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| Codes | Categories | Themes |
| Acceding that ghosts aren’t friendly.  Acceding.  Accepting the past.  Accessing new states of being through rituals.  Accessing new states.  Acknowledging different perspectives.  Acknowledging inability to comprehend the ghost’s speech.  Acknowledging innocence taken away.  Acknowledging other, less formulaic rituals.  Acknowledging refusals to listen.  Acknowledging spiritual aspect of art.  Acknowledging the departed.  Acknowledging the difficulty of a spiritual practise.  Acknowledging the ghosts lurking around SA.  Acknowledging the inherent politics as writer and thinker.  Acknowledging the needs of the ghost.  Acknowledging the presence of survivors.  Acknowledging the spiritual weight.  Acknowledging the tension between order and chaos.  Acknowledging the toll of being a portal-performer.  Acknowledging what is supposed to be.  Acknowledging working with ghosts requires more care.  Acting.  Adapting international plays.  Adapting to change.  Airing SA’s dirty laundry.  Allowing the public to purge vicariously.  Allowing you to know what is accessible.  Analysing knowledge.  Answering questions through the work.  Appreciating existing work.  Appreciating the positives in all working relationships.  Approaching ghosts with care.  Approaching questions based on experience.  Approaching the work with care.  Arriving at the pinnacle of a woman’s life.  Asking questions.  Asserting “I am one in 3600”.  Asserting “it is heavier than I can explain.  Asserting a portal-performer’s job as holding space for ghosts.  Asserting each ritual has its own mission.  Asserting her name.  Asserting self as a performance artist.  Asserting self as a provocateur.  Asserting some aspects of the work are neglected.  Asserting some rituals are requested by ancestors.  Asserting that art can create new realities.  Asserting that friend, sister and cousin are rape survivors.  Asserting that ghosts can be angered.  Asserting that ghosts know how we run from things.  Asserting that ghosts see what we run from.  Asserting that her work is always trying to ask a question.  Asserting that it had to be underwear.  Asserting that rituals seek transformation.  Asserting that some ghosts are angry.  Asserting that some ghosts can be playful.  Asserting that some rituals are not requested by ghosts.  Asserting that something is happening in the body.  Asserting that stepping out encourages bravery.  Asserting that the body becomes a portal.  Asserting that the ghosts understand us.  Asserting that the piece begins before stepping out.  Asserting that the state might be the purpose of a ritual.  Asserting that there is hope.  Asserting that there may be delays in dealing with ghosts.  Asserting that unreadiness can lead to being shaken.  Asserting that we have wild and wonderful imaginations.  Asserting the effect of traumatic experience.  Asserting the importance of performance work.  Asserting the lack of feeling harm.  Asserting the shock of the experience.  Asserting the stains as the essence.  Asserting the strength of taking courage.  Asserting these rituals as hauntings.  Asserting this as catharsis.  Asserting this moment as not a holding.  Attending to ghosts that have been ignored.  Awakening to who we want to be.  Awaking to the urgency presented by ghosts. | Accessing new states of being  Acknowledging the spiritual aspect of art  Acknowledging diverse perspectives  Acknowledging death as a reality and influence  Acknowledging death as generative  Acknowledging ghosts – those who once lived  Working with spirits and ghosts  Acknowledging ritual as foundational in SA theatre practice  Acknowledging South Africa’s violent history and its impacts on the living and the not  Acknowledging survivors and the departed  Acknowledging the performing self as a portal  Approaching creative-cultural-spiritual practice with care  Accessing new states of being  Acknowledging the spiritual aspect of art  Acknowledging diverse perspectives  Acknowledging death as a reality and influence  Acknowledging death as generative  Acknowledging ghosts – those who once lived  Working with spirits and ghosts  Acknowledging ritual as foundational in SA theatre practice  Acknowledging South Africa’s violent history and its impacts on the living and the not  Acknowledging survivors and the departed  Acknowledging the performing self as a portal  Approaching creative-cultural-spiritual practice with care  Asserting own positionality  Asserting self-hood  Asserting nature of creative practice  Asserting or acknowledging the toll of being a performer-as-portal  Asserting that art can create new realities  Asserting the existence and presence of ghosts in South African public spaces  Asserting the agency, anger, playfulness and violence of ghosts  Asserting the reality of living in the world’s rape capital  Asserting the body as an active spiritual site  Asserting the body as a site of activity  Asserting the need for collective catharsis |  |
