

**CCAC interview with Helen Sebidi on 18/10/2021 at her home in Parktown, Johannesburg- edited extract of transcription**

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**Project Name:** HelenSebidi

**Date of interview:** 18 October 2021

**Location of interview:** Helen's home, Parktown.

**Language/s of interview:** English and Sotho

**Length of interview:** 1:23:12 includes the reading of consent form

**Interviewer name (and acronym):** Thina Miya (TM)

**Interviewee name (and acronym):** Helen Sebidi (HS)

**Name of translator, if applicable:** N/a

**Name of transcriber(s):** Thina Miya (TM)

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

**Mode of interview:** In-person

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**List of acronyms:** Francois Lion-Cachet (FLC), Kay-Leigh Fisher (KLF)

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**HS:** I just wish that the youth could change their lives, but then they are lazy because when you don't work towards something more significant, by the time you have to start working towards it, you can't. It's better to start with something small to grow. Now I can see that they want to fight for land, but there's no energy inside them. Both adults and young people have lost energy; because white people came here and owned things that they did not work for. They've also lost their energy. People are now trying to say, 'I want to be better and own and fight for my life, but then the power was taken with no spirit from them, they've lost it. If you work spiritually from a young age, you grow; but if you work for somebody else, you lose energy because it's not your work.

**NTM:** That's interesting.

**FLC:** It's true.

**NTM:** Before you go too far, can I just show you our consent form? And then the interview questions. Are you comfortable with us interviewing you in English? Or in Zulu? Or do you want to mix both? This is the consent form. Please confirm If you consent to interview and record you and take pictures with you.

**HS:** Can I ask, what is the interview for?

**NTM:** So we work for the Constitutional Court Trust, the custodian of the Constitutional Court Art Collection. We conduct interviews with artists that are represented in the CCAC. And as a person who knows the CCAC. This is an order to get information on how, when and why the artworks were made and collected. So then we use the.

**FLC:** [refers to the questionnaire] It printed upside down, sorry, we're struggling with our printer.

**HS:** Hmmm, I wanted to see...

**NTM:** Yes, we use the information for collection management, collection diversity study purposes, exhibition displays, references and promotional use.

**HS:** This is my print, hey?

**NTM:** Yes, that's your print, that's the one we want to ask you about.

**HS:** You only have this one in the collection?

**NTM:** Currently, yes. So if you grant us consent to interview you, record you, take photographs of you, then you may sign here. We will send you a copy of the transcript once we're done so that you have it, or we'll probably have to print it and bring it here.

**FLC:** Yes, either way.

**HS:** So it is just to keep it for this work?

**NTM:** For the Constitutional Court Trust, Yes

**HS:** So these are the questions?

**NTM:** Yes, the questions we'd like to ask you.

**HS:** Oh, I read slowly.

**NTM:** It's okay, I'll read them out... Cool, I'll start. Have you ever visited the Constitutional Court or Constitution Hill?

**HS:** Yes, I did. We were there when the Constitutional Court started, although I don't know what we were doing. I think we kept going back to the Constitutional Court for quite some time. Since then, I have never gone back again.

**FLC:** What do you think about the Constitutional Court building?

**HS:** Well, I think that's how things go. I don't have an opinion because whatever goes right is fine [giggles]. I don't look at buildings because the architecture in our country has not been taken care of. All the architecture has demolished our brains because it came from far away; we don't have our architecture used.

**NTM:** So the court itself, I wish I could show it to you. The concept theme used to design the court building is justice under a tree. So the concept was drawn from a print by Sandile Goje titled *Making Democracy Work*. When you enter the court, it imitates, you know, a canopy of leaves at the top and tree trunks at the bottom. It's as though Justice is being dispersed under a tree, similar to how in African cultures, Like how justice is dispersed under a tree. It's a similar thing just inside a building. So I think the whole notion of the court was trying to draw from an African's sense of belonging.

