

Global Artivism Presenters

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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.

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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.

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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?

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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: Ada Muluneh, Assa Maga, 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. Ada Muluneh's "Water Life," 2018 Assa Maga'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.

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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 Jsus 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. DeMilles *The Ten Commandments* (1923), both a critical and commercial success, held the Paramount revenue record for twenty-five years. DeMilles 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.

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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 N Ghraigh, 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, *shhid*, 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 activist 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.

Biography:

Annemi Conradie-Chetty is an educator, writer and artist. She completed her MA and PhD degrees in Visual Studies at Stellenbosch University and has lectured in Art History and Visual Culture Studies at Rhodes University and University of Cape Town. She is currently senior lecturer in History of Art at North-West University, where she also directs the research entity Visual Narratives and Creative Outputs (ViNCO). Her current research focuses on the commodification and appropriation of colonial archival images in contemporary art and design, and constructions of gender and race in visual culture. Annemi's artistic practice encompasses mixed media work, collage, installation and performance. She combines sewing, weaving and embroidery with discarded archival material and found urban and agricultural detritus to investigate the vestiges of colonialism and environmental degradation in the context of neocolonialism.

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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 womens narratives through metaphorical landscapes constructing knowledge in a visual format.

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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.

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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.

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

Abstract:

Jacques Rancire (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 countrys 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 Rancirian 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.

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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 it 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 Artivism.

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Dismantling of hierarchy challenges social categories of power

Abstract:

The film production process employs a structured hierarchy in which the scriptwriter and directors 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 individuals 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.

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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. Objectives 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 Methodology 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.

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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 Mezirows strand of transformative learning theory to describe how dance can empower the oppressed against oppressive tendencies depriving their fundamental human rights.

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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.

Biography:

Inge Lize Weber is a practicing interior designer and lecturer at Tshwane University of Technology. She holds a master's degree in interior design from Tshwane University of Technology and a degree in interior architecture from Leeds Beckett University in the United Kingdom. Inge is currently associated with the Advanced Diploma Interior Design practice students, where there is an emphasis on developing students to be active participants in the interior design industry.

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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 %23PussyPositivity. 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.

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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.

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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 Thorpes 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 Artivism allowed the designer to visually interpret the male victims 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.

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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 chiefs 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.

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Community Festivals and Artivism: Dzimbabwe 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 artivism. 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.

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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.

Name and Surname: Matthias Pauwels

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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 Huttons art installation/performance *FuckWhitePeople* (2016) and John Trengoves 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 Huttons 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.

Name and Surname: Nasreen Hoosain

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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.

Name and Surname: Nicola Haskins

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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.

Name and Surname: Refiloe Lepere

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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.

Name and Surname: Roland Moses

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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 researchers' 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.

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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 a delve 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.

Name and Surname: Rostislava Pashkevitch-Ngobeni

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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.

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Promoting Artivism Through the beats of Carlos DjeDjes 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.

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The arts conundrum in a post-apartheid South Africa: arms 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 countrys 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 governments 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.

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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* Maa 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.

Name and Surname: Saranya Devan

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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 Bharathanatyam 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?

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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.

Name and Surname: Thina Miya

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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.

Name and Surname: Tresor Mpauni

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Solidarity Festivals

Abstract:

I was thinking that we could use Grant as moderator of an inspirational session with Tresor, this way we can "brand" a CAN session on activism and practical experience + impact.

Name and Surname: Vuyokazi Futshane

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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 Putumas "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.

Name and Surname: Zanele Lucia Radebe

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Inzilo: A black womans 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 Barret'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.

Biography:

Zanele Lucia Radebe is a Lecturer in the Fine Art program within the Visual Arts Department at Vaal University of Technology. She earned her M-Tech from Vaal University of Technology in 2019. Radebe's research interests lie in Gender Studies, with a particular focus on African women. She is also deeply engaged in cultural studies, employing a feminist perspective to critique her Zulu cultural practices. Her research projects include the artistic exploration of the diverse hairstyles of black women and the re-imagining of controlling images of African women. Radebe has published an article titled "Exploring Alternative Views on the Western Miniskirt and Isigcebhezana in the Patriarchal Zulu Culture of South Africa" in Gender and Behaviour Journal. Her current research project interrogates and critiques the Zulu custom of wearing inzilo (the mourning dress) by Zulu widows, examining the gender inequality associated with this practice. This research contextualizes a mainstream Zulu widow, as a visual response to patriarchal, social subjugation and objectification of black womens body and dress.

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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.

Name and Surname: Mariana Manezes Neumann

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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.

Name and Surname: Sarah Robyn Farrell

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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.

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Integrating Science and the Arts as a form of awareness creation

Abstract:

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.

Biography:

Mr Ngobeni is a Co-Director of Ogembo Consulting Company. He hold a BSc Hons: Meteorology (UP); MSc Applied Meteorology (Reading University, UK)

, LLB (UNISA) and MAP (Management Advancement Programme, WITS). Previously Mr Tshepho Ngobeni was a Senior Manager Weather Forecasting (2011-2024) at South African Weather Service where he was responsible for managing the Weather forecasting activities in South Africa. During 2018-2021, Mr Tshepho Ngobeni also acted as Executive: Weather and Climate Services as well as Executive: Infrastructure and Information Systems He presented and participated as a panel expert at different forums including, the presidential water summit (2017, 6-7 April), the sixth session of the Global Platform for DRR (GP2019) Geneva, the seventh Session of the Global Platform for DRR (GP2022) Indonesia, the International Day for Disaster Reduction (IDDR), 2022 Cape Town, the September 2023 Durban BRICS, the 2023 DMISA CONFERENCE Thohoyandou, the 2023 SANTAM disaster Engagement session. During his employment as Senior Manager: Weather Forecasting Mr Ngobeni led the team who implemented amongst others the: Impact Based Forecasting; South African Regional Flash Flood Guidance (The SARFFG) The Multi Hazard Early Warning System Early Warning For All (EW4ALL, At initial stage) Various Early Warning, Weather and Climate awareness and outreach campaigns

Name and Surname: Vas Putter

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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.

