



14 to 20 March 2005

Hosted by the University of Pretoria, South Africa





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South Africa

BACKGROUND

The year 2004/5 marks the first decade of democracy and independence in South Africa (1994–2004) and commemorates the work of the Truth and Reconciliation Commission which was founded in 1995. The year 2005 also celebrates 150 years of existence of the City of Tshwane (Pretoria). A number of local and international artists, scholars, musicians and actors, who share an interest in the relationship between arts and reconciliation, have been invited to Pretoria for a week of discussions, workshops, exhibitions, concerts and films.

“South Africa has most of the world’s serious problems writ small”, Archbishop Desmond Tutu once wrote. “When we solve our problems the world is going to celebrate because we have provided others with a paradigm.”

We are not there yet. South Africans still face numerous obstacles on their way to healing and reconciliation. But we are on our way – and we are inviting colleagues and friends from across the world to join us in our celebration of what has been achieved and may yet be achieved.

The aim of the festival is to celebrate and redefine the role that music, drama, films and the visual arts play – and may continue to play – in South Africa as well as in many other countries of the world, to bring down the walls of racial, political, socio-economic and cultural divisions, and to help build bridges towards healing and reconciliation.

The festival will take place from 14–20 March 2005.

Institutions involved

The proposal was originated by the following institutions:

- Various faculties and centres at the University of Pretoria
- Princeton Theological Seminary
- The Princeton Center of Theological Inquiry
- The Desmond Tutu Peace Centre

CURATED EXHIBITION, RECONCILIATION

Dr Elfriede Dreyer
Department of Visual Arts, University of Pretoria
2 April 2006

The curated art exhibitions entitled *Reconciliation* formed part of the Arts and Reconciliation Festival held at the University of Pretoria from 14 to 20 March 2005.

The exhibitions comprised the work of eleven individual artists and two group exhibitions, that were on view from 15 to 30 March 2005 at the Visual Arts Gallery, the Gallery of the Department of Architecture, the UP Conference Centre, the Rautenbach Hall and the UP Technical Building. The exhibitions included the Fatherhood project, a photographic exhibition, and an exhibition of art and craft from Mozambique.

As part of the exhibitions, two lectures by participating artists were presented in the Sanlam Auditorium on 18 March: Carine Zaayman presented a lecture entitled *The Reconciliation Theme in New Media Productions of Selected Cape Artists* and Minnette Vári presented a lecture on and demonstration of her own video productions.

Honourable Judge Albie Sachs opened the exhibition and the patrons of the Festival were former Archbishop Desmond Tutu and former President F W de Klerk.

Conceptualisation and curating process

The organisers of the Arts and Reconciliation Festival formulated the strategic objective of the Festival as the provision of a forum to redefine and celebrate the role that music, drama, films and the visual arts have played in the process of healing and reconciliation in present-day South Africa.¹ I was therefore given a specific brief around which to construct an art exhibition.

A proposal document was compiled and submitted to the organising committee that was chaired by Prof Piet Meiring and included marketing consultants; a public relations company; academic staff of the UP School of Arts; the head of UP's cultural affairs, Dr Andre Breedts; UP Vice-Principal, Prof Anthony Melck, and other invited parties.

¹ The Festival followed on events such as the celebrations concerning the first decade of democracy in South Africa (1994-2004), as well as the work of the South African Truth and Reconciliation Commission that was initiated in 1995.

After the proposal was accepted, I compiled a budget for the exhibitions and several meetings were attended. Sponsorship was sought and artists were briefed in terms of submission and installation dates and procedures.

I interpreted the brief that was given to me as a kind of hypothesis or position statement; that is, as I stated in the curatorial statement in the catalogue, "that it could be *assumed* [my emphasis] that within the domain of the visual arts the processes of reconciliation and healing have manifested. Since the University of Pretoria was hosting the Festival, a natural decision for me was to select artists that reflected the major role the UP Department of Visual Arts has played over the last few decades in the domain of art education in South Africa.

Artists were thus partly selected due to their connection with the afore-mentioned department as graduates, post-graduate students, lecturers or as participants in community projects, which presented a number of challenges. Questions of institutional theory and of institutions being instruments of government policy were pertinent, which would (and did) on the exhibition reflect the 'almost-entirely-white' history of graduating Fine Arts students of UP. It seemed impossible to not ground the curatorial process within the context of an educational institution and its associated ideologies, although it is

certainly the curator's task to challenge and suggest alternatives.

In the end I took the curatorial decision to follow an alternative non-political route and rather raise understanding for the material realities of artworks which would in any case reflect the sensibilities and orientations of the times in which they were produced. A number of prominent contemporary South African artists were thus selected to participate in the exhibition, based on the conceptual and material content of their artworks that reflected processes and traces of reconciliation and healing. The works dealt with "metaphoric significance and about a kind of aestheticisation of politics and histories, even maybe about an exploration of forms of representation for its own discourses of power, than about offering solutions regarding political issues" (from the curatorial statement in the catalogue).

The objective with the curating was to demonstrate that artworks can function as monuments of reconciliation, but simultaneously speak of transformation, transcendence, resistance, survival, self-reflexivity and connectedness. In terms of demonstrating notions of suffering and survival, Diane Victor's *Smokeheads* were included a series of forty portraits made from photos documenting the day clinic users on a single day at the St. Raphael HIV centre in

Grahamstown in the Eastern Cape. The portraits are made from deposits of carbon from candle smoke on white paper and are exceedingly fragile, metaphoric of the fragility of life.

Chiurai Kudzanai was selected due to his depiction of Zimbabweans' sense of congestion and channelling of emotions into various modes of behaviour, as well as South Africans' xenophobia and frustrations about the extent of rising poverty. Similarly, the embroideries of a number of artists from the Mapula project such as Rossinah Maepa and Selinah Makwana were selected based on their depiction the everyday life of people in the townships, the prevailing social conditions and the socio-political transformations that have taken place in the area.

Minnette Vári' was selected based on her sustained engagement with South African socio-politics as a particular order of victimisation. Johan Conradie's work reflected an interest in the poetics of ruin and vitality that played with the notions of past events and nostalgia. Frikkie Eksteen's *Hanging Garden* presented a comment on the impermanence of memory as it is about the embellishment of the past.

Leora Farber's video of a performance in which 750 chocolates changed state from solid to liquid. dealt with

notions of the abject that have a distinct place in South African racial politics. Jan van der Merwe's *Baggage Arrival* was chosen based on its suggestion of transformation in time and history, and his interpretation of baggage as identity and spiritual journey. Keith Dietrich's work, *Horizons of Babel*, was selected for its post-colonial content and it being a map of healing and reconciliation where the body and land are metaphorically mapped over each other.

In order to accommodate the substantial body of art for the exhibition, space had to be carefully considered in order to allow each work to be presented most advantageously. The size, number, media and content of each artist's artworks were considered in the arrangement and layout of the exhibition as a whole. Formally Kudzi Chiurai's colourful large paintings set up an interesting dialogue with Diane-Victor's monochromatic drawings and Guy du Toit's bronze heads in the Architecture gallery. Similarly, Frikkie Eksteen's Perspex-mounted collage paintings were placed in terms of the lighting in such a way that the play of shadows created a metanarrative to the physical works. Leora Farber was given a private separate corner to display her video in order to strengthen the personal and intimate content of the work. Keith Dietrich's series of digitally manipulated maps were placed in a semi-circle in conceptual reflection of his notion of panorama and colonial gazing.

The Fatherhood project

I did not curate this exhibition, but it formed part of the group of exhibitions.

The Fatherhood Project is built around an exhibition of photographs taken by professional photographers, students and children, of men involved in caring and protective relationships with children. The photographs reveal fatherhood in its many aspects and moods and give graphic expression to the possibilities and challenges of men's closer engagement with children.

The exhibition consists of approximately 120 photographs, selected from hundreds sent in by photographers from all over South Africa. It features the work of a wide range of contributors, including some of South Africa's best-known photographers, as well as students and children who used disposable cameras to record the people they recognize as fathers. Three photographic essays, each an intimate portrayal of the life of an ordinary father, have been provided by celebrated South African photographers Paul Weinberg, Ruth Motau and George Hallett.

Catalogue

A catalogue (ISBN 0-620-33947-0) that accompanied the exhibition was on sale. I compiled and designed the catalogue, it was printed by Dyason Printing and sponsored by Media24.

Reconciliation



15 to 30 March 2005

University of Pretoria
SOUTH AFRICA

Pretoria
ISBN 0-620-33947-0

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Curator's statement

As understood by the organisers of the Arts and Reconciliation Festival, the strategic objective of the Festival is to redefine and celebrate the role that music, drama, films and the visual arts play in the process of healing and reconciliation in present-day South Africa. "Strategic", since this 2005 Festival follows on events such as the celebrations concerning the first decade of democracy in South Africa (1994-2004), as well as the work of the South African Truth and Reconciliation Commission that was initiated in 1995.

My interpretation of this objective of the Festival was that it should be seen as a kind of

hypothesis or position statement; that is, that it could be assumed that within the domain of the visual arts the processes of reconciliation and healing have manifested. In addition to being given such a specific brief in terms of the curating of the exhibition, my personal opinion was that, since the University of Pretoria is hosting the Festival and the Department of Visual Arts of this university was appointed to curate the art exhibitions, the selection of artists should reflect something of the significant role this department has played over the last few decades in the domain of art education in South Africa.

The initial reasons, then, for the selection of the artists were partly determined by their connection with our department as graduates, post-graduate students, lecturers or as participants in community projects. However, such selection immediately presented a number of challenges and raised the question of institutional theory, of institutions being instruments of government policy. It seemed ironical to follow a theme of reconciliation for the exhibitions when the department has produced primarily white professional artists and art historians. Since

the notion of reconciliation could be approached from various perspectives, it seemed important that the selection of artists had to be as inclusive as possible in terms of geopolitical, racial and gender differences. Therefore, although there were limitations in terms of space, as the project evolved two more artists who have gained a reputation for dealing with socio-cultural and identity issues in their creative work were included

A pivotal question in this compound matter remained the one about the social nature of art, as well as curatorial practice and its related critical methodologies. Although potentially art is a redemptive instrument and it can transform, it can shatter and deconstruct. Similarly, the curating of art can willfully appear to be ignorant of the realities (whether political or social) of the everyday experience, if only by negation. If done by an educational institution, curating remains firmly seated in institutional theories grounded in the scholarship, ideologies and discourses on art practice within the context of its associated institution, although it should certainly take up the task to propose and map change.

