my work they are not objects to be experienced but active participants in the space they inhabit.

Our very unknown presence as a minority tends to challenge the viewer even when the subject's gaze is averted. They are not victims despite their struggle nor are they heroes to be glorified and disconnected from their fragile humanness.

We are not some rare subspecies of humanity that gets used to violence, grief and terror the more we experience it. We are a people that love life, that are faulty like all societies and deserve to live regardless and this was my way of telling my story and that of a fraction of my community.

Despite the barriers we carry on.

Tabish Rafiq Mir

Title: Parallel Parking In Occupation

Abstract: exhibition / the garden + invite for dialogue and discussion in open space

Growing up in a zone of conflict, one gets to observe society without the interference of civic and political structures. In such a world, law and systemised governance is absent, through deliberate interference or by mere incompetence. Vigilantism and anarchy often take root, replacing the need for governance. This is when people exhibit what can be argued to be their core behavior, far removed from the fear of material repercussion, answering to an extent the question - do we sin if there is no god? In such a population where modern judicial, police and political systems are absent, makeshift tribunals and courts are inevitably established to address the human need for safety and order, giving rise to legal, penal and moral codes. Hence, observing a conflict zone helps answer some of the questions we in modern societies often wonder when thinking of human nature. It is akin to an anthropologist visiting an untouched tribe in the amazons, to help answer why we do what we do, and what behaviors we resort to when legal and moral repercussions are removed from our lives.

These observations, drawn out over a long time, help us imagine, if not answer, what kind of governance can succeed better than others, and what kinds are doomed to fail. It helps us understand why capitalism, for instance, succeeds so rampantly before it crashes hard. It helps us imagine, if not understand, the extent to which communism can succeed and why, if at all, it has often failed in the past. In understanding conflict, one may have a chance at understanding peace.

Through a series of observations and experiments presented in the form of a book, I am writing a book Parallel Parking in Occupation, through which I am researching through a pedestrian's eyes the character arcs of people settling in Kashmir. This is to understand and study the effects of vigilantism on people from 'more civilized' societies. Such people, who come to Kashmir as settlers, are very well aware of the socio-political power dynamic that plays in their favor. This is enabled through direct means such as governance, and through indirect means such as tourism. Through my observations, I am trying to understand the difference in the treatment meted out to different classes of settlers, and if the settling in Kashmir will be rolled out on a class-basis, making the middle class of the settler country test the waters first at their peril with the higher classes to follow.

Through these observations, my goal is to understand the reason for the fracture of society through political means, and by large, the human condition and the aversion to peace. It is to understand what conflict does to people but also what infinite freedom does.

Liphelo Nobumba

Title: The dynamics of the student's mind.

Abstract: THE DYNAMICS OF THE STUDENT'S MIND.

A narrative and interior storytelling that explores university life inside a student residence. The notion of decorating the student's area with complementary colours and an engaging narrative. This assignment became one of the series that eloquently captured the complexity of academic life. The concept is designed to show how students live in student residential areas by transitioning from plain interiors to more scenic environmental settings, aligning with their sense of belonging while in their academic hurdles. One of the priorities for this project was the use of colour, the motion technique to depict their movements and blending feelings after academic anguish, what is called Haven Reach – reaching a place of calm, happiness and comfort.

This piece captivates the challenges hidden, confused feelings that students experience while working towards their degrees. It expresses how they feel and what it takes to find serenity after the daily grind of university life. Living away from home can lead to a great deal of misplaced feelings and difficulties within a close-knit environment. With conflicting demands on one's time between studying and social contact and pleasure. This work involves revealing their intricate thoughts.

Liphelolwethu Msutwana was born and raised in the City of Cape Town, specifically in the township of Nyanga East, Crossroads. Currently, he is based in Gqeberha,. Growing up with the dilemmas of township living, he was not exposed to the world of Art. He attended at Imbasa Primary School and also at New Eisleben High School but both were public schools and had no Art foundation to enhance his passion for it. With regards to following his passion, in 2019 while working part-time, he took a gap year to exercise his love for photography when he bought a small Canon Coolpix camera, capturing his family moments and street photography. When he realised his potential, he then embarked to study for his Bachelor of Visual Arts at Nelson Mandela University in 2021 and completed the degree in 2023 – majoring in Photography. His photography work has had numerous public appeal in the University during his spell in his first degree. He is now on the pursuit of completing his Honours degree at Nelson Mandela University.

Tshepo Mokoena

Title: Connecting more to the language which nature speaks.

Abstract: Biography: Tshepo Mokoena is a self taught Artist with a National Diploma in Building Science. Born in the small town of Mokopane, where most of the pieces are crafted. The idea was to start a furniture workshop to produce various products from recycling discarded trees. Using the whole process to deal with Epilepsy not going for counseling after multiple accidents from seizures.

Using my education and 4 years experience in the construction industry and working on residential developments where layouts and detail in interior would take most of my attention also my love for architecture allowed me to play around with different shapes to formulate meaningful pieces.

Statement of work: While taking photos for progress to view detail and improve designs, setting fire to burn some of the logs and using water to clean the logs and barks, that's where I stumbled upon the unique expression from different pieces. When reading more into each captured piece to unfold its expressiveness, paying attention to detail and texture this allowed me to connect more to the language which nature speaks. The urge of sharing it brought about the formation of Art pieces and the stories behind each piece.

Sunny reflection - The way blue ocean water is a reflection of sky, your actions are the reflection of your thoughts.

Hanging Valley - Just let go and fall like a little waterfall.

Moving creature - Slowly but surely as I move towards the greener side.

Sky view - We are all under the same sky but we do not have the same horizon.

Gray sky - Lost in the beauty of the gray sky.

Harmony - A pleasing combination of different parts.

Stream of Paths - Two roads diverged and I chose to stay on the one I am on which made all the difference as I break out of the circle.

Broken Bird - Our sufferings are a big part of our lives.

With all the listed art I will also be bringing the original tree pieces used.

Nawal Watali

Title: Reclaiming the Land in 'Borderland

Abstract: exhibit in the exhibition space OR the garden

have a placard of info presented along with My project, titled "Reclaiming the Land in 'Borderland,'" intersects academia and visual creativity, exploring the concept of borderscapes. It establishes borderscapes as sites of coloniality and aims to decolonize both the idea and the entity. Utilizing auto-ethnography, oral histories, and photo-making, the project delves into the nuanced realities of life in these areas. This project in itself is an act of decoloniality, and attempts to create cracks in the wall.

