

Mayibuye iAfrica

The emergence of resistance culture during the 1976 uprising



Just as colonialism and apartheid sought to disrupt the culture and silence the voices of the oppressed, so too did the struggle against such repression generate resistance in the form of cultural expression. JUDY SEIDMAN traces the poetry, music, writing and other art forms that emerged in the underground and exiled liberation movements following the clampdown and bannings of the early 1960s, focusing on the momentum generated in the cultural sector in the wake of the 1976 uprising.

Thamsanqa kaMnyele, untitled graphic, pen and ink, 1984 .

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As politics must teach people the ways and give them the means to take control over their own lives, art must teach people, in the most vivid and imaginative ways possible, how to take control over their own experience and observations, how to link these with the struggle for liberation and a just society free of race, class and exploitation.

Dikobe waMogale Martins, 1982¹

Introduction

This article explores the role and growth of resistance culture between the late 1960s and 1982, within the distinctive arts and culture discourse that emerged around the Soweto 16 June 1976 uprising.

Today the accepted narrative agrees that the apartheid state's declaration of a State of Emergency in March 1960 outlawed political structures, and banned, jailed, and drove activists into exile. It is also common cause that by the late 1960s a new generation of cultural activists arose to challenge cultural assumptions, change perceptions, and envisage a new future. Inside apartheid-ruled South Africa, cultural activists worked in community-centred spaces, formed innovative cultural groups, and explored new theory and praxis for arts and culture. This emerging resistance culture fed into, gave public expression to, and in turn was strengthened by South Africa's June 16 youth uprising.

Poster designed by Heinz Klug with MEDU, silkscreen, Gaborone, 1980.





Yet today the growth of cultural resistance around the June 16 uprising remains a less researched aspect of South Africa's cultural and political history. This article sets out to review the experiences, creative work, and cultural theory developed by activists around the '76 uprising, and to place this within the broader context of South Africa's emerging culture of liberation. It suggests that cultural activists emerging within the intense, shifting conflux of culture and politics that characterised the '76 uprising deliberately sought out, built upon, and created a shared cultural theory, creative practice, understanding, and a vision of the centuries of cultural repression and resistance that formed South Africa, and the culture of liberation that they hoped to birth.

Background: "culture as a weapon of oppression"

From its inception, imperialist domination in Southern Africa from settler colonialism to apartheid denied conquered people's voice in culture as well as politics. Amílcar Cabral observed that imperialism can "be maintained only by the permanent and organised repression of the cultural life of the people concerned" and that "if imperialist domination has the vital need to practise cultural oppression, national liberation is necessarily an act of culture" (Cited in Andries Oliphant, 2020).

Across Africa, invasion and colonialism suppressed precolonial cultural practice and beliefs, from language and religion to expressions including song, poetry, artwork, performance, and dress. Franz Fanon in his seminal writing "On National Culture", describes this:

Colonial domination ... very soon manages to disrupt in spectacular fashion the cultural life of a conquered people. This cultural obliteration is made possible by the negation of national reality, by new legal relations introduced by the occupying power, by the banishment of the natives and their customs to outlying districts by colonial society, by expropriation, and by the systematic enslaving of men and women" (Fanon, 1967).

This could have been the blueprint for colonial and apartheid structures in South Africa. Economic and social provisions of the 1913



Natives Land Act restricted people classified as “native” (80% of the population) to 13% of the land (so-called “native reserves”, later named “Bantustans”, then “homelands”). This was accompanied by laws to suppress and control culture and social life, imposing what cultural activist and writer Andries Oliphant calls “a hierarchical system that elevated minority colonial culture as the official culture of a racist state, while enlisting indigenous African cultures for the engineering of separate ethnic identities – the latter designed to divide the African majority in a system of segregation calculated to secure white minority rule” (Oliphant, 2020, p. 2).

In Steve Biko’s words:

... the colonialists ... turned to the past of the oppressed people and distorted, disfigured and destroyed it. No longer was reference made to African culture, it became barbarism. Africa was the ‘dark continent’. Religious practices and customs were referred to as superstition. The history of African Society was reduced to tribal battles and internecine wars. (South African History Online, 2026, March)

The state established a Language Board to codify the “indigenous language” of that “tribe” into a rigid official version, entrenching pre-colonial, rural, isolated and outdated usage.

