

CCAC interview with Jane Solomon on 13/02/2023 - transcript

Last updated: 28 August 2023

Slight Edit by Jane 16 September 2023

Project Name: SolomonJane

Date of interview: 13 February 2023

Location of interview: Jane's home Woodstock Cape town

Language/s of interview: English

Length of interview: 01:12:51

Interviewer name (and acronym): Thina Miya (NTM)

Interviewee name (and acronym): Jane Solomon (JS)

Name of translator, if applicable: N/a

Name of transcriber: Nomusa Mbata

Notes on access and use, if applicable: N/a

Mode of interview: In person

Number of recordings: 1

Audio file name(s) of interview: CCAC_Int_Rec_SolomonJane_20230213.MP3

List of acronyms:

AIDS (Acquired immunodeficiency syndrome)

ARVs (Antiretroviral)

ASRU (Aids and Society Research Unit)

AZT (azidothymidine)

CSSR (Centre for Social Science Research)

HIV (Human immunodeficiency virus)

MSF (Médecins Sans Frontières)

UCT (University of Cape Town)

START OF AUDIO RECORDING: 00:00:15

NTM: Please tell us a bit about where your interest and/or involvement with visual arts and HIV/AIDS treatment advocacy came about?

JS: Okay, so I'm also involved in projects for income generation. I've been working at a project in Crossroads called Philani Flagship, teaching textile printing to a group of women. Jonathan Morgan, who

was working for ASRU at the time, the AIDS and Society Research Unit at UCT, was looking for someone to assist in art-making workshops to generate images for a book (*Long Life: Positive HIV Stories*) that he was planning with the Bambanani group. He heard about me and asked me if I was interested in doing workshops. When we started... or maybe I should go back a little bit. Jonathan, at ASRU at CSSR, at UCT, was doing Memory Box project work with a group of people living with HIV in Khayelitsha, you might know about Memory Box work - it comes from Uganda, it looks at people living with HIV, gathering important documents, photographs, objects, in a container of some sort that could be passed on to their children with the understanding that if you had HIV, chances were that you were going to die and at that time - at the time Jonathan was doing memory box work with the Bambanani group, ARVs became available through MSF, with support from Western Cape Provisional Government and the Khayelitsha Municipal Health Services. So the Bambanani group in Khayelitsha were one of the first groups to have access to ARVs in the country and the plan was for the *Long Life* book to tell the world and South Africans that treatment works.

The making of the book was funded by MSF, Médecins Sans Frontières, and some of the people who'd been doing Memory Box work volunteered to tell their stories publicly as an advocacy project. Jonathan then approached me to do art-making workshops with a group that would provide the imagery to go in the book. So the book was not just text, but a visual book. My thinking was that, instead of doing a whole lot of little illustrations, we should rather work on one big visual piece. I'd been playing around with body mapping for my own processes and personal growth. I'm a yoga student, so I am also aware of how much you can do on a mat. A body map is almost the size of a yoga mat, it's a bit wider but it's like if you focus on a small area, you can process a lot, you can move through a lot.

Body mapping is something that's been around for a long time and you can think that in the past people, even when there were no mirrors, would look at their shadows and shapes and reflections and create body-shapes/outlines in ochre on rocks and stones. Then in the 70s, it was quite popular, especially around body issues and around food issues. The therapists were using it and then it kind of fell out of favour. Because it was something I'd been exploring and I'd done a little bit of facilitation using it in a polarity therapy course, I thought, well let's try it.

TIME ON AUDIO RECORDING: 00:04:37

NTM: You've done a lot.

JS: I'm old. [Laughing]

NTM: That's interesting.

JS: Does that answer the question?

NTM: It does, but how did you get involved in the arts generally?

JS: I studied graphic design at Michaelis in the 80s, the early 80s. Essentially, I'm a designer, I'm a textile designer, but I'm also a facilitator. I also work in the craft sector, with people who make things to earn a living, but have had no formal training. For a long time, I was also wondering, where did this come from for me, where did my skill or my capabilities come from to develop this body mapping process. And then I realised it's a design process. I'm a designer, I think like a designer; the interesting thing about design is that it works for everything. It works for building a house, for making a garden, for constructing garments. Design thinking which looks at needs, context, ideation, prototyping, and testing can be used in many different ways. Basically, Jonathan briefed me around what the issues were around living with HIV and then looking at the different sort of headings that he highlighted, I developed art-making exercises to address these. In a way, the body mapping process is more like an exercise class. It's exercise by exercise to build the layered imagery. When I've done it with students at art colleges, they want to know what's coming next. They won't do an exercise until they know what the next one is. When facilitating in a community people don't ask that. Participants of the Bambanani group told me later that they found the exercises funny, they didn't quite know the reason they were making art, but they were prepared to go with it.

TIME ON AUDIO RECORDING: 00:07:10

NTM: I can imagine it does become a bit uncomfortable having to work that intimately with your own body or to reflect on it.

JS: Yes, to address this the process starts off with a whole lot of exercises which are really about just building identity and then you go into the more challenging intimate aspects of the body.

NTM: That actually takes us to our next question. Please tell us how you came to body mapping, its significance and its intersection with fine art?

JS: I think I spoke about how I came to body mapping and a little about its significance in terms of that it's something we know, that we do as humans, we see children draw around each other in the sand.

About this body mapping project's intersection with fine arts - I think what's interesting with this particular body mapping process is that we weren't looking at the outcome at all. We weren't looking for a product. We weren't looking at it as fine art. It's art-making as a process and I think we were all surprised that the images emerged as they did, that they were so powerful and that they worked visually. As the artmaking facilitator, I would never tell people what to do. Each exercise works with an explanation, a prompt, a demonstration. So at the same time as creating the body maps there was an exchange of art-making skills, working with colour, meaning of colour. And so on. Amazingly, next week 13 of the Bambanani Long Life body maps will be exhibited at an exhibition at the Palais de Tokyo in Paris as part of an exhibition called Exposed: AIDS, Art and Activism. I think in a way that's the intersection with fine art, it's AIDS, Art and Activism - the three A's. Initially, the makers of the body maps... well we never really called them artists. But more and more as the art world has accepted the body maps, they are artists. Most of the group, prior to the memory box workshops, had not made art since junior school.

NTM: I actually do have a question for them regarding that, like did you continue making art or did you see it as you know some sort of viable career path.

JS: Yes, good question you should ask them when you interview them.

NTM: That will be interesting to hear. I wanted to ask, in terms of the sort of activities that would lead up to the actual creation of the body maps, could you give me an example of one?

TIME ON AUDIO RECORDING: 00:11:03

JS: Okay, so basically the group had already worked with Memory Box work where they were making their own books, working with very basic materials, but writing and drawing and with an engagement with the physicality of art-making. The body mapping process starts off with outlining the body shape - you will see the two figures on the body maps. The one behind is the partner who traced, here we have Nomawethu behind her is Cordelia, if I remember correctly, and then on Cordelia's you'll see Nomawethu is the person behind. So the thinking of the double figure is that you can't trace around yourself, we all need other people and in the development of the body mapping process, we later use the figure behind as the support person. In subsequent body mapping processes we've added in an exercise that says 'Who are the people or the things or the beliefs or the organisations that support you', and then people write the names of those people, organisations in the partner figure or the shadow figure. Colour is used symbolically. It's interesting, that through the years I've continued to do body mapping we've brought in a lot more about colour. I wonder if, I can't even remember, if I did symbolism of colour with this group, I think probably I did. So in a way you can read the maps using the meaning of colour and symbols. We do an exercise called the power-point and personal symbol. Through visualisation people feel where in their bodies they hold power and mark that power-point with a personal symbol. For Nomawethu it was in her heart, no in her arms and she put the two hearts there on her arms. So yeah, each exercise has a prompt, and then a response and then a reflection.

NTM: No, that's fine. I think you've answered it. This was an additional personal question.

JS: Okay, because I'll show you later. We've actually done a manual as well. We did a manual at some point.

NTM: Okay. Is there any specific piece within the Constitutional Court Art Collection that has been meaningful to you and why?

JS: I guess obviously the body maps. I mean it was incredible because we had an exhibition in 2003. At the Annexe Gallery at the National Gallery in Cape Town on International Aids Day. Albie Sachs, I don't know if he, I think he did come to the exhibition or maybe later through David Krut, found out about the body maps and he bought a set. A digitally printed set, smaller versions, as you know, on archival paper. It was an immediate response from the highest court in the land to the struggle and the fight because at

that time ARVs weren't available to all people living with HIV and in fact it was only ironically when Zuma came to power that they did become available.

NTM: That's exciting. In our records it's listed as bought by the artworks committee. I didn't know it was facilitated through Albie.

JS: Didn't Albie source all the work?

NTM: I didn't even know that he sourced it himself you know, Albie can be so modest sometimes.

TIME ON AUDIO RECORDING: 00:15:49

NTM: I didn't know.

JS: No, he did.

I've just thought of something. I'll go get it just now. I must get it for you. Okay because we had a book at the exhibition where people wrote comments and I've still got it, and he might even have written...

NTM: Okay, how do you see art as being connected to justice or human rights in South Africa, or more universally?

JS: Well, I think art-making as a form of expression, alongside the written word, is an incredible way to put a message across. I also think this was one of the few projects where people got to tell their own stories. This is more common now. But at that time you'd have a journalist or writer, interviewing people and telling their stories for them. In which case a lot of how it's constructed is based on the person who does the interview. So, to give people living with HIV the opportunity to, and the tool to, create something that would assist in the telling of their stories and the power of that.

I think all over the world this is of value. The guy I'm working with in America at the moment, he's talking about the same thing, he works more with the written word. He did projects with men living with HIV in the 1980s, to give them the voice to tell their own stories, which was hugely significant in the struggle for treatment for people living with HIV in America.

