

Farieda Nazier

# POSTERITY

A SERIES OF ART INTERVENTIONS

Volume 1

noun

all future generations of peoples  
*"the victims' names are recorded for posterity"*



Click the link below to view the exhibition video  
<https://youtu.be/PcOUG4k2Sfc>

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# FOREWORD

*The Post(erity) Project*, an art-based critical intervention, in response to (and under the auspices of) the Castle of Good Hope, comprised a densely layered, intensive and transformative process. The successful articulation of this project relied on moments of solitude, introspection and reflexivity as well as times that required engaging with others; critical thinkers – creatives and makers, theorists and practitioners alike. As an activist-artist-educator, I use art as a provocation to facilitate change, through embedded, affective and critical processes.

The Q & A below, sprouted from a series of conversations with cadre Prof. Richard Pithouse, Editor in Chief at New Frame. For further reading on some of the themes discussed here and more, please click on the following links <https://www.newframe.com/the-politic-of-blood/>, <https://www.newframe.com/we-need-to-talk-about-classical-liberalism/> and <https://www.newframe.com/from-minneapolis-to-the-world/>

*Q: In contemporaneous rhetoric that (rightfully) counters the narrative of a liberated and democratic South Africa, there are those who infer that we are in a stasis of 'post-apartheidness', and some who argue that 'apartheid still exists'. What are your thoughts on these two ideas?*

Richard: It is vital to recognise that we confront a variety of social pathologies – some are consequent to enduring colonial forms of power and social organisation, some are a result of new forms of power constituted by new forms of authority and accumulation that emerged after the formal end of apartheid, and some are linked to international developments such as the changing forms of global capital, the emergence of a new public sphere driven by the social industries, etc, etc. There is very often an intersection between different forms of power.

It is plainly the case that there are all kinds of continuities with apartheid, and colonialism more broadly. In some instances these are due to enduring nodes and forms of white power, in other instances they are being driven by government and the state, sometimes but not always in alliances with enduring forms of white power or international capital. There are also new developments that function to modernise aspects of the colonial logic, or to turn what was once a mode of power and exclusion only available to white people into something available to elites in general.

It is also plainly the case that there have been significant, and at times profound, breaks with the logic of colonialism and apartheid. It would be intellectually, ethically and politically irresponsible to collapse into simple sloganeering and fail to acknowledge this complexity.

Clear cases of continuities with apartheid that continue to be driven by forms of white power include, among many others; the way that racism is transmitted across generations through white families; access to exploitative and racially mediated forms of labour by black women in white homes; various spaces and vectors of racial exclusion; a sense of entitlement to disrespect, contempt and violence by many white people; exploitation and domination in the workplaces; the assumption that Euro-American ideas about knowledge and cultural practices have an a priori universal valence – something that is often expressed in schools, universities and workplaces, etc, etc.

There are also all kinds of exclusion and domination that do not need to be deliberately engineered by organised forms of white power such as, in the past, control of the state or, in the present, control of a corporation or a school board, but have such historical weight that they have become structural and therefore enduring features of society. These include the fundamental fact of economic inequality; the pervasiveness of violence – including violence against women, interpersonal violence and state violence; the fact that millions of people are consigned to forms of habitation, education, policing and impoverishment that make any prospect of attaining a mode of life that can enable flourishing extremely difficult; the clear distinction between the township and the suburb, between the realm of democratic rights and the realm of traditional authority and much more.

There are many apartheid like features of contemporary society that are actively driven by new elites in government and state. These include the enduring power of 'traditional authority' in the former Bantustans, the de-Africanisation of people formerly classified as coloured, the assumption that the independent political organisation of ordinary people must be driven by a 'third force' imagined in racial terms, routine police violence, political repression, xenophobia, the way in which provinces are sometimes used to signify ethnically based forms of inclusion and exclusion, the transit camp, the fact that the state continues to build townships for specific categories of people, etc, etc.

There are also many apartheid like features of our society that have been modernised and are now, to varying degrees, deracialised in the sense that elites in general participate in them. These include the exploitation of domestic labour, new forms of exclusionary urban spaces such as gated communities, private education and so on. The new state also works to sustain forms of domination and exploitation with new actors, such as international mining capital. It has often been the case that international mining companies, the state, the ruling party and traditional authority have found shared interest in new forms of exploitation, environmental destruction and repression.

Phenomena such as the ubiquity of political assassinations in KwaZulu-Natal, and new forms of ideology, such as the manicheanism – a classic tactic of the post-colonial state – pushed by the Zuma regime and its backers, are entangled with the past in complex ways but also point to new pathologies developing in the new state and among new political elites.

To deny any of this would be bad faith, a form of bad faith that does not allow us to take full measure of the complexity of our current condition, and the severity of our social crisis. There are many elements of contemporary society that are well characterised as continuities with apartheid, many that are well characterised as racial power giving way to elite power, and many that are pathologies particular to the new state and new forms of political authority. The formulations of a so called 'post-apartheid stasis' and that apartheid still exists, are not adequate for a full apprehension of this complexity.