Given all these complicating factors, the decision was to follow an alternative non-political route and raise awareness for the material realities of artworks which, ironically again, have always been the embodiment of the

times in which they were produced. Therefore, the works on display deal far more with metaphoric significance and about a kind of aestheticisation of politics and histories, even maybe about an exploitation of forms of representation for its own discourses of power, than about offering solutions regarding political issues.

What the works on display clearly demonstrate, however, is the co-existence of the collectivity and the dissimilarity of experience within a particular context. In the same vein, considering the imagery that was generated and created by South African artists over the past decade or so, a constructive deconstruction and critique of social practices, histories and sub-cultures have become apparent. The political and social events of the past fifty-odd years in South Africa occasioned enormous upheavals that have been systematically reflected in the visual culture of the country. Nevertheless, it was not all pain, introspection and trauma; hand in hand with the deconstruction of the old came the new and its consideration. To suggest that only radical forms of resistance art, like the kind we've seen especially during the 1980s, are valid forms of social critique, is misguided. Many milder and softer ways and forms emanated, similarly questioning perceptions, practices and histories, and not necessarily in a political sense.

Reconciliation, in spirit, is about a process of bringing together -- not erasing -- differences in ideas, cultures and convictions. The most important step towards reconciliation is of course the realisation of the importance of acknowledgement and pity. The Fatherhood Project speaks about such reconciliation in the sense of the collectivity of the experiences of abuse and violence, and suggests restitution through acknowledgement of such history. The Project is built around an exhibition of photographs of men involved in caring and protective relationships with children taken by professional photographers, students and children,. It features the work of a wide range of contributors, including some of South Africa's best-known photographers, as well as students and children who used

disposable cameras to record the people they recognize as fathers.

Some works reveal a deep pathology in haunting images that dissociate the peculiarities of time and place, as for instance in the work of Daniel Mosako, Leora Faber and Keith Dietrich. The work of Carine Zaayman, again, suggests that the persistence of crime and poverty, as well as race relations fraught with suspicion, fear and paranoia, complicate attempts at reconciliation in the country. Kudzanai's sensual canvases in mixed media and oils suggest revolution somewhat radically, whereas Jan van der Merwe's tactile eroded metal surfaces and Conradie's translucent photographs suggest remembrance, transcendence and departure from traumatic histories in a much gentler way.

Hopefully, the exhibitions demonstrate that art production in post-apartheid South Africa is positioned at the crossroads of skill and theory, but above all that the artist is a perceiving subject who absorbs and ruminates visually in an aesthetic and conceptual way. The artworks on show serve as memorials of reconciliation, but simultaneously speak of transformation, transcendence, resistance, survival, self-reflexivity and connectedness.

Perhaps, like the many reconciliation efforts that are underway in various parts of the world where injustices and atrocities took place at many places and times, *Reconciliation* could be read as an effort to contribute towards the reconstruction, rebuilding and healing of the South African society. Since it could be viewed as part of a drive to restore where there is the power to influence, it is not only an attempt at reconciliation, but also at restitution.

Remembering tracks roads to recovery; forgetting may be a repudiation of awakening. The complexity of such processes is demonstrated in the exhibitions and speaks of both introverted and extroverted gazing at the world and its course.

Elfriede Dreyer, 22 February 2005

Artists' works and biographies



Frikkie Eksteen

A graduate in the town of his birth, Frikkie Eksteen received his BA (FA) and MA (FA) from the University of Pretoria. His work has been shown in numerous Gauteng group shows including the Marc Edwards-curated *Killing Time* (2000) and the *Babel Tower* MTN cell phone project (2000). More recent projects include The Trinity Session's *Broadcast quality: the art of Big Brother* (2002), the Cape Town-based Bell-Roberts Gallery's art-advertising crossover project *Mettle and paint* (2003), and *CLEAN/GRIME: exhibitions of desaturated art* (2001-2003). His prize-winning *Hanging Garden* (2004) exhibition presented at the Klein Karoo National Arts Festival in Oudsthoorn is his most current solo project. The artist's work has been widely published, and is represented in the Pretoria Art Museum, University of Pretoria, SASOL and MTN Art Institute collections. Currently a lecturer in UNISA's Art History, Visual Arts and Musicology Department, he is also a regular contributor to a number of South African art publications.

Frikkie Eksteen
Video installation
and details from *Hanging Gardens*
2004
Mixed media painting

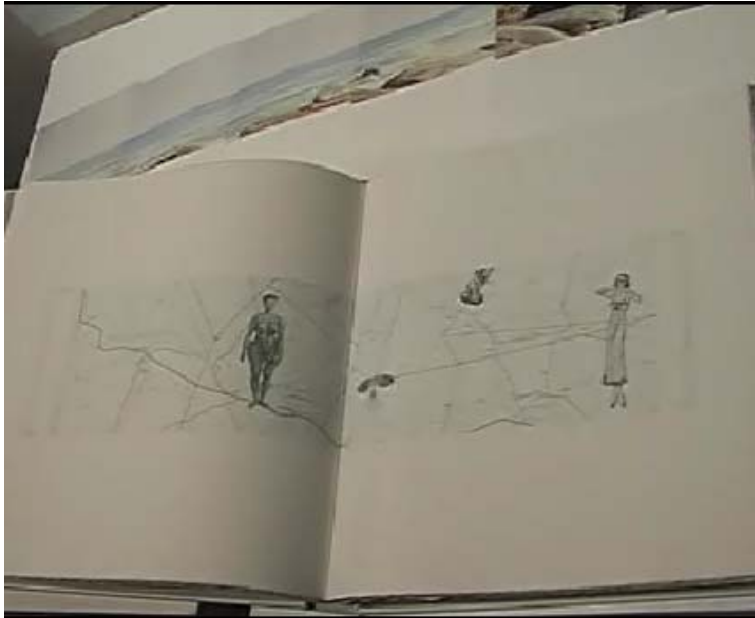




Johan Conradie

Johan holds a BA (FA) (cum laude) from UNISA and is currently enrolled for the MA (FA), University of Pretoria. He teaches part-time at UNISA and UP. He has participated in several groups exhibitions, such as 1995, Travelling UNISA exhibition, *Works on paper* (Curated by Elfriede Dreyer) and September 1999, (Potchefstroom), Aardklop Art Festival. He was selected for several competition exhibitions such as SASOL *New Signatures and*, ABSA-Atelier and did commissions for Greenhills Medical Centr, Laser Concept, Credifin South Africa and Media Tenor International, Bonn.

Johan Conradie
Cathedral
2005
Digital photography



Keith Dietrich

Keith holds a BA in Visual Art, University of Stellenbosch; an MA in Fine Arts (*cum laude*), Unisa; D Litt et Phil in History of Art, Unisa; and did two years of postgraduate study in painting at the Nationale Hoger Instituut voor Schone Kunsten, Antwerp, Belgium. He is currently an Associate Professor in the Department of Fine Arts, University of Stellenbosch and taught before at UNISA and UP. Selected publications and papers Received several awards and bursaries such as the Maggie Laubser scholarship for overseas study; the Karel Verlat prize for painting, Antwerp, Belgium; HSRC grants; UNISA travel grants and NRF travel grants. He was a Merit Award winner, Cape Town Triennial and won the first prize at the Kempton Park Tembisa Fine Arts Award. Keith has published and exhibited widely, both nationally and internationally, and has curated a number of exhibitions. His work is in several national and international public and private art collections.



Keith Dietrich
Horizons of Babel
 2004
 Installation of water colour paintings



Theresa-Anne MacKintosh
Tina, 2004, From *Jackie the kid*
 Fibre glass

Theresa-Anne Mackintosh

Theresa-Anne Mackintosh was born in 1968 in Pretoria. She obtained a BA (Fine Arts) degree and MA (Fine Arts) degree, the latter with distinction from the University of Pretoria in 1995, where she majored in painting. Mackintosh works in a variety of media, including painting, drawing, sculpture, animation, photography and other digital media. Her working methodology extends across these different platforms.

In her work, Mackintosh draws on a rich referential vocabulary. She intuitively employs relevant form and tone dialogues, interjected with autobiographical context which she reconstitutes to produce new meanings. This is a highly individual language. On first reading, the work presents a strong graphic presence, but on further investigation, a refined open ended dialogue begins to unfold.

Mackintosh has had numerous solo exhibitions, including 'Jackie the Kid', KZNSA Gallery, KwaZulu Natal, South Africa, 'if you say so', Standard Bank Gallery, Johannesburg and most recently 'Menagerie' and 'The Young Ones' at Gallery MOMO in Johannesburg. Mackintosh attended a three month working residency programme at the EKWC (European Ceramic Work Centre) in the Netherlands and has work in various private and public collections.



Leora Farber
Corpus Delicti
 2001
 Video production

Leora Farber

Born in 1964, Leora Farber is a Johannesburg-based artist. She received her B. A. Fine Art (1985) and M. A. Fine Art cum laude (1992) from the University of the Witwatersrand. She currently works as an artist and is a Senior Lecturer in the Fine Art Department, University of Johannesburg. She's had several national and international solo and group exhibitions.





Kudzanai Chiurai

Born 1981 in Zimbabwe, Kudzanai is an accomplished artist working mainly in mixed media depicting urban politics. He does not shy away from controversy as he aims to stimulate discussion on political issues affecting him.

He has had major solo exhibitions in South Africa and Europe focusing on the situation in his home country. *The Revolution Will be Televised* received good reviews from critics across Africa and Europe branding him *The Best Contemporary Artist in Africa*.

Kudzanai Chiurai
Congestion and Mzanzi
 2005
 Mixed media on canvas



Daniel Mosako

Daniel was born on 23 February 1970 in Soweto, Johannesburg, Gauteng and matriculated at Ngaka Maseko High School, Mabopane, Pretoria in 1987. He obtained his BA Fine Art in Education at North West University in 1992, his BA Honours in history of art at Pretoria University in 1994 and his Masters degree in Fine Arts at Pretoria University in 2001. Locally and internationally he participated in several group and solo exhibitions. He has won several awards such as: ABSA Atelier Art awards, Diploma, certificate and bronze medal: Finland Young artist awards (1990), First Prize - Salplaatjie art exhibition (1991), Third Prize - Kempton Park art awards - (1997), Second Prize - Kempton Park - Tembisa art awards (1999), Finalist certificate - V.O. Bertams art of Africa Awards (1994), Top 14 - Kempton Park Tembisa Art Awards (2000), Top 14 - Kempton Park Tembisa Ekurhuleni Art Awards (2004).



