

THE CAPE TOWN  
TRADE UNION  
LIBRARY



# CAP NEWS

August - October 1987

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

CAP NEWS August - October 1987 : Third Quarter  
Produced by the Community Arts Project, 106 Chapel St,  
Woodstock, 7925. Telephone 45 3689 or 45 3648.

CAP NEWS comes out quarterly.

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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 wood-blocks 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 wood-cutting 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.





CAP Children's print-making class 5-12 years: linocut

# 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 story-telling 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.

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

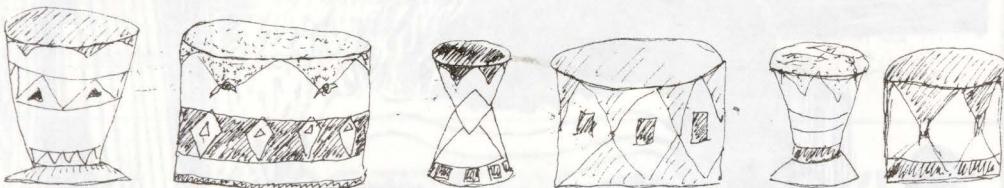


Self-portrait

Henry de Leeuw '87

# 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.

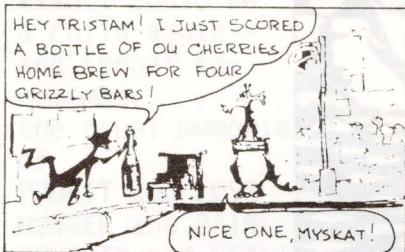
Anybody who has musical instruments they are not using — please donate or lend them to music students at CAP who can't afford to buy their own. If you can help out, please contact Dipuo or Zaidi in the office at 453648 or 453689. Guitars, recorders and flutes are particularly needed!



# TRISTAM & THEM

BY MAGNES

Early ONE Morning ; AND TRISTAM & MYSKAT ARE HEADING DOWN TO THE SQUARE WITH A TRAYFUL OF HOT GRIZZLY BARS . . .

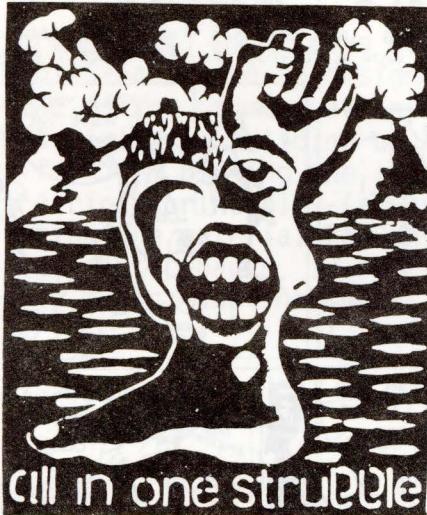


# SALUTE OUR HERO



*"A revolutionary dedicates himself to the cause of a better life . . ."*

# Community House



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.

Haroon Mahomed.



In a Class

SPLIT  
by the infinity of our distances  
dangling  
by the modifiers ...  
Language speaks  
voices echo  
We are full stops  
who pause in the middle of others'  
sentences  
We are capital  
letters, punctuated  
as dots in a class  
crossing the teeth  
of our sectarian skeletons.

Haroon Mahomed.

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.

# Cultural Boycott

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



*The Spirit of the Day*

*woodcut by Martin Stevens '87*

# — 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?

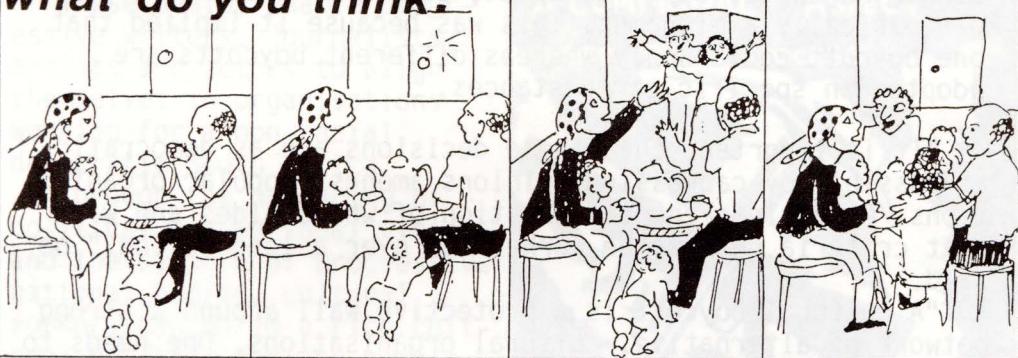
There are no easy answers.

