

NATIONAL ARTS FESTIVAL

**SQUARING**  
**THE CIRCLE**

**40** YEARS: THE POLITICS OF ART



1820 Settlers Monument  
Lucas Ave



Carinus Art Centre  
Beaufort Str



The Yellow House  
High Str



Former Security Police HQ  
Cnr Huntley Str and Somerset Str



Kingswood College  
Burton Str



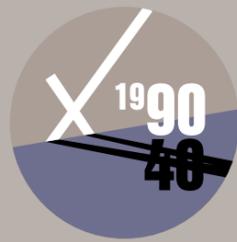
International Library of African Music  
Prince Alfred Str



Graeme College  
Templeton Dr



Fiddlers Green  
Carlise Str



The Old Gaol  
Somerset Str



PJ Olivier High School  
Cnr Somerset Str and Robinson Str



Drostdy Arch  
Cnr Somerset Str and High Str



South African Library for the Blind  
High Str



Anglican Cathedral of St Michael and St George  
Church Square



The Cock House  
Market Str



Grahamstown City Hall  
High Str



Wesley Methodist Church  
Cnr Market Str and York Str



Grahamstown Public Library  
Hill Str



St Andrews College  
Somerset Str



Selmar Schonland Herbarium  
Prince Albert Str

**Squaring the Circle is set against the backdrop of the National Arts Festival that celebrates its 40th anniversary this year. Dotted around the city of Grahamstown, the exhibition initiates a journey that chronicles arts and culture over four decades. It shows how freedom of expression and creativity have intersected with the changing legal and political framework that underpins South African society.**

Grahamstown has been the stage on which artists have performed for 40 years, engaging audiences with their interpretation of events and the human condition against the backdrop of apartheid and transformation in South Africa.

This year festival audiences and the local community will find 40 circular markers throughout Grahamstown. Some of their locations are highlighted alongside. The markers are the first step in a journey that provides a socio-political backdrop to the arts and celebrates the National Arts Festival's contribution to providing cultural landmarks in the twenty years before and twenty years after the democratic elections of 1994.



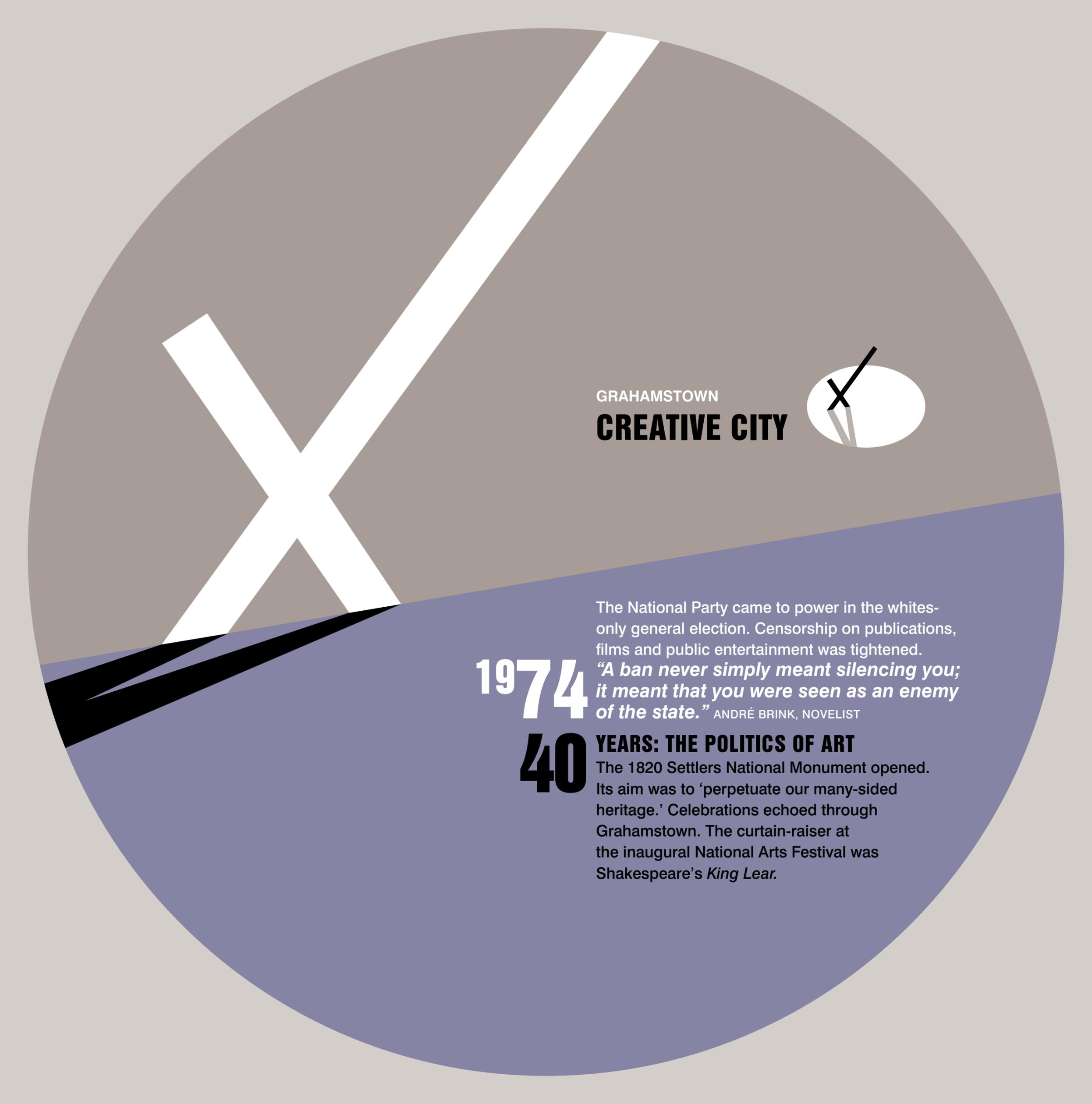
To commemorate more permanently these seminal cultural and democratic anniversaries, a sculptural intervention has been proposed. The location for this will be on the High Street traffic circle, below the old railway station.

The form of the sculpture will be a 20m high sundial, around which the overlapping timelines of significant political and festival moments will be placed. It is envisaged that the sundial will be installed for the 2015 festival as a symbolic “squaring of the circle”, connecting the two halves of the city in a central focus.

To honour and document the role that the National Arts Festival has played in South Africa’s democratic evolution, the online catalogue of the city markers will form the basis of a future publication.

The Apartheid Museum invites you to contribute to this publication by logging your festival moments and cultural highlights of the past forty years. Email us with your memories [wayded@apartheidmuseum.org](mailto:wayded@apartheidmuseum.org)

Scroll down to find the 40 city markers.



GRAHAMSTOWN

**CREATIVE CITY**

1974

The National Party came to power in the whites-only general election. Censorship on publications, films and public entertainment was tightened. *“A ban never simply meant silencing you; it meant that you were seen as an enemy of the state.”* ANDRÉ BRINK, NOVELIST

40

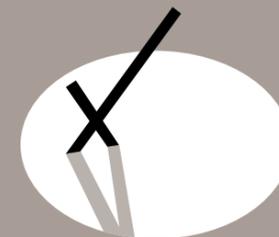
**YEARS: THE POLITICS OF ART**

The 1820 Settlers National Monument opened. Its aim was to ‘perpetuate our many-sided heritage.’ Celebrations echoed through Grahamstown. The curtain-raiser at the inaugural National Arts Festival was Shakespeare’s *King Lear*.



GRAHAMSTOWN

**CREATIVE CITY**



The black consciousness movement gained traction, significantly contributing to a cultural renaissance in many art forms. *“Who can speak the heart of the black man, who can sing the rhythm of the black man, who can paint the suffering of the black man and who can act the pain of the black man, the desires, the loves and the hates of the black experience?”* STRINI MOODLEY,

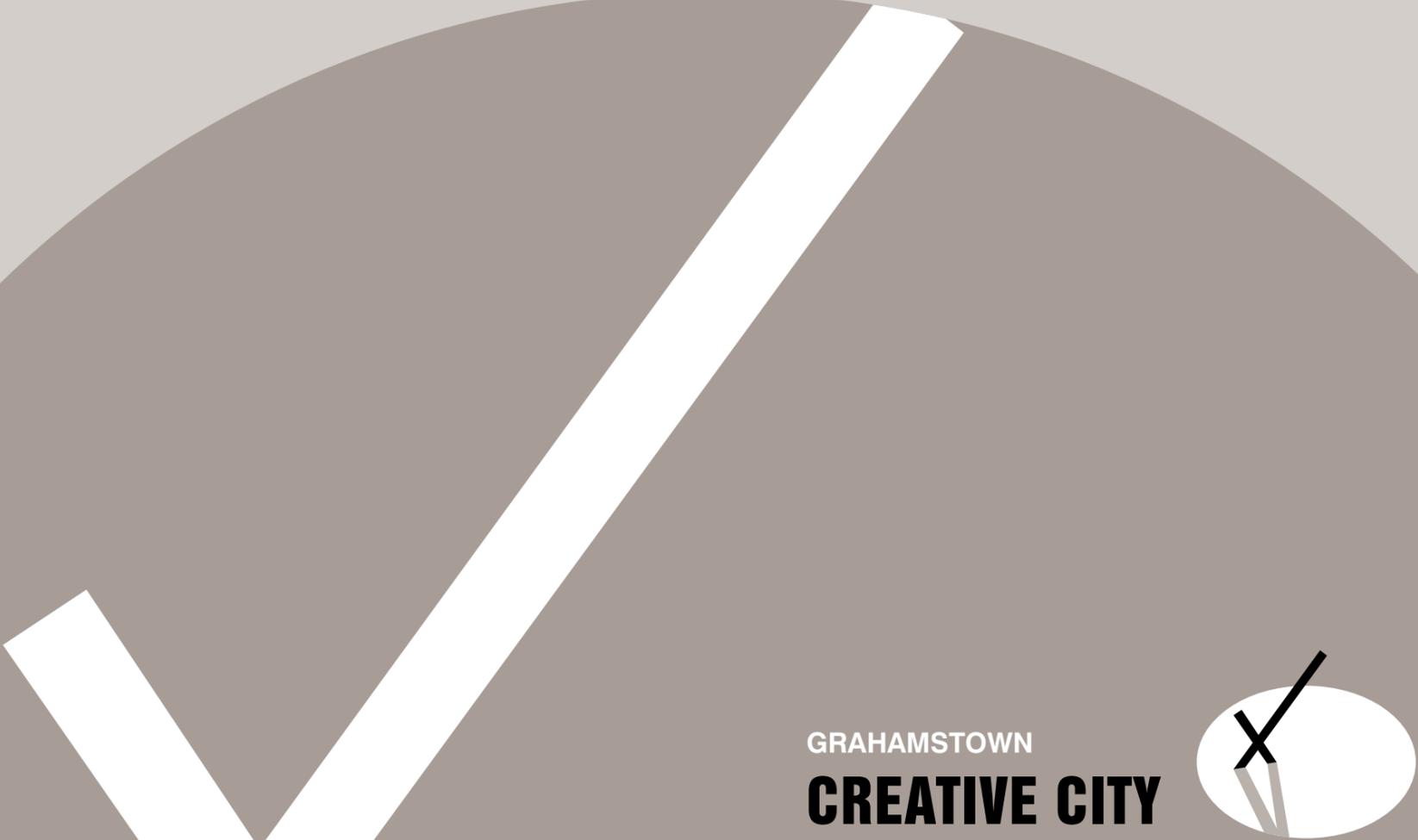
JOURNALIST AND PLAYWRIGHT

**1975**

**40**

**YEARS: THE POLITICS OF ART**

The Festival does not take place for the only time in its forty-year history.