Daniel Mosako
Various works
Mixed media on paper and canvas



Diane Victor

1964: Born Witbank, South Africa.

1986: BA [FA]. University of the Witwatersrand.

1991- 2004 Part-time lecturer in drawing and printmaking at University of Pretoria

1990 –2004 part time teaching at venues including Wits Tech, Pretoria tech, open window, Vaal Triangle Tech, Wits University, Rhodes University.

- Has exhibited in numerous national and international exhibitions.

-Four solo shows at Goodman gallery, Johannesburg. 1992-2003

-Part of Season South Africa project – New York 2004

-Winner of a number of awards including- Sasol new signatures [1986], Absa atelier award [1988], WAM sasol wax {2002}

-Recipient of a number of residencies.

-Work found in many public and private collections.

Diane Victor

Learning Posture, 2004

and various smoke heads

Etching, aquatint, mezzotint, and embossing





Guy du Toit

Guy du Toit was born in 1958 in Rustenburg, North West Province. He matriculated from Pretoria Boys High School in 1976 and graduated from the University of Pretoria in 1982. He was awarded his BA(FA) Degree with a distinction in sculpture. Du Toit has exhibited widely both locally and abroad (China, USA and Germany, inter alia) and is well represented in local- private, public and corporate collections. He has been the recipient of various awards, including a FNB-Vita nomination in 1986 and overall winner in 1993, The Sol Plaatjie Sculpture Award in 1989, two Volkskas Atelier Merit Awards (now ABSA Atelier) in 1990 and 1989 and was a finalist in the Brett Kebble Art Awards of 2003 and 2004.

He has taught/lectured at Pelmama Academy in Soweto, both Johannesburg and Pretoria Technicons, (now U.o.J and T.U.T respectively) and the then Johannesburg School of Art, Ballet, Drama and Music. Du Toit currently teaches part-time at the University of Pretoria and works from his home/studio in Zwavelpoort, Kungwini.

Du Toit uses everyday utilitarian objects, plants and animals that he models and casts in bronze. He chooses to cast his own sculptures. This involves him in both the creative and the production processes, consoling to some extent the art and craft divide.

Guy du Toit

They all look the same to me, hey

2004



Guy du Toit
Thumbs
2005
Bronze



Jan van der Merwe

Jan van der Merwe was born in 1958, in Virginia, Free State and grew up in Ladysmith, KwaZulu-Natal, where he matriculated in 1975. He lives and works in Pretoria and is a senior lecturer in Fine Art at the Department of Fine and Applied Art, Tshwane University of Technology. He obtained a master's degree in Fine Art at the Pretoria Technikon (now TUT) in 1999. His work is represented in a number of museums and corporate collections and has also won several awards. Since 1976 he has taken part in numerous group exhibitions and has also had several solo shows.

Jan van der Merwe

Water and Rust

2005

Found objects, rusted objects, TV monitors



Jan van der Merwe
Baggage arrival
2002
Found objects, rusted objects, TV monitors



Carine Zaayman

Carine Zaayman is a lecturer in new media at the Michaelis School of Fine Art. She has a particular interest in Film theory, psychoanalysis and notions of subjectivity in art. After graduating in Fine Art from the University of Pretoria, she completed her MA in History of Art at the University of the Witwatersrand. Her digital art has been exhibited widely, and she has contributed to a number of journals and catalogues.

Carine Zaayman

Puzzle

2005

Digital print



Minnette Vári

Minnette Vári was born in 1968 in Pretoria, South Africa. In 1997 she obtained a Masters Degree in Fine Art from the University of Pretoria. In this year, she also exhibited on the second Johannesburg Biennale, directed by Okwui Enwezor. From 1996 her work has been shown on many group shows of Southern African art, including 'Democracy's Images' at the Bildmuseet in Umea, Sweden (1998), 'Memorias Intimas Marcas' at the MuHKA museum in Antwerp (1999) and 'Personal Affects: Power and Poetics in Contemporary South African Art' Museum for African Art in New York (2004). Her work has been shown on international exhibitions, including the 49th Venice Biennale in 2001, the first Quadriennale in Ghent (2001) and the first Biennale of Seville in 2004. She has had solo shows in Johannesburg, Cape Town, Northampton (Massachusetts) and in Zürich, followed by her first monographic solo exhibition at the Museum of Art in Luzern (2004). Her work has included performance, sculpture, photography and digital video, and has been thematically linked to exhibitions and conferences exploring themes of identity, transition, politics, mythology, media, trauma and history. She lives and works in Johannesburg.

Minnette Vári

Mirage

1999

Video installation



Acknowledgements

V e n u e s

T e c h n o l o g y

S e c u r i t y

L a y o u t a n d d e s i g n

A d m i n

Departments of Visual Arts, Architecture and
Technical Services, UP

Department of Telematic Education, UP

Security Services, UP

Elfriede Dreyer

Petro Moraal



14-20 March 2005
Hosted by the University of Pretoria
South Africa



ARTS AND RECONCILIATION FESTIVAL AND CONFERENCE 14-20 MARCH 2005 PROGRAMME AND REGISTRATION FORM

Background

The year 2004/5 marks the first decade of democracy and independence in South Africa (1994–2004) and commemorates the work of the Truth and Reconciliation Commission, which was founded in 1995. The year 2005 also celebrates 150 years of existence of the City of Tshwane (Pretoria). A number of local and international artists, scholars, musicians and actors, who share an interest in the relationship between arts and reconciliation, have been invited to Pretoria for a week of discussions, workshops, exhibitions, concerts and films.

"South Africa has most of the world's serious problems writ small", former Archbishop Desmond Tutu once wrote. "When we solve our problems the world is going to celebrate because we have provided others with a paradigm."

We are not there yet. South Africans still face numerous obstacles on their way to healing and reconciliation. But we are on our way – and we are inviting colleagues and friends from across the world to join us in our celebration of what has been and may yet be achieved.

The aim of the festival is to celebrate and redefine the role that music, drama, films and the visual arts play – and may continue to play – in South Africa as well as in many other countries of the world, to bring down the walls of racial, political, socio-economic and cultural divisions, and to help build bridges towards healing and reconciliation.

Patrons:

Former Archbishop Desmond Tutu,
Former President F W de Klerk

Trustees:

A number of prominent South Africans have been invited to act as trustees of this event.

Institutions involved:

- Various faculties and centres at the University of Pretoria
- Princeton Theological Seminary
- The Princeton Center of Theological Inquiry
- The Desmond Tutu Peace Centre
- The Faith and Politics Institute in Washington D.C.
- The South African Department of Arts and Culture
- The South African Department of Foreign Affairs
- The World Council of Churches
- The World Alliance of Reformed Churches
- All Africa Conference of Churches
- The South African Council of Churches
- The Evangelical Alliance of South Africa
- The Ecumenical Foundation of South Africa
- The Free University of Amsterdam
- The Irish School of Ecumenics, Dublin/ Belfast
- The Faculty of Divinity, University of Edinburgh
- The Berkshire Institute
- New England Conservatory of Music, Boston
- Iona Community, Scotland
- Tshwane Leadership Foundation
- Institute for Urban Ministry, Pretoria

PROGRAMME

The programme consists of a number of activities: academic conferences, practical workshops and master classes, lunch-hour entertainment, evening concerts, a drama and film festival, as well as numerous exhibitions. Stories and experiences from all over the world are brought together in the programme – from South Africa and other African countries, the USA, England, Scotland, Northern Ireland, Israel and Palestine, Iran and Iraq, the Holocaust in Nazi Germany and Bosnia.

- Registration: (Monday 14 March) Rautenbach Hall 13:00 – 18:00
- Official opening: (Monday 14 March) University Aula, 19:30
- In the mornings (Tuesday 15 March – Thursday 17 March), delegates attend **one** of the parallel sessions of the **academic conference** listed below.
- In the afternoons (Tuesday 15 March – Friday 18 March) delegates are free to join any of the **workshops/master classes** listed below.
- In the evenings (Monday 14 March – Friday 18 March) delegates have a choice of a number of **concerts, film shows and drama sessions**.
- In addition, delegates are invited to attend the open-air **lunch-hour concerts** and to visit the various parts of the art **exhibitions** at their leisure.
- The festival concludes on Sunday afternoon (20 March) 15:00 with an **interdenominational church service** in the University Amphitheatre.

ACADEMIC CONFERENCE

Plenary sessions in the University Aula (mornings, Tuesday 15 March to Friday 18 March 2005 (08:30- 09:30). The academic programme starts each morning (from Tuesday 15 March to Friday 18 March) with a plenary session in the University Aula. Keynote speakers include former Archbishop Desmond Tutu, Prof Elize Botha, Antjie Krog, Pumla Gobodo-Madikizela and Patricia de Lille.

8:30 Tuesday 15 March: Archbishop Desmond Tutu

8:30 Wednesday 16 March; To be confirmed

8:30 Thursday 17 March: Prof Elize Botha. Ms Pumla Gobodo-Madikizela (Chair), Ms Patricia de Lille. Ms Antjie Krog.

Parallel conference sessions (mornings, Tuesday 15 March 2005 to Thursday 17 March 2005 (09:30-13:00). After the plenary address delegates move to the conference track of their choice. All tracks listed below offer a comprehensive three-day programme.

Track 1 : Arts and Reconciliation in Civil Society

Sanlam Auditorium

Artists, theologians, lawyers, philosophers, politicians, activists, economists and architects all have a role to play – and a unique perspective to offer – in the quest for human rights and reconciliation in civil society. An international team of speakers from many countries has been invited to share insights and experiences. The contribution of the arts towards helping us to define reconciliation and develop different methodologies and strategies to promote reconciliation serves as *Leitmotiv* for the speakers and panellists.

Daily programme:..