This PhD project stems from my three-year engagement with the Line of Control (LoC), one of the most militarized borders dividing Kashmir between India and Pakistan. The project contends that the specific, often intimate violence in border areas should be viewed as a form of global coloniality, as conceptualized by Anibal Quijano and others. It also highlights smaller spaces of decoloniality where people reproduce life and existence. Moving beyond the notion of resilience, the project focuses on re-existence, as conceptualized by Paulo Freire, understanding how mundane acts of survival contribute to reclaiming what rightfully belongs to the people.

For the activism conference, I will showcase visuals captured over the years, accompanied by stories from the land that engage with these concepts. This exhibition will highlight power imbalances, the politics of invisibilization and visibilization, and the violent dichotomy of land and national territory in these so-called borderlands.

By representing the real geographies, and not alternate geographies, of the place—indigenous cartographies, the plurality of the place and people, and the multi-layered stories attached to the land—the presentation will challenge and dismantle the violent dichotomy of land and national territory. This is a contribution not just to academia but to decolonial ways of living that can be a challenge to several colonial structures we live within.

Catherine Meyburgh

Title: Mining Bodies exhibition

Abstract: Mining Bodies is a video and sound exhibition which draws viewers into the horrors of mining and its history, immersive, tactile and visceral.

Supported by the Nelson Mandela Foundation the exhibition draws the viewer into the brutal consequences of mining.

Through 2 projections, surround sound, photographs, 2 vitrines - Mining Bodies immerses the audience in the world of large scale industrial diseases, environmental destruction and the personal accounts of miners and their families.

The first vitrine is a propaganda booklet issued by the recruitment agency to encourage people to seek work on the mines.

The second screen includes archive from various sources depicting the industrial processing of black men through medical examinations.

An immersive projection 4m x 2m with corresponding surround sound draws the viewer from out of space into the gold fields where the mine dumps (mine tailings) are seen as huge scars on the landscape, the camera approaches slowly, the mine dumps become more recognizable, closer still, the camera enters the relentless mine shaft, which brings us into painful breathing silicotic lungs.

10 personal stories narrated with photographs of ex-miners and their families experiences of illness and death caused by the mines is presented on a series of banners hung alongside the exhibition.

This exhibition can adapt to several kinds of museum and exhibition space.

Ezenwa
Okoro

Title: ARTvocacy Movement

Abstract: Showcasing the ARTvocacay Movement's strides in Nigeria. Methodology and strategy. How it was started, the successes, the challenges, lessons learn't, current activities and plans for the future.

Ruhul Robin
Khan

Title: Against The Wind

Abstract: Yet to share (not available at time of printing)

Summer Dean and Laiyoneith Hurtado

Title: Threads of Hope: Healing our relationship with Earth through fashion

Abstract: “Threads of Hope” is a docu-series that profiles slow fashion artisans around the world who are finding creative ways to regenerate ecosystems and heal the environment through textiles and fashion, namely, artisans whose work often goes under the radar and overshadowed by fast fashion. In this pilot episode, we'll get to know a New York-based designer who is working to slow down the fashion industry with beautifully created garments.

Syed Jazib
Ali

Title: Wednesday In Camp Rohingya

Abstract: 'Wednesday In Camp Rohingya' is a short documentary in an experimental audio/visual format that powerfully illuminates the plight of Rohingya refugees in India, under new citizenship laws. This film captures their resilience and struggles, showcasing the human impact of systemic oppression. Through intimate storytelling and poignant visuals, the documentary challenges viewers to confront the harsh realities faced by these refugees and urges international solidarity and action. This documentary intersects with various Artivism themes, such as: **Activist Modes of Applied Artistic Practice:** The film uses documentary as a medium of resistance, bringing attention to human rights violations. **Artivism and Specific/Intersectional Issues:** It highlights the intersection of forced migration, systemic discrimination, and human rights. **Emerging Spaces of Artivism:** By engaging communities and policymakers, the film fosters dialogue and advocacy for refugee rights.

This project will contribute to the conference by providing a compelling visual narrative that emphasises the importance of human rights and advocacy through art. It aims to inspire attendees to leverage creative expression for social justice, fostering a deeper understanding of the refugee crisis and encouraging collaborative efforts towards systemic change.

Muhammad
Mughrabi

Title: Six Days Are Not Enough

Abstract: The film talks about after the 1967 Al-Nakseh war. Sukkar, a young girl who lives with her father Abu Ghaleb - a Caffè owner- at Al-Thawri neighborhood in Jerusalem, meets with three Palestinian Fedayeen and the Officer Hassan (a Jordanian officer), who got chased and clashed with Israeli forces until they got martyred. Where Sukkar remains the only witness of this incident, and her father carries the officer Hassan's will until the 2000's.

Karina Lemmer and Nicola Haskins

Title: Elemental Echoes

Abstract: Elemental Echoes is a 20-minute dance theatre piece designed for presentation at the upcoming Inaugural Artivism conference in September 2024. Dr Lemmer and Dr Haskins will co-curate the process with 15 TUT students from the Performing Arts: Dance and TAD performers. This performance draws inspiration from the four elements—water, air, fire, and earth—each symbolising a distinct emotional state and human connection to the environment. Through a combination of movement, singing, and a multidisciplinary approach, Elemental Echoes aims to explore and raise awareness about environmental issues, fostering a deeper connection between the audience and the natural world.

Amalen Sathananthar and Angeline Pittenger

Title: interweave (exhibition) and Creating Safe(r) Intersectional Spaces (workshop)

Abstract: (for expo) title 'interweave'

Interweave is a two person team consisting of Angeline Pittenger and Amalen Sathananthar, who have been visual creating and performing art actions together for 9 years. Interweave's art actions amplify demands for corporate responsibility and the demands of groups demanding climate justice. Interweave has collaborated with groups around the world; ranging from Brazil, Spain, Czech Republic, and Japan. This photo exposition highlights a variety of our actions and collaborations including Angeline's giant puppets, trash sculptures, and banners and Amalen's work as a giant puppeteer and action conductor.

(for workshop) title 'Creating Safe(r) Intersectional Spaces'

In this participatory workshop, we will share stories and ideas about what it means to create safe(r) spaces as activists, artists, learners, and educators. While we don't presume to have the answers, this workshop will offer a safe(r) space for discussion, learning, and sharing resources. Together we will explore ways to create spaces in which diverse identities are respected, valued and welcomed and where personal responsibility, accessibility, and learning/doing better are core values backed up by concrete action. If you have experienced explicit or implicit oppression, or have struggled to deal with unspoken power imbalances or how your own biases have had a negative impact, join us in this participatory workshop session.