**HS:** Things must go well in the Constitutional Court instead of using horrible stuff. African knowledge is not used, and for me, the country's blowing up to pieces. Suppose the Constitution had started traditionally, within African grounds. I think we would have had more improvement now. You can't take anybody's bone from outside and want to eat it here. So for me, the African knowledge system would have been done researching and working with the traditional leaders.

People were taken to come and build the town. After they've made it, they would always give back the keys. So those things hurt because nothing is going well, and nothing will go well. I think the creator did something, knowing that he'd make them meet one day and ensure communication was in-between. It's challenging to say, some things will go right because if you come to lead in the country, you've got to learn from the country itself. There are laws in place. We have our own ten commandments, and we're pretty proud of it. We feel proud of it. It's just the same with the ten commandments from Europe. It's even more potent, but because it's not used in our current system.

**HS:** Young people drink alcohol, whereas they weren't allowed to drink liquor until they were married and had their first child. A person would then be given liquor as an honour for their manhood. Now young people can drink alcohol as long as they're above 18; what is 18? Smoking. Our people did not smoke. Dagga was only smoked when we were praying. Only when you're old would you be able to smoke dagga. Right now, they legalised dagga to be smoked every day. They don't know what they're doing, and I don't think they understand. All these laws have made us proud. Sex, we were not allowed to have sex before we understood why we were alive; and what work we should carry. We weren't introduced to any sex.

You can get mad at these things because you can tell someone who came with these laws about our tradition or where we come from, but they do not want to ask you or decide how to cope with you. And children- the parents don't own children anymore because those laws do not work for their children. When they try to tell their children the changes, you know, it's old fashioned. But when problems come, it goes to the service. Respect has been made from long ago that you are a child forever. When you are young, The older person is your sister or brother, but you have to respect this person for life. When you have parents, you have a parent you have to appreciate even your community's adults are your parents, and you are their child forever. Now you don't know what made things change. There's no respect, so these things are entirely frustrating because they don't involve those who care about these changes.

Children are given a lot of money for the sake of it, but what is money? You can't keep on saying I'm paying a person by money. You have to see how money can change you too. You must have a considerable understanding of yourself before thinking of money. You have to question the existence of money; why does it come to us? Money is a person. It's a man-made thing. And it's made every day. How do you cope with that?

**NTM:** I hear you. I'll move on to the next question because we will talk about money. There's a question about money which I'll ask later on, so I don't want you to give us all the answers. How did you become a printmaker? And what was your experience working with the Artist Proof Studios?

**HS:** I became a printmaker when I felt... you see we when we were young, experienced different artforms and were not limited. My experience with printmaking is for self-expression, changing where I'm sitting after painting, and telling myself to see something new in my life and communicate with other people in printmaking studios; because, as a painter, you have to be alone. Concentration is core; you must be alone, but it's like opening up freedom for communication and movement when you get to printmaking. Yes, because it has different techniques, and it sometimes surprises me.

**NTM:** I've never thought about printmaking. In that way, it's communicative art.

**HS:** Communication and also printmaking presses are made to cleanse you. You know, with the

stress you get from art life, which is a family thing. Problems and depression from the families, from your life, but when you get mixed with other people and communicate, surprises are made onto the print because you see things differently and think about how you didn't know it would happen like this. Look at how beautiful it is, you know? So it changes you. Your hope gives it much more expression that something moves out, so it heals. It's like a healing process.

**FLC:** It's beautiful.

**KLF:** What has been your favourite printmaking medium to work with?

**HS:** I think they're all my favourite, but I quite like etching. I love Silk screening, but many materials are needed for it. So, when starting printmaking, you cannot be a painter at the same time due to the amount of material required. That is why we have to go so far to do printmaking because there is a lot of equipment needed.

**FLC:** How was working at artists plus studios for you?

**HS:** It was beautiful. I enjoyed it, and now I cannot go anymore because of my injury. I got injured, and it was challenging for me to move around my place. All my plates are burnt, I still have to start afresh, and I'm old now, and I can't move like youngsters anymore.