Biography:

VAS PUTTER (born Vasantham Pillay) Resides in Kwa-Zulu Natal Putter completed a Bachelor of Arts at the University of Durban-Westville (now UKZN) Department of Fine Arts, majoring in History of Art (with distinction) and went on to tutor History of Art to first year Fine Art students until the closure of the department. Putter went on to become a muralist and display artist. The onset of Multiple Sclerosis left Putter with impaired eyesight, numbness and, at times, limited mobility. Unable to continue with her occupation, she became a volunteer for people living with disabilities and in 2011 received The National Tribune Award for Women in the Disability Sector. After much rehabilitation and many lifestyle changes, her healing journey through creating art finally began in 2016. Putter works in oils, acrylic, watercolour, printmaking and mixed media. She is fascinated with the diaspora of peoples, and the subsequent displacement of belongings. Her work explores movement and touch while at the same time unpacking historical and contemporary influences on her life. In 2020, motivated by the social and environmental injustices of unethical production and recycling practices, Putter started various upcycling initiatives in her community, promoting sustainability and eco-conscious consumerism. She was commissioned to create a garden sculpture installation for a venue in Durban. Her piece was a multi-ethnic flower seller made from upcycled materials and discarded fast fashion rejects. In 2022 she was runner up in the UN Women and Climate She Reigns Tech Award. Putter was commissioned to work on the cover and cover page illustration of a book titled In the Storms of History South Africa's Journey from Slavery to

Democracy by author Leslie Grobbelaar (published February 2023). She is currently completing four upcycled art pieces commissioned by T.I.P.S (Trade and Industrial Policy Strategies) for their national conference on trade barriers to green business for women, youth, black-owned and persons with disabilities. Also participating in a community project Female Artists Against GBV with The Active Citizens Movement, listening to stories from GBV survivors. This exhibition is to be held on Womens Day. Putters project Averting the Gaze has recently been chosen by The National Arts Council for part funding. The project highlights environmental and humanitarian pressing issues by drawing attention to consumer behaviour and modern-day slavery and trafficking. This project will culminate on Human Rights Day 2025.

Name and Surname: Beatriz Itzel Cruz Megchun

Email: megchun@up.edu

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.

Biography:

Beatriz Itzel Cruz Megchun is an associate professor of design and innovation at the Dr Robert B. Pamplin, Jr School of Business at the University of Portland. Her research has two streams. One focuses on the role and value of design in organizations from the strategic to the operational level and the role of design in technological innovations, social innovations and responsible innovations. The second stream centres on exploring the value of brand experiences in global brand management. She is interested in creating instruments that facilitate the design of retail spaces, services and identities for global brands. She has over fifteen years of experience consulting in the creative, manufacturing and new technology industries. She also participates in projects with non-governmental organizations and governmental institutions addressing social inequalities.

Name and Surname: Jakob Wirth

Email: post@jakobwirth.net

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 others experience and perspective to foster a counterhegemonic practice.

Biography:

Jakob Wirth (www.jakobwirth.net) is an artist, activist and PhD Candidate in artistic research at the Bauhaus University. They work in the public space and chooses their artistic language processually, depending on context and theme. They use mediums ranging from performance art, video, social practice to direct guerrilla interventions. Their main interest is to intertwine the artistic field with politics and everyday realities by hijacking unknown systems and questioning the boundaries of norms - parasiting structures and using them for collective purposes. Jakob has worked extensively with collectives and is the co-founded the cultural project Die Blaue Blume, urban collective stadtgewitter and the Project Space Make-up in Berlin. They is also a member of the collectives including Stadt von Unten, Kollektiv Raumstation (AU, DE) and Arterias Urbanas (BOL). They has realized works and interventions in non-institutional public space as well as in institutional contexts (Architecture Biennial Chicago, Museum Worpswede, Gorki Theater, Schillermuseum Weimar, Mnchner Kammerspiele, Art Biennial Santa Cruz de la Sierra, Alte Mnze Berlin, Allentown Center for Contemporary Art, US,). They has taught at Bauhaus University Weimar, the Kunsthochskolen Holback, DNK, the Agogis Zrich and the Humboldt University Berlin. They is founder and editor of the magazine Parasite Art and is a guest editor for Kunstforum International.

They holds a Master's degree in Spatial Strategies (Kunsthochschule Berlin), as well as in Public Art and New Artistic Strategies (Bauhaus University Weimar), and a Bachelor's degree in Sociology, Politics and Economics, with periods of study in Madrid (ES), Santa Cruz (BOL), Holbaeck (DNK) and Chicago (US).

Name and Surname: Navan Chetty

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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.

Biography:

Navan Chetty initially pursued studies in Architecture at the University of KwaZulu Natal before shifting his academic focus to Fine Arts, with a specialisation in painting and printmaking, at the Durban University of Technology. Subsequently, he secured a prestigious artist-in-residence position at the renowned Print Making Workshop in New York, where he spent a year honing his artistic talents. Presently, Navan Chetty works as a television director, with a primary emphasis on the production of programs spanning the realms of arts, educational content, and documentary filmmaking. In recent years, he has rekindled his engagement with painting, aiming to leverage his wealth of experience in photography, film, and the visual arts to create fine art masterpieces.

