

**COSTUMES AND DRESS CODES AS TOOLS FOR CULTURAL
CONSTRUCTION AND SOCIAL COMMENTARY IN PERFORMATIVE ART**

by

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CHAPTER 8 – APPENDICES (BOOK TWO)

The thesis submitted in fulfilment of the requirements for the degree of
DOCTOR PHILOSOPHY (PhD) IN ART

at the

UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: PROFESSOR NOMBEKO P MPAKO

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Table of Contents

7.1 APPENDIX A:	Ethics clearance certificate	2
7.2 APPENDIX B:	Questions to the three performance artists 16 questions	4
7.3 APPENDIX C:	Responses from the three performance artists	6
7.3.1 APPENDIX C1:	Steven Cohen’s Response	6
7.3.2 APPENDIX C2:	Wezile Mgibe’s Response	12
7.3.3 APPENDIX C3:	Carin Bester’s Response	18
7.4 APPENDIX D:	Three Focus Groups ABC responses	26
7.4.1 APPENDIX D1:	Focus Group ABC responding to Steven Cohen.....	26
7.4.2 APPENDIX D2:	Focus Group ABC responding to Wezile Mgibe	39
7.4.3 APPENDIX D3:	Focus Group ABC responding to Carin Bester	50
7.4.4 APPENDIX D4:	Focus Group ABC responding to Mary Sibande	59
7.4.5 APPENDIX D5:	Focus Group ABC responding to Yinka Shonibare	66
7.4.6 APPENDIX D6:	Focus Group ABC responding to Nandipha Mntambo	79
7.5 APPENDIX E:	Four key informants expanded responses	86

UNISA DEPARTMENT OF ART AND MUSIC ETHICS REVIEW COMMITTEE

Date: 30 June 2020

Dear **Nkosikhona Bongamahlubi Ngcobo**

NHREC Registration # : Rec-
240816-052

CREC Reference # :
2020_CHS_DA&M_55794920

**Decision: Ethics Approval from
13 July 2020 to 13 July 2023**

Researcher(s): Name **Nkosikhona Bongamahlubi Ngcobo**
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Supervisor (s): Prof. Nombeko Mpako
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Working title of research:

**The impact of dress code in the artistic expression dealing with Social
Commentary Art**

Qualification: PHD (ART)

Thank you for the application for research ethics clearance by the Unisa **Department of Art and Music** Ethics Review Committee for the above mentioned research. Ethics approval is granted for **three years**.

*The **low risk application** was **reviewed** by a Sub-committee of **URERC** on **26 November 2019** in compliance with the Unisa Policy on Research Ethics and the Standard Operating Procedure on Research Ethics Risk Assessment. **The decision was approved on 26 November 2019.***

The proposed research may now commence with the provisions that:

1. The researcher will ensure that the research project adheres to the relevant guidelines set out in the Unisa Covid-19 position statement on research ethics attached.



2. The researcher(s) will ensure that the research project adheres to the values and principles expressed in the UNISA Policy on Research Ethics.
3. Any adverse circumstance arising in the undertaking of the research project that is relevant to the ethicality of the study should be communicated in writing to the **Department of Art and Music Ethics Review Committee**.
4. The researcher(s) will conduct the study according to the methods and procedures set out in the approved application.
5. Any changes that can affect the study-related risks for the research participants, particularly in terms of assurances made with regards to the protection of participants' privacy and the confidentiality of the data, should be reported to the Committee in writing, accompanied by a progress report.
6. The researcher will ensure that the research project adheres to any applicable national legislation, professional codes of conduct, institutional guidelines and scientific standards relevant to the specific field of study. Adherence to the following South African legislation is important, if applicable: Protection of Personal Information Act, no 4 of 2013; Children's act no 38 of 2005 and the National Health Act, no 61 of 2003.
7. Only de-identified research data may be used for secondary research purposes in future on condition that the research objectives are similar to those of the original research. Secondary use of identifiable human research data require additional ethics clearance.
8. No field work activities may continue after the expiry date **(13 July 2023)**. Submission of a completed research ethics progress report will constitute an application for renewal of Ethics Research Committee approval.

Add any other conditions if relevant.

Note:

*The reference number **2020_CHS_DA&M_55794920** should be clearly indicated on all forms of communication with the intended research participants, as well as with the Committee.*

Yours sincerely,



Mr Thapedi Mashianoke
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URERC 16.04.29 - Decision template (V2) - Approve

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7.2 APPENDIX B: Questions to the three performance artists 16 questions.

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The researcher would like to request your assistance in a research study entitled: ***COSTUMES AND DRESS CODES AS TOOLS FOR CULTURAL CONSTRUCTION AND SOCIAL COMMENTARY IN PERFORMATIVE ART.*** Firstly approximately 20 minutes is needed to answer the questions. You are hereby kindly requested to answer all the questions completely and in as much detail as possible. Secondly, select one of your significant performances from your practice in which you used the dress code or costumes in a social commentary piece. Thirdly, mention the reasons why this performance was important and what social issues or concerns you are addressing or communicating. Last select three still photos from the performance.

1. What is your name?
2. What is your field of specialisation?
3. How long have you been practising as an artist?
4. What is your background?
5. What do your artworks aim to say?
6. How do your artworks comment on current social or political issues?
7. Questions on selected Artworks
 - Title of your chosen performance and year of exhibition
 - What was the choice of material?
 - What were you addressing?
 - Explain the messages and meanings.
8. Who are your biggest influences?
9. How have you developed your career?
10. How do you navigate the art world?
11. Which current art world trends are you following?
12. What motivates you to use costumes/dresses/clothes in your artworks?
13. Which social issues or subjects are you addressing in your artworks?
14. What common social commentaries are made through your artworks?
15. How do you feel about your artworks?
16. If I missed a question that you feel you want to address regarding your artwork, please feel free to add it.
17. Please check if I captured your short biography correctly, and feel free to correct it.

Closing

The researcher appreciates your time spent on this interview thank you very much. Is there anything else you would like to add that would assist the researcher in better understanding the ***IMPACT OF DRESS CODE ON ARTISTIC EXPRESSION?***

Would it be alright to request another interview should I have some additional questions?

7.3 APPENDIX C: Responses from the three performance artists

7.3.1 APPENDIX C1: Steven Cohen's Response

NAME OF RESEARCHER: Nkosikhona Bongamahlubi NGCOBO

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1. What is your name?



- My name is Steven Cohen

2. What is your field of specialisation?

- Risk-taking

3. How long have you been practising as an artist?

- Most of my life. I made my first performance art in drag at age six. I started selling my silk-screened textiles 35 years ago. I started performance art in a more systematic way 25 years ago.

4. What is your background?

- I was born into a middle-class Jewish family originating from Eastern Europe. My grand-parents fled anti-Semitism in the early part of the nineteenth century. I was raised in privileged oblivion of my unjust advantages under the system of Apartheid. I was a child gymnast. I matriculated, qualified as a psychologist from the University of the Witwatersrand, was forced into the South African Defence Force under conscription. I refused to touch a weapon and never have. I spent months in a mental asylum in the army and during that period decided to become a full-time artist in order to survive the world and myself.

5. What do your artworks aim to say?

- My artworks aim to explore the realities underlying social conventions and to challenge prejudice in every form through creative inventions.

6. How do your artworks comment on current social or political issues?

- The personal is political.

7. Questions on selected Artworks

- **Title of your chosen performance and year of exhibition**
- **What was the choice of material?**
- **What were you addressing?**
- **Explain the messages and meanings.**

- I will answer briefly because there is a vast amount written on all those, which you can research yourself.



Title: GOLGOTHA

YEAR: 2007

C-print

90 x 80cm

Edition of 3

Photographer: Marianne Greber

Courtesy of the artist

1. GOLGOTHA was a work I made in response to the suicide of my brother. I found human skulls in a shop in New York City being sold legally as decorative objects. I bought them (I consider the receipt of them including tax to the American government as part of the work) and made a work which was about converting those into shoes and through un-invited public interventions ...walking on the past and on the dead, literally through areas of New York loaded with meaning e.g. Wall Street, Ground Zero etc. GOLGOTHA is an investigation into what is moral and what is ethical and dances in the gap between those two.



Title: CHANDELIER

YEAR: 2002

Single-channel digital video

Duration 16 min 24 sec

Edition of 5 + 2AP

2. CHANDELIER - there really is so much written about this work, I will leave you to research it. The video artwork resulting from the public intervention, and the costume itself, were acquired by and are now part of the permanent collection of contemporary art of Iziko/South African National Gallery.

8. Who are your biggest influences?

- I don't believe I am influenced by 'who'. More by 'what'. I am not trained as an artist, but as a psychologist, so all people interest me equally.

9. How have you developed your career?

- I never developed a career. I developed artworks one by one, and a career developed itself.

10. How do you navigate the art world?

- Without caution, without a strategy. There is no distinct art world. There is a little pocket of art-interested people. I try to put art into the real world as well as into the 'art-world' supermarket system.

11. Which current art world trends are you following?

- None

12. What motivates you to use costumes/dresses/clothes in your artworks?

- I have always been fascinated by what people wear, by what that signifies, by how that defines them. Encoded in dress is a vast set of signifiers of who we choose to be and how society reacts to that.

13. Which social issues or subjects are you addressing in your artworks?

- Injustice, racism, gender issues, anti-Semitism, diaspora, xenophobia, patriarchal domination, violence, wealth disparity, animal rights and generally intolerance of any kind.

14. What common social commentaries are made through your artworks?

- As this question is not addressed to me personally but to commentators on my work, I think you can answer it best by looking at what is written about my work. I try not to speak for other people.

15. How do you feel about your artworks?

- I feel about my artworks like I imagine a mother feels about her children. I birth them, nourish them, love them ... and then I let them go out into the world and live their lives.

16. If I missed a question that you feel you want to address regarding your artwork, please feel free to add it.

- NONE

17. Please check if I captured your short biography correctly, and feel free to correct it.

- A note on the bio - I prefer the 'label' queer to gay. Queer is more political and more inclusive. Steven Cohen was born in 1962 in Johannesburg, South Africa, and lives in Lille, France. He is a visual and performance artist, staging interventions in the public realm and in gallery/theatre spaces. He's never been afraid uses dress code, performance, video to explore all the tender issues he confronts in being Jewish, gay, white, South African and middle aged.

Closing

The researcher appreciates your time spent on this interview thank you very much. Is there anything else you would like to add that would assist the

researcher in better understanding the ***IMPACT OF DRESS CODE ON ARTISTIC EXPRESSION?***

Would it be alright to request another interview should I have some additional questions?

7.3.2 APPENDIX C2 - Wezile Mgibe Response

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The researcher would like to request your assistance in a research study entitled: ***COSTUMES AND DRESS CODES AS TOOLS FOR CULTURAL CONSTRUCTION AND SOCIAL COMMENTARY IN PERFORMATIVE ART.*** Firstly approximately 20 minutes is needed to answer the questions. You are hereby kindly requested to answer all the questions completely and in as much detail as possible. Secondly, select one of your significant performances from your practice in which you used the dress code or costumes in a social commentary piece. Thirdly, mention the reasons why this performance was important and what social issues or concerns you are addressing or communicating. Last select three still photos from the performance.

1. What is your name?



- Wezile Mgibe

Art Practitioner whose interdisciplinary practice encompasses performance, video, installation as a tool for social change. His work confronts prejudices and advocates against social inequality and creates a platform for critical self-reflexivity within unwelcoming spaces. Mgibes work is influenced by how things have come to existence, as well as motivations behind certain movements, reactions, human behaviours, and mostly how these become symbols. Mgibe is a 2019 David Koloane award recipient, 2020 Fruits of Democracy in Arts award recipient, Arts & Culture Trust Finalist award recipient for 2020. He has participated in FNB Art Joburg, Latitudes Online Fair, Open LAB residency, SIRA residency, FATC residency, BODYLAND residency, ICA Fellowship and he is currently practicing at the Bag Factory Studios.