Styx Mokejane,
Mphutlane oa
Bofelo,
Mpho Lovinga,
Sello Mphanya,
Thato Lelosa,
Happy Moloji

Title: Guluva

Abstract: Guluva explores the troubled and tormented soul and creative imagination of a child who dives into the language of poetry, politics, philosophy, and psychology to deal with the trauma of having seen and experienced too many (horrible) things too early in his life. The play links the past and the present with the semi-fictional narrative of the experiences, observations, and meditations of a teenage political prisoner in the turbulent 1980's and reflections on the circumstances of the homeless people on the streets of South Africa during the hard lockdown of 2020. This is a performance-based play that relies on physical expression and presence of the actor, including his voice, with background sound and music and lighting working as aides. The play utilizes the language of the subconscious and the archetype in the form of the protagonist's dreams and the robust argument between the character and his shadow. The device of the narrator is used to delve deep into the personal history of the character, Guluva. However, the play also utilizes engagements between Guluva and other characters and reference to current affairs to situate the experiences of the character within the prison industrial complex in South Africa and the overall social structure of South Africa. The gathering and manifesto of the shadows of the world serves to link the private and the social. The shadows represent the subaltern, the dying, damned and condemned of the world as much as they represent the striving seeking selves, egos, and souls of all human beings in the journey of life. Guluva is us. We are bo-Guluva!

Sibusiso Fihlani

Title: OMUNYE PHEZ'KOMUNYE

Abstract: The production is a political commentary, a satire on the land and historical classification of the coloured communities therefore the consequence of this phenomenon.

The story plot is in the cape flats, when the minister of police, Mr Ufikile Yamehlula, interviews Bassie Fransman as part of his commitment to address the issue of crime, gangsterism and drugs in the cape flats and the surrounding areas. Bassie is an unemployed 34-year-old who still lives with his mother and argues that crime, gangsterism and as consequences of the land theft and identity issue.

It is about a coloured/Xhosa guy who want the freedom to privacy, and this came about his realisation that in the cape flat they don't enjoy the right to privacy, because everyone is on top of everyone "omunye phez'okomunye" and how that is closely related to the current land issue in debate around the country . This issue is a microcosm of the land and identity crisis in this country. It's a political economy analysis based on academic research and performance as research.

Dijana
Milošević

Title: 25 Glasses of Wine

Abstract: This lecture-performance "25 Glasses of Wine" was developed in the context of DAH Theater beginning its fourth decade of action. Written and performed by director Dijana Milošević, "25 Glasses of Wine" is based on autobiographical texts in which she discusses the trials and adventures of a theater troupe working in the historical-political context of 'a country which no longer exists.' The existence and development of the theater troupe itself reflects the history of this country, as well as the global moment in which we live.

Kelly A. Storom

Title: You, Me and Democracy

Abstract: Sibikwa Art Centre's You, Me and Democracy project, supported by the Delegation of Flanders Embassy in South Africa, is a collaborative initiative led by applied arts specialist Kelly Storom, Belgian choreographer Fanny Vandesande, poet Mo'Afrika Wa Mokgathi, and digital visual artist Inka Kendzia. This project unites 10 young artists from South Africa and Flanders to inspire a new generation of engaged citizens through cultural, creative, and artistic interventions in public spaces. It underscores the transformative potential of cultural exchange and collaborative art-making in addressing social challenges.

Beginning in April 2024, the project includes two components: an exchange programme with the 10 young artists, and the creation of a co-authored poem and an Augmented Reality (AR) poster. The participants explored concepts and values of democracy, environment (built structures, public spaces, and natural settings), and arts- based public engagement, unpacking historical influences, social perceptions, and lived experiences in South Africa

and Flanders. They highlighted the need for public spaces to represent various identities, ensure accessibility, and foster a sense of belonging and community.

The programme culminated in a co-authored poem facilitated by Mo'Afrika Wa Mogwathi, emphasizing accessibility, belonging, and community. This poem is embedded in an AR poster with a QR code, allowing viewers to scan it via a mobile app to reveal the poem and visual materials created by the participants. From September 2024, the AR posters will be displayed in public spaces, festivals, and other events in South Africa and Flanders,

engaging the public and amplifying youth voices on democracy and change-making.

Proposed Contributions:

- Exhibit AR Poster for public engagement.
- Project presentation in discussion with the South African and Flemish youth ensemble.
- "Placemaking through Arts Based Tools" Workshop for 60 minutes with arts practitioners, community art centres, and advocates on how to leverage the power of art to create meaningful impacts on public spaces and facilitate participatory change action.

Ikusasa Lethu African Music and Dance Ensemble

Title: Performance and Workshop on African Music and Dance

Abstract: The Ikusasa Lethu African Music and Dance touring ensemble performed and gave workshops at the 45th International Council for Traditional Music (ICTM) World Conference hosted by Chulalongkorn University in Bangkok, Thailand in 2009. They also gave outstanding performance at 41st World Conference of the ICTM, hosted by Memorial University in St. John's, Newfoundland, Canada. Pan African Society for Musical Arts education (PASMAE) conferences in Maputo in Mozambique, Mahe, Seychelles and many more.

Ikusasa Lethu, which means Our Future was founded by UKZN Senior Lecturer Dr Patricia Opondo in 2000 and comprises selected students and staff from the African Music and Dance (AMD) performance programme in the School of Arts. The ensemble has a local, national and international profile and performs and presents workshops at international and local conferences and special events. Ikusasa Lethu exemplifies a commitment to scholarly exploration, engaging in academic conferences. Their presence at international conferences including ICTM and PASMAE underscores the ensemble's dedication to both artistic expression and cultural education.

The ensemble showcases original compositions and choreographies, ranging from isicathamiya and amahubo vocal acapella styles to Zulu Umakhweyana bow songs and dances, and the spectacular Zulu umzansi dance amongst others, and conducts workshops on these music and dance genres. All items are original compositions and choreographies by the ensemble under the artistic direction of Dr. Patricia Opondo

Amélie Joannides

Title: Power of dance to heal

Abstract: As a dancer, I deeply believe in the power of dance to heal, connect and elevate people on an individual and social level.

My workshop starts with a performance of a dance solo, followed by a talk where I address the link between mind and body, and the impact of dancing on the regulation of emotions.

Then, I will invite the participants to a 45mn practice where we explore movement, feelings, space and connection.

We'll end in music with everyone dancing.

The workshop would last one hour.

I'm looking forward to meeting everyone and I'm thankful to be part of this incredible journey!

Joseph Komani

Title: Flesh-light

Abstract: Title: Flesh-Light

Concept: Objectification of Women in Public Spaces

Artists: 6 female performers, directed by Joseph Komani, choreographed by Mpho Maifadi

Synopsis:

Flesh-Light is a powerful performance art piece that sheds light on the objectification of women in public spaces. Six women, dressed in black suits and umbrellas, perform a choreographed movement in unison, symbolizing the ways in which women are constantly reduced to objects in society.