| Becoming a different kind of being.  Becoming braver.  Becoming one.  Becoming portals for reconnecting people to the world.  Beginning the piece inside the car.  Beginning the piece with the unknowing cab driver.  Being ‘impure’.  Being ‘ugly’ (not pretty).  Being ‘unacceptable’.  Being a careful carrier of spirits.  Being a careful performer.  Being a caring performer.  Being a carrier for their messages.  Being a child.  Being a conduit for ghosts carrying resonant traumas.  Being a performance artist.  Being a performance artist-researcher.  Being a portal as a performer.  Being a provocateur.  Being a rape survivor.  Being a rape survivor.  Being a spectacle.  Being a theatre maker-researcher.  Being a vessel for ghosts’ messages.  Being a writer-researcher.  Being able to contextualise own performance practice.  Being able to do something about what you hear.  Being able to experiment.  Being able to listen to ghosts.  Being able to listen.  Being able to play outside of politics.  Being activated by the actions that are being communicated.  Being activated into another kind of space.  Being adorned by pain.  Being affected by the trauma every day.  Being afraid to listen.  Being alienated by traumas.  Being alienated from convention.  Being alone.  Being asked to tend to issues in the home.  Being aware of destructive patterns.  Being aware of government's responsibility.  Being bewildered.  Being bound.  Being called by an angry someone.  Being called by ghosts that have been through horrors.  Being cautious not to re-traumatise ghosts and the present bodies.  Being changed by ritual performance.  Being chosen for the message from a ghost.  Being confronted by hanging underwear.  Being courageous.  Being courted by ghosts.  Being dehumanised.  Being disconnected from the world.  Being disembodied.  Being disrupted.  Being distorted.  Being dragged by ghosts.  Being dressed in a wedding dress.  Being empathised with by the audience.  Being exposed before ghosts.  Being exposed by feeling safe.  Being free to express creatively.  Being hard in public as a defence.  Being haunted as an artist.  Being haunted.  Being haunted.  Being haunted.  Being held by the audience.  Being here.  Being ignored in plain sight.  Being in distress.  Being in interdisciplinary spaces.  Being in the moment for all these people.  Being in the street.  Being independent.  Being inside a meditative state.  Being inside a solemn state.  Being inside whatever state is necessary.  Being invisible.  Being known when we don’t know ourselves.  Being limited to the ghost in question.  Being listened to by ghosts.  Being listened to by ghosts.  Being molested more than once.  Being molested while young.  Being more interested in questions than answers.  Being naked before ghosts.  Being naked in the street.  Being naked.  Being named after a black woman professor.  Being named after a brilliant woman.  Being named after a role model.  Being named as one who brings praise.  Being named by her mother.  Being named Nondumiso Lwazi.  Being named with a promise to carry.  Being present for the absent.  Being present for the silenced.  Being present in space.  Being present through time.  Being pulled out of your bed.  Being ready for work always.  Being red.  Being scared.  Being scared.  Being seen by ghosts.  Being seen when you hide.  Being seen.  Being shaken by impatient ghosts.  Being six at first molestation.  Being still.  Being still.  Being surrounded in public.  Being the voice of the voiceless.  Being told “this is what I go through every day”.  Being told the performance depicted an audience member’s daily life.  Being truthful.  Being unable to process the trauma of rape.  Being unable to reconnect to the world.  Being unable to understand.  Being unaware of who is in the group.  Being unbiased and impersonal.  Being veiled.  Being violated.  Being vulnerable in public.  Being waited for by ghosts.  Being watched by ghosts.  Being witnessed by a group of people.  Being witnessed.  Being written on.  Being yanked out of your body.  Blurring the line between performance and reality.  Braving through things that make one feel unsafe.  Breaking the limits of reality.  Breaking the norms.  Bringing awareness to people's issues.  Bringing performance to the audience.  Bringing praise with knowledge.  Bringing praise with knowledge. | Becoming new beings repeatedly  Becoming braver Becoming portals of connection as artists  Beginning with un-knowing  Being othered  Being a careful portal / carrier of spirits  Being a careful creative artist  Being a conduit for messages from elsewhere  Being a performance artist-researcher  Being a multidisciplinary artist  Being a provocateur  Being a survivor of SA  Being a writer-researcher  Being able to contextualize own creative practice  Being able to effect change  Being able to experiment  Being able to listen as a portal-performer  Being able to play / create outside politics  Being activated by received impressions and messages  Being affected by everyday traumas affecting publics  Being afraid to listen as a portal-performer  Being alienated from normative creative practice conventions  