

Farieda Nazier

# POSTERITY

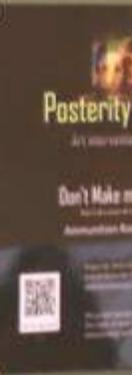
A SERIES OF ART INTERVENTIONS

Volume 2.1- Look Book

noun

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

Click the link below to view the music video work  
<https://www.youtube.com/watch?v=kIBb0SYjRRg>



# ACKNOWLEDGEMENTS

## **Funding:**

University of Johannesburg  
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## **Collaborators:**

Jade Bowers  
AndiMkosi  
Ebrahim Nazier  
Nathalie Mason

## **Host:**

Castle of Goodhope:  
Mr C Gilfellan, Mr S Maxebengula and team

## **Videography and Documentation:**

Sarah Van Borek  
Ebrahim Nazier

## **Ongoing Support:**

Sadia Nazier  
Sulaigha Nazier  
Farieda Nazier  
Sulaiman Nazier  
Aditya 'Adi' Nazier

Posterity #2 Ammunition Room

Title of work: Don't make me ...

2021

Farieda Nazier with Jade Bowers (co-director), AndyMkosi (videography, photography & editing)

Mixed Media assemblage: Video work on loop and still photography

The video-installation intervention titled 'Don't make me over' is part of a series of works within the ambit of The Posterity Project: that act as disruption and public provocation, within selected archival and heritage sites. Besides an installation at The Forge and The Commune situated within the newly gentrified heart of Braamfontein, Johannesburg, the Castle of Good Hope in Cape Town is hosting a parallel installation. The link between these installations reverberates a continuum between past and present: how historical colonial exploitation has developed into the much more evasive neo-liberalism we know it today.

In The Posterity Project: #2, entitled Don't Make me Over... we pay homage to the presence of past selves as a manifestation of living and ancestral spectres. Don't Make me Over performs the generating-making, reproduction-remaking, and deconstruction-undoing, of self, within socio-political and psychosocial domains of the past and the present.

My work explores, how, hidden societal contexts such as quotidian patriarchy, is violently (re)inscribed and (re)enacted in the home and workplaces alike. Again, a hauntology of violence is implicated and interrogated. More specifically, I seek to highlight the still overlooked intersectional violence experienced by womxn of colour in this country and beyond. For womxn, performing labour(s), are entangled with sex and power. A further violence is the expectation (disguised as culture and religion) that we need to perform and deliver labour, excessively, constantly and to a certain standard (as set by the oppressive structures). From the home (as mothers and partners) and within our chosen occupations, we perform imposed labour at the cost of our health and mental well-being. Above all, when we consider matters of race and class, exploitation, and abuse of power, exasperates the levels of violence experienced