Tuesday morning 15 March

Chair: Prof Etienne de Villiers (University of Pretoria)

First session (09:45-11:15): Aesthetics and Reconciliation

Prof John de Gruchy (Emeritus Professor, University of Cape Town): *Transformation, Art and Culture*, Prof Peter Paris (Theological Seminary, Princeton, USA): *Spiritual Tradition as Protest Song*

David Tombs (Irish School of Ecumenics, Dublin/Belfast): *Acknowledging Atrocity: From Abu Ghraib to The Passion of the Christ Tea (11:15-11:30)*

Second session (11:30-13:00) Art and Religion - Beyond Politics

Prof Donald and Ms Peggy Shriver (New York,

USA): *Subversion Protest* (Negro Spirituals, Black South African music); *Mourning* (discussion of Picasso's *Guernica*); *The Humanity of Enemies* (public art and poetry from Germany, South Africa and the USA)

Wednesday morning 16 March

Chair: Mr Roelf Meyer (former South African cabinet minister)

First session (09:45-11:15) Art and Human Rights

Prof Christof Heyns (University of Pretoria): *The Quest for Human Rights*

Prof Johan van der Vyver (Emory University, USA): *Law and Freedom of Expression as a Force for Reconciliation*.

Ethel Kriger *Archives tell our stories: Archives of the Arts and Culture Communities and the Truth and Reconciliation Commission*.

Tea (11:15-11:30)

Second session (11:30-13:00): Art and Reconciliation in the Global Village

Prof Max Stackhouse (Princeton Theological Seminary, USA): *Globalization, the World Religions and the Prospects for Reconciliation*

Prof Mary Stewart van Leeuwen (USA): *Justice, Truth and Reconciliation in Male-Female Relations*

Discussion

Prof Barney Pityana (Vice-Chancellor, University

of South Africa) *Globalization: An African Perspective*

Thursday morning 17 March

Chair: Prof Christof Heyns

First session (09:45-11:00): Arts and Reconciliation - an Inter-Faith View

Dr Kenosi Mofokeng, Dr Asmal Dockrat, Prof P Joshi, Mr Peter Just, Rabbi Ron Haendler.

Tea (11:00-11:15)

Second session (11:15-12:15): Arts and Reconciliation in Public Places

Prof Johan Snyman (University of Johannesburg): *Monuments and Memorials*
Prof Wessel le Roux (University of South Africa): *Architecture and Reconciliation*

Conclusion of the Conference (12:15-

13:00) Panel discussion: Ms Gladys Agulhas (Pretoria artist), Naomi Boshoff (Tshwane Church Initiative), Prof Etienne de Villiers (chair, University of Pretoria): Prof Ora Joubert (University of Pretoria), Justice Albie Sachs (Johannesburg), Dr Molefe Tsele (S A Council of Churches).

Afternoon session (14:30-16:00) (optional)

Delegates join Workshop No 6 (*Developing Liturgies for Remembering, Healing and Reconciliation*)

Zorada Temmingh (South African organist): *Creating Music of Reconciliation*

Track 2: A Perspective on Forgiveness, Healing and Reconciliation from the Bible and from Twenty Centuries of Christian Art
Universiteitsoord Church Hall

Old and New Testament scholars reflect on the Biblical perspectives on conflict, guilt, justice, forgiveness, healing and reconciliation. Images of healing and reconciliation as depicted in Christian art through the ages, as well as in contemporary South African art, will be analysed. The closing session (Thursday afternoon) belongs to Zorada Temmingh, well-known Stellenbosch organist, who provides a musical reflection on the theme, performed on the grand organ of the Universiteitsoord Church (adjacent to the UP campus)

Daily programme:

Tuesday morning 15 March

Old Testament Perspectives on Healing and Reconciliation

Chair: Dr Brigalia Bam (Independent Electoral Commission)

First session (09:45-11:15)

Pentateuch: Prof Piet Venter (University of Pretoria) and Harry van Rooy (North West University)

Chronist: Prof Willem Boshoff (University of

South Africa)

Prophets: Prof Willie Wessels (University of South Africa).

Tea (11:15-11:30)

Second session (11:30-13:00)

Psalms: Prof Dirk Human (University of Pretoria)

Apocalyptic Literature: Prof Marius Nel (University of South Africa)

Epilogue: Prof Eckart Otto (University of München, Germany)

Wednesday morning 16 March

New Testament Metaphors of Healing and Reconciliation

Chair: Rev Kobus Gerber (General Secretary, D R Church)

First session (09:45-11:15)

Synoptic Gospels: Prof Gert Steyn (University of Pretoria)

Johanne Literature: Prof Jan van der Watt (University of Pretoria) / Prof Dirk van der Merwe (UNISA)

Tea (11:15-11:30)

Second session (11:30-12:30)

Pauline Epistles: Prof Cilliers Breytenbach

(Theological Seminary, Humboldt University, Berlin, Germany)
General Epistles: Dr Stephan Joubert (D R Church, Moreletapark, Pretoria)

Thursday morning 17 March
Christian Art Through the Ages – Images of Healing and Reconciliation

Chair: Prof Joyce Tucker (Theological Seminary, Princeton, USA)

Both sessions (09:45-12:30)

9:45 – 11:15 *Healing and Reconciliation in Christian Art (Historical Overview)* Rev Danie du

Toit (D R Church, Waterkloof, Pretoria)
11:15 – 12:30 *Healing and Reconciliation in Contemporary South African Art*: Rev Johann Symington (editor of *Die Kerkbode* and *LIG*)

Thursday afternoon 17 March (14:30-16:00)
Creating Music of Healing and Reconciliation

Chair: Canon Luke Pato (S A Council of Churches)

Creating Music of Reconciliation: Zorada Temmingh (organist)

(This session is in the *afternoon* to enable participants in the conference track on *Religion, Art and Civil Society*, as well participants in the workshop on *Developing Liturgies for Remembering, Healing and Reconciliation*, to join this session)

Track 3: Music – Oppression, Resistance, Reconciliation

Musaion

The notion that music is an ostensibly abstract, non-representational form of artistic expression and “above” politics, is one that has been particularly popular in the past hundred years –mostly with politicians keen to use it for their own ends. In many of the totalitarian regimes of the 20th century – in the Soviet Bloc, Nazi Germany, Fascist Italy, apartheid South Africa and elsewhere – music was used for explicitly political purposes, to glorify those in power and help create the mythologies that were intended to keep them there. But oppressors have no monopoly over the power of music. It has been used, too, to galvanise the victims of oppression in their fight for justice, and has proven to be a powerful means of reconciliation and healing. This conference will focus on precisely these themes in the music of the 20th century.
Note: this conference starts on Tuesday.

Tuesday 15 March

Chair: Chris Walton

First session (09:45-11:15)

Paul Kletzki (1900-1973) and the Holocaust:

A Jewish Composer and his Stigmata: Tim Jackson (University of North Texas)

Airs of State: Scoring the Apartheid Project:

Michael Blake (University of Pretoria)

Tea (11:15-11:30)

Second session (11:30-12:30)

Music as Archaeological Ciphers of the Past in the Novels of Marlene van Niekerk: Stephanus Muller (University of Stellenbosch)

Discussion

Wednesday 16 March

Chair: Brett Pyper

First session (09:45-11:15)

Music, Education and Reconciliation:

The “Paradise Road” Paradigm: Prof Lisa Hess (Union Theological Seminary, Dayton, Ohio, USA)

Reconciling the Irreconcilable? The Ideological Dimension of Hymnody: Elsabé Kloppers (University of Pretoria)

Tea (11:15-11:30)

Second session (11:30-12:30)

Michael Moerane, Friedrich Hartmann and the Dissimilarities of Exclusion: Chris Walton (University of Pretoria)

Discussion

Thursday 17 March

Chair: George King (University of South Africa)

First session (09:45-11:15)

Your blood in me; my blood in you. Tune the drum to humanly dance: Meki Nzewi (University of Pretoria)

‘Simunye - Music for a Harmonious World’ Ten Years On: Reflections on

Musical Reconciliation: Brett Pyper (University of the Witwatersrand)

Tea (11:15-11:30)

Second session (11:30-13:00)

Aspects of Oppression and Resistance in European Music of the 20th Century: Mira

Track 4: Arts and Reconciliation: An Educational Approach
SRC Hall

The many ways in which the arts may be used in educational projects to promote reconciliation and nation building, and in the running of trauma counselling programmes, are analysed by a panel of distinguished scholars and artists. Various important issues are raised (see the programme below).

Note: this conference starts on Wednesday and runs over two days only.

Daily programme:

Wednesday morning 16 March

Chair: Prof Jonathan Jansen (University of Pretoria)

First session (09:45-11:15)

Democratic Citizenship, Education and Civic Reconciliation in South Africa: Prof Yusef Waghid (University of Stellenbosch)

The Implication of Derrida's "Education as Justice" to Reconciliation: Prof Louis R van Niekerk (University of South Africa)

Tea (11:15-11:30)

Second session (11:30-13:00)

The Pitfalls of a National Historiography: Nation Building, Local History and the Logics of

Inclusion: Dr Neil Roos (University of Pretoria)
Music, Education and Reconciliation:
The "Paradise Road" Paradigm: Prof Lisa Hess (Union Theological Seminary, Dayton, Ohio, USA)

Thursday morning 17 March

Chair: Prof W J Fraser (University of Pretoria)

First session (09:45-11:15)

Ten Years of Democracy. How Far Have We Come? Dr Shaloshia Vandeyar (University of Pretoria).

Reconciliation in Education: Prof Johan Beckmann, Dr R Joubert and Dr J Nieuwenhuis (University of Pretoria)

Post-Modern Approaches in Counselling: Prof Kobus Marais (University of Pretoria)

Tea (11:15-11:30)

Second session (11:30-13:00)

Schooling and Reconciliation: Dr Johan G Drotsky (Principal, Staatspresident C R Swart High School)

Peace Education as Response to Reconciliation: Prof Mokabung Nkomo and Dr E Weber (University of Pretoria).

Track 5: Arts and AIDS: Creative Approaches in combating HIV/AIDS
Conference 100

Daily programme:

Tuesday Morning 15 March: Facing the challenge

First Session (09:45-11:15): *An overview of the HIV/AIDS pandemic in Africa:* Dr David Owen (All Africa Conference of Churches, HIV/AIDS desk) **and Ms Mary Crewe (Centre for the Study of AIDS, University of Pretoria).**

Tea: (11:15-11:30)

Second Session (11:30-13:00): *Stories and Testimonies from Kenya, Uganda, and South Africa:* Sunette Pienaar, two UP students, a Reformed pastor and his daughter

Wednesday Morning 16 March 2005: Keep me in your heart.