*Q: What, in your opinion would be the most persistent elements of colonial-apartheid legacy?*

Richard: The fundamental logic of colonialism is an introduction of a split in the count of the human. That is the fundamental pathology of modernity, and something that has not yet been resolved. We still live in the epoch inaugurated in 1492.

There are all kinds of forms of dehumanisation that continue to fester in our society ranging from the way that the police and forms of armed force available to the state treat impoverished black people to violent evictions, the transit camp and the RDP house; atrocious forms of education; an acceptance of the ubiquity of violence, including gendered violence; that fact that millions of people live in shacks; etc, etc.

Since 2004 protests taking the form of road blockades, usually including burning tyres, have been common in South Africa. They are frequently met with state violence, violence that has resulted in numerous deaths. There is something profoundly important in the fact that participants in these protests frequently assert a demand to be recognised as human. This demand, which has been present across the country and in all languages year after year, often takes the form of the affirmative statement that 'We are human beings, not dogs' or, in denunciatory terms, the statement that 'We are treated like dogs'.

*Q: In this first iteration of Posterity, I explore violent and deliberate dehumanisation as a means to gain and maintain power, through what I have dubbed Pawnography. PAWNOGRAPHY is an embodied idea which pervades one's whole existence (internalisation and enactment if you may). By way of example, how do you think Pawnography plays out in our current context?*

Richard: Our society is rank with it in ways that cannot be adequately enumerated. Seeking to attain and retain power by dehumanising others is intensely evident in terms of the social functioning or class, race, nationality, ethnicity and gender – of forms of labour, domination and exclusion. It is present in policing, the way that new elites and the state seek to exploit the colonial wound to sustain predatory forms of power. It is present in the deep structure of society, in interpersonal relations, in the sadism of many forms of power and the normalised everyday forms of power that pass without being fully acknowledged.

The affirmation of an equal and universal humanity remains a profound idea.

*Q: Any thoughts on the intervention itself and how it could function as a medium to deepen critical and socio-political awareness or consciousness of individuals and broader society.*

Richard: Perhaps more than any other society Germany has intervened into the symbolic landscape – including the materiality of its cities – to ensure that the horrors of the past are not passed over in the present. Some of the gestures that have been made are subtle, such as the Stolpersteine, stumbling stones, which are brass plaques set into pavements. They are raised just above the pavement with the result that they catch your shoe from time to time. They won't interrupt your stride enough for you to fall but they will compel your attention.

They are usually set outside the homes where people who were murdered by fascism lived. They carry the names of the dead and the dates of their birth, deportation and death. An invitation to recall a family that lived in this house in this street draws attention to the concrete, to a specific human presence in the world, rather than to an abstraction. What, one may wonder, did the couple say to each other, and to their nine-year-old daughter, when the fascists came?

The stumbling stones are a modest intervention, but there is something deeply humane about this way of inserting a memory of historical trauma into the everyday flow of life.

In South Africa we do not have the same forms of everyday memory of historical trauma. Naming a major road or an airport after a significant figure in the anti-apartheid struggle may affirm that struggle – and shore up the power of the party that now claims it as its sole property – but it does not take us into an empathetic engagement with the lives, suffering or resistance or ordinary people, many of whom will not be remembered by name.

For Jacques Rancière a fundamental task of politics, and art, is to shift the distribution of the sensible, or what we see and recognise as carrying historical and moral weight. What was unremarkable comes not just to be seen, but to carry the profound political charge that comes with the recognition of what he calls the part of no part, of people who are in a situation but carry no weight in it.

South Africa is full of remnants of a brutal past, many built in to the materiality of our towns and cities, that remain unremarked on in public discourse. Slavery has left traces of its cruelty across Cape Town. This is not always acknowledged or given its due attention in the way that we see in, say, Auschwitz, Gorée Island or the slave castles in Ghana.

A sensitive site-specific art intervention in a place like the Castle in Cape Town is a deeply humanising gesture, a restorative gesture – an urgent gesture.

# PREFACE

*The Post(erity) Project: Farieda Nazier*

*History is not the past. It is the present. We carry our history with us. We are our history.*

Baldwin & Peck in *I am not your Negro*, 2017

*The Post(erity) Project* is a series of art-interventions and dialogues, that seeks to extend our present-day quotidian experience to a seemingly long-past socio-political phenomenon - the Dutch colonization at the Cape. Its far-reaching effects still haunt the harsh realities of life in South Africa today. Essentially, I seek out traces and continuities of the colonial and neo-colonial and how these legacies reverberate in the psychological strata of contemporaneous South Africa. The artworks, in its visual, practical and thematic manifestations, reiterates the findings I explored in *Post Present Future* (2019) and *AfterMath* (2012), located in this new but vexed setting - the old ever-present in the new. My starting point with all three interventions included personal responses to racial and sexual trauma, neuroses and deep complexities as it is revealed (or remains hidden and inarticulate) within the collective and individual psyche. And so, *Post(erity)* responds- with the intention to intervene in the vexed histories inscribed within the Castle of Good Hope site.