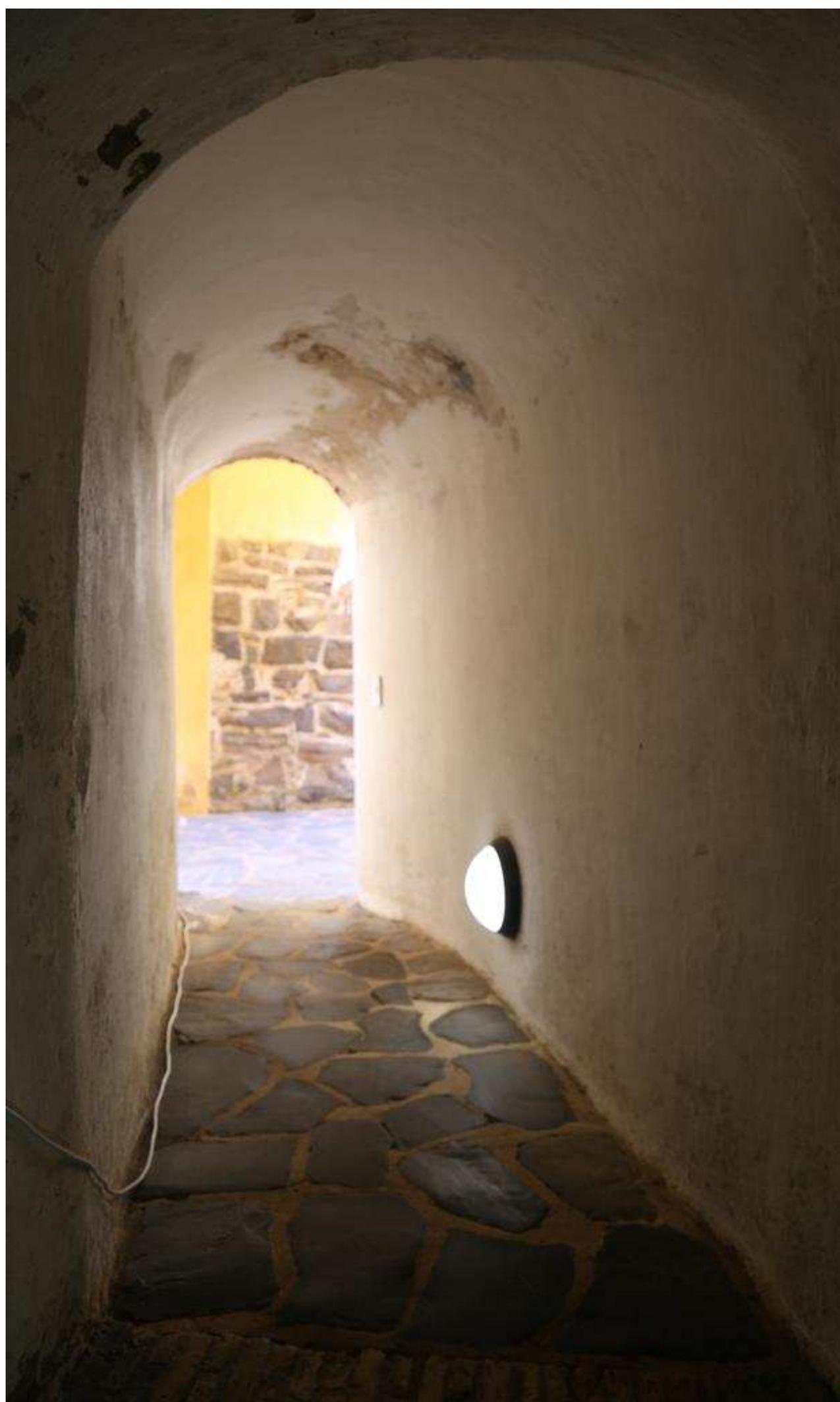
ON violence (immeasurable)

This immeasurable violence  
e-very-day  
Every-waking-day  
I grind, I toil, I mince  
my words, my body my flesh  
You juice my mind, and thoughts  
Escape me percolated anew  
You quench my thirst  
I live in hope

I attest, invest  
My labours of and for love  
And hate  
Despising your violence,  
immeasurable  
My actions speak volumes  
but reek a bit of you, barren, cold  
Making me yearn  
Again for a humanity like yours,  
and  
For you to recognize, Me, my soul  
Beyond my golden brown crust,  
To the brittle white bones, like  
yours