2. **What is your field of specialisation?**
 - Performance Art, film and Art installation
3. **How long have you been practising as an artist?**
 - 7 years practising
4. **What is your background?**
 - Musical Theatre, Contemporary Dance.
5. **What do your artworks aim to say?**
 - Highlight voices, bodies and objects that reflect human behaviour and reactions in unwelcoming spaces.
6. **How does your artworks comment on current social or political issues?**
 - By creating spaces and platforms that enable people to share feelings without violating their sense of self or exposing them to further trauma.
7. **Questions on selected Artworks**
 - **Title of your chosen performance and year of exhibition**
 - **What was the choice of material?**
 - **What were you addressing?**
 - **Explain the messages and meanings.**

	
<p>Title and the creation year: Title: In these Street (series of artworks) Year: 2017</p>	<p>Title and the creation year: Title: Collecting bodies Year: 2019</p>
<p>What was the choices of material and</p>	<p>What was the choices of material</p>

why you chose it?	and why you chose it?
What you were trying to address?	What you were trying to address?
What you were interpreting in the artworks?	What you were interpreting in the artworks?
<p>The answer below is for all the questions above</p> <p>Both of the two artworks you could tell that they are previous the same. I continued with the same material and the intentions of the bandage and also using the silhouette that is closer to the material, for that as a light, not a ref look. They intentions of using such material I wanted to use it as a colour and the medium that is not one bit attached to a specific tribe or a specific tradition. So, anyone at any place can feel that, they relate and it's open to any invitation and also the colour white, for me, it represents hope. And it's just a white flag of that ever. Anyone is, is everyone is welcomed, which is like one of the things that I advocated my work.</p>	



<p>Title and the creation year:</p> <p>Title: ART(I)</p> <p>Year: 2019</p>
<p>What was the choices of material and why you chose it?</p> <p>What you were trying to address?</p> <p>What you are you were interpreting in the artworks?</p>
<p>The answer below is for all the questions above</p>

It's a work where I developed a character of an interrogator. This character is seeking for solutions, and for answers. So the character act as a representative and the use of Cotton was to substitute, the bandages, which is a still on. But I was very interested in continuing to use the material, very light materials and yeah. And also the material that I use is, was also brings curiosity in terms of the identity and in terms of audience or anyone trying to figure it out, what's going on or is this, so there's an element of a curiosity of the work and the only way for you to get answers or whatever else, or whatever questions you have to be answers was for you to actually be paying attention to what was going on, or like trying to study whatever was going on to the movement of guesses, which is what that is, what was portrayed.

Transcripts of Wezile Mgibe Voice Recording in regard to questions number 7

Transcript of your first Voice Recording.

Speaker (01:53):

Hi. Um, I think it's best for me to do a voice recording for you cause, um, I'm not in, I'm not a student right now. So, uh, the best way for me to answer this is via, um, the recording. Um, you asked what is the tackle and the creation of the following artworks. The first one with a cigarette is, um, in 2017. Um, and the second one is in the continuation, which was in 2019. And the first one with the cigarette it's, um, in these streets, it's a series of work and, and the other one, I had some tools for the 2019 is collecting bodies. Uh, both of the two, um, waxy could tell that they are previous same. I continued with the same material and the intentions of the bandage and also using the silhouette that is closer to the material, uh, for that as a, uh, as a light, not a ref look. And, um, they intentions of using such, um, material and address is I wanted to, I wanted to use, um, a colour or, um, a question that is not one bit attached to a specific tribe or a specific, uh, tradition. So, anyone at any place can feel that, uh, they relate and it's open to any invitation and also the colour white, for me, it represents hope. And it's just a white flag of that ever. Anyone is, is everyone is welcomed, which is like one of the things that I advocated my work. Yeah.

Transcript of your Second Voice Recording

Speaker (01:40):

Okay. The, the third image is, uh, ARTI yeah. It's title it within A R T (I) and then brackets with I. It's a work where I developed a character of an interrogator. This character is seeking for solutions, and for answers. So, the character act as a representative and the use of Cotton was to substitute, the bandages, which is a still on, but I was very interested in continuing to use the material, very light materials and yeah. And also the material that I use is, was also brings curiosity in terms of the identity and in terms of, an audience or anyone trying to figure it out, um, what's going on or is this, so there's an element of a curiosity of the work and the only way for you to get answers or whatever else, or whatever questions you have to be answers was for you to actually be paying attention to what was going on, or like trying to study whatever was going on to the movement of guesses, which is what that is, what was portrayed. Yeah. So ART (I) was created in 2019. Yeah.

8. Who are your biggest influences?

- My family and my community

9. How have you developed your career?

- By fully engaged and actively participating in community activities, reading about our history and participating in various residencies.

10. How do you navigate the art world?

- Through Artist residency and genuinely being interested to learn more about other mediums.

11. Which current art world trends are you following?

I am not really invested or have much information regarding that but I do follow great artists I come across.

12. What motivates you to use costumes/dresses/clothes in your artworks?

- Dress code has a long history in my culture and it represents a lot of meaning. This is not something new and I wanted to present something familiar because the artwork does not only belong to me but to the people.

13. Which social issues or subjects are you addressing in your

artworks?

- Inequality. unwelcoming spaces. Mental and Domestic violation.

14. What common social commentaries are made through your artworks?

- 'The performance artist with bandages who uses his art as a tool for social change.'

15. How do you feel about your artworks?

- They are very special to me. Each one of them from performance to installation they whole a significant moment in my life and in someone else's life. Mostly they are a reflection to the people I have met during the processing of creating the work.

16 If I missed a question that you feel you want to address regarding your artwork, please feel free to add it.

- In my artworks I am a seeker, I am eager to find ways of representation and always interrogate the ways of representation. Every artwork forms part of collective memories and collaboration with various people that have come across during the process of making the work.

17. Please check if I captured your short biography correctly, and feel free to correct it.

- Yes you did and I added more information you missed.

Closing

The researcher appreciates your time spent on this interview thank you very much. Is there anything else you would like to add that would assist the researcher in better understanding the ***IMPACT OF DRESS CODE ON ARTISTIC EXPRESSION?***

Would it be alright to request another interview should I have some additional questions?

7.3.3 APPENDIX C3 - Carin Bester Response

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1. What is your name?



Carin Bester

2. What is your field of specialisation?

I'm a multi-media performance & installation Artists, Actress and Activist. I also work as an Art Director and stylist in the film and commercial industry. My artwork is mostly activism based, interventional pieces.

3. How long have you been practising as an artist?

This is an interesting question because what is it that makes us an artist? Are we born an artist or does circumstance and our journey mould us into becoming an artist? I think both are right depending on the person. I myself do not have an answer as to when I became an artist.

4. What is your background?

I grew up in Welkom in the Free State and at school I use to be involved with a lot of sport, but at home my Mother had many different Arts and Crafts hobbies and my Father and Grandfathers both also made crafts from wood. I've always loved creating with my hands and spent a lot of time watching and learning from them. I remember in high school I made different crafts which I could sell or give as gifts.

I also did set design and building for our schools' beauty pageants. In my matric year I could no longer do any sports due to a knee injury, so I joined the drama group, and this was a big turning point for me. Up until that time I wanted to study Interior Architectural Design but there was a shift in the discovery of using the body as the instrument in creating.

I went on to study Method Acting at The Method Acting Training Centre in Pretoria and continued doing various short courses with industry leaders when I moved to Cape Town. Over the years I've worked as an actress as well in the Art Department for TV, Film and Theatre. In 2015 I did my first performance art piece called "Verlies" (Loss) I was drawn to performance art because of its immediacy and honesty, I view it as a medium in which I can express myself freely and interrogate socio-political issues effectively. It's a space where my arts melt together, the use of the body as well as creating visual elements such as costume and installations.

5. What do your artworks aim to say?

I aim, to start dialogue around the issue which I speak of in my work. Most of my work highlights gender-based violence and other oppressions of womxn, children and the LGBTQIA+ community, although it's not limited to that. I want to create awareness. I want people to be aware of the reality of these issues, as I want to move people away from the state of being so desensitised - we as a nation no longer react to these horrific crimes. I want people to feel something and as a result reach out to help create change.

6. How do your artworks comment on current social or political issues?

As mentioned in the previous answer my work is focussed around GBV and other oppressive issues. I often use SAPS statistics to reference an official number which I know is not 100% because so much of what happens goes unseen, however it's a starting point and, even if not all-inclusive, it is still always an horrific number. An official number that cannot be shot down as a lie or exaggeration. I use this to show the severity of the reality of the issue. I create visual representations of the numbers; I create images which disturbs or triggers emotions.

7. Questions on selected Artworks

- Title of your chosen performance and year of exhibition
- What was the choice of material?
- What were you addressing?
- Explain the messages and meanings.

My Body My Life 2017 (Body Installation)

At Young blood Gallery Cape Town



My Body My Life, a Body Installation which took place at Youngblood Gallery in Cape Town. This was my first performance piece about GBV.

The aim of this piece was to create awareness around GBV. I wanted people to know what was really happening, as I noticed too many people turning a blind eye. Ignoring these horrific realities as if it's not happening. Feeling safe in their bubble of ignorance with a mindset of if it's not happening to me then it does not affect me.

For this body installation I wore a large white hoop skirt, (I stood on a plinth so the skirt was much longer than what it would normally be) my body was also painted white. I chose white to kind of create a white/ empty canvas. Gender-based violence does not affect just one group of people, it does not discriminate between, race age or gender. It happens to everyone. Just like anything can be created on a white canvas. There are no limits. On the skirt I had written statistics and sentences from news articles about GBV.

My head was wrapped in the South African flag, and I held a pole with a blood bag dripping down on me. I stood for 5 hours and as the time went by the amount of blood on my body increased. The blood over the flag represents the blood spill of victims in SA. This tied into the soundtrack which was the humming of the South African national anthem by a group of femme people.

**My Body My Life for 16 days of Activism 2017 (Street Intervention)
CBD and Parliament Cape Town**



In 2017, 16 Days of Activism Against Gender based Violence started on a Saturday, the day after Black Friday. In the weeks leading up to this weekend I noticed how no one mentioned 16 days, no events or talks or gathers were in place, but every newspaper, every radio station, every billboard, and TV station spoke about and advertised Black Friday. And it concerned me that a Country who is in the top 5 most dangerous countries for womxn in the world had nothing to say about the international campaign of 16 days against GBV and could only focus on shopping. Something most people cannot afford to do, due to the lack of work and the extend of poverty in our country.

So, I decided to use the My Body My Life installation and create a moving interventional piece. The intervention started at 7:30 in the morning outside the head offices of Spree and Take a Lot, two of the biggest online shopping websites after about an hour and a half I moved through the streets of Cape Town, through company gardens towards Parliament where I stood for a few hours.

Dress Of Remembrance for #TheTotalShutdown March Against GBV 2018

(Intervention Art)
Streets of Cape Town



The ‘Dress of Remembrance’ was created and worn on 1 Aug 2018 for the iconic nationwide “#TheTotalShutdownMarch” this march was the beginning of a movement a great shifts within SA towards more awareness and an active fight for change to end GBV.

A black dress, much like a funeral dress, yet I exposed more skin, more body. That which we are told to cover up to protect us from sexual violence. A comment on the often heard “what were you wearing?” question.

The bottom half of the dress is made from newspaper prints with black and white photos of victims. We see the faces of womxn and children sourced from daily news reports. All these faces share the same harrowing conclusion to their lives, they died at the hands of men. Their images create a ghostlike memorial image on the black dress of mourning. It was important for me to remember these victims and honour their memory by marching in this dress. These few faces however are a far cry from the actual number of womxn and children killed by men in South Africa.

During the march I also wore shackles around my wrists chained to a neck brace. This symbolises that we are imprisoned by the daily fight and fear against GBV, while perpetrators walk free, either because they are never caught, or gets released on bail and parole.

8. Who are your biggest influences?

I would say life has a bigger influence on me than actual people. But as I say that I realise that the things that happen in life which moves me to create are events caused by people. However, these happenings and people might not be good, yet it does influence me to creating things that can cause change.

If however I have to mention people other artist whose work inspires me, I can mention Serbian performance artist Marina Abramović and South African born Visual Performance Artist Steven Cohen.

9. How have you developed your career?

By constantly experimenting, by trying to not limit myself with which genre I use to create or how I combine these genres. Collaboration is also very important, even if it only mean discussing ideas with people.

10. How do you navigate the art world?

I'm still figuring it out.

11. Which current art world trends are you following?

I'm not really a trend following kind of person; I am however reading a lot about NFT's at the moment.

12. What motivates you to use costumes/dresses/clothes in your artworks?

I'm a very sentimental person when it comes to objects, so I think it happened naturally that my costume and set or objects used during performance had strong symbolic connections to them and once this was established in my work it just continued.

13. Which social issues or subjects are you addressing in your artworks?

Mostly gender-based violence and the oppression of the femme.

14. What common social commentaries are made through your artworks?

No Comment

15. How do you feel about your artworks?

No Comment

16 If I missed a question that you feel you want to address regarding your artwork, please feel free to add it.

None

17. Please check if I captured your short biography correctly, and feel free to correct it.

Yes you did and I added more information you missed when I was answering question number 4.

Closing

The researcher appreciates your time spent on this interview thank you very much. Is there anything else you would like to add that would assist the researcher in better understanding the ***IMPACT OF DRESS CODE ON ARTISTIC EXPRESSION?***

Would it be alright to request another interview should I have some additional questions?

7.4 APPENDIX D - Three Focus Groups ABC responses.

7.4.1 APPENDIX D1 - Focus Group ABC responding to Steven Cohen



Figure 15. Two focus groups watching the presentation of six a selected artist /performers (2022).

The researcher (00:11)

Good afternoon, everyone,

Everybody (00:12)

Good afternoon, sir.