For the Long Life Project, participants created their body maps and then they spoke individually with either Jonathan or Kylie, the body map was used as the vehicle to tell the story. Through the artmaking process, and I'm sure you know this as well, the participants had already processed a lot of their own experiences and it was then easier, using images they had created on the bodymap as a starting point to talk with Jonathan and Kylie.

NTM: It did. I also liked how in the book, the statements are really written from a first person.

JS: Yes.

NTM: You know, without too much editing. That really gives you the idea of the kind of person.

JS: Even the phrasing hey, some of it you can hear when you meet them, you'll hear them [Laughing].

NTM: Phrases right [Laughing]. I found some of them [the other interviews] funny. Yeah, obviously. But it's interesting that there was that much freedom. That you and Jonathan had kind of granted the artists freedom to express themselves as freely as they did.

TIME ON AUDIO RECORDING: 00:19:34

JS: Yes. Once Victoria, she was, you know what it's like in a workshop when everyone's going, Thina! Thina! Thina! Yeah, everyone's calling you at the same time. So I'd said to Victoria; "Wait, I'm coming, like I'll be there now" and she said, "Hurry, I'm gonna be dead soon." And then laughed. Happy to say she is still alive.

NTM: That's funny [laughing], but that's how free they were around you. I guess that's it, like it would be very difficult to tell somebody that even as a joke, if they don't really understand where you're coming from. That's lovely.

JS: Yeah, I'll never forget that.

NTM: So, what factors do you think contributed to the scepticism of ARVs and governmental denialism of the epidemic?

JS: Shoo! That's a heavy question.

[Both Laughing]

NTM: It is. Look Jane, you gave us all the material we needed. So we needed to ask you different questions.

JS: Okay. It's hard to say; I think part of it was that we came straight out of the rainbow nation into HIV. So South Africans were so busy celebrating democracy and that was more or less exactly the same time that HIV arrived in SA. I remember when I worked at an income generating project, Philani Flagship in Crossroads, that was '97 - 2000 and we weren't even really talking about HIV or maybe by 1999 only just starting to.

If you look at the American government, I don't know if you've watched any of those movies? Nondumiso and I took the body maps to the Washington Smithsonian Folklife Festival in 2014. That year it was called Creativity in Crisis and we listened to the guys, the ones involved with making the Aids quilts in America,

and we listened to them speaking. Most times they spoke, they burst into tears, thinking about the many friends they lost before the USA government stepped in and provided medication. So I don't think it was only South Africa that responded so slowly, and then because of the whole sexual aspect of it and the kind of punitive aspect of it, it's your own fault because you are promiscuous or because you're gay, you know what it's like.

NTM: Yeah, I've seen those movies, the ones you are referring to.

JS: Yeah, it's very complex. I don't know if I really understand it but I think everyone was in a bit of a euphoric state and pretending it wasn't real until it was way out of control.

NTM: Okay. How did you feel about HIV not having any immediate response like was done during COVID?

TIME ON AUDIO RECORDING: 00:23:37

JS: I think when you see the figures of how many people have died of COVID compared to how many people died from HIV, I don't have figures, so I can't tell you what they are. It was like globally 32 million people died from HIV related causes by 2008 or something like that. I mean, I don't think the COVID deaths are anywhere near that. HIV is also a zoonotic virus, same as COVID. I think people who contracted HIV were abandoned by the government. Maybe they learnt and that's why the COVID response was quicker

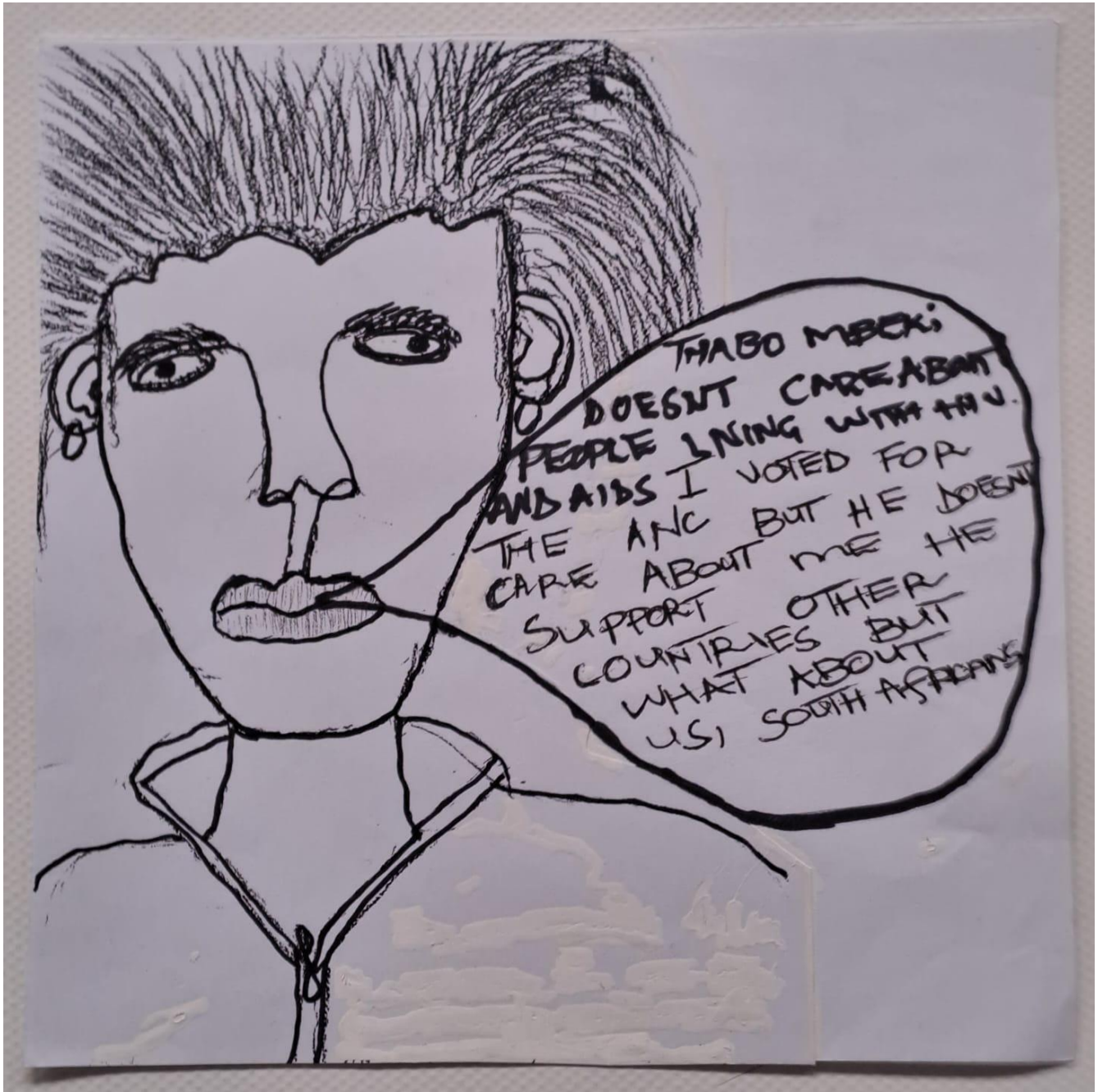
NTM: I hope that's it.

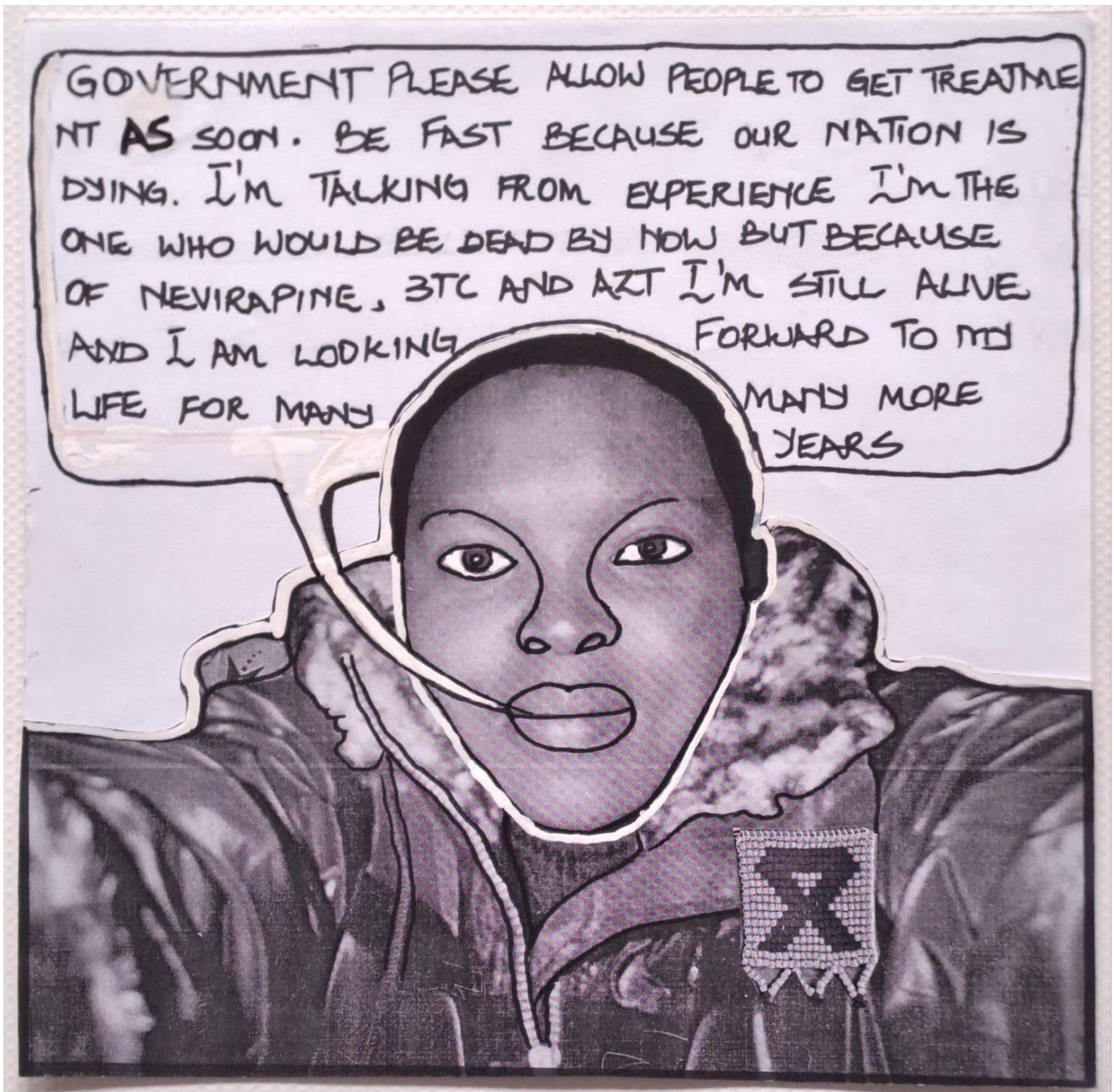
JS: Hmm, but I think it may well be as I said before, that as soon as things have a sexual component that they become in some way like it's your choice, when we know it's not your choice.