Volume 1, illustrates the first intervention in the *Post(erity)* series entitled *Pawnography*. This exhibition launched as a dialogue on the afternoon of 24 November 2020, and will be available for viewing during 2021. Please refer to the back of this e-catalogue for booking details. Subsequent interventions accompanied by sister volumes will be launched during the course of 2021 and 2022. For launch dates and access to the volumes please visit [www.fariedanazier.com](http://www.fariedanazier.com)

*Pawnography*

#1 Torture Room, #2 Ammunition Room, 3 The Jail: Bastion

The *Pawnography* installation is situated across three sites: The Torture room, The Ammunition room and The Jail. Each site was selected in response to the subthemes of violence within the domains of the domestic, social and institutional. The artworks function as interventions, recognising and foregrounding the complexity and continuities of our violent legacies.

*Pawnography* also highlights the relationship between violence, power and control and explores its manifestations across our daily lived experiences. Pawns by definition are considered persons with very little agency if any. Instead, pawns are exploited by those in power to maintain and enhance their power. I believe that we, human pawns of differing levels, come into existence through a continued process of (de) and (re) construction. The title *Pawnography*, therefore infers how varied typologies of violent control is employed to appease those in powerful positions. The final on-site manifestation of each element of this three-part installation generates a clearer understanding of the intersections that constitutes the notion of *Pawnography*. The work as a whole extends the *Pawnography* concept beyond physical drug or chemical warfare to a broader political lulling, or drug-like complicity amongst 'more mobile' visible members of the upper stratifications of society. As usual, the under and working classes remain in the trenches, while the majority of middle and higher classes enjoy their privileges.

Thus, the *Pawnography* intervention, speaks about a divided society constructed and reconstructed by old and new politics, social phenomena and individual experiences on the relational front. The atrocities that contribute to the making and remaking of humanity lie in the hands of our past and present leaders, but more importantly, in the agency of each individual who chooses to conform to political and societal pressures. Our complicity and lack of agency (which we often willingly hand over to the state) is what maintains the status quo of *Pawnography*.

\*Our minds and bodies are pawns within the neo-colonial capitalist system. The past is not in the past, it is alive and kicking in the present.

# CONTEXT

*Castle of Good Hope- PO BOX 1: A Dark Pilgrimage Home: Farieda Nazier*

Violence comes in many shapes, forms and sizes. The typologies of violence can be mapped on the landscape, in similar ways in which it can be mapped on the body and mind. An example of a more obvious site of violence is the 'Maison des Esclaves' or 'House of Slaves' in Dakar, Senegal. Described as a site of Dark Tourism, one is allowed to encounter an architectural remnant of one of Africa's greatest tragedies: a mass human trafficking project of colonisation. What remains of the historical tragedy, is a building, stone and concrete walls which bore witness to the story of thousands of individuals who passed through the harrowing and torturous slave trade. What remains of the violent interactions and traumatic experience is a culture where violence is equated to power and is considered a means of expression, a way to assert dominance and self-worth; and to merely get by.

In a similar vein, the Castle of Good Hope, also known as PO BOX 1, can be considered a location of enduring violence. It remains a sordid reminder of colonial and apartheid conquest, by which our ancestors endured the pervasive violence of intersectional oppression. The first thought that comes to mind is that the address PO Box 1 remains a vestige of land invasion, disenfranchisement and displacement. As we are well aware, land is linked to survival, livelihood and spirituality. The unseen hauntological aspects of the Castle remains a thorn in the side of the ancestors of first peoples of the Cape and those in the broader republic.

*The Post(erity) Project* explores what we are left with – the remnants, traces or aftermath that we are subconsciously reeling in; as well as those overt disparities and visible continuities, structural and systemized within our quotidian lives. I am interested in creating the necessary historic links to our daily existence, but also in what it would mean to occupy PO BOX 1, our ancestral land. As an activist and activator, I am always seeking to 'open proverbial cans of worms' and to disrupt problematic discourse that has been rendered hetero-normative. By facilitating new insights and views on buried pasts, the work in *The Post(erity) Project* evokes dialogues on the interconnection between past and present – towards applying our renewed understanding of selves, context and other, to the future. I consider this the reclamation of our history, identity and humanity.

The three selected sites at the Castle – The Jail (of which present day versions are our prisons), The Ammunition Store (echoed in our current issues with chemical and drug warfare) and The Torture Chamber (in many instances torture is what we encounter in our own homes), are inextricably associated to violence in the ways in which these spaces facilitate(d) atrocities within individual, familial, community and social domains. *The Post(erity)* interventions complicate how violence evolves over time and manifests as contemporaneous societal problems – crime, rape, murder, abuse, fraud, corruption. These forms of violence are by no means disparate from the politics and ideology of the past and present.

In my three above-mentioned interventions that constitute the Pawnography assemblage– I aim to foreground some of the hidden roots of our violent culture, in order to through recognition, understanding and action, aid their eventual weeding out.