Name and Surname: Ukho Emmanuel Peyi

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IMITHWALO

Abstract:

Title: Imithwalo 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

Biography:

Ukho Peyi is a South African visual artist graduated at the Walter Sisulu University majored in printmaking, where he obtained a national diploma in Fine Art in 2020 and an advanced diploma the following year. With his passion for arts and devotion to helping others, during his final years at varsity, he tutored level I and II students in painting and printmaking. He has participated in numerous group exhibitions , research conferences, art competitions and art festivals. Inspired by his sorrowful upbringing of growing without a father, and how that affected both him and his mother, he is using his talent to advocate for unwed women who are raising their abandoned children without the help of their fathers. He believes every child has a right to life, love, education and parental support from both parents. With his works of art, he is fighting against fatherlessness and father absenteeism in South Africa. Peyi alludes to everyday struggles children and parents are facing using charcoal drawings and pastels on

Fabriano paper, addressing struggles of the voiceless for healthy and safer environments for women and children.

Name and Surname: Rama Halabi

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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 (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 grandmothers hands knitting with my fathers poetry. Name: dlh (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 subjects 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.

Biography:

I am a Palestinian artist (and vet student), from Jerusalem, Daliyat el Carmel and Yerka. I come from a religious minority in the Middle East that

has been misrepresented by the occupation, and so art in its many forms has always been a way of expression, resistance and connection to myself. Growing up I felt like I was always on the outside looking in, being a stranger in the places I love made me recognize their beauty and my connection to them in a sacred way. I grew up drawing on all surfaces I could find as a child, and I was surrounded by parents that were educated and artistic- my father a writer and poet, my mother a painter. Never saw my expression of art necessarily political; I have come to understand that art made by the hands of people being silenced in all its forms from its silliness to its most dramatic is inherently political because it is powerful. Being deeply committed and connected to my people, the impact of an artist is not separate of their community.

Name and Surname: Tabish Rafiq Mir

Email: nan

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 pedestrians 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.

Name and Surname: Liphelo Nobumba

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The dynamics of the students mind.

Abstract:

THE DYNAMICS OF THE STUDENTS MIND.

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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.

Name and Surname: Tshepo Mokoena

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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, were 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, thats 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.

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https://drive.google.com/file/d/1mjb5d3GHNuuZSjaPpy067qUOJ5umRACR/view?usp=drive_li

Name and Surname: Nawal Watali

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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.

Name and Surname: Catherine Meyburgh

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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.

Biography:

Catherine Meyburgh is a Filmmaker and Projection Designer with a career spanning over three decades. She edited her first feature film and documentary on film in 1988. Meyburgh has collaborated with acclaimed artist William Kentridge as multi-projection designer for over 20 years, including operas; *The Nose* (Met Opera, Lyon opera), *Lulu* (The Met opera, ENO), *The Magic Flute* (La Scala Bam, Paris Opera, Nelson Mandela Theater) *Wozzeck* (Salzburg festival, The Met, Opra Bastille). Installations and theatre works; *The Refusal of Time* (dOKUMENTA) and *The Head and Load* (Tate Modern and Armory 2018). She has edited over 30 documentaries, which have been broadcast on networks including Arte, Channel 4, BBC, and NBC, and renowned film festivals such as Encounters, IDFA, DIFF, TIFF and the Berlin Berlinale. Most recently co-directing, co-producing and editing the award winning documentary *Dying For Gold*. She has been invited to host masterclasses at the University of Cape Town, Yale, Bard College, University of the Witwatersrand, University of Johannesburg, and AFDA. In her recent collaboration with Joanna Dudley on *We Will Slam You With Our Wings* she is the cinematographer and projection designer. She is currently doing the projection design for Philip Millers opera. *Nkoli*, the *Vogue Opera*.

Name and Surname: Ezenwa Okoro

Email: ezenwa@streetproject.org.ng

ARTvocacy Movement

Abstract:

Showcasing the ARTvocacay Movement's strides in Nigeria. Methodology and strategy. How it was started, the successes, the challenges, lessons learnt, current activities and plans for the future.

Biography:

Ezenwa Eleazar Okoro is a social justice advocate, human rights activist, poet, film-maker and art administrator with seventeen years-experience working with communities and entities across West Africa. He is the Program Director of Street Project Foundation, a not-for-profit organization that uses creative arts to foster youth engagement, social mobilization and cross-cultural dialogue. Street Project Foundation won the Intercultural Innovation Award by the United Nations Alliance of Civilizations (UNAOC) and the BMW Group. Ezenwa is a 2014 Mandela Washington Fellow of the Young African Leaders Initiative (a United States Government program). He is a 2019 and 2020 Global Fellow of the International Society of the Performing Arts (ISPA). Ezenwa currently serves on the Board of Initiative for National Growth (ING), Foundation for Social Innovation (FSI), NAIJA Youth Entrepreneurship Network and Black Soup Media respectively. Ezenwa was recently elected Chairman of the Community of Practice on Youth Activism and Vice President of Nigeria Youth Workers Association respectively. He is skilled in film production, movement building, advocacy, public speaking, project management, resource mobilization and communications. He is an alumnus of Galilee International Management Institute, Israel and University of Wisconsin-Stout, USA.