The researcher (00:16)

Thank you very much for coming. This is the title of my study: "*Costumes and Dress Codes as a tool for Cultural Construction and Social Commentary in Performative Art*". So these are all the artists (projected on the screen) you guys are going to interpret. What's going to happen is that first you're going to watch

the video and then make your own interpretation? And then also I'd like to bring to your attention that I'll be recording, but it's not going to be used for public consumption. It's just going to be used for referring back so that when I write the report I refer back to the recording. Also, if my supervisor wants to see or watch the recording. Also if she (my supervisor) wants to refer back to recording and to check if I conducted the focus groups and transcript according to recording.

The researcher (00:59)

So, basically... First we're going to start with the artists that do performance, which is Steven Cohen. So this work is titled, *Chandelier*. You know the chandelier?

Everyone (01:19)

Mm-hmm.

The researcher (01:20)

Steven Cohen makes the chandelier a dress code. So I'm going to play the video.

*******participants watching Steven Cohen video*******

The researcher (02:29)

So these are the two videos you watched of Steven Cohen's video performance. I would like to get your own interpretations, anyone can start. What is your own interpretations?

Group B - Participant B₁ (02:57)

I think when you bring the different kind of lights (participant is referring to chandelier lights) into the environment it's not easily welcomed by other people.

The researcher (03:18)

Anyone?

Group B - Participant B₂ (03:20)

Yeah, I think it's hard to bring something that is different and that stands out into a situation or society because people, when they see something different they don't necessarily take kindly to it and they don't really accept it that easily. So I think maybe that's what he is trying to do?

The researcher (03:48)

What, Steven Cohen?

Group B - Participant B₃ (03:53)

Mm-hmm. In the context of the chandelier, the title says, "to bring light". I would like... I interpret it in a way such as you can use your clothes as a way to convey a message. For instance, during the GBV protests that normally happen, you'd find that women are walking around topless and to them that's the way of bringing light to make... to just try and change the status quo.

The researcher (04:34)

Yes sisi.

Group A - Participant A₁ (04:36)

For me, I noticed quite a few things. So, the artist (Steven Cohen) is a white male who is entering into a predominantly black community, and because of the art that he's wearing, the chandelier, we all know that he... we assume, at least, that he's bringing light or enlightening the community about something. So he's wearing heels, makeup, which is not the norm, we can assume, at the time that he's doing this. He looks uncomfortable, right? So I think... from what I could see is that the standards of beauty that are probably set by the people who think they're enlightening others can actually bring discomfort not only to the society they bring them in, but to him, as an artist himself. He looked very uncomfortable, the heels were platform, and he couldn't walk swiftly. And then... that was my thing.

Group B - Participant B₂ (05:57)

I also think that a chandelier is a type of decoration or light that is always placed at a higher platform and whatsoever, right? And then when you also look at the environment where people are, it's squatter camps, people are congested and whatsoever. So... and since Steven is also white, he's wearing heels, he's wearing a lingerie type of panty, type of thing. I feel like it's two concepts, right, which are contrasting each other whereby he is trying to show that... how can I put it? He is trying to make the black people that are there aware that... I don't know.

Group B - Participant B₄ (06:59)

He trying to illuminate on the subject of Gender Base Violence in terms of like what he's representing, what he's wearing. As you spoke about the chandelier, how it represents light, and some people are uncomfortable with situations or something that they may not know. So in terms of him educating the community, he's giving them a different perspective to look at, like a white person's perspective perhaps on.

Group B - Participant B₂ (07:21)

But I think... it's not about, again, gender based violence. It's more about the social differences where you get people that are upper class and then get people at lower classes. Now he's bringing this upper class style or whatever into this lower class level, right? So we as black, as low class, we are not comfortable because of the realities that we're living in. It's not about what he is dressed or whatsoever, but what the hell are you doing in our area with that whole representation?

Group B - Participant B₅ (07:56)

I also noticed the make-up. There were clouds, he has his head in the clouds like he's not aware of what's. **[cross-talk]**.

Group B - Participant B₁ (08:08)

And he also bowed a bit somewhere to, I don't know, sort of acknowledge them and also would like them to acknowledge him back, kind of thing.

Group B - Participant B₂ (08:21)

For me, it was like that thing of having a cousin that is from the city and have everything. And then when they come back to the rurals they will be like, "You're still using a Samsung phone? I'm using an iPhone." I feel like that's what's happening in that video. They're trying to reach your level but they're not at your level.

Group A - Participant A₂ (08:39)

Me I think it's about change. It brings about change to that environment because I saw there, that old... That mother there, she even chased him away. You know that some changes are somewhat uncomfortable so we don't just easily accept or adapt to a change.

The researcher (09:03)

Any views?

Everyone (09:05)

****Quite****

The researcher (09:20)

Now, I'm going to show you his (Steven Cohen) interpretation of the videos. So what's going to happen is you're going to read and then from there you respond. Does it make sense what he wrote now?

****participants reading Steven Cohen interpretation projected on the screen****

The researcher (10:04)

Did you get the meaning? What do you think about the meaning, his meaning, his interpretation of his performances?

Everyone (10:20)

****laughter****

Group A - Participant A₁ (10:25)

Basically, I think it reflects what my colleagues have been saying, that his work is very tone deaf. I understand that he's saying that he's trying to create a real or realised picture of social reality where it's half beautifully imagined but half harsh and horribly real, but it's just simply tone deaf. What enlightenment? Or where is the enlightenment? I can't see, I can't find it. I can, at face value, see where the ballet would fit in, where the poor people in the square camps fall in the half horribly real, you know?

The researcher (11:17)

So you disagree?

Any views?

Group B - Participant B₂ (11:21)

With the first point, I think that with the destruction of slums, right, I did some studies about formalising informal settlements, basically. So normally the people that are planning for these people in slum areas are people that have never stayed in the slum areas. It's people that normally that are up there, right, maybe staying in suburbs and all of that. So I feel like that first point, I kind of understand it, but going down, uh-uh.

The researcher (12:02)

Yebo, sisi. (Sisi - Referring to Group B Participant B₂)

Group A - Participant A₁ (12:18)

I think what we can say, though, is that the contrast, which is the last point, the contrasting was effective, so evident. We can see the white versus black, rich and poor, shadow and light private, that is clear, but I think. It doesn't capture the essence of what he's trying to do exactly. And I guess that's why it's art and open to interpretation. But I think it was a miss for me.

The researcher (12:36)

Any view?

Everyone (12:48)

****laughter****

[crosstalk]

The researcher (12:53)

It's so quiet, did Steven Cohen performances traumatise everyone? How did he traumatise you? I will also like to bring to your attention that Steven Cohen wants to be labelled as a gay. That I find out during the interview I conducted with him. He doesn't want to be labelled as a man. Does that change your attitude?

Group A - Participant A₃ (13:31)

He wants to be labelled as a gay?

The researcher (13:34)

Yes. that's how he wants to be labelled. I'll show you in the study where I interview him, this is how he wants to...

Group B - Participant B₁ (13:41)

I see the gay part with the big shoes, the heels and the makeup and the posture and everything. That's kind of portrayed through the... but it's just the whole meaning of between the Europe and Africa thing, it's just.

Group B - Participant B₂ (14:02)

I feel like he just made the artwork to broad, of Africa and Europe. Basically, he'd be representing the Europe part and then Africa will basically be the people around him, and then white and black, kind of obvious: skin colour. Rich and poor, it's also obvious. Shadow and light... Who is the shadow?

[cross-talk]

Group A - Participant A₃ (14:30)

Yeah, who's shadow and who's light?

The researcher (14:33)

That's a good question. Who's the shadow?

Group B - Participant B₂ (14:35)

The shadow can be him bringing trouble into the squatter camps... that he can be the shadow. And by the chandelier it also doesn't represent light if you're going to take away comfortability of other people. It doesn't mean you're the light. He can be the literal light, what you said, but not the figurative... the actual light. Private and public... Eh! ****Everyone laughter**** And why was he kind of semi naked? Why was he naked?

The researcher (15:18)

But his using the chandelier as a dress-code.

[cross-talk]

The researcher (15:23)

So when you interpret, remember it's your own interpretation. So he's using a chandelier as a dress code. So as now, I am interested because you're saying that he's naked. So how do you justify your nakedness to say, "he's naked"?

Group B - Participant B₂ (15:40)

Why are you showing me your lingerie things? ****Everyone laughter**** Why aren't you dressed in a suit, you get those jumpsuits that are maybe, not transparent, but semi-nude vibes? Why did he decide to go naked to people?

Group A - Participant A₃ (14:30)

Maybe the clothes did not exist back then.

Group B - Participant B₂ (16:10)

And another thing, us as black people, we're not comfortable seeing a person that's just going to walk around naked and.? Are you trying to make me uncomfortable at my very own space? What are you trying to achieve?

[cross-talk]

Group B - Participant B₅ (16:22)

I don't think white people are comfortable with that either.

****Everyone laughter****

Group B - Participant B₂ (16:27)

Why did he do that?

****Everyone laughter****

Group B - Participant B₅ (16:28)

I think it shows the extremity of both. It's a very higher class to a very low class, it doesn't show the middle ground where the two meet. So it's extremely... extreme luxury versus extreme poverty.

Group B - Participant B₁ (16:48)

And also, can I just ask: why is Africa always shown as the slum when there are also nice parts about Africa.

Group B - Participant B₅ (16:58)

Yeah, exactly. That's what I mean, is that it's showing the extremity of the poverty and it's showing extreme luxury, that there are also **[cross-talk]** yeah, exactly.

The researcher (17:13)

Yebo, sisi.

Group A - Participant A₁ (17:14)

I actually hate myself for this because a part of me actually kind of understands what he may have been trying to get at with his art, but I think he just phrased it terribly. So how I'm... As everyone is talking, how I'm picturing this is that

perhaps in the minds of people who come into societies where they think the other is less privileged or whatever, they believe that they are bringing light into the community and that's why it's half beautifully imagined, where they say that they're going to bring development, they are enlightening others and all of that, but then it's half horribly real because of the consequences that occur in those instances where people die. So a part of me understands a little what he may have been trying to get at. I still think it's not conveyed effectively, but I can remove it from the way it was presented and try to find a different explanation for that.

Group B - Participant B₂ (18:37)

Making another point on, are you saying that it's not conveyed effectively? **[dialogue]** (Participant 4 reply by saying "it not"), that's what happened in the real world. People are there, they'll tell you that, "No, we're here to empower you, we're here to make you whatsoever," but we don't know the meaning behind why they are helping. So I feel like that's also odd on its own, the hidden side of it.

The researcher (19:00) asking Group B - Participant B₁ (19:05)

I am interested that you made a point about the shoe. So you won't wear those shoes?

Group B - Participant B₁ (19:07)

Sorry?

The researcher (19:08)

You made a point about the shoes, remember the dress code? How with the shoes... You already picked up that he might be gay. But now my question is the shoes, how did you justify that and say... Because, can you not wear those shoes?

Group B - Participant B₁ (19:22)

No, I'm not saying those shoes cannot be worn but generally the type of spaces that they're worn in, I don't know how to explain it, but they are worn to represent a certain image compared to the normal heels that women would wear.

Group B - Participant B₄ (19:54)

Can the heels also not represent, like, putting the richer class or the luxurious class on a pedestal in comparison to the people in poverty in that instance?

[cross-talk]

The researcher (20:10)

So you're okay with Steven Cohen?

****Everyone laughter** and reply by saying yeah.**

Group C

The researcher (00:10)

Afternoon everyone.

Everyone (13:00)

Good afternoon Sir.

The researcher (01:57)

Thank you very much for honouring this focus group. I am the researcher and this is the title: Costumes and dress codes as tools for cultural construction and social commentary in performative art. So basically what's going to happen, I'm going to show you six artists, three they use dress code and costume to make a performance, but also to say a social statement. And then the other three use dress code to dress up sculptures as part of their artwork. Now I am going to show you artists that deal with performance (Steven Cohen, Wesile Mgibe & Carin Bester). This session is recorded for me to transcribe your response.

Please speak louder. So that we get the audio because I need to put it as part of appendix. Also the supervisor to listen to the audio recording. It's not going to be used for public consumption. Please, just only for research purposes and then there's no commission. So these are the three artists. So what you're going to do, you're going to look at the work and then your own interpretation. So we are going to start with Stephen Cohen. So Stephen Cohen uses the chandelier as a dress code. So he put on a chandelier to go and do a performance at one of the squatters. (PLAYS VIDEO)

Group C - Participant C₁ (03:35)

I think, what came to my mind, is like the title is saying to bring light or something like that. There are a lot of dark things that happen in places like these because the area looks like a squatter camp, so a lot of social ills, a lot of diseases, a lot of terrible things. Crime, rape, crime in different ways. So I feel like he was trying to show that bringing light to places like these could be, I don't know, like I don't know. But the chandelier is obviously like it brings light to a room, so he's trying to bring light to the township, something like that. That's what I'm thinking. And the lady looked very upset. But it did draw a lot of attention and some people were like they found it humorous. So I guess that's sort of bring light could be in different ways. It could be bringing a smile to someone's face, giving them money, whatever. So yeah, those are my thoughts.