GRAHAMSTOWN  
**CREATIVE CITY**

1976

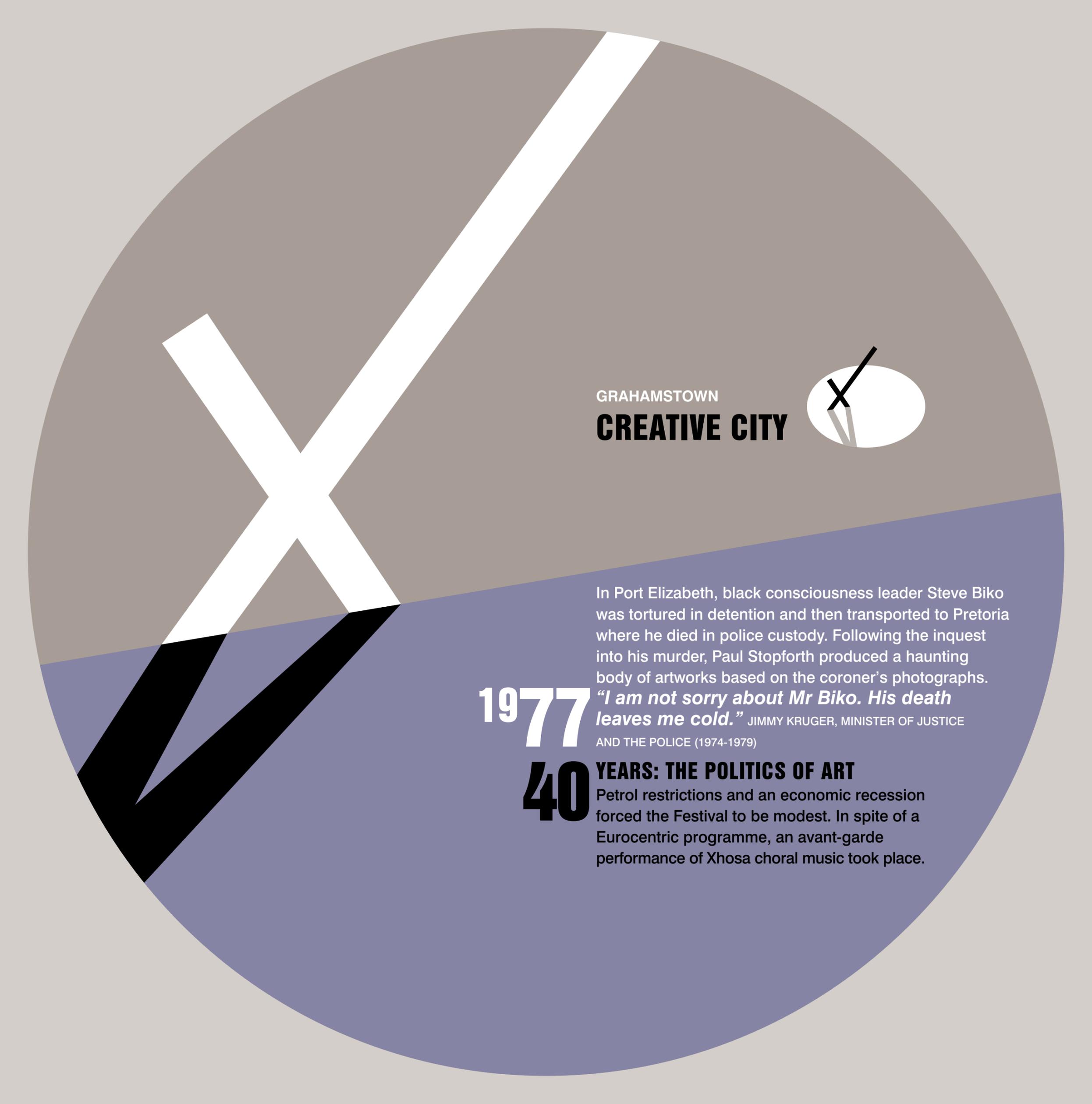
High school students in Soweto protested against Afrikaans being a compulsory medium of instruction. The police reacted brutally and nearly a thousand students lost their lives. Despite government fears that television could negatively affect citizen's morals, television screens finally flickered to life. Mannie Manim and Barney Simon established the Market Theatre 'armed with little more than the conviction that culture can change society.'

40

**YEARS: THE POLITICS OF ART**

While the country burned, the Festival paid tribute to Shakespeare. ***“While the Festival might legitimately lay stress on the interests and traditions of English-speaking South Africans, it should never become sectional or parochial.”***

GUY BUTLER, POET AND VISIONARY BEHIND  
THE NATIONAL ARTS FESTIVAL



GRAHAMSTOWN

**CREATIVE CITY**



In Port Elizabeth, black consciousness leader Steve Biko was tortured in detention and then transported to Pretoria where he died in police custody. Following the inquest into his murder, Paul Stopforth produced a haunting body of artworks based on the coroner's photographs.

**1977**

*"I am not sorry about Mr Biko. His death leaves me cold."* JIMMY KRUGER, MINISTER OF JUSTICE

AND THE POLICE (1974-1979)

**40**

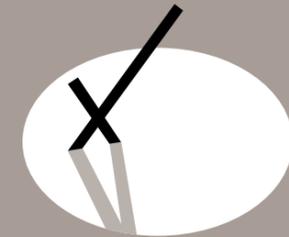
**YEARS: THE POLITICS OF ART**

Petrol restrictions and an economic recession forced the Festival to be modest. In spite of a Eurocentric programme, an avant-garde performance of Xhosa choral music took place.



GRAHAMSTOWN

**CREATIVE CITY**



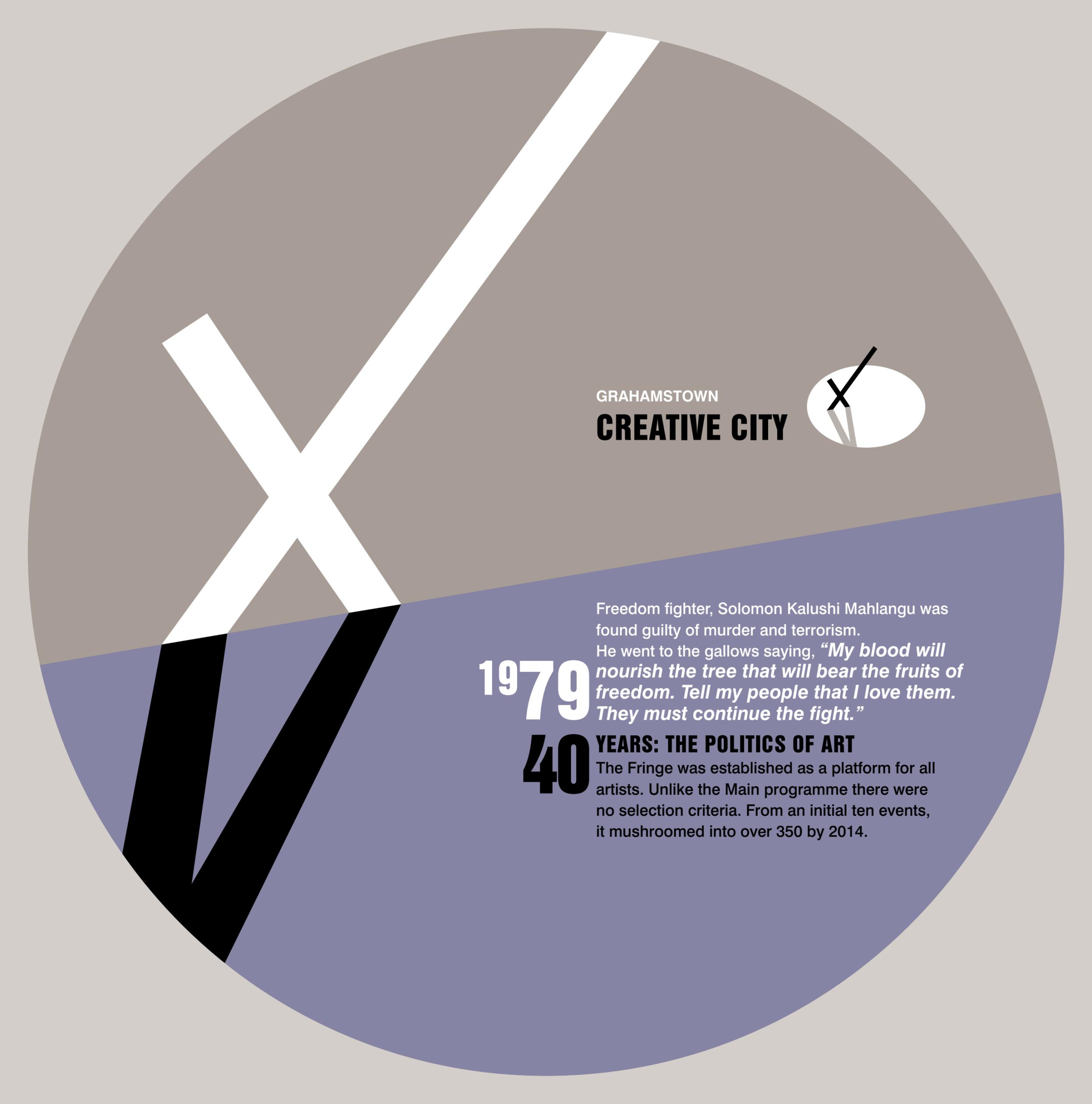
**1978**

The newly founded liberation organisation AZAPO campaigned for the isolation of South Africa by advocating a cultural boycott. PW Botha was inaugurated as prime minister. *“Most blacks are happy, except those who have had other ideas pushed into their ears.”* PW BOTHA, PRIME MINISTER OF SOUTH AFRICA (1978-1984)

**40**

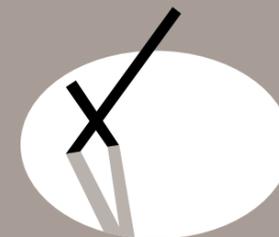
**YEARS: THE POLITICS OF ART**

The Monument’s gallery walls came alive with the Festival’s first major fine art exhibition of South African artists. The exhibition was curated by Linda Goodman. The international *Road Ahead* conference took place. On the agenda: the Country’s future.



GRAHAMSTOWN

**CREATIVE CITY**



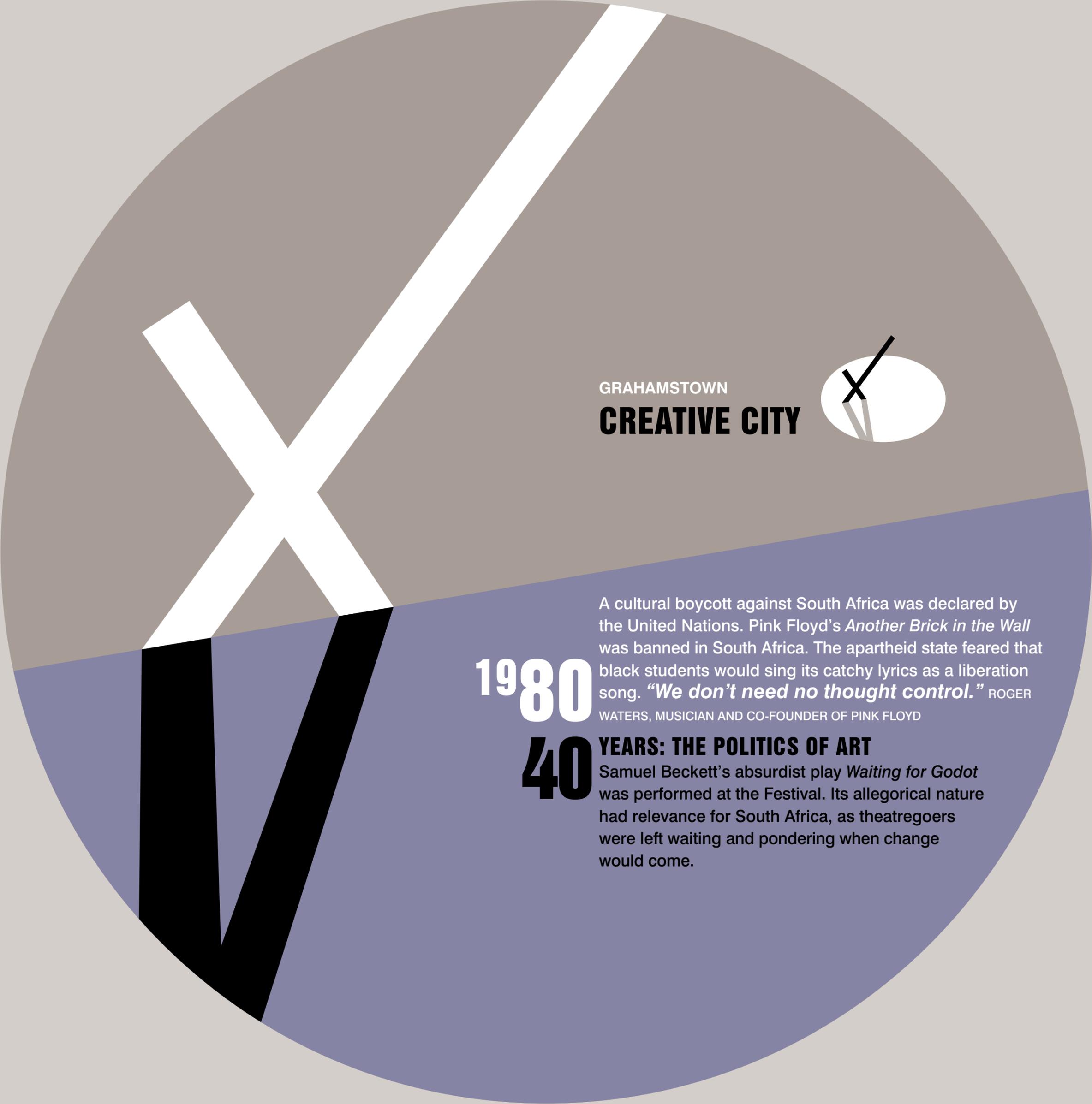
1979

Freedom fighter, Solomon Kalushi Mahlangu was found guilty of murder and terrorism. He went to the gallows saying, *“My blood will nourish the tree that will bear the fruits of freedom. Tell my people that I love them. They must continue the fight.”*

40

**YEARS: THE POLITICS OF ART**

The Fringe was established as a platform for all artists. Unlike the Main programme there were no selection criteria. From an initial ten events, it mushroomed into over 350 by 2014.



GRAHAMSTOWN

## CREATIVE CITY

1980

A cultural boycott against South Africa was declared by the United Nations. Pink Floyd's *Another Brick in the Wall* was banned in South Africa. The apartheid state feared that black students would sing its catchy lyrics as a liberation song. **"We don't need no thought control."** ROGER WATERS, MUSICIAN AND CO-FOUNDER OF PINK FLOYD

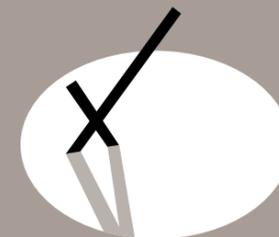
40

### YEARS: THE POLITICS OF ART

Samuel Beckett's absurdist play *Waiting for Godot* was performed at the Festival. Its allegorical nature had relevance for South Africa, as theatregoers were left waiting and pondering when change would come.