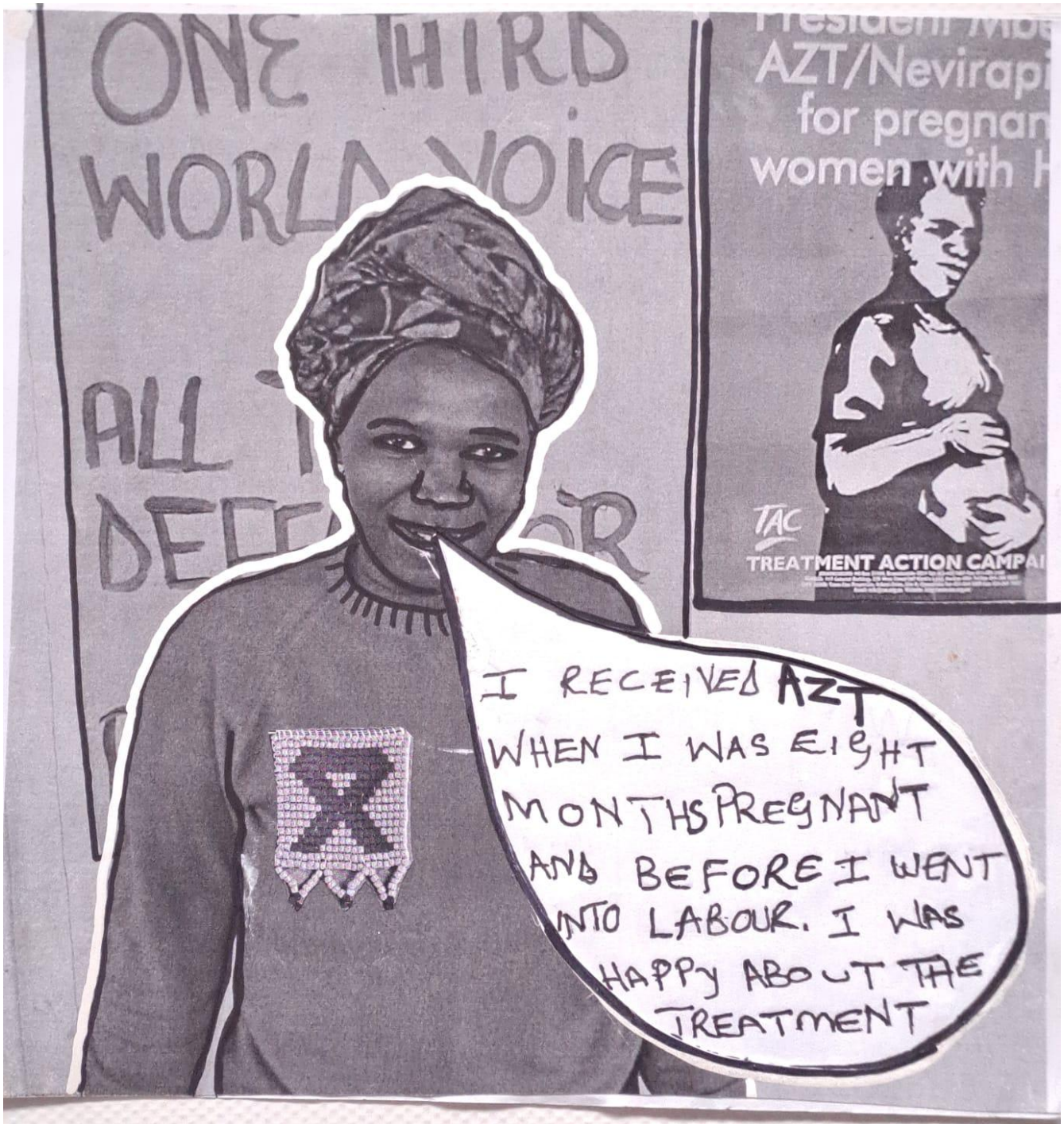
NTM: Okay, how do the 2002 body maps relate to the July 2002 Constitutional Court judgment ordering in favour of the Treatment Action Campaign's mission to make nevirapine universally available to pregnant women infected with HIV? It's a long question.

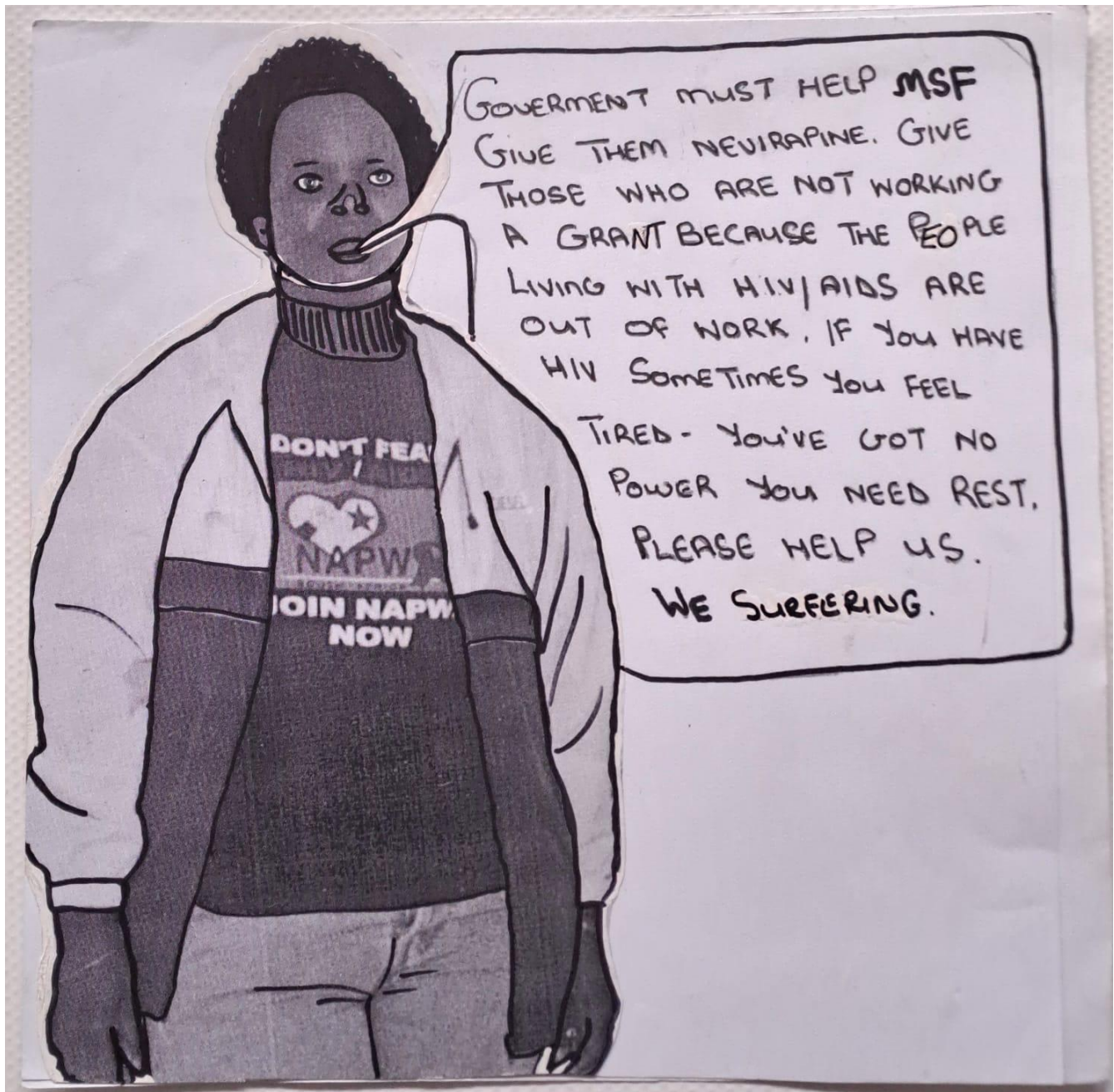
JS: You know, although we did the body maps around that time in the winter of 2002, we actually only exhibited them for the first time at the end of 2003. A lot of the women had already, you'll see it on their body maps, had access to AZT, which means their children were born negative. So that would be the relation that some of the women had had access to AZT before getting ARVs. I think then also people felt like things were moving forward. As far as I know the initial ARVs included nevirapine, AZT +3TC, Batrim, B.Co and a multivitamin. You'd have to ask, but for the Bambanani group I think being part of promoting treatment for HIV and being able to be mothers was enormous, I found some of the original artworks around treatment - I'm going to show you just now.