Through this piece, the artists aim to convey the feelings of vulnerability, harassment, and verbal abuse that many women experience in public spaces. The synchronized movements and stark costumes create a haunting visual representation of the ways in which women's bodies are politicized and commodified.

By using flashlights as a prop, the performers highlight the scrutiny and attention that women are subjected to in public, and how this attention can often feel like a form of violence. The piece is a testament to the resilience and strength of women in the face of adversity, and a call to action for a more inclusive and equitable society.

Patricia A Opondo

Title: Creative Expression and Social Advocacy: The Intersection of Art and Activism in African Music and Dance

Abstract: The University of KwaZulu-Natal African Music Project, specifically through its African Music and Dance programs, plays a pivotal role in activism by fostering cultural activism and community engagement. The project hosts the annual African Cultural Calabash festival, a vibrant celebration that showcases African music, dance, and traditions, serving as a platform for cultural expression and social commentary. This festival not only highlights the rich cultural heritage of the region but also addresses contemporary social issues through the arts, emphasizing the transformative power of cultural activism.

Additionally, the Project undertakes extensive ethnographic documentation, preserving and promoting African musical traditions and oral histories. This documentation is crucial for the continuation and understanding of African cultural practices, ensuring they are passed down through generations. By engaging with local communities, the University of KwaZulu-Natal African Music Project creates a dynamic interaction between academic research and community-based knowledge, fostering mutual learning and respect.

In alignment with the theme of the Artivism Conference, the project's initiatives exemplify how creative expression can advocate for societal and environmental issues. Through workshops, performances, and collaborative projects, the African Music Project contributes to a safe and just world, highlighting the critical role of performing arts in driving sustainable change and reinforcing the importance of cross-sector partnerships.

Irene Rodríguez

Title: Remembrance the natural vibration

Abstract: PERFORMANCE:

How can we transform the relationship of domination we have with the Earth from small philosophical gestures? Changing the concept of dominating our voices to sing or speak towards a consciousness of encounter and collaboration: “I don't want to sing, I want to take care of the singing, I don't want to dominate the music or my voice, I want to encounter them.”

I invite to a ritual sung in 4 acts corresponding to the 4 elements of nature and music: air-rhythm; water-melody; earth-harmony and fire-silence. I will be sharing a short poetic passage that weaves the songs, with the clear intention of helping aspects of us to die and compost. Aspects that are still vibrating in a culture of domination of one over another. To vibrate together in the direction of a clear intention for singing as a ritual of transformation.

Frances Fox

Title: Climate Live

Abstract: Global youth-led concerts & festival campaigns to engage a new audience in the climate movement

Martina Nadal

Title: Tactics and strategies on how to engage diverse audiences in communications and artistic project

Abstract: Activity A : Conference Program

Martina Nadal - Partner, Head of Social Impact and COO from Domestic Data streamers

A presentation session where Martina will present tactics and strategies on how to engage diverse audiences in communications and artistic projects. Merging participatory elements in public space, digital experiences and campaigns, DDS has spent the last 11 years engaging in dialogues with audiences to better understand and spread communication about social manners in creative ways.

What will we find in this session:

Learnings on how to engage with audiences in meaningful manners.

Tips to integrate data visualization about social issues in immersive ways.

Inspirational case studies.

Duration:

20 - 30 minutes (extendable).

Sevi
Matsakidou
and
Nikoletta
Polydorou

Title: Social Change and Community Building through Music Education: The cases of El Sistema Greece and Sistema Cyprus

Abstract: Music has been proven to be a powerful tool for building human connections and music education is even more beneficial in promoting the mental well-being, creativity, growth and social skills of children and youth.

El Sistema Greece and Sistema Cyprus have been committed to making high-quality music education accessible to everyone, fostering a society where music serves as a powerful tool for social change, community engagement and empowerment. The two programs share common goals and ideas and have been collaborating steadily in recent years in order to amplify their impact beyond the borders of their countries. The presenters will share their experiences on how music can foster personal and social development in children and youth, engage and build communities and drive future societal changes. Through their presentations, they will illustrate how organizations from small countries can achieve substantial goals and innovative ideas that can inspire Europe and beyond.

Yousef Qaraeen

Title: KONSTANCY

Abstract: "Sada Al-Rahil" is a profound exploration of Konstancy's personal and collective experiences, rich with layers of meaning that reflect both his journey and the echoes of what he left behind during his years away from Palestine. The opening track, "NOMAD," sets the tone by delving into his personal odyssey and the enduring connections to his homeland.

Beyond the personal, "Sada Al-Rahil" resonates as a tribute to all those displaced from Palestine and those who lost their lives. Through his music, Konstancy ensures that their stories are not forgotten, amplifying their voices and narratives with powerful resonance.

The EP's title, "Sada," also carries a dual meaning. In Arabic, "Sada" means "rust," symbolizing the rust on "The Key of Return" that Palestinian families carried when they were forced from their homes during the Nakba. The cover art poignantly features Konstancy lying next to a rusty Palestinian house key, alongside a pair of headphones, representing the intersection of past memories and present-day storytelling.

This is Our Home

Title: This is Our Home

Pacific artists for climate justice

Abstract: A project of the Fossil Fuel Non-Proliferation
Treaty Initiative

Hayley
Hayes-
Roberts

Title: A history of ribbons as a protest form and activism ribboning at two Cape Town GBV memorial sites

Abstract: A practice of adding ribbons to Gender Based Violence sites where victims are often young women, turns ribbons into powerful symbols indicating the ongoing struggle against a serious increase in GBV across South Africa. Ephemeral fabric ribbons have become bearers of narratives that inform a system of emotional significance in our daily lives. In South Africa, 16 Days of Activism is marked annually with white, sometimes purple, looped ribbon pins to convey support, solidarity and challenge patterns of violence. Ribbons, in various types, textures and colours serve, to represent and reflect various functions of lived experience and are historically symbolic as they accompany the milestones of life, from intimate rituals and the innocence of youth, to women's suffrage and trans movements, festivities, fashion, cultural affiliations, military, political campaigns, indigenous women's deaths/disappearances, Olympic prowess and since the 1980s support in HIV and breast cancer awareness. Therefore ribbons are increasingly utilised in specific formats to evoke compassion, empathy and hope and "always mean something". At a GBV site, the ritualistic and repetitive tying of ribbons has irrefutable energy that communicates the power of collective practices of activism as contemporary mourning and protest. Ribbons deployed in various contexts, create a landscape of meaning firmly establishing them as a form of resistance and public grieving at a site memorial. In doing so mark transience and permanence in two prominent GBV memorials in Cape Town, namely Unineye Mrwetyana's (d. 24.08.2019) memorial in Claremont which is no longer memorialised and the Tokai forest Ribbon gate which was a memorial created after the violent murders of Sinxolo Mafevuka (d.02.03.2016) and Franziska Blöchliger (d.07.03.2016). It is continuously recreated by the public by simply tying colourful ribbons to a barbed wire fence.