Being aware of self-destructive patterns  Being aware of government’s responsibility  Being called by ghosts that experience trauma as a portal-performer  Being affected and changed by ritual performance  Being courageous  Being disconnected from reality  Being disembodied, disrupted, distorted and moved by ghosts as a portal-performer  Being free to express  Being haunted as an artist  Being held by audiences  Being present with audiences  Being present while being ignored in performance art  Being in transdisciplinary spaces  Being autonomous  Being in the street  Being in meditative states  Being in the necessary internal states for creative/spiritual work  Being limited by the encounters experienced as portal-performers  Being a survivor more than once  Being more interested in questions than answers  Being nude in public performance  Being named with intention  Being named after a role model  Being present for the silenced  Being present in and through space and time  Being pulled to practice  Being ready for the work at all times  Being a performance artist  Being scared and being seen  Being still  Being a survivor of SA  Being a woman in the rape capital of the world  Being a voice for the voiceless  Being a voice for the materially non-living  Being told of cathartic resonances by audiences  Being truthful  Being honest about limitations and inabilities  Being unbiased and impersonal as portal-performer  Being vulnerable in public  Being witnessed by the physically present and those not  Being yanked out of your body  Being affected physically and metaphysically  Breaking norms and limits  Bringing awareness to social issues  Bringing performance to publics  Bringing praise with knowledge as living up to one’s name |  |
| Calling out.  Caring for people.  Caring for places.  Caring for self and others.  Caring for the receiver of the message.  Carrying “all of these people”.  Carrying a red suitcase.  Carrying an immensely heavy dress.  Carrying an underwear filled basket.  Carrying burdens we don’t know about.  Carrying seemingly incoherent messages.  Carrying the literal stains.  Carrying the non-literal stains.  Carrying the promise of one who brings praise.  Carrying traumas into adulthood.  Celebrating accomplishments as a team.  Changing the identity of a place through happenings.  Changing with times.  Collaborating with ghosts.  Combining revealing and concealing.  Coming from your everyday state.  Coming into that access.  Communicating clearly.  Communicating with absent bodies.  Communicating with present bodies.  Conceptualizing suffering.  Confronting the gazes of strangers.  Confronting the streets of Maboneng.  Connecting again.  Connecting practice to her name.  Connecting through disconnection.  Connecting through real life stories and making art.  Connecting through talking.  Connecting to others through struggle.  Connecting to the moment.  Connecting with others.  Connecting with Self.  Contemplating who we are.  Contorting to unbind the ropes.  Contrasting a beautiful moment that is not.  Contrasting expectations with reality.  Contrasting the colour with the status.  Contrasting the desired beauty with the stained actuality.  Contrasting the urge as a writer.  Conversing with artists.  Coping with change.  Creating a dress from used underwear.  Creating a line of connection with the public.  Creating a network with the public.  Creating a safe space for all.  Creating a safe space for ghosts.  Creating a safe space for those present physically.  Creating a space for people to find ways to reconnect.  Creating a wedding dress from used underwear.  Creating alternative worlds.  Creating an interior moment with the cab driver.  Creating creative opportunities.  Creating events.  Creating from lived experiences.  Creating new realities in space.  Creating out of the debris of the past.  Creating performance events.  Creating plays which reflect our current stories.  Creating presence for all these people.  Creating public events.  Creating the wedding dress with used underwear.  Creating work that challenges norms in our South Africa.  Creating work with all people.  Creating work with purpose.  Critiquing public standards.  Critiquing purity.  Critiquing standards of purity through the unclean.  Critiquing the purity of the wedding day.  Crying together.  Crying. | Caring for self, others and spaces  Carrying spirits in the body as a performer  Carrying garments with loaded meaning in performance  Carrying unknown and unknowable burdens  Carrying traumas as we age  Changing places through experience  Changing over time  Communicating with absent and present beings  Confronting the public’s gazes  Connecting practice to identity  Connecting with others through story-sharing and art-making  Connecting through shared struggles  Connecting with self and others  Contrasting expectations with realities  Contrasting beautiful desires with bleak realities  Creating art with publics  Creating materials and costumes for performance art and exhibitions  Creating connections with publics  Creating safe spaces for publics  Creating safe spaces for the living and the departed  Creating alternative worlds for audiences and publics  Creating opportunities for publics to get creative  Creating public events  Creating art from lived experiences  Creating new experiences and meaning in existing spaces of gathering  Creating from the debris of the past  Creating plays that reflect current concerns  Creating work that challenges social norms in South Africa.  Critiquing standards  Critiquing notions of purity / cleanliness  Critiquing the language of violence  Crying (together) |  |