Group C - Participant C₂ (04:56)

Okay. I think what I was thinking is quite similar to Kabo, right? But then something else that I was thinking is that apart from she said that it brings light to a lot of things that happen in such communities, I'm also thinking, just looking at the makeup that's on the model, how he is dressed. Some of the things maybe that could be taking place in that community. And sort of the receptionist I'm thinking of, this is a bit of a stretch that I'm thinking of. It seems like it's crossdressing. So it can also be related to the gay or the LGBTQI and the other letters community. So that's something that can also come into play. And the fact that that is something that could be frowned upon, possibly in such a setting. And this is how people that live in those areas are received, or could be received if they are crossdressing. Because also crossdressing is not only

just for such communities, but you find men that also cross dress and they are frowned upon. So that's what I'm also thinking. Okay.

The researcher (06:07)

So now let get his interpretation. (PARTICIPANTS READING STEVEN COHEN INTERPRETATION AS PROJECTED).

Group C - Participant C₃ (06:40)

So what I thought is that a chandelier is supposed to bring light, but there's so much extra stuff going on that you don't actually see the light. You focus on the tingling that it loses its purpose. So for me, the rich will then symbolize the chandelier will symbolize the rich people who are supposed to bring the life to the poor people, because they are supposed to actually give help to those in need. But instead they are just decorative. They are just there to look at instead of actually bringing something useful.

Group C - Participant C₂ (07:30)

Maybe also adding on to what Carla saying because she's making me think of something else. I'm thinking of maybe how you bring help to such a community matters. Is it something that they can understand or like the way you are communicating? The medium which you are using for communication, is it something that is resourceful to them because a chandelier and that type of environment? Is there something that I can actually make use of in my immediate environment? Or is it just something that is decorative? So I think that's something else that I would think of.

7.4.2 APPENDIX D2 - Focus Group ABC responding to Wezile Mgibe.

The researcher (20:20)

This is Wezile Mgibe, he used bandage he also does performance. This is how he uses dress code.

****participants watching Wezile Mgibe video****

The researcher (21:50)

What do you think? Your interpretations.

****Everyone laughter****

Group B - Participant B₁ (21:52)

Death, his death. His... because I see the **[cross-talk]** Yeah, but I'm trying to piece it in with the cigarettes, like what that symbolizes.

Group B - Participant B₄ (22:08)

And also he was bowing down to a man's head that was on that stool, steeper or something.

Group B - Participant B₁ (22:16)

I didn't see that one. I saw the chair there and then I saw the outline of that.

Group B - Participant B₄ (22:22)

And the blood obviously it begets, that someone's dead or he's mourning something.

Group B - Participant B₁ (22:26)

And he's covered his face so he's a mummy. So he's now looking back at something? Not sure.

Group B - Participant B₅ (22:34)

It's like a walking corpse with a cigarette.

Group B - Participant B₁ (22:38)

Mm-hmm.

****Everyone was quite**** after ****Everyone laughter****

The researcher (22:40)

Anyone have point or interpretation?

Group A - Participant A₁ (22:47)

Can we just have a replay?

The researcher (22:48)

A replay?

The researcher (22:49)

Yes, yes.

****participants watch replay video****

****after watching the video everyone took a deep breath and laughter****

Group B - Participant B₄ (24:03)

He doesn't smoke the cigarette so doesn't the cigarette also represent holding the power of having something that could kill you ultimately?

Group A Participant A₂ (24:14)

Me I think like, he like, he represents or is trying to show the rise of... because if you can see there's a, he's leaving a trail behind that you can see on the ground so that can... he was lying there with arms up and then he's holding a light to try to give thanks to that thing that he was bowing to.

Group B - Participant B₁ (24:42)

So there's the chair and it's surrounded by papers, I'm trying to piece what that means. And then **he's** walking, he looks.

Group B - Participant B₂ (24:57)

How do you **[cross-talk]** we start at that trace of a body.

Group B - Participant B₂ (24:59)

Trace of the body... **[cross-talk]** There's multiple bodies. Yeah.

Group B - Participant B₂ (25:08)

Me, I will link it with violence, gender based violence or whatsoever, because next to the body you can see there's a box of a match, there's a box of something, right? He or she was killed by whatsoever that we don't know, right, and now this person is wounded, is covered with bandages and whatsoever. I feel like he or she is an angel and he's overlooking at everything that is happening. And with the... where there's a stool and papers around, I feel like those papers lying everywhere are the investigations about the deaths and whatsoever but nothing is going forward; It's in a circle form because of everything is just going in same place in a circular form. And then where I'm losing it is where... Okay, I kind of get it, where he's on a white carpet and where there are traces of blood behind him or her. And then in that... where he's bowing in front of that head, I think that he's maybe saying that the law or the justice failed me but thank you, I'm already dead.

Group B - Participant B₁ (26:42)

Or bowing down to knowledge to uplift his mind or something, I don't know.

Group A - Participant A₁ (26:57)

I'm not sure, I don't know what to get from this right now but could the use of bandage on his face not be a way to show colour? I mean, he's a black man. He could be trying to show race, portraying race through the bandage, so he's a white woman in that instance or, I don't know. The type of dress as well, there's pearls on his dress, it looks almost like an Elizabethan... Yeah I know

he doesn't have the hips but I think... That's why I'm saying I don't know what to get from it. But smoking as well isn't, well traditionally wasn't a very African thing but for me I get the sense that he's trying to portray race or the struggles of maybe white women in society where they also face violence despite the level of learning that we may assume they have, despite the system that says their education is better. Because for me, from that alone I get a sense of what ideally would be perceived as class because of how he's dressed. Despite the level of class, I think, in a French setting, it was giving me French vibes, honestly, because French women love cigarettes, they are pretty learned but maybe violence doesn't choose and wherever you come from, you could still be faced with social violence.

Group B - Participant B₁ (29:04)

I also want to think... You know how education is like a white thing? So now this is what we're taught about education: the papers and the chair, that's what it symbolizes. And then he says, "I'm leaving all this behind and I'm going to learn on my own and not follow the norms of education".

Group A - Participant A₄ (29:37)

Another thing, I don't know if it was you who was saying that maybe he died and he's now looking into his own death and maybe... Was it you?

Group B - Participant B₁ (29:44)

Yeah.

Group A - Participant A₄ (29:46)

Okay, I was thinking also maybe he is looking into these deaths but maybe he's not necessarily the person who died, but maybe he's carrying all these... whatever happened to all the victims, maybe he's carrying all of that with him, which is why he has these bandages and maybe he's a representation of all of that because he's using that to investigate. And maybe the cigarette is just typically like... You know how in those American movies the investigators always have that cigarette, that type of thing. And then when he is going into, walking into the car... but I think because he's failed to maybe solve all of these

and maybe provide justice for all of them, he feels like that weight is on him and the blood of those people are in his hands or something because he sorts of failed them. And I think maybe him bowing down, as you said, I agree with you, maybe to the law or the justice system. I've done all I can, but, you know.

Group B - Participant B₁ (30:54)

Yeah.

The researcher (31:47)

No let get his (Wezile Mgibe) interpretation.

****participants reading Wezile Mgibe interpretation projected on the screen****

The researcher (31:58)

So what do you think?

Group A - Participant A₁ (32:00)

I think it was very effective because like I said I still didn't know what to look for, what I was looking for but all of us were trying to figure out what is happening. It invokes curiosity because you're always watching, you want to know who the person is and I think that is effective.

The researcher (32:23)

So you agree with his (Wezile Mgibe) explanation,

Everyone (32:24)

Yes.

The researcher (32:25)

Explanation?

Group B - Participant B₂ (32:28)

His trying to break out all the pieces just to get the information but still we can't pin what's actually happening with the art.

Group B - Participant B₁ (32:40)

Funny how he doesn't mention the cigarette.

****Everyone laughter****

Group B - Participant B₂ (32:43)

Exactly, because everybody's going to analyze the bandages, the body, the... Still going to guess what's going on.

The researcher (32:54)

But now I also want to pose a question, going back to this figure of Wezile Mgibe: is it a male or a female?

Group A - Participant B₂ (33:08)

Female.

Group A - Participant B₃ (33:12)

I think It's a female.

Group A - Participant B₁ (33:20)

I think It's a female.

Group B - Participant B₃ (33:22)

I think it goes back to the topic of the study as to dress code as a social, how it's socially constructed... because we are not certain whether it's a male or female. Some are saying it's female solely on the fact that it's a dress so yeah. But it's a man.

Group B - Participant B₂ (33:50)

We're judging on the earring, the dress code.

The researcher (33:52)

But how do you know it's a male?

[cross-talk]

Group A - Participant A₁ (34:10)

I agree with him. I think, depending on where you come from, you would explain different features - his pearls, his clothes, even the lack of hair for some people - as an indicator of where you want to take... Some people think that mainly women wear jewellery, but in other places both men and women **[cross-talk]**. Yes, so I think that's why I'm saying that his work was effective in the sense that it would make you curious. Initially I had said the pearls gave me a very feminine feel but then in a Shakespearean thing, they would also wear that, men would wear that. So now it's just like okay, actually it's a very effective way to show androgyny and fluidity.

The researcher (35:19)

So we can say it's a male or a female?

Everyone (35:22)

Ya.

Group B - Participant B₂ (35:24)

Or keep on guessing.

Group A - Participant A₃ (35:29)

Or you can say it's both.

Group C

The researcher (08:06)

So we've got the second artist, Wezile Mgibe So this artist uses bandage as a dress code to make a social commentary. (PLAYS VIDEO)

Group C - Participant 2 (09:38)

That's an interesting one.

Group C - Participant C₃ (09:47)

Uhm, when you first showed it to us, I didn't focus much on the fact that it is a bandage, but now that you said it's a bandage, it kind of makes me think of the fact that we put a bandage over everything in society. Instead of addressing the actual cause of it. So instead of addressing, uhm like I can't think of anything. Like a perfect example of it, we just put a bandage on something, we don't actually fix it.

Group C - Participant C₁ (10:21)

I think what it's making me think is that they are a lot of, because it's around his head, I'm thinking maybe there are a lot of, like mental ills because they also put tape. I don't know if you guys saw the tape that looks like somebody died in that position. So maybe just the trauma from that because the bandage is only here and then here he's just wearing a dress. And then at the end I saw there were a ton of books and he was almost bowing down to this. What is that thing? I don't know what that is.

(Everybody asked for the video to be repeated)

Group C - Participant C₁ (12:29)

Then there is blood it's almost that he killed those people.

Group C - Participant C₂ (12:34)

Something that I just saw now I think that I didn't really pay much attention to is the head, the sort of head that's on that thing. And then he has a bandage over his. So I wonder if it's sort of somewhat like you're losing yourself to the world. I don't know. That is my interpretation. And then the little things on the line, because I thought that it's not just one. There's a couple, I think, surrounding

him. So I wonder if you so now what remains is that you look at a shadow of yourself or like what's left is a shell and you have lost yourself to the world and the expectations that the world has over you.

Group C - Participant C₃ (13:15)

And the books can also be like social theory, trying to explain humanity and like simplify humanity to us by theory instead of lived reality.

The researcher (13:29)

Now the question that I want to post regarding his work. Is it a man or a woman?

Group C - Participant C₂ (13:34)

That's interesting. It is a man dressed as a woman. It also speaks to that thing that I was talking about in the previous video that is also, you're losing yourself to the world. We could raise the question that where you always, where you lost, okay this is going to be controversial.

The researcher (13:59)

No it is fine.

Group C - Participant C₂ (14:00)

But we could also move towards that, okay let me say it. Have you always
(LAUGHTER)

Group C - Participant C₃ (14:10)

Are you a trend self or are you influenced by the world?

Group C - Participant C₂ (14:15)

By the world, are you comfortable as you are now dressed in the female clothes or what or does the world inform who you are? Because now you even finding that situation that they are saying you can't even use certain titles to address people, you can't just say it's a man or a woman, you have to be gender neutral. So it also speaks to that 'gore' is he true to himself or is he losing himself? That, he or she. Is he or she, are they losing themselves to the world? Now you letting

all these things, the noise come in. Someone decide whether you are in between or you are this or that.

Group C - Participant C₅ (14:59)

This thing looks like a wedding dress. So I don't know, like perhaps, you know that thing when someone dies perhaps it symbolizes death of self because when you get married from a religious perspective, the two shall become one. Also uhm, uhm, the covering of the face, you know. Maybe that could be like a cocoon. You know when a butterfly, a caterpillar grows into a butterfly. You are trying to show that you are coming out to show that this is the new you. It could also show how the world is obsessed with aesthetics and the outward perspective as opposed to what's internal. Which is why the world is full of decadence. Uhm, and I assume that phase probably could be him or she looking at herself at a distance, like almost actual projection.

The researcher (16:02)

Now let's get his interpretation. (PARTICIPANTS READING WEZILE MGIBE INTERPRETATION AS PROJECTED)

Group C - Participant C₂ (16:38)

So I see that it says the character of an interrogator. So what is he interrogating? Like things or himself or external things?

The researcher (16:53)

But remember, we need your interpretation. However, it can either be internal or external.

