

First Nations Colloquium & Creative Art Lab

10 - 14 October 2016

PIAD Programme for Innovation
in Artform Development

PIAD/PIKO IS PROUDLY INITIATED BY

UNIVERSITY OF THE
FREE STATE
UNIVERSITEIT VAN DIE
VRYSTAAT
YUNIBESITHI YA
FRIBESITHA



vrystaat

KUNSTEFEEES · ARTS FESTIVAL · TSA-BOTJHABA



*A spiral starting at the centre and spiralling outwards
symbolises South African First Nations arts and cultural expression
and its inclusion in the Vrystaat Arts Festival.*

Programme for Innovation in Artform Development (PIAD) Transformation through Art Innovation

The Programme for Innovation in Artform Development (PIAD) is an initiative of the Vrystaat Arts Festival and the University of the Free State, generously supported by The Andrew W. Mellon Foundation.

PIAD is an arts development programme focusing on how technology, interdisciplinary and experimental arts can connect with and impact on communities. PIAD was launched in 2014 as a pilot project in response to recent data indicating that the creative industries in Africa contribute less than 1% to global output.

As increased access to and participation in culture can be linked to an increase in human development, the PIAD focuses on supporting cross-cultural, experimental art programmes that can creatively transform South African society. For this process the PIAD is working with several South African and international artists to develop a mutually beneficial programme of engagement.

PIAD fosters innovation in artform development in South Africa through the development, presentation and promotion of art projects, including a series of First Nations projects; critical debates/forums; arts/science research and interdisciplinary artist residencies; interdisciplinary arts laboratories for creative practitioners; and the production and presentation of challenging new work in the arts. As a result of the pilot's success, The Andrew W. Mellon Foundation has committed to supporting the PIAD over four years with R7Million granted to the University of the Free State.

Directors:

Angela de Jesus (Art Curator, University of the Free State) and Ricardo Peach (Director, Vrystaat Arts Festival)

Coordinator:

Bongani Njalo

Intern:

Isaai Titi

Contact:

University of the Free State
Mabaleng Building C215

+27 (0)51 401 7231/2706

DeJesusAV@ufs.ac.za
Ricardo.Peach@volksblad.com
NjaloB@ufs.ac.za

First Nations Colloquium & Creative Arts Lab

The Colloquium & Creative Arts Lab brings together a gathering of South African, Australian, Maori and US arts managers, directors, writers and experimental artists with the aim of fostering cross-cultural and international collaborations between first nations peoples and/or first nations creative work. The opportunity is to share existing research/projects/models and to imagine a future of creative works that can be presented at cultural and artistic platforms in South Africa and abroad, such as the Vrystaat Art Festival.

The Colloquium will interrogate ideas and artistic themes, and explore new ways of understanding and engaging first nations arts. Through creative and cultural dialogue, and through the sharing of existing models, methods and research, a future of creative new works for first nations collaborations and its inclusion within the national and international arts platforms will be scoped.

The Creative Lab will bring together artists who will interrogate and explore ideas of art, language and culture, creating new ways of understanding, exchanging and engaging first nations arts and its intersection with the national and international arts landscapes.

The outcomes of The First Nation Colloquium and Creative Arts Lab include:

- Inspiration for new first nation creative works across the performing arts, experimental and emerging arts, literature and visual arts
- Increased cross-cultural collaborations and international partnerships
- Deeper appreciation of the value of first nations arts and cultural expression
- Increased presentation of excellent first nations creative works in diverse artistic platforms
- Increased career pathways for artists, artworkers, producers and presenters
- Increased audiences and markets at a regional, national and international level
- Increased investment in the development and presentation of significant first nation creative work across all artforms

The First Nations Colloquium & Creative Arts Lab is presented as part of the Programme for Innovation in Artform Development (PIAD), an initiative by the Vrystaat Arts Festival and the University of the Free State, supported by The Andrew W. Mellon Foundation.

Programme Leaders:

Willy Nel & Lee-Ann Buckskin

Facilitated by:

Willy Nel, Lee-Ann Buckskin, Jack Gray and Dâkot-ta Alcantara-Camacho

Programme

	Colloquium Day 1	Colloquium Day 2	Creative Lab Day 3	Creative Lab Day 4	Day 5
TIME	MONDAY 10 October	TUESDAY 11 October	WEDNESDAY 12 October	THURSDAY 13 October	FRIDAY 14 October
7:00	NA	NA	NA	NA	Depart for Kimberley
8:00	NA	NA	NA	NA	
9:00	Tea available	Tea available	Tea available	Tea available	Arrive in Kimberley: Toilet and coffee shop
9:15	Willy Nel (Facilitator) Welcome and introduction: PIAD First Nations Project	Film screening: <i>The Keeper of the Kumm</i> (10min)	Performance: <i>The Sun, Dawn and Dusk: /Xam Stories</i> Chakwanda Mahongo & Tristan Coetzee-Nel		Depart for Platfontein
9:30	Michael de Jongh (SA) <i>Roots and Routes: Karretjie People of the Great Karoo, the marginalisation of South African First Nation People</i>	Sylvia Vollenhoven (SA) <i>The Keeper of the Kumm</i>	Angelo Mockie/ Willy Nel (SA) <i>The Sun, Dawn and Dusk: /Xam Stories</i>	Beverly Barry (SA) <i>Self portraits in Spirit</i>	
10:10	Q&A	Q&A	Discussion	Discussion	Arrive in Platfontein Meet with statutory leaders from the !Xun and Khwe Communal Property Association and traditional leaders
10:30	Tea	Tea	Tea	Tea	
11:00	Christine Scoggin (Aus) Establishing a peak Aboriginal visual arts organisation	Charmaine Greene (Aus) We are not ghosts! We are not buried!	Creative Arts Lab Facilitators: Jack Gray & Dâkot-ta Alcantara-Camacho Session 1: Introduction to the Creative Lab	Creative Arts Lab Facilitators: Jack Gray & Dâkot-ta Alcantara-Camacho Session 3: Articulating personal and collective resonance	
11:40	Q&A	Q&A			Drive-through and strategic stops in Platfontein
12:00	Jack Gray (NZ) Indigenous world views in practice and performance	Dâkot-ta Alcantara-Camacho (USA) Revitalising the creative potential of new Matao perspectives			
12:40	Q&A	Q&A			Return to Kimberley
13:00	Lunch	Lunch	Lunch	Lunch	Lunch in Kimberley
14:00	Lee-Ann Buckskin (Aus) Indigenous language, arts & culture in Australia: The Tjitjiku Inma model	Tyrone Sheather (Aus) <i>Giidanyba</i>	Session 2: Interacting with global communities	Session 4: Balancing diversity and making new parameters	Wildebesset Kuil Rock Art Centre – Guided tour and talk by David Morris (SA)
14:40	Q&A	Q&A			
15:00	Tea	Tea	Tea	Tea	
15:30	Bradley van Sitters (SA) Khoehoe & San Active Awareness Group	Cedric Nunn (SA) <i>Unsettled</i>	Session 2 cont.: Interacting with global communities	Session 4 cont.: Balancing diversity and making new parameters	
16:10	Q&A	Q&A			Depart from Kimberley
16:30	Wrap up Day 1 – Willy Nel & Lee-Ann Buckskin	Wrap up Day 2 – Willy Nel & Lee-Ann Buckskin	Wrap up Day 3	Wrap up Day 4	
18:00	Drinks – Jack & Jill's	Visit to Oliewenhuis Art Museum	Visit to Stegmann Gallery, UFS campus	Sunset on Naval Hill	
18:00					Arrive in Bloemfontein
19:00	Dinner – Jack & Jill's	Dinner – 7 on Kellner	Dinner – New York Restaurant	Dinner - Avanti	Braai – Ricardo's House

Programme in Detail

Day 1

Michael de Jongh (South Africa)

Roots and Routes: Karretjie People of the Great Karoo, the Marginalisation of South African First Nation People

The lives of a previously 'invisible' and forgotten 'first people' of South Africa come to the fore in this carefully researched study. The 'Karretjie People' (Donkey Cart People) of the Great Karoo are direct descendants of the /Xam (San/Bushmen), who were the earliest inhabitants of much of the Karoo interior. This unique study is the result of several decades of original research into the lives and community of these gypsy-like wanderers, and highlights the plight of this marginalized South African community, 'poorest of the poor' the ingenious adaptation of the Karretjie People to particularly trying circumstances and their challenging environment is illustrated by their unique way of life. Micheal de Jongh offers a deeper insight into the history and environment of the Great Karoo and Karretjie People.

Christine Scoggin (Australia)

Establishing a peak Aboriginal visuals arts organisation

Aboriginal art centres are a business model unique to Australia which supports communities of Aboriginal artists to work collectively to produce, market, promote and sell artworks in both domestic and international markets. They are also important places for Aboriginal people to share their culture and their stories with each other and with non-indigenous people through the medium of visual art. Art centres usually operate in remote and regional locations, often with limited financial resources, infrastructure and facilities. Most employ a single manager who carries the responsibility for day-to-day operations, strategic initiatives, management of part-time and casual staff, financial recording and reporting, and marketing and selling of artworks. The heavy reliance on a sole administrator is a significant point of vulnerability for Aboriginal art centres. Without good record keeping, strong governance and external network support, it can be difficult for an art centre to keep focus on long-range goals and retaining important corporate knowledge.

This presentation will look closely at the business model on which most Australian Aboriginal art centres have been founded. It will explore the structures and supports that are in place to assist these not-for-profit Aboriginal owned enterprises. One such support is the Aboriginal Art Centre Hub of Western Australia, otherwise known as AACHWA. AACHWA's primary objective is to encourage sustainable growth and stability for Aboriginal art centres across the state of Western Australia. It has a strong focus on promoting Western Australian Aboriginal art centres to the public and conducts regular consultation across the sector to ensure its services and methods are highly relevant and effective in response to these challenges.

Jack Gray (New Zealand)

Indigenous world views in practice and performance

This presentation will focus on current artistic and scholarly research practices that reveal possibilities for expanding indigenous awareness. Jack Gray will share insights into his research at Asian/Pacific/American Institute at New York

University, establishing reciprocal relationships between University and Theatre spaces for indigenous peoples and causes. Jack will also present outcomes of a five year outcome of cultural research leading to a masterful production, *Mitimiti* by Atamira Dance Company that premiered at last year's Tempo Dance Festival.