GRAHAMSTOWN

**CREATIVE CITY**



Several prominent anti-apartheid activists died at the hands of the security police.

*“A lot has been going on around,” I said.  
“What?”*

*“I mean, good lord, railways are being cut, buildings bombed, police stations are being attacked, there are guns and guns all over wherever one goes,” I said.*

*“The people are claiming their history,” he said.*

MONGANE WALLY SEROTE, *TO EVERY BIRTH ITS BLOOD* (1981)

1981

40

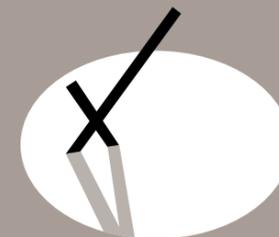
**YEARS: THE POLITICS OF ART**

*Mostly Mozart* was the Festival’s promotions theme. Musical performances were classical and most of the drama productions at the Winter School were devoted to the life of the composer. The Young Artists Award was initiated with Five Roses as the inaugural sponsor.



GRAHAMSTOWN

**CREATIVE CITY**



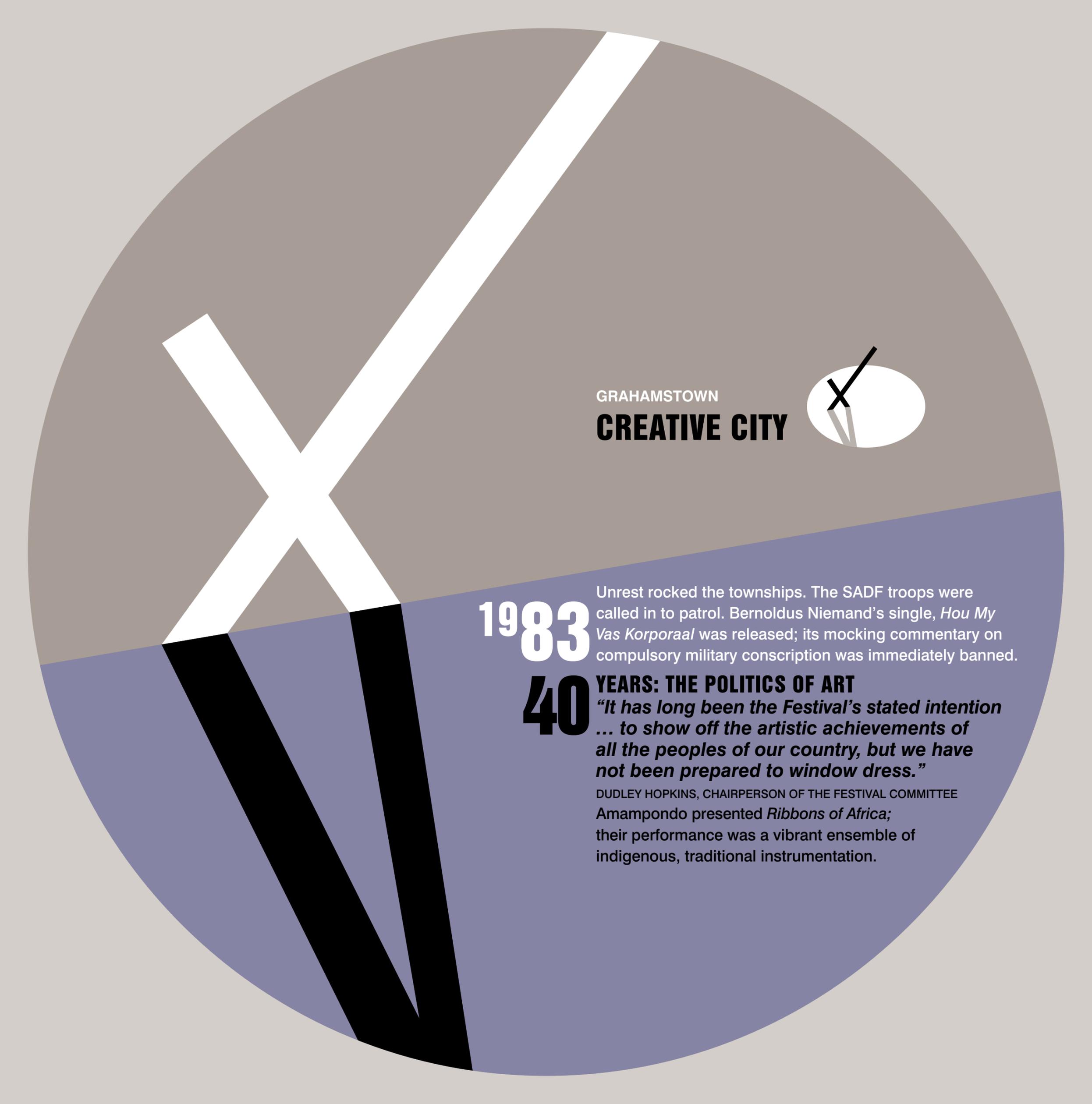
**1982**

The United Nations Special Committee against Apartheid launched the International Year of Mobilisation for Sanctions against South Africa. The protest song *Free Nelson Mandela* by The Special AKA's popularised the international campaign that called for the release of Nelson Mandela and all other political prisoners.

**40**

**YEARS: THE POLITICS OF ART**

Music dominated the Festival's programme, and the theme for the year was *Boldly Beethoven*. The Newspaper Press Union, founded in the Grahamstown City Hall, celebrated its centenary – its aim, to promote freedom of speech in the South African press.



GRAHAMSTOWN

## CREATIVE CITY

1983

Unrest rocked the townships. The SADF troops were called in to patrol. Bernoldus Niemand's single, *Hou My Vas Korporaal* was released; its mocking commentary on compulsory military conscription was immediately banned.

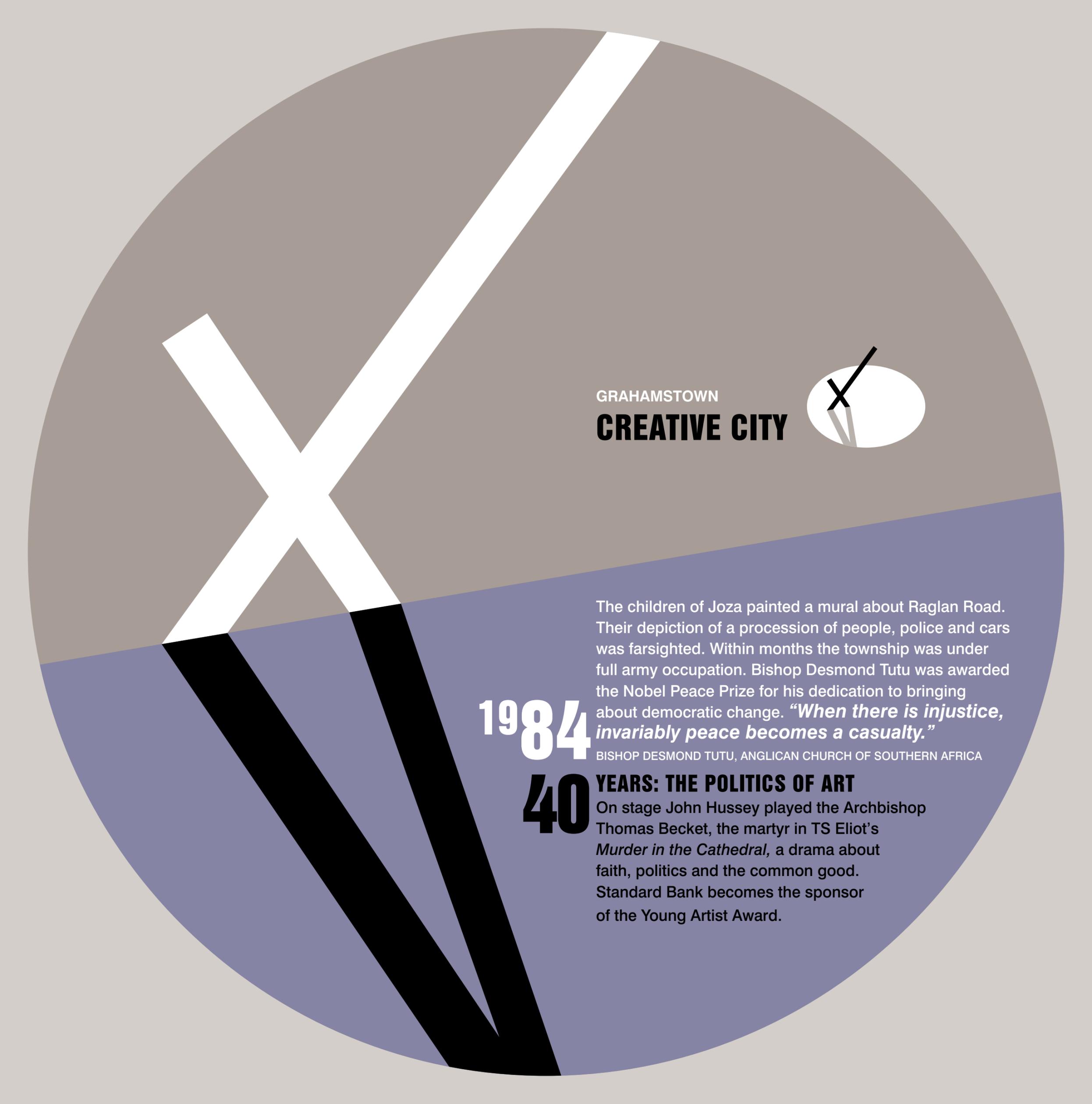
40

### YEARS: THE POLITICS OF ART

*"It has long been the Festival's stated intention ... to show off the artistic achievements of all the peoples of our country, but we have not been prepared to window dress."*

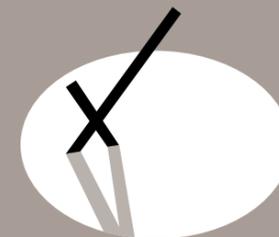
DUDLEY HOPKINS, CHAIRPERSON OF THE FESTIVAL COMMITTEE

Amampondo presented *Ribbons of Africa*; their performance was a vibrant ensemble of indigenous, traditional instrumentation.



GRAHAMSTOWN

**CREATIVE CITY**



1984

The children of Joza painted a mural about Raglan Road. Their depiction of a procession of people, police and cars was farsighted. Within months the township was under full army occupation. Bishop Desmond Tutu was awarded the Nobel Peace Prize for his dedication to bringing about democratic change. *“When there is injustice, invariably peace becomes a casualty.”*

BISHOP DESMOND TUTU, ANGLICAN CHURCH OF SOUTHERN AFRICA

40

**YEARS: THE POLITICS OF ART**

On stage John Hussey played the Archbishop Thomas Becket, the martyr in TS Eliot’s *Murder in the Cathedral*, a drama about faith, politics and the common good. Standard Bank becomes the sponsor of the Young Artist Award.



1985

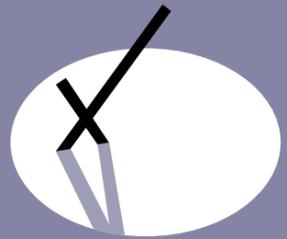
President PW Botha delivered the infamous 'Rubicon Speech', wagging his forefinger and cautioning the international community against pressurising South Africa with the words 'Don't push us too far'. Sandra Prinsloo and John Kani pushed things further in *Miss Julie* at the Market Theatre. Their interracial kiss, a first for the stage, caused a furore.

40

**YEARS: THE POLITICS OF ART**

The Festival focused on the visual art, poetry and novels of southern Africa. The boycott by British, American and some European playwrights was well underway. In response, the writing of original South Africans plays gained momentum and protest theatre began to dominate the stage.

GRAHAMSTOWN  
**CREATIVE CITY**





1986

It was a volatile and explosive year. To curtail political resistance, the government imposed a nationwide State of Emergency. Severe restrictions were imposed, curfews were instated and news crews were banned from filming in areas where there was unrest. The unnerving surveillance of the *Butcher Boys*, a Jane Alexander sculpture, was a distressing comment on government repression and brutality.

40

**YEARS: THE POLITICS OF ART**

The Festival's line-up was rich and controversial. *Witness to Apartheid* and *The News at 8pm* – films that explored everyday people's response to the security police and political unrest – were cancelled due to circumstances beyond the Festival's control.

GRAHAMSTOWN

**CREATIVE CITY**





1987

A group of mainly Afrikaans-speaking intellectuals and cultural activists defied the government and met with ANC leaders in Dakar, Senegal. Both groups walked away with a commitment to ending apartheid. Mbongeni Ngema's musical *Sarafina!* premiered on Broadway. ***"You are powerful because you are the generation that will be free."***

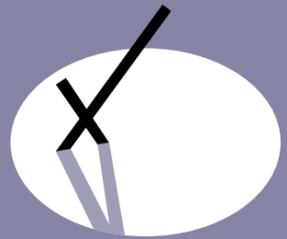
PREACHER, *SARAFINA!*

40

**YEARS: THE POLITICS OF ART**

A founding father of township theatre, Gibson Kente, known for his honest representations of township life, staged *Sekunjalo* at the Festival. The play was subsequently staged in King Williams Town, where it was immediately banned.