Name and Surname: Ruhul Robin Khan

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Against The Wind

Abstract:

Yet to share

Biography:

Ruhul Robin Khan is a filmmaker, festival organizer, and communications expert dedicated to LGBTQI+ rights in Bangladesh. He organized 'REINCARNATE (<https://shorturl.at/anqsu>)' the only LGBTQI+ art and film festival in Bangladesh, promoting cultural movements for LGBTQI+ rights in South Asia. His documentary 'Against the Wind (2021),' focused on intersex issues, has received international acclaim. He created 'TRANS TALK (<https://shorturl.at/hnoST>)' the first and only mainstream TV show for LGBTQI+ voices in Bangladesh. His advocacy led to official gender identity recognition, including gender diversity issues in textbooks, and the transgender person protection act. Ruhul works for an inclusive and resilient society irrespective of sex and gender. He has introduced an interactive workshop to learn about gender and sexuality. It is a unique workshop to understand LGBTQI+ issues and transform a safe and just society. Debuting at 24, Ruhul has directed many award-winning films and television dramas, including 'Nameless,' which won 'Best Democratic Film' from an International Short Film Festival. Ruhul received fellowships from BRAC University, Movies That Matter. He is an alumnus of The Festival Academy and the Swedish Institute. He currently leads Public Relations and Communications at the only Bangladeshi NGO, working toward an inclusive and resilient society for the LGBTQI+ population.

Name and Surname: Summer Dean and Laiyoneith Hurtado

Email: summer.dean@gmail.com

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.

Biography:

Summer Dean is a 27 year old artist, storyteller, and environmental advocate based in Los Angeles, CA. Her work lies at the intersection of culture, sustainable fashion, and climate education. Through social media, she's grown a community of 70,000 people around the world engaged and passionate about environmental issues, and established herself as a leader in the sustainable fashion space. Currently, I'm an ambassador for The Fashion Act, a bill in New York that would be the first of its kind to put legally binding environmental standards on the fashion industry. I'm also a fellow with Remake, a global organization fighting for human rights and climate justice in the fashion industry.

Name and Surname: Syed Jazib Ali

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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.

Name and Surname: Muhammad Mughrabi

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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 Caff 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.

Name and Surname: Karina Lemmer and Nicola Haskins

Email: haskinsNL@tut.ac.za

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.

Biography:

Nicola Haskins is a Naledi nominated, award-winning embodied moving researcher, choreographer, educator and dancer who has performed nationally and internationally over the last 23 years. She is a full-time lecturer at the Tshwane University of Technology in the Performing Arts, Dance Stream. She has an MA degree with distinction in Drama from the University of Pretoria. She was a performer for the First Physical Theatre Company for 4 years. She has won three Standard Bank Ovation Awards and a Gold Ovation Award for her company's production, The Anatomy of Weather. Her company, The Matchbox Theatre Collective, founded with Bailey Snyman, has produced and performed a variety of works nationally and internationally. She toured for 10 years in Dada Masilos Swan Lake throughout Europe, America, and Asia. Nicola is committed to teaching and learning practices; specifically choreographic practice and how new approaches and methods can be explored. She completed her PhD study at the University of Pretoria entitled: Decolonial Storying: embodied memory in facilitating choreographic composition in 2023. She is a certified movement analyst (CMA) through the Laban/Bartenieff Institute of Movement Studies in New York. Nicola is a published academic and recently published in the Journal of Dance Education and is working towards a book chapter entitled: Using LBMS to enhance kinesthetic identity in dancers through archipelagic pedagogy.

Name and Surname: Amalen Sathananthar and Angeline Pittenger

Email: interweaveproject@gmail.com

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 fro 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 dont 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.

Biography:

Interweave is a two-person team that creates visual art and street-theater interventions focused on social and environmental justice working in collaboration with other organizations and campaigns. Amalen Sathananthar is a Malaysian farmer, activist, giant puppeteer, organizer and action conductor. Angeline Pittenger Sanger is a US/Spanish citizen, educator, and practicing artist. Our collaborations strive to amplify messages of the fight against environmental racism and the gendered impacts of the climate crisis, as well as demanding corporate responsibility for pollution and environmental devastation. In our work as artists, we create murals, giant puppets, trash sculptures, banners, and graphics, street theater, and chants for actions. As educators, we lead workshops in art-making, creating self and community care practices in activism, building intersectional solidarity within teams, and making impactful art actions. We believe that creating impactful art is equally important as collaborating with respect, compassion, solidarity and transparency. Interweave values sustainable long-term involvement over emergency activism. We are actively anti-racist, ecofeminist, and regard rest and compassion as crucial parts of our practice. Interweave values play, compassion, trust, and rest within our commitment to demanding a more just and equitable world where people are valued over profit.

Name and Surname: Styx Mokejane and Mphutlane oa Bofelo Mpho Lovinga Se

Email: styx@assitej.org.za

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 1980s 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!

Biography:

Botho Theatre Cooperative consists of writer, Mphutlane wa Bofelo and thespians, Mpho Lovinga and Styx Mokejane. Mphutlane wa Bofelo is South African cultural worker and political theorist who focuses on social and political development, governance, political transformation, and strategy and leadership. He has worked in the field of Worker Education and training and development for more than twenty years. Having developed the love for reading and writing in his teens, Mphutlane wa Bofelo became active in organised literature and theatre programs in the mid-1980s and early 1990s through the Makana Poets and Makana Arts Commune, which draw on both Theatre of the Oppressed and Total Theatre. In 1998, he completed a Theatre Ambassador Course in Drama at the Vereeniging Civic Theatre and in 1999 he played a central role in the establishment of the Uniqwa Dance and Drama Society (UDDS). Between 2002 and 2017, Mphutlane wa Bofelo was involved in the development of literature and theatre in Durban through active participation in Nowadays Poets Izimbongi Zesimanje, Slam Poetry Operations Team (SPOT) and Live Poets Society (LIPS). During this period, Bofelo participated several times in the prestigious Poetry Africa Festival and facilitated several creative writing workshops at the Westville Correctional Service, commissioned by the University of Kwa-Zulu Natal's Centre for Creative Arts (CCA). He has published several books that includes poetry, short fiction and essays and has participated in several