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).

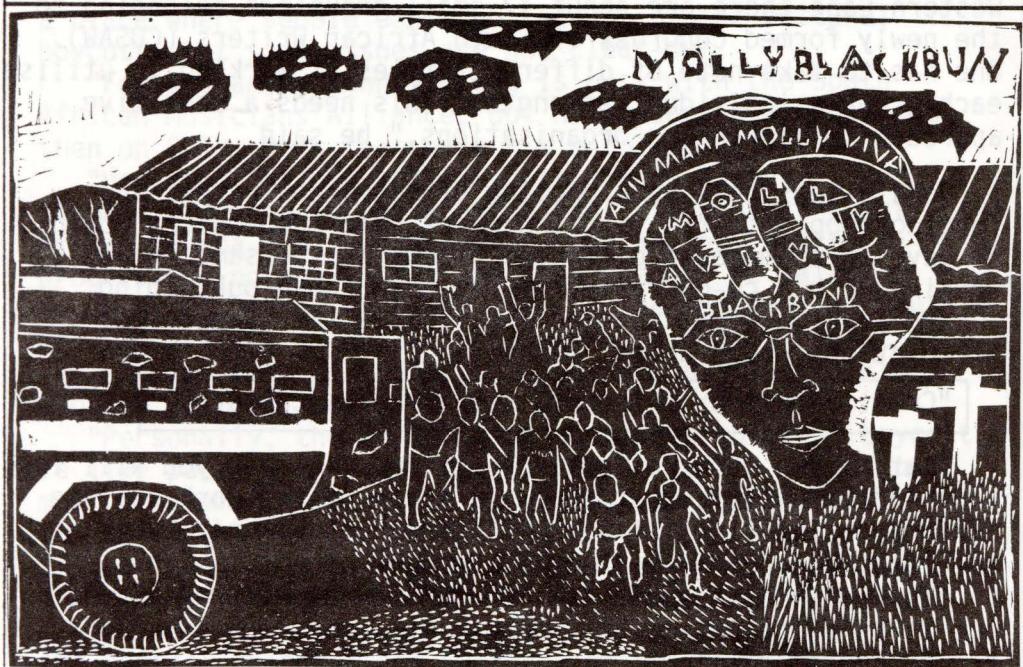
## what do you think:



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.