The settler colonial state, and the apartheid regime that followed it dismissed cultural expression as irrelevant or trivial. “Indigenous” artworks were “native curiosities” or craft, lacking innovation, creativity, or relevance to people’s current lives. Before the 1960s, artwork by people designated “native” (later called “Bantu” and then “Black”) were excluded from museums or galleries, which were only located in “White” urban areas. Black musicians and actors were barred from performing in “White” venues; “Black locations” and Bantustans had no theatres or performance venues.

Yet there was political resistance, and also cultural resistance: Sol Plaatjie’s 1930 novel *Mhudi* (about the effects of the Land Act), Peter Abraham’s *Tell Freedom* (1954), Gerard Sekoto’s and Ernest Mancoba’s art,



songs like *Wathint' abafazi; wathint' imbokodo* ("You strike a woman, you strike a rock", sung at the 9 August 1956 women's march in Pretoria), *Meadowlands* (about the razing of Sophiatown), and many more works testify to the historic struggle to reclaim people's culture from colonial oppression and the system labelled "apartheid". The oppressor state then forbade publication, performance, and exhibition of such defiant works of art.

The main aim of the 1960 State of Emergency, in which the African National Congress and Pan-Africanist Congress were banned, was to destroy political resistance, but it also targeted cultural defiance. Trade union leader and musician Vuyisile Mini was executed for uMkhonto weSizwe activities. Writers, artists, and performers were persecuted and driven into exile, including Alex la Guma (after being jailed then banned), Keorapetse Kgotsitsile, Mongane Wally Serote, Miriam Makeba, Todd Matshikiza, Hugh Masekela, Jonas Gwangwa, Ernest Cole, Dumile Feni, and Pitika Ntuli. Some left illegally, some took one-way exit permits, some simply chose never to return. Many joined (or re-joined) the liberation movements in exile.

In 1969 Steve Biko summed up the reactions to the oppression: *"After the banning of the black political parties in South Africa, people's hearts were gripped by some kind of foreboding fear for anything political. Not only were politics a closed book, but at every corner one was greeted by a slave-like apathy that often bordered on timidity."* (2002 p. 34)

Rebirth of cultural resistance: late 1960s to '76

From the late 1960s, Biko and the Black Consciousness Movement began to rebuild, give new meaning to, and promote suppressed South African and pan-Africanist cultures –to "find a sense of self". Biko spelled this out:



There is a tendency to think of our culture as a static culture that was arrested in 1652 and has never developed since ... that we have nothing to boast of except lions, sex and drink.... But we also have to realise that the basic tenets of our culture have largely succeeded in withstanding the process of bastardisation and that even at this moment we can still demonstrate that we appreciate a man for himself. ...A culture is essentially the society's composite answer to the varied problems of life. We are experiencing new problems every day and whatever we do adds to the richness of our cultural heritage as long as it has man as its centre. The adoption of black theatre and drama is one such important innovation which we need to encourage and to develop. We know that our love of music and rhythm has relevance even in this day. (2002, pp. 95-96)

Biko's Black Consciousness sparked new awareness, spread defiance, and mobilised students and communities. Community cultural projects emerged in Black townships and 'Bantustans', ranging from students' reading groups to workshopped theatre, music, poetry, and visual arts, created and performed by, for, and within the Black communities. This in turn fuelled the '76 uprising.

This article comprises preliminary research into the growth of cultural resistance. As such, it cannot do justice to the complex and shifting relationships between Black Consciousness, Africanist and Charterist formations and their impact on cultural activism. However, personal experience, research, and interviews that inform this article confirm that every cultural activist mentioned here has talked – often in depth – about how they experienced and negotiated these issues over time.

One key point stands out: Prior to Biko's death in 1978, and often after that, many cultural activists did not see these debates as irreparable or irresolvable conflicts affecting their cultural work. Rather, cultural activists emphasised that cultural production is grounded in, and gains strength from, community engagement in shared experience, perception, and inspiration to conceive and construct the artwork; in collective



participation in creation; and in interaction with audiences through performance, publication, and exhibition. Biko wrote:

Sekou Toure was right when he said: 'To take part in the African revolution, it is not enough to write a revolutionary song; you must fashion the revolution with the people. And if you fashion it with the people, the songs will come by themselves and of themselves. In order to achieve real action you must yourself be a living part of Africa and of her thought; you must be an element of that popular energy which is entirely called forth for the freeing, the progress and the happiness of Africa. There is no place outside that fight for the artist or for the intellectual who is not himself concerned with, and completely at one with the people in the great battle of Africa and of suffering humanity'. (2002, p. 32)

Student leaders and activists from that period record that ANC leaders and contacts in the 1970s encouraged them to continue work within Black Consciousness student and cultural structures. Since Black Consciousness cultural groups were not banned or outlawed, these provided space for community mobilisation and defiance without bringing immediate state repression.

