



Africa Reimagined

in honour of the Nelson Mandela Centenary



Foreword

by Premier Helen Zille

On behalf of the Western Cape Government, I wish to encourage all residents of our province to actively participate in the Africa Day celebrations. The celebrations reinforce African solidarity, unity in diversity, as well as highlight creativity, challenges and successes, while uniting Africans all over the world. This is also a platform for the continent to engage and build stronger partnerships at various levels across national and international boundaries. In our context, Africa Day celebrations have come to mean more than an anniversary of the AU.

It is also worth noting that the 2018 Africa Day celebrations carry a special meaning, as they coincide with the Nelson Mandela centenary (100 years). This provides an opportunity for all of us to remember his legacy, while playing a significant part in recognising and emulating the true values of this icon.

The WCG promulgated an International Relations Strategy in 2013 based on three strategic objectives, namely:

1. Creating an enabling environment for trade, tourism and investment;
2. Developing skills and best practices through knowledge-sharing in all sectors; and
3. Improving environmental resilience and adaptation to climate change and promoting sustainability.

The Strategy identifies the rest of Africa as a key partner in reaching these goals. To this end, I'm proud to announce that after our Ghana visit in August 2017, five of the participated companies in the mission have signed declarations totaling R 112 million, and another company signed a Foreign Direct Investment declaration to the value of R35 million. As a consequence of that, a total of 35 jobs will be created and 63 retained in the next five years.

Africa Day celebrations afford the WCG the opportunity to strategically create a networking platform between members of the Consular Corps from Africa and local businesses with the aim of promoting trade, tourism and investment. A business seminar is scheduled for 25 May 2018, in collaboration with Wesgro, our provincial Department of Agriculture and the Mazars House. The WCG also partnered with Artscape, the African Consular Generals (CGs) based in Cape Town and other relevant stakeholders to bring you an unforgettable creative Arts and Cultural event, showcasing experiences from the Western Cape and parts of the African continent. In addition, a collaboration with community organisations (Umanyano Foundation for Africa and Human Restorative Rights) has been established for 2018, so as to facilitate a youth dialogue, fashion preview and a soccer tournament. These will be done to ensure that we enhance integration and social cohesion. Lastly, an evening programme will close off the day with an amazing African classical music inspired by the ancient traditions of the African continent under the theme 'Africa Reimagined'.

I hope you will enjoy the vibrant performances in celebration of Africa Day. I would like to thank our partners (Wesgro, Mazars, Artscape, African Consular Corps members, Africa Arts, and Iziko and many others) for their support in this initiative and their contribution towards strengthening the Western Cape's connections to the rest of Africa and the world. The Western Cape Government looks forward to welcoming you at these events and engaging with you.

Helen Zille
Premier of the Western Cape



Western Cape
Government

CONTENTS

- 1 Foreword by the Premier
- 2 Introduction by Africa Arts
- 3 Why Africa Day?
- 5 Celebrating Mandela and Africa
- 7 Celebrating Mandela and the Western Cape
- 9 Cape Town's rise as contemporary art hub
- 11 African wine makers in the Cape
- 13 Cape architecture
- 15 Umanyano Africa Foundation and the Human Restorative Rights Organisation
- 17 Africa Reimagined gala concert

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Introduction

by Africa Arts Group NPC

Africa Arts Group is a registered non-profit organisation that produces cultural projects, especially in opera and classical music. These projects celebrate the rich and diverse creative talent of South African and African artists. Last year, we hosted a residency by internationally acclaimed Nigerian kora master and composer Tunde Jegede that showcased how composers of African descent have infused classical music with African tradition.

Africa Day is an opportunity for all of us to have a continent-wide dialogue about our shared destiny. As part of this dialogue, Africa Arts as a cultural organisation seeks to highlight African excellence, especially in the creative industries. Africa has made enormous contributions to global culture through art, culture, sport and diplomacy. We seek to celebrate this and focus on the unique contribution that our home province of the Western Cape adds to the diverse tapestry that is our shared continent.

With 2018 designated the Nelson Mandela Centennial, we have planned a special presentation - Africa Reimagined: Mandela Tribute during Africa Day. This initiative builds on the success of last year's Africa Connections in partnership with Iziko Museums and the Western Cape Government. The Western Cape shares a special bond with Tata Mandela as it was on the balcony of the Cape Town City Hall that he made that historic speech upon his release, affirming our common citizenship and preaching a message of reconciliation.

Africa Arts Group's Africa Reimagined: Mandela Tribute on the evening of Africa Day seeks to cast the traditions of Africa as a historic and sophisticated means of creative expression that demonstrate the African spirit of ubuntu, African creativity and excellence to the world - an endeavour Tata Madiba championed in his lifetime. This presentation will be widely available from our web page www.africaarts.co.za and recorded for broadcast by the SABC.

This year's publication is centered around the theme of Africa Reimagined, with content that is focused on the expression of African identity in the context of an ever-evolving global culture. In the past year, the Western Cape has increasingly been regarded as the foremost global destination for African contemporary art with the opening of the much-anticipated Zeitz Museum of Contemporary African Art, and the exhibition of the work of world-renowned artist, El Anatsui, at the Iziko South African National Gallery.