| Dancing.  Dealing with fears through performance practice.  Dealing with one’s fears through performance.  Dealing with things we cannot see.  Deciding on what to share and withhold.  Declaring “ngiyinkosazana”.  Declaring royalty.  Declaring Wanting it ravishing.  Declaring, “I am a queen”.  Decolonizing institution through performance.  Defining interest in performance practise.  Defining Lwazi as knowledge.  Defining the contemporary art scene through engagement and reflection.  Defining what it means to be be a united society.  Delineating systems as codified in such contexts.  Delinking art from politics.  Describing the origin of Nondumiso.  Developing unique ways of theatre making.  Disassociating ghosts from casper propaganda.  Disconnecting from the world.  Discovering similar suffering.  Discussing how a place becomes a site.  Discussing what a woman is expected to be.  Discussing what On The Line is about.  Discussing whether ghosts remove one from consciousness.  Displaying defiance.  Displaying strength.  Displaying the roles of women on the body.  Disrupting normative modes.  Disseminating knowledge to the public.  Distinguishing functions of objects in ritual performance.  Documenting suffering.  Doing the piece.  Donning hardness to deflect any chancers.  Drawing from personal experience.  Drawing global support for the petition.  Dreaming big. | Dealing with adverse feelings through performance practice  Declaring in performance / Making declarative statements  Defining contemporary notions of selfhood, art and society through performance practice  Discussing a wide range of practice-based interests  Displaying embodied stances of protest  Displaying performative gender through the body  Drawing insights and support from different sources |  |
| Embodying a ghost in public space.  Embodying a ghost.  Embodying issues that people deal with.  Embracing play.  Empathising with ghosts.  Enabling artists to have their own investigations.  Enabling artists to understand their own explorations.  Enacting transformation through ritual performance.  Encountering unstructured rituals in being haunted.  Encouraging support of the arts through art.  Enforcing change.  Engaging artists across South Africa.  Engaging suffering creatively.  Engaging with the public.  Ensuring that the site does not create violence.  Ensuring the cry of the request is acknowledged.  Ensuring the site of the request is acknowledged.  Ensuring the trouble, request and the cry are heard.  Exercising freedom of expression.  Experiencing a release with the audience member.  Experiencing art.  Experiencing catharsis with the audience member.  Experiencing communality.  Experiencing puberty.  Experiencing the traumas experienced by ghosts.  Exploring the questions in performance.  Exposing issues creatively.  Exposing the disconnection.  Exposing the scale of rape in South Africa.  Exposing the silence of the disconnected.  Expressing care towards the ghost.  Expressing difficulty of working with ghosts.  Expressing fear.  Expressing hope for not being alone.  Expressing that the dress is heavy.  Expressing the cab driver’s confusion.  Expressing the difficulty of staying alive.  Expressing thoughts and emotions.  Expressing treachery at working with ghosts. | Embodying ghosts as a portal-performer  Embodying ideas, concerns, concepts and theories  Embodying openness  Engaging with artists, ideas and publics  Ensuring desired justice in sites of violence  Ensuring that concerns of interests are given voice  Experiencing catharsis with audiences  Experiencing community through artivist practice  Experiencing the experiences of people and sites through embodied performance  Exposing issues in creative ways – artivism  Exposing the scale of social issues  Expressing care for the living and the departed  Expressing the nature of artivist practice  Expressing hope  Expressing experiences of creative and artivist practice  Expressing insights from observing publics and audiences  Expressing thoughts and emotions  Expressing the hard realities of living in SA |  |