Creatively dealing with HIV/AIDS related loss, death and grief by utilizing Life Maps to create memory books/boxes

First session (09:45-15:00)

- *Life Maps as technique in dealing with HIV/AIDS:* Dr Alida Herbst (School for Psycho-social Behavior Sciences North West University)
- *HIV/AIDS related loss, dying and grief:* Dr André de la Porte (Hospivision), and Ms Elske Reyneke-Barnard (World Hope South Africa)

Tea (11:15-11:30)

Second session (11:30-12:00)

- *Exploring the use of memory boxes in HIV/AIDS care and support*(Dr Liesl Ebersohn, University of Pretoria)

- *Using life maps to create memory books/boxes* (Dr Herbst and Dr de la Porte)
- *The African Sunrise Memory books program: A case study* (Ms Reyneke-Barnard)

Thursday Morning 17 March 2005: Hope in Action

First session (09:45-11:15): Care givers report on creative approaches to combating the HIV/AIDS pandemic

- *Listen to the Voices of the Children* (Heartbeat)
- *African initiatives* (All Africa Conference

of Churches)

- *Taking care of the care givers* (Hospivision)

Tea (11:15-11:30)

Second session (11:30-13:00) Creative approaches (continued)

- ***Innovative media and new directions – work from the Centre for the Study of AIDS, University of Pretoria*** (Mr Johan Maritz, University of Pretoria)
- *AIDS in the World of Animation. Film: "The Ultimate Choice"* (David C Oosthuyzen, Director, Millennium Initiatives)

Closing session: Dr David Owen.

Track 6: Lecture Series: Healing and Reconciliation. Speaking Through the Arts.

This conference track, hosted by the Drama Department at the University of Pretoria, aims to stimulate discussion and the understanding of how the arts can reflect and guide processes of personal and social transformation. A number of well-known South African and international scholars discuss various important issues (see the programme below).

Daily programme:

Tuesday morning (15 March 2005)

Chair: Prof Fred Hagemann (University of Pretoria)

First session (09:45-11:15)

Dramaide: *Art for Social Therapy*

Prof Lynn Dalrymple

Tea (11:15-11:30)

Second session (11:30-13:00)

Memory and Trauma: Prof Pumla Gobodo-Madikizela (TRC committee member, University of Cape Town)

Lier Theatre

Wednesday morning 16 March

Chair: Dr Marie-Heleen Coetzee (University of Pretoria)

First session (09:45-11:15) *Fingerprints of Reconciliation in Culturally Significant Films:*

Mr Gareth Higgins (Irish School of Ecumenics, Belfast, Ireland)

Tea (11:15-11:30)

Second session (11:30-12:30) *9/11 and Abu Ghraib: Time death and empathy:* Ms Benita de Robillard (University of the Witwatersrand drama department).

Lier Theatre

Thursday morning 17 March

Chair: Prof Fred Hagemann (University of Pretoria) **Lier Theatre**

First session (09:45-11:15)

Violence and Art: Comments on the Sacred Dr Leonard Praeg (Rhodes University)

Tea (11:15-11:30)

Second session (11:30-12:30) *Understanding and Mediating Trauma Through the Arts:*

Panel discussion.

WORKSHOPS, MASTER CLASSES

In the afternoons visiting artists will conduct a number of master classes on the University campus as well as in the townships of Pretoria. It is hoped that budding young artists will profit from the experience. Delegates are, however, invited to spend their afternoons attending a workshop of their choice. The workshops run over three days – Tuesday to Thursday

Workshop 1: Developing Liturgies for Remembering, Healing and Reconciliation

Universiteitsoord Church Hall

Father Luke Pato (South African Council of

Churches), The Rev Mpho Tutu (Washington, USA), the Rev John Bell (Iona, Scotland) and the Rev Dr Ferdie Clasen (Dutch Reformed Church) will coordinate a workshop on how to create liturgies for healing and reconciliation that may be used by churches and groups from different traditions, using varying styles. A special liturgy to be used at the final interdenominational service on Palm Sunday will be created during the workshop.

Workshop 2: Healing of Memories
St Wilfreds

Father Michael Lapsley of the Institute for the Healing of Memories (Cape Town) has conducted numerous workshops over the past ten years in many countries of the world, accompanying victims on their way to healing and reconciliation. Lapsley, who served as chaplain for the ANC during the liberation struggle, was permanently maimed by a letter bomb delivered to him by the South African Security Forces in 1990. From his own pain and frustration he is able to reach out to victims, helping them to transcend their circumstances.

Workshop 3: Music for Social Health
Music Studio 1

Mercédès Pavlicevic and *Carol Lotter* are music therapists whose special interest is community work and using music to generate social health. This workshop will invite participants to create, together, a musical work that reflects their experience of being in South Africa today. This workshop is based on the understanding that music is socially bonding, creates community and is a vehicle for celebrating and reconciling our lives in South Africa.

Workshop 4: Grief Therapy – Brahms's
German Requiem
Music Studio 2

Carol Bechtel (Western Theological Seminary in Holland, Michigan) has developed a bible-study/ grief therapy programme based on Johannes Brahms's German Requiem. The programme is called *Sowing Tears, Reaping Joy* and has helped many, in times of bereavement, to rediscover their faith and to find joy. Many South Africans who are grieving because of the loss of their dear ones and who love the Bible – as well as classical music – are looking forward to Ms

Bechtel's visit to Pretoria.

Workshop 5: Fingerprints of Reconciliation
in Modern Films (one-day workshop)

Thursday: Sanlam Auditorium

Dr Gareth Higgins (from Belfast, Northern Ireland) will conduct this workshop on fingerprints of reconciliation in culturally significant films. Participants will view excerpts from modern films as a way of opening up conversations about reconciliation. Higgins directs *Zero 28*, a peace-building initiative in Northern Ireland, and conducts workshops using films as stimuli for directing the healing and reconciliation process in his country. This workshop is of interest to filmmakers, journalists, story-tellers and the general public.

Workshop 6: Drama Therapy in a Group
Context

Ms Kirsten Meyer: This is a **two-day** workshop (Tuesday 15, Wednesday 16). Each afternoon session will be two hours long. The aim of the workshop is to review some important working methods of drama therapy, by focusing on the therapeutic processes of distancing and projection, as well as story-telling and playing with objects. The facilitator, Ms Kirsten Meyer, holds a post-graduate diploma in drama therapy from the University of Hertfordshire (UK) and is a registered drama therapist in both South Africa and the United Kingdom. The workshop is of interest to educationalists, counsellors, youth leaders and the general public.

Die Bok Theatre

Workshop 7: AIDS and Arts Workshop
Conference 100

Delegates attending the academic conference track on *Arts and AIDS* are invited to attend a series of workshops in the afternoons to witness and experience exactly how the different arts are used to provide creative solutions to the challenges of HIV/AIDS.

Tuesday Afternoon 15 March 2005

Creative approaches in facilitating value-based

lifestyle choices

Dr. Johan Dill and Rev S Tshelani (SANDF Chaplain General's Program)

14:00-15:30 Value based life-style choices in combating HIV & AIDS

15:30-16:00 Tea/coffee

16:00-17:00 Creative approaches to value based programs

Wednesday Afternoon 16 March 2005

Creating Memory books: A personal journey and practical applications. Dr Alida Herbst and Dr André de la Porte.

14:00-15:30 Participant's create own memory books

15:30-16:00 Tea/coffee

16:00-17:00 Practical guidelines for program development and application

Thursday afternoon program 17 March 2005

Conversations with "Ms HIV", "Mr AIDS" and "Sr Care": Creative narrative approaches to care and counseling Dr. André de la Porte, Rev Simon Mailula and Ms Mantoa Nzeku

14:00-15:30 Exploring narrative approaches to care and counseling

- Narrative principles and practices
- Externalizing conversations:
A "journalist" in search of a scoop talks to "Ms HIV", "Mr AIDS" and "Sr Care"

15:30-16:00 Tea/coffee

16:00-17:00 Practical participation and guidelines

Workshop 8: Beyond the physical in-oddity (Agulhas Theatre Works)

Gladys Agulhas: Agulhas Theatre Works is a professional dance company, launched in 1999 by multiple FNB–Vita award-winning dancer/ choreographer/ teacher Gladys Agulhas. Gladys, who studied integrated dance with Adam Benjamin, has taken her work to Senegal, England and Switzerland. Her passion is to work with diverse groups of artists with different abilities, bringing professional dancers and

the physically challenged together. Her dance company includes two professional dancers with physical disabilities. The workshop focuses on inclusive contemporary dance and aims to move people beyond their own capacity to new places of hope and inclusion.

Workshop 9: Developing Skills in Conflict Transformation and Peace-Building (Plowshares Institute)

Theology Chapel/Universiteitsoord Hall

The Institute staff design and implement replicable projects to address emerging social needs and promote a more just, sustainable and peaceful world community. Plowshares was recently nominated for the Nobel Peace Prize for programmes that provide skills in mediation and conflict transformation and empower leaders to work together to address emerging conflicts. Dr Bob and Alice Evans, co-directors of the Institute, will conduct the workshop and demonstrate their programmes, training participants in developing skills in conflict transformation and peace-building.

Workshop 10: Images and Songs of Hope Music Studio 3

Ms Naomi Boshoff, Rev Caesar Molebatse and members of the Christian Artists SA Organisation:

The aim of the presenters of this workshop, is "to lay a foundation of hope for the future as we face the pain and joy of reconciliation". The workshop will provide both a biblical perspective as well as a challenge to action for the future of the reformation of our nation and Africa. The workshop challenges those involved in the fields of arts, media and entertainment to become activists of hope.

LUNCH-HOUR CONCERTS

Tuesday 15 March:

Thula Sizwe Zulu Group Thula Sizwe is the very talented song and dance ensemble that performed at the inauguration ceremony of President Nelson Mandela."AmphiTheatre Mandy and his recorders(one of the top recorder players in the country)

Wednesday 16 March: African Piano Music (from Nigeria, Ghana, South Africa). The ensemble has received wide international acclaim, promoting South Africa's rich Space.Works by Akin Ebuja, Joshua Uzoigwe, Stefaans Grové and others, in which the "Western" and "African" are "merged" and "reconciled"

Thursday 17 March: African Drumming, directed by Professor Meki Nzewi. A colourful programme filled with joy and exhilaration at the reconciliation achieved in South Africa.