**NTM:** Can you speak about how you came to be part of the *30 years in Soweto: From Resistance to Leadership* portfolio of which this print, *Elders Gift*, forms a part?

**HS:** What is it? Soweto?

**NTM:** The *30 years in Soweto: From Resistance to Leadership* portfolio. When Bongzi, Charles Nkosi, Vincent Baloyi and the like form this portfolio? Can you talk about your experience of it?

**FLC:** It was 30 years after 1976 in Soweto, that was the theme

**HS:** Oh, this was 30 years after 1976?

**FLC:** Yes.

**HS:** When we did that portfolio?

**NTM:** Yes. How was it?

**HS:** Is that where the print comes from?

**FLC:** Yes, that's where it comes from; It forms part of the portfolio?

**HS:** (sigh) I don't remember that portfolio. I know the print, but I don't see the portfolio? But I don't know how it came about. Has any artist received the portfolio? I'll have to ask Kim Berman because I don't remember how it came about.

**FLC:** We're not sure either. It was donated to us by the MTN Foundation, and they had a spare set that they donated to the Constitutional Court Trust.

**HS:** I know the print. I've done it. But I don't remember. I remember when we did this portfolio, but I forgot all the arrangements. It was pretty nice as you wanted the answer because, for me, it's not nice to have memory loss about things that happened. You don't just bury them; you forget about them. So it's good to have that kind of memory about that portfolio about 1976; I immensely enjoyed it.

**NTM:** How does this print *Elders Gift* relate to the 1976 Soweto uprising?

**HS:** *Elder's Gift* is about laws and understanding yourself. If you'd like to know more about Soweto and why the children were fighting, you'd understand their pain was that they didn't learn about themselves, and they'd go to school to learn about someone else. What about their knowledge? So *Elders Gift* is like questioning where The gifts lead to? The child is born to receive gifts from you that they should never forget about, but then there's no chance for a child to receive that gift because they have to take somebody else's laws, and that's how the Soweto uprising became.

**FLC:** That's true. Where were you in the uprising occurred?

**HS:** I was in the rural looking after my grandmother. I had a dream in the rural, where two aeroplanes ended the world the same year. The aeroplanes were bombing flats, and people tried to run away from the apartment. The planes were demolishing all these flats. It's only now that I can understand it's an extension of the mind. The world started changing much more during the 70s; the 60s were still better. So slowly, the changes began in the late 70s. And it was at that time that the Soweto Uprising occurred. I don't think it just happened; it was a spirit talking to them. I was in the countryside when I had that dream.

I've dreamt of myself in animal skin clothing; there were these calabashes behind the hut that I was standing in front of, watching those aeroplanes. As I was researching, I found that calabashes are used everywhere as a base for the nation. I still question what to do with that dream? It was a powerful dream for a long time. The aeroplane even changed and became Rusted from demolishing flats. I can see that the apartments were of an extended mind. Which is moving away from the traditional life more than ever before and entering the other world, which are flats; extending flats means extending the mind to nowhere. That's why the **HS:** aeroplane was demolished.

**FLC:** Because it's nowhere...

**HS:** It's nowhere. Yes, so I still have questions about the meaning of that dream because it lasted for a long time, and I was not even able to sleep for two weeks. Nothing has changed in the world; things are going very badly. I think they should ask how you live? When you come to someone's home, as a visitor, how do you give laws when you're a visitor?

**FLC:** You can't

**HS:** So the visitors came and gave laws to people, they came from overseas and gave directions; How do you do that? Can an African man go overseas and pass laws?

**NTM:** No

**HS:** What made them do that to African people?

**FLC:** What would you say made them do that?

**HS:** I don't want to answer because I can be killed anytime. How do you go with a gun to people while dealing with human life? What does that mean? You're an animal, not a person. So how do you answer that kind of question?

**FLC:** Okay, how did you look back at the uprising in 2006? When was the portfolio made?

**HS:** How do I look back?

**NTM:** Yes, in 2006, what did you think of the uprising from 1976? When was this portfolio made?

**HS:** And you think I should? How do I look back, back to what? To human life to human beings? What do I have to do, I guess?