Group C - Participant C₂ (16:58)

Oh okay, because I was going to say. .

The researcher (16:59)

Using the dress code to make a certain statement and a certain comment. So are guys able to assess?

Participant C₄ – Bhekinkosi Dladla (17:15)

Ebile, this is so broad. That it can mean anything.

Group C - Participant C₂ – (17:20)

Exactly. That's what I'm saying. Is it internal? Is it external? What are you interrogating?

Group C - Participant C₄ (17:25)

Once something applies to everything, it loses its meaning.

The researcher (17:31)

But also the use of a bandage it intrigued the viewers. Does he try to address pain? Does he try to address the external or internal?

Group C - Participant C₂ (17:44)

But because the bandage is on yourself that's what I'm saying. That it also maybe indicates to something internal. It's not an internal thing. And that hit something happened there in the Plague. I mean, the work is great, it's deep and meaningful, but the interpretation yeah, it's not that clear.

7.4.3 APPENDIX D3 - Focus Group ABC responding to Carin Bester.

The researcher (35:31)

Okay, let's go to Carin Bester videos [cross-talk]

****participants watching Carin Bester video****

The researcher (38:18)

What is your interpretation?

Group B - Participant B₃ (38:25)

First of all, it's awareness against GBV. One of the people there, they were wearing a white-ish thing and I interpreted that was to be a coffin. And where they wrote 365 days and for me that was a visual representation of the realities faced by women in South Africa, that they are basically a little coffin in the sense of their lives are not valued and they're not protected because of GBV. They fight lots of battles: they have to fight patriarchy amongst other battles so yeah.

Group A - Participant 2 (39:15)

Tell me, what... There was that person who was wearing those white things, and then...

The researcher (39:21)

That's Carin Bester.

Group A - Participant A₂ (39:22)

Ya, Carin Bester, and holding the black... And then there were stains of blood on his white thing so... I mean, red is very colourful especially when it sits on a white thing, so that means that is not safety journey, because you know back in the communities, if someone does something bad in a family, we don't just broadcast it on the outside world, we try to contain it inside. So now this thing of GBV is out of hand, it is uncontrollable so that blood represents that thing on the white thing. You can just spot a blood on a white thing from a distance, so it's like that. Even the outside world they know what is happening, sometimes

that it's uncontrollable this thing of killing women and children, so that's what I got from that.

Group B - Participant B₄ (40:26)

Is the flag also not showing a parallel to the trust issues that happened with the apartheid because it's also blood on the flag? It's showing or drawing a parallel to the blood of the lives that get lost due to gender based violence of many women in South Africa. It's just as atrocious as what has happened before.

Group B - Participant B₁ (40:46)

The purity of South Africa is stained by the deaths due to gender based violence because of the white that she was wearing.

Group B - Participant B₄ (41:03)

-Senseless deaths.

The researcher (41:09)

Any view?

Group A - Participant A₅ (41:11)

There's also a part where all the different women that's on the dress printed people, females face especially, whose lives were lost due to this gender based violence, and all of the bloodshed on the flag, blood is over flowing on other colours of the flag, its impact on South Africa and it happens in other part of the world but all female must stand against gender base violence.

Group B - Participant B₂ (41:44)

I also think that with this type of art it's quite direct, compared to the other two. We know it's about gender based violence, however, I always have this thing about gender based violence whereby why are we only focusing on women when we are talking about gender based? I know that most cases are with women, but why are we also not focusing other abuses that affect males? For example, if we're looking at the collage of pictures that he was posting at the last scene of the video, mostly it was women everywhere and maybe one or

two small boys. Why doesn't he post also other men that died because of a woman shot, women shot men or something of that nature. And I kind of understand again, the idea that 16 days of activism shouldn't just be from November to December, but it should be a yearly thing.

Group B - Participant B₁ (43:04)

It should be 365 days.

Group B - Participant B₂ (43:06)

Yeah, something that is part of our lives throughout. We shouldn't just take notice only at that period.

Group A - Participant A₄ (43:14)

And I think the use of the flag and of the national anthem shows that this is what has come to define our nation, this is what is happening. So making that awareness 365 days makes sense because this is what has come to define us.

The researcher (43:41)

Okay. Any views?

Group A - Participant A₅ (43:42)

And also the use of that flag, the LGBTQI flag... Those people are also being abused, and also the fact that their get affected by women abuse.

Group B - Participant B₄ (44:09)

The marches were also very inclusive because they had disabled people, they had people of different colours, diversity. So it showed how the nation came together on this subject matter to shed light on the importance of it.

Group A - Participant B₅ (44:24)

But the other thing about the march is it's normally only women, I don't see guys there so it shows me that women are alone in this, and that's too sad.

The researcher (44:38)

So let's get her (Carin Bester) interpretation.

****participants reading Carin Bester interpretation projected on the screen**

The researcher (45:33)

Are you done reading? (Everyone reply by saying "yes"). So, what do you think ?, do you agree with her explanation regarding her performance?

Group B - Participant B₁ (45:42)

I saw nothing. I don't know, maybe I missed something in the video, but I saw nothing that points to Black Friday. I missed it. **[cross-talk]** Yeah. But most of what was in that video was just about gender based violence.

Group B - Participant B₂ (46:07)

Isn't it because he's also trying to make us aware that he.

Everyone (46:10)

She.

Group B - Participant B₂ (46:07)

She. That she's trying to make us aware of let's just focus on this one thing and not the other things like Black Friday. The focus should be on just the activism, the gender based ntoni-ntoni, just that.

Group B - Participant B₁ (46:31)

But yeah, it would have been better if maybe she incorporated it in a way like you put a Black Friday and a big X so you know I'm shifting from that to this because now it's just bringing awareness to gender based violence. And there's nothing that said... At least maybe if the first video was an ad about Black Friday and then it has the date of the 16 days of activism date or something. I missed the online shopping part.

The researcher (47:12)

I wanted you guys to point something that you didn't pick it up the word "womxn".

Group B - Participant B₄ (47:15)

The word "womxn", I saw it.

Group A - Participant B₁ (47:19)

Mm-hmm, I saw that.

[cross-talk]

The researcher (47:22)

On your Google what does it say?

[cross-talk]

Group B - Participant B₄ (47:36)

Intersectional feminism.

The researcher (47:37)

What?

Group B - Participant B₄ (47:38)

Intersectional feminism, it's to be inclusive of trans and non-binary women, equal treatment of women and men alike.

Group C

The researcher (18:11)

Oh okay, we are going to do Carin Bester. (PLAYS VIDEO)

The researcher (21:09)

So what is your interpretation?

Group C Participant C₂ (21:10)

So for me, four things stood out, right? The person who's painted in white with the artist. Let me first say the things that have stood out before, explaining what maybe I feel that each one means. So that person and the red paint over that dress like thing, like a glimpse of the rainbow flag also appeared on there. Then I saw that the people who are marching were dressed in black and red and it was quite a number of them. And then the faces as well that showed towards the end of the video. So the first one, I think maybe I'm looking at the significance of why maybe he painted himself white. So I'm thinking that maybe this could be a ghost of the people that were killed. And in the red symbolizes, the blood that was shed, I'm thinking the rainbow flag in terms of maybe the reason behind some of them, because it's women and children, some of these females being killed as a result of their sexuality. The third one, I'm thinking the marches seem to be peaceful, but they carry a lot of meaning and there seems to be a lot of emotion there. And the last one of the faces, I think that maybe the artist's goal was that sometimes when we keep speaking, you don't really see faces. So you don't really add emotions to what is being said. So you could mean that it's just a publicity thing for South Africa because he also thoughts of the news. So because they're not bringing faces to it, it's not really landing with the audience or it's not lending to the government or they're not really understanding what it is that they're really dealing with by putting faces to it. It carries a lot of meaning because now are you saying that there are actual people that were killed? And we're not just talking about numbers, this is actual people with families and with loved ones.

Group C - Participant 4 (23:33)

The flag, South African flag with like red paint dripping. Uhm it reminds me of a quote by Francis, 'a nation built on blood must be rebuilt on blood and the reason why he said that. Is because a lot of African countries that have problems with violence in any form whether it is gender based violence or uprisings are because of, for that country to get to that point was when they colonized them, it was a result of violence. And it was a lot of unrest. The reason why I said that is because a lot of African countries that have problems with violence in any form, whether gender based violence or uprising because for

that country to get to that point when they colonised them, it was a lot of violence and there's a lot of unrest. People have inherited and they cared with them and then they end up repeating the cycle. So it reminded me of that about how violent our country is essentially. And he had a radical solution to it which was kill your oppressors. But if we applied that solution to the gender based problem, it would lead to more problems. Violence wouldn't solve much. Uhm, it also made me think of how, what Mpine said, uhm you know that you need to put like names to the stats and the tendency that people now use Twitter as a form of justice to name and shame people. Yeah, just a reminder of how many people have passed as a result of gender based violence. But the march is also symbolised how routine it is that every month, every year in a particular month, people will take it seriously and then the next year it happens and again and again.

So it also shows how satirical that is. As for the LGBTQ plus community flag there, I think it's there to symbolise that they're vulnerable community that's included there. But it's also a paradox because if gender based violence is mostly about men abusing women, being gay doesn't remove the fact that I'm still a man and I could abuse a female. So I think that's something that we tend to overlook as well.

Group C - Participant C₁ (25:45)

Just one more thing. When I was looking at the march, I was trying to spot uhm, to check if there are any male representation and there was barely any. And I think that is also something that the other gender could look into, supporting, you know? Showing that they are, what's that word? In what? Solidarity, yes with the females that are going through this or that have experienced this.

The researcher (26:30)

Let's check her interpretation. (PARTICIPANTS READING CARIN BESTER INTERPRETATION AS PROJECTED).

Group C - Participant C₄ (26:53)

They started this thing in academia of not writing woman with an 'a'. That 'x' thing.

The researcher (26:55)

Yeah, so you have spotted that?

Group C - Participant C₂ (26:56)

It explains why that flag. I feel like it is a person who is conscious of such things. I feel like it is a person who is very conscious of such things. **(everyone laughs)**

The researcher (27:37)

Can I move on the other slide?

The researcher (28:26)

So any takes? You okay? With Carin Bester explanation?

Group C - Participant C₄ (28:44)

This thing is problematic genuinely because now anyone can be a woman. But if you ask people what's a woman they can't define it. Like, it's a problem because now we're going to see this gender based violence against women. But, the term women applies to everyone, then it is an issue.

Group C - Participant C₃ (29:04)

I think gender based violence is any violence that occurs because to that specific, to the victim, was targeted because of their gender or because of their sexual orientation. So uh, I think when they say gender based violence against women, I then struggle with what you mean of anyone can be a woman. Then it is almost like a global pandemic. Then it is like saying the same thing to us.

Group C - Participant C₂ (29:37)

Because then again, I'm thinking now that you guys are being at this point, I'm not sure if the artist is aware, that she's contradicting herself in the sense that in some paragraphs it's just GBV, and then it's specific to say that it's GBV against women and children. So in the cases where you see using, for example, the issue of the X, it means, like Carla said, GBV is violence that is committed against a gender, whether you're a man or woman, is against a gender balance. And then there's some sentences. I think there's a bit of contradiction there.

Group C - Participant C₁ (30:18)

But the 16 days is specifically for women and children.

Group C - Participant C₂ (30:24)

That's why I'm saying it's contradictory. That's why we're looking into what she was saying, the issue of the X and then she tried to bring it in. That's how I picked up on the GBV. And some it's specific and some it's not.

Group C Participant C₁ (30:37)

What does the 'x' symbolise? What is it sensitive to it?

Group C - Participant C₂ (30:44)

There's no man. You know. Akere, you know

7.4.4 APPENDIX D4 - Focus Group ABC responding to Mary Sibande.

The researcher (48:00)

So now what I'm going to do, I'm going to show you artists, it's only artists, I think, who don't do performance. They make a sculpture and then they dress the sculpture. So that's Mary Sibande, and then that's Nandipha Mntambo and Yinka Sonibare an artist from London but was born in Nigeria. He's very popular and known as Yinka. What these artists do? is that they make a sculpture and then they dress the sculpture. So we start with Mary Sibande.

****participants looking at Mary Sibande artwork title "Sophie" projected on the screen ****

The researcher (48:30)

What is your interpretation?

Everyone (48:49)

Wow, that Mothers are the superwomen. After **[cross-talk]** and **[laughter]**

Group B - Participant B₃ (48:59)

Black women are super women.

Group B - Participant B₂ (49:01)

Black women are creators of superwomen.

Group A - Participant B₃ (49:10)

Domestic workers are superwomen.

Group B - Participant B₂ (49:30)

People that are successful out there come from people that are domestic workers. They're the ones that are creating all these prominent people that can save the others; hence she's knitting the jersey and all of that.

Group B - Participant B₁ (49:44)

Yeah, that they don't only have a domestic side to them.

[Everyone went quite]

The researcher (49:55)

Do want to read her interpretation?

Everyone (49:57)

Yes.