Friday 18 March: The University of Pretoria Chorale performs African choral music. The University is understandably proud of the choir, which ranks among the best in the world.

ART EXHIBITIONS

The art exhibition entitled *Reconciliation* will run from 15 to 30 March 2005 and comprise a number of prominent contemporary South African artists' work in which processes and traces of reconciliation and healing are mapped. Gallery of the Department. **The opening will be at 17:00 on 15 March at the Gallery of the Department of Visual Arts**

Chiurai Kudzanai, Guy du Toit, Leora Faber, Jan van der Merwe, Carien Zaayman, Johan Conradie, Frikkie Eksteen, Minnette Vári, Daniel Mosako, Diane Victor, Keith Dietrich and the Mapula Embroiderers such as Rossina Maepa will present installations, video work, paintings, embroideries, sculptures and memory books in which the commonalities in and the subjectivity of experience, understanding and history are investigated.

On exhibition will be Diane Victor's *Smokeheads*, a series of forty portraits made from photos documenting the day clinic users on a single day at the St. Raphael HIV centre in Grahamstown in the Eastern Cape. The portraits are made from deposits of carbon from candle smoke on white paper and are exceedingly fragile, metaphoric of the fragility of life.

In his art, Chiurai Kudzanai focuses on displaced Zimbabweans, their sense of congestion and channelling of emotions into various modes of behaviour. At the same time he proposes a condition of xenophobia among South Africans who feel frustrated by the extent of rising poverty. Similar to Kudzanai's expressive rendering of social conditions and political upheaval in South Africa and Zimbabwe, the embroideries of, inter alia, Rossina Maepa and Selinah Makwana depict the everyday life of people in the townships (mainly) and the prevailing social conditions. The themes of empowerment and disempowerment are explored in terms of the collective histories portrayed.

Leora Faber's video translates a performance in which 750 chocolates were placed in ordered rows on an aluminium 'bed' housing gas burners. During the performance, the burners were lit and the chocolates changed state from solid to liquid. As the boundaries of the chocolates altered from solid definition to formless liquid, their ordered precision became a chaotic mass, reproducing the analogy of women's bodies with the abject; that which traverses the fixed, firm boundaries of identity.

Jan van der Merwe will present his ward-winning work, *Baggage Arrival* which suggests the movement of time and history, and interprets baggage as identity and spiritual journey. Keith Dietrich's work, *Horizons of Babel*, is framed against the background of a fascination with the topography of South Africa that dominated the interests of cartographers, illustrators and artists from before the colonial period up to the present. The site of the project is located on a semicircle between Cape Columbine and Cape Agulhas, with the centre on the hill Babelonstoring near Paarl. The outcomes are an artist's book comprising a panorama of 1:50,000 maps and a semicircular panorama installation of watercolours. *Horizons of Babel* is a map of healing and reconciliation where the body and land are metaphorically mapped over each other.

Carien Zaayman, who teaches new media at the University of Cape Town and is the new media editor for *Artthrob*, will present a lecture and demonstration on the manifestation of the themes of reconciliation and transformation in the new media productions of selected Cape artists.

The various artists' work will be exhibited in the galleries of the Department of Architecture and the Department of Visual Arts, the foyer of the UP Conference Centre and in the Technical Building. A catalogue that accompanies the exhibition will be on sale. The exhibition is curated by Dr Elfriede Dreyer of the Department of Visual Arts of the University of Pretoria.

FILM TRACK

Film has played a seminal role in articulating the processes of transformation and reconciliation

in post-apartheid South Africa. Three award winning, contemporary South African films are show cased as part of the Arts and Reconciliation film track. Each of these films, *Amandla*, *Red Dust* and *Forgiveness*, bear witness to the significance of visual media in documenting and interpreting the history of South African democracy and the struggles that epitomise this journey.

Tuesday 15 March, 18h00 – 18h15

(Auditorium, Law building): Stella Viljoen (Visual Arts, University of Pretoria) introduces the theme of musical revolution in Lee Hirsch's *Amandla* (2003)

18h15 - 20h00: screening of *Amandla! A Revolution in Four-Part Harmony*

Synopsis: *Amandla! A Revolution in Four-Part Harmony* is director Lee Hirsch's inspiring feature film documentary on the role that black freedom music played in the battle against apartheid. The first film to specifically consider the music that sustained and galvanized black South Africans for more than 40 years, *Amandla!*'s focus is on the struggle's spiritual dimension, as articulated and embodied in song. It is unlike any other film that deals with the subject of apartheid, and an electrically expressive portrait of South African life then and now.

Wednesday 16 March, 18h00 – 18h15

(Auditorium, Law building): Tom Gouws (Theology Department, University of Pretoria) introduces Tom Hooper's, *Red Dust* (2004)

18:15 – 20h00: screening of *Red Dust*

Synopsis: *Red Dust*, the award-winning directorial debut from Tom Hooper, is based on Gillian Slovo's novel of the same title. A suspense-filled courtroom drama set in Smitsriver, *Red Dust* explores the effects of the Truth and Reconciliation Commission through the eyes of a New York City prosecutor come home to represent the interests of a local community.

Thursday 17 March, 18h00 – 18h15

(Auditorium, Law building): Benita de Robillard (WITS School of Arts) introduces Ian Gabriel's *Forgiveness* (2004)

18h15 - 20h00: screening of *Forgiveness* Ian Gabriel's *Forgiveness* tells a story of cathartic rebirth when an ex-policeman, granted amnesty by the Truth and Reconciliation Commission, seeks out the family of one of his apartheid era victims to ask them for forgiveness. *Forgiveness* received two awards at the Locarno International Film Festival, including the festival's Human Rights prize

EVENING PROGRAMME

Monday 14 March:

19:00 Opening Ceremony (Aula)

Michael Mosoeu Moerane: *My Country (Tone Poem)*

Ludwig von Beethoven: *Choral Fantasy*

Camille Saent-Saëns: *Symphony no 3 ("Organ Symphony")*

University of Pretoria Orchestra and Concert Choir. Director: Eric Rycroft, Pianist: Ben Schoeman, Organist: Wim Viljoen

Tuesday 15 March: 19:00

16h30 for 17h00: Opening of Art Exhibition Gallery of the Department of Visual Arts

Music: *An Evening of Choral music:* Tuks Camerata/University of Pretoria Concert Choir
Conductors: Johann van der Sandt & Michael Dingaan(Aula)

Drama: *" Krismis in Kroonstad"*
(Masker Theatre)

Film Festival 1: *Amandla*

Wednesday 16 March 19:00

Music: A piano recital *cum* lecture by well-known international pianist/scholar Veronica Jochum von Moltke (19:00 Musaion)

Drama: *Living in a strange land: The Tsafendas story:* Written by Anton Krueger, directed by Jose Domingos

(Masker Theatre)

Film Festival 2 *Red Dust*

Thursday 17 March

Music: Open air performance presented by various musicians and poets: *"n Afrikaner Waarheids- en Versoeningskommissie"*. (Afrikaner TRC). On the lawn outside the Old Merensky

Music: G F Händel: *The Messiah – A Contemporary South African Story.*
"Die Messias – Die Jirre se Seun"
(Aula)

(Thurs cont)

Drama: *Dual Solitudes:* A fifty-minute talk interlaced with Arab-Palestinian and Jewish-Israeli poems on love, war and peace, and death, presented by Shimon Levy, together with an Arab-Israeli actress-singer (Masker Theatre) drama

(Masker Theatre) (to be confirmed)

Film Festival 3: *Forgiveness*

Friday 18 March

Music: *Piano and Chamber Music by Jewish Composers who Escaped from Nazi Germany*, in particular Paul Klecki (Musaion)

Drama:

Living in a strange land: The Tsafendas story: Written by Anton Robert Krueger, directed by Jose Domingos
(Masker Theatre)

Video Art: Minnette Vári (Sanlam Auditorium)

Saturday 19 March:**Jazz and Local Festival**

Pretoria Jazz / Thula Siswe
Chats Devroot

SPECIAL EVENTS

On Wednesday 16 March and Friday 18 March a number of special events take place. Delegates are free to attend any of these

Wednesday 16 March

Music: School Choir Festival in aid of the Mandela Children's Fund, co-ordinated by Johann van der Sandt (Musaion 15:00)

Friday 18 March .**Visual Arts**

Archives of the Arts and Culture Communities and the TRC: Ethel Kriger, archivist and researcher at the South African History Archive Trust (9:30 –10:30)

Themes in prehistoric and medieval art. A presentation and discussion by Dr J Francis Thackeray, Transvaal Museum, Pretoria (11:00 Sanlam Auditorium)

Poetry: *Dual Solitudes*: A fifty-minute talk interlaced with Arab-Palestinian and Jewish-Israeli poems on love, war and peace, and death, presented by Shimon Levy, together with an Arab-Israeli actress-singer (Masker Theatre) drama

Art: *The Reconciliation Theme in New Media Productions of Selected Cape Artists*: A presentation by Carine Zaayman (University of Cape Town)

SUNDAY PROGRAMME

20 March 2004

15:00: Interdenominational service (Amphitheatre)
Sermon: Bishop Mvume Dandala (All Africa Conferences of Churches)
Closing address: Former President FW de Klerk

REGISTRATION

REGISTRATION FEES:

South Africans and delegates on the African Continent:

R950.00 per delegate:

Full conference package includes the official opening concert, all the music, film and drama performances, the art exhibitions, workshops and the conference.

Day delegates: R400 per day

(This includes everything presented on that day, as well as the day's lunch-hour concerts and evening performances)

Students: R300

Full conference package.

Delegates abroad:

Conference fee: **US\$250 per delegate** – full conference package includes the official opening concert, all the music and drama performances, the art exhibitions, conference and the workshops.

Please note: The above rates **EXCLUDE** accommodation, meals and transport. Airport transfers will also be for delegates' own account.

For accommodation, travel arrangements, transfers to and from the Johannesburg International airport, transport in and around Tshwane (Pretoria), please contact the official travel agent of the A&R Festival and Conference at:

Glenwood Travel, Tel: +27 (0)12 348 1145 or +27 (0)12 348 8131
lucia@glenwoodtravel.co.za

FOR PRE-AND POST-CONFERENCE TOURS PLEASE CONTACT THE OFFICIAL FESTIVAL TRAVEL AGENT AT:

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University of Pretoria: <http://www.up.ac.za>

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South Africa: <http://www.southafrica.net>

Pretoria: <http://www.pretoria.co.za>



20 March 2005

The Closing Ceremony of the Arts and Reconciliation Festival

Speech by Former President FW de Klerk, Pretoria

I sincerely welcome the initiative which led to the Festival, ending with this afternoon's service. Throughout the past week the focus has been on the continuing need for forgiveness and reconciliation in this beautiful country of ours. That is how it should be.