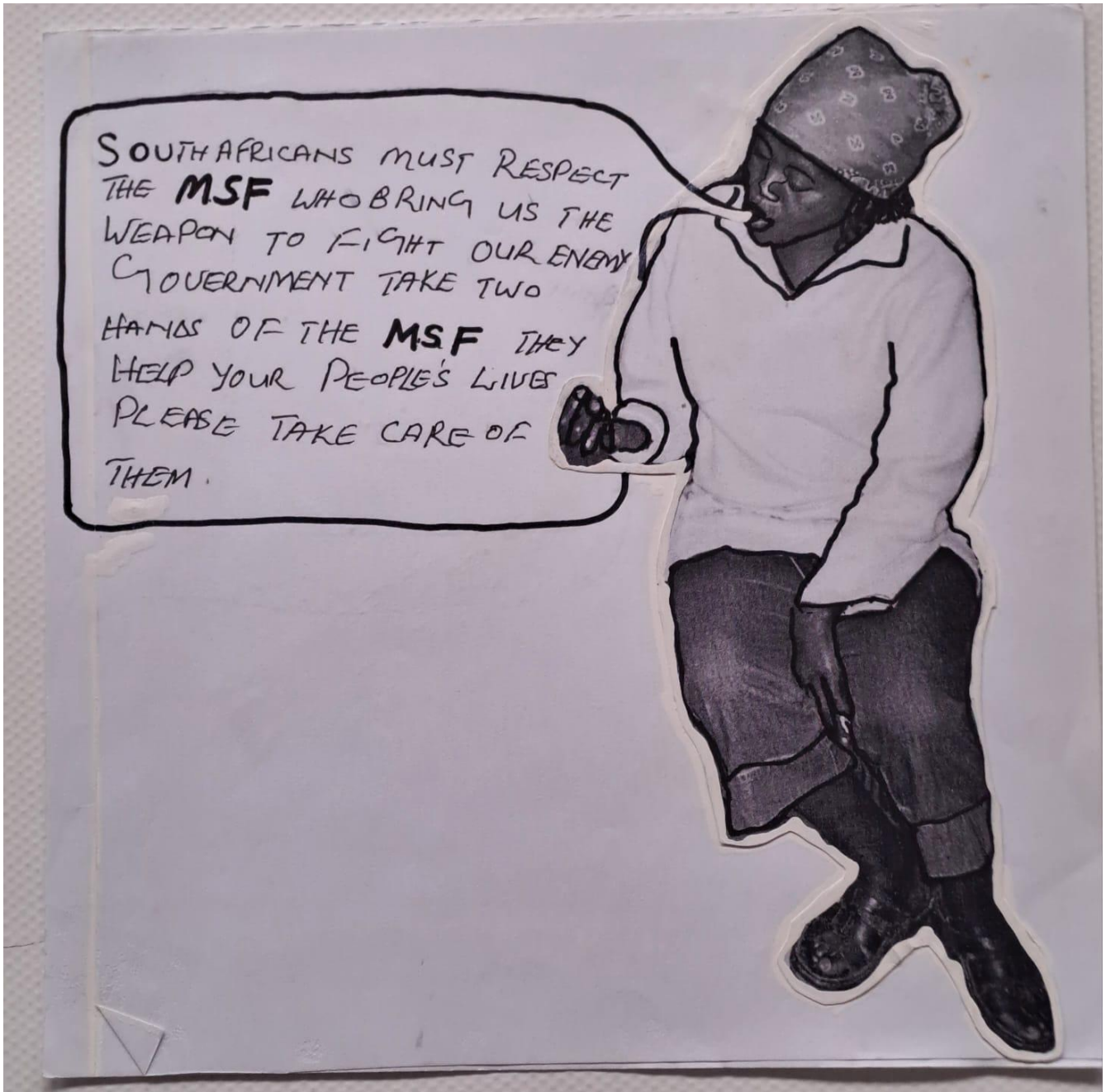
[JS shows artworks to NPM]:

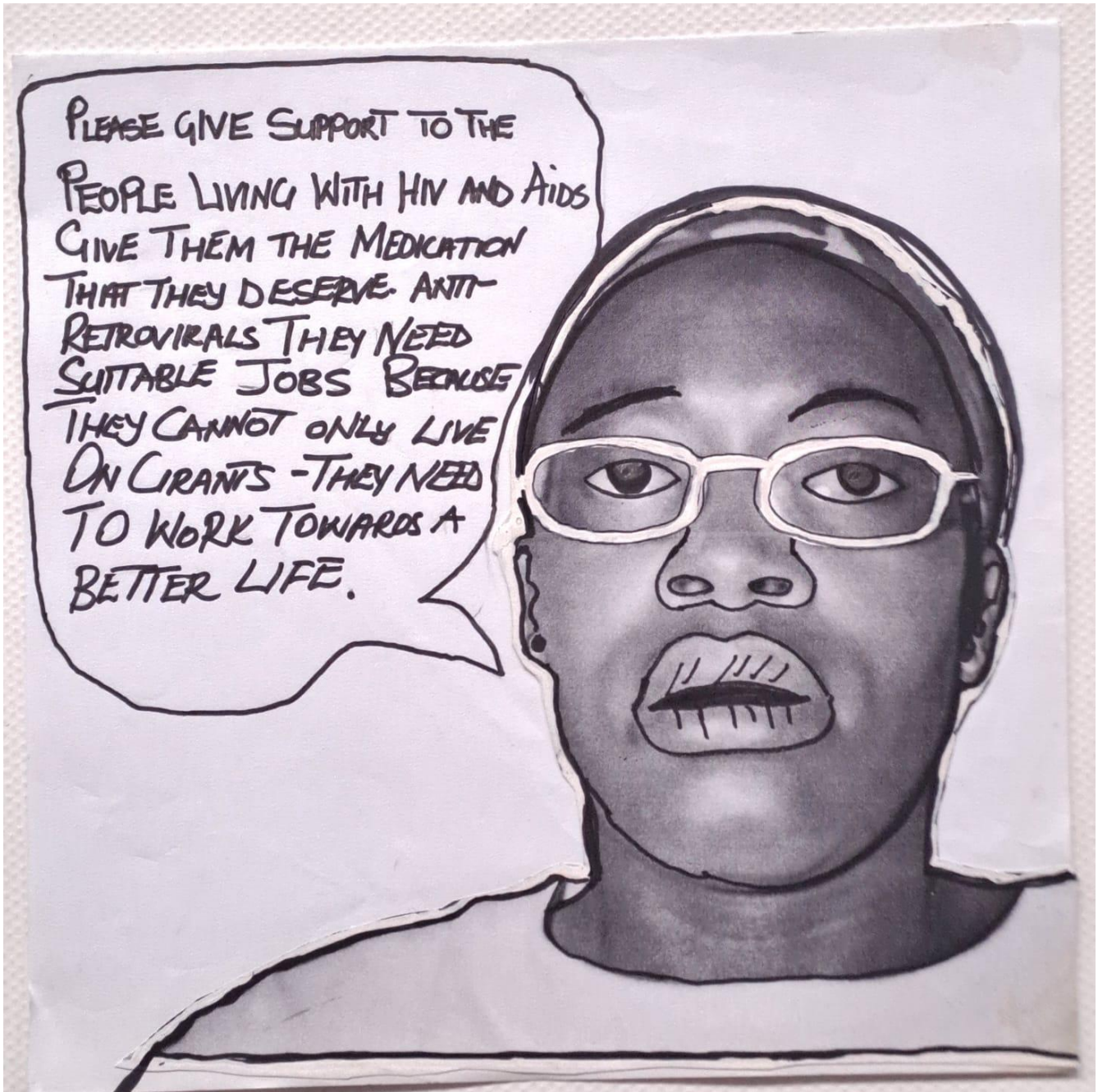


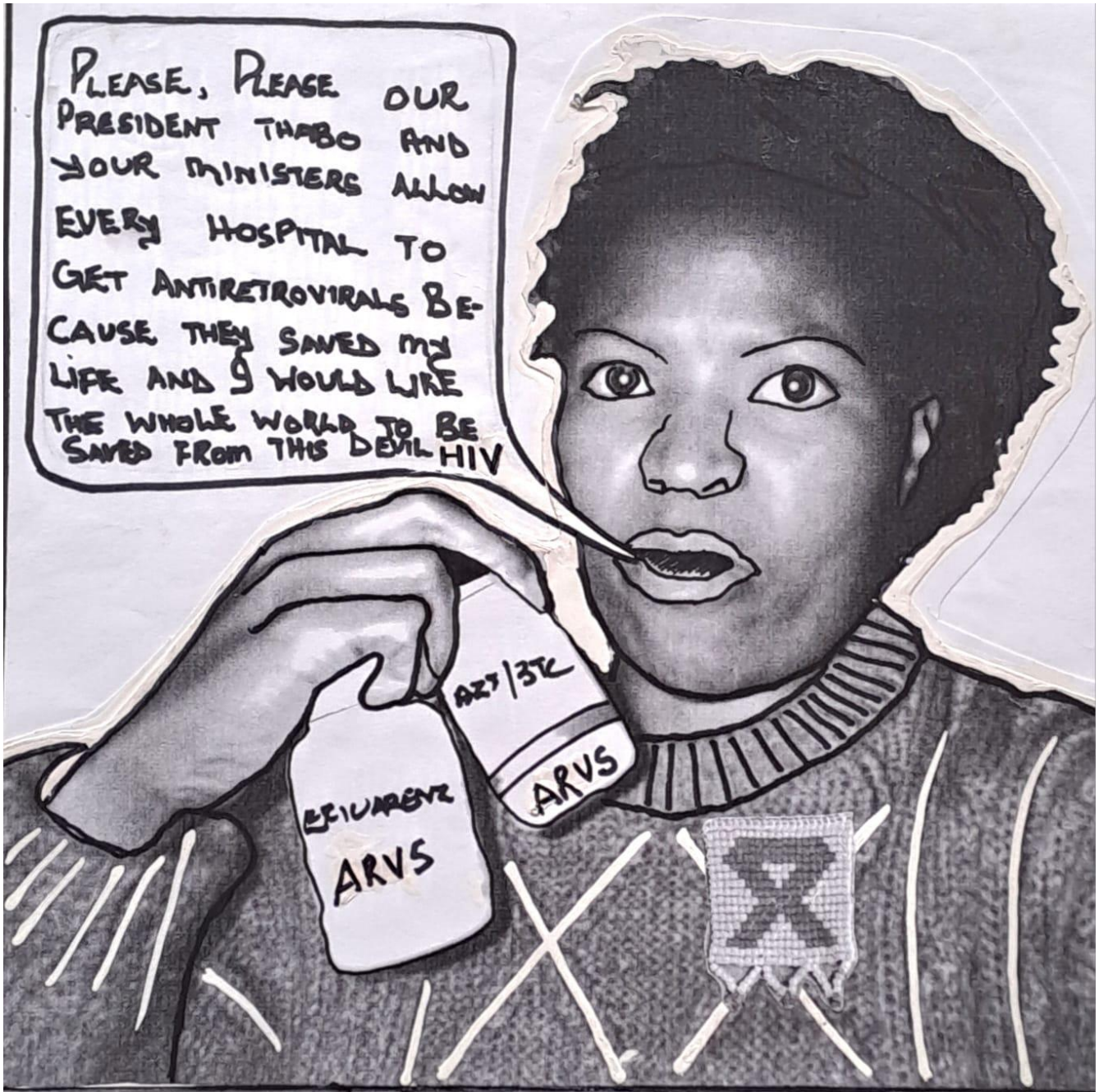


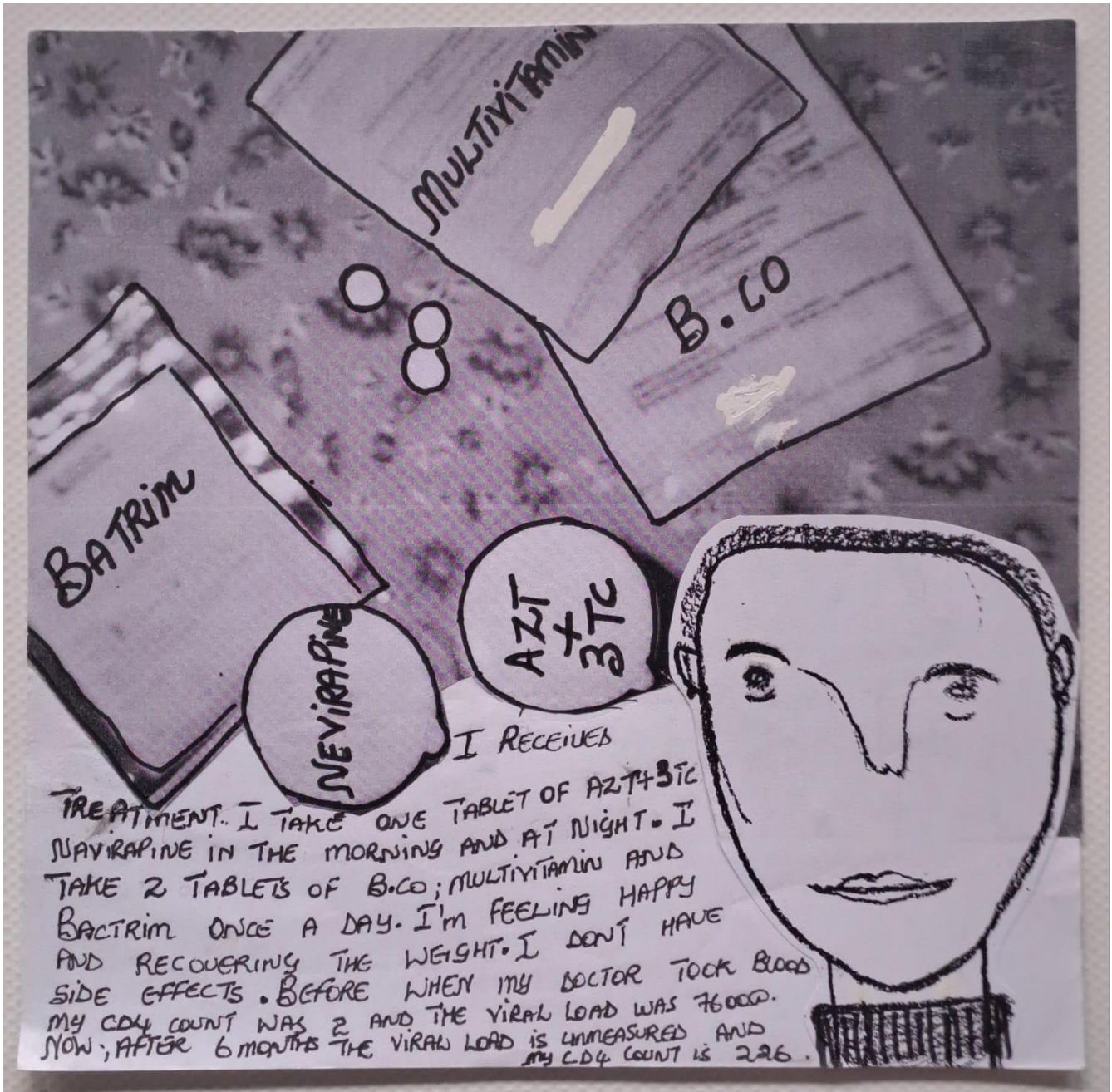


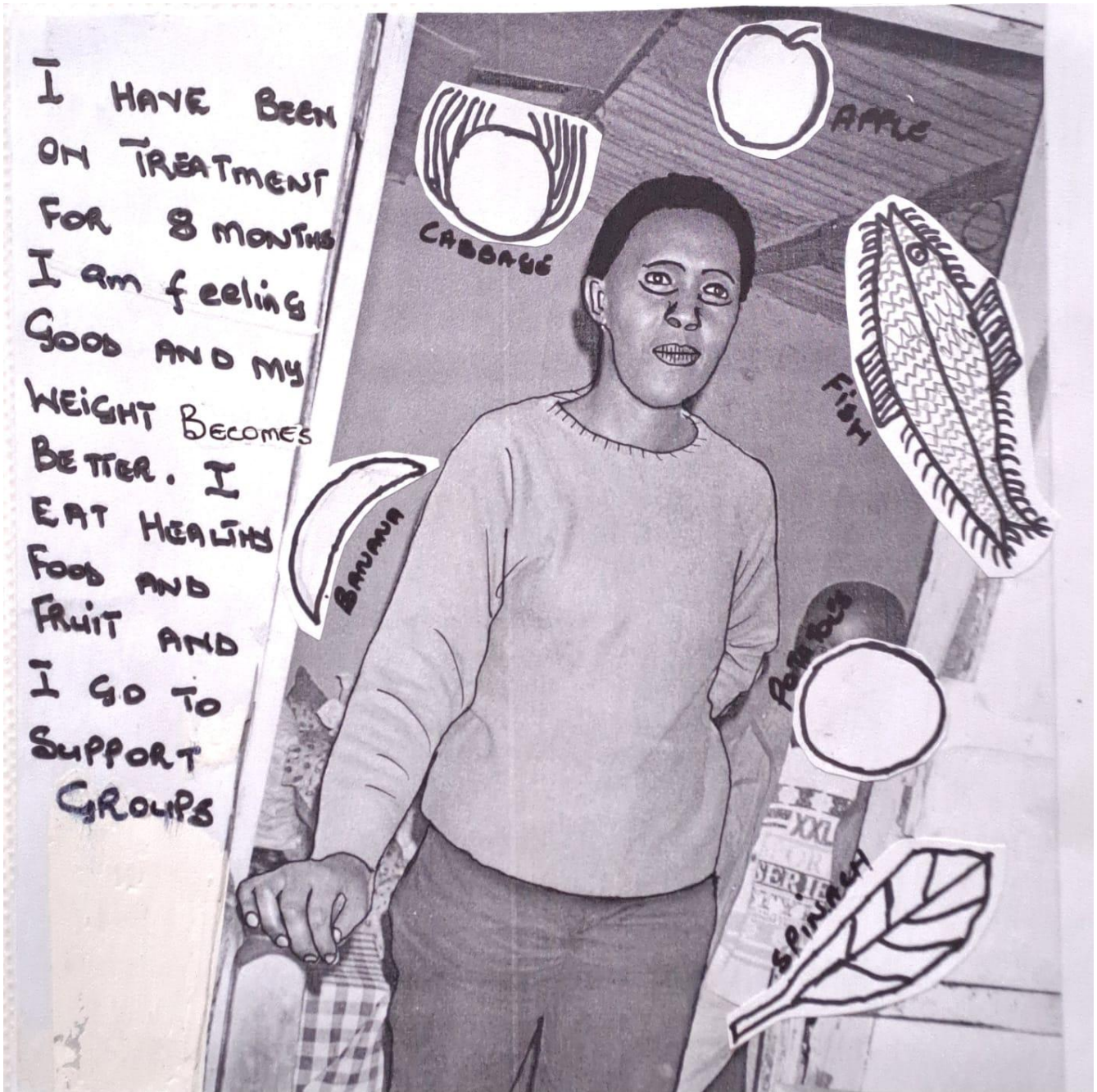






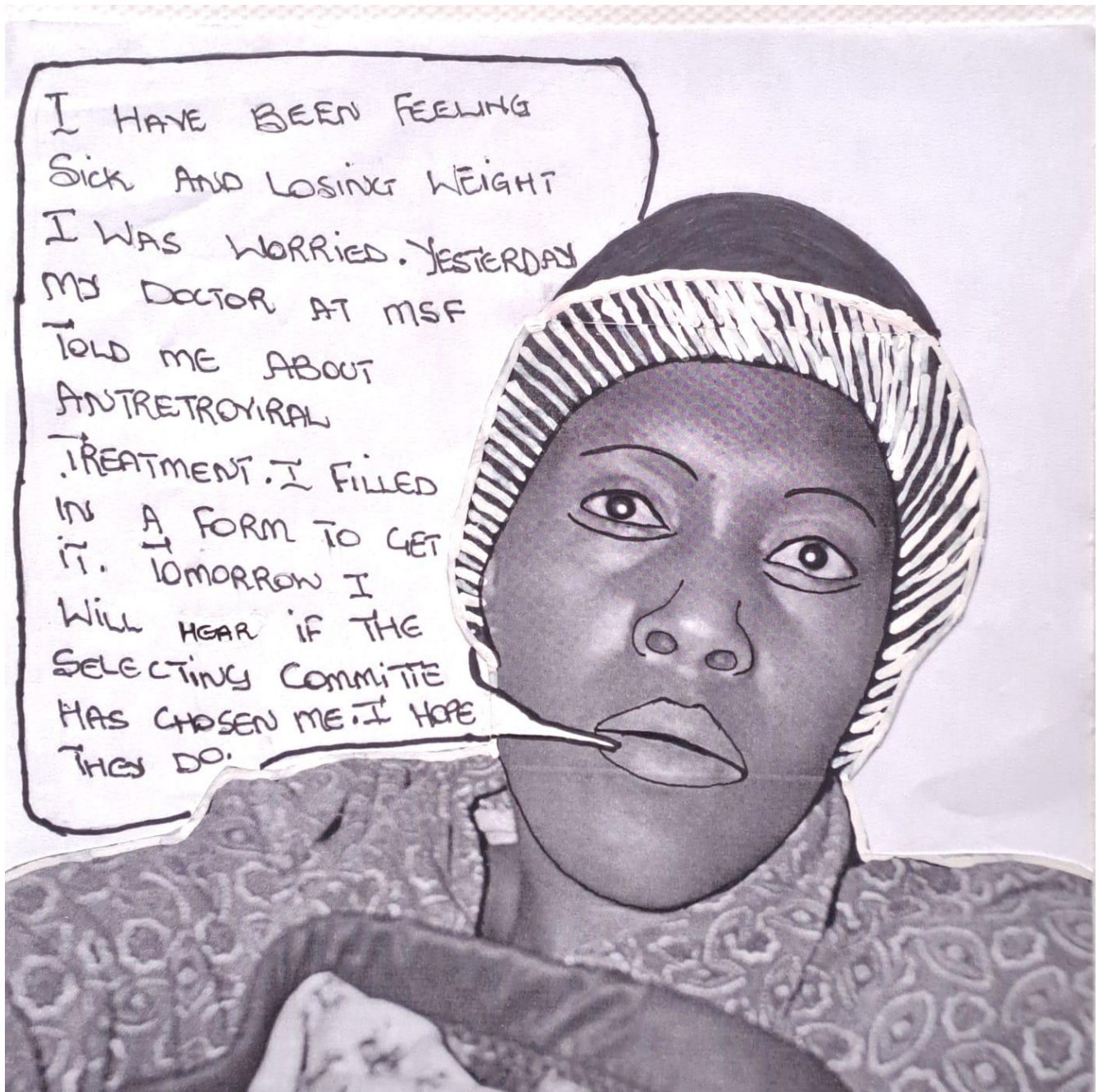


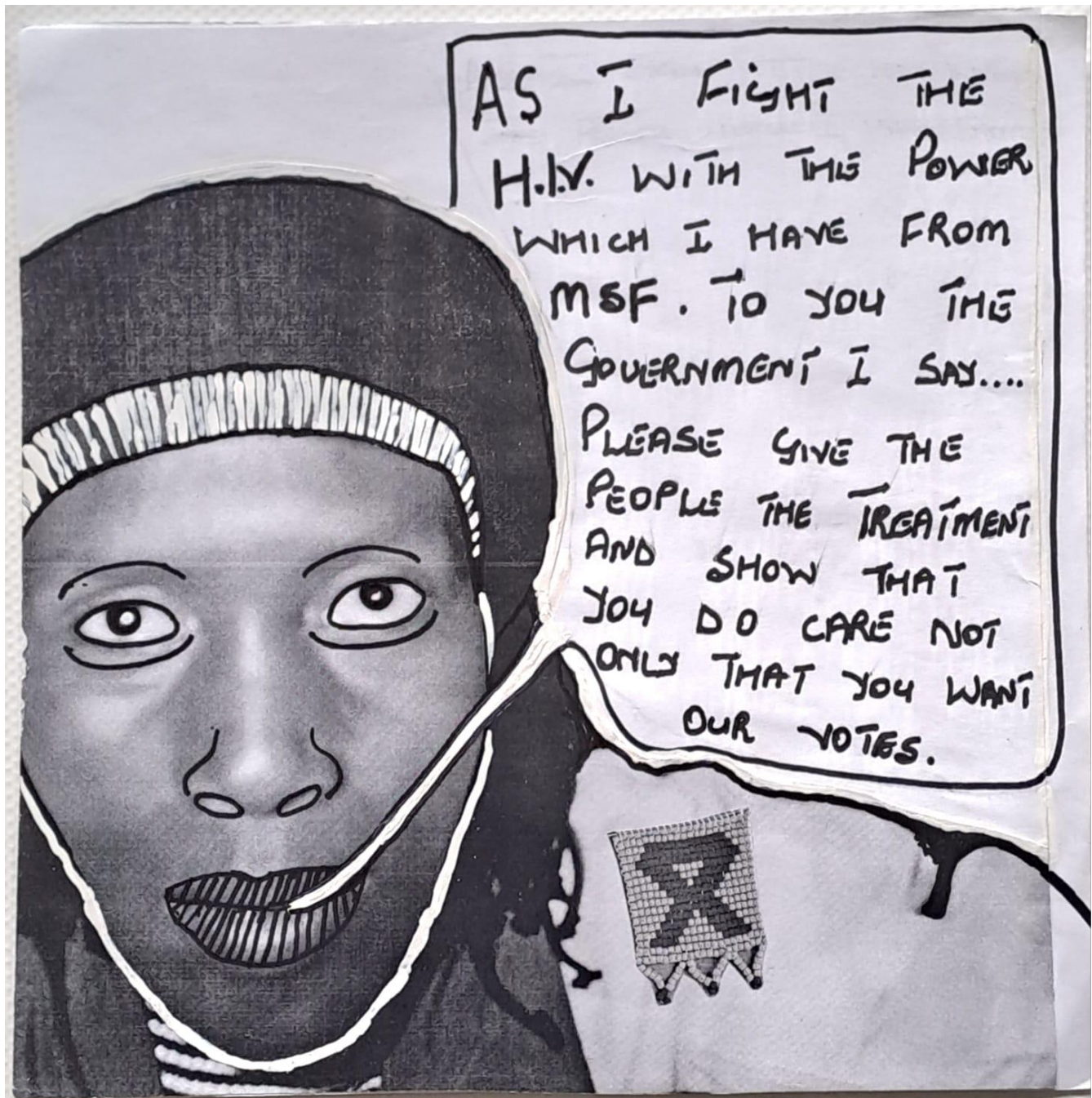




I HAVE BEEN
ON TREATMENT
FOR 8 MONTHS
I am feeling
GOOD AND MY
WEIGHT BECOMES
BETTER. I
EAT HEALTHY
FOOD AND
FRUIT AND
I GO TO
SUPPORT
GROUPS







NTM: This is so cool. Oh, wow. Was this also facilitated by you?

JS: Yes. So we were doing like a comic cartoon type thing. So here is the old poster, AZT for pregnant women.

NTM: Imagine at 8 months and that helped the kid.

JS: As far as I remember, the nevirapine you get just before you give birth and the AZT you take in the 6

months before the baby is born.

TIME ON AUDIO RECORDING: 00:28:01

NTM: Yeah, this looks so good. Actually, it's also really nice that the faces are so comical.

JS: Okay. We could look at this when we are done.

NTM: What do you think the youth and people that are unaware of the gravity of the HIV/AIDS crisis and its history need to know about it today?

JS: Well, what is interesting is that I think as the one thing about treatment becoming available, is that people then lose a sense of the urgency about the virus. In the USA in 2007, I worked with gay men of all ages and the older men were saying to the younger men; "You know, you're crazy, why now because treatment is available, are you having unprotected sex?", and then they would- they started crying because they were so upset about younger generations not knowing or caring about the trauma they had been through.

And maybe you're going to ask about stigma? I know since treatment has become available and people are not really talking about HIV anymore, there's less consciousness around stigma. And young people take more risks. I mean even if there is treatment, would you want to be on medication for the rest of your life? So I think it's important. I think initial government responses and the fight for treatment should be part of the school curriculum. I don't know where it would fit in?

NTM: I think just from my memory, you still do learn about it through Biology, Life Skills and there is some sort of educational material.

JS: Yes.

NTM: I'm just not too sure how much of it is being advocated for.

JS: I would also think in History, like one should learn about this because it was- I think largely brought about because of people, community power, people had to fight and they stood up and they fought for their rights and luckily it worked. So young people need to know that you can, it's possible. I mean, I think the same happened in '94 you know, in the fight for liberation. It was people power; this was another people power transformation. It wasn't driven by the government, it wasn't driven by business. It was driven by the people.

NTM: It was always the people.

JS: Yeah.

NTM: Do you facilitate the exhibitions that the body maps are included in? Please tell us more about the ongoing work related to the Bambanani body maps. You've touched on this, but if there's anything else to add?