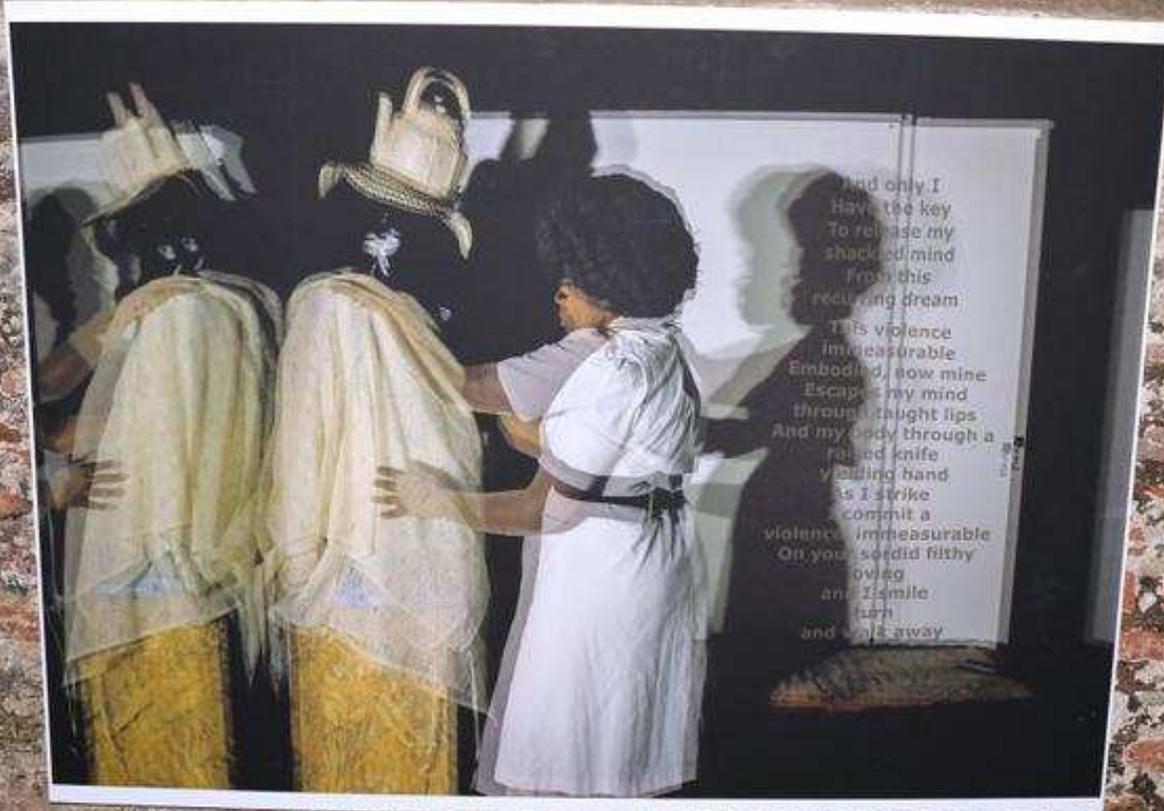
The stench  
Of caking blood  
awake me with a jolt.  
Your love is not love  
but a violence immeasurable  
And only I  
Have the key  
To release my shackled mind  
From this recurring dream

This violence immeasurable  
Embodied, now mine  
Escapes my mind through taught  
lips  
And my body through a raised  
knife yielding hand  
As I strike  
I commit a  
violence, immeasurable  
On your sordid filthy loving  
and I smile  
turn  
and walk away