**FLC:** I think that the question relates more to that specific work, and if you made *Elder's Gifts* thinking specifically of 1976

**HS:** Oh, how does it relate to my work?

**NTM:** Was the print made in 1976 and then saying this is the theme. Does it speak directly to this theme or make me think more generally about it?

**HS:** The thing is, I don't think when I'm doing any work, I'm just playing. I never think of today's situation and what it means. I just do work, and it just comes out spiritually. So that's how it

came; I never think of it today. It just happens—all the work I do. I don't think of how they're done. I don't know if I can say I'm setting up this work. When I plan, I fall asleep; I can't do it. However, if I take anything and play around, I enjoy it.

**FLC:** What do you think about the print today?

**HS:** I think things are not changing. They're even getting worse.

**FLC:** Yes,

**HS:** Nothing is changing because the top had not done an excellent work to grow better, the top headhunted leadership and hunting leadership while you found leadership here, not asking how things were done? How do you live with this leadership? Can I learn from you so that I can grow better or cope with what will come in after you've been coping? Because you find ways to cope with life? Did you sit down and question? Can you cope with growth? So if that does not happen, we'd rather keep on growing poorly because that has been buried. It's a shame. It hurts because we gave birth to children. What did they learn? And the creator who gave those gifts to help teach their children was sent here to do his work. His spirit is not being added into any constituent. You can say many times, but if there are no laws of reality made and born with the country, nothing will come right. It is very tough.

**NTM:** How do you see art as being connected to justice? Or human rights in South Africa and globally?

**HS:** When I moved to Joburg, there was art referred to as township art. I didn't understand how they did it... I was doing the work at that time. I've heard that there's township art and people that do art in Soweto but not spiritually. They were only lucky to survive. So maybe right after the 1980s, during the 80s when Bill Ainslie opened the studio, I think Bill Ainslie also had a better thought because he opened the studio and had a workshop that we as artists communicated with the world. Places like the USA and New York. The Tupelo Art Project that people came here to speak worked together. We were pretty open to feeling the world from the outside world. The freedom became understanding that I'm a person I didn't know I was through. I would say Bill Ainslie had opened the border of the art.

As you know before, universities did not take African men and women, but Bill Ainslie decided he was always saying he came from Scotland. He was received; African ancestors received his parents. And now that he got this art world, he wants to share ideas with African people who saved his and his parent's life coming from Europe after a big war. I think Bill Ainslie was a straight talker, but no one liked him because he was sober. He told of how African men saved him, and he used to go to Soweto collecting artists and feeding them in his house because they **HS:** didn't have spaces to do art. So he gathered artists to give room for them to start feeling free. This was when we began to read art; we had not known for long. The art world



experiences are still on the road, questioning how I will get here or get that? The reading of it? I think in a few years, we'll all have to. We can see the route that art has taken. But right now, it is still very early to say I understand. Maybe before another question, let me make you some tea. We're talking without any drink, and it's not good. Our grandparents didn't want us to speak without giving someone something to drink.

**NTM:** Okay, do you need help?

**HS:** I'm just turning on the kettle. [goes off for a few minutes]

[missed the first part of the sentence as the recorder was paused] Who are you in this world if you don't allow me to teach you what I do.

**FLC:** I started my recording again. Ma is speaking about the sun, which we haven't asked about. I'm interested in this ball or orb, and I don't know what it is.

**HS:** The ball. The thing is, it's black and white, and I don't see better now.

**FLC:** We can try to look for an online image. It is on the drive in acquisition offers in the MTN portfolio [Kay-leigh shows Helen a photo from her phone].