As an organisation, we take pride in promoting South African and African artists in our projects, and strengthening the cultural bonds between our province and the rest of the continent.

Dr. Bongani Ndodana-Breen and Amanda Osorio,
Co-executive Directors: Africa Arts Group



www.africaarts.co.za

Leading South Africa back to the African community of nations

As the world reflects on the centennial of the late President Nelson Mandela, here is an abridged version of his historic June 1994 address made in Tunis, near the ruins of the ancient African city-state of Carthage. This was the first address made by a South African head of state at the Organisation of African Unity (OAU), now the African Union.

The OAU was established on 25 May 1963, a day commemorated as Africa Day. The organisation was a staunch critic of apartheid. Mandela's release from prison and the advent of democratic elections saw South Africa welcomed into the family of African nations.

African Union
Headquarters,
Ethiopia



In the distant days of antiquity, a Roman sentenced the African city of Carthage to death. And so Carthage was destroyed. Today, we wander among its ruins, with only historical records and our imaginations to experience its magnificence.

Yet, we can say this: that all human civilisation rests on the foundations of ruined cities such as Carthage. These architectural remains, like the pyramids of Egypt, the sculptures of the ancient kingdoms of Ghana, Mali and Benin, like the temples of Ethiopia, the Zimbabwe ruins and the rock paintings of the Kgalagadi and Namib deserts, all speak of Africa's contribution to the formation of the condition of civilisation... But in the end, Carthage was destroyed. During the long interregnum, the children of Africa were carted away as slaves and our lands became the property of other nations.

In the end, we were held out as outstanding examples of beneficiaries of charity, because we became the permanent victims of famine, destructive conflicts and the pestilence of the natural world. On our knees, because history, society and nature had defeated us. What the Romans had sought with the destruction of Carthage had been achieved.

Then, the ancient pride of the peoples of our continent asserted itself and gave us hope in the form of giants such as Queen Labotsibeni of Swaziland, Mohammed V of Morocco, Abdul Nasser of Egypt, Kwame Nkrumah of Ghana, Murtala Mohammed of Nigeria, Patrice Lumumba of Zaire, Amilcar Cabral of Guinea Bissau, Agostinho Neto of Angola, Eduardo Mondlane and Samora Machel of Mozambique, Seretse Khama of Botswana, W.E.B Du Bois and Martin Luther King of America, Marcus Garvey of Jamaica, Albert Luthuli and Oliver Tambo of South Africa...

By their deeds, and by the struggles they led, these and many other patriots said to us that neither Carthage nor Africa had been destroyed. They conveyed the message that the long interregnum of humiliation was over.

We are here today not to thank you, dear brothers and sisters, because such thanks would be misplaced among fellow-combatants. We are here to salute and congratulate you for a most magnificent and historical victory over an inhuman system whose very name was tyranny, injustice and bigotry.

When the history of our struggle is written, it will tell a glorious tale of African solidarity, of

African's adherence to principles. It will tell a moving story of the sacrifices that the peoples of our continent made, to ensure that intolerable insult to human dignity – the apartheid crime against humanity – became a thing of the past.

Finally, at this summit meeting in Tunis, we shall remove from our agenda the consideration of the question of Apartheid South Africa. Where South Africa appears on the agenda again, let it be because we want to discuss its contribution to the making of the new African renaissance. Africa cries out for a new birth; Carthage awaits the restoration of its glory.

If freedom was the crown which the fighters of liberation sought to place on the head of mother Africa, let the upliftment, happiness, prosperity and comfort of her children be the jewel of the crown. There can be no dispute among us that we must bend every effort to rebuild the African economies.

Tribute is due to the great thinkers of our continent who have been moving, and are trying to move, all of us to understand the intimate interconnection between the great issues of our day of peace, stability, democracy, human rights, cooperation and development. We are happy to commit South Africa to the achievement of these goals. We have entered this eminent African organisation and joined the African community of nations inspired by the desire to join hands across all African countries as equal partners.

The vision you shared with us was one of a non-racial society, whose very being would assert the ancient African values of respect for every person and commitment to the elevation of human dignity, regardless of colour or race.

To you all, we would like to say that your sacrifices and your efforts have not been in vain. Freedom for Africa is your reward. Your actions entitled you to be saluted as the heroes and heroines of our time. On your shoulders rests the responsibility to restore to our continent its dignity.

We are certain that you will prevail over the currents that originate from the past, and ensure that the interregnum of humiliation symbolised by, among others, the destruction of Carthage, is indeed consigned to the past, never to return.

God bless Africa.

Thank you.



A full copy of the address can be found on the South African Government website: www.mandela.gov.za/mandela_speeches/1994



Mandela and the Western Cape

WCG Department of Economic Development and Tourism

Although late President Nelson Mandela is a global icon, much of his remarkable life story is tied to South Africa's Western Cape. From Robben Island to his historic speech at City Hall, Madiba's legacy runs deep through the Cape.