Notwithstanding our successful transition to full democracy, notwithstanding goodwill in abundance, notwithstanding good work done by the TRC – notwithstanding all this we still face the tremendous challenge of getting all South Africans to find one another after so many generations of division, oppression and enmity. And this we must do in the spirit of forgiveness and reconciliation.

I consequently would like to make these two concepts the theme of my address today – the healing power of forgiveness and the peacemaking power of reconciliation.

One of the central themes of our religion is the commandment that we should forgive one another. One of the central realities of the history of the world has been the utter failure of most Christians and most Christian countries to carry out this commandment.

Forgiveness is essential, not only because it is a central commandment of our Lord, but because it is critically important for our own spiritual and mental well-being and for the search for lasting peace.

Until we truly forgive our enemies, we carry within our hearts a bitterness which can poison every other aspect of our lives. Only when we truly and sincerely forgive the wrongs that have been done to us can we free ourselves from this burden. By continuing to nurse grievances against those who have done us wrong, we give them continuing power over us. With each remembrance of past wrongs we perpetuate the evil that has been done to us. In the end we forgive those who have done us wrong not only for their sake, but also for our own liberation.

There are, of course, also very practical reasons why we should forgive one another and why we should not allow the wrongs of the past to fester in our hearts. We all have sinned against others as others have sinned against us. If we do not clean the slate, our grievances will constantly rekindle alienation, vengeance and conflict.

Many of the conflicts that continue to wrack the world have their roots deep in memories of ancient and unforgiven wrongs.

Think of Northern Ireland, where the origins of the conflict go all the way back to the original settlement of the Province by Protestants in the seventeenth century. Think of the ongoing ethnic conflict in Kosovo, where memories of grievances can be traced back

hundreds of years to bitter conflicts between Moslem Turks and Orthodox Christian Serbs.

The same is true of the conflicts in Rwanda and Burundi, between the Hutu and the Tutsi; in Cyprus, between the Greeks and the Turks and in the Middle East between the Palestinians and the Israelis.

Very often, the fuel that keeps these conflicts smouldering - or ablaze - is the memory of past atrocities - all carefully nurtured and remembered - all of them unforgiven and therefore unresolved.

We cannot truly hope to establish peace between such peoples until we address the root of their sense of grievance - and this can only be done through forgiveness.

We Afrikaners know about this. I grew up in a society that nurtured a deep sense of grievance against the British. For us the Anglo-Boer War was not another distant and bothersome colonial campaign that we read about in the morning papers. We called it the Second Freedom War.

It utterly devastated our two young republics; it deprived us of our hard-won right to rule ourselves; and most tragically, it led to the deaths of a considerable portion of our women and children in disease-ridden concentration camps. When I grew up, there was hardly a family in our community that had not suffered some or other loss. Many of the older people still had first-hand memories of the conflict.

But somehow, or other, we have succeeded in putting most of this bitterness behind us. The establishment of the Republic of South Africa in 1961 played an important part in all of this. For many Afrikaners it was the final resolution of their struggle with Britain.

So we, as a people, know what it is to have been sinned against and to have forgiven. But we also know what it is to have sinned against others and to have needed forgiveness. The apartheid policies that my party implemented for many years caused enormous suffering, disruption and humiliation to millions of South Africans. In 1997 I expressed my deep and sincere apology for these policies to the Truth and Reconciliation Commission.

I apologised in my capacity as Leader of the National Party to the millions of South Africans who suffered the wrenching disruption of forced removals from their homes, businesses and land; who over the years suffered the shame of being arrested for pass law offences; who over the centuries had suffered the indignities and humiliation of racial discrimination; who had been prevented from exercising their full democratic rights in the land of their birth; who were unable to achieve their full potential; and who in any way suffered as a result of the policies and actions of former Governments.

Today I have no hesitation in repeating that apology.

Forgiveness helps to break the vicious cycle of bitterness, revenge and escalating conflict. It is the beginning of the road to reconciliation.

Reconciliation is a concept which requires thorough analysis if one is to avoid the misuse of the word as simply another rhetorical catch-phrase. It has a number of different meanings, each, in its own way essential for the establishment of lasting peace.

Its first and foremost meaning is the Reconciliation of man with his God. As Christians we believe that the central act of history was the sacrifice that God made through the incarnation and crucifixion of His Son. We believe that through this sacrifice Christ took upon himself all the sins of all people through all the ages. By so-doing He made it possible for them to be reconciled with God, after the alienation that had been brought about between man and God by original sin.

Its second meaning is the bringing together of those who have previously been alienated from one another. It is the reconciliation that so many people caught up in conflict situations fail to achieve - because they could not find it in their hearts to forgive one another.

It is the coming together that continues to elude many warring communities throughout the world - because they cannot liberate themselves from their burden of bitterness and grievance.

It is the new sense of common purpose and communion that I hope we, in South Africa, are beginning to develop after so many centuries of division and alienation.

Reconciliation in this sense, requires us to put the hurt, reproach and conflict of a divided past behind us and to concentrate, instead, on the promise and common purpose of a united future.

The second sense of reconciliation is the auditing concept of balance. All of us have, at some time or other, struggled to reconcile our bank statements with the often wildly inaccurate figures in the stubs of our cheque books. We overlook long-standing debts and debits. Sometimes we are surprised by unexpected credits. And we have all experienced the satisfaction when we finally succeed in balancing our books to the last penny.

So it is also with our search for reconciliation with one another. We must forgive and we must hope to be forgiven. But we should not do this blindly without cognisance of our responsibilities, debts and credits.

For that reason reconciliation requires that we should also carefully, and dispassionately, examine our collective accounts of our past relationships and seek to find a balance. The purpose of such an exercise must not be a reversion to the kind of reproach or retribution that caused our alienation from one another in the first place. But it is a necessary exercise before we can finally close the books on the past.

The essence of the exercise, however, remains balance and the production of a statement that accurately reflects all of the data at our disposal. If all statements are not brought into reckoning, the accounts will not balance and our efforts will not lead to reconciliation.

A third meaning of reconciliation is the acceptance of things that, in an ideal world, we would rather not accept. We say, in this sense, that we have reconciled ourselves to this or

that reality. We would have preferred something more but the imperative for compromise requires us to accept something less.

Reconciliation, in this sense, is also a prerequisite for peace. The reality is that any search for lasting solutions to the problems that have caused conflict in the past, will require all parties to make real - and sometimes painful - compromises.

We in South Africa have learned that reconciliation and peace require us to accept compromises. This is what we did in negotiating the Constitution and Bill of Rights of which all of us are proud. And this is what we have to do in managing our process of social and economic transformation.

The reality is that our constitutional transformation has had very little effect on the lives of at least half of our population. All South Africans now have the vote – but a large percentage of them do not have jobs or adequate housing; we all enjoy the full spectrum of human rights; but in practice so many continue to live in poverty and deprivation; the world has been promised – but in reality many feel that they have received only crumbs from the new society.

Of course many black South Africans have made steady progress in the middle echelons of the private sector and firmly control the public sector. A great deal has been done to alleviate poverty during the past ten years: more than 1.2 million houses have been built and millions of South Africans have benefited from improved child maintenance grants and pensions.

Nevertheless, the truth remains that we are still very far from achieving the human dignity, the equality and the advancement of human rights and freedoms for all proclaimed in the first article of our constitution.

The manner in which we deal with economic and social transformation during the next decade will determine the long-term success and viability of the new state that we founded ten years ago. If we do it in a balanced way and if we find compromises which can offer security and opportunity for all, there is no reason why we should not succeed. It is a question of justice.

We have come far in South Africa. We have achieved great constitutional victories; we have, I hope, accepted the need to forgive one another and to strive for reconciliation. But there is still a long road ahead of us and many more mountains to climb until we finally achieve all our dreams. Let us today take hands and recommit ourselves to reconciliation in a spirit of forgiveness.

Reconciliation: fragmented and forgotten?

Stella Viljoen reflects on the ethereal aspects of Reconciliation (15 -- 30 March 2005), an exhibition at the University of Pretoria held as part of the Arts and Reconciliation Festival.

Artists included in the exhibition: Kudzanai Chiurai, Johan Conradie, Kieth Dietrich, Frikkie Eksteen, Daniel Mosako, Minnette Vári, Diane Victor, Carine Zaayman, the embroiderers of the Mapula Project (including Rossina Maepa and Emily Maluleka) and the photographers of the Fatherhood Project.

"In short, Roberto privately concluded, if you would avoid wars, never make treaties of peace."
Umberto Eco, *The Island of the Day Before*

"Besides, you can only break with history if you are already standing somewhere inside it, and the instruments with which you emancipate yourself from it must be fashioned from its own unpromising stuff."

Terry Eagleton, *Newsreel History*

The final clause of the Interim Constitution of South Africa (Act 200 of 1993) would precipitate, in the words of Antjie Krog (2002:vi), "perpetrator and victim facing each other to negotiate a common future". It is this clause that presented the hope that the "divisions and strife of the past", as well as a "legacy of hatred, fear, guilt and revenge" could now "be addressed on the basis that there is a need for understanding but not for vengeance, a need for reparation but not for retaliation, a need for ubuntu but not for victimization". Perhaps this encapsulation of the seminal concern in the story of South African emancipation may also serve as a delineation of reconciliation itself, which is, after all, the unlikely protagonist of this ongoing narrative. If this is the case then reconciliation is not the pragmatic device it pretends to be but rather a strange and ethereal thing held hostage by equally elusive concepts such as clemency, mercy and unity. In the midst of the already multifaceted rhetoric of reconciliation there is, furthermore, the internalised associations that we, the occupants of history, carry with us in order to remember and not forget, who we are. Perhaps because of the complexity of this personal/political dialectic within which 'reconciliation' as a concept resides, it is so seldom unpacked and more often used as one of a string of empty signifiers designed to connote the particular 'look' or 'feel' of the moment.