"Medicines of knowledge are also shared with the puna that is in space. In the centre of the Mitimiti floor, a puna of water exists as a place of being, meeting, knowing, moving, cleansing. A spring of possibility, this is a very powerful vision experienced and moved beautifully by the dancers. Atamira within the choreography were offered spaces to dance a certain responsive reciprocity that manifests a definite personal narrative underbelly to the work. The layers of Mitimiti offer a multitude of reflexivity, critical reflexivity, reclamation and restoration"

Tia Reihana-Morunga, Theatre review, 2 October 2015

Lee-Ann Buckskin (Australia)

Indigenous language, arts & culture in Australia: The Tjitjiku Inma Model

In Lee-Ann Buckskin previous role as Aboriginal Program Manager for Carclew Youth Arts from 2004 – 2015, she led a major project in partnership with the Pitjantjatjara Yankunytjatjara (APY) Education Committee and schools across remote communities in South Australia. Together they delivered a significant language preservation project which would contribute to the federal government initiative to record endangered Australian Indigenous languages. Community led, elders, families and over 550 children sourced and documented oral and visual cultural material, including Inma (song and dance) and walka (a meaningful mark or patterns on the body). The result was a tri-lingual, multi-media learning resource for use in APY Lands and Maralinga Tjarutja communities. Lee-Ann will share her experiences in leading this important community project.

Bradley van Sitters (South Africa)

Khoe & San Active Awareness Group

"The linguistic borrowings and lending's between South African languages is a matter of great interest for me as a Social Linguist. Known in olden days as the 'Tavern of the Seas', Cape Town has for hundreds even thousands of years been a gathering place as its most iconic landmark, Table Mountain, has forever laid the table for different world cultures to find a seating. What today is known as the 'table cloth' for great millennia have given character to the original name for this location, Hui !Gaeb, gathering place of the clouds. As a home for all, Cape Town has spawned dynamic engagements and cross-pollinations of a mosaic of cultures in cultural landscape with the constant layering of history upon history. The brushing of shoulders between languages, passing and those staying has brought together ingredients for one of the most peculiar linguistic belting pots. This underlines the nature of this investigation into the linguistic lending's and borrowings between languages of Southern Africa. Language being the genius of any people holds the secrets and memories of its speakers and how they interacted with others leaving traces of a linguistic residue. More recently I have been involved the Aba te (Carry me) Indigenous Knowledge Legacy Programme which is a cultural offering hosted at the Castle of Good Hope every Saturday for young and old alike. It has been attracting people from different walks of life, with a particular interest

of the cultural landscape of Cape Town and the many layers of histories which this place holds. This initiative presented Information/Workshop Sessions ranging from Khoikhoi language, Indigenous Herbal Remedies, Social History and Mouth-bow playing. This formed part of the Castle of Good Hope's Decolonizing-the-Castle theme in order to create an indigenous cultural hub located at the oldest building in South Africa. Ever since its inception on 29 August 2015, the *Aba te Indigenous Knowledge Legacy Programme* has positioned itself favourably within the Western Cape and broader South African cultural industries, as a cultural entrepreneur with a specific focus area in Indigenous Knowledge Preservation. The programme kicked off for the year on 30 January 2016 to increase the general knowledge within the public domain regarding the early inhabitants of *Hui !Gaeb* (Cape Town). *Aba te* aims to create a safe and respectful space to generate an opportunity for individuals and groups to share their narrative (s), listen to one another and understanding their own histories better. In the course of time, the *Aba te* programme evolved holistically out of the need to peer beyond the colonial 'iron curtain'. It's an attempt to unshackle our minds from colonial anthropological gazes whereby a person or a group can suffer real damage, real distortion, if the people or the society around them mirror back to them a confining or demeaning or contemptible picture of themselves. So doing, imprisoning them in a false, distorted, reduced mode of being. We would like to make people proudly South African and welcome tourist back home to the Cradle of Humankind."

Bradley van Sitters

Day 2

Sylvia Vollenhoven (South Africa)

The Keeper of the Kumm: A 19th Century Bushman Comes Calling

A city journalist reluctantly follows 'The Call' of a Bushman Rainmaker ... their story started 200 years ago. The Keeper of the Kumm is a historic and modern quest, interwoven in a story that crosses the flimsy boundaries between worlds, in search of healing.

The Keeper of the Kumm is the story of a 19th Century Rain Maker [//Kabbo] who searches for someone to record the stories of his people. Along the way he finds Victorian researcher, Lucy Lloyd and linguist Wilhelm Bleek. But even further down the line he engages modern day writer and filmmaker Sylvia Vollenhoven. Sylvia undertakes a quest of her own to find //Kabbo, behind the cold, clinical academic record and in turn to find herself in the unfolding drama of modern day South Africa. A Sangoma convinces her that she will find healing from the serious illness that has forced her to stop working by obeying 'The Call' to engage with //Kabbo's story. Her journey through the places where traces of //Kabbo is to be found begins. Through the rock art sites of Southern Africa, via the dynamic revivals of ancient dance forms, into the rituals of the Kalahari Bushmen and on to the scientific archives where //Kabbo's stories and poetry abound. It is a bold narrative that interweaves different time periods, combining historical research with personal intuitive experience. [The story] depart[s] from just about everything that has ever been written about //Kabbo by putting him firmly in charge of events. He is no longer a submissive informant, captive in the drawing room of Victorian experts,

but a Visionary with the power to float his stories anywhere anytime. A vital element of the story is the combination of scientific research and esoteric experiences. [It] emphasise[s] that African traditional beliefs have a place in the modern world and are essential to the healing of communities.