To share this extraordinary story with the world, the Western Cape Government is currently developing a Madiba heritage route as part of Project Khulisa. This route will allow visitors to follow in Madiba's footsteps, literally.

Project Khulisa is aimed at developing the tourism industry in order to grow the economy and create more jobs. According to Western Cape Minister of Economic Opportunities Alan Winde: "Tourism is one of the fastest growing sectors in our province and it has the potential to expand our economy, create new opportunities for entrepreneurs and stimulate job creation. One of the aspects the Western Cape Government has been focusing on as a way to grow the province's tourism offering is heritage tourism, and in particular, highlighting the life of Madiba. Robben Island is already a major draw card. In celebration of his 100th birthday this year, we want to give visitors even more Madiba magic, and so the full route will include sites like Parliament, where Nelson Mandela was sworn in as President, City Hall, and the Pollsmoor and Drakenstein prisons. We are undertaking this initiative in partnership with our national counterparts."

The initiative's current focus will be on the City Hall and Drakenstein sites. At Drakenstein,

the focus is on opening up the house where Mandela spent the last 14 months of his 27-year prison sentence. Known as Madiba House, this is the site where negotiations between the apartheid government and the liberation movement took place, and it was from here that the former president took his first steps as a free man.

"When he was awarded the Freedom of the City of Cape Town in 1997, Nelson Mandela said 'Cape Town's greatness lies not only in its contribution to our economy but in its involvement in our country's history' and we believe it is time that we share that history with the rest of the world," explains Winde.

At City Hall a commemorative bronze art piece, commissioned by Dali Tambo's Koketso Growth and created by artists Xhanti Mpakama and Barry Jackson, will be unveiled later this year. Mpakama is a young artist, born close to where Nelson Mandela grew up, while Jackson is an experienced bronze sculptor who has crafted the artworks of several historical figures for the National Heritage Project. Both Xhanti and Barry worked on the Mandela bust, which takes pride of place in front of the National Assembly at Parliament. City Hall will also host an exhibition relating to Madiba's life, in partnership with the City of Cape Town.

<p>1963</p> <p>Sent to Robben Island after being sentenced to five years in prison for incitement and leaving the country without a passport</p>	<p>1964</p> <p>Life sentence handed down at Rivonia Trial, after being found guilty of sabotage, conspiracy and assisting an armed invasion.</p>	<p>1982</p> <p>Moves to Pollsmoor Prison, along with Walter Sisulu, Raymond Mhlaba and Andrew Mlangeni.</p>	<p>1988</p> <ul style="list-style-type: none"> Admitted to Tygerberg Hospital for TB treatment. Transferred to Constantiaberg Medi-Clinic. Transferred to a cottage on the grounds of Victor Verster Prison (now Groot Drakenstein Correctional Facility). 	<p>1989</p> <p>Holds a short meeting with President PW Botha at Tuynhuys in the Parliamentary precinct.</p>	<p>1990</p> <ul style="list-style-type: none"> Released from Victor Verster Prison, after the unbanning of the ANC. Makes first public speech after his release at the Cape Town City Hall. Addresses the media with FW de Klerk at Groote Schuur Estate following government negotiations. 	<p>1994</p> <p>Makes his first State of the Nation address as the country's first democratic president in Parliament.</p>	<p>2003</p> <p>Hosts the 46664 concert in the Green Point Stadium to raise awareness about HIV/Aids. The number 46664 was his prison number on Robben Island.</p> <p>46664</p>
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Mother City of African Contemporary Art

By Storm Janse van Rensburg

The celebration of African art in the 'mother city' is a significant achievement – the result of much work, and many borders and barriers, both real and symbolic, dissolving over time.