(This changed after Biko's death in 1978.)

Cultural activist Dikobe waMogale Martins describes his introduction to political awareness in the early 1970s:

We had a reading circle at school, so we read books that served as the impetus for black consciousness. But even then, I for one, felt that there was one dimension lacking; it was good to affirm the self, but I wanted to know what beyond this can one do in order to change South Africa. There was no military component ... Then, after that, came 1976.²

Visual artist Thami Mnye gained early political awareness from his family, who were active in the ANC in the '50s, and in the underground in the '60s. He joined Black Consciousness cultural structures in 1971 when a group of writers, musicians, intellectuals, and church members formed the Mhloti Black Theatre in Alexandra Township in Johannesburg. He described performing the leading role in Mhloti's workshopped play on Malcolm X:

Theatre gave me feelings of purpose and practical fulfilment ... standing there and towering over the little crowd of people in my township, seated, silent but nodding their heads occasionally, when I



had made another good point.... The play jerked us with something that felt like self-confidence (or shall I say aggressiveness?) and venom on our tongues.³

"After that came '76"

*Here comes June 16
Like thunderous waves,
Here explodes the wrath of centuries
Buried in me,
In us,
The march of the innocents...
Out of the faceless ghettos,
We marched.*

Extract from poem, "Out of the Faceless Ghettos," by Bachana Mokwena, 1981⁴

The trigger for the 16 June Soweto uprising was the apartheid regime's decision that pupils in Standard 5 and above in the "Bantu Education" system must study certain subjects in Afrikaans. Bantu Education was already widely viewed as oppressive. Forcing students to learn science or maths in Afrikaans, when few students or teachers could speak or read it, would cause more damage to education. On 16 June 1976, thousands of Black schoolchildren in Soweto marched under signs saying, "To hell with Afrikaans" and "We are not fighting". The police used live bullets, killing an unknown number of youths. Unrest and police violence spread throughout the country; by the end of June as many as 700 students across the country had been killed.

Poet and actor Bachana Mokwena, who was a 15-year-old high school student protester in '76, was arrested, held in solitary confinement, and went into exile in 1977. Later he said of his experience: "We learned in 1976 that the state saw language and education as a way to control us. We learned that we could, and must, fight back. And we learned that for us, culture can and must become a weapon of struggle."⁵



Drawing of Bachana Mokwena performing in 'Shades of Change', a two-person MEDU play, set in a prison cell, written by Mongane Wally Serote after the 16 June uprising. Drawing by Judy Seidman, Gaborone, 1982.



Matsemela Manaka, who later became a renowned playwright, visual artist, and cultural theorist, discovered the power of culture during the '76 uprising. Manaka was born in Alexandra Township, went to primary and secondary school in Diepkloof, Soweto in the early 1970s, and had planned to pursue a career in business. But in 1976, university commerce students were required to speak Afrikaans. Manaka registered as an external student at Madibane School in Soweto to gain a pass in Afrikaans. June 16 changed those plans. In the wake of the uprising, Manaka helped a group of students in Soweto to form the Creative Youth Association (which later became the Funda Community Centre for the Arts) in Diepkloof. Manaka began as a painter, then discovered theatre and began to write. He founded the Soyikwa African Theatre Company as the drama wing of the Creative Youth Association in 1977. A decade later, in his seminal book, "Echoes of African Art", he stated:

Since art is an integral part of a people's culture, it bears witness to a people's myths and beliefs. It is through art that we create and celebrate our lives. It is through art that we can begin the struggle for social reconstruction. Our quest for freedom is not only the gaining of political power but also economic power and then social reconstruction. An artist has a social responsibility.... Being an artist involves a consistent continuous commitment to the quest for freedom and respect for humanity. (Manaka, 1987, p. 18)

Soweto '76 also transformed how artists thought about their artwork, lives, and community transformed by the uprising. Mnyele describes his first art exhibition, "A New Day", with sculptor Ben Arnold and artist Fikile Magadlela, which was held at the Dube YMCA in Soweto, as teargas and bullets flew outside:

The exhibition "A New Day" ... happened at a crucial time, when we had to make a decision and take a stand to say: were we involved in the struggle and life around us or were we merely producing "pictures"? ... [W]e had sat around discussing what the exhibition was all about, why it had to be in Soweto and not, as is conventionally done, in town – black artists in white gallery The themes [of our art] had a lot to do with our lives as people.⁶

One student activist described that exhibition years later: "We were running from police bullets and teargas in the street, exhausted; we ran into the Dube hall, and all around us saw this amazing art. It spoke to us, who we were,



why we were fighting outside. We looked, then went back into the streets stronger, ready to go on fighting the police.”⁷

Mnyeले explained the lesson from the New Day exhibit:

*... we need no communist or agitator to tell us to know and understand that we are oppressed and exploited; that all forms of protest are an expression that the people are agreed on ... the artist is a sensitive being moved by this national grief and struggle of the community.*⁸

In 1978 Mafika Gwala wrote:

In Defence of Poetry

What's poetic

about Defence Bonds and Armscor?

What's poetic

about long-term sentences and deaths in detention

for those who 'threaten state security'?

Tell me, What's poetic

about shooting defenceless kids in a Soweto street?

...

As long as

this land, my country

is unpoetic in its doings

It'll be poetic to disagree. (1978)

Post '76 suppression of culture

Following '76, the apartheid regime targeted Black Consciousness and cultural activists. Dikobe waMogale Martins describes his experience:

We participated in the uprising ... police were looking for a number of us, and one had to flee Alexandra. So I went to Natal for the next year. And, when I came back to Alexandra at the end of 1977, I was detained because the Johannesburg police thought that I had gone out for military training. And that was not the case ...

After his release, he went to Pietermaritzburg:

*By 1978, one was a member of the Black People's Convention [BPC] within BPC, as with [the South African Students Organisation] SASO, there were basically already then two trends of thought. Some people had a bias towards the ANC and others had a bias towards the PAC. And then from this context, one was able to get in touch with members of the ANC.*⁹

In 1978 Martins was arrested, charged and acquitted for producing banned Biko T-shirts and designing the poster for Biko's funeral. In 1979 he



visited Botswana, where he contacted cultural activists working with the ANC. He was recruited into the ANC and MK and sent back to work illegally inside South Africa.

Mnyele was also sought by the police after Biko's funeral and went into exile in Botswana. There he formally joined the ANC and MK and became a leading artist and cultural theorist in MEDU Art Ensemble.

Post 1976 resistance culture

The study of the history of national liberation struggles shows that generally these struggles are preceded by an increase in expressions of culture, consolidated progressively into a successful attempt to affirm the cultural personality of the dominated people, as a means of negating the oppressor culture ... it is generally within the culture that we find the seed of opposition, which leads to the structuring and development of the liberation movement.

Amílcar Cabral (1970)¹⁰

The cultural regeneration around the '76 uprising led to resurgent revolutionary culture inside South Africa and the revitalisation of South Africa's revolutionary culture in exile.

As members of the '76 generation joined banned liberation movements, both underground inside South Africa and in exile, they shared insights from Black Consciousness about culture as a means to mobilise. In turn, the '76 generation connected with exiled cultural activists, embraced pan-Africanist and internationalist perspectives, and spread these amongst comrades inside the country. All of these came together to find a creative vision for a free South Africa.

Gaborone in Botswana stands nine kilometres from the South African border. Botswana has close social, economic, and cultural ties to South Africa, from labour migrancy to language and popular music. Thus by 1979 Gaborone emerged as a focal point for this reinvigorated culture of resistance, with the cultural collective that became the MEDU Art Ensemble.

MEDU is often portrayed as a cultural project of the exiled ANC.¹¹ But this label may oversimplify the dynamic melting pot of MEDU's formation.



An initial wave of young cultural activists fleeing South Africa to Botswana after '76 found and worked with ANC cultural leaders in exile, including musician Jonas Gwangwa, writer Mandla Langa, and poet Mongane Wally Serote. At the Second World Black and African Festival of Arts and Culture held in Lagos, Nigeria in 1977, also known as FESTAC '77, South African delegates held intense debates around Black Consciousness; engagement with artists' personal, political, and military expectations and experiences; building cultural links with anti-colonial, pan-Africanist, and internationalist struggles; and critically, input and cross-fertilisation with artists inside South Africa. In 1979 MEDU was formally launched as an independent art collective, with the support and encouragement of the ANC.