**HS:** Well, now I can see it better. Yeah, the ball represents gifts that the parents have. You have all sorts of insight and spiritual sharing. It's catering for the spiritual gifts as you grow. You are being fitted inside the ball. Everything comes from the spirit. You see, very spiritual people brought us up, not being called sangomas or doctors, no, spiritually, working through the voices, and that was life. We didn't go to the doctor. We didn't go to anything. They had their medicines to heal you. Even when someone is going to die in the community, they would see the clouds. They made us read the clouds. They made us read the moon and stars, understanding what they're saying to you when the stars or the moon are like this in which month, which means this month will happen this way, and it did. It did happen the same way, so the moon's light shows that this time is not good. They knew everything.

Imagine, I was learning about Europe through clouds; through clouds, our grandparents read Europe and told us to work harder because Europeans work hard; If we did not work then or learn how to work, we'd become something else. We learned from clouds about Europe, also about money. We were told stories about money which we didn't have in our hands, we didn't use the money, we bartered skills; we didn't spend money, but learnt about money. Even today, we know what money is about. We're not jumping on the cash only, no. I know I must work hard because I was taught that this shiny might find you empty here [points to brain] with no work when this man comes to you. He's going to blow your brain away. We grew up learning about that. So I remember when I started thinking of this is when I saw all these problems, crowds, people coming from... You know Africa, South Africa is carrying so many people, but you ask

yourself a question, what do they see in South Africa? Then I happened to hear the word money, then I even called a guy we grew up with. I asked, do you remember this name, a shiny man (Padima dinko dirope: *Shine your nose until it blinks*). He asked, (Padima dinko dirope)? I said yes, (Padima dinko dirope).

Do you remember how they said he's running fast this man? This (Padima dinko dirope) one patching will catch you if you don't go quicker and harder. He's very fast running this man? That was called (Padima dinko dirope). (Padima dinko dirope) means shiny man, but he's running very fast. Quickly work hard and gain much more knowledge. Because when he gets here and finds you empty. He's going to blow your brain away. So you see how people have been blown the brain, just talking about money, all the time, but when you say to them, good, this is the work.

They run off; they want money. But it's only this man. Can you imagine this paperman can control so many people? With no knowledge but just paper and men mad. It's a print made, every day, they're printing this money, this person, but when he gets to work, he's magic. He drags everyone to himself. He is big magic because he can take you to himself. That's how they called him a man; they didn't call you money. It's a man, which means they saw the spirit inside this paper, which was a man-made thing. And this spirit is a person but made to be a paper.

**NTM:** I was about to ask if you would associate money with a specific spirit. And so you said, which spirit would you say it is?

**HS:** The spirit, the spirit of money, is Europe. I mean, money is an artwork, like all artworks. And the artist won the prize. After the artist won the award, they decided to use this artwork to dominate the world. And they chose that work to commission the artists. Even today, the same family does not go to any other world, and they can only make money. So it's the man's spirit in the form of paper.

**NTM:** Okay, I'll move on to the next question. Okay. So how do you perceive South Africa's constitution? And its impact on the lived realities of the communities it serves?

**HS:** Input?

**FLC:** How do you perceive South Africa's constitution and its impact on the lived realities of the communities it serves or is supposed to serve? The law, the Constitution is the law. But the law has changed from apartheid to today. So I think the question is, how do you perceive the new law, the post-apartheid law, the Constitution?

**HS:** This question is challenging because my personal life is a comparison. I don't blame anyone who does not live by the law because I compare it with past laws. It's usually not by their will; the environment influences them they grew up in. I'm not sure of understanding the law because I live by African laws. I never enter into either of those unless I'm invited to **HS:** do so.

I'm more consistently in the studio. I don't go anywhere else; I happen not to want to do wrong things. We never used police officers, and we know people would get married in Africa. However, the laws used to be in their homes since the courts took laws. The police, we know in the end, will never be rebuilt. Divorces are there because of money. You need to divorce because the minister will say, I'm not there anymore. I've made you married and then go to the court so that the court can benefit.