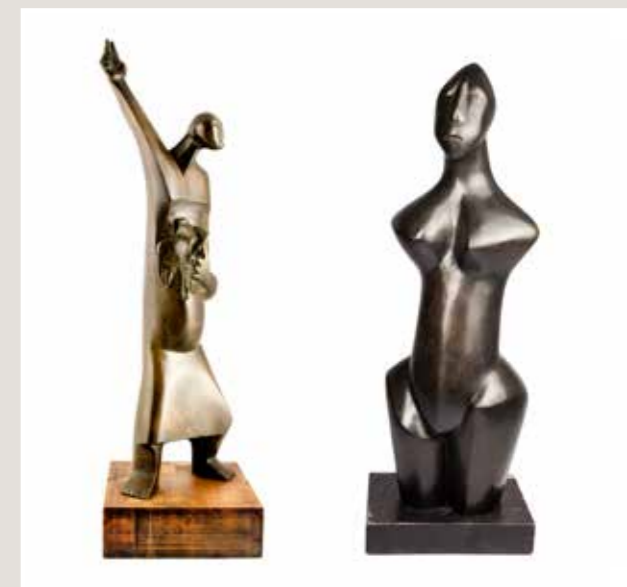
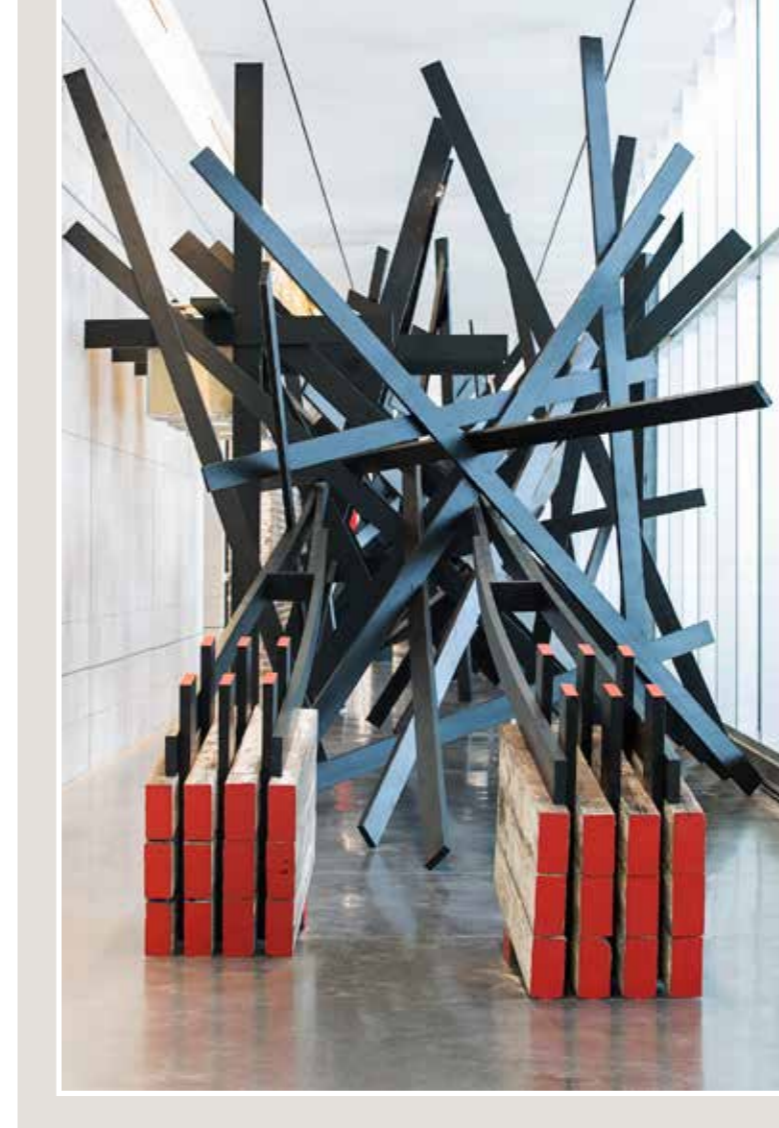
Zeitz Mocca,
Cape Town

Cape Town, for most of its existence, had its back turned on the continent – an isolationism dictated by its colonial history, and that of apartheid. Its former cultural institutions, whether academic, civic or private, were more concerned with Europe and the United States than with the post-colonial intellectual and artistic renaissance of our neighbours.

Since 1994, the embrace of African art has seen numerous achievements, as well as setbacks. It is impossible not to consider the advent of our engagement with fellow Africans, against the backdrop of larger sociopolitical realities, such as the scourge of xenophobia that continues to plague our communities. It is also important to name some of the individuals and institutions that have continued to contribute to dialogue and exchange. Greatmore Studios, established in 1998 in Woodstock, in collaboration with the Triangle Network, has supported and continues to support residencies for artists from the continent.

The transformation of the arts and heritage sectors over the last three decades has been consistent, with new leadership keenly working on the overhaul of jaded institutions, juggling a demand for redress, whilst facing the challenge of implementing new visions. At the Iziko South African National Gallery, the work of world-renowned artist El Anatsui is currently on view, a significant achievement in the history of the institution. Searchable public records indicate that it is only the second solo exhibition by an African artist here for more than a decade. If the South African National Gallery reflects the values of our time, the hope is that this moment points towards the locating of our broader cultural identity within the rich continuum of artistic practices of the continent. We simply cannot be South African without also being African.

The short-lived Cape Africa Platform, an initiative seeking to establish a contemporary art biennale with an



African bias in the city, fizzled out in 2006 as organisers struggled to galvanise support from the public and private sectors, and failed at mobilising a lethargic and hostile local arts community. The Visual Arts Network of South Africa International Curators Workshop on Robben Island in 2006, of which I was a co-organiser, invited leading international and African curators to engage in an intensive workshop process with local participants to foster dialogue and empower emerging curators.

The Cape Town art scene seemingly sunk back into a parochial, navel-gazing malaise, with some efforts proffered stemming from the burgeoning commercial gallery sector, spearheaded by dealer and scholar, Michael Stevenson. A certain irony exists here that the only noticeable scholarship related to the art of the continent would emanate from the art market. However, *Take your road and travel along: The advent of the modern black painter in Africa*, published in 2008 by Stevenson remains one of the few attempts published in Cape Town to critically provide a context to an African modernism.