All these strands and processes influenced MEDU's formation and they were discussed intensively at MEDU's Culture and Resistance Conference, held in Gaborone in 1982.

MEDU Culture and Resistance Conference (Gaborone, 1982)

Amílcar Cabral wrote in 1970:

Consider these features inherent in an armed liberation struggle: the practice of democracy, of criticism and self-criticism, the increasing responsibility of populations for the direction of their lives, literacy work, creation of schools and health services, training of cadres from peasant and worker backgrounds – and many other achievements. When we consider these features, we see that the armed liberation struggle is not only a product of culture but also a determinant of culture ... it behoves the liberation movement to define clearly the objectives of cultural resistance as an integral and determining part of the struggle.

The intention of the Culture and Resistance Conference, and the concurrent Art for Social Development Exhibition, was to define the role of culture within the broad liberation movement.

Mnyele chaired the conference and Martins was national organiser for participants inside South Africa. Cultural groups and organisations within South Africa, including Ravan Press, the Federated Union of Black Artists (FUBA), the Community Arts Project (CAP), and the Open School, set up steering committees to contact cultural workers soliciting original work and participation in the conference. The accompanying exhibition was curated

by leading artists, including David Koloane in Johannesburg and Emile Maurice in Cape Town (Seidman, 2007, p.103).

This conference placed on the agenda the need to redefine who culture is for, who creates it, for whom, how it is created, and the necessity of creating art that embraces people's defiance and visions of liberation.



Cultural activists at the Culture and Resistance Conference, Gaborone 1982.

Photo: Mike Kahn

The Culture and Resistance Conference adopted the slogan "Culture is a Weapon of Struggle" and cultural activists emerged from it inspired to use their creative output to strengthen the liberation struggle, from the growing mass mobilisation inside South Africa to the ongoing armed struggle.

This began the conscious construction of the culture of resistance, and a vision of what should be our culture of liberation. Inside South Africa, cultural structures emerged in student organisations, community art centres, within civic organisations, women's struggles, and trade unions. From 1983, these found their feet in the UDF. Inside and outside South Africa, culture played an active role in the political and military work of the liberation movement.

Resistance culture going forward: a research agenda



Poster by Judy Seidman, on the death of Thami Mnyele in the Gaborone raid, 1985.

The first outstanding issue for research and discussion concerns how we position South African apartheid's repression of people's culture. Today, cultural scholars suggest that we should name this "culturicide" – a term coined by genocide theorist Raphael Lemkin in 1944, to describe destroying people's culture as part of the broader crime against humanity called genocide. Naming South African apartheid's destruction of people's culture as culturicide adds to a

burning discourse where culturicide is identified within the genocide currently underway against the people of Palestine –which, not incidentally, can also be seen as imposing apartheid.

Research and discussion on culturicide should perhaps be based on the Gaborone raid by the South African Defence Force on the night of 14 June 1985, described by music journalist, writer, cultural historian, and activist Gwen Ansell in a recent blog as "Apartheid South Africa's most explicit (though by no means only) public act of culturicide":

Military vehicles of the South African Defence Force rolled illegally across the border into Botswana, where regime soldiers murdered 12 people. They destroyed homes in the capital, Gaborone, where musicians Jonas Gwangwa and Hugh

Masekela had stayed (both were touring at the time). Another musician, pianist Livy Phahle, survived, traumatised, under his collapsed piano, hearing the assassins methodically shooting his brother George, sister-in law Lindi and family visitor Joseph Malaza, and checking that they were dead.

They shot visual artist Thami Mnyele in the yard outside his home, stole his paintings, and later displayed them as proof of "terrorist intent". (These works have never been recovered.) Other targets included homes and offices associated with the cultural collective Medu, which united refugees from apartheid with other southern African cultural workers.¹²

Ansell's blog asserts: "There is no doubt that culturicide characterised the apartheid state", citing the centuries of repression of people's culture in South Africa, "integrated within a totalising system of explicitly race-based repression, torture and murder".