<http://www.thejournalist.org.za/wp-content/uploads/2014/08/The-Keeper-of-the-Kumm-Aug-2014.pdf>

Charmaine Greene (Australia)

We are not ghosts! We are not buried!

In Western Australia Yamaji Elders were told to 'bury' their culture and accept a new way enforced through extreme assimilation practices. Many buried deep within them language, songs, stories, customs and beliefs –whilst not forgetting culture many did not transfer valuable cultural knowledge to next generations. Western Australian Yamaji artist/poet/arts administrator Charmaine Papertalk Green will share her lived experience of the challenges as a poet and being part of an Aboriginal community art centre refusing to accept the coloniser's voice, instead awakening a cultural voice through the arts and creative practices.

Dakot-ta Alcantara-Camacho (USA)

Revitalising the creative potential of new Matao perspectives

Dakot-ta Alcantara-Camacho is a Matao (indigenous Guåhan) contemporary hip hop artist, interdisciplinary performer and cultural language revivalist (fino hãya) born in Coast Salish Territories in the Pacific North West. Exploring the realms of reconstructing the fragments of Chamorro cultural knowledge, Dakot-ta bridges the expanse of a supposed diasporic experience through reclamation and revisionist origin story production methodologies. Blending multiple languages, embodied and spiritual (con)texts, Dakot-ta develops art as a vehicle for radicalising a new contemporary voice for the performance of a decolonized Guåhan. In the discussion will be a focus on the *Matao New Performance Project*, an innovation of cross cultural philosophies (including the work of *I Fanlalai'an Oral History Project*) part of the recent FestPac 2016 in Hagã'ña, Guåhan.

"I Fanlalai'an is significant in terms of their understanding of our oral history and the role that chant plays in our community as a medium of healing and a way to perpetuate our tradition," Alcantara-Camacho stated. "It's important for us to find ways to hono[u]r the ancestors that are in the space everywhere that we go and I'm really moved by the way that I Fanlalai'an does it. The oral histories in their chants have been a major part of inspiring the hinaso, the thoughts and imaginings of what we created. I thought it was a really natural place for us to merge and find something new."

Johanna Salinas, The Guam Daily Post, June 20 2016

Tyrone Sheather (Australia)

Giidanyba

Giidanyba (Sky Beings) consists of seven figure-like sculptures, depicting nocturnal spirits of ancient Aboriginal mythology that impart knowledge and guidance to Gumbaynggirr people. The *Giidanyba* transform from unlit statues in the daytime to bright, shimmering beings in the evening. Emanating from within these spirit-like forms, are sound and light that are responsive to the movement

of audiences. The structural components of the installation are made of fibreglass and steel while traditional ochres have been applied to the surface of the individual figures by Gumbaynggirr community members, under the direction of the artist.

"In the Dreaming (Yuludarla), the Hero-Ancestors made and transformed the landscape with their special powers of creation and destruction. Simulating a Gumbaynggirr rite of passage, Giidanyba symbolises these Spiritual Ancestors, as they descend from the Muurrbay Bundani (tree of life) in the sky, to support people throughout their cultural journey and to guide them into the next stage of their lives."

Tyrone Sheather

Giidanyba was presented at the Royal Tasmanian Botanic Gardens in 2015 as part of the Dark Mofo Festival and was developed at the SITUATE Art in Festivals Arts Lab held in Hobart in 2013.

Cedric Nunn (SA)

Unsettled: One Hundred Years War of Resistance by Xhosa Against Boer and British

Unsettled is a photographic collection by Cedric Nunn which engages with the volatile century between 1779 and 1879, focusing on the remarkable resistance on the part of the Xhosa people against first the Boer and then the British aggressive colonisation of their homeland. *Unsettled* is the first of what will eventually be three connected bodies of work. Produced out of historical order, the second will focus on the 150 years of conflict of First Nations by giving a self-describing Khoi, Griqua and San/Bushmen a contemporary face and presence; followed by a final project component, which will look at slavery.

"The South African landscape is drenched in blood. From its inception when the coast was navigated by in particular European nation - Portuguese, Dutch, French and English - repeated violence has been visited on the inhabitants of this land. At first, the Cape was seen only as a refreshment station by the various marine enterprises. Later it was understood that this port was of vital importance in controlling the trade route on which it lay.

It then became increasingly clear that to occupy the Cape meant being involved in the interior, and indeed occupying that as well. So, after the violent settling of the Cape and the rapid expansion of settlers into the interior, these clashes, which had resulted in genocide against the San and Khoi, encountered the Xhosa of the now eastern Cape. This clash of civilisations, was to result in a conflict which lasted one hundred years.

[...]

This [work] looks at the land, which was occupied, desired, defended, lost and won. In it we see both the uses and states it is to be found in today, both by the victors and the vanquished. We are able to imagine the heroism and the misery it inflicted on its actors as they either defended or attacked. We see too, how little of this memory is commemorated or honoured. We see the smug vanquishers, and the vanquished. We see the continuing collaborations, which have always been necessary to maintain the status quo. We see the beauty, which stirred the souls of the inhabitants and the lust of the invaders.

This re-visitation serves to remind us of the long struggles and sacrifices made by our ancestors in the struggle for sovereignty, dignity and freedom. Indeed, the work is a commemoration to their memory."