| Facing fears.  Facing the ground.  Facing your own trauma through helping ghosts.  Feeling held by the people watching.  Feeling held.  Feeling safe while naked in public.  Feeling safe.  Feeling stronger than ever.  Feeling unsafe.  Filling the void of silence.  Finding alternative approaches.  Finding alternative ways of learning and teaching.  Finding effective modes of performing.  Finding new ways of perceiving the world.  Finding potency in art.  Finding spaces to work.  Following other artists' work.  Framing interest in performance.  Framing performance practice as creating events.  Framing practice as answering questions.  Framing questions.  Framing the performer(‘s body) as a site. | Facing fears and traumas through creative practice  Feeling held by audiences and publics  Feeling safe while being naked  Feeling complex contradictory feelings in practice  Finding alternatives to obsolete norms  Finding effective modes and models of creative practice  Finding new ways of perceiving the world  Finding new spaces to make work  Framing own interests  Framing own performance practice as ‘creating events’  Framing own performance practice as aimed towards ‘answering questions’  Framing the performer’s body as a site of activity |  |
| Generating new approaches.  Giving attention to unattended ghosts.  Giving voice to the suppressed.  Going “somewhere else”.  Growing up. | Giving a voice to the voiceless – beyond those living |  |
| Happening.  Having friends and family who are survivors.  Having friends who are rape survivors.  Having someone take off your underwear without consent.  Having to brave through.  Having your being ripped from you.  Hearing an audience member’s reflection.  Hearing from the audience.  Hearing the audience respond.  Helping those in need.  Hiding the tension between revealing and concealing.  Highlighting different roles associated with different rituals.  Highlighting how hard one has to be.  Highlighting lack of dialogue about the effects.  Highlighting that some are not known.  Highlighting that these people are here for a reason.  Highlighting that they spend time watching us.  Highlighting that things are not always clear.  Highlighting that we live amongst survivors.  Highlighting the fear one feels.  Highlighting the lack of set patterns.  Highlighting the space of confusion.  Highlighting the wedding day as the pinnacle.  Holding space for ghosts.  Holding space for the audience.  Holding space for the present.  Hooting cars.  Howling. | Having friends who are DV and SA survivors  Having to relive traumas  Having to live in a country with high rape statistics – becoming a statistic  Having your being ripped from you  Hearing audiences respond to the work  Highlighting different roles associated with different rituals  Highlighting missing rituals  Highlighting silences  Highlighting missing discourses  Highlighting lack of dialogic spaces for survivors  Highlighting the lack of dialogic spaces for ghosts  Highlighting feelings of fear  Highlighting confusions  Holding space – for ghosts, for audiences and for the public |  |
| Identifying the nuances between rituals.  Identifying uniqueness.  Imagining alternative worlds.  Incorporating devices to return to self.  Incorporating unknowing members of the public into the performance.  Informing that up to 3600 people could be raped every day.  Interceding between ghosts and recipients.  Inventing in change.  Investing in the African languages and performance modes.  Invoking names into practice. | Identifying nuances of ritual forms of performance  Incorporating safety mechanisms in spiritual creative practice  Incorporating audience members in performance |  |
| Juxtaposing fear with bravery.  Juxtaposing white underwear with being used. | Juxtaposing ideas and emotional experiences |  |
| Keeping violence from the site.  Knowing how to “come back”.  Knowing how to stay present with oneself.  Knowing one is not alone.  Knowing Self.  Knowing survivors personally.  Knowing that there are many ghosts.  Knowing that there are people willing to help.  Knowing the ethics of performing trauma.  Knowing the history of South Africa.  Knowing there are thousands more.  Knowing there are ways to come into that access.  Knowing this was impossible for self.  Knowing what is happening.  Knowing when something is happening. | Knowing how to be safe in spiritual practice  Knowing how to stay present in spiritual performance  Knowing the self  Knowing publics personally  Knowing survivors personally  Knowing that there are people willing to help  Knowing the ethics of performing trauma-based work  Knowing the history of South Africa  Knowing when something is happening during performance moments |  |
| Leading with the eagerness to explore.  Learning to become a woman.  Listening actively.  Listening attentively to what is happening.  Listening through an audience.  Listening to an audience.  Listening to ghosts.  Listening to what the ghost is asking for.  Listening together.  Listening with an audience.  Listening.  Living as a pariah.  Living daily with fear.  Living out her names.  Living out names as a practice.  Living out names as a way of being.  Living out the requests of ghosts with care.  Living the ghosts’ traumas.  Living the praise of knowledge.  Living through similar experiences as the ghosts one helps.  Living up to one’s names.  Living with suffering.  Living with wound-up fears.  Living without resolution.  Locating work in public and private sites.  Looking ahead.  Looking into a mirror.  Looking into space.  Looking into the reflector’s eyes.  Losing intimacy with yourself violently.  Losing the intimate part of your being. | Listening actively and attentively in performance  Listening with, to and through an audience  Listening to physically absent entities  Listening collectively during performance  Living in pariahdom  Living daily with fear  Living out the meaning of your name  Living out one’s name as a practice  Living with traumas, ghosts and survivors  Living with unresolved traumas and concerns  Looking ahead into the future  Looking into a mirror when performing  Looking into space (the public) when performing  Losing the intimate parts of one’s being through traumatic experiences |  |