**FLC:** As Thina said earlier, the law was this imposed system from Europe and apartheid and colonialism that was all through the law. And then, after Apartheid, Thina spoke about the idea of justice under a tree and how the Constitutional Court depicts the law as something that's African as traditional African customary law where people would gather under a tree. The tribal chief would hear everybody out, everybody would have a chance to say what they think, and collectively, they would decide as a community. That's how the law has been before colonialism, and they try to incorporate that African law, that African understanding of law and justice, into the new constitution. I think that's also interesting when you speak about Comparison; that's interesting because it's trying to bring together the European law and the African understanding of the law.

**HS:** It's too far, you know, even though they can try and bring the African law here. They used after European law through education. Education has spoiled everything. How do you take somebody else's child and say I'm teaching you while they have teachers in the homes. As a policeman, you have a right to enforce African laws. As a part of it, you have your parent's land. However, the policeman may need to sell their land to make money. For instance, as I said, there was no divorce in Africa. They used to sit down and solve the problem because there was a long way to go. If you marry and get divorced, you cut your whole life because traditionally, you kill the cow to negotiate with the ancestors.

The blood had so much value. Right now, cow or human blood means nothing. In the past, blood was respected. In marriage, once the cow has been killed for a woman to go to the next family, you shouldn't come back to jump this blood and get back to us. Everything must be solved. So if it has not been solved, you could not come to your parents; instead, the parents should meet, because of respect for the blood. So now the man got over, got inside people, and ran. He was shining too much, and running, got into people's brains and cut them into pieces. Money You've been educated, you're a lawyer, you need to learn how to tell a lie. I mean how to do the good things, then learn how to lie so that you can survive.

The teachers do not take somebody else's teaching. But from the education drawn for teaching standard 12345, those are made because their business was to work more potent and kill us. The education was made for white people to improve themselves, not improve us. But still am say proud of being an African woman because they thought they were improving themselves. They didn't work; I did. The person who worked is the person who's well presented where we are going, all of us. So that is how... it's challenging to say money or laws because education is driving people mad. They must survive. You want to be a doctor, people must get sick. How do

you get into African laws because you want people to get sick to heal them? You get money to survive. That's education. The cars have been made. There are traffic cops, other people. There must be an accident. So that the same traffic cop must work so that things have to survive. Everything had been made by purpose. How do you change that so that you can get to African laws?

**FLC:** Capitalism.

**NTM:** What inspired the title of Elders Gift? And what gifts do you give and which gifts have you received?

**HS:** What gift do I give? I think I was given a lot of gifts. I know how to do many things. By the grandparents and by my parents. I have learned a lot of skills. I happen to be a Calabash drawer, I mean I helped to collect Calabashes from the bush and clean them decorate them do all the walls (mural). And in the rural, I've worked very hard with grandmother building walls and, helping her to maintain the houses, mud houses. And my mother also helped me to knit and embroidery and sew, we did so much work, which I'm proud of today. And then I realised that, Yes, we had so much gift behind us. But now our children landed with this shining man and cut their brains away. When I make sculptures, I realised that I'm an engineer from the rural. When I touch the sculpture right now. I'm an engineer, I'm doing it the way I want. Because I learned from rural. Every technique that I learned from the real world works for me. And my grandmother used to say, you're wasting time to go to school here is the school at home. So we didn't believe it. So now we can, but they're gone now. I've learned a lot, about the gifts I have. I can open an art centre where I can, but I need helpers with agriculture to start deep down. We can share with the youth, and the parents should also help to share in their homes; because these things when you learn them from homes, you can't take them outside, they are the home, they are the basics of your life. And they they completely build you inside. So I can open an art centre at any time and I'm hoping to help children to see the real gifts. But I don't know how I can start it and where can I started. But maybe in future one will do. Because you feel sorry for the children, for the youth growing and having to hear your parents say I love my child. You look at these parents. Love your child, but you don't teach the child in anything. Anything. After you say you love your child, you grow your child and say, go to the nursery school. What is nursery school, when you are nursing? That person teaches the child the things that you haven't got them. You never gave anything to the child. Yet later you giving the child to go to the school teacher. The only thing that you think you love the child on with, it's when you give **HS:** him money. Giving him the devil, giving blood. You're giving the child blood, is that love.?

