FORWARD IN THE BUILDING OF NATIONAL DEMOCRATIC STRUCTURES TO SUPPORT & DEVELOP A CULTURE ROOTED IN THE STRUGGLE FOR SOUTH AFRICA FREE FROM ALL FORMS OF EXPLOITATION AND OPPRESSION

CAP NEWS August – October 1987 : Third Quarter
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Contributions of letters, poems, stories, graphics and cartoons are welcome.

Note: Opinions expressed in CAP NEWS are not necessarily those held by CAP.
Unemployment  R.Z. Siwangaza
RELIEF PRINTING

Many of the graphics that have been used in CAPNEWS up till now are linocut or woodcut prints. Linocut and woodcut printing are both forms of relief printing.

The technique of printing with woodcuts onto cloth and paper is ancient. Woodblock printing was used in the East and in Africa to illustrate religious manuscripts and to decorate cloth. In Africa today it is still used to print cloth.

Woodblock printing began to be used in a more popular way in Europe in about 1450 with the invention of the printing press and the production of books.

Traditionally woodcut printing was seen as a craft but in the 1500's Albrecht Dürer used woodblock cutting or engraving as a means for artistic expression.

In Germany in the 1900's German Expressionists used woodblocks as an appropriate material for their rugged, expressionistic style. This is because the way that one can cut the wood allows one to make strong, bold images when printing.

Today in South Africa and many other countries linocut and woodcut printing are used as popular and democratic media. This is because the material is relatively cheap and you can create original work and make many prints of it easily. This allows for wide distribution of the image, often in the form of posters.

Due to their strong, bold lines woodcut and linocut prints can also be easily and cheaply reproduced for publishing in community magazines and newspapers, newsletters and booklets.

TO MAKE A WOODCUT PRINT:
First you draw on the block of wood (or the piece of lino) showing clearly the areas you want to have white and the areas you want black. Then, using a sharp knife or woodcutting tools, cut out the areas that you want to leave white. You then roll ink onto the remaining surface of the block. Paper is then placed over the inked block and is rubbed, usually with the back of a spoon. You can see if the ink has taken by carefully lifting the edge of the paper.
CHILDREN'S ART
~ Making Books

Children aged 5-12 years in the Saturday morning class are making books using linocut prints. Their teacher Vanessa said: "We had a storytelling session. Each child told a story. It started with a five-year old and everyone thought 'well, if he can tell a story, then so can I'. Then they chose three stories to illustrate in groups so we ended up with about 25 linocut prints illustrating different parts of three stories.

"We'll put them together in book form and maybe make up a new story around the illustrations. Then we'll make covers and sew them up into books," she said."
CAP is ten

CAP is ten years old this year. To celebrate this CAP will be having a series of exhibitions and open days at its different project bases towards the end of November. This will culminate in a grand two-day event at CAP in Chapel Street on the 28th and 29th of November. The event will include exhibitions of paintings, drawings, sculpture, pottery and posters as well as performances of dance, drama and music.

On the evening of Saturday the 28th, CAP is inviting other cultural groups to take part in a cultural evening. On Sunday the 29th CAP will be hosting discussions on the cultural achievements since 1976 and the challenges for the future.

POTTERY - HANOVER PARK

I have started a pottery workshop at the A J Stark old age home in Hanover Park.

There are eight old people, the eldest being 88 and all over 80. They are so keen and have made some very nice pinch pots already. We are going to burnish them and do a sawdust firing. The matron wants them to get their own kiln and start a small industry where these eight will pass what they have learnt on to others in the community and in the home.

There is so much we want to do together with coil pots and slab pots and pinch pots. I go out every Thursday afternoon and we hope to soon have enough to do a bisque firing.

They are also keen to make jewelry and tiles and are getting ideas from various books.

I feel really good that the skills I have learnt at CAP I have been able to share with others and I hope that CAP will continue to move out into the community on a larger scale.