GRAHAMSTOWN  
**CREATIVE CITY**





1988

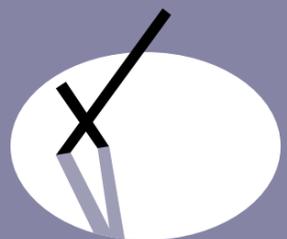
The Nelson Mandela 70th Birthday Tribute was held at London's Wembley Stadium. The Johannesburg Art Gallery hosted *The Neglected Tradition*, showcasing for the first time a body of work by black artists. Singer PJ Powers was banned from radio and television for a year after performing at the *Zimbabwe Child Survival* benefit concert for war orphans.

40

**YEARS: THE POLITICS OF ART**

The future of the Festival came under debate. A group of concerned actors, directors and progressive organisations demanded inclusivity, affordability for broader audiences and a legitimate attempt to bridge the diverse Grahamstown communities.

GRAHAMSTOWN  
**CREATIVE CITY**





1989

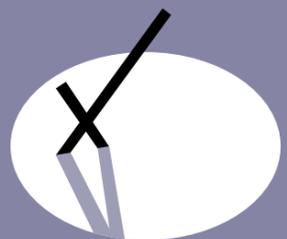
A purple rain fell on the streets of Cape Town. Days before the general election, a protest march was organised by the Mass Democratic Movement. Police retaliated with tear gas, batons and a water canon laced with dye that stained protestors a vivid purple hue. *“The purple shall govern! Forward to purple people’s power”*. GRAFFITI ON THE STREETS OF CAPE TOWN

40

**YEARS: THE POLITICS OF ART**

Fiddler’s Green became an eclectic kaleidoscope of art and craft. To draw the broader Grahamstown community into the Festival, two township venues were added – the Noluthando Hall and Recreation Centre. Lynette Marais was appointed Festival Director.

GRAHAMSTOWN  
**CREATIVE CITY**





President FW de Klerk convinced his cabinet that communism was no longer a threat to national security. Liberation organisations were unbanned, the State of Emergency lifted and Nelson Mandela walked out of Victor Verster prison a free man.

1990

*“The sight of freedom looming on the horizon should encourage us.”*

NELSON MANDELA, ANC DEPUTY PRESIDENT (1985-1991)

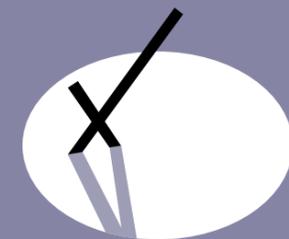
40

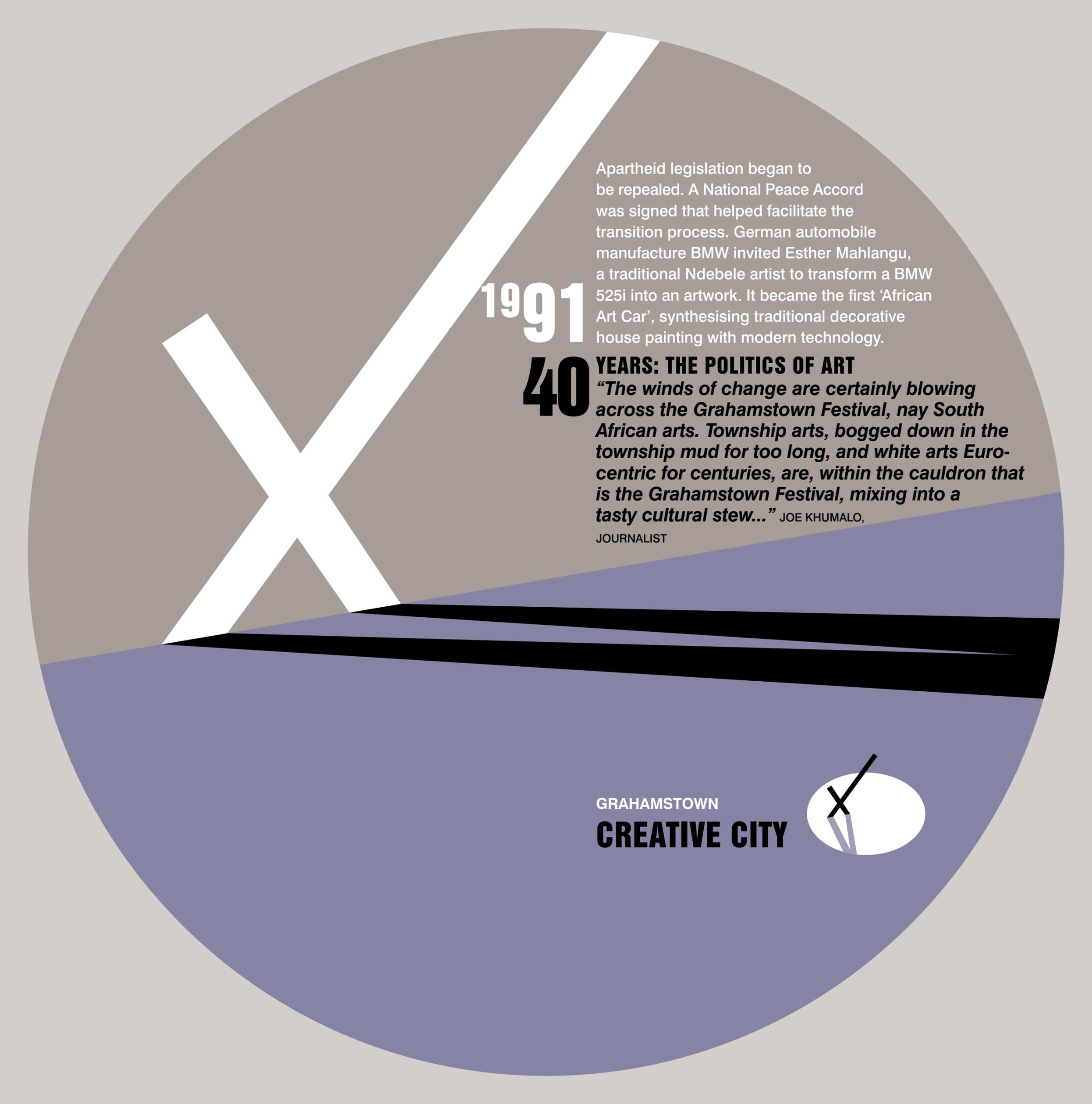
### YEARS: THE POLITICS OF ART

Barbara Masekela delivered *Culture in Another South Africa* at the Festival’s Winter School. She endorsed the ANC’s policy of cultural pluralism but stressed that European culture remained part of national heritage, ‘but a part: not the sun around which the whole cultural universe revolves.’

GRAHAMSTOWN

**CREATIVE CITY**





Apartheid legislation began to be repealed. A National Peace Accord was signed that helped facilitate the transition process. German automobile manufacture BMW invited Esther Mahlangu, a traditional Ndebele artist to transform a BMW 525i into an artwork. It became the first 'African Art Car', synthesising traditional decorative house painting with modern technology.

1991

40

**YEARS: THE POLITICS OF ART**

*“The winds of change are certainly blowing across the Grahamstown Festival, nay South African arts. Township arts, bogged down in the township mud for too long, and white arts Euro-centric for centuries, are, within the cauldron that is the Grahamstown Festival, mixing into a tasty cultural stew...”* JOE KHUMALO,

JOURNALIST

GRAHAMSTOWN

**CREATIVE CITY**





1992

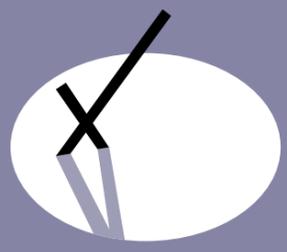
The CODESA discussions began paving the way for change in South Africa. The Dance Theatre of Harlem marked the Johannesburg Civic Theatre's transformation with an unprecedented performance. Their *Dancing Through Barriers* tour started a process to bridge cultural and economic disparity and challenged stereotypes. The Arts Alive Festival was launched in Newtown, Johannesburg.

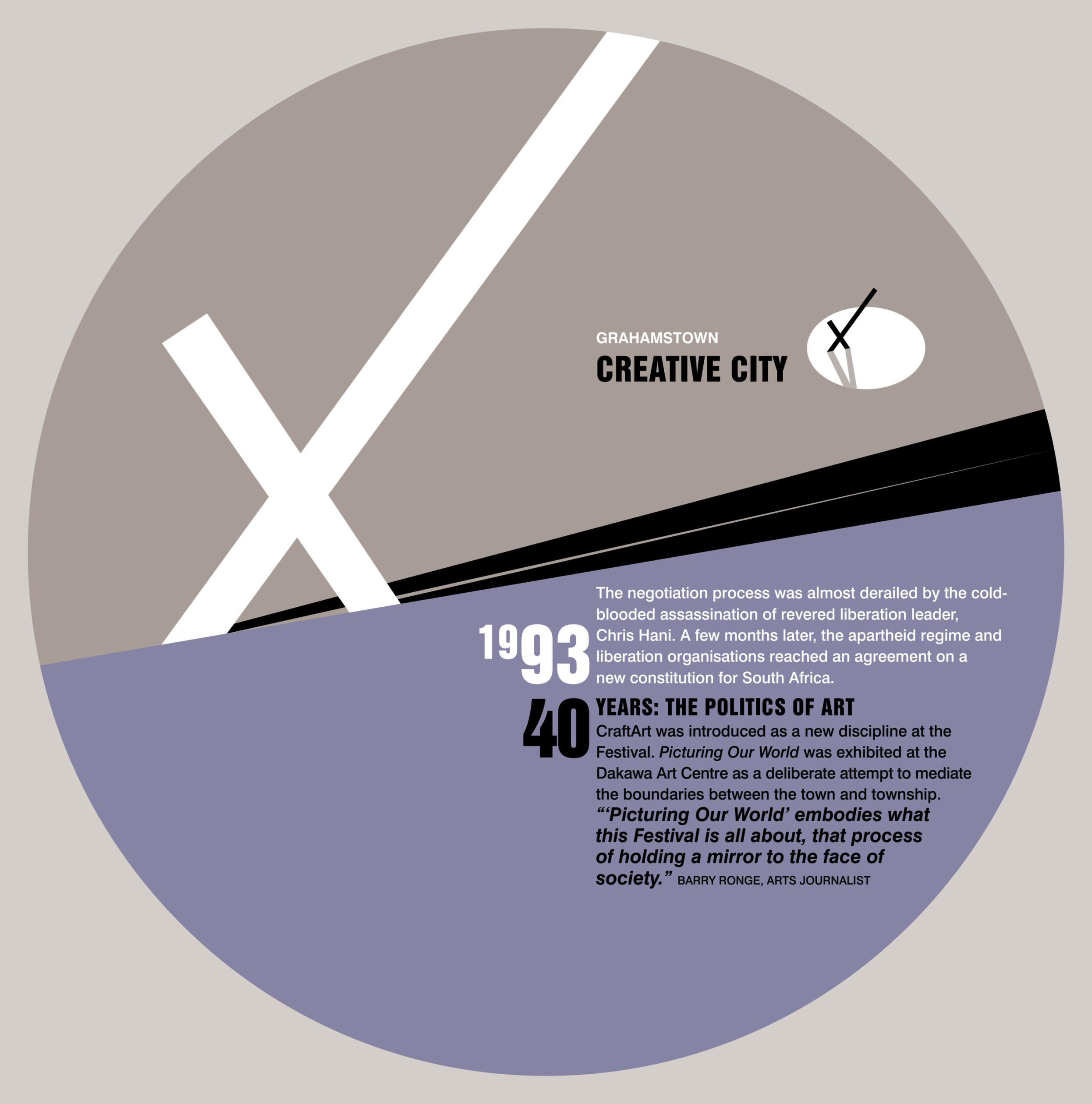
40

**YEARS: THE POLITICS OF ART**

As political parties tried to square the circle, Paul Slabolepzy's play, *Mooi Street Moves* engaged audiences. ***"We're are living in a time when the talk is about talking and 'Mooi Street Moves' shows how easy it is to speak past each other without understanding."*** GILLIAN ANSTEY, JOURNALIST