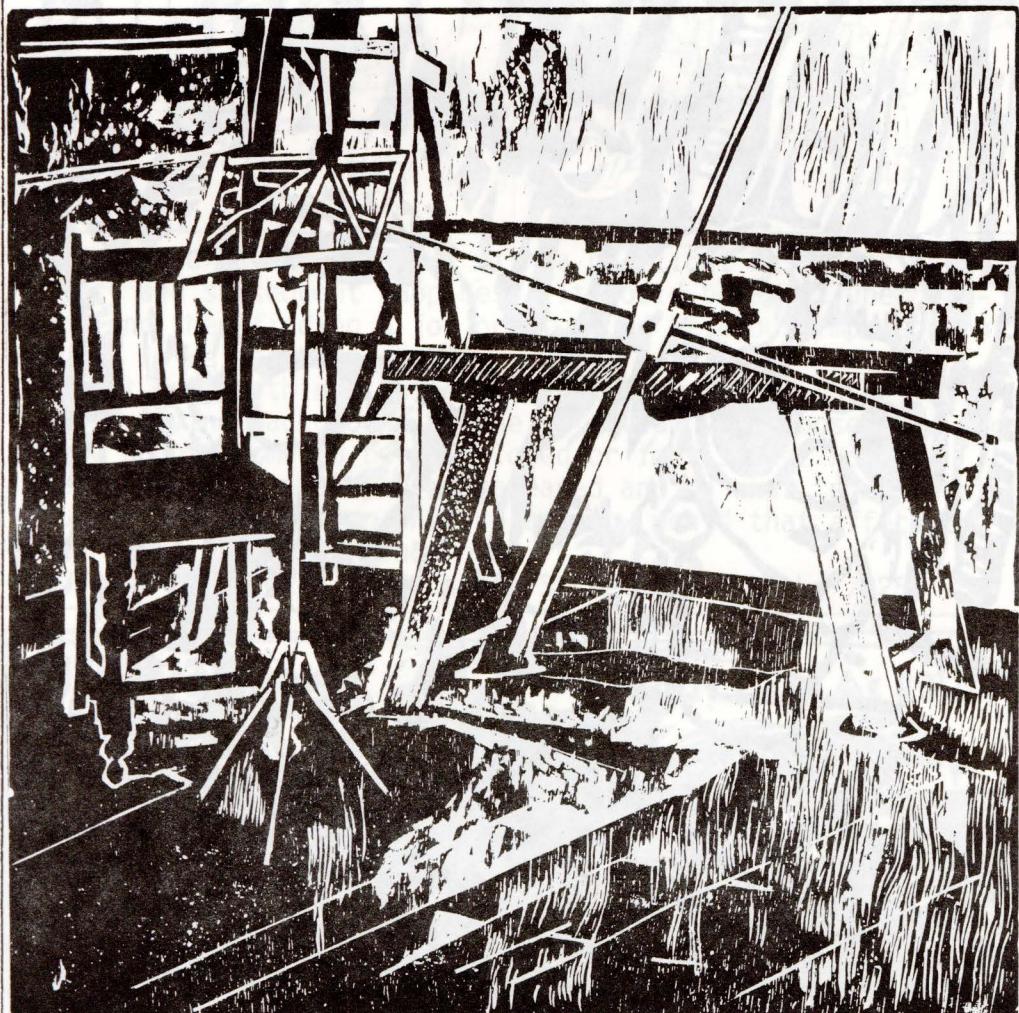


Thembinkosi Mthwisha



3/10 "WORKING S.A.

S. P. H. C. 11/86



The Burning of the Press

Solomon Siko 87

# 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.

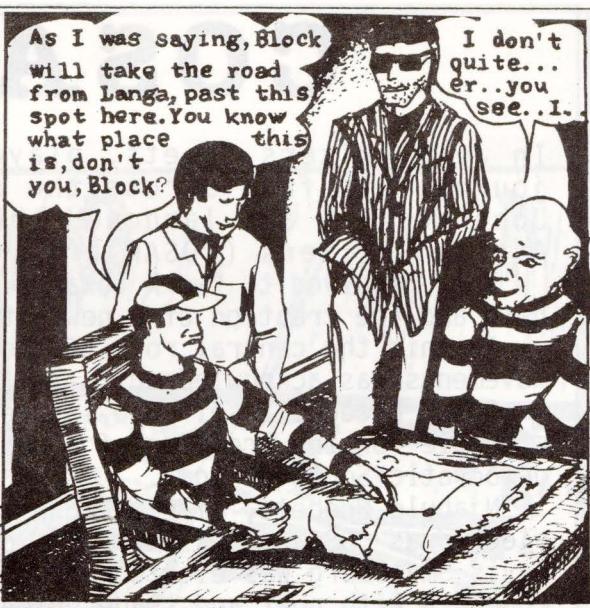
"The duty, the revolutionary duty, of the writer is to write well" - South American writer Gabriel Garcia Marquez.