****Participants reading Mary Sibande interpretation projected on the screen ****

Everyone (50:01)

We got that one right. They are agreeing with Mary Sibande interpretation.

The researcher (50:06)

So do you agree with the interpretation?

Everyone (50:07)

Yes.

The researcher (50:06)

Is there any point that you want to add?

Everyone (50:08)

Everyone went quite

The researcher (50:10)

Now, Mary's been doing a lot of this artwork on Sophie, the colour blue and the green, but she took it further as the human figure and made it purple.

****participants looking at Mary Sibande artwork title "A Terrible Beauty, The Purple Shall Govern series (2013)." Projected on the screen ****

The researcher (50:25)

So what is your interpretation regarding this artwork?

[cross-talk] and [everyone laughter]

Group B - Participant B₃ (51:28)

We never die. We multiply.

Group B - Participant B₄ (51:31)

Medusa.

The researcher (51:35)

I'm sorry, bhuti?

Group A - Participant A₂ (51:37)

We never die, we multiply.

Group B - Participant B₁ (51:43)

Or multi-task.

The researcher (51:44)

Oh multi-task.

Group A - Participant A₁ (51:46)

I think from what I'm getting, especially with the use of different colours here, in different places purple is usually a colour that symbolises royalty. So I think this is just to give a sense that maybe black women are royalty and ethereal or otherworldly, you can't really tell what that stature is. Almost like it's an octopus but it's more than 8 legs so it's not an octopus but it's beautiful. The person seems to be comfortable, almost like they're about to dance. I like it. I am fan.

Group B - Participant B₂ (52:32)

And also with the lot of... I don't know what's happening. I think it's also an octopus or whatsoever with all those, I feel like it's where they can... You know how parents are touching there, they're able to work there and there, multitask and For some reason I saw a Medusa [**she laughter**].

The researcher (53:01)

So get her interpretation/definition/explanations.

****Participants reading Mary Sibande interpretation projected on the screen ****

The researcher (53:03)

You're done reading?

Everyone (53:58)

Yes.

The researcher (54:01)

So what is your take?

Group A - Participant A₁ (54:03)

I think that's a very intelligent use of language, one, and the symbolism is very powerful because "the purple shall govern" is a play on "the people shall govern". And yeah, I like everything about this piece, honestly. It's got strong meaning or linkage to history where the people who were once mocked with what we think traditionally or normatively is a royal colour, how that was used to mock and target certain individuals to stain them. But those people will one day come back again, rise and govern. I like it.

The researcher (54:56)

Any views?

Group B - Participant B₂ (54:59)

Also with the terrible beauty... Again, I'm pointing it back to Medusa because apparently she was a beautiful woman, right? And then because of a spell, he had all the snakes so I also see that with all the spiral things around the dress.

Group C

The researcher (31:00)

So we moving to these artists who use sculpture, they dress the sculpture to create a certain interpretation and comment. So it's going to be Mary Sibande, Yinka Sonibare and Nandipha Ntambo. So we start with Mary. (DISPLAYS IMAGE). That is Mary's one. The sculpture is popular known as Sophie

Group C - Participant C₁ (31:29)

It looks like she's knitting something maybe for, because she's wearing, like, a domestic worker. Yeah. So maybe it shows that her work allows her to create I'm going to assume that she's knitting that thing for maybe her son. And through this work that she does, she's trying to build a future for her family.

Participant 2 – Mpine Kgaose (31:58)

I noticed how this as well, like you're saying, like she's the superhero either, for one, it could be both ways. She's the actual hero in the story, in the sense that she's the hero in her family and in the other family. And I'm also taking into consideration the name that you said. That's a very common name for house helpers, actually. Mary, Sophie, like it's a very common name for domestic workers or house helpers. So she's the hero in both things. And the reason maybe why she looks down, she has to be humble, because I'm looking at also her face about her position in both. But she's actually carrying both families. Yeah, exactly. That is again, I'm looking at her face.

The researcher (32:50)

And then uh, explanation of Mary regarding Sophie artwork. (PARTICIPANTS READING SOPHIE INTERPRETATION AS PROJECTED).

The researcher (33:20)

What is your take regarding Mary Sibande interpretation.

Everyone (33:27)

We are in an agreed with the artist interpretation.

The researcher (33:40)

So what's happening, for so many years. Sophie has changed characters, developed into other characters. So what is your interpretation regarding this work? (DISPLAYS IMAGE).

Group C - Participant C₂

Makes me think of an octopus. And you know how they say that if you were an octopus or something, kana what is that called where you are, you can be a jack of all trades or you can be a lot of things, but you are like a master of nothing. I don't know, it makes it me think of an octopus.

Group C - Participant C₃ (34:31)

It can also be like each tentacle is a line of the family that she helped. That you contribute to grow.

The researcher (34:47)

And then her (Mary Sibande) explanation regarding the 'People Shall Govern'. (PARTICIPANTS READING PEOPLE SHALL GOVERN INTERPRETATION AS PROJECTED).

The researcher (35:12)

So Sophie is the grandmother of Ntombikayise.

Group C - Participant C₂ (35:49)

I think now that they mentioned that, the significance of the colour, I get it, it's more personal to the artist.

Group C - Participant C₁ (36:01)

And also, I'm assuming the grandmother is late, so there's like something hanging there and maybe she could be looking up at her. It was like on the picture, I was trying to figure out what that thing is, and it looks like it's giving her something. There's like a bowl. Not a bowl, but I don't know what that thing is, but it looks like it's shining light or handing her something. So it's almost as if she looks up to that thing in times of distress. Maybe like the grandmother is looking over her, I don't know, something like that.

7.4.5 APPENDIX D5 - focus group ABC responding to Yinka Shonibare.

The researcher (55:24)

Now I'm going to show you Yinka Sonibare Artworks

****Participants looking at Yinka Sonibare artwork title “Woman Shooting Cherry Blossoms” (2019).” Projected on the screen ** Everyone had an expression of “Wow”**

The researcher (55:40)

What is your interpretation of this piece by Yinka Sonibare?

Everyone (55:42)

Beautiful.

[cross-talk]

The researcher (55:46)

Beautiful?

Group B - Participant B₃ (55:49)

Very beautiful, it's exclusive.

[cross-talk]

Group B - Participant B₁ (55:54)

Is it also apartheid related?

Group B - Participant B₂ (56:01)

The dress, as what she said on the second video... Okay no, I'm talking about the dress code now. From what era was that?

The researcher (56:19)

What, the Victoria age?

Group B - Participant B₂ (56:01)

Yes, the Victoria age. But then if you look at the material, it's an African type of material, and then you see. **[she smile]**. how can you produce flowers from a long gun?

Group B - Participant B₁ (56:37)

Okay, I see it more like an apartheid kind of sense where the police during that time, they shot at black people and all of that. And then now we have this democracy. I don't know how else to put it now in the sense that they were shooting people but then it led to a beautiful thing for... I don't know.

The researcher (57:10)

Okay, I want to pose another question.

Flower, what does it symbolize?

Everyone (57:18)

Peace and love.

Group B - Participant B₃ (57:19)

So women are gives of peace.

[cross-talk]

Group B - Participant B₅ (57:31)

The gun is quite old, it traces back to a colonial period. And then the Victorian dress, like you mentioned, is in an African style. So maybe it's focusing on colonization in Africa because the globe is turned to show Africa and Europe.

Group B - Participant B₁ (57:56)

But the flowers?

Group B - Participant B₅ (57:59)

They're colonized through the promise of peace and the promise of development but they brought violence instead.

Group B - Participant B₃ (58:15)

So they made it seem as if colonization would be a beneficial things.

Group B - Participant B₅ (58:18)

I guess their justification was that they're spreading the word of God to heathens, to people who didn't know God, but then the way they did it was completely against God.

The researcher (58:37)

Another interpretation?

Group B - Participant B₃ (58:45)

Sesivile le. ([Translation - "we have had it on this artwork"](#))

[Everyone laughter]

The researcher (58:55)

That's the title of Yinka Sonibare artwork "Woman Shooting Cherry Blossom, and then you can read his interpretation on his art.

****Participants reading Yinka Sonibare interpretation projected on the screen****

Group B - Participant B₃ (59:24)

So by grasp of colonization and its long-lasting effects are not modern conception of identity... So is it saying that women in the contemporary society is viewed as shooting blossom, so women are weak?

[cross-talk]

Group A - Participant A₃ (59:45)

It's the female that's holding the gun, could we interpret that as women have the power because gun is power. **[cross-talk]**

Group B - Participant B₃ (01:00:30)

So this one... I remember when Dlamini-Zuma contested there was a question of are we ready for a female president so I'm trying to link that with what's Yinka Sonibare artwork is saying.

Group A - Participant A₃ (01:00:37)

The gun is hold by a female, it can have multiple meanings. This means women have the power who ever stand in front of me. The could be representation that South Africa is ready for women president. **[Everyone laugher]**

The researcher (01:00:49)

Any views?

Everyone (01:00:52)

No.

The researcher (01:00:49)

So I am going to show you Yinka Sonibare artwork title "(United Kingdom, 1962), Leisure Lady (with ocelots), (2001)".

****Participants looking at Yinka Sonibare artwork projected on the screen**

**** Everyone had an expression of "Wow".**

The researcher (01:01:13)

What is your interpretation in this?

Group A - Participant B₁ (01:01:15)

For me, I think, again, it's a statement of power. Those, I don't know the name of the type of cats, but I think they are the royal calibre of cats, or... they look a little leopardish as well actually, but I think women are strong enough to handle even the most wildest creatures. Yeah, I think it's a statement on African femininity specifically, especially because of how you mentioned that the use of textiles... Yeah, I like it, I'm a fan.

The researcher (01:01:49)

Any interpretation?

Group B - Participant B₅ (01:02:10)

The hand gesture to the side showing that she's standing alone, there's no one next to her.

Group A - Participant A₁ (01:02:20)

Independence.

The researcher (01:02:21)

The hands on the left look more like independence?

Everyone (01:02:26)

Mm-hmm.

Group B - Participant B₄ (01:02:30)

Isn't it like they're reaching out like she's reaching out for somebody?

[cross-talk]

Group B - Participant B₂ (01:02:36)

The ring, where does the ring go? Left, right?

Everyone (01:02:39)

Left.

Group B - Participant B₂ (01:02:40)

Isn't he also, like, searching or looking for a dependent type of thing? That yes I am the strong woman with whatsoever, but I might need.

Everyone (01:02:53)

[laughter]

Group B - Participant B₂ (01:02:56)

I am fierce, I am everything. I can protect myself and whatsoever want to attach me.

The researcher (01:03:03)

What do you need? The left hand?

Group B - Participant B₂ (01:03:05)

The left hand, yeah. I need a ring, I need someone. Or maybe also how [cross-talk] patriarchy.

Group B - Participant B₄ (01:03:12)

You're reaching out to help someone to bring them along on the journey to power to.

Group B - Participant B₂ (01:03:21)

-or even how patriarchy took over. Because I feel like in Africa we were known as a matriarch type of thing up until a certain period of time where patriarchy started taking over. So I feel like this is also a transition from where women started depending a lot on men to do certain things so the hand is just there.

Group B - Participant B₃ (01:03:57)

I think we shouldn't, as my counterpart Noxy has articulated, I think also within African femininity, there's this strong belief that women are subjected to men and they can't do things for themselves. Her holding the tigers, I would like to assume, with one hand could be an interpretation that women are able to do things on their own and just get fine along. So I think it's more for

acknowledgement that women are actually strong people because I mean she's dragging three things and using one hand. It's just acknowledgement that African woman in particular are strong and fierce and strong and forces to be reckoned with.

The researcher (01:04:10)

So, let get his (Yinka Sonibare) interpretation?

****participants reading Yinka Sonibare interpretation on the screen projected****

The researcher (01:05:21)

So, you're done reading. What did you think?

Group B - Participant B₄ (01:05:28)

Where's the rich and poor contrasting coming from that illustration?

Group B - Participant B₂ (01:05:36)

Rich people are the ones that are always with these wild pets.

Group A - Participant A₁ (01:05:52)

I think this is, again, another.

The researcher (01:05:56)

Should we go back to see?

Group A - Participant A₁ (01:05:58)

Sure.

Everyone (01:06:20)

[laughter] some shaking their head as a sign of disagreement.

Group A - Participant A₁ (01:06:30)

Again, I think this illustrates the contrasting especially the two African and European cultures. From the, again, silhouette of the dress, we had said it's a Victorian style dress but now the cats are seen as an African thing like we live in the jungle "Akoniti". There's no need. There's absolutely no need, which is why I'm saying again, like the first... with Cohen, I think it was, where in terms of contrasting it's not portrayed very well here because the mannequin who's dressed in a Victorian style is still an African print. And yet the person is saying that because of the duality and evolving nature of things the "modern woman" doesn't know or has to forge a new identity but still... No.