'Ribbon Remembrances at the Tokai Forest Gender Based Violence Roadside Memorial: Mapping Materiality, Activism and Multimodal Afterlives in Cape Town'

Published in Critical Arts Journal special NIHSS Issue for SA Postdoctoral Fellows 2023.

Herman
Botes and
Anna
Kurinna

Title: Artivism in action – a case study from Ukraine.

Abstract: The discussion group will focus on the lived experiences of students and staff from the Kharkiv State Academy of Design and Arts, Ukraine. Reflecting on the impact of war and adversity on design education and how this impact can be harnessed to develop citizen designers.

Inge Lize Weber

Title: Unspoken Realities: A Journey through Art and Activism

Abstract: ARTIVISM: EMBRACING CULTURAL ACTIVISM FOR A SAFE AND JUST WORLD

SUBMISSION FOR DISCUSSION GROUPS

Discussion group theme/title:

Title: Unspoken Realities: A Journey through Art and Activism

Theme: Delving into the intersection of artistic innovation and activism to address social inequalities and advocate for change – shedding light on disparity and exclusion.

Contextualisation:

The proposed discussion group draws inspiration from a Theatre-for-Development intervention titled Just Don't Say It! which was originally performed during Anti-Discrimination Week at the University of Pretoria. Anti-Discrimination Week, hosted by the University's Transformation Office, aims to promote inclusivity and combat discrimination in all its forms within the university community. Since 2022, the Transformation Office has partnered with the School of the Arts: Drama department to explore how theatre and performance can contribute to the University's mandate to create a hate-free and safe space where individuals can live their truth without fear of judgement and promote substantive equality and inclusivity within the institution. Just Don't Say It!, created and performed by Drama students, addresses the theme of homophobia within cross-cutting identities, exploring how cultural and religious norms contribute to discrimination and marginalisation.

Aim:

By contextualising this intervention within the framework of the conference theme, we aim to demonstrate the power of Theatre-for-Development and Forum Theatre in challenging social norms, fostering dialogue, and promoting positive social change.

Target audience:

Activists and advocates for social justice
Artists and creatives interested in activism
Scholars and researchers in the fields of art, activism, and social transformation
Educators interested in the field of Theatre-for-Development
Members of LGBTQIA+ communities and allies
Individuals interested in promoting inclusivity and diversity
Proposed outcomes:

Raise awareness of the nuanced forms of discrimination faced by individuals within intersecting identities, particularly focusing on the LGBTQIA+ community.

Spark discussions on the complexities of identity and the challenges of existing authentically within various cultural, religious, and social contexts.

Highlight the potential of Forum Theatre in fostering dialogue, empathy, and understanding around issues of discrimination and social justice.

Empower participants to advocate for inclusive spaces and challenge discriminatory practices within their communities and institutions.

Foster collaboration and exchange of ideas between activists, artists, educators, researchers, and community members towards building a safer and more just world for all.

Ngonidzashe Muwonwa and Owen Seda

Title: Activism as Praxis and Discourse - A Case Study of Kadoma's (Zimbabwe) "Safe Cities" Project.

Abstract: Discourse and praxis that circulates within oppressive systems by questioning tacit assumptions and unarticulated presuppositions of socio-economic, political, and cultural norms fall within the ambits of activism. This paper interrogates and analyses a recent project in activism, which went by the name "Safe Cities" that took place in the city of Kadoma in Zimbabwe sometime in 2022. The "Safe Cities" project was a collaborative effort between the University of Zimbabwe based Southern and Eastern African Centre for Women's Law (SEARCWL) and the Department of Creative Media and Communication at the University of Zimbabwe

In its conception and articulation, the "Safe Cities" project was meant to assist local female participants from targeted parts of the city of Kadoma to confront certain socio-political structures and processes that place the female gender in disadvantaged positions of inequality. Through performance and research as praxis, the project assumed a two-pronged focus. It sought to highlight how city authorities and by-laws often create structures of gendered oppression that limit women's participation in socio-economic development, even as it sought ways to identify transformative solutions to women's lived experience. In this paper, we proceed from the adage that every successful activist movement necessarily involves elements of creativity, culture, and innovation to address social issues through praxis in ways that portray successful activism as artistic activism.

Therefore, in this paper we use the lens of activism to investigate the "Safe Cities" project as an effort at exposing and addressing historically complex socio-political and socio-economic processes which have shaped certain inequalities that are located within gendered power relations. Our focus is on the analysis of a community curated performance as praxis, which brought together key stakeholders within the community, including civic leaders and politicians to address agency and subjectivity as key aspects of a transformative agenda.

Melissa Malzkuhn

Title: Motion Light Lab at Gallaudet University

Abstract: Motion Light Lab at Gallaudet University is a Deaf-led space where creative literature intersects with digital technology to create immersive learning experiences, founded by visionary third-generation Deaf leader and community activist Melissa Malzkuhn.

Motion Light Lab aims to create an equitable world through sign language access and human rights for all Deaf children. Motion Light Lab works with teams all over the world, training them on bilingual storybook app development to uplift Deaf representation, and creates fluent 3D signing avatars through motion capture systems.

This presentation will offer insights into our cutting-edge work in creating opportunities for the marginalized and underrepresented through sign language poetry, literature, and 3D animation of sign language.

This presentation will discuss the core of human dignity, the meaning of human diversity, and how we can build connections through art that creates change.

Website: www.motionlightlab.com

Samples of work: <https://motionlightlab.com/new-signing-avatars#dimensions-copy-1>,

<https://motionlightlab.com/new-signing-avatars>

Laiyone
Hurtado

**Title: Embroidering an Intersectional Future Through
Community, Radical Imagination and Solidarity.**

Abstract: A community-centered embroidery workshop with guided meditation and open dialogue to embrace radical imagination.