GRAHAMSTOWN  
**CREATIVE CITY**





GRAHAMSTOWN

**CREATIVE CITY**

1993

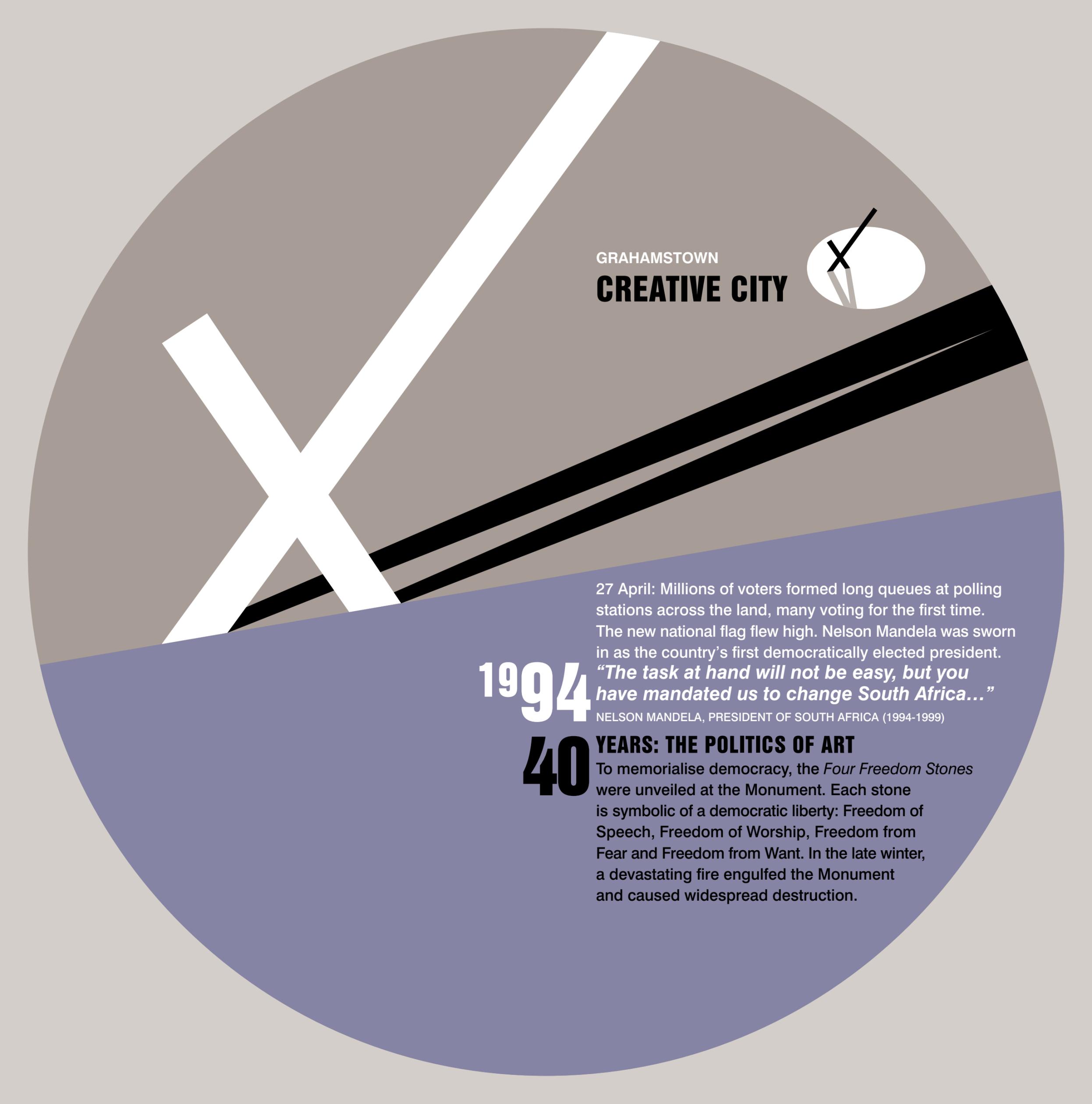
The negotiation process was almost derailed by the cold-blooded assassination of revered liberation leader, Chris Hani. A few months later, the apartheid regime and liberation organisations reached an agreement on a new constitution for South Africa.

40

**YEARS: THE POLITICS OF ART**

CraftArt was introduced as a new discipline at the Festival. *Picturing Our World* was exhibited at the Dakawa Art Centre as a deliberate attempt to mediate the boundaries between the town and township.

***“Picturing Our World’ embodies what this Festival is all about, that process of holding a mirror to the face of society.”*** BARRY RONGE, ARTS JOURNALIST



GRAHAMSTOWN

**CREATIVE CITY**

1994

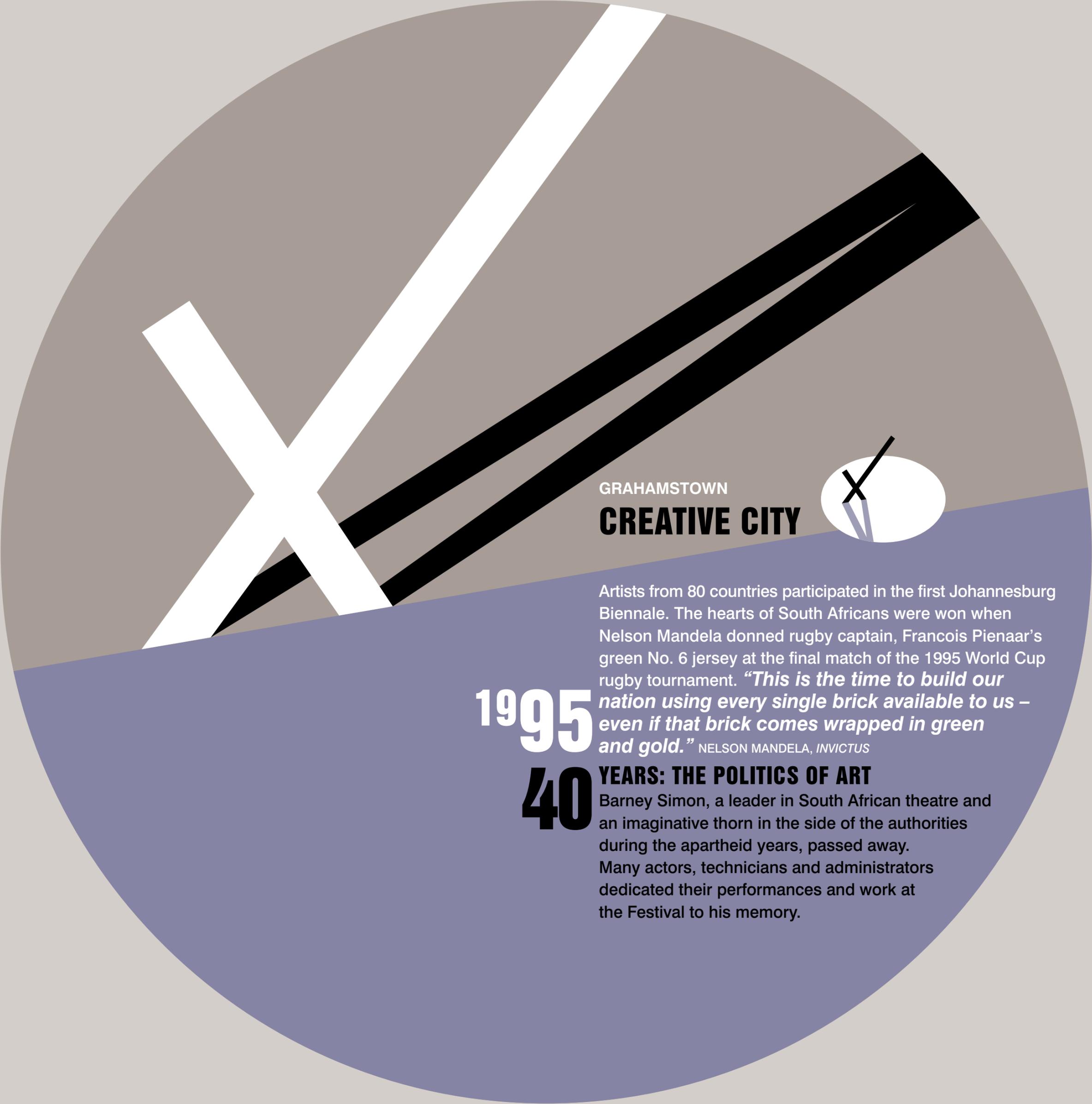
27 April: Millions of voters formed long queues at polling stations across the land, many voting for the first time. The new national flag flew high. Nelson Mandela was sworn in as the country's first democratically elected president. *"The task at hand will not be easy, but you have mandated us to change South Africa..."*

NELSON MANDELA, PRESIDENT OF SOUTH AFRICA (1994-1999)

40

### **YEARS: THE POLITICS OF ART**

To memorialise democracy, the *Four Freedom Stones* were unveiled at the Monument. Each stone is symbolic of a democratic liberty: Freedom of Speech, Freedom of Worship, Freedom from Fear and Freedom from Want. In the late winter, a devastating fire engulfed the Monument and caused widespread destruction.



GRAHAMSTOWN

## CREATIVE CITY

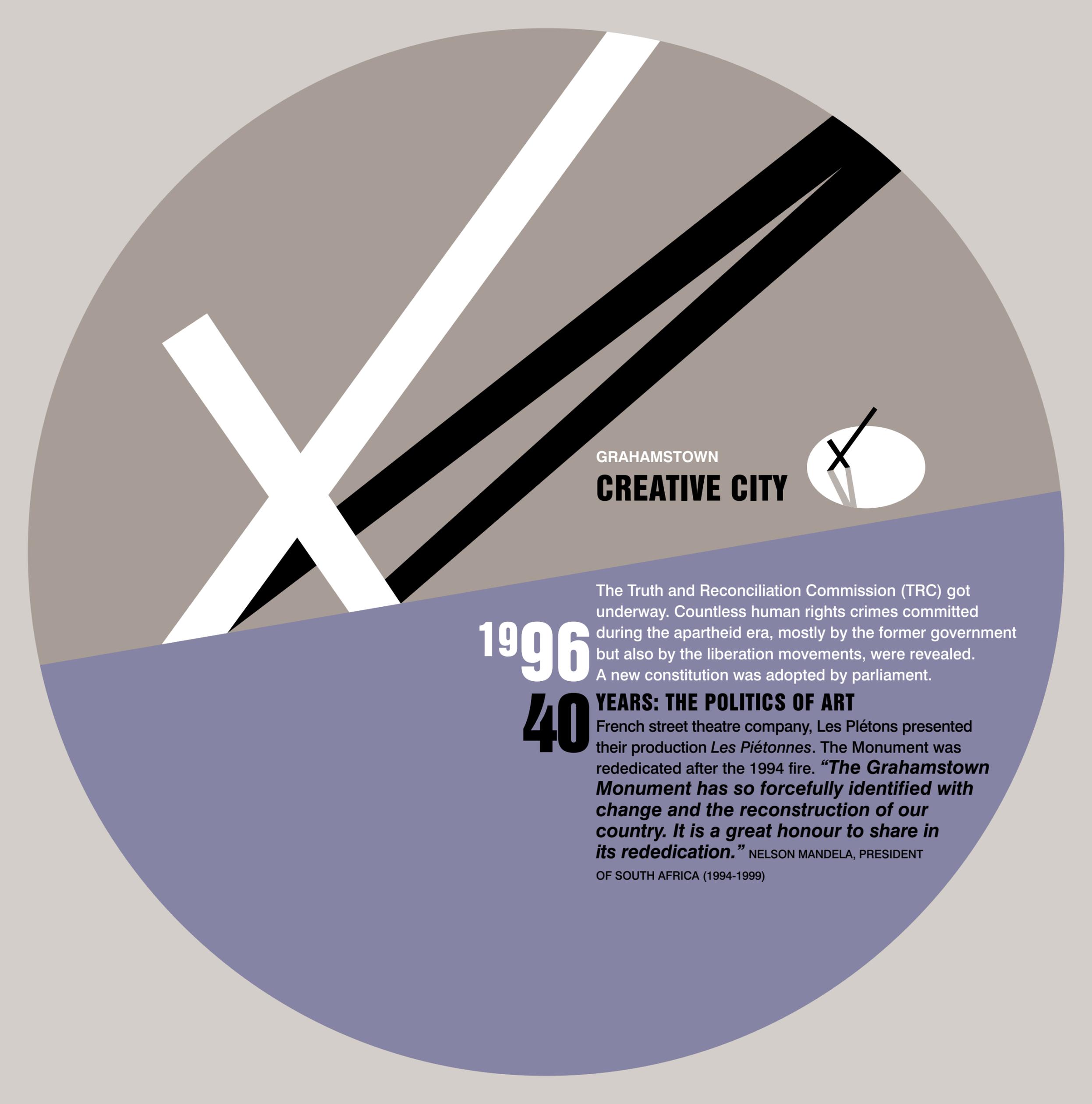
Artists from 80 countries participated in the first Johannesburg Biennale. The hearts of South Africans were won when Nelson Mandela donned rugby captain, Francois Pienaar's green No. 6 jersey at the final match of the 1995 World Cup rugby tournament. *"This is the time to build our nation using every single brick available to us – even if that brick comes wrapped in green and gold."* NELSON MANDELA, *INVICTUS*

1995

40

### YEARS: THE POLITICS OF ART

Barney Simon, a leader in South African theatre and an imaginative thorn in the side of the authorities during the apartheid years, passed away. Many actors, technicians and administrators dedicated their performances and work at the Festival to his memory.