concerts and conferences, including among others- BRICS Literary Forum in Zhuhai in the People's Republic of China, the World Cup of Cultures in Berlin in Germany, Conference of Iranian and World Poets in Tehran and Shiraz in the Islamic Republic of Iran and African Poetry under the Trees in Saint Denis in the Reunion Island. Bofelo holds an Honors Degree in Political Science and a masters degree in governance and political Transformation. Currently, he is a doctoral candidate in Governance and Political Transformation at the University of the Free State and is the training officer in the Members Affairs section of the Public Servants Association of South Africa. (PSA). Styx Mokejane is an arts manager, facilitator, community-based theatre activist and talented actor with strong stage instincts and intensive formal training. He has worked with renowned theatre and film companies. Styx works as a performing arts seasonal actor/director. His past works such as Storms and Valleys by Mncedisi Shabangu, The Very Next breath by Paul Noko, Bound by Love, Face to Face by Matlakala Motaung, Jika, The Nurse by Maishe Maponya, Silent Cries by Styx Mokejane, The Story of an African Choir by Jane Collins and Livewire Explosion as a Director. Styx is a perfectionist who possesses a solid work ethic which compels him to work on his artistic craft until he and his colleagues are satisfied with his craft. He is committed to achieving the highest standard of performance and still willing to learn and listen from others. Styx has been a community theatre activist since the early 1990s, His involvement is through making theatre for young people. Mpho Lovinga is a seasoned actor known for his outstanding performances in movies such as Final Solution, Max and Mona, catch a Fire. Lovinga's acting prowess comes along with theatre plays such as Moshoeshoe, The Suit and Sdale. As Botho Theatre Cooperative, the three started working on the play Guluva from 2020 and tested it before audiences at Funda community College on June 16, 2022. Thereafter the play premiered at the Bat Centre on the 19th of November before a packed audience. The show featured in the 2023 National Arts Festival in Grahamstown, Makhanda where it received rave reviews.

Name and Surname: Sibusiso Fihlani

Email: info@artthatmatters.org.za

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 dont enjoy the right to privacy, because everyone is on top of everyone omunye phezokomunye 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.

Name and Surname: Dijana Miloevi

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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 Miloevi, "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.

Biography:

DIJANA MILOEVI (1961) Director, DAH Theater Research Center for Culture and Social Change; Professor, Institute for Modern Dance, Belgrade
Dijana Miloevi is an award-winning theater director, activist, writer and lecturer. She co-founded DAH Theater and has been its leading director for over thirty years. She was the Artistic Director for theater festivals, was the president of the Association of the Independent Theaters and president or member of several boards. Being involved with several peace building initiatives and collaborating with feminists - activists groups she also serves as a member of the Board at IMPACT- a network of arts and conflict transformation and is the member of the Creative Core of Laboratory for Global Performance & Politics. She has devised and directed theater shows and installations with her company and toured them nationally and internationally as well as directed the work with other companies all over the world. She is a well-known lecturer and has taught at prestigious Universities, writes articles and essays about theater. She is recipient of prestigious fellowships and awards (Fulbright, Arts Link, Helena Vaz de Silva).

Name and Surname: Kelly A. Storom

Email: conferences@sibikwa.co.za & caryn@sibikwa.co.za

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.

Name and Surname: Ikusasa Lethu African Music and Dance Ensemble

Email: Opondop@ukzn.ac.za

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 ensembles 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

Biography:

IKUSASA LETHU BIO Founded in 2000 by the visionary Dr. Patricia Opondo, Ikusasa Lethu has become a vibrant haven for University of KwaZulu-Natal African Music and Dance students eager to explore their creative talents. The name "Ikusasa Lethu," meaning "Our Future," encapsulates the ensemble's spirit and promise. Their specially curated performance for this inaugural Global Artivism conference, themed "Artivism: Enhancing Cultural Activism for a Safe and Just World," reflects their dedication as arts activists, celebrating and promoting African indigenous expressions within the context of multiculturalism and global conversations. ACHIEVEMENTS Ikusasa Lethu's musical journey spans the globe, with impactful concerts and workshops in Germany, Denmark, Sweden, Canada, Peru, Zimbabwe, Mozambique, Seychelles, Thailand, Uganda, and captivating audiences across South Africa in Durban, Pietermaritzburg, Makhanda (Grahamstown), and East London. For the inaugural Global Artivism performance and workshop, prepare for an unforgettable experience that transcends borders and cultures, promoting inclusivity through engaging presentations.

Name and Surname: Amlie Joannides

Email: joannidesamelie@gmail.com

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!

Name and Surname: Joseph Komani

Email: komanijoseph@gmail.com

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.

Biography:

Award winning writer and director Joseph Komani is a South African independent artist running a company called the Actcaffe, a film and theatre school, including a Theatre Magazine. His love for theatre started in 2007 when he joined Moonyth drama house at the South African state theatre. He acted in productions such as Mbekwa and The minister, deputy and president which also took part of the Zwakala festival in 2011 at the Market theatre. In 2009 wrote his first one man show titled The interpretation inspired by Gerard Sekoto and his work, it performed under the Mzansi fela festival. In 2012 he co-wrote another play called TWISTED with Paul Grootboom. The show got a chance to be staged at the state theatre (In the spot light program). In 2013 he co-wrote with Tumi Modise the *Naledi award nominee stage play Mother and child. The show was first performed at the state theatre under the Vavasati international womens festival. During that same year the show took part at the Ishashalazi festival and was nominated for *BEST PRODUCTION. In 2014 came back with another show titled Birth. First staged at the state theatre under the Vavasati international womens festival the play was mentored by Paul Grootboom, the show got a chance to show case at the Plat4orm and POPART theatre. He then joined the MB Studios art gallery in 2016 and participated at the FNB ART FAIR exhibition, showcasing the Lady in white. He also worked with Professor Matjila from the University of South Africa in 2017 staging a musical play titled "Thaga the singing bird". In 2018 the young writer and director teamed up with the OzoneFelaz and stage the Standard Bank Gold award winning production XOVA which performed at the State theatre, National arts festival. The play has 12 Naledi Nominations under its wing (2019). He recently stage the Story of Solomon Plaatje at the State theatre starring Mandla Gaduka and Thulani

Shange. In 2021 he was invited at the Market theatre to stage the multi award-winning production of Xova and had a sold out production. Again Joseph Komani collaborated with Paul Grootboom with the stage play titled "A better life". The production won best production at the 2022 Naledi awards.