Anne
Mastamet-
Mason and
Daphney
Kobe

Title: The Role of Traditional Fabric Art Forms in the Emotional Healing and Resilience of Domestic Violence Survivor: A Case Study of Batik and Tie-Dye Techniques

Abstract: The study examines the therapeutic impact of batik and tie-dye art on Anne, a survivor of domestic violence, using expressive arts therapy, trauma-informed care, cognitive-behavioural theory, and resilience theory. Using a qualitative case study approach, Anne participated in a structured art therapy program involving batik and tie-dye techniques over several years. These creative practices offered a non-verbal means of expressing complex emotions and fostered a sense of empowerment and control. The repetitive and meditative nature of tie-dye facilitated emotional release and relaxation. At the same time, the detailed and symbolic work of batik helped her reconstruct her narrative and rebuild her sense of identity. Literature such as "The Creative Therapies and Trauma" by Schaefer and Kaduson, "Art Therapy and Trauma" by King, and "The Body Keeps the Score" by van der Kolk provided a foundational understanding of the healing potential of art therapy in trauma recovery. Her artwork's vibrant colours and intricate patterns symbolized her journey from trauma to recovery. This case study demonstrates that incorporating traditional fabric art forms into therapeutic settings can significantly enhance emotional healing and resilience in survivors of domestic violence.

Daniel/Deborah
Walter

Title: Music for Social Change: Combining Popular Appeal & Hard-hitting Lyrics

Abstract: (WORKSHOP)

This workshop will explore practices, processes and learning related to recording and producing mainstream popular music with social messaging across Africa. Workshop host Daniel Walter will share insights and experiences drawing on over 20 years of CMFD Productions and Sigauque Project's music for social change. This is music that gets people up and dancing - a pan-African musical journey that spans a new take on Mozambican marrabenta, Senegalese mbalakh, Nigerian afro-beat, semba, among others. High quality music with popular appeal combines with hard-hitting lyrics tackling some of Africa's most pressing issues - women's rights, xenophobia, food security, health, rebuilding after a disaster, among others.

The workshop will share how in-depth formative research ensures music is popularly relevant across regional borders, while also conveying nuanced messages. This begins with researching rhythms and styles which, while often recorded in one country, transcend borders. Research and co-creation approaches inform lyrics, taking into account focus issues, target audience, influencing factors and people's real experiences - so lyrics tell stories through music to convey messages. Case study examples will include: theme music as essential to radio dramas addressing issues such as gender-based violence, food security, and reducing disaster risk; co-creation music projects on important topics like xenophobia and violence against women; and creative approaches combining music with other activism formats, such as comics. Participants will have the opportunity to ask questions, discuss approaches, and share insights and experiences.

Dharmesh Moleshri and Manasi Mehan

Title: Artivism Through Visual Art Education

Abstract: Artivism through Art Education focuses on the transformative power of visual arts in fostering SEL within educational settings. This interactive workshop will leverage traditional Indian art forms to address everyday challenges and societal issues. Participants will engage in art activities, reflecting on personal and societal problems and expressing them through art. The workshop will help participants understand how SEL through visual art can enable them to express their artivism by exploring and adapting Indian art forms to their local contexts. The attendees will build curiosity towards the community and culture and gain practical skills for integrating artivism into education.

The session will be divided into three parts: First, the participants will explore an Indian tribal art form expressing the environment and its issues. Participants will then reflect on the challenges they face in their community or country. In the create section, they will make an artwork representing the issue or a solution to the problem they face, representing it in the style of the Indian art form. In the share section, they will reflect on and share what they have created, why, and how they can use this as an artivism tool in the real world.

Festivales Solidarios

Title: Art and defense of the territory in the face of the climate crisis

Abstract: We introduce ourselves; we are Festivales Solidarios , a collective of indigenous and mestizo people who have been doing activism and communication since 2012, we work on art and defence of the territory in the face of the climate crisis, we have more than 10 years of intervention from the diverse arts with intervention in social networks and the streets also as an anti-colonial alternative in Guatemala. We leave this video of the activism scholarship we won in 2022 and also our description and portfolio of work, it is not very interesting to participate with workshops and presentations and know how we can be part of it.

https://youtu.be/CB5PRBKD_as?si=RQVVCsnhXRwPHaTp

https://youtu.be/CB5PRBKD_as?si=RQVVCsnhXRwPHaTp

Jamie
Perera and
Felipe
Viveros

**Title: ManifestX - Queering of the Binary as
Anthropogenic Praxis**

Abstract: ManifestX - Queering of the Binary as
Anthropogenic Praxis

ManifestX queers the binary of the word “Manifesto”, in artistic statements exploring identity in the Capitalocene. It was initiated in “Identity Dialogues”, a series of conversations with Felipe Viveros and Jamie Perera, extended to artists in queer, activist, racialised and ecological communities. ManifestX makes the compelling case for reclaiming identity as a spectrum of manifestations that rebel against colonial categorisation and celebrate interconnectedness through the lens of non, pre, and post form. It is based on the conviction that opening horizons beyond capitalist realism and catastrophism requires rewilding of its toxic imaginary and limited vocabulary. What is the more-than-human world crying out to tell us, and in what ways can we respond?

Janine Lewis

Title: Somatic character entanglements

Abstract: The use of behavioural and expressive gesture to navigate communication through performance making

In psychology, entanglements are messy human connections that blur the boundaries between individuals and can produce uncomfortable, mutually dependent cognitive and emotional states. Daily as humans interacting with the world around us and each other, we constantly experience overlapping entanglements. Relationships and interpersonal communication cultivate entanglements in the form of repeated behavioural patterns and gestures. These may extend themselves resulting in abuse, addictions, illnesses to mental, emotional and spiritual problems.

Through performance making, healing from abuse and trauma forms a fractal theme found in many of the performance pieces that I have designed, devised, and directed over the years. Performances that I do myself often expose the raw harshness of the types of abuse even more intimately. This workshop offers a confessional narrative of my own experiences and emotional scars and turmoil that formed the basis for healing through my chosen artistic outlet – performance. These take the form of performance art pieces with strong somatic non-verbal undertones within the performance making.

As a kinesiologist, now even more so, I can articulate the process of creating and navigating somatic performance where the entanglements and patterns are revealed, and the movement of healing is set in motion.

Target audience: Open to all. No previous performance experience needed to attend – just an open heart, a desire for healing, and a willingness to trust and to allow yourself to sink into the magic of somatic work.

Proposed outcome: The participant is offered a first-hand exploration of how performance can be used as a platform for healing. Achieved through articulating somatic performance entanglements towards character development, for use in performance and life.

Prof Nalini Moodley- Diar and Dr Refiloe Lepere

Title: A Seat at the Table: Inclusivity in the Arts

Abstract: This performance-workshop session, titled “A Seat at the Table: Inclusivity in the Arts,” is a dynamic performance-installation and public forum inspired by Lois Weaver’s “The Long Table.” It is designed to facilitate democratic and non-hierarchical conversations about the roles and experiences of women and gender non-conforming individuals in the arts. We explore their vital contributions, their biographies, and continued conversation about equity and representation, while challenging dominant narratives and imagining innovative frameworks rooted in local contexts.