GRAHAMSTOWN  
**CREATIVE CITY**

1996

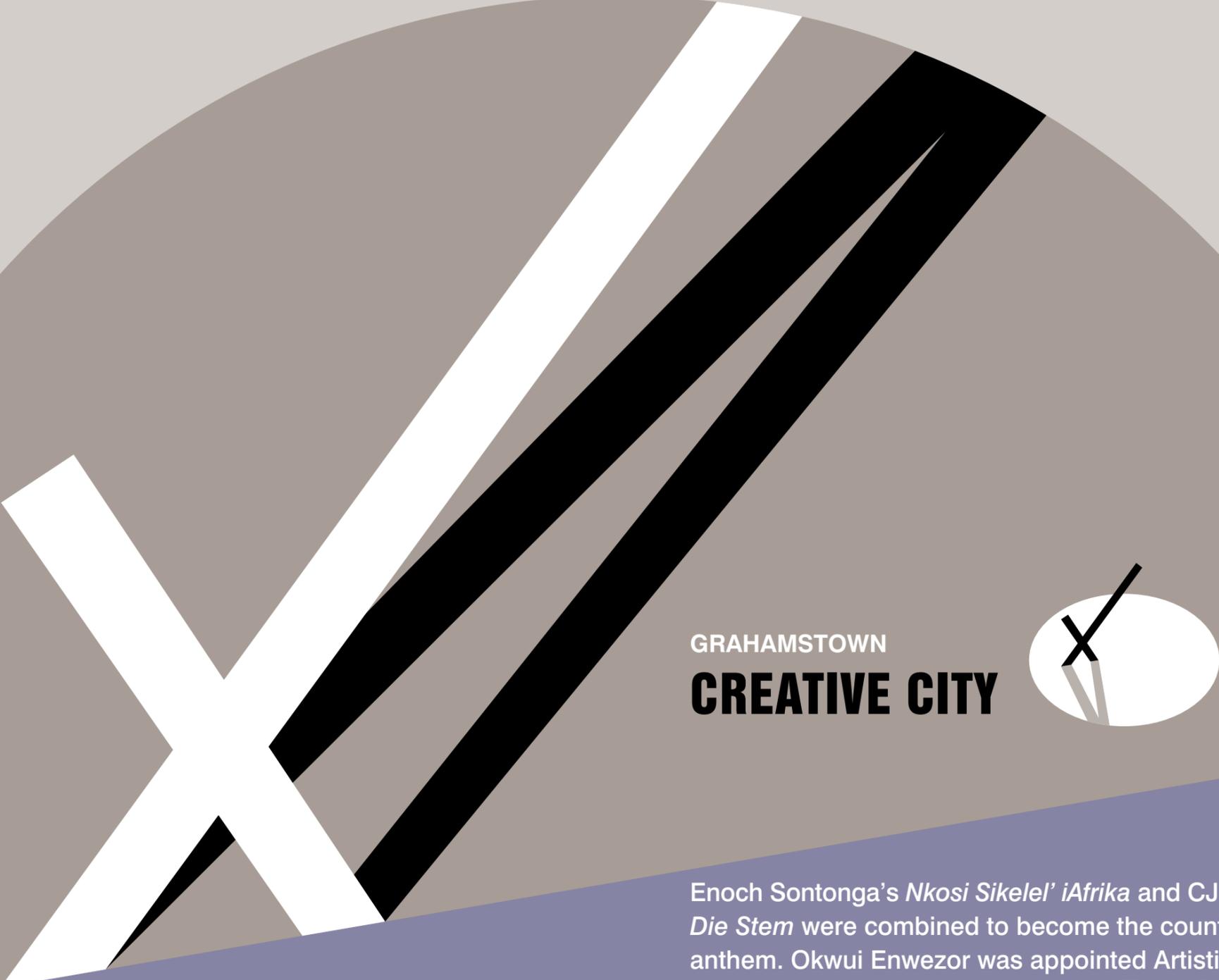
The Truth and Reconciliation Commission (TRC) got underway. Countless human rights crimes committed during the apartheid era, mostly by the former government but also by the liberation movements, were revealed. A new constitution was adopted by parliament.

40

**YEARS: THE POLITICS OF ART**

French street theatre company, Les Piétons presented their production *Les Piétonnes*. The Monument was rededicated after the 1994 fire. ***“The Grahamstown Monument has so forcefully identified with change and the reconstruction of our country. It is a great honour to share in its rededication.”*** NELSON MANDELA, PRESIDENT

OF SOUTH AFRICA (1994-1999)



GRAHAMSTOWN  
**CREATIVE CITY**

Enoch Sontonga's *Nkosi Sikelel' iAfrika* and CJ Langenhoven's *Die Stem* were combined to become the country's official anthem. Okwui Enwezor was appointed Artistic Director of the second Johannesburg Biennale. "*Transitions are by their nature untidy things. ... There is not one South Africa, but several; not one transition, but several; ... each one unique in its own right, ..., no matter how fragile; in the end, all must acknowledge their mutual interdependencies.*"

PADRAIG O'MALLEY, SPECIALIST ON DIVIDED SOCIETIES

1997

40

**YEARS: THE POLITICS OF ART**

Brett Bailey's *iMumbo Jumbo* was performed at the Festival. With a huge cast including ten sangomas, a church choir and a preacher, the play was an expression of the zeitgeist of transition.



GRAHAMSTOWN

**CREATIVE CITY**



1998

Reflecting on the challenges that face a new democracy, President Nelson Mandela said: ***"This is our call to all South Africans to firm up the moral fibre of our nation. It is a call to artists and musicians, .... to all those who should give leadership ... to join hands in a New Patriotism."***

40

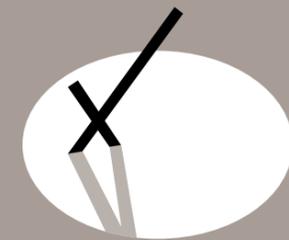
**YEARS: THE POLITICS OF ART**

***"The Festival has passed through the blue-rinse ladies period, followed by the years of the politicians and then the post-apartheid years when artists explored everything they had been banned from exploring for half a century. We are stepping into the bright sunlight now and saying 'It's a new world!'"***

ALAN CRUMP, CHAIRPERSON OF  
THE FESTIVAL COMMITTEE



GRAHAMSTOWN  
**CREATIVE CITY**



**1999**

In the second democratic election, Thabo Mbeki took over the presidency. He heralded in the dawn of the 'African century' and the genesis of an African renaissance. *"Africans are experiencing a rebirth. ... we are undergoing a thoroughgoing process of re-inventing ourselves, of reclaiming our glorious past."* THABO MBEKI, PRESIDENT OF SOUTH AFRICA (1999-2008)

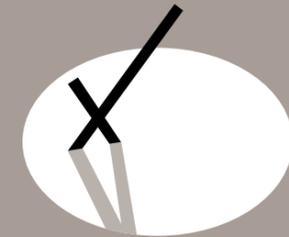
**40**

**YEARS: THE POLITICS OF ART**

In line with this thinking, the Festival programme showcased many international artists, including two noteworthy productions from the African continent, namely the acclaimed *Passage* from Reunion Island, and *The Child Mbénè* from Abidjan on the Ivory Coast.



GRAHAMSTOWN  
**CREATIVE CITY**



Across the planet, people were poised to usher in the new millennium and the crash of the world's computer network. But the digital clocks just ticked over. Mxolisi Nyezwa, a poet from New Brighton, published his first anthology *Song Trials*. *"Poetry is a simple way to remind us of our humanity. It guards against placing blind faith in the sciences, which are constricting to the human spirit."*

**2000**

MXOLISI NYEZWA, POET

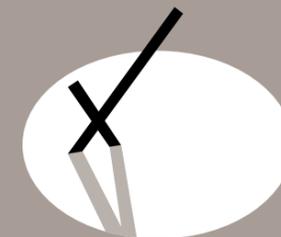
**40**

**YEARS: THE POLITICS OF ART**

The cutting and creative edge of classical music known as New Music was presented at the Festival for the first time as a separate discipline.



GRAHAMSTOWN  
**CREATIVE CITY**



2001

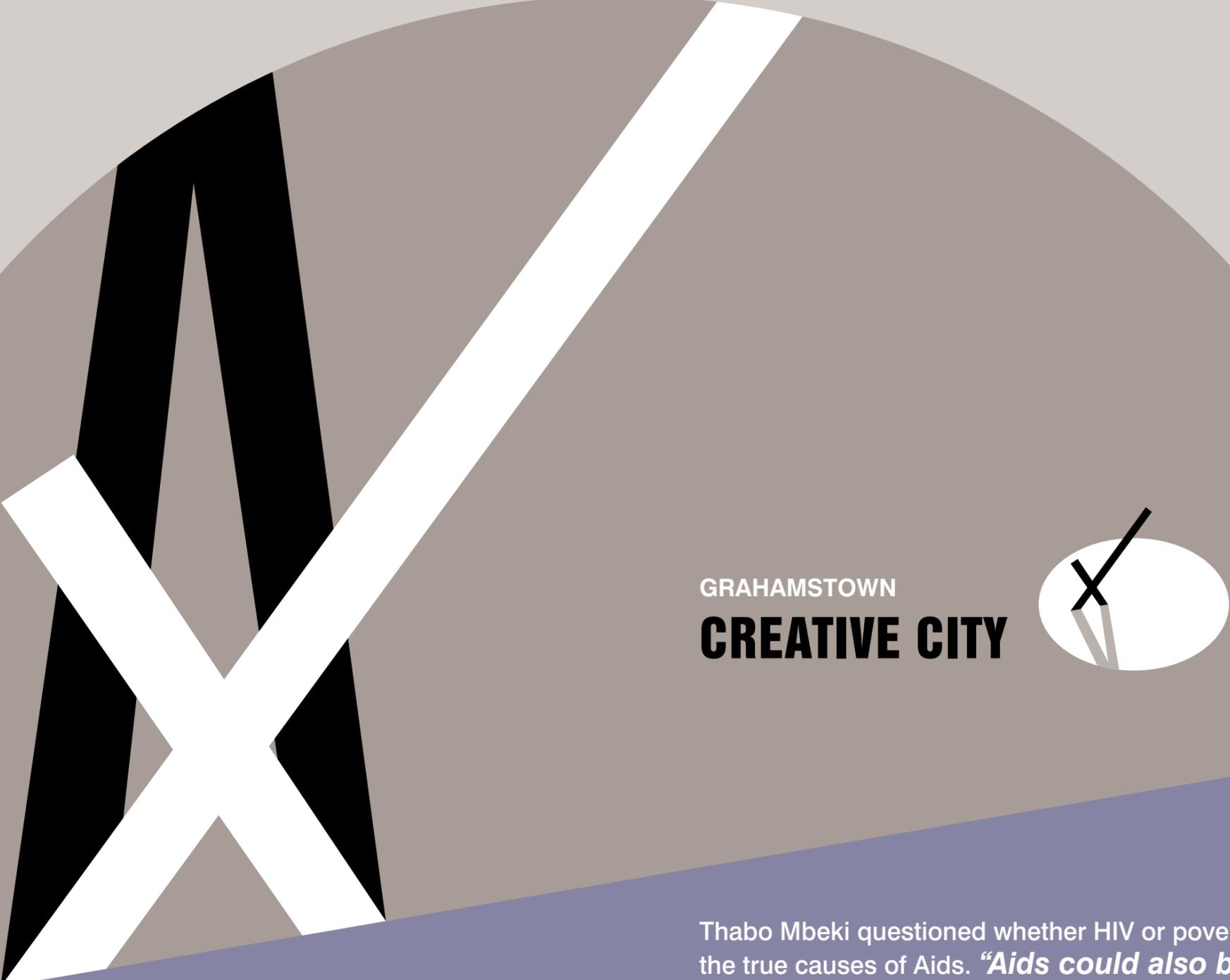
The *World Conference against Racism* was held in Durban. The aim of the international event organised by UNESCO was to promote the struggle against racist intolerance. The Apartheid Museum in Johannesburg opened its doors to visitors.

40

**YEARS: THE POLITICS OF ART**

*Episodes*, a Handspring Puppet Company retrospective, took place at the Festival. Over 50 puppets tracking the company's productions from *Easter Rising* through to *Ubu and the Truth Commission* and *Il Ritorno D'Ulisse* were displayed. ***"An actor struggles to die onstage, but a puppet has to struggle to live. And in a way that's a metaphor for life."*** ADRIAN KOHLER,

HANDSPRING PUPPET COMPANY



GRAHAMSTOWN  
**CREATIVE CITY**

2002

Thabo Mbeki questioned whether HIV or poverty were the true causes of Aids. *“Aids could also be a God-given opportunity for moral and spiritual growth, a time to review our assumptions about sin and morality”*. MANTO TSHABALALA-MSIMANG,

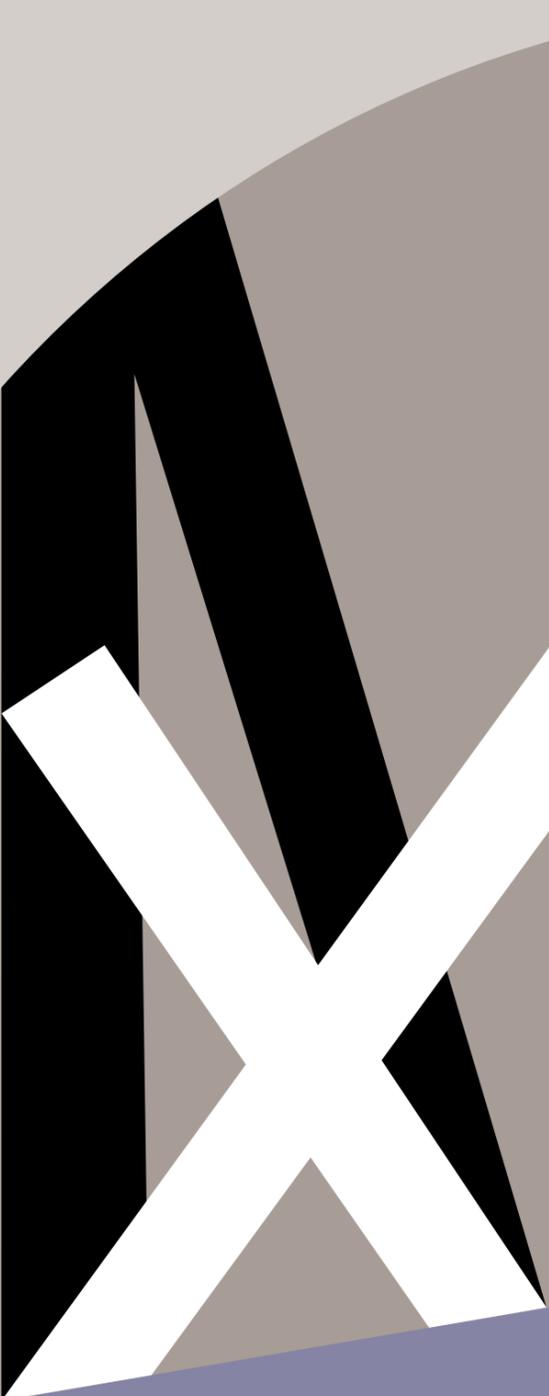
MINISTER OF HEALTH (1999-2008)

40

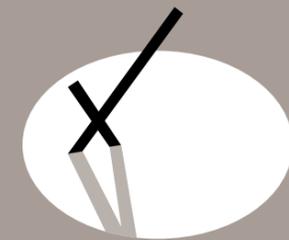
**YEARS: THE POLITICS OF ART**

King of satire Pieter-Dirk Uys took this stance to task in *Foreign Aids* by castigating those in power.