Biddie van Rensburg (a CAP pottery student who responded to this request from the old age home for pottery classes).
AFRICAN MUSIC

The African music group meets on Fridays 4.30-6pm. The course is run by Pedro Espi-Sanchis and is designed along three lines. They are: the making of musical instruments from cheap or refuse materials (and building up a collection of these instruments for CAP); playing the instruments mostly along traditional African principles (always in a group) and focussing on using the material for children's workshops; extending the participants in rhythm training, including dancing to music, and looking at music in African terms.

PERCUSSION

Percussion is taught on Saturday mornings to two different age groups. From 9-11am Philip Nangle works with Mike Irwin, who teaches recorder and flute, teaching younger students music through playing with others rather than being isolated in their instrument. From 11-1.30 Philip works with an older group working on rhythm and movement. Recently they built five drums and made knockers and pan-pipes. The group has worked with these and marimbas. They intend building more xylophones and creating music to accompany the dance group for the end of year cultural day.

Anybody who has musical instruments they are not using - please donate or lend them to music students at CAP who can't afford to buy their own. If you can help out, please contact Dipuo or Zaidi in the office at 453648 or 453689. Guitars, recorders and flutes are particularly needed!
Early One Morning, and Tristam & Myskat are heading down to the Square with a trayful of hot Grizzly Bars.

Hey Tristam! I just scored a bottle of 4u Cherrilles home brew for four Grizzly Bars!

Nice one, Myskat!

Problem is, if we take this down to the square we won't get home with it.

Stash it in the case of emergency.

In case of emergency break glass.

Here, plug it with this old wrapper.

Hope it doesn't evaporate.

Two Grizzly bars later...

Hey something's happening! Let's go and stir.

How's Bostik! What's happening?

Someone's put a petrol bomb by the fire hose!

We must get our dop Tristam! Someone will lift it!

Our dop?!

By the fire hose?.......

I don't think we should go and ask for it back.

Rats!
Community House, a large renovated building in Salt River, which was created as a centre for progressive organisations in the Western Cape, was opened on Sunday 23rd of August. Allan Boesak gave the opening address and Lionel Louw welcomed the gathering.

CAP's poster and t-shirt printing workshop has moved there and CAP's planned Media Training Project will be operating there from next year.

Among the organisations already operating from the building are: Western Province Council of Churches (WPCC), Congress of South African Trade Unions (COSATU) and affiliated unions, South African Domestic Workers Union (SADWU), the Trade Union Library, Woodstock Advice Office and Labour Research Service.

The speeches on Sunday were followed by a play by SADWU, poems by Donald Parenzee and David Hlongwane as well as dance from Manyanani workshop in Nyanga and drumming by Munki from AmaSwazi. A delicious tea was provided by the SADWU catering co-operative.

Community House is at 41 Salt River Road, Salt River. A large, striking mural near the entrance was painted by a group of artists organised by CAP.

STOP PRESS...STOP PRESS... On Saturday 29 August a bomb exploded at the back of the building damaging windows, doors and the main hall's ceiling. No-one was injured.
International Children's Day Lament of an Adult who was once a Child.

Sometimes I wish I could be a child again - and forget to remember the cruel memories of PROFIT and LOSS HUNGER and PAIN POVERTY and WEALTH AGE and DEATH but then again if I were a child all over me there would be a future of PROFIT and LOSS HUNGER and PAIN POVERTY and WEALTH AGE and DEATH.

Know of suffering? me? you? Protected from it The name of the game is self-preservation Know of squatter camps? me? you? Leaking plastic homes, sandy floors A mid-winter storm Ah yes, cosy fires, hot cocoa and a hot water bottle to a feather bed Me and you Sleep peacefully having pleasant dreams They don't dream They don't sleep They live the nightmare of life Babies with pneumonia Crying? No longer Lying in the mud Old and weak do not survive Worries, not of putting on too much weight Worries about starvation, where to get food Yes, you dream of a tropical island holiday While they live Crossroads.