Name and Surname: Patricia A Opondo

Email: Opondop@ukzn.ac.za

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.

Biography:

Dr. Patricia Achieng Opondo Applied Ethnomusicologist and Senior Lecturer in African Music and Dance at the University of KwaZulu-Natal, South Africa. She is also Director of the African Music Project and curates the annual African Cultural Calabash festival. She was appointed to the South African Ministerial Committee for the National Indigenous Music Project to formulate of a national strategy and plan for the collection, preservation and promotion of indigenous music of South Africa with the ultimate objective to re-engineer the National Sound Film and Video Archives. She has served on the International Council for Traditional Music (ICTM) Executive Board and as Chair of the ICTM Study Group on African Musics (SGAM). She was instrumental in the University of KwaZulu-Natal hosting the 40th ICTM World Conference and the 1st ICTM SGAM symposium. She has served as Vice President Southern Region for the Pan African Society for Musical Arts Education (PASMAE). She is Editorial Board Member of MUZIKI: Journal of Music Research in Africa and serves as a panellist on the DHET Creative Outputs sub-field panel for the evaluation of scholarly creative art works. She was recently appointed as a member of Répertoire International de Littérature Musicale (RILM) Committee Mixte

Name and Surname: Irene Rodrguez

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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.

Biography:

IRAKARA (Irene Rodriguez, Colombia - 1988) Interdisciplinary artist in theater and live arts, singer-songwriter and designer. I design experiments oriented to discover a sonorous and energetic technology from the voice and listening to stir the social imagination, creation and vitality. Sound creation is a possibility to relate to the invisible dimensions of reality and expand bridges to recognize the interdependence with what surrounds us. By singing inventing a language, "uma lngua-nenhuma" or "a language-dead-to-be-born", what I seek is to open a poetics of the creation of other possible worlds, to propose a state of listening from uncertainty and confidence in the performance of our voice as power and strength.

Name and Surname: Frances Fox

Email: nan

Climate Live

Abstract:

Global youth-led concerts & festival campaigns to engage a new audience in the climate movement <https://www.instagram.com/climateliveglobal/>

Name and Surname: Martina Nadal

Email: nan

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

Abstract:

Activity A : Conf 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).

Name and Surname: Sevi Matsakidou and Nikoletta Polydorou

Email: sevi@elsistema.gr

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.

Biography:

Sevi Matsakidou studied at the School of Drama in the Fine Arts Department of Aristotle University of Thessaloniki and holds a Masters Degree in Cultural Studies with a focus on Semiotics and Communication. After gaining experience in the theatre and education industries, she pursued her passions for writing and working with children. After a journey filled with adventure and learning, she is now proud to be the Educational Manager of El Sistema Greece. Nikoletta Polydorou is a Social Music Educator with a PhD in Music Education and the founder and Executive Director of Sistema Cyprus, which provides free music education to children and young people, including migrants and refugees. From 2011 to 2022, she taught in disadvantaged schools in Nicosia and has collaborated with the European University of Cyprus and the Jerusalem Academy of Music and Dance. She currently teaches Community Music at the University of Nicosia. Nikoletta received the Commonwealth Points of Light Award in 2020 by Her Majesty Queen Elizabeth II for her work with migrant communities.

Name and Surname: Yousef Qaraeen

Email: KONSTANCYOFFICIAL@GMAIL.COM

KONSTANCY

Abstract:

"Sada Al-Rahil" is a profound exploration of Konstancys 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.

Name and Surname: This is Our Home

Email: <https://l.instagram.com/?u=https%3A%2F%2Fwww.fossilfreepacific.org%2F&e=AT3H>

This is Our Home Pacific artists for climate justice

Abstract:

A project of the Fossil Fuel Non-Proliferation Treaty Initiative

<https://www.instagram.com/p/C9CVuL6R9gQ/>

Name and Surname: Hayley Hayes-Roberts

Email: hayley.hayes-roberts@uct.ac.za

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 Mrwetyanas (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 Blchliger (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. Link:

<https://www.tandfonline.com/eprint/D8STYHEYJV3ETGKP6JNTB/full?target=10.1080/02560046>

Name and Surname: Herman Botes and Anna Kurinna

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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.

Biography:

Dr Herman Botes is an academic and practitioner in the field of design. Herman is currently the Head of the Department of Visual Communication at the Faculty of Arts and Design at TUT and past president of the Design Educators Forum of Southern Africa (DEFSA). With a PhD in Visual Arts from Stellenbosch University, his research delves into critical pedagogy and decolonisation within the context of South African design education. Herman's career encompasses over three decades of teaching, during which he has lectured on a wide range of subjects in the field of design. He has supervised numerous postgraduate students and has been an external examiner for various institutions. His professional journey includes roles as a graphic designer and marketer, with notable contributions to organisations such as the South African Rail Commuter Corporation, ABSA, and the City Council of Tshwane. Herman's leadership extends to curriculum development, community engagement, and extensive involvement in the Council on Higher Education (CHE). He has been recognised with multiple awards, including the TUT Vice-Chancellors Certificate of Recognition for Excellence and national design awards. An active researcher, Herman has published conference papers, co-edited conference proceedings, and contributed book chapters on design education and societal transformation.