*“Once upon a time, not so long ago, we had an apartheid regime in South Africa that killed people. Now we have a democratic government that just lets them die.”* FOREIGN AIDS



GRAHAMSTOWN  
**CREATIVE CITY**



2003

JM Coetzee became the second South African after Nadine Gordimer, to be awarded the Nobel Prize for Literature.

*“More and more Lurie is convinced that English is an unfit medium for the truth of South Africa.”*

JM COETZEE, *DISGRACE*

40

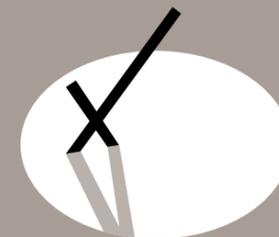
**YEARS: THE POLITICS OF ART**

From Jay Pather’s dance production *Home*, to the work of Young Artist Berni Searle, to Jimmy pulling a gun on his new neighbour, Mto, in *Happy Natives*, the notion of home was intensely explored in many of the productions showcased at the Festival.



GRAHAMSTOWN

**CREATIVE CITY**



2004

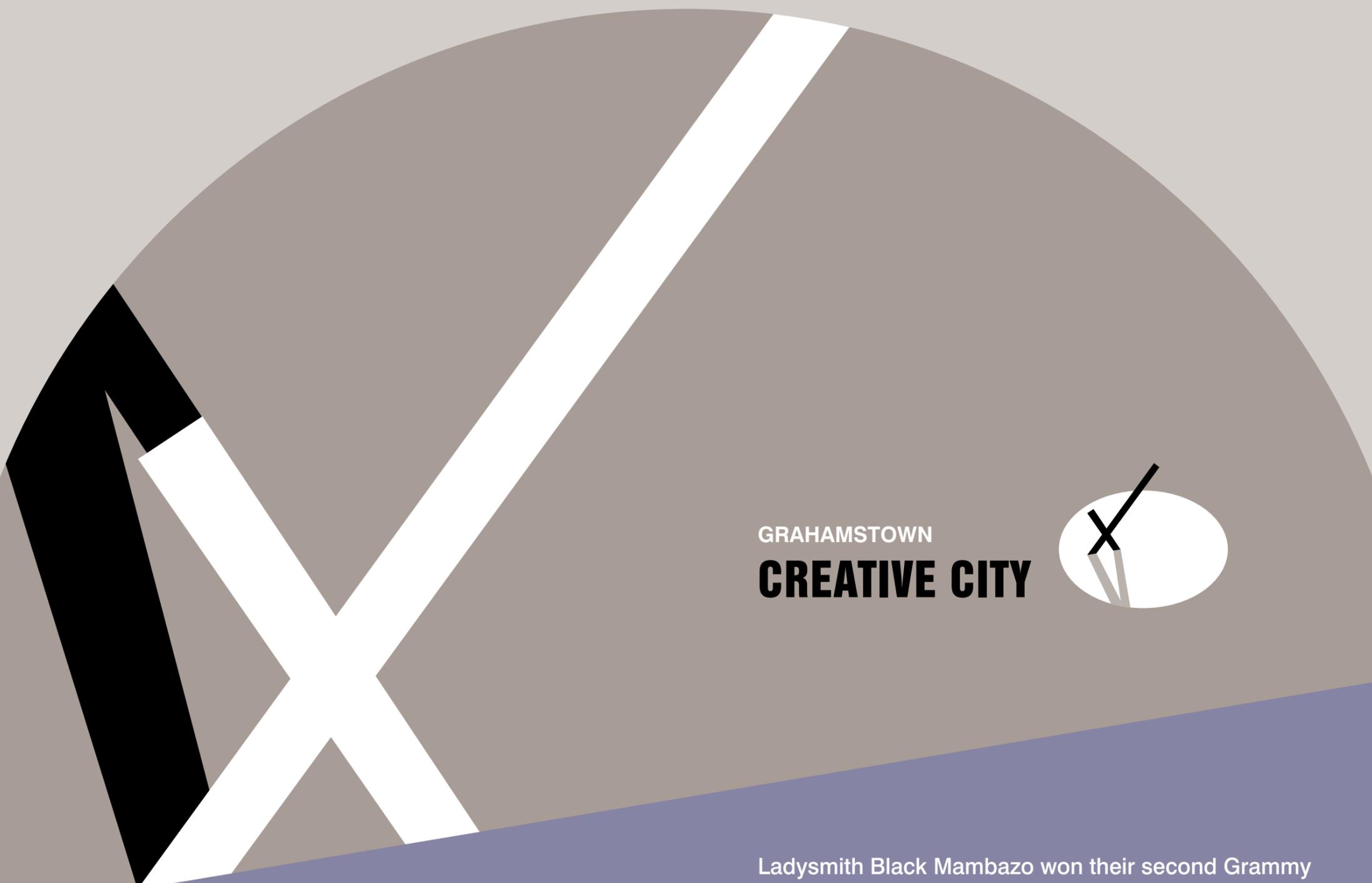
This was a year of celebration and reflection – a decade of democracy, 30 years of the Festival and the centenary of Rhodes University. Charlize Theron won the Oscar at the Academy Awards for Best Actress for her role in the film *Monster*.

40

**YEARS: THE POLITICS OF ART**

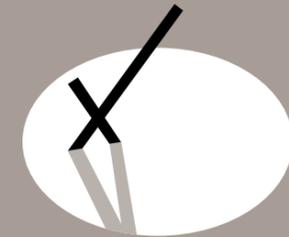
*“Warning! Grahamstown is abuzz with activity that reflects the range of our cultural life, but if you put your ear to the politically-charged ground, there are sinister rumblings.”* ADRIENNE SICHEL, ARTS JOURNALIST

Mike van Graan’s *Green Flashing Man* got a standing ovation from a packed house. The play examines ‘the intrigues and corruption that seem to follow in the wake of power.’



GRAHAMSTOWN

**CREATIVE CITY**



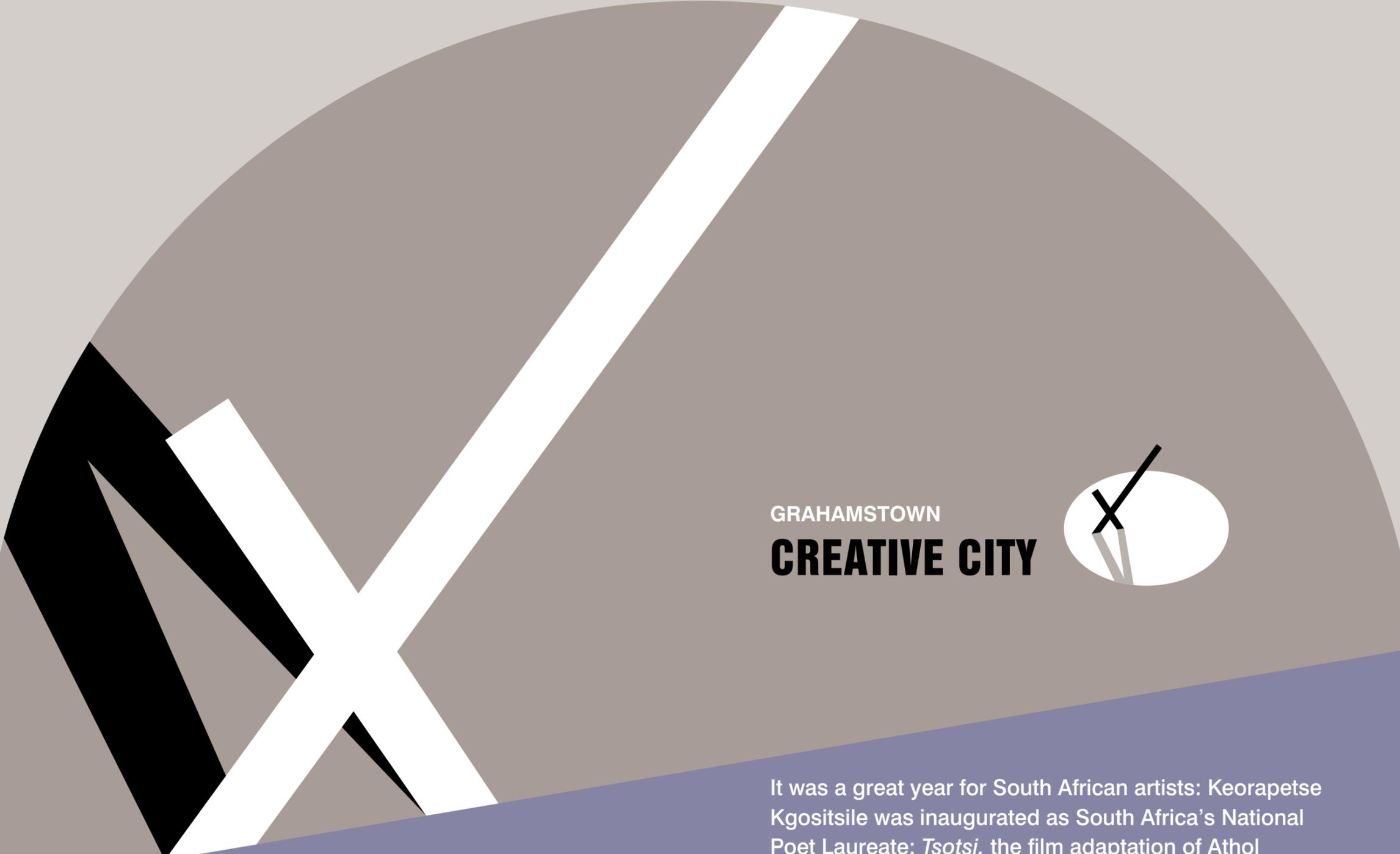
2005

Ladysmith Black Mambazo won their second Grammy Award for best Traditional World Music Album. William Kentridge's multi-faceted production of the opera, *The Magic Flute* premiered at La Monnaie in Brussels. South African audiences would have to wait until 2007 to see the acclaimed production.

40

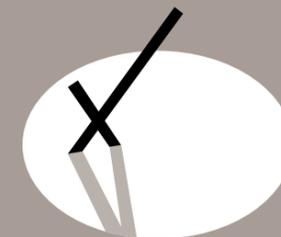
**YEARS: THE POLITICS OF ART**

Actor and theatre administrator, Ramalao Makhene, was posthumously awarded the Standard Bank Special Award for his invaluable contribution to theatre and the small screen.