Anonymous.
Hot debates have centred around the issue of the cultural boycott in the last few months.
some views

The boycott was initially imposed by anti-apartheid groupings overseas. In 1968 the United Nations passed a resolution calling for all states to end cultural, educational and sporting exchanges "with the racist regime" in South Africa.

Since the breaking of the cultural boycott by Paul Simon and also the ANC's easing on its stance of a total boycott, the issue has been discussed both here and overseas.

Some people argue that the boycott now needs to make way for the people's culture which has emerged more strongly in recent years while retaining as its target the ruling regime.

Particularly since the imposition of the state of emergency in 1985 South Africa's culture of resistance has flourished amongst trade unions, youth and women's groups and in communities.

Culture has become an important way of organizing and mobilizing people around particular issues in the struggle for a non-racial and democratic future.

Since the clampdown on the media it has also become another avenue for people within South Africa's borders to tell the world of their struggles against the apartheid system.

But who decides what exemptions to the boycott are acceptable and what criteria do they use to do so?

There are no easy answers.

If groups of performers and artists are to be seen by people in other countries, and seen in ways that are not contradictory to the struggle for an alternative future, the boycott needs to be addressed by broad-based progressive groupings inside South Africa.

Cultural workers also need to, and are beginning to, organise around their own constituencies in consultation with mass-based movements.

They are starting to build broad national bodies in opposition through both policy and practice to the apartheid system. An example of this is the recently formed Congress of South African Writers (COSAW).
These bodies enable progressive writers, journalists, artists and actors to align themselves in organisations working for a non-racial, democratic South Africa.

Through the balancing of political and personal vision and the support of progressive national bodies, cultural workers can build a rich cultural heritage for the people of South Africa and extend the work for change.

Writer Hein Willemsen said that from outside the country the issues seemed clearer than they did from inside.

The whole academic and cultural boycott issue had been opened out especially with the visit to Cape Town by British academic Connor Cruise O'Brien and the Paul Simon tour to southern Africa, he said.

"Some issues are clear, like Sun City, which has become a place where people don't go because of the cultural boycott, but some issues are not clear-cut.

"For instance, Johnny Clegg is busy with the South African Musicians Alliance, but he appears every now and then on SATV. Does that make him a collaborator?"

"How does the cultural boycott affect Ray Phiri and Stimela now they've played with Paul Simon? What about Miriam Makeba and Hugh Masekela, who are now making progressive noises? These are grey areas," he said.

Hein, who is on the executive of the Congress of South African Writers said that people had said at a recent regional meeting of COSAW that "we should start talking about a cultural policy with progress content".

"Personally, the whole thing about the cultural boycott is like putting the cart before the horse. It is not our main problem, there are so many other things to deal with. In the Cape there is ideological disunity - how can we bridge these chasms. The building of alternative cultural structures is more important. Then we would have more clarity on the meaning of a cultural boycott and whether the central criteria are cultural or political," he said.
Donald Parenzee, Cape Town poet, said the "Cultural Boycott" was basically a misnomer. This was because it implied that one boycott could apply whereas different boycotts are adopted in specific circumstances.

"It is important that these decisions are as democratic as possible by canvassing opinions amongst popular organisations. Guidelines for the question of who decides and with what criteria need to be worked out over a long period," he said.

"A cultural boycott is a protective wall around a strong network of alternative, cultural organisations. One needs to build it but not isolate oneself from international, progressive culture; to keep progressive culture from the powers of the state but still enable people to benefit from it.

"We have to select doors in the wall for some to go in or out. The criteria for this should be strategic, meaning what would facilitate the growth of a national culture at that time. This depends on how clear people are about what they are doing. For example, the Sarmcol workers know as a group what they need at a specific time.