The rise of the contemporary African art market internationally in the last decade has largely driven the conversation related to African art in the city of Cape Town. Thus, much of the work seen on exhibition here is in commercial spaces, which for a large part is filtered by the machine of the international market (Europe and the USA). Whilst this argument is not to diminish their

work, nor its significance to a local context, we need to consider that African artists such as Ghada Amer, Edson Chagas, Barthelemy Togo, Meshac Gaba and Odili Donald Odita, among others, find themselves represented in this city through relationships brokered via the marketplaces of the West.

Which brings me to the recently launched Zeitz Museum of Contemporary Art Africa, which is dedicated to 21st century art from Africa and its diasporas. Its launch and establishment in Cape Town will certainly contribute to a richer dialogue around African art, and provide a pivot point for debates and dialogue. As much as its concrete cathedral-like hulk inspires awe and impresses, its contents and programme are seemingly in early development. Time will tell with how much rigour the institution will tackle the task at hand; establishing a deep engagement with the visual culture of the continent beyond the narrow frameworks dictated by the art market.

We are perfectly poised to consider our mutual Africanness in relation to our work in the arts. Much work needs to be done in exploring the complexities of our post-coloniality, and making visible the myriad of relations that connect us across our borders, that move beyond the divisions of the past, encourage a practice that favors humility over arrogance, and that seek to establish an intellectual, innovative discourse that reach beyond perceived difference and limitations.

African vine, African wine

By Jim Freeman and Amanda Osorio

If you're in search of a fine-dining experience in the Western Cape, chances are that the French voice offering wine-pairing advice will be that of a sommelier speaking in the lilting accents of Francophone Africa.

As more and more top-class restaurants open across the Western Cape region, there is a growing trend, particularly here, for the appointment of African sommeliers and while many of them are South African, a growing number come from other parts of the continent. Mercy Mwai, from Kenya, is a sommelier at The One&Only Hotel in Cape Town, and Zimbabwean Joseph Dhafana is not only head sommelier at La Colombe's flagship restaurant in Constantia, but produces his own label (Mosi Wines) and was named a "40 under 40" in the wine industry. The Zimbabwean Marlvin Gwese is chef sommelier at the Cape Grace Hotel and has been a part of the creation of a range of wines for Mapi Valley that feature his face on the bottle.

With these changing demographics, October 2016 saw the formation of BLACC (the Black Cellar Club) in Cape Town – a communications and networking platform for like-minded African sommeliers and wine stewards throughout Africa who share the primary intention of making wines less intimidating to non-traditional target markets.



Tinashe Nyamudoka

Zimbabwean Tinashe Nyamudoka is one of BLACC's most prominent members, but confesses he comes from "a culture that knows nothing about wine". When he arrived in South Africa a decade ago, it was with the dream of becoming an accountant, but like many young people, Tinashe found himself doing part-time work in a restaurant. "During my first interview for a waiter position at The Roundhouse in Camps Bay, I didn't even know you got red and white grapes!"

Tinashe, however, had an attention to detail and a passion for excellence; traits that have helped him to excel in the wine industry. Not only is he head sommelier at internationally-renowned restaurant The Test Kitchen, but he has also embarked on a journey as a winemaker himself. Tinashe's wine explorations charted a new course recently when he bottled his own white wine, Kumusha, a limited-edition blend of Chenin Blanc and Semillon from Slanghoek Valley in the BreedeKloof. Kumusha means "the place I come from" in Shona. Tinashe stresses that wine appreciation is not just about the wine itself; it's about the story that goes into the wine. Kumusha's label has a picture of Tinashe's grandfather's homestead on it, with traditional conical rondavels and mountain scenery. To create the label, he worked with a Xhosa designer who loved that wine could reflect a symbol of home. Tinashe's wine has received critical acclaim and sold out quickly, with the last few cases being exported in March.



Ntsiki Biyela

Tinashe's wines were part of a 90 000-bottle shipment of a curated wine selection from the Western Cape, as part of a joint initiative between 29-year-old Zimbabwean entrepreneur Pardon Taguzu, and African Wines. Pardon came to South Africa in 2013 and says, "I took it upon myself to learn about wine and studied through both the Cape Wine Academy and the Wine and Spirit Education Trust". Now, he not only bottles his own wine (Owner's Reserve), but works as a distributor to celebrate unrepresented winemakers and estates that give back to the community.

One of the winemakers he champions for African Wines includes Ntsiki Biyela at Aslina Wines near Somerset West. Ntsiki is the first black, female winemaker in South Africa. She named her wine Aslina after her late grandmother. As Ntsiki says, "She brought me up and was my inspiration. She always seemed able to make something out of nothing." Like Pardon, Ntsiki is interested in supporting young black African winemakers. She is also passionate about growing the wine market in Africa, and will be exporting to Ghana and Nigeria shortly.



Koni Maliehe

Another woman making waves in the wine industry is South African born Koni Maliehe, one of only a few black winery owners in South Africa. Based in Stellenbosch, she has conducted wine export drives into Africa and was part of a trade mission to Ghana last year with Western Cape Premier Helen Zille. The theme for her range, Koni, is storytelling, and she wants her wines to be enjoyed both by wine drinkers and people who have never tasted wine before. "I grew up in a storytelling environment," she says. "This range celebrates my heritage and grandparents."