**KLF:** We're all taught that if somebody gives you money, it's a show of affection, or care? instead of actually just caring and showing me how I'm supposed to do something to do it myself. You're giving me money to pay someone else to do it for you.

**HS:** It's very difficult. Money had spoilt so many things. Traditionally, we used to do some

exchanges. We used to wake up in the morning, four o'clock cook and take some food for us to go to school. So this time, you're given money. The neighbourhood doesn't have money. And that child of yours does not even share it with the neighbourhood. That's the first trap, it is wrong. So many things have been corrupted by money when the neighbourhood is with you is your brother and your sister you need to share with them, if they don't have, but now they don't, they just eat

**NTM:** How does your work speak to gender-based violence? A state of emergency women are faced within South Africa today?

**HS:** Gender-based violence? Yes. What is gender-based violence?

**KLF:** So currently, we're seeing that women and children are facing a lot of violence from the men in their lives. And I feel like it comes down from what we're taught, as children were young men see their fathers, beating their mothers, and they carry that with them. So I think it does relate to your speaking of the work that we have to do with our community, teaching one

**KLF:** another, to be respectful to lead with care. But there's been this disconnect in our communities where it's happening quite often, and all we see is violence against women and children. So I just wanted to know how you kind of reflects on those ideas in your work?

**HS:** Oh, Its a very deep question. And it's a shame question. That question, when you read the man in Africa, and South Africa, he's completely lost. And the only action that he can take after his brainwashed is beating what else can he do. Because he's brainwashed. Brainwashing came because of money. We're still getting back to money. With the promise of money. Money has spoilt so many things. Firstly, you get married, without understanding marriage. Marriage is to share the gifts that parents had been given by the Creator to work for, so when they extend, the child gets them to be helping them so that these can be taken further. But that's not there anymore. People got very greedy. By corrupting all these gifts, that was given to the different homes, different parents, so that they can communicate with... so one person got greedy and one person got greedy. And they formed themselves as factories. And now they demolish the whole brain from the man. The man gets married he's wearing pants, but inside is quite empty. So then the sexual problem is there because when you are a woman, you have to have sense that you speak to a man you get happy. Enjoy. The sexual problem came from when you don't

**HS:** have good news from your man about your marriage. So then, you're not feeling anything that man has. You can't feel for a man when you don't enjoy the gifts that you are working for. As married people. So the man can beat you because you're not giving him... The sexual thing, it's not moving. It's not working because he's supposed to be motivated by the work that you're talking about when you sitting down at night because tomorrow you have to do this together. It doesn't work like that. So the corruption is in the homes because of having one man taking the whole mill for himself.

**KLF:** Thank you very much, that was a very insightful answer. I think we've learned a lot.

**HS:** You can't blame a man and the child. The child also is, is like the mother and has to also learn from you as a parent. Like saying that you're giving him money and are paying someone, you don't share with the child.

**FLC:** Okay. I mean, how do you think do you think it is achievable for us to strive towards racialism non racialism in South Africa? Where we all see ourselves as one and there isn't Black, White. Coloured or Indian?

**HS:** That's a really tough question. Because to achieve that, people should get back to their own life, which we should we could share skills and ideas. We have to be equal. Without equality it is very difficult because the sense was made long ago, that this must be taken as a slave for us, as I said, One man decided to own the mean, still goes to the same thing. But this

**HS:** man must be taken as a slave for us. So if you want this thing to go back to reality, give this man who you take in as a slave, his land back to him, so that he can start again.

**NTM:** Do you think that there has been sufficient growth in infrastructure like recreational centres, in the rural townships, communities to teach and inspire the youth

**FLC:** It goes back to education.

**HS:** If the education doesn't change, how will the parent teach a child when the child is demolished at school. African knowledge must start here, African knowledge system must work in their homes and in schools.