"It is important to work collectively and build wider groups with grassroots facilitation. For instance, in the Western Cape there are about 17 small groupings belonging to the newly formed Congress of South African Writers (COSAW). One has to take note of different styles of working to utilise each group's individual strengths. This needs a sensitive approach to linking up organisations," he said.

Donald sees this as a pooling of resources rather than forcing people to fit into the exact same ideological mould. He gave an example of different groups in the same region working with a co-operative approach to cheap publishing.

By working first on practical issues the ideological formulations would arise, he said.

"Creative drive is the driving force in culture."

"But if you work collectively it doesn't mean you will lose your individuality, just that the scale of the work will be different. Individuals' work will fuse into a unity whether they are ideologically exactly the same or not.

"The cultural boycott is important on a national level, but it is dangerous to say we have to decide now exactly how to implement it."
These pictures show a story with a political basis for the misery and subsequent happiness. It could be about unemployment and then finding a job or it could be about imprisonment ending in release.

What do you think? Write either a story or a journalistic report giving background to the situation you choose. How did these people come to be unemployed or imprisoned? How did they come to be employed or released and on what terms? What would either situation involve and how would that affect the future of the people concerned?

Write to CAPNEWS, 106 Chapel Street, Woodstock, 7925.
310 "WORKING S.A."
The Burning of the Press  Solomon Siko 81
COSAW

In July writers, poets, playwrights, actors and journalists from across the country gathered in Johannesburg and launched the Congress of South African Writers (COSAW).

They resolved to "work towards the destruction of apartheid and the creation of a new alternative society".

In this the central role of the mass-based democratic movements was acknowledged.

COSAW pledged itself and its resources to "advance the struggle for the creation of a non-racial, united and democratic South Africa".

Njabulo Ndebele, widely-known author and academic, was elected as COSAW's first national president. Cape Town writer Mavis Smallberg was elected as one of the vice-presidents together with poet and trade unionist Mzwakhe Mbuli and author Mewa Ramgobin.

Two other Cape Town people, Hein Willemse and Mike van Graan are included on the COSAW executive.

The opening ceremony, to which the public was invited, was addressed by Albertina Sisulu, Nadine Gordimer and Achmat Dangor. There were messages of support from the UDF, COSATU and SAYCO.

Albertina Sisulu said a national culture which contained all differences democratically needed to be developed. "Democracy lies within the very nature of the mass democratic movement now being forged," she said. "Create a literature that symbolises our struggles, that is rooted in the people."

COSAW also resolved to create writing, theatre, music and painting workshops for cultural workers in rural and urban areas; promote writing and publishing in people's languages; produce relevant children's literature and form links with progressive cultural groups internationally.

Among other resolutions were: to establish research units in writing, publishing and distribution as well as in the performing arts; to strengthen links between trade unions and cultural workers; to publish a national newsletter and to work with progressive organisations in the fight against censorship.

"The duty, the revolutionary duty, of the writer is to write well" - South American writer Gabriel Garcia Marquez.
Once upon a time - in the tip of Africa, a certain section of the community decided that the liberation struggle that characterized the area needed re-evaluation, and that new strategies had to be adopted to combat some powerful forces that barred human progress there. They formed the “SYNDICATE” - an “Educo political group whose aim was to re-organize the scattered minds of the people. They hadn’t reckoned with other malicious forces.

Never mind, you go instead. Lizwe. What about you’ve been in the “PRO II” Syndicate much longer than.

Never mind about that too. Mpongo and I are going to Sea Point to see Linda about that. Just take Block with you, if you want. We’re off.

And as they leave...

And remember you two, not a word to anyone in the Syndicate. Not especially to SECTION C members.

I would take that as a warning.

Those two seem to make up their minds only at the last moment. I wonder what change of strategy has been effected now.
Right! Makhuza, I knew you guys were getting out of this place thing, I'll explain as we go.

Kinto apologizes curtly, and admits that the secrecy is remarkable... but I expect you know what sometimes happens in organisations as big as ours.