As the new generation of African winemakers, sommeliers, distributors and winery owners share their passion about wine, not only does the Western Cape benefit from increased economic activity, but a growing wine market becomes more accessible to Africans from around the continent.

Africa Reimagined through Cape architecture

Cape Town is home to two celebrated architects who are redefining how the world sees African architecture. They have been trail blazers in imbuing their designs with elements of indigenous African culture. Both Dr Luyanda Mpahlwa and Mokena Makeka are passionate proponents of how South African culture can find expression through architecture, and in transforming the country.

Imagery courtesy of Makeka Design Lab

Dr Mpahlwa, the senior of the two architects, is a local pioneer of this Afrocentric approach to architecture and urban design. He obtained a Master's in Architecture at the Technical University of Berlin. He is the Director of Luyanda Mpahlwa DesignSpaceAfrica, the architecture and design firm he founded in 2009. His architectural education in South Africa was interrupted when he was imprisoned on Robben Island in 1981 for his anti-apartheid political activities. Following his release from a five-year prison sentence in 1986, he went into exile in Germany, where he spent 15 years in Berlin. He relocated to South Africa in 2000 and established the Cape Town Studio of MMA Architects, where he was Director/Partner for 12 years. This firm designed South Africa's iconic embassy in Ethiopia, one of the country's most important missions abroad, with Addis Ababa being the seat of the African Union. The design is influenced by the confluence of the rich heritage and architecture of ancient Ethiopian civilisation with South African cultural influences.

In 1997, Dr Mpahlwa started his architecture career with the architectural firm Pysall & Ruge Architetekten in Germany, where he became site architect for the Nordic Embassies project in Berlin. He has received the Award of Excellence for the South African Embassy Building, Berlin from the South African Institute of Architecture. Other career highlights include being the first recipient of the USA-based Curry Stone Design Prize in 2008 for the Sandbag 10x10 Design Indaba Low-Cost House in Mitchells Plain, Cape Town. Dr Mpahlwa was also member of the Organising Committee's Technical Team that provided oversight and project management for the construction of all World Cup stadiums for the 2010 Soccer World Cup in South Africa. Since May 2010, he has been serving on the Council of the Robben Island Museum.

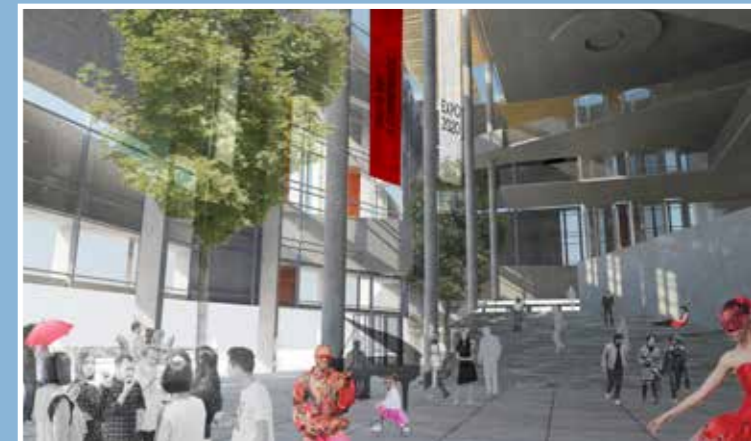
Mokena Makeka is part of a younger generation of brilliant local architects who have been involved in some serious interventions and has long admired Dr Mpahlwa (who was his external examiner for his thesis). Makeka is the founder and principal of Makeka Design Lab. He pursued his studies at the University of Cape Town and graduated with distinction. Since 2002, Makeka Design Lab has been guided by Mokena in creating innovative design solutions on an urban, architectural, cultural and installation scale. One of Mokena's career highlights was being selected as one of the Ordos 100 architects. As one of only two African architects designing the project, Mokena felt privileged to represent not only a generation, but the African continent.

Both Mpahlwa and Makeka are driven by the belief that an African design is possible and that excellence can emerge from within African culture, free from imitation. According to Makeka, "to be excellent in Africa also means that we do not reject the good things that other cultures produce. Being African doesn't necessarily mean beadwork and thongs. It's about asking how we participate in the future".

When Dr Mpahlwa was studying in Germany, his professors wanted to know how people build where he comes from. The Germans were not interested in whether he was capable of applying the high technology and industrialisation of Germany, which they knew they were teaching him and had no doubt that he would learn.

Both architects have unapologetically carried their African roots and identity with them into their profession. Mokena's love for Africa does not mean over-romanticising Africa, it is about believing in it and maintaining a desire to make architecture that is "a reflection of us dealing with our context in a positive way" and also understanding how African culture is evolving.

It is Mokena's view that: "there is an African sensibility that makes an African architecture possible. It is not purely for architecture's sake, but it is to give people dignity where currently there isn't a sense of dignity. People believe that knowledge only comes from the 'West' and that the 'South' consumes knowledge".