## The Torture Room

2020

Farieda Nazier

Mixed Media assemblage: Carved found objects, Textiles, Wood, Glass Jar and ceramic pestle and mortar and monkey, a glass jar filled with 'woman's crafts' and painful dialogue on Linoleum flooring



The violence that occurs in enclosed spaces such as the Castle of Good Hope's Torture Chamber, is hidden from the gaze of others. It is a type of violence used to interrogate and dehumanise captives of war, by inflicting pain and suffering. In the South African instance prisoners of colonial conquest (which can be extended to Apartheid), where privy to torture in well-equipped spaces such as these. Today, police and military intimidation, as well as criminal torture tactics, bares a stark semblance to historical techniques. Its hiddenness allows it to be a more drawn out and more brutal form of violence. A similar and sadly too familiar hidden violence where torture is intrinsic is Gender-Based Violence (GBV) and femicide. These phenomena are rife in South Africa today and the number of women killed annually is startling. Many cases of femicide result from years of torturous abuse and some cases are much more acute. Uyinene Mrwetyana, a 19-year-old film and media student at the time, was brutally raped and murdered in broad daylight in a post office on a bustling street in Claremont, Cape Town. In my site specific installation the empty glass jar (etched with her name) is covered in a scorched textile which represents Mrwetyana's fleeting time on earth. The jar sits tentatively on a high golden altar, which at its base, hugs a pestle and mortar, filled with the broken remains of a soap-stone chess pawn.

GBV paralyses, silences and disempowers women. Persecutors strip away agency by using cruelty, force and fear to render their victims pawns. My art intervention does not seek to divorce this gruesome phenomenon from other contributing factors but merely aims to foreground a specific causality toward deepening our understanding in the unravelling of the problem.



'A similar and sadly too familiar hidden violence where torture is intrinsic is Gender-Based Violence (GBV) and femicide.'





'It's hiddenness allows it to be a more drawn out and more brutal form of violence.'







'Persecutors strip away agency by using cruelty, force and fear to render their victims pawns. '



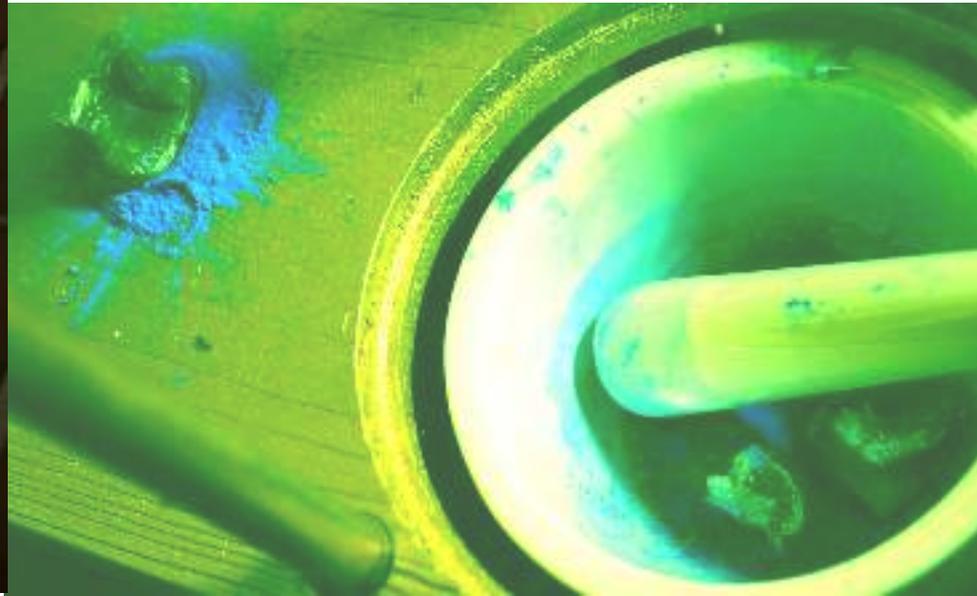


'In my site specific installation the empty glass jar (etched with her name) is covered in a scorched textile which represents Mrwetyana's fleeting time on earth. '



'Uyinene Mrwetyana, a 19-year-old film and media student at the time, was brutally raped and murdered in broad daylight in a post office on a bustling street in Claremont, Cape Town.'





**The Ammunition Room**  
**2020**

Farieda Nazier with Mogau Kekana (Animator)

Mixed Media assemblage: Animation on loop with a glass jar filled with 'woman's crafts' and painful dialogue, and ceramic monkey



Historically, The Ammunition Room, was used as a space to store artillery and ammo such as black powder and cannon balls that would be distributed to soldiers positioned on the nearest bastion. Weapons is use to expel ammunition though a mechanical and chemical process. The apparatuses designed to inflict violence varies in terms of its function and end.

In society, collective beliefs of black and POC inferiority, continues to plague already marginalised peoples. These themes are addressed in *Pawnography* through the metaphor of artillery and ammunition which is used to describe hidden epistemic violence. Epistemic violence is enabled through institutions such as schools, religious or cultural centres, the media and universities, which I consider the weaponry used to propagate violent and damaging racist mythology. The actual ammunition is the mythologies of the unevolved and uncivilised savage, the black inferior human, which is fuelled by historical Social Darwinism and Eugenics.