TIME ON AUDIO RECORDING: 00:31:29

JS: From 2004 – 2022 David Krut did an amazing job promoting and facilitating the inclusion of body maps at exhibitions or the sale of body maps locally and internationally but since this year or since the middle of last year, I've taken over because I was always the middle person anyway. It's easier for me to do it and also because I'm in Cape Town. So I am a member of the Bambanani group [Laughing]. Well the other day I asked, "Am I a member?" and everyone was like, "Yeah, you're a member". So I'm a member. You know it's 20 years later, I'm still in contact with people, some of the artists more than others. It's incredible to have worked on a project that has such a 'Long Life' and that has connected all of us. So even the artists, they don't necessarily see each other that often but when they do they have an immediate connection.

NTM: Okay, that makes sense and I guess the current ongoing work is that their artworks are being exhibited?

JS: Yes and also what's really great is that there is money generated. So everyone is getting an artist's fee from exhibiting of 300 euros.

NTM: So good, that's exciting. Okay. That's the intersection with visual arts, I guess.

JS: Yah there's been some criticism about selling poverty, you know that idea of selling hardship or selling suffering but I don't see it like that because I also see the body maps are a celebration of being alive. Everyone needs money in order to live and so if they can generate money, then why not you know, and if that money can go directly to artists, without any middle person that's even better.

NTM: It's just weird criticism because I also think generally knowing from my personal experience, I made artworks relating to whatever struggles I've been through. I would sell those every now and again. Would that then mean it's selling poverty? I don't think so. It's one person's life experience.

JS: And artists have always worked with their own experiences.

NTM: Okay. We know that there's a Gideon Mendel photograph.

JS: Where?

NTM: .. used in the book. We think it's towards the end.

JS: Okay.

[Going through the Long Life book]

NTM: But yeah, those are the ones he worked with. I think I might have also seen something different, you know I had a page number.

TIME ON AUDIO RECORDING: 00:35:12

JS: Do you know what it's of?

NTM: I think it relates to these.

JS: These were photographs people took themselves.

NTM: Really?!

JS: Yes the project also had a photographic component. Kali van der Merwe taught the group about photography and went out and took these photographs with disposable cameras. They're pretty amazing photographs!

NTM: They are. Oh, wow.

JS: Yeah.

NTM: That's insane.

JS: I think maybe there are these- you know these Treatments Action Campaign ones.

NTM: They are related to the Treatment Action Campaign.

JS: I don't think these would have. Oh no, these are from Kali.

NTM: It's noted in the first few pages in the book it says, 'thanks to Gideon Mendel' you know in the acknowledgments section.

JS: Okay, I'm not sure what it is, but I'll check it out but Gideon is someone we know. So it's quite possible.

NTM: What was different in the art making process in 2011, compared to the 2002 process?

JS: In 2002, the purpose of the workshops was to create the imagery for the *Long Life* book and it was an advocacy project. In 2011, someone asked us to create body maps that could be used in the new Mitchells Plain Hospital. I actually haven't been there but they've done the whole hospital in a very

creative way and they wanted to do body maps in mosaic. I don't know if you've seen the bus stop outside the Medical School, where three of the body maps are recreated in mosaic?

We said sure to the hospital request but we want to do new ones and they gave us funding for a body mapping workshop with lunch. We used more or less the same process. The difference was that it was nine years later. So every time you do a body map it's going to look different, it can depend on your mood that day and what's happening in your life. I can't remember if we brought in new exercises or not, but I think it was pretty much the same process. Everyone's lived experience/story had grown, some people had had children. In nine years a lot can happen. Some participants from the 2002 workshop had passed away and one woman, Nomonde, passed away in the time (we worked over a few weekends) we created the 2011 body maps.

TIME ON AUDIO RECORDING: 00:40:15

NTM: Yeah. That's sad.

JS: Yes no one really saw, no one knows exactly what happened.

NTM: Had she started the process?

JS: Yes.

NTM: Intense. Okay. Do you know if I could go see the body maps, the mosaics?

JS: Yes. I'll tell you where they are. They are in the street. They are at the bus stop.

NTM: Oh, great. I should go see them and take a few pictures.

JS: Yeah, they are amazing. They're just three bodymaps; it's Nomawethu, Nondumiso and Noloyiso. The great thing with mosaics is that it's forever you know, it's strong, they'll be there for a long time.

NTM: Great. How do you measure the success of the body mapping project? Moreso, Long Life?

JS: I think the fact that the body maps are being exhibited at an international exhibition around AIDS, Art and Activism, measures the success of the impact of a project like Long Life.

I think the interest in body mapping subsequent to this first body mapping project has been huge. When I googled body mapping before we started, one thing came up and if you google body mapping now, it's just endless, it's pages and pages. So the popularisation of the body mapping as a tool and the fact that I'm still working with body mapping in many different arenas. I think these powerful images have stood the test of time and that they are historic. The historic part- it just so happened, I was thinking about this the other day, about timing... it's so interesting, because at the time you don't realise

how significant it is, you don't realise that you are on a kind of cusp of history and change and transformation. Now 20 years later, looking back, it was the fact that they were done at that moment that the first group of people had access to ARVs and were prepared to step forward and be activists and tell their stories publicly. Although in the beginning you'll see a lot of people use a pseudonym, not everyone was ready to tell their story publicly and no-one was forced to, but through the project and the process, more and more people found the strength to own their voice in a public space.

TIME ON AUDIO RECORDING: 00:43:44

NTM: That's great. What personal insights, stories and growth occurred through your involvement with this project?

JS: At the time I was a lot less confident than I am now. You will see in the beginning of the book the group said I was shy, that I look like PJ Powers. [Laughing] So I think I've found, through this project, I've gained a lot of confidence in what I have to offer. Also age helps with that and also learning how, well, I've always worked with people but learning how to work with people. Learning how to inspire people, bring out skills and talents without dominating. I'm still working with body mapping and I've done a lot of projects, I'm possibly going to go work in El Salvador this year with body mapping. So in terms of Long Life, I've had a Long Life of working with body mapping, developing it, growing it, designing new body mapping processes and developing processes for research purposes. I've had enormous growth. I've always known about the Body-Mind connection you know, bringing people, well not bringing people... but the importance of the body. So in terms of intellectualism and academia, it's great. But it's not really for me, but the value of expression that's not in the academic, theoretical framework which is very revered in the world that we live in. Like mark-making, self-expression, crossing disciplines, interdisciplinary - that's where my growth lies.

NTM: Because that's exactly what this is but also the kind of person you are.

JS: Yes. We also brought a lot of treatment literacy into the body mapping, learning about your body, learning anatomy, organs. It's a way people can learn about their bodies and science whilst making art. Interdisciplinary courses at universities are a thing now. But in 2002, it was emerging as a different way of looking at things and I think even in the art world things have opened up, like textiles are seen as art for example, which before they were seen as women's work - homecraft [laughing].

NTM: I was supposed to bring you publications, I forgot but I'm going to be nine minutes away. If you'll be around tomorrow I can just drop them off.

JS: Yes, sure. I will be here tomorrow.

NTM: Please tell me how body mapping intersects with yoga now that you're a yoga student, if it does in any way?

JS: Well, I think a body mapping process works as a series of exercises which is what yoga does as well. I think that when you do yoga, you're working- you're moving out of mind and working with your body. You're processing as you do yoga. It's a way of staying healthy and fluid and fit. It's just amazing what you can do on a yoga mat (2m x 80cm) and it's amazing what you can do on a piece of cardboard (2 metres by 1.1 m) given time and someone talking you through it and working in a group. So the group is very important as well.

TIME ON AUDIO RECORDING: 00:48:44

NTM: Which other communities do you think would benefit from a similar body mapping programme? Additionally, what other body mapping projects do you think had a particular societal impact?

JS: Currently I'm working on a project in El Salvador which is called 'Breaking the Silence'. El Salvador has a very high rate of femicide but nobody will talk about domestic violence or gender-based violence. So they're looking at that. Narrative, an organisation, who works with storytelling and listening, wants to bring in body mapping as a way to assist an initial group of girls- I'm saying girls because they're actually teenagers, school-aged, to start working with art-making, writing, talking to find their voices to speak out against gender-based violence. The workshops are for the girls themselves, but they're also hoping to then use the body maps as advocacy images.

I've done a lot of different body mapping projects. I think the Long Life project, interestingly the first one, has had the most social impact. What we struggled with initially was that there was no theory to support body mapping - this came mainly from trained psychologists. What's amazing is that last year - I keep thinking I am on video [laughing] - this book called *Applying body mapping in research, an arts-based method* came out, it's an academic publication through Routledge. A group of Australian psychologists put it together and asked me to write the foreword which was incredible. This theoretical, academic and psychological affirmation validates body mapping as a tool and a practice. Recently, I have done a lot of designing body mapping processes for research. Body mapping is extremely adaptable, it can be used in many different ways, around many different issues.

NTM: We're also looking at materials to source. Books to source for research purposes at the point when we're now conducting research.

JS: I'll send you this text because this tells my whole sort of story with it.

NTM: That's exciting. So I think it could be one of the books that we look into. That could help us contextualise body mapping and in the Court better.

JS: And why body mapping works is that as soon as someone traces around their body, they have immediate buy in. You know, it's me, it's my body as my body shape, I own it. I'm going to do what I want to do on it, in it, around it. So we're very connected to the shape we live in, even though people might say, "I don't like my body or whatever". One of the women when she finished her body map and she put it up

she said, "Wow, I'm so big, and the virus is so small". For her that was a eureka moment of realizing that the virus didn't control her and that she was in charge of her own body. works on so many levels.