Cedric Nunn

Day 3

The Sun, Dawn and Dusk: /Xam Stories

Chakwanda Mahongo as The Hunter, Dusk | Tristan Coetzee-Nel as The Sun, Dawn |

Choreographed and Directed by Angelo Mockie | Research and Script by Willy Nel and Angelo Mockie

The /Xam story of the Sun and its two sons, Dawn and Dusk, is portrayed through dance in a combined style of hip hop/Mime Freak and San traditional dance. The dance production plays out in front of visual projections of the /Xam cosmology, graffiti and San rock art. The production, in three scenes, is an interpretation of the creation story of the Sun, Dawn and Dusk.

Opening Scene: Introduction to the production and its fusion of HipHop and !Xun music and dance styles.

Scene 2: The Sun appears as a character with the ability to make light. However, he is too lazy to consistently shine. This whimsical nature frustrates the Hunter. The Hunter captures the Sun and can then hunt unhindered.

Scene 3: Opens with a voice-over of the two sons, Dawn and Dusk, quarrelling about the new role of their father, the Sun; either to rest or assist the hunters. The sons fight over how their father, symbolised by a crown, must play his new role. Dusk wins. Dusk, however, realises that their father cannot just rest and hands over the Sun to Dawn. Dawn's victory results in the orderly progression from daybreak/Dawn, through a full day until sundown/Dusk. The brothers make peace and a smooth transition to Dusk occurs until nightfall.

Creative Arts Lab

Facilitators: Jack Gray & Dãkot-ta Alcantara-Camacho

Session 1: Introduction to the Creative Lab

Creative Lab is the latest iteration of a series of international lab-based convenings conducted by inter-cultural arts practitioners and creative collaborators, Jack Gray (Aotearoa) and Dãkot-ta Alcantara-Camacho (Guãhan). This session will introduce the key outlines of the Creative Lab.

Session 2: Interacting with Global Communities

Forging a unique trajectory of migratory installations and interdisciplinary performance, a range of interactive responses to bring community and global interests together as arts practitioners will be co-developed.

Day 4

Beverley Barry (SA)

Self portraits in Spirit

"I view myself as a birthing indigenous artist whose multi-disciplinary history in arts, education and development evaluation infuses the n/um ancestral spirit world of light and healing. My art is about contributing towards the re-forming of the identity of the indigenous people of mixed heritage in South Africa, commonly known by the Apartheid social construct of 'coloured'. As an activist, I work from the premise that we need creativity and imagination to achieve justice in an unfair, unjust and unequal society.

My presentation will focus on my journey of feeling and responding through visual art to this sense of rising spirit, of awakening spirits, of ancestors, the calling of the n/um to open the portholes for the ancestors to space. I will share the exploration of how the arts has guided me on how to live in different dimensions of spirit where ancestors, bloodlines, messages and meanings emerge from colour to awaken a knowingness of ancient merit. It introduces portholes into what our world looks like when we acknowledge the spirit world of ancestors that take the viewer deeper into those spheres that we live in but hardly acknowledge.

It's been a transformative process for me, providing a safe space to feel the n/um and move towards my soul's work to achieve a sense of well being and happiness as a community – Umuntu, Ngamuntu Ngabantu. My arts stories are about exploring and sharing the mysteries of the ancient bloodlines."

Beverley Barry

Creative Arts Lab

Facilitators: Jack Gray & Dâkot-ta Alcantara-Camacho

Session 3: Articulating personal and collective resonance

Inspired by cultural frameworks, this session will work with ceremony and ritual methodologies to heighten personal responses to universal experiences, offering feedback to contemplate, articulating creative collective resonance.

Session 4: Balancing diversity and making new parameters

This gathering explores the balance of diverse cultural values in coordination with institutional expectations, demarcating new parameters that strategically increase capacity for indigenous expression across platforms.

Day 5

Visit to Platfontein and the Wildebeest Kuil Rock Art Centre

Platfontein

Meeting with statutory leaders from the !Xun and Khwe Communal Property Association and traditional leaders to show our respect and to hear what they tell us about their history, plight, successes and aspirations.

Wildebeest Kuil Rock Art Centre

Guided tour and talk by David Morris (SA)

Wildebeest Kuil Rock Art Centre is a rock engraving site with visitor centre on land owned by the !Xun and Khwe San situated about 16 km from Kimberley, Northern Cape. This small sacred hill has 400-plus rock engravings. The Wildebeest Kuil Rock Art Centre was developed and is run by the Northern Cape Rock Art Trust and, with the site itself, is situated within a servitude held by the Trust for public access. The farm belongs to the !Xun and Khwe Communal Property Association. The !Xun and Khwe CPA is a principal partner in the management of the site. Staff at the site are employed with the provincial funding through the McGregor Museum which manages the site on a daily basis.

Speaker Profiles

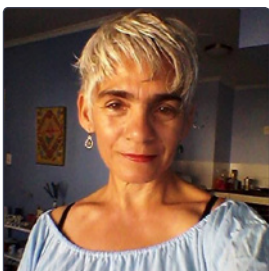


Born in Snohomish Territory (Everett, WA) and raised in Tscha-kole-chy (Whidbey Island, WA), **Dâkot-ta Alcantara-Camacho's (USA)** lineage is Taotao Tomhom, Manggâffan Che', Taotao Mongmong Manggâffan Eggeng (Guâhan) and Vigan, Ilokos Sur.