Name and Surname: Inge Lize Weber

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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.

Name and Surname: Ngonidzashe Muwonwa and Owen Seda

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Artivism as Praxis and Discourse - A Case Study of Kadomas (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 artivism. This paper interrogates and analyses a recent project in artivism, 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 Womens 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 womens 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 artivism 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.

Name and Surname: Melissa Malzkuhn

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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>

Name and Surname: Laiyonelth Hurtado

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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.

Biography:

Laiyonelth Hurtado is an Afro-Colombian interdisciplinary artist based in New York since 2017, exploring the intersections of art, environmentalism, storytelling, and social justice. A Remake ambassador since 2023 and a believer of hope as a force for change. An HBCU graduate with a major in political science, a community builder, and co-founder of Synergy Social, a wellness community that promotes social justice through the lens of fun and play.

Name and Surname: Anne Mastamet-Mason and Daphney Kobe

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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.

Name and Surname: Daniel/Deborah Walter

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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 Projects 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.

Biography:

Daniel Walter has been writing, recording and producing music for social change across Africa for over 20 years. Daniel Walter is the founder & director of CMFD Productions, a Johannesburg and Maputo based communications for change consultancy, as well as leading Sigauque Project, which comprises music production, community arts activities, and a live-performance band.

Name and Surname: Dharmesh Moleshri and Manasi Mehan

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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.

Name and Surname: Festivales Solidarios

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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 defense 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

Name and Surname: Jamie Perera and Felipe Viveros

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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 rewinding 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?

Biography:

Jamie Perera bio: Jamie Perera is an Asian mixed heritage composer, sound artist and producer from East London. His work is inspired by transformation in the Anthropocene, with themes that juxtapose nature, people, places and timescales. He is the first artist to turn the Holocene - 12,000 years of climate data - into an immersive orchestral piece with "Anthropocene In C Major", touring internationally. Other notable work includes making a "score in the sky" with satellite data, and using sound to show differences in conscious state. Pereras collaborations and commissions include a diverse range of organisations and people including The Serpentine, The Royal College of Art, Forma Art, Wild Alchemy Lab, The Guardian, Financial Times, European Space Agency, RNCM, Erased Tapes Records, Crossover Labs, Amnesty International, Anil Seth, Marcus Du Sautoy, and Lubomyr Melnyk. Felipe Viveros bio: Felipe is Chilean born artist, strategist and academic specialising in storytelling for impact, program design and fundraising. He has worked with governments and organisations globally, and helped to co-found Culture Hack Labs, a not-for-profit consultancy that supports organisations, social movements and activists to create narrative-led systems change. Throughout his career Felipe has championed epistemic justice, social and Indigenous peoples rights. Felipe is a Bertha Fellow, a member of the UN Harmony with Nature initiative and a board member at Amazon Watch. He holds an MSc in Whole Systems Ecology from Schumacher College, in the UK.

Name and Surname: Janine Lewis

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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.

Name and Surname: Prof Nalini Moodley-Diar and Dr Refiloe Lepere

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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.

Name and Surname: Sam Brakarsh

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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, activists 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 activists' ideas central to the process, to shift the structures that have the power to shape or capacity to work and create. Additionally, prosecuted activists 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 activists 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 activists 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 activists 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 activists as well develop structures that amplify activism communities.

Biography:

Sam Brakarsh is the Africa Regional Representative for Artists at Risk Connection (ARC), coordinator of the AMANI: Africa Creative Defense Network, and co-chair of the upcoming PANAF Summit on Artistic Freedom. He is from Zimbabwe where he cofounded the Chikukwa Research Trust and Culture Centre, focusing on sustainable governance, political theatre, and environmental justice. Sam is a Theatre of the Oppressed (TO) practitioner, having established a TO network in Zimbabwe as well as conducting trainings in Ghana, Kenya, the United States, the Philippines, and Palestine. He has a background in health justice and previously worked with the Clinton Health Access Initiative, supporting the Global Health Workforce team on COVID response and Community Health Worker system strengthening in seven countries across Sub-Saharan Africa. Sam sits on the Mind and Life Institutes Advisory Council, where he also serves on the review and design committee for their international Changemaker Grant. ARC is a keystone organization providing a protection mechanism for at-risk artists around the world who push the frontiers of free expression, explore

risky and often dangerous terrain, and make provocative ideas accessible and even safe for the rest of society to consider. The program has safeguarded the right to artistic freedom of expression and has ensured that artists and cultural professionals everywhere can live and work without fear. This is possible because ARC connects persecuted artists to its growing global network of resources, facilitates cooperation between human rights and arts organizations, amplifies the stories and work of at-risk artists, and raises visibility of the field of artistic freedom.

Name and Surname: Thina Miya

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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.

Name and Surname: Wandile Mgcodo and Mr. Sibonelo Mchunu

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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. .