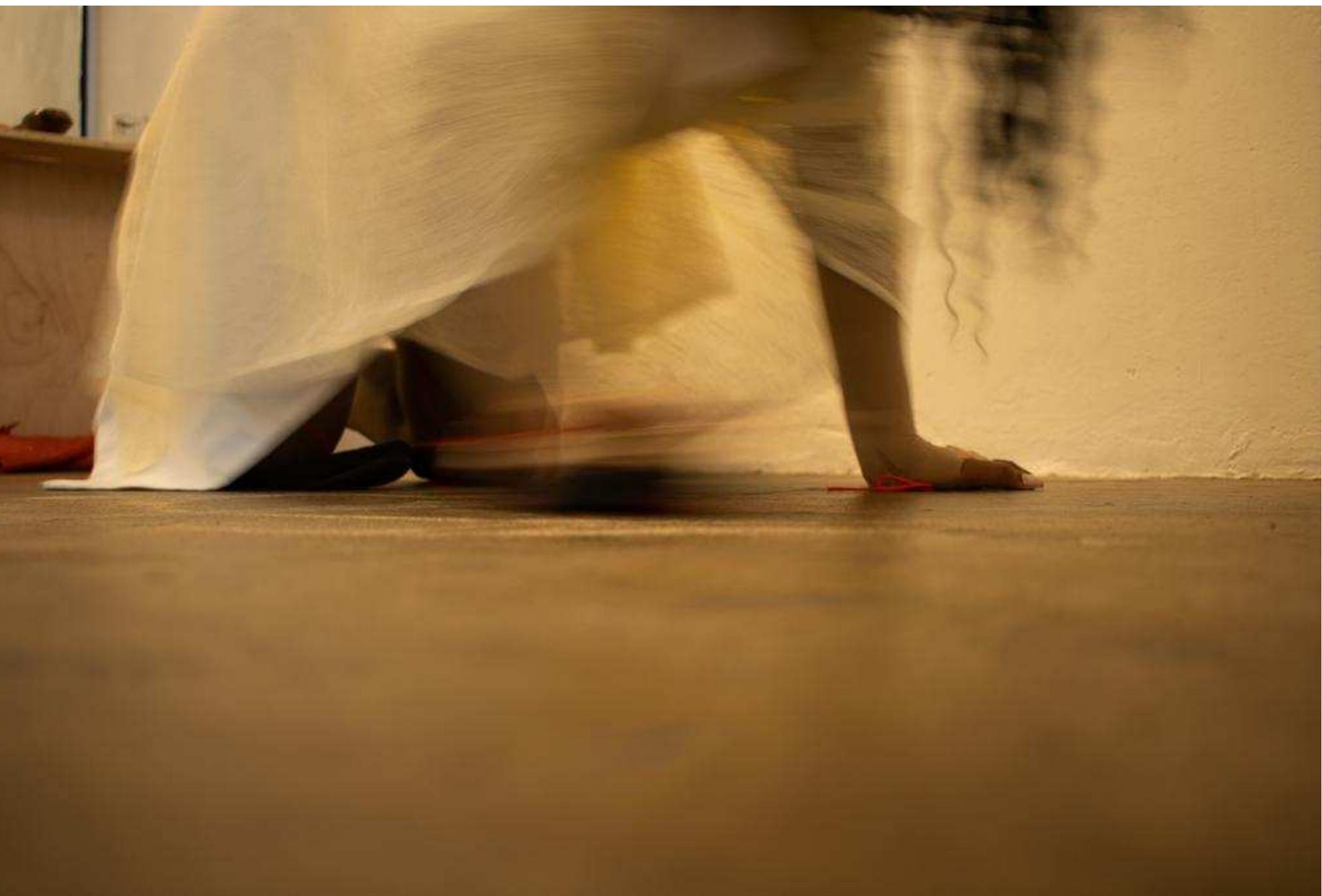


And only I  
Have the key  
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shackled mind  
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recurring dream