In short, we want to make sure that people don't get tempted into doing suicidal things, like mentioning this visit to anyone else.

It matches the welcome, Oh, shut up, that the Syndicate receives... Cindy, we all work overtime. We also hope you fixed those codes this time. Jury's been waiting for an hour now... and...

The air above the 'Point is cool...
These poems were written at a CAP creative writing workshop in honour of National Women's Day. Some of them were read at the United Women's Congress (UWCO) National Women's Day celebration at the Samaj Centre on August 9 1987.

**Poem to Lilian Ngoyi**

Bapedi fireball  
widow so soon  
your pain  
in tune with  
your people.

Did you have friends  
to hold you  
to hear your heart  
crack  
while your words  
sang  
in our ears?

Stubborn as a songololo  
you saw the way forward  
forward  
you marched to Strydom forward  
you stood trial for treason forward  
they banned you, 'listed' you forward  
your voice called us.

She-lion  
you spoke  
of women and rights  
and resistance  
you asked  
"Are women like hens  
laying eggs  
for others  
to take  
away?  
No!" you roared. No.

But now you are gone old hen  
and you did lay eggs  
many fertile eggs  
eggs filled with courage  
and pride.

And they are hatching.

Enkosi, Mama Ngoyi  
Enkosi.

Annemarie Hendrikz
For National Women's Day 1987

The new day was born
when our Mothers
marched to the Union Buildings
to destroy the pass laws.

Mothers were marching
and saying -
We are going to Pretoria
to Pretoria!
away with pass laws
We are sick and tired
of the killing of our people.

Our Mothers are still on the march
and say -
Away with the Botha Regime
Wehn our children
were shot in Soweto,
in Langa, in Uitenhage, in Gaberone
How long? How long
shall they kill our children?

Do you remember
Lilian Ngoyi
our hero?
We say forward with the spirit of
Helen Joseph

Do you remember
Victoria Mxenge?
Forward with the spirit
of women

Do you remember
the day when our Mothers marched
to Parliament
and said -
We demand
our houses
our families.

Mothers are still
on the march
and say -

NO to the rent of houses
NO to the Botha Regime
NO to witdoeke
No to the forcing of our children
into the army.

NO.

David Hlongwane

Woodcut by Xolani Semana
Tribute to Miriam Makeba

Miriam Miriam you are not forgotten
Your songs of freedom are echoing in the heart of Africa
Your songs telling inhumanity to man by man
You left your fatherland at an early age
You know what exploitation is
You have been denied publicity in other countries
But your persistence is strong like a spear of a warrior

Mama Africa you have witnessed this continuous brutality
Sing Mama another song for the unknown day
Day of freedom
Sing even after freedom
Let your voice rise up into the sky
Say freedom for all

We know you speak melodical for your rights
Take your shield and spear Mama
And defend yourself
We shall be with you Hand in hand
Cry, cry for your beloved country.

Robert Zithulele Siwangaza.
To A Woman

Praise to her with the face of millions
praise to the face
of the woman we do not know;
in whose face we recognize
our mother's strength
our sister's courage
our own questions.

Praise to the life of her
who has no words to tell us
the name for the vital source
that feeds
the deep roots of her heart.

We see from the way her clean scarf
is tied that she is poor.
We see from the three sad faces
around her
that those are her children
and that it is not easy;
her back bent
her face close to the floor
her hands
smoothing
folding
scrubbing

Did she hear it
when they called her existence
dull
ugly
of no account?
And did she stop
washing
feeding
mending
cooking
when they called her work
mindless?

Steady
again and again
she carries on;
and stirring
rocking
laughing
gives heartbeat
to our lives.

Praise be
to her suffering
because it unites us
in our understanding
of this life;
in our shared vision
of what it means
to be a woman
what it means
to give
    - to nurture
    - to bury
    - to expect nothing
    - still -
to carry on.

Barbara Voss