Dâkot-ta attended the University of Wisconsin-Madison as a First Wave Hip Hop Scholar, in Gender and Women's Studies (with a concentration in Chamoru Studies). Dâkot-ta also

studied at Tisch School of the Arts at New York University and graduated with a Masters in Performance Studies.

Advocating for the revitalization of the Lukao Fuha tradition, Dâkot-ta organized *Lukao Fuha Pina'ok Tânon Duwamish* in 2014, and *Lukao Fuha Pina'ok Lenapehoking* in 2015/16, establishing sacred relationships between Chamorro and Coast Salish/Mattinecock/Lunaape indigenous communities. Dâkot-ta's solo show *Guâhu Guâhan* was performed at Line Breaks Hip Hop Theatre Festival 2015 and the Indigenous Choreographers at Riverside Project in California. Dâkot-ta produced *Ancestors Reflections* a multi-media ritual performance installation at GAX (Guam Art Exhibit), Dâkot-ta is a member of *I Fanlalai'an Oral History Project*, representing Guâhan at The Festival of Pacific Arts in 2012 and 2016, premiering the Matao New Performance Project *FANHASSO*.



Beverley Barry (South Africa) describes herself as an artist who is not trained from the mainstream but educated through an alternative artist stream production, where the infusion of the n/um ancestral spirit world of light, the historical significant of healing and paramount role education is birthing. Beverley is

an educationalist, evaluator, writer with a track record of inspiring people to be the best team players for social and economic impact.

Beverley holds an Adult Basic Education and Training Certificate from the University of South Africa, a MA Education in Curriculum, Evaluation, Planning and Management in the context of National Development from Sussex University, and a BA in English and Speech and Drama from Rhodes University.

Beverley has worked extensively in Africa and in all provinces across South Africa. She has served on various boards including the Learning Cape Initiative as CEO, Molo Songololo board, Early Learning Resource Centre and Community Arts Project/Arts Media Access Centre. She has facilitated programmes for the Department of Arts and Culture, been a conceptual writer for the Jazz Art Dance Theatre: skills development and outreach programmes and has been a consultant for the Institute of Reconciliation and Social Justice as well as for Arterial Network.



Lee-Ann Tjunypa Buckskin (Australia) is a Narungga, Wirangu, Wotjobaluk, who is well known throughout the Aboriginal and Torres Strait Island and broader arts communities. She has been employed with Carclew (Youth Arts) in Adelaide as Manager, of the Aboriginal Arts Development Program for ten and half years. She developed and spearheaded Carclew's strong Indigenous-programming component for children and young people aged

5 to 30 years. She produced *Blak Nite*, South Australia's leading Indigenous Youth Arts Festival as part of the 2005, 07, 09, and 11 *Come Out* Festival. Lee-Ann and her team have worked extensively in regional areas with a strong focus in remote South Australian communities on projects such as the highly regarded *APY Lands Project*, a mentoring and leadership programme using the arts to transform lives and build capacity and skills within young Anangu people.

Lee-Ann and her team delivered the project *Tjitjiku Inma* across remote South Australia, which assists in the conservation of the Pitjantjatjara and Yankunytjatjara languages and community stories in an inclusive effort to teach and record Pitjantjatjara and Yankunytjatjara 'inma' – traditional ceremonies told through community stories and dances. Over 7 years, Lee-Ann together with artists Tony Rosella and Michelle Nikou, designed the Aboriginal and Torres Strait Islander War Memorial. The project won the Ruby Award for Best Work.

Lee-Ann was the inaugural recipient of the Gladys Elphink Award for her contribution to the arts in South Australia. She won the prestigious Sidney Myer Facilitators Prize for her contribution too Aboriginal and Torres Strait Islander arts in Australia. In 2015, Lee-Ann was appointed to Co-chair the National Aboriginal and Torres Strait Islander Contemporary Visual Arts Festival. She sits on the National Museum of Australia's Aboriginal Advisory Committee. She is the Chair of the Aboriginal and Torres Strait Islander Arts Board at the Australia Council for the Arts and is the first woman to be appointed to this position since its establishment in 1973. She was appointed as a Director of the governing Council for the Australia Council for a 3-year term. Lee-Ann is the Executive for Aboriginal Screen Strategy for the South Australian Film Corporation where she delivered the first Aboriginal Screen Strategy for the state since its establishment 40 years ago.



Michael de Jongh (South Africa) is Professor Emeritus in the Department of Anthropology and Archaeology at the University of South Africa. As a prominent anthropologist he has published widely and presented scientific papers nationally and internationally in the fields of ethnicity, urbanisation, traditional leadership, land rights, minorities and human mobility. More recently he has extensively researched the

'forgotten' first people of South Africa. Their voices are not being heard and by writing about them and taking up their

cause, he opens a window on their history, their current lives, and their rightful place in present-day South Africa.

Michael was adjudged a rated researcher by the National Research Foundation and is listed in the Cambridge University *Blue Book of Foremost International Scientists*. His most recent book is *A Forgotten First People--the Southern Cape Hessequa* (2016--the Watermark Press).