| Making art in response.  Making art to deal with one’s fears.  Making art.  Making space as an artist.  Making space for artists to talk about their work.  Making space for other artists.  Making space for self as an artist.  Making visible the outcasts.  Making work in places where something has happened.  Making work in private sites.  Making work in public sites.  Making work where something could happen.  Making work where something is happening.  Making work where something should happen.  Meditating.  Meeting artists regularly.  Monitoring and adapting constantly.  Moving. | Making socially responsive art  Making art to combat personal and social fears  Making space for publics as an artist  Making discursive spaces for artists and publics  Making space for artists as an artist  Making space for self as an artist  Making outcasts and outliers visible through creative practice  Making work in sites where something has happened  Making work outside normative spaces of art  Making work in private and public spaces  Making work informed by happenings |  |
| Naming herself as Nondumiso Lwazi Msimanga.  Narrating the performance.  Needing more than two decades to talk.  Negotiating liminality.  Negotiating the violence of anger-filled sites.  Negotiating the violence of angry ghosts.  Normalizing ideals. | Negotiating the violence in liminal sites  Negotiating with angry ghosts and spirits |  |
| Observing one's own actions.  Observing people.  Observing people.  Offering methods for redemptive transformation.  Offering new ways of understanding. | Observing self and others  Offering methods for transformation |  |
| Participating critically.  Participating with people.  Participating with places.  Participating with things.  Performing a woman going through stages of life.  Performing amidst traffic.  Performing antithesis.  Performing at night.  Performing bravado.  Performing during life being lived.  Performing in everyday spaces.  Performing in Maboneng.  Performing in places where something is happening.  Performing in the street.  Performing invisible theatre.  Performing On The Line.  Performing paradox.  Performing pariahdom.  Performing rituals.  Performing the world.  Performing to create safety in public.  Performing where people are.  Performing where something could happen.  Performing where something has happened.  Performing where something should happen.  Performing with ghosts.  Performing with the audience.  Performing with the public.  Performing.  Playing between different art spaces.  Playing with absent bodies.  Playing with ghosts.  Practising artivism.  Practising caution.  Presenting a narrative on the street.  Presenting facts.  Processing suffering through performance.  Protesting people's worldview.  Protesting without performing further violence.  Purging with the public.  Pursuing new knowledge.  Purveying messages from ghosts to the living. | Participating with people, places and things  Participating whilst critical  Performing in public spaces  Performing without demarcating performance ‘space’  Performing in every-day spaces  Performing in gathering spaces  Performing in the street  Performing invisible theatre  Performing creative and cultural work  Performing ideas  Performing symbolic rituals  Performing in sites of public activity  Performing with audiences both present and absent  Performing with publics  Performing to create desired outcomes, spaces and conditions  Performing sympathetic magic  Performing catharsis with publics  Playing across different spaces  Playing with absent bodies as ghosts  Practising artivism with caution  Protesting |  |
| Questioning gender stereotypes.  Questioning our embodied knowledge.  Questioning social conventions.  Questioning the limits of a performance.  Questioning what is being made in the contemporary art scene. | Questioning normative thinking and conventions  Questioning embodied knowledge and limits of performance  Questioning the state of the sector |  |