This violence  
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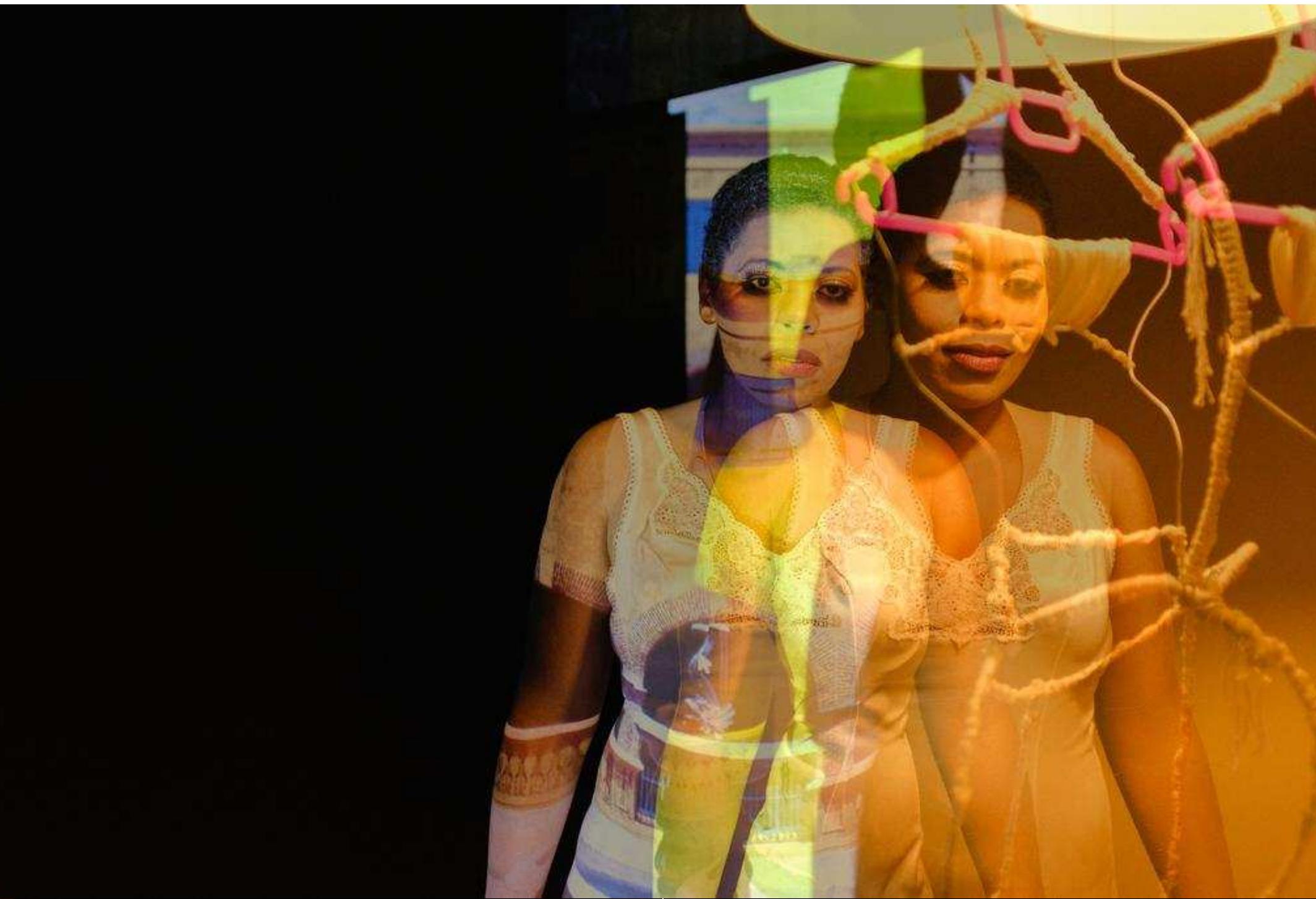