Biography:

Wandile Mgcodo is a Naledi Award-nominated lighting designer. He additionally teaches at the Department of Performing Arts, Tshwane University of Technology in South Africa. He has extensive theatre expertise, particularly in technical theatre, production management, and community theatre. Wandile has a master's degree in Performing Arts Technology, with an emphasis on production management and community theater processes and is currently pursuing a PhD at Rhodes University. His current research field is in scenography, with a focus on stage lighting design, engagement, and aesthetics. He has served on various committees, including the Theatre Advisory Panel of the National Arts Council of South Africa, the Gauteng Department of Sports, Arts, and Culture Adjudication Committee, and the Technical Production Services Association Council of South Africa. Sibonelo Mchunu is a South African young man born on the 20th of March 1997 in Umsinga KwaZuluNatal. He is the firstborn in a Zulu-speaking family. His objectives are to grow into a consistent creative producer, a dedicated dancer, a dance teacher, and a prolific choreographer that commits to spawning innovative ground-breaking performance art. Sibonelo aims on being a recognizable art(act)ivist within the creative industry. He was trained by Myhayise Productions and furthered his training at Tshwane University of Technology (TUT) where he obtained a cum laude in both a National Diploma in Performing Arts Dance (2021) and an Advanced Diploma in Performing Arts (2022), He is enrolled in Postgraduate Diploma in 2023.

Name and Surname: Francine Kliemann and Simon Sharkey

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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.

Biography:

Francine Kliemann is the director at Plat Cultural, a Brazilian-based company working globally towards embedding "creative immersive learning" in schools and communities. She holds a degree in Performing Arts from UFRGS (2011) and a Masters in Performance Making from Goldsmiths University of London (2017). Simon Sharkey is the director of The Necessary Space, a company that he calls A Theatre of Opportunity. He is best known as one of the founding directors of the National Theatre of Scotland. He works internationally and is based in Scotland.

Name and Surname: Francine Kliemann and Simon Sharkey

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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.

Biography:

Francine Kliemann is the director at Plat Cultural, a brazilian-based company working globally towards embedding " creative immersive learning" in schools and communities. She holds a degree in Performing Arts from UFRGS (2011) and a Masters in Performance Making from Goldsmiths University of London (2017). Simon Sharkey is the director of The Necessary Space, a company that he calls A Theatre of Opportunity. He is best known as one of the founding directors of the National Theatre of Scotland. He works internationally and is based in Scotland.

Name and Surname: Francine Kliemann and Simon Sharkey

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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.

Biography:

Francine Kliemann is the director at Plat Cultural, a brazilian-based company working globally towards embedding " creative immersive learning" in schools and communities. She holds a degree in Performing Arts from UFRGS (2011) and a Masters in Performance Making from Goldsmiths University of London (2017). Simon Sharkey is the director of The Necessary Space, a company that he calls A Theatre of Opportunity. He is best known as one of the founding directors of the National Theatre of Scotland. He works internationally and is based in Scotland.

Name and Surname: Nikoletta Polydorou

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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 workshops 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.

Biography:

Nikoletta Polydorou is a Social Music Educator with a PhD in Music Education and the founder and Executive Director of Sistema Cyprus, which provides free music education to children and young people, including migrants and refugees. From 2011 to 2022, she taught in disadvantaged schools in Nicosia and has collaborated with the European University of Cyprus and the Jerusalem Academy of Music and Dance. She currently teaches Community Music at the University of Nicosia. Nikoletta received the Commonwealth Points of Light Award in 2020 by Her Majesty Queen Elizabeth II for her work with migrant communities. Konstantina Roussou is a graduate of the Music School of Pallini and a student of the Department of Music Studies of the University of Athens. In 2015 she received her Diploma in Flute with a grade of Excellent unanimously and A prize (class of Nikos Nikopoulos) from the Philip Nakas Conservatory. She has completed the orchestra academy of the Athens State Orchestra. She has performed with the Athens State Orchestra, the Athens Lyric Orchestra, the Camerata and other professional orchestras in concerts in Greece and abroad. Since 2018 she is the woodwind sectional leader in the El Sistema Greece Youth Orchestra.

Name and Surname: Martina Nadal

Email: nan

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 LGTBI+ rights activist.

Name and Surname: Declan Welsh

Email: nan

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.

Name and Surname: Isadora Canela

Email: nan

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.

Name and Surname: Grace Anderson

Email: nan

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

Biography:

Grace Anderson is a queer writer, dreamer, network weaver, and strategist working at the intersection of resource mobilization, climate justice, and Black dignity and imagination. She approaches her work with curiosity, limitlessness, and an unflinching orientation toward abundance and collective liberation. Recently, Grace started, The Lupine Collaborative (TLC), an organization advancing environmental and climate justice by abundantly resourcing Black women, non-binary, and transgender people to dream, ideate, and build toward a liberatory future.

Name and Surname: Katlego Kai Kolanyane-Kesupile

Email: nan

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

Biography:

Katlego Kai Kolanyane-Kesupile is a Botswana-born Trans* ARTivist, development practitioner, communications specialist, and cultural architect. A groundbreaking international award-winner, she has imprints in human rights, education and performing arts. With global experience as a development practitioner, her approach to inclusion and diversification is informed by decoloniality, Feminism, and Disability theory in practice. Katlego is a graduate of Sociology at Goldsmiths University of London, UK, with an MA in Human Rights, Culture, and Social Justice, as well as of the University of the Witwatersrand, South Africa, with an Honours degree in Dramatic Arts. Among her achievements, she is a TED Fellow, Queen's Young Leader, founder and Creative Director of the Queer Shorts Showcase Festival, and was named one of Africa's most Influential Women in the Arts in 2018.

Name and Surname: nan

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Abstract:

This fireside chat between Grace Anderson (USA) and Katlego Kai Kolanyane-Kesupile (BW) is set to explore the practices, politics and modalities that the two have used in their careers over a decade. Exploring the subjects of multidisciplinary, resilient creativity, inclusion, marginality, and social justice, the conversation invites audiences of various backgrounds - be they practicing artists, scholars, activists, and beyond - to share in unpacking how these matters contribute toward moving societies towards collective liberation.