In *Pawnography* I aim to recognise these lesser visible forms of ammunition. Simianisation or 'monkeyfication' for instance, has aided the project of creating a hierarchy of humanity, rendering some worthy of success and power, and others not.



'In *Pawnography* I aim to recognise these lesser visible forms of ammunition.'

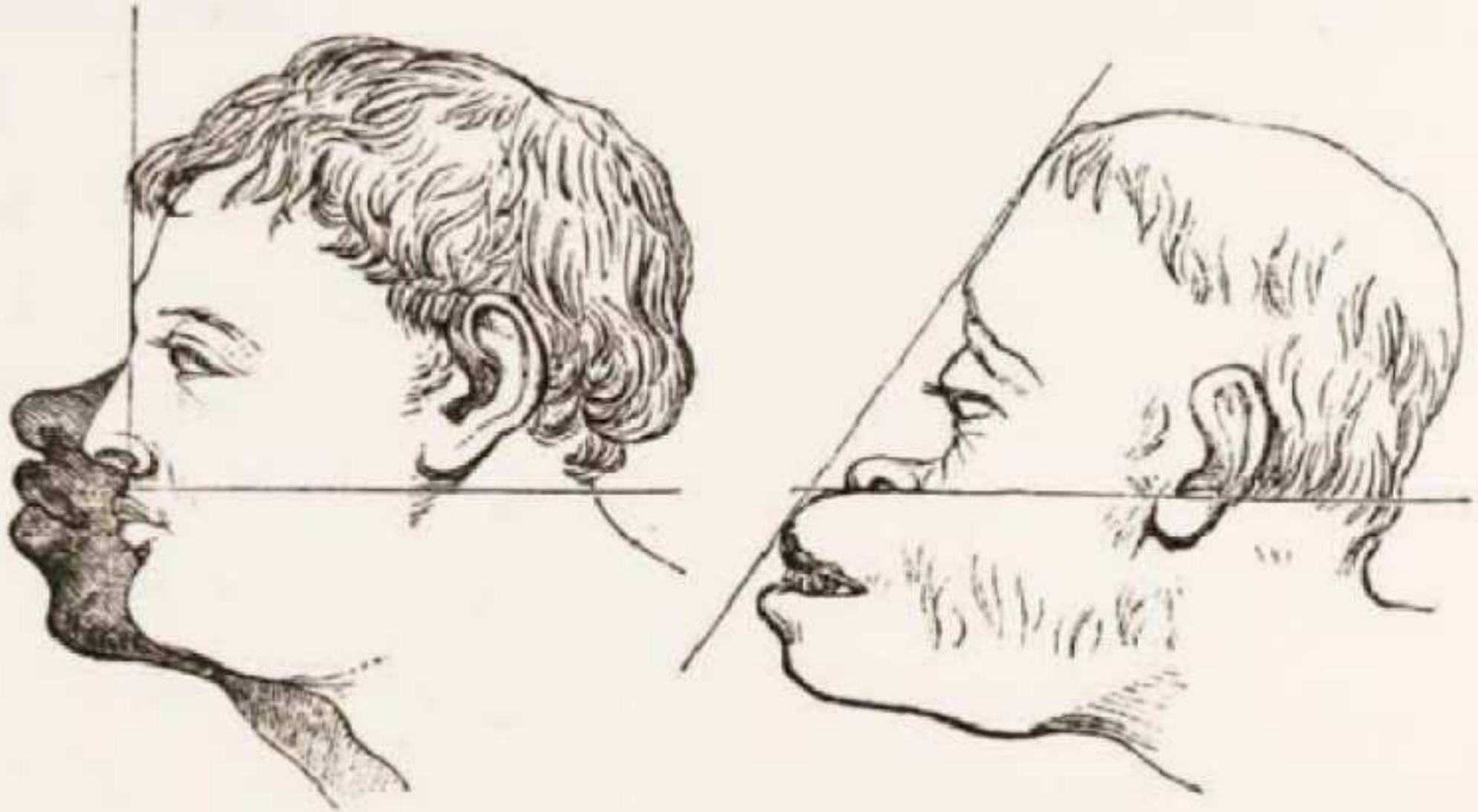
'The actual ammunition is the mythologies of the unevolved and uncivilised savage, the black inferior human, which is fuelled by historical Social Darwinism and Eugenics.'





'Simianisation or 'monkeyfication' for instance, has aided the project of creating a hierarchy of humanity, rendering some worthy of success and power, and others not.'