From Auckland, New Zealand, **Jack Gray (New Zealand)** is a descendent of Te Rarawa, Ngapuhi and Ngati Porou tribes. A graduate of Unitec's Performing and Screen Arts Bachelor's Degree, Jack has been a founding member, performer and choreographer for Atamira Dance Collective (now Company) since 2000. In 2011, Jack won an A.M.P

Scholarship to work primarily with First Nations People's in the USA, including Dancing Earth (New Mexico), the Bishop Museum (Hawaii), the University of California, Berkeley, the University of California, Riverside, New York University, Catalyst Theater (New York), International Interdisciplinary Artists Consortium (Earthdance), California Institute of Integral Studies, University of Hawaii, Manoa, Bandelion Theater (San Francisco), Kaha:wi Dance Theater (Canada), Matao New Performance Project (Guãhan) and Illinois State University. Jack was the 2016 Spring Artist-in-Residence and is a Research Scholar at the Asian/Pacific/American Institute at New York University. Jack is Te Ara Whakareia, a Lifetime Member of Toi Iho - for high quality creative expressions of Maori Contemporary Dance and Choreography.



AACHWA (Aboriginal Art Centre Hub Western Australia) is led by Chairperson **Charmaine Green (Australia)**. Charmaine is a Wajarri-Badimaya artist from the Midwest/Murchison region and has worked within community arts for over 20 years. She is a self-taught visual artist and a published poet and writer who writes and paints about her country and

culture. She has developed her unique contemporary voice and style due to a strong sense of self and belonging linking her to country.

Charmaine was instrumental in the incubation of the Australian and internationally touring exhibition *Ilgarijiri - Things belonging to the Sky*, an arts and cultural project representing collaboration between Yamaji Art, the Curtin Institute of Radio Astronomy Curtin University, Square Kilometre Array (SKA) project Australian Government and City of Greater Geraldton. Charmaine has travelled extensively in Europe, the UK and the US to promote *Ilgarijiri* and its sister exhibition *Shared Sky*. She recently worked with 38 members of the public in Manchester to create artworks inspired by the SKA antennas on Boolardy Station in the Midwest.

Charmaine's areas of interest extend into visual and creative arts management and development, with a particular interest

in working with the urban, rural and remote communities of the Yamaji Region of Western Australia. She has begun discussions with key Aboriginal curators in Perth and nationally about increasing Aboriginal voices in the visual arts sector in Western Australia.



Angelo Mockie (South Africa) has been running his own production company *FAT productions* since 2005 and made his debut as writer/director at the 2006 Volksblad Arts festival with his musical production *Lekke Ekke*. From then on, he featured in various professional productions as actor, director, musical

director, musician or choreographer. Some of the highlights of his professional career include, travelling to Rwanda and Egypt as a dancer for the Performing Arts Centre of the Free State; directing *Rocking @ Heaven's gates*, *Ja Jy Kan* and *Voetspore* for the Volksblad Arts Festival; song writing and musically directing *Sindiswa*, acting in the musical *Fantastics* directed by Pieter Taljaard; song writing, musically directing and co-choreographing the *Reitz 4-production* in Bloemfontein and at the State College, Pennsylvania, USA; and acting in Zakes Mda's *We shall sing for the Fatherland* produced by the Performing Arts Centre of the Free State.

He most recently directed the award winning production *Te veel vir 'n Coloured Girl*; produced and acted in *RENT* the Broadway musical; directed the Broadway musical *FAME*, Athol Fugard's *My Children My Africa*, John Kani and Barney Simon's *Lion and the Lamb*; was the music director for both Sibongile Khumalo and PJ Powers; and was the session drummer for the musical production *The Distant Drum*, the story of Nat Nakasa featuring European violinist Daniel Hope.

He currently holds the position of residence head at the University of the Free State male residence House Beyers Naude and is a national festival adjudicator for KykNet's Fiesta Awards.



David Morris (South Africa) a graduate of the Universities of Cape Town and the Western Cape, heads archaeology at the McGregor Museum and is an Extraordinary Professor in the School of Humanities at Sol Plaatje University, Kimberley. His doctoral research focused on rock art in South Africa's Northern Cape Province, including study of the engraving site of Driekopseiland.

His interests embrace the archaeological record of the region in general, and he has an involvement in developing public archaeology projects in the area, including Wildebeest Kuil. Recently he led in the campaign to save the site of Canteen Kopje, which was threatened by mining. In addition to numerous papers in journals, his publications include the co-authored *Karoo rock engravings* (with John Parkington and Neil Rusch, 2008) and co-editorship of *Working with rock art* (with Ben Smith and Knut Helskog, 2012).



Dr Willy Nel (South Africa) is a lecturer in the Faculty of Education and a research associate at the Institute for Reconciliation and Social Justice at the University of the Free State. He does his best doing the ordinary academic things like research, producing papers and teaching but long ago realized that some

academics, blacks in particular, have a bigger academic citizenship role to play than just chasing glory through peer recognition. Therefore he serves on many committees, the most significant of which is the Institutional Forum as its chairperson.



Cedric Nunn (South Africa) was born in Nongoma, KwaZulu-Natal, of 4th-generation mixed-race parentage, and raised in Hluhluwe, Mangete and Baynesfield. He began making photographs in Durban in the early 1980s. He soon moved to Johannesburg and joined the photographic association

and agency Afrapix in 1982 and was a member until it closed in 1990. He has continued to work independently as a documentary photographer and artist, showing his work in galleries and museums in South Africa and abroad, as well as still producing photographs for newspapers, wire agencies and magazines. Nunn has taught photography at the University of the Witwatersrand's Wits School of Arts, at New York University's Tisch School of the Arts and The School for International Training. He was previously also Director of the Market Photo Workshop in Johannesburg. In 2011, he won the first FNB Joburg Art Fair Award.