For this reason, the Arts and Reconciliation Conference, under the patronage of Archbishop Desmond Tutu and Mr F.W. de Klerk on behalf of the University of Pretoria, was a laudable

endeavour because it attempted to bring together theorists and thinkers from diverse fields to wrestle with the difficult stuff of reconciliation. To complicate matters further, the conference was hosted by both the University of Pretoria's Theology Department and School of the Arts, which meant that, while the rest of the world was presumably striving towards reconciliation between different genders, races and classes, on this campus it was *dominees* and artists who were struggling to understand each other.

In the midst of the academic papers, workshops and think tanks was an arts festival that included theatre productions, film screenings and a rich assortment of musical events (such as a jazz concert and piano recital by acclaimed international pianist Veronica Jochum von Moltke). The exhibition, *Reconciliation*, curated by Elfriede Dreyer (of the Department of Visual Arts, University of Pretoria), formed the one consistent or fixed element in the organic mix and flux of the conference programme. It alone was the same at the end of the conference as it had been at the beginning. And yet, even here in artworks constructed prior to the commencement of the conference and brought as offerings to the insatiable Reconciliation Monster, the notion of 'reconciliation' appeared transient, intangible.

With typical prowess and (hard-earned) smugness Constitutional Court Justice Albie Sachs, opened the exhibition with the contention that an exhibition on reconciliation is a virtual impossibility and had failed before it had even opened. Perhaps, I would add, the problem with reconciliation is that it presents itself as a finite end result, a destination that one either has or has not arrived at when this is hardly the case. Even once one has traversed the slippery question of whom we are being reconciled with (God, our neighbour or ourselves?), for instance, there is still the more omnipresent question of what reconciliation is or 'looks like,' and since there can hardly be a singular answer to this question, the very idea of reconciliation as finite is mythic.

The first site listed by Google in response to the term 'reconciliation' is that of an interfaith organisation called, The Fellowship of Reconciliation (F.O.R.), which, according to their mission statement, fosters a "revolutionary vision of a beloved community where differences are resolved, conflicts addressed non-violently, oppressive structures dismantled, and where people live in harmony with the earth, nurtured by diverse spiritual traditions that foster compassion, solidarity and reconciliation" (see <http://www.forusa.org/>). While the F.O.R. may seem like a group of romantic pacifists crusading for Utopia, there does seem to be some

substance in the claim that reconciliation is somehow a metaphysical or even spiritual concern rather than a mechanical set of operations. The foundation of the South African Truth and Reconciliation Commission (the second site proffered by Google), is, after all, the Biblical premise of repentance and forgiveness.

Not unlike the awkward coming together of political role players for the T.R.C., *Reconciliation* involved an assortment of artists that seemed to be coerced into an uncomfortable synergy because of the theme of the exhibition. South African artists such as Guy du Toit, Leora Faber and Minette Vári were split between an exhibition space in the University's technical building, the Department of Visual Arts' gallery and the foyer of the architecture building respectively. The two collectives that formed a part of the larger exhibition, namely, the Fatherhood Project (consisting of 120 photographs of men caring for children) and Mapula Embroidery Project were positioned in two separate halls frequented by conference delegates. The fragmented layout of the exhibition, in other words, echoed the self-conscious attempt of the conference to reconcile religious and secular interpretations of reconciliation. But, in the same way that the coming together of theological and secular theses was fraught with tension, so too, the exhibition spaces seemed laden with the (inevitable?) charges of mainstream and margin. What little cohesion there was between the spaces, artists and artworks seemed to emerge out of the underlying formulation of reconciliation as something that is ambiguous and frustrating.

This delineation of reconciliation as something equivocal was apparent in Kudzanai Chiurai's two triptychs, entitled *Congestion* and *Mzanzi* (2005). In the dreamlike, lilac haze of these works we see the pre-Truth and Reconciliation landscape of Zimbabwe. Here there is no repentance and forgiveness for they are overshadowed by "Dismay", the word that dominates the second work, in a baroque-style type-face that is only marginally threatened by the layered and repeated stencil style of the word "*mzanzi*", meaning, the struggle to survive. In the adjacent triptych, *Congestion*, those who personify *mzanzi* are portrayed as tracings of cut-out, paper dolls, mere whispers of hope.

In contrast to Chiurai's urban landscapes that seem to translate his geo-political anger into the busy pinks and purples of a Postmodern Impressionism, Keith Dietrich's *Horizons of Babel* (2004) is a testimony to the rhetoric of absence. His serene semicircular panorama of washed out watercolours and digital prints comprises a powerful view of the tension between panorama and panopticon (what Foucault termed the "see/being seen dyad") and in this way, seems to

recall Kasimer Malevich's minimalist representation of the 'absence of presence'. Both Chiurai and Dietrich's landscapes point toward the sublime quality of reconciliation, whether in the illusory, Impressionist tones of Chiurai or the simulacral photo-realism of Dietrich. It is Diane Victor's *Smokeheads* (2004), however, that most eloquently realises the notion of reconciliation as transcendental. These images are a stripped down reminder of the transient reality of life and death in South Africa. The three portraits on exhibition were taken from a series of 40 images representing the day clinic users on a single day at the St. Raphael HIV centre in Grahamstown. The simultaneously blurred and detailed faces were made by carbon deposits from candle smoke that Victor deftly guided onto sheets of white paper, the smoke itself echoing the transience of the sitters. Like the proverbial faces of missing children on American milk cartons, Victor's three, anonymous *Smokeheads* are pinned to the gallery wall as the haunting poster children of reconciliation.

Similarly, in Frikkie Eksteen's installation, *Hanging Garden* (2004), the coming together of dialectical cultures is metaphorically represented in a collection of antique-looking oil paintings and charcoal drawings overgrown by fungi. The hybrid image that results from this parasitic relationship seems a terse statement about what the artist terms the "impermanence of memory" and "the embellishment of the past" (*Reconciliation* catalogue 2005:13). The tension between nostalgia and shame in the recollection of memory is a recurring motif in artworks centred on the theme of reconciliation in contemporary South Africa. Minnette Vári's video animation, *Mirage* (1999), continues the discourse of artists such as William Kentridge and Sue Williamson who have emphasised the layered dissonance of history through their art. Vári appears to be inserted into a coat of arms that morphs and loops like a surreal Hip-hop beat. It is a work that in its sterile simplicity, ironically, confronts the notion of a unitary 'imagined community' with an ever-changing projection of 'us' that brings to mind Homi Bhabha's (1994) location of culture within hybridity. Vári (*Reconciliation* catalogue 2005:15) explains: "*Mirage* uses the visual conventions of heraldry to impart a sense of ritualised and artificial order, an order that is constantly mutating and is therefore hazardous and unstable – on the brink of a meltdown."

The theme of memory and forgetting so obvious in Eksteen and Vári's work seems to have ricocheted into the photography of Pretoria-based artist, Johan Conradie. Conradie's *Cathedral* (2005) plays with the trope of Romantic ruin and nostalgia as he translates Casper David Friedrich's canonical portrayals of ruinous cathedrals into the photographic medium. In this way

he fractures the notion of the monument as static and outmoded and presents a sublimated context for the theme of reconciliation. For Conradie (*Reconciliation* catalogue 2005:9), monuments such as the one depicted in *Cathedral* “symbolise eternal spiritual values, suggesting that there is more to life than speedy apprehension and the glamour of new technologies”. But his work presents a dramatic departure from the canonised techniques of an artist such as Friedrich and, instead, seems to revel in its own very glamorous, technologised veneer, bringing to the fore the notion of fissure as central to the articulation of reconciliation.

The decentredness of the sublime as it appears in Conradie’s use of the photographic, is reverberated in the form and subject matter of the Fatherhood Project, where authorship (both familial and artistic) is challenged and subverted. Initiated by the Human Sciences Research Council of South Africa, the project pivots on an exhibition of 120 photographs of men involved in nurturing children. The photographers, comprising a diverse mixture of established South African photographic *auteurs* and amateurs (students and children), present a tacit critique of the stereotypes that couple men with violence.

The ethereal attributes of this collective reside in the interpretation and representation of masculine love in a society that has declared ‘masculinity in crisis’ (Clare 2000). Here too, the archetypal formulations of paternity are undermined both by the diverse interpretations of paternity as well as the obviously subjectivised use of the camera in order to internalise fatherhood. Yet, within the broader trope of reconciliation the already loaded subject matter of fatherhood is further slanted by the patriarchal taint of the Apartheid Oligarchy, which insists on presenting itself as the subtext to the project. The recurring motif of memory and forgetting is, thus, played out yet again, this time in this most personal/political of spaces, the relationship between father and child. Inserted into the gallery space, however, and on a larger scale, the network of exhibitions under discussion here, much of the particular intimacy of this social commentary is ironically lost in the generalised tone of the conference. This is possibly the irony of this kind of exhibition, that the conference which is its *raison d’etre* is also the very thing that undermines its open-endedness as artistic statement.

In conclusion, one cannot help but feel that in spite of the consistencies in the art briefly discussed above, the entire body of work on exhibition did not seem to be specifically centred on the theme of reconciliation, but was squeezed into the particular curatorial box of the moment. The cohesive bond throughout this fragmented exhibition, in other words, is its very

thematic/spatial fragmentation. In this way the exhibition serves as a metaphor for reconciliation in the broader South African sense since it seemed to be more about slippages and fissures (last minute spinning and justification) than cohesive resolution.

Chiurai's work served as a fitting portal through which to explore the rest of the exhibition, because in his optimistically solemn work we are reminded of the miracle of a post-apartheid landscape, however transient that miracle may appear. But it is also a fitting conclusion as it reminds us of the battle that still lies ahead on our own turf and on that of our neighbours. In this regard Chiurai (Reconciliation catalogue 2005:1) quotes the words of Nelson Mandela: "our common humanity transcends the oceans and all national boundaries ... Let it never be asked of any of us – What did we do when we knew another was oppressed?"

Perhaps an exhibition entitled, *Reconciliation*, does not give due credit to the process implicit in this term, but instead cements the notion of reconciliation as unproblematic or 'easy', in which case Justice Sachs is right and the project is fundamentally flawed. It strikes me, however, that reconciliation is both a journey and a destination and that the shifting nature of the goal (posed by reconciliation as an ideal) does not undermine the arrival of particular ideas or people at the various sub-markers of reconciliation, however fleeting their hold on these milestones may be. In this way, one might say that reconciliation is like the proverbial pot of gold at the end of the rainbow(nation) in that it remains just close enough for us to want it, but forever out of reach.

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