| Raising awareness about issues.  Raising issues to a glocal level.  Reading books.  Reading newspapers.  Realising alienation from the world.  Realising connection through shared trauma.  Realising people’s willingness to help once they understand.  Realising the sense of shared communality.  Receiving unknowable feedback.  Recognising a need.  Recognising inspiring new artists.  Recognising that people are present for a reason.  Recognising that people believe the work is important.  Recognising the public value of the work through performing.  Recognising the relationship between protest and theatre in South Africa.  Recognizing the wider problem to allow reconnection.  Recounting stories of rape.  Rediscovering the ordinary.  Reeling and holding space.  Referencing briefs.  Referencing children’s nappies.  Referencing codified rituals.  Referencing ghosts desiring to transfer their experience to the listener.  Referencing panties.  Referencing rituals with formulaic requirements.  Referencing strict rules applicable to certain rituals.  Referencing the public’s motives.  Referencing the underwear on the dress.  Referring to becoming suppressed.  Referring to being named by her mother.  Referring to being yanked.  Referring to own work.  Referring to something happening between the bodies.  Referring to something happening.  Referring to the end of the piece.  Referring to when something is happening in the body.  Referring to when something is happening inside the bodies.  Referring to when we are quiet.  Reflecting on On The Line  Reflecting on own practice.  Reflecting on the past few years as a performance artist.  Reflecting on the performance.  Reflecting suffering.  Reflecting the fragility of democracy in performance.  Refusing to hold in the release.  Relating the meeting of eyes.  Relaying how the piece begins in the car.  Releasing the release.  Reliving traumas.  Remembering the first time.  Removing social expectations by stripping bare.  Repeating “nkosi sikelela”.  Repeating a refrain.  Repeating performance until it becomes invisible.  Repeating question.  Repeating that rituals enact shifts.  Reporting on a Gugulethu woman’s rape petition.  Representing blood.  Representing danger.  Representing love.  Researching in performance.  Retching.  Revealing and concealing.  Revealing how the driver has no idea what is occurring.  Revealing not knowing the number of underwear that would come.  Revealing rape statistics.  Revealing ritual performance as sometimes systematic.  Revealing that ghosts listen to our readiness.  Revealing the complexity of living with trauma as a victim.  Revealing the dress was made up of used underwear.  Revealing the invisible performativity of suffering.  Revealing the lack of a system at times.  Revealing the weight of the dress.  Revealing what is.  Reversing.  Risking literal safety.  Risking safety.  Risking your life.  Risking your sanity.  Running around in the streets. | Raising awareness about important issues  Reading widely  Realising how communities are built  Building communities of survivors  Recognizing the state of the sector  Recognizing the work of other artists  Recognizing the needs of the sector  Recognizing the role of the public in creative practice  Recognizing the value of cultural production to the public  Referencing ritualized performance  Referencing specific creative projects  Recounting the reliance on the public for artivist work  Referencing artivist work  Referencing ghosts and rituals in performance practice  Referring to own creative practice  Referring to collective embodied happenings  Referring to individual embodied happenings  Referring to the power of silence  Referring to things that happen to us  Repeating songs, refrains, questions, rituals and performances  Representing evocations  Revealing what is known and unknown  Revealing the state of current affairs  Revealing the nature of creative practice  Revealing the nature of spiritual performance  Revealing the complexities of living as a survivor  Revealing the invisible performativity of suffering  Revealing the weight of what is  Risking your life as an artivist  Risking your safety as an artivist |  |
| Screaming.  Seeing all the different faces.  Seeing the stains clearly.  Seeking alternatives.  Sharing stories as artists.  Sharing traumas.  Shifting from one state to another.  Shouting.  Singing nkosi sikelela.  Singing nude.  Singing the decolonised version of the national anthem.  Singing the original version of the national anthem.  Singing.  Solving problems as a team.  Speaking to various people.  Staging a public critique.  Staging a public protest.  Staging artivism Staging decoloniality.  Staging protest.  Staging public intellectualism.  Starting without knowing.  Staying alive with the fear.  Staying open.  Staying ready for challenges.  Staying yourself while being moved around.  Stepping away from the mirror.  Stepping forward into the dark.  Stepping out of a car.  Stepping out of the car.  Studying embodiment.  Suffering (similar)[[1]](#footnote-1) traumas.  Suggesting that rituals can dictate tension.  Supporting all.  Suppressing our voices versus releasing.  Surfacing a Black Woman Professor.  Surfacing a community of survivors.  Surfacing notions of purity (white dress).  Surfacing PhD work.  Surfacing the limitations of being a carrier of messages.  Surfacing the pain of those outside convention.  Surfacing the paradox.  Surrendering to ghosts.  Surviving to tell the tale.  Surviving to witness catharsis.  Symbolizing a ghost. | Seeing in performance  Sharing stories of trauma as artists  Singing  Singing to reclaim national cultural artefacts  Singing to decolonize the anthem  Singing as reclamation of sonic space  Singing as resistance of imposed order / protest  Staging protest, critique, artivism, decoloniality, and intellectualism  Staying alive, open and ready while disrupted / in rupture  Stepping out in performance  Surfacing Black Women  Surfacing hidden / muted / erased communities  Surfacing critical questions  Surfacing critical, scholarly practice  Surviving to witness and tell the tale |  |