[*Profile of Negro, European, and Oran Outan.*]

*'Goff et al. (2008: 293) note that the works of people such as anthropologist Franz Boas and evolution scholar Charles Darwin theorised that peoples of African descent reside somewhere between the simian and the deformed or savage anthropoids in an evolution continuum that begins with the simian on one end and develops into the savage and/or deformed anthropoid, and culminates with Whites at the other end as the most developed. Simianization continues to recur even in contemporary times, notes Hund, Mills and Sebastiani (2015:7), they report that "at the end of 2014, North Korea hit the headlines by comparing the president of the USA to a monkey" and that "a Belgian newspaper thought it hilarious to represent the president and the first lady as apes. '*

# From Nott and Gliddon *Types of Mankind* (1856)

FIG. 223. — Apollo Belvidere.<sup>177</sup>



FIG. 241. — Negro.<sup>178</sup>



FIG. 242. — Young Chimpanzee.<sup>179</sup>



FIG. 225.<sup>178</sup>



Greek.

FIG. 243.<sup>178</sup>



Great Negro.

FIG. 244.<sup>178</sup>



Young Chimpanzee.

FIG. 225.<sup>178</sup>



Great Negro.

FIG. 247.<sup>178</sup>



Chimpanzee.

FIG. 249.



White Negro, 1848.

FIG. 251.



Negro, 1848 years old (negro, pp. 201-202).

FIG. 226.<sup>178</sup>



Blackhead Wigmore — Goffe War.

FIG. 245.<sup>178</sup>



Blackhead from Richmond.

FIG. 250.

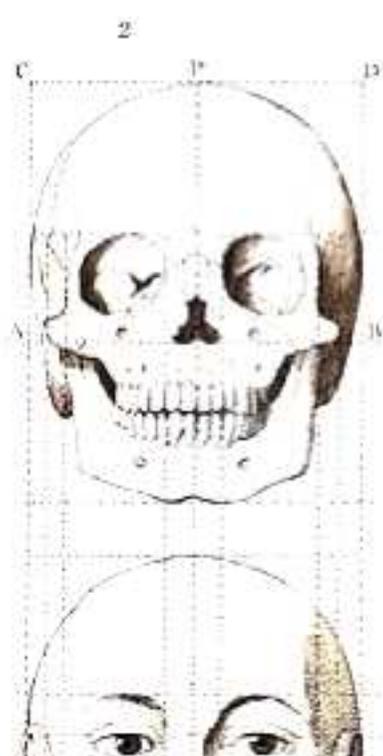
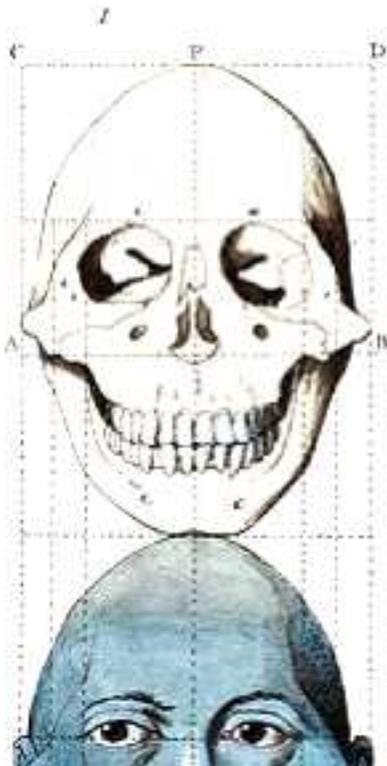


White Negro, 1848.

FIG. 252.



Blackhead, 1848 years old.



**Penny Sparrow**  
ESTATE AGENT



TEL: 039 SHOW NUMBER

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**Penny Sparrow**

These monkeys that are allowed to be released on New years Eve And new years day on to public beaches towns etc obviously have no education what so ever so to allow them loose is inviting huge dirt and troubles and discomfort to others. I'm sorry to say I was amongst the revellers and all I saw were black on black skins what a shame. I do know some wonderful thoughtful black people. This lot of monkeys just don't want to even try. But think they can voice opinions about statute and get their way dear oh dear . from now I shall address the blacks of south Africa as monkeys as I see the cute little wild monkeys do the same pick drop and litter. 🙄



**The Jail**  
**2020**

Farieda Nazier with Sarah Van Borek (Videography)

Mixed Media assemblage: Video work on loop with a glass jars filled with 'woman's crafts' and painful dialogue, a ceramic monkey, mixed glass vessels, carved phalli in wax, soap stone pawns.



*The conditions created by the state made the gang an integral part of social and economic life.*

Khalil Goga, 2014

Drugs, like biological and chemical warfare, play a role in the 'unmaking' and 'remaking' of humanity. These undulating implications are vast and yet to be understood. They have direct links to political and economic situations within varied geographic settings. During apartheid, the likes of Dr Death or Wouter Basson, who waged chemical and biological warfare on South Africans, practised under the auspices of the oppressive regime at the time. He left behind many who've suffered long term physiological and psychological illnesses. This said, there is a gaping hole within our written history – an absence of acknowledgement of the deep and long-term effects of the regime.