# BY SHARKUM

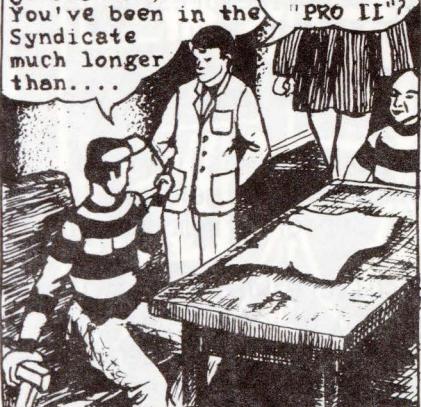
Once upon a time - in the tip of Africa, a certain section of the community decided that the liberation struggle that characterized the area needed reevaluation, and that new strategies had to be adopted to combat some powerful forces that bated human progress there. They formed the "SYNDICATE" - an Educo political group whose aim it was to reorganize the scattered minds of the people. They hadn't reckoned with other malicious forces....

As I was saying, Block will take the road from Langa, past this spot here. You know what place this is, don't you, Block?

I don't quite... er... you see... I...



Never mind, you go instead, Lizwe. I know... but what about You've been in the "PRO LI" Syndicate much longer than....

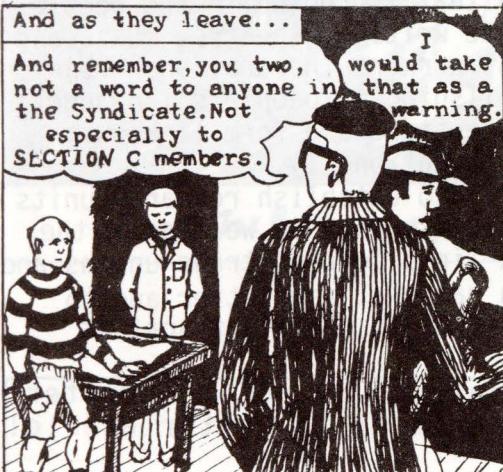


Never mind about that too. Mpongo and I are going to Sea Point to see Linda about that. Just take Block with you, if you want. We're off.



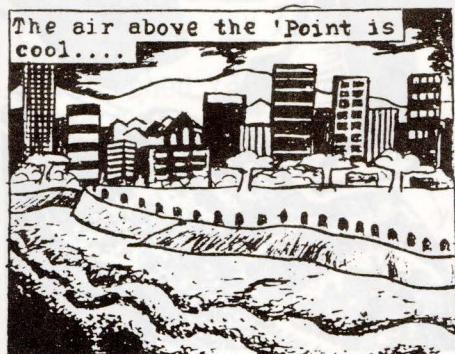
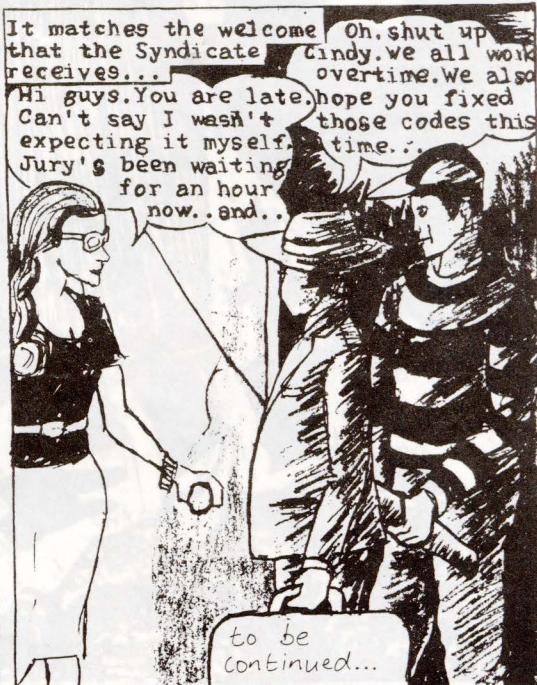
And as they leave...

And remember, you two, would take not a word to anyone in that as a warning. the Syndicate. Not especially to SECTION C members.



Those two seem to make up their minds only at the last moment. I wonder what change of strategy has been effected now.







By David Hlongwane

# NATIONAL WOMEN'S DAY

## - POETRY

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  
When our children  
were shot in Guguletu,  
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



Woodcut by Xolani Somana

### 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 fo 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



Xolani Somanah