Christine Scoggin (Australia) has been the Coordinator of the Aboriginal Art Centre Hub Western Australia (AACHWA) since its inception in 2009. Christine has worked closely with AACHWA's members and stakeholders to develop a programme of service delivery for art centres in Western Australia.

Christine managed the 2-year consultative process of AACHWA

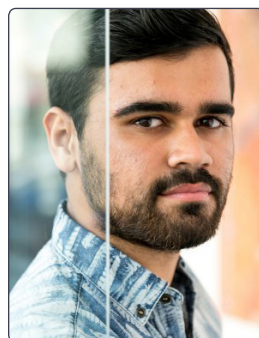
becoming an independent Aboriginal corporation and followed through with the technical registration under the Corporations (Aboriginal and Torres Strait Islander) Act 2006 (CATSI Act) and the registration as a charity with the Australian Charities and Not-for-profits Commission (ACNC) under the categories of Advancing Culture or Public Welfare; Advancing Culture; and Public Benevolent Institution.

Christine is a community development professional with extensive experience working with people in remote Aboriginal communities. Christine spent 9 years working with a range of stakeholders to address the land-based aspirations and interests of Aboriginal communities through

work conducted with the National Native Title Tribunal in Perth and the Central Land Council in both Alice Springs and Tennant Creek.

During this period Christine spent 3 years overseeing agreement implementation on behalf of the Central Land Council for the construction of the Alice to Darwin Railway. This included consultation and liaison with 32 separate estate groups for country over 600km of the railway alignment. These consultations included negotiation of land access agreements, distribution of royalties and plans for use of affected community funds.

Christine holds a Bachelor of Science (Industrial Design), a Master of Arts (Community Development), and a Diploma of Business (Governance). She is currently a participant in Leadership WA's Rising Leaders Program.



Recipient of the prestigious Dreaming Award in May 2014, **Tyrone Sheather (Australia)** premiered his extraordinary public artwork, *Giidanyba* (Sky Beings) at the Royal Tasmanian Botanic Gardens last year as part of the 2015 Dark Mofo Festival in June.

Tyrone works within different art mediums including photography, film, projection art, paint, textiles and dance. He loves creating works

that blur the boundaries between these art forms as well as incorporating new technology to create fresh and exciting ways for art to be perceived with relevance to the evolving world.

Tyrone is an artist of mixed heritage, belonging to the Gumbaynggirr people from the mid-north coast of New South Wales, Australia. His work aims to explore identity and to reveal, through a combination of traditional and contemporary media, knowledge and stories that have been passed down over centuries within the Gumbaynggirr dreamtime.



Bradley Van Sitters (South Africa) is active with various cross-disciplinary initiatives involving indigenous languages, music, literature, visual arts, dance, drama, story-telling as well as traditional practices such as healing, food, fashion and heritage. His primary focus is on the advancement of marginalized Khoekhoe and San languages, oral history and indigenous knowledge systems. He

has been involved in the photo and audio exhibition *Planting Seeds to Hunt the Win*; he was a researcher for the documentary series called *A Khoe (Human) Story*, and Project Manager of the Kaapse Kinders (/!Hui !Gaeb di /Gôan) School Holiday Children Programme in Lavender Hill. He has presented for DST/NRF South African Research Chair in Development Education, PanSALB- Khoe and San National Language Board Conferences, Iziko Museum International Mother Tongue Celebrations and Healing Memories of Pain Conference.



Sylvia Vollenhoven (South Africa)

is a writer, award-winning journalist and filmmaker. The play she co-authored, *My Word, Redesigning Buckingham Palace*, received a five-star critique during a run on London's West End. *My Word* as well as *Cold Case – Revisiting Dulcie September*, another play she co-wrote with Basil Appollis, was chosen for

the 40th anniversary of the Grahamstown National Arts Festival. The play received the *Adelaide Tambo Human Rights Award*. Her cross-platform project, *The Keeper of the Kumm*, an Ancestral historical story, was showcased as part of the National Film & Video Foundation (NFVF) slate at the Cannes Film Festival. She was also the South African Producer for the BBC 2-part mini-series *Mandela the Living Legend*.

Sylvia led a project to improve coverage of poverty and development issues in Ghana for the Bill & Melinda Gates Foundation and as the Africa representative for the Thomson Foundation (UK) she was the lead trainer for the Foundation's first-ever documentary filmmaking course at Cardiff University in 2008.

In the early 90's, Vollenhoven was the Southern African Correspondent for the Swedish newspaper, *Expressen*, and was awarded Sweden's top journalism prize by Scandinavia's prestigious Publicist Klubben.

The First Nations Colloquium & Creative Arts Lab is part of the Programme for Innovation in Artform Development (PIAD), initiated by:

UNIVERSITY OF THE
FREE STATE
UNIVERSITEIT VAN DIE
VRYSTAAT
YUNIVESITHI YA
FREISTATA



vrystaat
KUNSTEFEEES
ARTS FESTIVAL
TSA-BOTJHABA

Principal supporter:

THE
ANDREW W.
MELLON
FOUNDATION

Additional support:



|A|P|A|



**COUNTRY
ARTSWA**