| Taking care of people.  Taking care of places.  Taking care of the things that manifest change.  Taking care of yourself.  Taking one’s clothes off sometimes.  Taking over twenty years to talk.  Taking time to fulfil the ghosts’ needs.  Taking time to investigate what one is seeking.  Talking to other artists to foster collaborations.  Telling someone.  Tending to issues in the community.  Tending to issues in the family.  Tending to issues in the home.  Tending to issues in the self.  Thinking about position of self.  Thinking about the arts.  Thinking about uniqueness of one’s work.  Thinking of self as a performance artist.  Thinking through what one has been doing.  Thinking to make space for other artists.  Transferring meaning.  Triggering responses from those one is communicating with.  Trying to attend to ghosts’ requests.  Trying to be heard.  Trying to be seen.  Trying to create performance events where “we listen together”.  Trying to enact care for ghosts.  Trying to ensure careful work with ghosts.  Trying to hear actions are trying to activate you.  Trying to imagine alternative worlds into creation.  Turning fear into art.  Turning fear into passion. | Taking care of people and places  Taking care of self  Taking care of the things that manifest change  Taking time to investigate questions within practice  Tending to issues in the community, the family, the home and the self  Thinking about positionality within the arts  Thinking about one’s creative/cultural practice  Thinking of self through a specific lens  Thinking about one’s practice  Thinking about other artists  Trying to be seen and heard / acknowledged  Trying to create spaces for collective listening  Trying to work carefully with ghosts  Trying to create alternative worlds through acts of imagination  Turning fear into passionate art |  |
| Understanding identity.  Understanding the challenges of other people.  Understanding the suffering of the victim and the perpetrator.  Understanding trauma.  Undoing the ropes binding her.  Undressing violently.  Undressing.  Unpacking the objectives of performing certain rituals.  Using art to contribute to democracy.  Using body as art.  Using concepts masterfully.  Using performance as a political tool.  Using praxis in research. | Understanding your own and the experiences of others  Undressing  Using art as a political tool  Using art to build democracy  Using praxis in research |  |
| Waiting.  Waiting.  Walking and singing naked in the rain.  Walking away from the doffed dress.  Walking out of the house with fear.  Wanting a red robe.  Wanting buttons from the chest to the ankles.  Wanting to drop down to the ankles.  Wearing a 45kg dress.  Wearing a dress that is physically heavy.  Wearing a red dress.  Wearing a wedding dress made of panties.  Wearing many people’s underwear on the body.  Wearing SA’s dirty laundry.  Wearing the public’s pain.  Wearing the stains of democracy.  Wearing the trauma of survivors.  Wearing the trauma of the public.  Weeping in a wedding dress in public.  Weeping in the street.  Witnessing news about rape victims.  Witnessing the audience on the street.  Working on a Phd.  Working to hold that space.  Working to manifest change that ghosts seek.  Working with ancestors.  Working with differences and similarities in relationships.  Working with entities that are alive in a different way.  Working with entities that have been alive in this world.  Working with ghosts.  Working with ghosts.  Working with ghosts.  Working with previous alive entities.  Writing about the arts.  Writing plays that ask questions.  Writing reflexively.  Writing the roles of women on the body.  Writing to make space for other artists. | Waiting  Walking with audiences and publics  Wanting to speak through costume choices  Wearing dresses in performance  Wearing the public’s pain  Wearing the stains of democracy  Wearing the trauma of survivors in the public  Weeping in performance  Witnessing the public  Working with entities that are alive in different ways  Working with ghosts and ancestors  Working to hold metaphysical space  Writing  Writing plays that ask questions  Writing as provocation  Writing as space-making for other artists |  |

1. This footnote serves to acknowledge that the similarity is in how we understand and frame these experiences as molestation or rape, whilst acknowledging that it would be presumptuous to assert similarity in two people’s experiences of said traumatic experience. [↑](#footnote-ref-1)