Over the past 100 years, the Western and Eastern Cape have witnessed a steadily rising drug-induced genocide – from the reign of Nongolosh, the illegal Mandrax trade in the '70s and '80s, to 'Tik' and 'Nyaope' or 'Unge' in the 2000s. Many believe that apartheid and corrupt continuities within the current state make-up enable the perpetuation of this dark industry steered by crime syndicates who operate unperturbed in our prisons and townships. Needless to say, we need to interrogate the structures that allow for the unhindered running of these divisive and destructive operations. The dehumanising impact of drugs on our communities range from relational violence within the home to widespread crime: with murder, abject gender-based violence and the rape of children in many ways perpetuating the oppression at the hands of gang-lords and those who allow this phenomenon to persist.

The installation titled *Pawnography*, seeks to explore the divisive effects of societal destabilizers, such as drug-warfare, on those deemed powerless by our fraught systems and institutions. Alongside this, as noted by Goga (2014), are the socio-political and economic baggage that sustains the war. In the strategy-based game of chess, pawns are the weakest pieces representing the infantry. To extend the analogy of a pawn, I draw on the Cambridge Dictionary's definition – “a person who does not have any real power but is used by others to achieve something”. Historically, the apartheid government rendered 'coloured' peoples pawns or buffers between 'whites' and 'blacks', creating the illusion of higher status to those categorised 'coloured', vs. those considered 'black'. As we are well aware, power through control was at the helm of the colonial project. The internalisation of this racist strategy created the perception that 'coloured' people were beneficiaries of the regime. These ideas are still prevalent today in the design of our urban geographies which feature the apartheid buffer zones or 'coloured townships' (created to insulate historically 'white' and 'black' areas). More visibly, this is evident in the ongoing conflict over land and resources. What remains between African people of colour, is the same process of categorisation or 'othering' dividing society across these constructed racial boundaries.

The chemical and biological warfare or violence and 'zoning' begun during colonialism and apartheid, still exists in contemporary society, perpetuating social injustice. *Pawnography* intervenes in this state of affairs by creating opportunities to explore and interrogate history and its connection to past-presences, thereby facilitating our future actions against covert subjugation.





'The installation titled Pawnography, seeks to explore the divisive effects of societal destabilizers, such as drug-warfare, on those deemed powerless by our fraught systems and institutions. Alongside this, as noted by Goga (2014), are the socio-political and economic baggage that sustains the war.'







'To extend the analogy of a pawn, I draw on the Cambridge Dictionary's definition - "a person who does not have any real power but is used by others to achieve something".'