“A Seat at the Table: Inclusivity in the Arts” is part of developing interdisciplinary epistemologies, by centering storytelling and storymaking. The conversation is aimed at participants sharing their intellectual biographies. These narratives outline the major influences in their intellectual lives, aiming to:

Debunk the notion of a single linear pathway to development in arts and activism.

Offer glimpses into the challenges, false starts, and missteps encountered.

Create a platform for sharing intellectual and professional biographies, inspiring others.

“A Seat at the Table: Inclusivity in the Arts” performance creates a unique space for dialogue that embraces the organic nature of real conversations, spanning moments of silence, awkwardness, and laughter. It aims to bring diverse voices and hidden narratives – often considered ‘outside’ – into a shared and convivial setting. By extending the metaphorical and physical table, the event invites, transforming arenas for public discourse and idea exchange.

Through this participatory format, the performance-workshop challenges traditional hierarchies and provides a platform for sharing and celebrating the personal experiences and intellectual journeys. It offers a unique opportunity to engage with the intersections of art, identity, and community, fostering an environment where every voice can be heard, and every story can enrich the collective narrative.

Sam Brakarsh

Title: AMANI Africa Creative Defense Network / Artist at Risk Connection Africa: Networks or Strategy and Support for Activism

Abstract: This workshop will evaluate the state of artistic freedom in Africa and explore the emerging strategies and infrastructure of support and mobilisation for artists at risk. We will focus on two topics: 1) mobilisation against legal controls on artistic freedom, and 2) coordinating activist residencies in Africa.

Across the continent, artists are constrained by censorship boards and defamation acts that inhibit and often prosecute both their artistic work and their activism. There are civil society and activist networks across Africa engaging in advocacy to shift these legal practices. Yet these efforts are taking place largely in isolation. We must develop collective strategies, with artists' ideas central to the process, to shift the structures that have the power to shape or capacity to work and create.

Additionally, prosecuted artists are frequently forced to leave their communities for varying periods of time. Historically, Europe and the United States were presented as locations of safety. However, this removes artists from their networks of engagement and creativity, leading to other challenges moving forward. Additionally, with the rise of right-wing anti-immigrant mainstream political parties promoting racist policies, the prospects of gaining access to and the utility of Western nations as safe havens is in doubt. Africa is well positioned to build out networks of short and long term residencies for artists on the continent as well as from the Middle East and beyond. We will discuss how to coordinate and structure residencies in Africa to support artists at risk, build regional communities of collaboration and collective practice, and amplify artists' work.

This participatory workshop will present strategic challenges to the mechanisms that inhibit artists as well develop structures that amplify activism communities.

Thina Miya

Title: Co-creating a holistic concept of communal wellness in urban design

Abstract: This co-creative workshop explores and documents aspects of public space that prioritise wellness. The workshop has a pop-up exhibition format that includes Artivism-inspired interior and urban designs and interactive mapping exercises with a narrative component. The interactive activities aim to promote a collective exchange of ideas and create a shared consciousness of the intersection of space and wellness. The activities aim to probe thinking on the current and future state of the urban environment and how they impact individual and community wellness. The event raises awareness of our collective state of being and our ability to influence how the public domain is formed. The collaborative setting highlights how change can be created through collective contribution.

The workshop session will introduce all interested conferencegoers to the topic and kick-start participation in the co-creative activities. The exhibit should preferably remain open and active for the duration of the conference to allow continuous engagement and development of an artistic output.

The result of the activities will be a collection of co-created urban concepts and strategies addressing present and future wellness concerns associated with the urban environment. The artistic output includes images of the original design work shown, co-created maps of ideal public spaces, and recorded narratives on how the urban environment impacts wellness. The written output following the exhibition will capture the generative process used to develop the output, critique, and prospects regarding the intersections of space and wellness.

Wandile Mgcodo and Mr. Sibonelo Mchunu

Title: Unveiling the Narrative, Portraying Gender-Based Violence through Creative Expression

Abstract: The objective of this joint dance and lighting production, "Unveiling the Narrative, Portraying Gender-Based Violence through Creative Expression," is to examine and depict the complex and frequently terrifying realities of gender-based violence. This piece seeks to offer a potent and immersive reflection on the issue by combining the emotional physicality of contemporary dance with evocative lighting design, stretching the limits of conventional storytelling in theatre. Through a medium that goes beyond spoken communication, "Unveiling the Narrative, Portraying Gender-Based Violence through Creative Expression" seeks to raise awareness and empathy about the widespread problem of gender-based violence. The raw emotional spectrum of trauma, resiliency, and hope is captured by dance as a means of non-verbal expression. These feelings are emphasized and enhanced by the lighting design, which creates a dynamic interplay between movement and illumination.

The choreography will have a strong emotional component and be based in contemporary dance. The movements will represent the complexity of violence and its effects, ranging from forceful and chaotic to delicate and restrained. An important part of enhancing the story will be the lighting design. Lighting will be used to create an atmospheric atmosphere that evokes strong emotions in the audience in addition to highlighting the dancers' moves using colours, patterns, and shadows. To evoke periods of violence and terror, for example, strong lighting will be employed, creating dramatic shadows that allude to oppression and imprisonment. The listener will be progressively brought from darkness to light via the use of softer, warmer tones that portray concepts of hope and healing.

The choreographer and lighting designer will work closely together to accomplish the smooth blending of dance and lights. This collaboration will guarantee that each movement is accompanied by an appropriate lighting change, resulting in a seamless and well-coordinated performance. Iterative processes between lighting technicians and dancers will be used during rehearsals to fine-tune the timing and intensity of the lighting effects in connection to the choreography.

The play will be recorded for a workshop that follows the live theatre performance with the objective of promoting awareness and discussion around gender-based violence. The recorded performance will be screened as part of the workshop, and then there will be discussions to get people thinking about the topics covered. The purpose of this instructional element is to increase the performance's effect by promoting critical thinking and providing a forum for the exchange of individual experiences and perspectives. "Unveiling the Narrative" represents a bold and innovative approach to discussing a critical social issue. Through the fusion of dance and lighting, this project aims to create a moving and thought-provoking experience that not only highlights the realities of gender-based violence but also promotes empathy, understanding, and a collective call to action.

Francine
Kliemann
and Simon
Sharkey

Title: Immersive Learning Adventures and the Necessary Spaces: Discovering S.O.S. Worlds

Abstract: We will share the story of our immersive learning adventures and "the necessary spaces" approach, highlighting our award-winning project, School of the (Im)Possible, as the foundation for our other projects: Arctic Lighthouse AR Game and the Climate SPA Immersive Installation.