**FLC:** But that question also relates to art education, teaching art in schools, right?

**HS:** Also, the teachers themselves in schools must visit the parents, must build friendships with the parents, They must not believe that when I get paid at school... get paid through whose child? if that child is not there, can you get paid? Why can't they go to the parents and appreciate the pay that they get through the child and knock at the door and say "hello, I'm the **HS:** teacher for your child". So the child can also be proud of communication. The teachers must be encouraged to say, look, you got to teach us cause you're teaching the child, your brain became the child teaching. And you are also the child because you don't gain anything elsewhere. To gain is to communicate with the parents. You can't learn about teaching the child and not having learnt about being a human being.

**FLC:** Mama, how has COVID impacted your life and your work?

**HS:** I had it since January. I'm still in COVID right now. But it's also men made because of

money. COVID. Its man made because of money. People, I don't think they they can read because they blowing themselves and the world because of this paper, can we not read this?

**NTM:** When you make artworks, are you mindful of conservation? That means the preservation and restoration requirements to ensure the longevity of the work, so are you aware of like, the materials that you use and how long they could last and how we could better care for your works?

**HS:** I think the materials I started working with paint long time ago when I was young, I was given a present by my employer. I never changed anything, but I happen to learn about other materials when I was at the Art Foundation, but still, I'm an oil painter. But I've heard that these days, it's much more valued. I don't know, I'm just enjoying the oil painting. Yeah, but I'm trying to say I must learn other materials. So that can be a will to also teach other help other youngsters with the materials? because it's very expensive to buy these materials. So you cant help the child to learn the art while you don't help also to crawl with materials.

**NTM:** Do you have any recommendations on the presentation of the artwork?

**HS:** I always give to the audience, my work to present it the way they feel. I don't work for myself, it's not my work. They must be proud of what I've done for them. I cannot control.

**FLC:** How do you feel about having your work in the Constitutional Court Art Collection (CCAC)? And what does the art collection represents to you?

**HS:** I'm quite happy that they have they have something from me. I'm quite proud of it. Because I didn't know if you do have something from me. After I rejected the invitation that they wanted artists to bring the work to the court. I didn't enter that. So I didn't know if you do have anything from me.

**FLC:** Is there anything you would like us to record in this interview? Anything else?

**HS:** I think I've spoken more about life that is laws. The laws has been left behind. I don't know how the can work without them. Then when we were working at freedom Park, I happen to  
**HS:** enquire that the traditional leaders must be invited in Pretoria to enter into the park and of course they are in Pretoria, but I don't understand again. Why should the education have so much power over people? You have many people who studied in laws at the Constitutional Court. But they don't see had not studied law as anything. But they don't realise again, that the person who's much more gifted as a lawyer is the person who works spiritually by laws.

I don't know they take so many things by advantage. When you experience it by law, you're much stronger than the person who works by paper being given by someone else. those laws it's a choice that that was taken. But the world was not made by them. Creatorhad done this

world and given laws to people. Those are the laws to be followed. Not by one person because of money. The money has spoilt so much. What do we do? If they don't bring back people to where they came from, they will know what's going to happen as things grow further. With this control of money, because if money is printed every day? And should stay without being printed for it to work. So once it's work, it's working. It's blowing the world away. So what is the end? What is the future? What is the future? because money is printed every day. And it's going to the world and must work and does not work for good stuff, because the law has not been good. If law was built from the ground, money would have been building good stuff. So it's blowing to fire, because the burning stuff is fire. So the fire is blowing and blowing. So what is the end?

**FLC:** Thank you. Well, that's what we're trying to do with the art, having art in the Constitutional Court, we can bring in these discussions and these ways of thinking into the law. So I think there's value in having art in the Constitutional Court. We can bring back the spirituality. I think there's room for it

**NTM:** Room for further discussions as well. Generally I think that's what the Constitutional Court Art Collection aims to open up those discussions.

**HS:** To invite people. Yes. To talk about these. It's scary, very scary. But would you tell Yeah.

**End of Interview**