Africa Reimagined through dialogue and sport

Umanyano Africa Foundation and the Human Restorative Rights Organisation

In 2007, the Western Cape was rocked by increasing reports of xenophobia. While many South Africans welcomed other Africans into the country, some communities were experiencing attacks on non-South African citizens. Community frustration coupled with a lack of infrastructure and resources boiled over into conflict, and little work had been done to encourage integration. Although foreigners continued to live side by side with South Africans, there were not many programmes to encourage social cohesion.

In the African spirit of tolerance and ubuntu, new organisations have come to the forefront to create understanding, unity and integration, especially in the Western Cape. With roots in Khayelitsha, Kraaifontein, Bellville and Dunoon, both the Human Restorative Rights Organisation and Umanyano Africa Foundation have found ways to address these issues and make a difference in their communities. Both organisations work to promote harmony and integration throughout the Western Cape.

The Human Restorative Rights Organisation (HRRO) realised that citizens, whether South African or non-South African, seek the same goals: stability, good schools, access to health care, civic engagement, and essentially, the right to live in peace and raise families in a safe environment. The Umanyano Africa Foundation came from another angle, using sports as a common platform to integrate nationals and non-nationals, with a particular focus on a game loved by all Africans: football.

The HRRO, founded by Zimbabwean Reverend Ngwenya, is a grassroots non-profit organisation that hosts integration workshops with nationals and non-nationals centered around various themes that affect all stakeholders. The organisation started in 2007 as a reference point to help communities access resources available to them. In 2014, the HRRO was officially registered as an NPO with the mission of addressing human rights issues that are pertinent not only to refugees, asylum seekers and migrants, but to South Africans as well.

The HRRO works closely with the United Nations High Commissioner for Refugees, which assists by helping to provide workshop facilitators and additional resource information. The last workshop focused on improving conditions in the local primary school. Forty-seven people from 11 different countries, including South Africa, attended the meeting and worked together for change.

Recent workshops have centered around business integration, youth skill-sharing dialogues, cultural sharing fellowships, and socialising workshops, where participants share food and experiences of their heritage and are encouraged to see each other as fellow Africans working towards common goals. These workshops allow important community information to be shared, and also promote social cohesion.

The Umanyano Africa Foundation started in 2007 with a goal to create an environment where people of all African cultures living in the Western Cape could enjoy an integrated social milieu for women, men, youth and children of African descent. Originally from Congo and a founder of Umanyano, Reverend Albert Mbenga-Ukulangai explains, "I decided to

do an exhibition of peace and friendship through the medium of football as a gesture of recognition and acknowledgement of warmth and pronounced hospitality that the people of Western Cape, Cape Town in particular, showed to war- and conflict-displaced Africans who came to find social and legal protection as asylum seekers...[they] show and continue to show brotherhood in spite of sporadic challenges of so called xenophobia".

The South African Wilma Swanepoel is COO of Umanyano and works closely with Reverend Albert. Both saw the need for nationals and non-nationals to get along and to speak one language - that of sport - a language understood by all. "Foreign nationals who live in South Africa face insurmountable practical and legal barriers to integrate themselves in, participate in and contribute to South African development in different domains of activities. It is against this background that Umanyano created this soccer platform for young locals and foreign nationals to showcase their talents and potentials," says Wilma.

In 2007, Umanyano hosted its first football tournament at Ajax Football Club in Cape Town. From those humble beginnings, the initiative grew to last year's tournament, which was hosted in South Africa and had participants representing 16 different nationalities: Somalia, Morocco, Kenya, Tanzania, Uganda, Angola, Burundi, Cameroon, Republic of Congo, Rwanda, Nigeria, Malawi, Zambia and Zimbabwe. Encouraged by the story of the tournament and with support from the Department of International Relations and Cooperation, France and Portugal also sent youth delegations to participate.

The tournament is a success story of social cohesion and the reduction of racial intolerance. Soccer is a universal activity that unites people from all over the continent. It does not matter where you come from, your religion, status, gender, or skin colour. This year's tournament will be held on Africa Day, 25 May, and will be supported by the Western Cape Government. Encouraged by this success, Umanyano is also planning to extend the initiative to other urban centres in South Africa with a view towards creating a national tournament.

In addition to this, Umanyano is working in the area of community development and integration in the small business sector whose main goal is to extend an atmosphere of inclusion for access to allow mass participation, talent identification, skills development, training and job creation. With the aim of fostering strategic partnerships to boost African businesses on the continent, the business summit and exhibition will examine research and development in South Africa and Africa, and will strive to promote business development where innovative thinkers can team up to build Africa.

Africa Reimagined through music



The *Africa Reimagined: Mandela Tribute* seeks to reimagine the local classical through content that is rooted in an indigenous African identity. Last year, we commemorated Africa Day with master kora player Tunde Jegede. This year, we focus on a different African instrument, the mbira, with special guest composer and mbira player Martin Scherzinger. The programme of works includes music by South African composer Bongani Ndodana-Breen and Nigerian composer Akin Euba performed by Africa Arts Ensemble Noir featuring soprano Amanda Osorio.