GRAHAMSTOWN

**CREATIVE CITY**



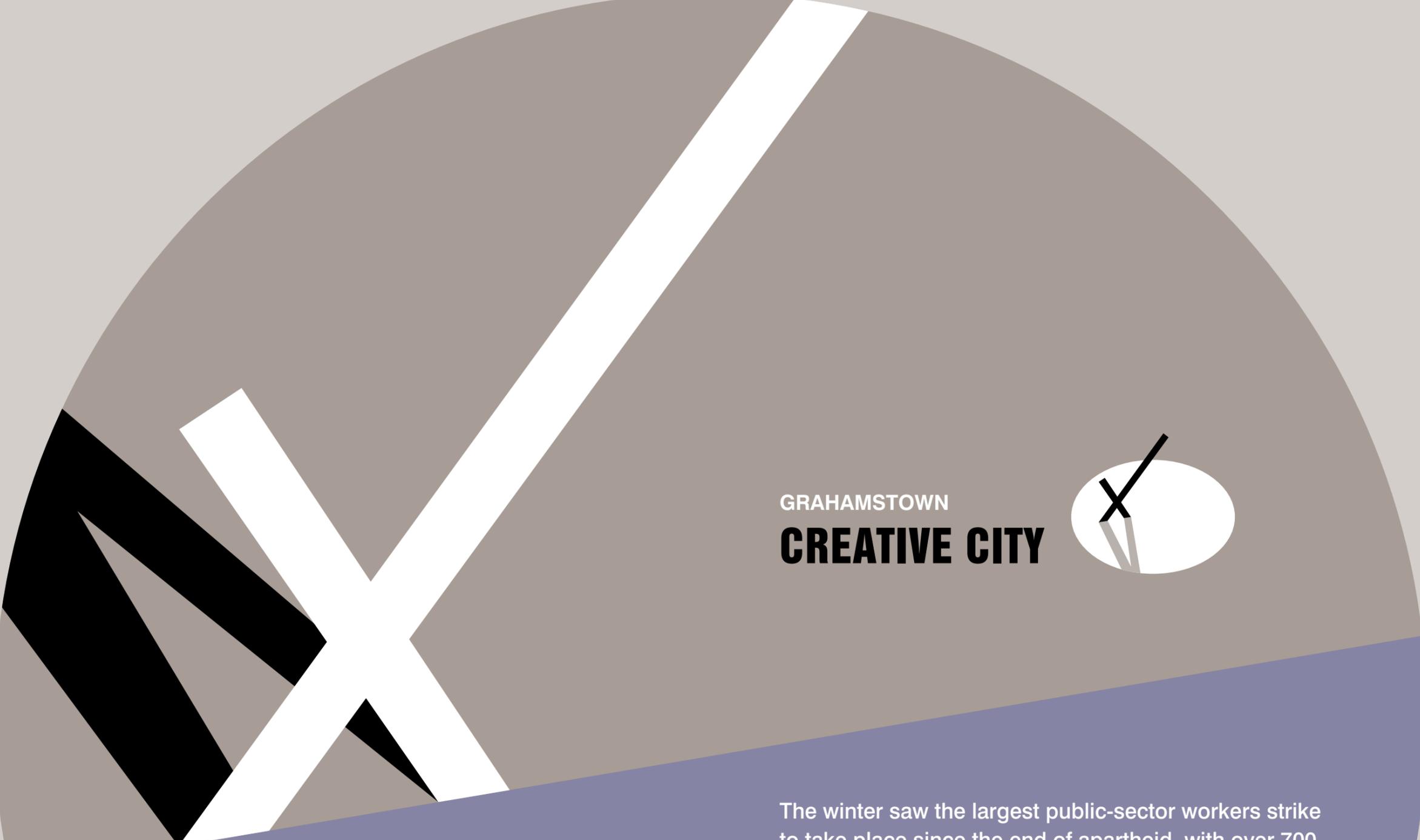
2006

It was a great year for South African artists: Keorapetse Kgositsele was inaugurated as South Africa's National Poet Laureate; *Tsotsi*, the film adaptation of Athol Fugard's novel, won an Academy Award and David Goldblatt earned the Hasselblad Foundation International Award in Photography.

40

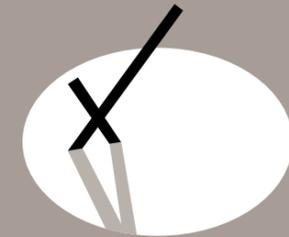
**YEARS: THE POLITICS OF ART**

On stage the past was honoured. The seminal *Sizwe Bansi is Dead* written by Athol Fugard, John Kani and Winston Ntshona - first premiered at the progressive Cape Town theatre, The Space, in 1972 - was performed. Banned playwright, Es'kia Mphahlele's *The Suitcase* from 1954, was staged. And the 1956 Women's March was celebrated in *Wathint Abafazi, Wathint Imbokodo* by Phyllis Klotz and the Sibikwa Theatre Company.



GRAHAMSTOWN

**CREATIVE CITY**



**2007**

The winter saw the largest public-sector workers strike to take place since the end of apartheid, with over 700 000 workers downing tools. It lasted for four weeks and caused widespread disruption to the education, healthcare and public transport sectors.

**40**

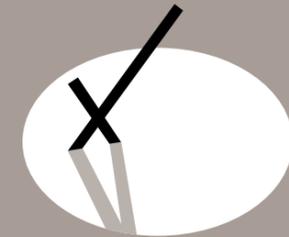
**YEARS: THE POLITICS OF ART**

In the City of Saints, the Festival opened at the Miki Yili Stadium in Joza township. The heritage of the Eastern Cape infused the Festival. The Outreach programme of the Festival, started in 2004, brought some much-needed sunshine into the wards of the Settlers Hospital when the Voices of Glory choir sang to patients.



GRAHAMSTOWN

**CREATIVE CITY**



Thabo Mbeki was recalled and the ANC deputy leader Kgalema Motlanthe was appointed as caretaker president. *Skin*, a film dealing with the effects of racial classification through its portrayal of Sandra Laing's life, was released. ***"You mustn't see a person through colour whether she is black or white or brown. ... Inside we are all the same."*** SANDRA LAING, RECLASSIFIED COLOURED DURING THE APARTHEID ERA

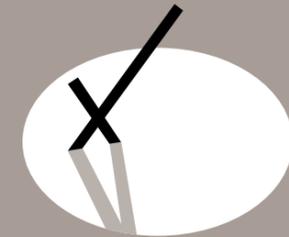
**2008**

**40**

**YEARS: THE POLITICS OF ART**

There was debate among the literati and politicians at the WordFest. Thabo Mbeki's mother, Epainette Mbeki, launched her biography *A Humble Journey on her Footprints*. In the same venue, Xolela Mangcu presented *To the Brink*, a critical analysis of democratic governance under Mbeki.

GRAHAMSTOWN  
**CREATIVE CITY**



2009

Jacob Zuma was elected president in the fourth democratic election. For the first time in 17 years, the country's economy went into recession. The first Mandela Day was organised as a global call to action to transform the world. ***"Nelson Mandela has fought for social justice for 67 years. We're asking you to start with 67 minutes."***

MANDELA DAY campaign message

40

**YEARS: THE POLITICS OF ART**

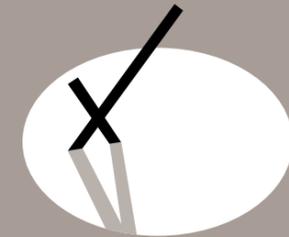
The Remix Laboratory, a ten-day residential programme to allow young performers from five provinces the opportunity to 'define their individual creative stamp' was initiated.

***"The dynamic thing about the arts is that it constantly changes."***

ISMAIL MAHOMED, NATIONAL ARTS  
FESTIVAL ARTISTIC DIRECTOR



GRAHAMSTOWN  
**CREATIVE CITY**



2010

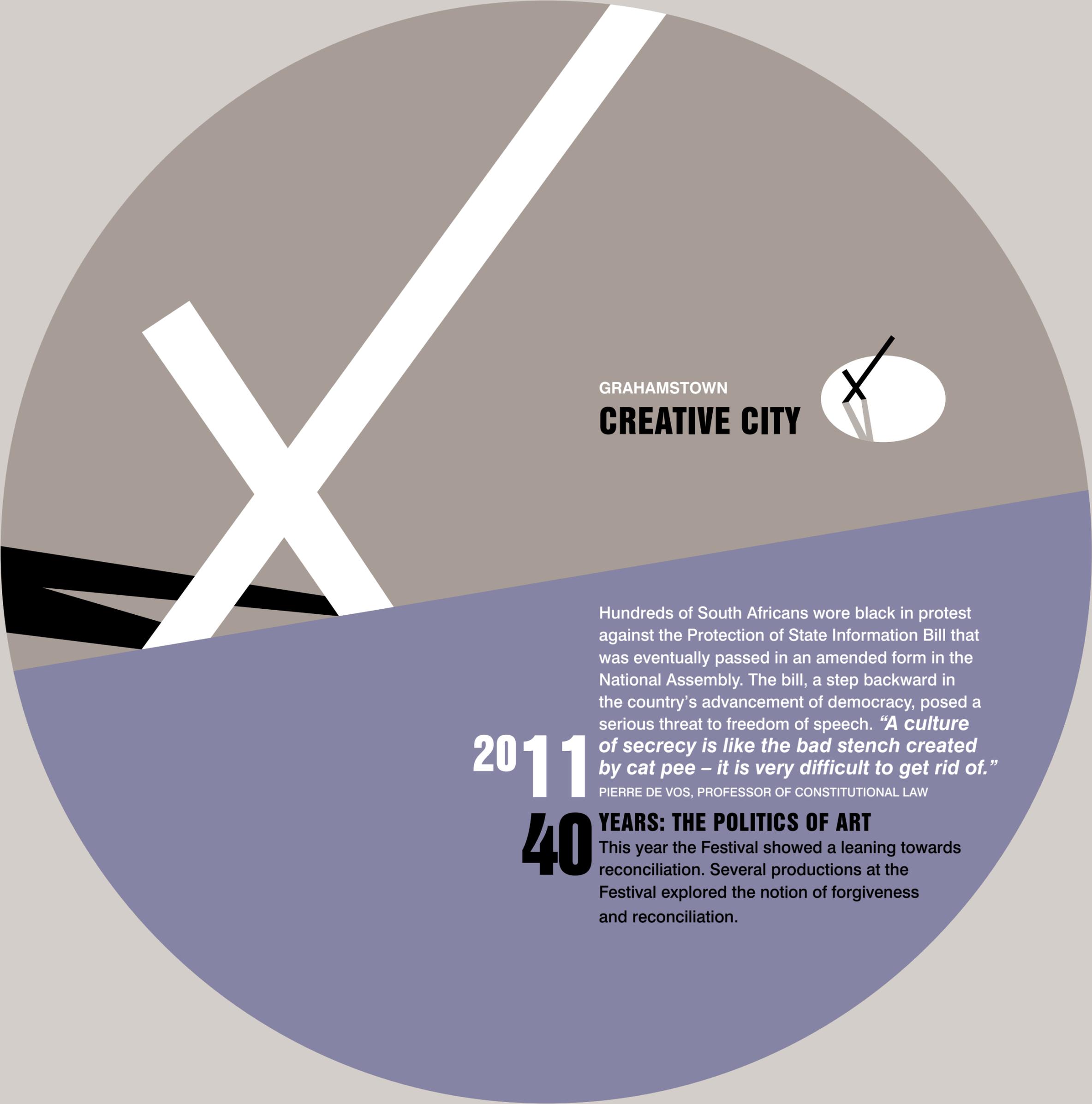
It was a year of the silver screen. *District 9* was nominated for four Academy Awards. Leon Schuster's *Schuks Tshabalala* became the country's highest grossing film, cashing in R37 million at the box office. The Minister of Arts and Culture, Lulama Xingwana, walked out of photographer Zanele Muholi's exhibition calling her work, 'immoral, offensive, and against nation-building.'

40

**YEARS: THE POLITICS OF ART**

The Standard Bank Fringe Ovation Awards was introduced. ***"For the first time in a long while we have an awards programme ... that acknowledges and rewards those for whom the annual pilgrimage to Grahamstown is an often unrewarded labour of love."***

TONY LANKESTER, NATIONAL  
ARTS FESTIVAL, CEO



GRAHAMSTOWN  
**CREATIVE CITY**

Hundreds of South Africans wore black in protest against the Protection of State Information Bill that was eventually passed in an amended form in the National Assembly. The bill, a step backward in the country's advancement of democracy, posed a serious threat to freedom of speech. *"A culture of secrecy is like the bad stench created by cat pee – it is very difficult to get rid of."*

PIERRE DE VOS, PROFESSOR OF CONSTITUTIONAL LAW

**2011**

**40**

**YEARS: THE POLITICS OF ART**

This year the Festival showed a leaning towards reconciliation. Several productions at the Festival explored the notion of forgiveness and reconciliation.



GRAHAMSTOWN

**CREATIVE CITY**

Marikana: Not since the apartheid era had South Africa seen such bloodshed - 34 miners killed, over 78 injured and 270 arrested. *The Spear*, Brett Murray's painting of Jacob Zuma adopting a heroic stance with his genitals exposed, caused national debate. It was described as 'disgusting and unfortunate', and 'an abuse of freedom of artistic expression'.

2012

40

**YEARS: THE POLITICS OF ART**

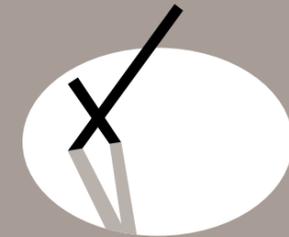
Ferial Haffajee, editor of the City Press was a Think!Fest speaker. She called upon the audience to remember that:

***"A pen has the power to censor speech and blacken writing, the power to write on placards and give voice to issues, and the power to make an X when voting for freedom."***



GRAHAMSTOWN

**CREATIVE CITY**



2013

Tributes poured into South Africa from the four corners of the globe. Tata Mandela, father of our democracy breathed his last breath. A week of national mourning was declared. The exhibition, *Nelson Mandela: From Prisoner to President* opened at the Hôtel de Ville in Paris. Sibongile Khumalo led performers in a musical testament to the Freedom Charter in *Credo* a multimedia oratorio.

40

**YEARS: THE POLITICS OF ART**

***“The Festival contributes an estimated R90m to the GDP of the City of Grahamstown. In a relatively poor province, like the Eastern Cape, this represents a considerable inflow of funds.”***

PROFESSOR GEOFF ANTROBUS AND PROFESSOR JEN SNOWBALL, RHODES UNIVERSITY ECONOMICS DEPARTMENT



national  
arts  
festival

NATIONAL ARTS FESTIVAL

[www.apartheidmuseum.org](http://www.apartheidmuseum.org)  
[www.nationalartsfestival.co.za](http://www.nationalartsfestival.co.za)

**APARTHEID MUSEUM**