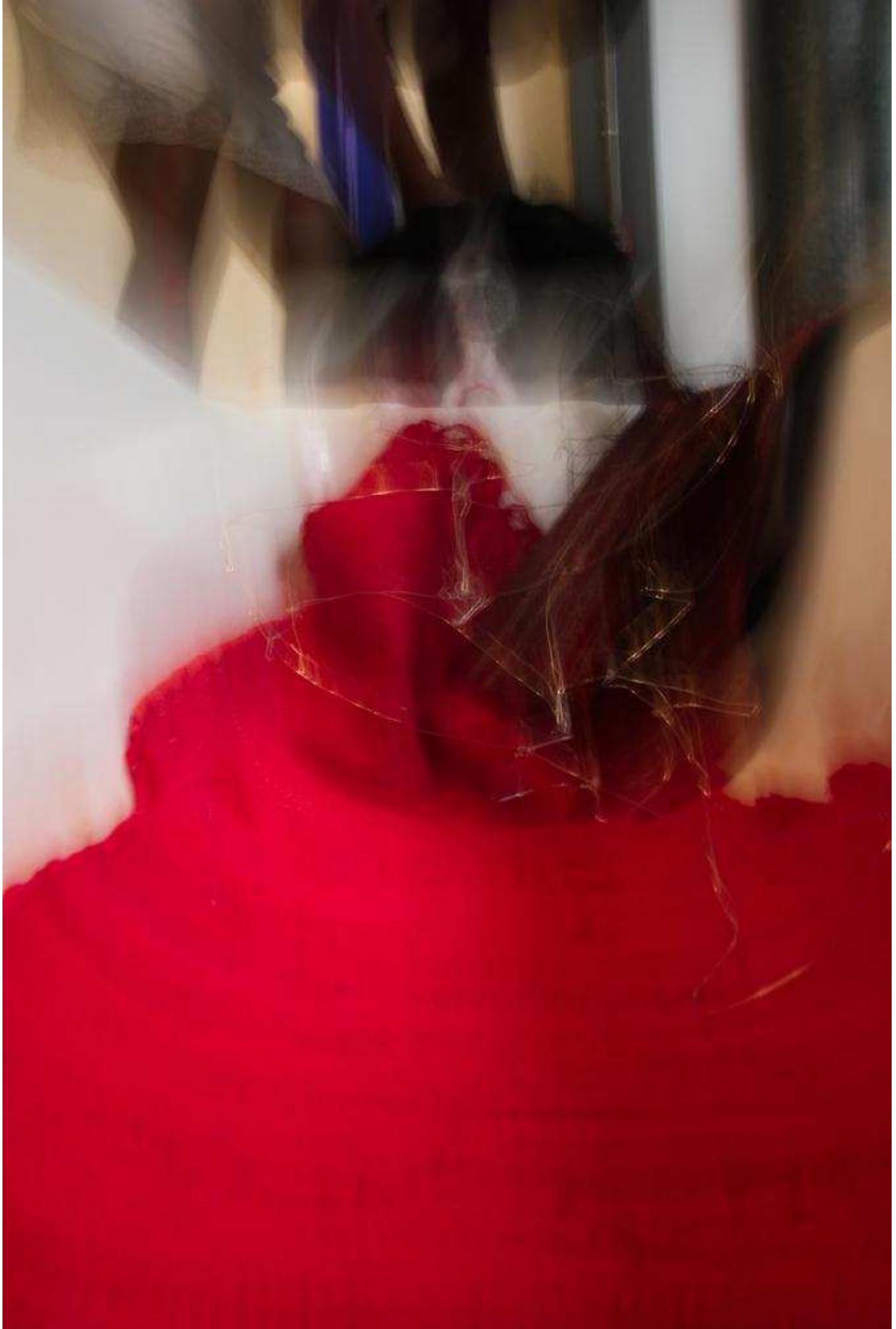












Posterity #2 The Jail  
Title of work: Platneus Potret  
2020  
Farieda Nazier

Sculpture: Box framed form folded copper sheets and sandblast finished aluminium  
During colonial times and subsequently, the apartheid regime, skin colour, hair texture and facial features were used as racial markers. By way of example, the infamous 'Pencil Test' as well as measuring the height and breadth of the nasal bridge, was used by state officials in the process of racial appraisal.

Platneus Potret (Afrikaans for 'flat nose portrait'), a series of 'funhouse mirrors' interspersed with bland abstracted portraits, satirises our politicised ideas of physical appearance, race and identity. The copper mirrors reflect our discoloured distorted faces rendering our perceptions of self, anew. The artwork highlights how the fickle pseudo-science known as Social Darwinism which inspired the apartheid states' racial classification, remains embedded in our consciousness.

Many years after the abolition of the regime, historical stratification still pervades our daily circumstances and interactions. As the access to land and resources were directly linked to race, disparate township and suburban realities link closely to this phenomenon. Today, the majority of people of colour still reside in poverty, in the allotted purpose-built townships on the peripheries of urban spaces. Whereas the rich minority, mostly Caucasian, live in lush, spacious green suburbs. Should we not examine how we subscribe to hierarchical racial taxonomy that still taints our beliefs and understanding of each other? How are we complicit in inflicting covert violence, upon ourselves and others?

\*Regte Platneus is the title of the original installation as part of Post Present Future intervention in the 'Hall of Classification' at the Apartheid Museum 2019.

\*\* Potret is the title of the original installation as part of After Math intervention in the 'Round Room' at the Apartheid Museum 2012.











# 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.

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### **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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