This concert has been made possible with support from the Western Cape Government and additional sponsorship from Ian Burgess-Simpson Pianos, the SAMRO Foundation and Hoosein Mahomed of M Inc. Attorneys. Africa Arts is also grateful to David and Susan Sonnenberg of Diemersfontein Wine Estate who created the Excellence out of Africa Trust, inspired by the extraordinary singing talent throughout South Africa.

As 2018 is the Mandela Centennial, a new work has been commissioned from Martin Scherzinger for this concert in tribute to Tata Mandela. This is in line with Africa Arts's vision to foster a new understanding of Africa by breaking down cultural paradigms about classical music to demonstrate how composers and other creators of African descent have infused classical music with African tradition. Africa Arts Group's *Africa Reimagined: Mandela Tribute* seeks to cast the traditions of Africa as historic and sophisticated means of creative expression that demonstrate the African spirit of ubuntu and excellence – an endeavour Tata Madiba championed in his lifetime.

A note on the music:

African musicians have long adapted European instruments such as accordions, guitars, and keyboards to great musical effect. In the spirit of this tradition, we too indigenise classically European instruments by treating them as if they are African instruments. The piano, violin and cello are made to imitate the tactile patterns found on a bow from the Kalahari, the sticking on a Ugandan xylophone, or the fractal harmonies of a Shona mbira, and so on. But instead of adding exotic timbres or percussive textures, we prefer to take another approach to the task of Africanising sound.

For example, by translating the overtone-rich colour of the mbira to the time-worn blandness of the modern industrial piano, the music directs paradoxical attention to the purely formal play of the original, allowing us to encounter the music as harmonic syntax. In the African musical model, harmonic sequences have a riddle-like mathematical character, whereby every harmonic shape is imbricated in some kind of musical pun; its recursive forms running on reduced scales in reversible time. In Madagascar, the future is even said to emerge in reverse.

The music line up embodies both the African mathematics that it ventriloquises and also supplies a commentary on it. We filter and recombine typical African aspects of music rendered on Western interface designs. These include the decentralised distribution of parts, interlocking techniques, rhythms to rotate the downbeat by non-functional harmonic motion, circular temporalities, open formal textures, extremely fast tempi and slow ones, symmetric and near-symmetric patterning. The African palimpsests call into being possible new forms, bearing uncanny resonance with everything from the dance suites of the Italian Renaissance to music of the Viennese Biedermeier.

Sponsors



Artist biographies

Martin Scherzinger (composer, mbira)

Martin Scherzinger is a composer and an associate professor of media studies at New York University. He works on sound, music, media and politics of the 20th and 21st centuries, with a particular focus on music of Europe, Africa, and America, as well as global biographies of sound. The research includes the examination of links between political economy and digital sound technologies, poetics of copyright law in diverse sociotechnical environments, relations between aesthetics and censorship, sensory limits of mass-mediated music, mathematical geometries of musical time, histories of sound in philosophy, and the politics of biotechnification.

Bobby Mitchel (soloist)

Bobby Mitchell is a pianist whose interests are embedded in the here and now of music as performance art, as well as the more standard classical repertoire of centuries past. A frequent performer of new and rarely heard works, his interests lie mainly with the contemporary music canon and combining these works with the standard repertoire in an illuminating fashion. An instrumentalist who is not afraid to cross the traditional boundaries of programming and performance practice, he is experienced in the fields of improvisation, composition, and conducting. He has performed extensively in the Americas, across Europe, South Africa, and the Middle East. Significant solo activities include numerous performances of Frederic Rzewski's epic 36 variations on 'The People United Will Never Be Defeated!' and frequent work with composers such as Frederic Rzewski, Steve Reich, and Louis Andriessen.

Amanda Osorio (soprano)

Amanda Osorio studied music at Smith College in Massachusetts, USA and completed her postgraduate studies in opera at the University of Cape Town's South African College of Music. As a full lyric soprano, she has performed numerous roles with UCT and Cape Town Opera. She is a winner of the UCT Concerto Competition and spent the 2012-2013 year performing with the Metropolitan Opera in New York.

Ian Burgess-Simpson Pianos (sponsor)

Ian Burgess-Simpson Pianos is a piano company that is unique in Africa and ranks with the very best piano operations internationally. The company specialises in authentic Steinway rebuilding, piano servicing, concert tunings and are the distributors for the high-end Japanese brand Kawai. The company has been very interested and involved in the development of music in South Africa and Africa and believes that the piano has a role to play as an instrument of almost infinite versatility. Having handled new Kawai pianos for more than 15 years, Ian Burgess-Simpson Pianos believes in Kawai's philosophy of bringing music to children, and the excellent interface between their acoustic and digital piano building allows for many opportunities for a wide range of learners, musicians and audiences. With his experience in the industry and work as a concert technician, Ian believes that Shigeru Kawai is an option that deserves serious consideration, as an alternative to a new Steinway or as an investment in a piano of the highest calibre. Contact Ian Burgess-Simpson Pianos on 021 788 9389 or at www.ianburgess-simpson.com.



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