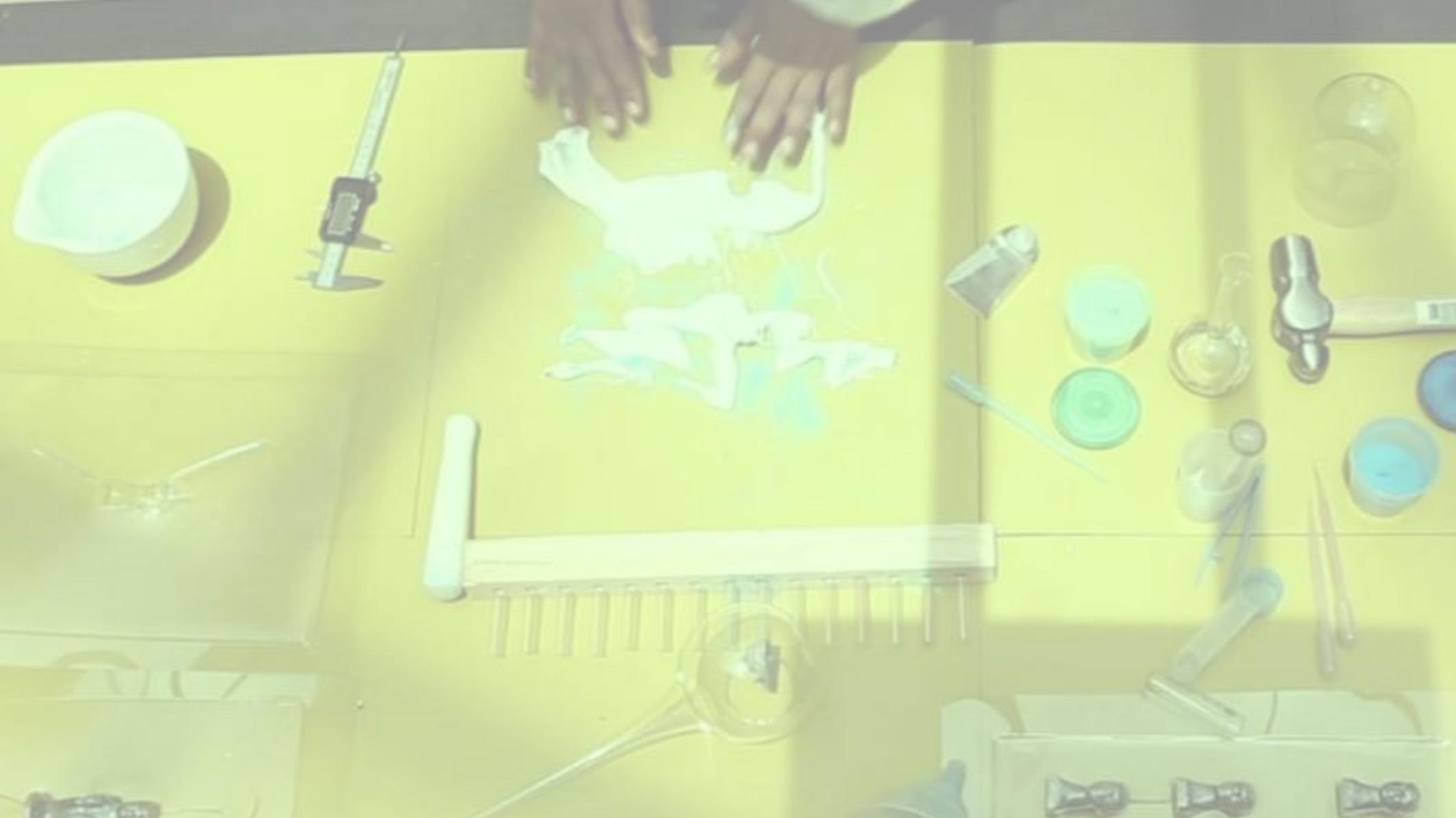


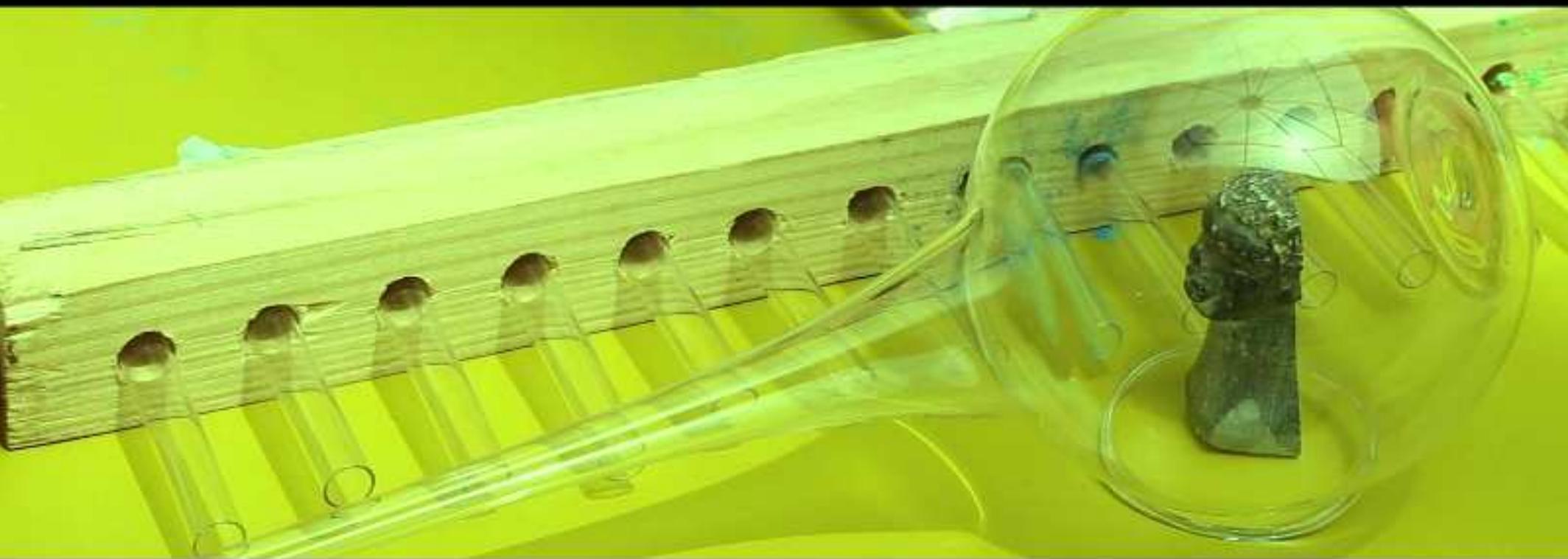


















# CLOSING

*'The thoughtful selection of the Castle's exhibition spaces - in this instance the original Slave Chambers, Interrogation Room/Torture Chamber and Ammunition Room and Jail, connects the tangible with the intangible, the past with the present and thought with practice.'*

Calvyn Gilfellan: Chief Executive Officer/Executive Director

# ARTIST BIOG

**Farieda Nazier** is a Senior Lecturer and Head of Department of Jewellery Design and Manufacture at the University of Johannesburg. As a researcher and creative practitioner, her work explores the psychological and perceptible consequences of historical legacy, memory and traces. She employs provocative sculptural and video assemblages in the form of installation art to engage in discursive opportunities within her practice. Her research and writing appear in publications that range from academic peer-reviewed journals to educational books.

[www.fariednazier.com](http://www.fariednazier.com)





### **The Post(erity) Project**

was launched at the  
Castle of Good Hope, c/o Castle and Darling Street, Cape Town  
on 24 November 2020

**For more information and scheduled visitations or walkabouts please contact:**

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