Group B - Participant B₃ (01:07:20)

With reference to the contrast, I would like to think the hand with the leopards, for lack of a better term, represents the rich and the empty hand represents the poor in a sense that it also gives an illustration of how the rich never want to share with the poor because they have all the resources to themselves and she can literally use the other hand to hold one. She doesn't have to hold everything with one hand, so it just kind of gives me an idea that Europeans do not like to share or share their resources. They always want to keep everything for themselves.

Group A - Participant B₄ (01:08:15)

I think another interpretation, maybe, if the contrast that he's trying to portray is that maybe if the animals represent Africa then the fact that they are still in chains and shackles, so they've never been, even though we have gained independence but we've never left that... We're still colonised and we're still under control of the Victorian/ European in a sense, because they still have that power over us.

Group C

The researcher (36:53)

Now let's look at Shonibare's artwork. Nigerian born artist but also based in London full time. He also uses dress code to create his work. So what is your interpretation regarding his work? (DISPLAYS IMAGE).

Group C Participant C₅ (37:24)

I feel like it's us destroying nature. I feel like the world, like it's a huge globe. Holding the gun, basically shooting down nature, if that makes sense. Like we're destroying our environment.

Group C - Participant C₁ (37:43)

I feel like it could be because the head is the globe and the body, and she's wearing, like, African attire, the whole thing of like how, because the flowers are very beautiful. The whole thing about how the resources are found in Africa, and the face of it looks like the entire world or other parts of the world, but really it's coming from because the head, the mouth speaks for the entire body, but the truth. Most of the body is the African attire. So, yeah, like the resources come from Africa. Beautiful things come from Africa, but it looks like things.

Group C - Participant C₃ (38:38)

For me, it doesn't look as if the tree is being shot, in fact it's coming out of the gun. So it's, maybe it's like the world taking the resources to make themselves pretty. But they do it through violence. The gun can symbolize violence. To take Africa through violence and make themselves pretty.

Group C - Participant C₁ (39:18)

I'm trying to think what it is that have to do with a woman. I'm trying to think, what does the whole thing have to do with the woman?

The researcher (39:26)

The same I am going to pose, is it a woman or a man?

Group C - Participant 1 (39:37)

According to societal norms, it is a woman. Because they are wearing a dress and heels.

Group C - Participant C₅ (39:41)

The gun is very masculine.

Group C - Participant C₁ (39:47)

But in today's world, women are very much into those, even those carriers that you would think only men or are male dominated. So it doesn't really shock you to see a female Perless woman holding a gun. It's beautiful.

The researcher (40:22)

Now let's look at his interpretation. (PARTICIPANTS READING SHONIBARE INTERPRETATION AS PROJECTED). Any take regarding his interpretation?

Group C - Participant C₂ (41:24)

Nna, what I'm just trying to understand maybe the colleagues can help me out. Is the last bullet to dive deeper into Shonibare's work, artworks that explore identity, colonialism and globalization head to Artsy and Instagram.

Group C Participant C₅ – (41:55)

I have a question. So with that woman, that colonial figure, would that be the queen?

Group C - Participant C₂ (42:01)

Oh, that could be interesting. Yeah, it could be interesting. Yeah.

Group C - Participant C₄ (42:09)

Expansion of the human race. So when the British colonized and the Dutch colonized African states, they had children with African women, so they got a different race coming from them. So they use the violence to expand their DNA.

The researcher (42:33)

So let move to other artworks by Yinka Shonibare. (DISPLAYS IMAGE). What is your interpretation?

Group C - Participant C₄ (42:50)

Rich people have money to buy ridiculous things. Poor people are just mainly looking on the side.

Group C - Participant C₅ (43:07)

I know in Egypt, they used to actually have them as their pets, and they are seen as this holy animal, like sacred animal. But it's strange because this woman looks very proper, doesn't look Egyptian at all. The way that she's walking. It's more like British or English. But the outfit looks very African, if that makes sense.

Group C - Participant C₂ (43:40)

Isn't also maybe because I'm looking at the power that she has to tame such animals, I'm thinking that that's what it could be, because she doesn't even seem to be she's not trying to control them. She seems like having them around. So one, it's the power that she has to tame them. And she's not fearful, she seems to be comfortable.

Group C - Participant C₁ – Kabo Setogang

On what Chelsea was saying, I don't know why I saw this or this, but there was like a debate about Egypt belongs in the Middle East or in Africa. So I think that is what could be bringing the two together because geographically it belongs in Africa. But I think people feel in terms of their ways of doing things, culture, they don't really fit into the African way of doing things.

Group C - Participant C₄ (44:45)

Uhm, maybe it's because there is no head. And like during the colonial rule, the head of the colonized country would be in a different state. Maybe could show that there's a distance between the head and the body.

Group C - Participant C₅ (45:04)

I'm just joking around now, but normally when I think about Egypt, I think about like a pharaoh. So that would be a man. So I'm surprised that this is a woman

holding these huge cats. Maybe this is her taming man. Now I'm joking.
(everybody laughs)

Group C - Participant C₃ (45:38)

It could also show how animals from Africa were taken to the colonials. Because the colonizers believed they have so much power, even the animals, and they just wanted to take everything off Africa and control it. And they believe they had that power. But as we know, you can't actually tame wild animals completely. You can't domesticate them completely. So it almost shows the danger that the colonials, they didn't know that the power that they exerted will come and bite them. And the women, I think they were the most ignorant actually about what's going on in the colonies. They did not know the full details because they were so far from their husbands and everyone working in the colonies and actually killing people and extracting the resources. They thought it was going on in peace and they didn't think about it.

Group C- Participant C₁ (46:55)

The way that the animals are looking to the side and the way the hand on that figures. Left hand, the one that's like this, it almost looks like there's an audience. So whatever they're trying to show, they wanted to be out there about it, whatever like all these interpretations that we were telling you, it wasn't a secret. Like it's something that they wanted other people to know.

The researcher (47:26)

So now let's get his interpretation. (PARTICIPANTS READING SHONIBARE INTERPRETATION AS PROJECTED).

Group C - Participant 2 (47:59)

It was also that point that he made as well that when you're rich, you have money to just entertain anything. the contradiction.

Group C - Participant C₁ (48:10)

And the contradiction she was talking about, between the whole Egypt thing, Africa.

The researcher (48:23)

We are now doing the last artist; this is Nandipha's artwork. Using cowhide to create most of her artworks. (Displays image)

What is your interpretation?

Group C - Participant C₂ (49:04)

So my interpretation is that now that you're even saying that it's a mother because now it's just being like a strong figure that is built out of that. It was two things, cows and African cultures. Most African culture represent ancestry and they also represent wealth. So I'm also thinking that now that you said that it's a mother's body, for him, she's a representation of strength and maybe he draws he or she the artist draws inspiration from his mother to work towards these things. I don't know. Also I'm thinking that now it shed a lot of hair, isn't it? Like it has lost a lot. The person that has been sculptured has lost a lot to be where she is or to stand in the position that she currently stands in it did not just happen. The person had to fight and lose their skin to become what they are. I don't know.

Group C - Participant C₃ (50:29)

So there's this poem that I know. It is an African poem. Which speaks about the value of a cow. The milk of a cow, is the milk that raises a baby. The skin that keeps you warm, the meat that you can actually live on and then you use it in farming in terms of the plough and everything. So it's actually every part of your life. It's the mother. It's the one that nurtures you. If we look at the fact that it's on the shape of the mother, the cow is supposed to be the mother is supposed to be valued more. Than what it is. That the respect and the value of it is underestimated.

7.4.6 APPENDIX D6 - Focus Group ABC responding to Nandipha Mntambo.

The researcher (01:08:57)

So we're doing the last one. Nandipha. That's Nandipha's artwork. Mntambo.

****Participants looking at Nandipha Mntambo artwork title "(Enchantment, Courtesy of the artist, and Stevenson | Johannesburg & Cape Town (2012)**

The researcher (01:09:15)

Sis' Nandipha is doing this kind of dress code, what's your interpretation?

Everyone (01:09:16)

Woohoo!

Group B - Participant B₃ (01:09:18)

Shoo!

Group B - Participant B₄ (01:09:20)

Is that hair?

The researcher (01:09:21)

It's a cow skin

Group B - Participant B₄ (01:09:21)

What is it on the floor?

The researcher (01:09:28)

It's a cow tail.

Group B - Participant B₄ (01:09:29)

Okay.

The researcher (01:09:30)

Everything is cow mold.

Group B - Participant B₂ (01:09:33)

How many cows were killed to get those tails? When I think one mannequin, or whatever that is, the body type can take literally one or two cow skins.

Group B - Participant B₄ (01:09:53)

Aren't cows associated with wealth because it's expensive to purchase?

Group A - Participant B₁ (01:09:28)

Unless if I'm reaching, but the way the hide (I think it called cow hide) is made to stand it almost looks like a man so from this I'm getting a "man as a beast". And when you look at the man that's standing, I'm not sure with the tails on the floor...

Group B - Participant B₃ (01:10:38)

Just to add on to what Noxy is saying, I could also interpret it as... because with an ox or cow is associated with power and it gives the idea that man, as in male, could be associated with having strong ability skills just above.

The researcher (01:11:12)

So do you want us to get her the interpretation?

[cross-talk]

Everyone (01:11:14)

Yes

****participants reading Nandipha interpretation on the screen projected****

Everyone (01:11:16)

Wow.

The researcher (01:11:59)

Now we're also in one of her video, she mentions. This artwork is her mother, the body of her mother. Also, when her approached the mother, the mother was just worried that people will think that she's naked, the use of the cow hide and then on the second artwork, she performs it in Mozambique on an empty stadium that is not used, when she was performing this piece also there was photographer taking pictures but this is Nandipha's explanation.

****participants reading Nandipha interpretation of the second artwork title "Ukungenisa, 2009". ****

Group B - Participant B₃ (01:13:26)

Because I know in Spain, going back to the teacher, in Spain there's a festival for it. I'm not sure of the name whereby they usually show a red cross and [inaudible] would come running out.

The researcher (01:14:58)

So that's the artist that I'm looking for, anything that we missed?

Group B - Participant B₄ (01:15:07)

Can someone explain the tails? Because I just don't understand.

The researcher (01:15:11)

The tails?

Everyone (01:15:58)

Yeah.

The researcher (01:14:58)

Remember its... Nandipha moulded.

Group B - Participant B₄ (01:15:00)

Oh! I get it, it the tails of the dress.

Group B - Participant B₂ (01:15:10)

Oh! Laughter. Ok, the tail of the dress.

Group A - Participant B₁ (01:15:20)

The is little gap that confused all of us, the standing dress. It would have been
It is easier to see that this is the base of the dress.

The researcher (01:15:24)

Let me just go to the Internet. Because it's a dress, but she moulds like what
the man was.

Group A - Participant B₁ (01:16:20)

Also I feel like the first and second dress by Nandipha are very different from
each other, one, and I wouldn't say they argue for the same thing or the
message from both of them is not the same. I could be wrong. Or is it the exact
same dress with the exact same thing? It doesn't look the same.

Group B - Participant B₃ (01:16:23)

Le exhibileyo. (Translation - The one that she is wearing)

The researcher (01:16:25)

This one is. Remember this one is it her performance, the second one.

Group 1 - Participant 1 (01:16:30)

The message is not the same.

[cross-talk]

Group A - Participant B₁ (01:17:07)

When I said man, I was referring to mankind. I said man is a beast, not "a man
is a beast", there's a difference.

Group B - Participant B₃ (01:17:34)

The thing is socially constructed. It depends where you grow up and where I come from you were a dress.

The researcher (01:17:40)

Any interpretation?

Everyone (01:17:43)

No.

The researcher (01:17:40)

That brings us to the end of your discussion. Thank very much to all of you for partaking to my study. Thank you.

Group C

The researcher (51:27)

So what I want to do, is to look at another art of Nandipha and tell me what your interpretation is. (DIPLAYS IMAGE)

Group C - Participant C₄ (51:54)

Isn't this done by men mostly? Maybe it presents a culture shock as well. Changing times. Certain practices are not accepted traditionally but in modern times they become more acceptable.

Group C - Participant C₃ (52:16)

So if you think about it, the red is supposed to aggravate the bull but she is wearing the skin of the bull. So she is both like the aggravator is also the one that's going to get angry. And I think that if you look. At the gender role, it also goes to, what is the gender fluidity? But in both situations both parties are equally supposed to be equal. Whether it's in a good situation, both parties are either in a good or bad situation.

The researcher (53:33)

So now let's get Nandipha interpretation regarding two of the artworks projected. (PARTICIPANTS WATCHING NANDIPHA INTERVIEW (DESIGN INDABA INTERVIEWS) AS PROJECTED).

The researcher (59:38)

So that is Nandipha interviews.

Group C - Participant C₂ (59:46)

Completely unexpected interpretation of her work. For example, the meaning behind like, we had different interpretations of actually what the use of the cowhide? The use of the cowhide. Yeah, but for her, it's just her interest in chemical processes and not really what we had in mind.

Group C - Participant C₁ (01:00:16)

What does that mean, that whole interest in chemical processes? Did you get what she means?

Group C - Participant C₅ (01:00:28)

How this cow's skin look realistic and can actually wear it without it, like, harming your skin.