NTM: Okay. The Long Life Memory Box Body Map prints in the CCAC have degraded over time. They have been exposed to environmental factors, partly due to the dibond and hanging system used. We've reproduced artworks, as you know, by artists who are still alive and accessible while some are being restored by DK Conservators. The artworks will be archivally framed behind glass according to museum standards. Do you have any further specific recommendations on the preservation of these works to ensure their longevity?

TIME ON AUDIO RECORDING: 00:54:17

JS: Were the other ones not under glass?

NTM: No.

JS: I'm sure that will make a big difference, hey.

NTM: Yeah, I think so too.

JS: I mean it's interesting with digital because they always say they'll last hey, I also digitally print on fabric that doesn't last long in the sun at all. Yeah, so I think the glass is the key. What were they under before?

NTM: They were just dibonded. It's like a method where there's film added onto the artwork. There's like a hanging system behind the mount board that's attached to the artwork, it's just layers upon layers. Then it was hung in an exposed manner. So we've currently installed light film on all our windows, which were UV treated and are using museum glass which also eliminates UV.

JS: Okay. So will you frame them?

NTM: Yeah.

JS: Okay, yeah I'm sure that will do it, hey.

NTM: I hope so. It should though.

JS: We just printed them life-sized onto paper for the Palais de Tokyo, they're gonna put them up with magnets. I'll show you they came out beautifully and they're going to send them back to us. So we will have them as a set for exhibitions or if the group wants to sell them, I'm not sure.

NTM: It's also just exciting that you can print it out that big. I just want to ask these further detailed

questions because these were some of the details we missed. So Cordelia's print isn't included in the book. What was the reason behind that?

JS: She left Cape Town and went to the Eastern Cape before the interviews. Yeah shame because her story was never written up; her body map is also not part of the Palais exhibition because it doesn't have a story. Sadly she passed away from drug-resistant TB.

TIME ON AUDIO RECORDING: 00:56:46

NTM: That's fine. We just do have her print, so we needed to know that. Okay, in the long life book it states that Babalwa was further assisted by Anya Subotzky. Can you tell us why?

JS: Yeah, Babalwa actually wasn't in the workshops. I think she was actually working with CSSR and AZRU and Anya was doing her internship there. Think Anya has a Master's in Fine Art and a psychology degree. I'll have to ask, I can't remember so well. After we did these initial workshops and realised that the actual process was powerful, we did body mapping workshops at UCT, with doctors and psychologists, to get their input and see how they experienced it. Anya was part of that, so she learned body mapping and then Babalwa. I'm not sure, I'll have to- yeah, that's a good question. I'll find out more but then I don't know if Babalwa said she'd like to do one and Anya also wanted to explore it more so they went through the process together or what the story was.

NTM: Could have been a collaboration between the two.

JS: Yeah, I think Babalwa was also working at AZRU and CSSR.

NTM: I will also check in with Jonathan. I'm meeting him next week.

JS: Yes. Anya is now working as a psychologist and she uses body mapping as part of her practice and she works with little ones, tweenies and teenagers. They do various things but body mapping is part of it and my niece actually assists her.

NTM: That's exciting.

JS: Yeah.

NTM: Okay. Could you tell us why Nondumiso made a third body map outside of the 2002 and 2011 scope?

JS: So it was 2014?

NTM: Yes.

JS: So in 2014, Nondumiso and I were asked to present at the Medical Humanities conference, which was part of UCT Anthropology and Public Health. We were very conscientious, hey. So we thought as part of that it would be good to make a third body map. Is that the only reason why, I think so, seems like a lot of work [both laughing].

NTM: Tell me something, how long would you say it takes to make a body map? Just the whole process of making one?

TIME ON AUDIO RECORDING: 01:00:22

JS: Recently I did a workshop at Zeitz [MOCAA] with students, masters students in medical humanities, as part of the course they do called Art and Medicine. It's a link between anthropology/other relevant undergraduate courses and public health. I only had 3 hours for the workshop and needed to show them images and give background. So they made a body map in an hour and a half, or an hour. I'll show you some pictures of them. You can do body mapping really fast or you can take a long time. These Long Life body maps were created... I can't remember exactly, but I think over 12 sessions, maybe twelve 2 hour sessions. I know when I do body maps now, when we do body mapping workshops, we actually talk as a group all the way through. So over 5 days, 5 working days, like 9 to 4 with lunch and tea and everything. You can create a body map plus do all the sharing as you go along, participants talk about what they've done all the way through. Whereas these Long Life ones were done without that much talking until the end, but it's almost better, not better but it works really well to talk all the way through.

NTM: And was there some sort of counselling that accompanied the process?

JS: Well Jonathan is a psychologist, so he was there and there was also a list of possible referrals - knowing if people asked who they could go talk to beyond the workshop. But in my experience, I found the group holds. The group is the therapist, the group contains and I think that's a very African thing. Also laughing and crying are seen as the same., an expression and the emotions are allowed to come out freely. I'm not trained as a therapist, but I do have a natural sort of capacity for healing work, but as an untrained person, I always work alongside someone who is trained in counselling or is a therapist. When I worked with the group, Strive to Thrive in Canada, it's a group of gay men, they call themselves long-term survivors, they've had HIV since the 80s. We had a counsellor and the only place he could work from was the closet under the stairs. But no one actually went to talk to him. So no one wanted to go back into the closet.

NTM: Oh! That's the reason... [both laughing]

JS: [laughing] I'm saying even if you have a therapist available, chances are nobody would want to talk to them individually. In my experience participants prefer the group. I've heard that after the Rwandan genocide, psychologists and therapists came from Europe or America, western psychology mainly works one on one, and the psychologists wanted people to come and talk to them individually in the office and people were like, "No, we talk as a group."

NTM: It goes back to what you said earlier about how you know: the community holds.

JS: Yes, I mean, I don't have any theory to back that up but in my experience, it works like that. It's always important to know who the referring organisations are and if there is someone who wants to talk individually, someone is identified as the person to talk to. Yeah. I mean sometimes the value of working outside of your field, is that without knowing it you can be the disruptor. So in this case, I was a little bit of a disrupter because I had worked with women, I'd worked with art-making but I'm not a therapist or counsellor. The one exercise of drawing the virus, Jonathan who is a psychologist said, "No, you can't do that, it's gonna re-traumatise people " and I was, I don't know, you know when you're younger you like, I'm going to do it. And actually it turned out, it's the most important exercise in some ways, it's the most important pivotal exercise in the process. So that idea of, you break rules when you don't know what the rules are - that kind of thing.

TIME ON AUDIO RECORDING: 01:06:10

NTM: That's interesting. That's an interesting rule to have broken because some of them refer to the virus and then later say but it's not going to take over me. So it's good to see that and I'd imagine that if an HIV positive person were to read this book they'd feel accommodated in some way. Someone has gone through the same thing.

JS: Yes, I mean the book is 20 years old now. So it's probably also dated in some ways. But I know medical doctors sometimes do that. They get people to draw whatever illness that patient is experiencing. So you give the illness an external form.

NTM: I guess it would be easier to kind of think about it as like illuminating the virus. In essence, if you see it.

JS: And it works against fear as well. Like if it doesn't have a form and then where does it live? In your mind and then it just gets bigger and bigger. I mean COVID and the kind of irrational fear people got around COVID was extraordinary. I want to show you those hour long body maps.

NTM: While at it, is there anything else that she'd like to be recorded in this interview?

JS: I mentioned earlier that initially when we started with these art-making workshops, the group were willing to go along with the process even though later people said to me "We thought you know, we were laughing, we didn't know what you were doing but we went along with it". I would like to thank and express my appreciation for people's willing participation. You know, often, especially in the beginning with HIV, everyone was getting paid except the people who were living with HIV, who were being interviewed, being researched, being asked to do stuff. This project was a way of making people authors of their own stories, if you see on the book the authors are Jonathan Morgan and the Bambanani Women's Group and that they own and the body map images have copyright and earn from the images. I

think for me it's like the most important work I've done in my life so far.

NTM: It is yeah.

JS: It holds huge value for me and meaning, and I am also happy to have ongoing communication and interaction with the artists. So it's a real Long Life project [laughing].

TIME ON AUDIO RECORDING: 01:09:36

NTM: They really do value you. I have to say it makes it easier saying, "I received your numbers from Jane". It just immediately clicks for them and there is no pushback. That shows the connection you have.

JS: Yes and I think also the important thing is, doing what you say you're gonna do, delivering you know. So hopefully the money comes through from Paris and lands in every way. But because the project has given me so much opportunity, work, acknowledgement, I am more than happy to continue to work with this group and take on responsibility of what I can organise and do to make sure the benefit is felt all the way through.

NTM: Well thank you...

JS: Pleasure.

NTM: ..because clearly the work that you do contributes to the work that we do.

JS: Yes and thank you for showing interest in it like 20 years later.

NTM: Yeah, those artworks are very powerful and we're really looking at healing alongside art-making. I think that for me that's the most significant part of the CCAC. It could be an art gallery or museum, we could have all these artworks that speak about human rights. But the difference is that we really go into the core of what we're trying to communicate. Now also like that, this idea of Ubuntu is constantly questioned and dug into and revisited through the CCAC.

JS: Yes, and it's also it's the ordinary person, it's just somebody who, like somebody else, you might think is nobody you know, but everyone's important and everyone has a voice and there is such a thing as change driven by community. I think that's what young people need to know because if you lose that you run the risk of totalitarianism.

NTM: It felt that way for me during COVID. It felt like we're being so isolated. To a point that there isn't a sense of community and that's still happening now. It's like, how your social skills just go wrong. I can't communicate anymore, it's what's happened to me you know, and so many ideas have been wiped out. But I'm glad we got to do this work.

JS: Yes this sounds like a great initiative and so important because it's also what goes down in history hey. How I mean hopefully the Constitutional Court is going to be there for a long time.

NTM: It should, it should.

JS: Yeah.

END OF AUDIO RECORDING: 01:12:51