Our projects blur the edges of reality and fiction, digital and real, imagining new worlds into place and delivering real change in the most challenged communities

The approach has been recognised as a groundbreaking solution in the delivery of curriculum and creativity, subject to research at Edinburgh Futures Institute and University of Helsinki. School of the (Im)Possible was presented at COP 27 and an 2023 Ashoka Greenchangemaker Winner.

Francine
Kliemann
and Simon
Sharkey

Title: ARctic Lighthouse - AR Game - Play test

Abstract: Join us for an engaging interactive session where participants will have the opportunity to explore our augmented reality (AR) game, Arctic Lighthouse. This session will provide a unique chance to experience a play-test version of the game, which is currently in development.

Arctic Lighthouse is an AR Game about Climate Change, that connects young changemakers from all over the globe on a mission of protecting portals to sustainable futures. Placed on the border of game and reality, digital and real, we are exploring the concept of an “expanded game” -in which the interactive narrative connects with interactions in the real world for the game to advance, encouraging real life change through playing. The project has recently won the 2024 Unity for Humanity Grant.

Francine Kliemann and Simon Sharkey

Title: Climate SPA - Space for Playful Awakenings

Abstract: Exhibition of the small-scale model of Climate SPA Installation, alongside the Climate SPA Book.

The Climate SPA is an immersive installation that opened in June 2024 at the Forest of Imagination Festival at the Holburne Museum (Bath, UK) . "What if we were to discover that SPA stands for "Space for Playful Awakening."? What if, one day, a SPA appeared in a forest, not just any forest, a forest ofl magination near you? What if we found out that our SPA was a magical tree that could fly across the world like a hot air balloon and that it was planted here by the world's first Sparkitect many moons ago?

At the CLIMATE SPA Immersive Installation, the audience journey through a labyrinth filled with nature-inspired treatments created by young visionaries that will reconnect them to the invisible wonders of our world. Each imaginative therapy is a masterpiece of youthful creativity, offering a playful experience about the interconnectedness of humanity and nature. The installation was created in collaboration with Feilden Clegg Bradley Studios.

Nikoletta
Polydorou

Title: Social Change and Community Building through Music Education: A workshop by Sistema Cyprus and El Sistema Greece

Abstract: During the workshop, the participants will get training in using music as a powerful tool for inclusion and integration of young people who experienced trauma (with a special focus on people with migrant background and unaccompanied refugee minors). The suggested workshop's first aim is to create a safe environment for the participants so that everyone is equal to participate at their own pace and level of comfort. Moreover, the activities of the workshops will also encourage creativity, always in a safe way, in order to unlock a creative process which is important for a solid self-development. The workshop will be formed in a way that all participants can feel included, and where they will always be able to participate at their own desired level of interaction. The level of quality of music for every activity will also be a priority. Nurturing creativity through improvisation is a method that will be analysed and extensively used.

Martina Nadal

Title: What are Synthetic Memories?

Abstract: Activity B : Open Space

What are Synthetic Memories?

<https://www.syntheticmemories.net/>

A journey through memory-based reconstructions.

Since 2022, the initiative has been working with different communities around the world, building visual reconstructions of their past through one-to-one interviews. These reconstructions are not factual representations of the past but rather memory vectors based on what people remember.

Documenting untold and lost stories.

This initiative has been developed in collaboration with communities whose stories have historically been overlooked. It provides an opportunity to visualise realities that have never been captured on camera or that have been lost due to migration processes.

Doing a workshop with a small group of individuals to do recreations on key moments from their activist journey that were not documented but were transcendental for them. Maybe the moment where you felt the activist within you got awakened? Maybe a moment where you understood the potential of your work? Or a cathartic moment after years of efforts? Through this workshop, we will be able to generate a series of images of carefully selected moments that were never documented.

Example of a recreation developed within the Public Office of Memory Reconstruction in Barcelona by Jordi Petit, an LGBTBI+ rights activist.

Declan Welsh

Title: Brand Building vs Agitation. What I've Learned from Talking A Lot About Palestine

Abstract: This presentation will be delivered by Declan Welsh, a songwriter and performer from Glasgow who visited the West Bank in 2017, and since then has released music, written poetry, made speeches, created content and published articles on Palestinian Liberation.

The talk will centre around what I have learned from speaking about Palestine as an artist who came back from a trip to the west bank horrified at what i had seen and desperate to help force change. Starting with articles and poems written in the aftermath of the visit, through songs written in the following years that were played on bbc radio 1 during israel hosting eurovision, into the pandemic, through the second album and onto my trnsmt speech and subsequent uk and eu tour, which happened alongside an album release and an arena support tour with The Reytons, all the way into speaking at rallies organised in glasgow. At each of these stages I have made mistakes that artists continue to make, and I want to offer up my journey as an example of how to grow into someone who understands what arts place in a revolution should be, and to be someone who at least gets closer to that with some of their work.

It will focus on two forms of artistic social commentary - what I will call Brand Building and Agitation.

Isadora Canela

Title: Common Ground

Abstract: The multidimensional crises our societies face (political, social, environmental) reflect the current wounds in our collective imagination, space and existence. Yet, the violence and divisions that caused them remain at the heart of ongoing hegemonic narratives. Challenging those requires a systemic shift in our ways of relating to the 'other', be they human or non-human.

What could emerge in generational, educational, ethnic, and cultural diversity? What must we all learn and share? What could flourish from radical imagination and community building from the margins? As an invitation to find ways out of these discourses hierarchising knowledge and life, and to heal from these structural harms, Common Ground has aimed to create a collaborative network based on decolonial pedagogies, collective healing, as well as horizontal exchange and co-creation.

Grace
Anderson

**Title: Art, Archives, and the Self: Examining ARTivism
through the Black LGBTQIA+ perspective**

Abstract: (He)Art in Tow A conversation on creative politics past performativity. Katlego K Kolanyane-Kesupile in conversation with Grace Anderson. During this session, Grace will interview the multi-disciplinary ARTivist Katlego and engage the audience in a conversation about existing, creating, and documenting as an ARTivist

Katlego Kai Kolanyane- Kesupile

Title: Art, Archives, and the Self: Examining ARTivism through the Black LGBTQIA+ perspective

Abstract: (He)Art in Tow A conversation on creative politics past performativity. Katlego K Kolanyane-Kesupile in conversation with Grace Anderson. During this session, Grace will interview the multi-disciplinary ARTivist Katlego and engage the audience in a conversation about existing, creating, and documenting as an ARTivist