The second area for further research should be an in-depth study of what became of the culture of resistance after the events recorded here. This study could begin with the words written by Mnyele two years before his brutal murder by the apartheid state:

...the role of an artist is to learn; the role of an artist is to teach others; the role of an artist is to ceaselessly search for the ways and means of achieving freedom. Art cannot overthrow a government, but it can inspire change.... The struggle of the artist must be rooted in that of the majority of our people. Any actual engagement in the making of change must of necessity seek inspiration and alliance with the movement of the people. This is the new generation of cultural workers that is growing inside and outside South Africa, and multiplying. Already this voice of resistance is heard.¹³



Thamsanqa kaMnyele, untitled graphic, pen and ink, Gaborone, Botswana, 1984.



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ENDNOTES

- ¹ Dikobe waMogale Martins, "The Necessity of a National Art for Liberation", paper delivered at the Culture and Resistance Festival, Gaborone, 1982 (JAS personal papers, <https://researcharchives.wits.ac.za/5-2-8-2>)
- ² Interview with Dikobe WaMogale Martins, <https://omalley.nelsonmandela.org/index.php/site/q/03lv03445/04lv04015/05lv04154/06lv04159/07lv04175.htm#:~:text=Well%2C%20I%20was%20arrested%20on,Stabiso%20Ma%20phlobe%20and%20Duma%20>
- ³ Mnye, T. (1982). Observations on the state of the contemporary visual arts in South Africa. JAS personal papers, also <https://researcharchives.wits.ac.za/6-2-1-1>
- ⁴ Bachana Mokwena, 1981, "Out of the faceless ghettos" (excerpt), MEDU Newsletter 1981 Vol 3, no 1; p. 3 ff. <https://researcharchives.wits.ac.za/3-2-6>
- ⁵ Personal discussion, Judy Seidman with Bachana Mokwena, Gaborone, Botswana, circa 1982.
- ⁶ Mnye, Thami, "A New Day", *Staffrider* magazine, Johannesburg, Sept-October 1980, p. 42 (JAS collection).
- ⁷ Lintswe Mokagtle, comment in discussion with Judy Seidman, 1982, Gaborone, Botswana (JAS personal papers).
- ⁸ Mnye, Thami, "A New Day", *Staffrider* magazine, Johannesburg, Sept-October 1980, p. 42 (JAS collection).
- ⁹ Interview with Dikobe WaMogale Martins, 1990. <https://omalley.nelsonmandela.org/index.php/site/q/03lv03445/04lv04015/05lv04154/06lv>



04159/07lv04175.htm#:~:text=Well%2C%20I%20was%20arrested%20on,Stabiso%20Ma phlobe%20and%20Duma%

¹⁰ Amílcar Cabral, 1970, in a speech celebrating the life of Dr Eduardo Mondlane, leader of the Mozambican Liberation Front (FRELIMO) who was assassinated by Portuguese agents on 3 February, 1969. Cabral, leader of the liberation movement in Guinea-Bissau and Cape Verde, described the role of indigenous culture in national liberation movements. <https://www.marxists.org/subject/africa/cabral/1970/cabral-nat-lib-culture.htm>

¹¹ Differing versions of "Medu as a cultural project of the ANC" range from that expressed by Mongane Wally Serote, who argued the ANC sought to embed cultural mobilisation within the liberation struggle (L. L. Nawa [ed.]. 2021, *The Formation of Medu Art Ensemble, Culture and Liberation struggle in South Africa, From Colonialism to Post-Apartheid*, Sali Publishing House, South Africa, p. 340 ff.), and alternatively Elizabeth Morton who claims MEDU intended "to try to bring the artists, gathered together, into the 'party line' as represented by the banned ANC (Memorandum on the Symposium/Festival of South African Arts – Gaborone, 5-9 July 1982), (JAS personal papers).

¹² See "Sisgwen" blog. <https://herri.org.za/11/gwen-ansell/>

¹³ Mnyele, T. (1982) Observations on the state of the contemporary visual arts in South Africa. JAS personal papers, also <https://researcharchives.wits.ac.za/6-2-1-1>

BIOGRAPHY

Judy Seidman is a painter and graphic artist. Born in America, she lived in Zambia from 1972 to 1975, doing occasional graphics for the South African liberation movement in Lusaka. She moved to Swaziland from 1975 to 1980, teaching at the Thokoza school for refugees from the Soweto uprising, and exhibited with sculptor Pitika Ntuli. In 1980, she moved to Gaborone, Botswana, and for five years was active in the MEDU Art Ensemble.



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