Group C - Participant C₂ (01:00:34)

Just to mould it in the man that she's moulding it. And I think it's also interesting that she like, for example, we attached it to this African thing, and then she talks about how her mother she didn't specifically say that she was out of the continent, but then it has nothing to do with that. But then I'm seeing that she had, like, an explanation. Yeah, I don't know, it's completely.

Group C - Participant C₁ (01:01:03)

Even the whole thing about her mom feeling like the world is going to see her naked, that's the last thing I was thinking as well when she said represent, like, using the cowhide to represent her mom. I get that obviously she did it to look it has to look like a female. But in my head, when I look at it, that's all there is to it. It's not a physical thing. Yes, it's physical, but it's not about her physique.

It's really about a woman and, like, the internal things. So for her mom to think of it as, like, physical, I think it's more than that.

Group C - Participant C₂ (01:01:49)

And she made it more about, like, the physical ways we were thinking more than that.

Group C - Participant C₁ (01:01:55)

What women represent. Somebody spoke about strength.

The researcher (0:02:08)

Thank you very much for your interpretation but also moving forward, I'd like to get two key informants.

Group C - Participant 1 (01:02:26)

Is it going to be on the same?

The researcher (01:02:30)

Yes, It is going to the same thing, but now you are interpreting on your own. Remember now, we are discussing as group, so now the key informants will be interpreting it own their own.

7.5 APPENDIX E – The four key informants (A₁, B₃, B₄ and C₃)

From the three focus groups, four key informants were selected with the purpose of giving detailed interpretations of the open-ended meanings regarding the impact of the six artists' artworks as social commentary art. This section attempts to unpack the responses from the participant to discover their views on the effectiveness of the chosen artworks on social commentary.

Appendix E 1- Participant A₁

Participant A₁, you were chosen as the Key Informant. Kindly expand on your interpretation of the six selected artists' works by giving your opinion on the impact of these performances/artworks on social commentary.

On Steven Cohen: The performance in the midst of homes being systematically destroyed (the informal housing). I think he is complicit in the destruction around him because rather than bringing attention to the destruction of people's lives, he is emphasising his own artistic vision to an audience that is clearly appalled by his performance. There is a gap of disparity between the two groupings of people i.e. the model that is seemingly representing the above average luxury and privilege and the poverty stricken people living in those informal settlements. A disparity between a city, well-adjusted individual and the outer settlement individuals buried in poverty.

On Wezile Mgibe: The video starts off very morbid and eyrie with the figure covered in bandages and pacing around with a lit cigarette. Usually, when you look at someone with a bandage, you know you need to exercise caution and tread lightly. You tend to position yourself from a place of kindness. My interpretation of this video is that it forces one to re-evaluate one's thoughts, behaviour and the world we want to create. Somehow I think it was not bad as a social commentary art as one can relate to some of the actions.

On Carin Bester: The video brings to light the on-going and repetitive reality of femicide in South Africa. "She had a name", carries the weight of acknowledging every murdered woman as a person, forcing society to look past the numbers we see on the statistical crime sheets and realise that each

number was a person, and that they had a name and identity. The national anthem hummed by many women symbolises the independence and resistance to apartheid. So, too, is it used as a symbol of men and women in the country standing up to the pandemic of GBV and honouring the many victims who tragically lost their lives during this pandemic. [This was the most successful of them all as it was very clear what the artist was saying.

On Mary Sibande: The colour blue symbolises integrity and the material used on the lady knitting showcases that. It indicates how women of colour are seen as the superheroes of society and shines light on the importance of their role on the communities and the sacrifices they make.

On Mary Sibande: The dress code of this image can be imagined in the late Victorian Era, which can be illustrated from the material used and styling of the garment. The purple colour often reflects back to royalty which indicates status and power which the lady in the picture commands. One can see the artist's message.

On Yinka Shonibare: The picture illustrates the African cloths and fabrics traditionally worn by women. Cherry blossoms usually represent love, purity and dominance. The old gun symbolises colonialism and how it shatters the representation of the cherry blossoms firing out of the gun, but this was not easy to read.

On Yinka Shonibare: The attire worn by the lady dates back to the Victorian era. The traditional African fabrics used illuminates the history of women and how powerful they are. The three cats symbolise power and status so the person holding them strives towards achieving these things.

On Nandipha Mntambo: The picture explores the relationship between humans and animals. Cow skins are superior and people who wear them are associated with luxury, high social class and status.

On Nandipha Mntambo: The woman appears to be waving a red flag which is usually done to capture a bull. The outfit she's wearing seems to be a modern mix of traditional skins and the white signifies purity and peace.

Appendix E 2- Participant B₃

Participant B₃ you were chosen as the Key Informant. Kindly expand on your interpretation of the six selected artists' works by giving your opinion on the impact of these performances/artworks on social commentary.

On Steven Cohen: My interpretation is that the chandelier connects to providing light. It is however a rich man's version of a lamp. Therefore, it is highly decorative and expensive, and sometimes loses its real meaning and purpose. The fact that the artist is parading in a rural area makes me think of how the rich focus on themselves instead of using their money (their light) to help those in need. Therefore, like an over-decorated chandelier, the rich do not fulfil their original purpose and the artist too seemed lost to me.

On Wezile Mgibe: The person's head is a cloud – either a dust cloud or a storm cloud. If it is a dust cloud it can be an analogy for the “rubbish” people put in their heads like propaganda, physical appearances, gossiping and a like. If it is a storm cloud, it can be an analogy for someone's mental health being like a storm raging and that person being overwhelmed with emotions.

On Carin Bester: The art work resembles a mannequin – the perfect body to advertise clothes. Yet, the artist created a more realistic look of the female body and illustrated what happens to real women in South Africa – they are abused and their experiences are being silenced. The dress is consists of photographs of GBV victims. This puts human faces to the familiar phrase “gender based violence” and asks the audience to think about the phrase and what it actually entails. The shackles on the artist symbolises the imprisonment of women in South Africa as they are not able to live freely and experience true equality. They fear for their lives, and they are prisoners in their own lives while the perpetrators walk free. This was most effective as we can see what she is doing.

On Mary Sibande: Domestic workers have often been referenced as the real superheroes of a household as they cook, clean and take care of children. However, this image makes me think of how a domestic worker, works

extensively to allow their children to have better opportunities and become their own superheroes.

On Mary Sibande: The figure resembles an octopus and the purple resembles the coloured spray used instead of a water canon to disperse a crowd. Also an octopus' squids purple-ish ink to protect it against its predators. It can be seen as governments and authorities actually feeling weak and trying to protect itself against those who are actually the vulnerable and trying to defend their rights.

Your Interpretation: The fact that it is a woman who is firing a rifle makes me think of gender roles and how rifles are associated mainly with males. It also makes me think of how women might have to become more aggressive in their fight for equality. The artwork suggests that such an aggressive approach can result in beautiful

On Yinka Shonibare: This makes me think of how animals from Africa were taken to the colonials. Because the colonizers believed they have so much power, even the animals, and they just wanted to take everything off Africa and control it. And they believe they had that power. But as we know, you can't actually tame wild animals completely. You can't domesticate them completely. So it almost shows the danger that the colonials, they didn't know that the power that they exerted will come and bite them. And the women, I think they were the most ignorant actually about what's going on in the colonies. They did not know the full details because they were so far from their husbands and everyone working in the colonies and actually killing people and extracting the resources. They thought it was going on in peace, and they didn't think about it.

On Nandipha Mntambo: So there's this poem that I know. It is an African poem. Which speaks about the value of a cow. The milk of a cow, is the milk that raises a baby. The skin that keeps you warm, the meat that you can actually live on and then you use it in farming in terms of the plough and everything. So it's actually every part of your life. It's the mother. It's the one that nurtures you. If we look at the fact that it's the shape of the mother, the cow is supposed to

be the mother is supposed to be valued more. Then what it is. That the respect and the value of it is underestimated.

On Nandioha Mntambo: So if you think about it, the red is supposed to aggravate the bull but she is wearing the skin of the bull. So she is both like the aggravator is also the one that's going to get angry. And I think that if you look. At the gender role, it also goes to, what is the gender fluidity? But in both situations both parties are equally supposed to be equal. Whether it's in a good situation, both parties are either in a good or bad situation.

Appendix E 3- Participant B₄

Participant B₄, you were chosen as the Key Informant. Kindly expand on your interpretation of the six selected artists' works by giving your opinion on the impact of these performances/artworks on social commentary.

On Steven Cohen: His performance shows a man dressed in what can be described as representing extreme luxury, walking in the streets of a community that is extremely poor. It highlights the large differences in society between the upper and lower class. His make-up on his head is in the shape of clouds which can be seen as displaying a man whose "head is in the clouds"; he is not aware of what is happening around him.

On Wezile Mgibe: I interpreted this as someone who has been killed, looking down at the drawn chalk where they laid dead. The artistic piece then shows blood, books and what seems to be indications of the legal system, and the 'walking corpse' bowing to it all, perhaps showing how the system failed them. The white can be seen as showing the innocence of the victim.

On Carin Bester: The work clearly depicts and brings attention to Gender Based Violence in SA. Throughout the video a very dark version of the anthem is played, showing maybe that the country is grieving or that the country has failed to protect these people. It is almost like a documented eulogy to those that it depicts in the video, to bring attention to the public of the ongoing violence against women and children. However, in the march which was depicted, I could only make out, what was noted to be a very diverse group of women, however still only women.

On Mary Sibande: I interpret this in two different ways. First is that of a domestic worker who is in her own right represented as a superhero, given everything she has to do and go through to support her family. Secondly, is that she is 'creating' a superhero. As she is stitching the Superman emblem in the cloth it may show that she is capable of bringing up a superhero.

On Mary Sibande: Purple is the colour of royalty, so my interpretation of this is that she is clothed in royalty showing her status. The dress itself seems to be waving around, as if there are arms to it, perhaps indicating how much she is able to do on her own.

On Yinka Shonibare: The dress worn by the figure is of Victorian style, however showing African patterns, as well as its head being a globe and turned to show the African continent. The rifle help is also dated back to this era, which indicates the colonial era, specifically the colonisation of Africa. The cherry blossoms represent peace; however, they are fired from the rifle. This can be interpreted as the colonisers promising peace and acting the ways they did in the disguise of peace, to spread the word of God, however, doing so in violent ways. Through wars with the people of Africa as they colonised their lands.

On Yinka Shonibare: The cats symbolise power. The lady is holding them with one hand which symbolises just how much power she has. Her other hand is stretched out perhaps indicating that she is alone and able to possess this power and authority on her own.

On Nandipha Mntambo: I interpret this as a molding of cowhide in the form of a lady. This could symbolize the African style and culture, as well as the wealth represented by the cowhides.

On Nandipha Mntambo: She is waving a red flag in what seems to be a Spanish stadium for bull wrangling. This may be seen as her embracing danger, facing it without fear, confidently and with no hesitation.

Appendix E 4- Participant C₃

Participant B₃, you were chosen as the Key Informant. Kindly expand on your interpretation of the six selected artists' works by giving your opinion on the impact of these performances/artworks on social commentary.

On Steven Cohen: This serves as a culture shock to the surrounding community. The artist may want to convey a particular message to the crowd but it is problematic as clashes to the culture of his audience. They see a naked man, wearing an unconventional outfit, thus the message gets lost in translation. Perhaps it represents how culture often does not align with leftist or contemporary views such as gender fluidity as opposed to gender roles.

On Wezile Mgibe: Your interpretation: A representation of death of the self in the union of marriage. Suffocation of individuality in the union of marriage. Your interpretation: The self-destructive nature of a materialistic society, the problem of decadence in the contemporary world. Renewal or rebirth like a caterpillar evolving into a butterfly.

On Carin Bester: Death comes for many women in South Africa, due to violent crimes against them. We are a nation born in blood and we continue to exist in bloodshed. Women's rights advocacy. The white lady is the ghost of all the women that died due to violent crimes. Women are prisoners of their own bodies, as they are subjected to abuse and crime. The world does not show any kindness to the female bodied person. She is shackled to violence. Women are united in this fight against violence.

On Mary Sibande: The domestic worker is a superwoman as she raises her own family and nurtures her employer's family too. She looks down as her occupation is not held in high esteem.

On Mary Sibande: Purple represents royalty in some cultures, the figure has her fingers in many pots, and she expands her talents, business or ideas. She is no ordinary person.

On Yinka Shonibare: Colonial expansion, through white men having kids with slaves. Giving birth to a new race. Britain's colonial impact seen in the dress style of contemporary Africans.

On Yinka Shonibare: Wealthy people have money and power to spend on frivolous things. The figure has three things: money, power and status. The wealthy use their position to terrorize those below them.

On Nandipha Mntambo: Your ancestors are with you, they walk with you. Renewal of self-represented by the fur on the floor. One is rooted in their ancestry, culture and tradition.

On Nandipha Mntambo: A woman doing a role traditionally associated with a man shows that times are changing. The woman is fearless and embraces danger/ challenges.