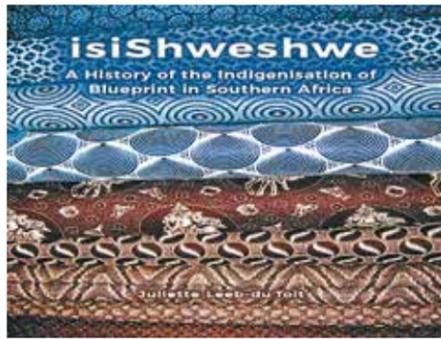


By Juliette Leeb-Du Toit. The cross-cultural usage of a particular cloth type – blueprint – is central to South African cultural history. Known locally as seshoeshoe or isishweshwe, among many other localised names, South African blueprint originated in the Far East and East Asia. Adapted and absorbed by the West, blueprint in Africa was originally associated with trade, coercion, colonisation, Westernisation, religious conversion and even slavery, but residing within its hues and patterns was a resonance that endured. The cloth came to reflect histories of hardship, courage and survival, but it also conveyed the taste and aesthetic predilections of its users, preferences often shared across racial and cultural divides. In its indigenisation, isishweshwe has subverted its former history and alien origins and has come to reflect the authority of its users and their culture, conveying resilience, innovation and adaptation and above all a distinctive South Africanness. An art historian who has a particular interest in African and South African art, Juliette Leeb-du Toit has also had a lifelong interest in design and textiles. She is currently engaged in the recovery



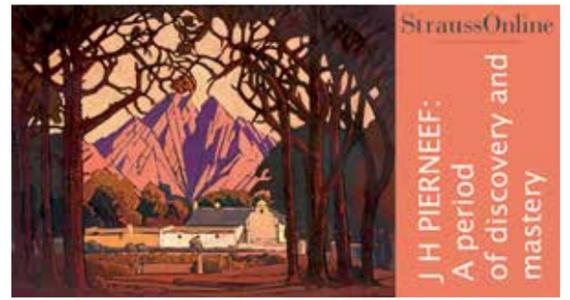
of modernisms in design history, the impact of German modernism in South Africa and the impact of China on the arts in South Africa.

TICKET PRICE: R80.00
VENUE: LECTURE THEATRE A, CENTENARY CENTRE (UNRESERVED SEATING)
AGE: ALL
RUNNING TIME: 60 MINS

17 SEPT
11:30



Alastair Meredith presents a brilliant, well-illustrated and fascinating lecture on both the context in which Pierneef painted, his life, the commissions, the travel and dispelling some of the associated labels that have been given to him. A Pierneef was recently sold for R 20 million – a new world record for his work. After completing his Bachelor of Arts (Art History and English Literature) at the University of Edinburgh, Alastair attended Cambridge University where he completed his Master’s degree. His PhD thesis, which focused on Jan Juta, has also recently been accepted at the same institution. To this end, Alastair has presented various papers on Juta and the European influence on his painting at art history symposia and conferences at Cambridge University and Columbia University. Alastair has also taught undergraduate students, focussing primarily on British painting. Since joining Strauss & Co, his professional interests have grown to include the curatorial aspect of



displaying artworks and the way this display reflects the development of South African art history. He has a keen interest in twentieth-century South African painting.

TICKET PRICE: FREE
VENUE: LECTURE THEATRE B, CENTENARY CENTRE (UNRESERVED SEATING)
AGE: 16+
RUNNING TIME: 90 MINS

16 SEPT
16:30



LISTENING WITH
RICHARD HASLOP
Richard presents three fascinating sessions to intrigue music fanatics.

The Weirdest Music I Ever Heard

For The Sake Of The Song

When I'm President



the Southern cross the Dog”. Though he called it “the weirdest music I ever heard”, it changed his life. Slide guitar styles, from Hawaiian to Hindustani, from lap to pedal steel, from the rudimentary one-string diddley bow to some of the most blistering guitar playing in captivity, have become a regular, evocative and often thrilling component of folk, blues, rock and country music and several places beyond.

Richard presents three fascinating sessions to intrigue music fanatics.

The Weirdest Music I Ever Heard – In 1903, at the railway station in Tutwiler, Mississippi, musician, composer and self-styled Father of the Blues WC Handy heard a ragged stranger playing the guitar by sliding a pocket knife across its strings and singing a repetitive refrain about going “where

TICKET PRICE: FREE
VENUE: CAMPBELL HALL DININGHALL
AGE: ALL
RUNNING TIME: 60 MINS

16 SEPT
10:00



For The Sake Of The Song – The seventies was the decade of the singer-songwriter and South Africa had its share of good ones. Colin Shamley, John Oakley-Smith, Edi Niederlander, Syd Kitchen, Tony Bird, Roger Lucey and several others had little exposure beyond the few hundreds they played to in the local folk clubs and at the occasional folk festivals of the time, but the songs they wrote and sang constituted a vitally important, if hardly heard, body of South African music.

TICKET PRICE: FREE
VENUE: CAMPBELL HALL DININGHALL
AGE: ALL
RUNNING TIME: 60 MINS

16 SEPT
12:00



When I’m President – Some years ago Tom Russell sang, “If Uncle Sam sends the illegals home, whose gonna build your wall?” While the new man in the White House is considering that, he might do worse than listen to a soundtrack comprising songs about the US presidency and its practitioners, and there have been some beauties, from Gil Scott-Heron’s B Movie and Re-Ron through Frank Zappa’s Dickie’s Such An Asshole and the Ramones’ Bonzo Goes To Bitburg to Phil Ochs’s Crucifixion, Norman Blake’s Lincoln’s Funeral Train and songs about Obama in both Swahili and less than complementary English.

TICKET PRICE: FREE
VENUE: CAMPBELL HALL DININGHALL
AGE: ALL
RUNNING TIME: 60 MINS

16 SEPT
14:00



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