

CHAPTER

Corporeal HerStories: Navigating Meaning in Chuma Sopotela's *Inkukhu Ibeke Iqanda* through the Artist's Words

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South Africa has a vibrant and thought-provoking performance art scene. In this smorgasbord, the work of Chuma Sopotela has struck me as the most interesting. Sopotela is a young black South African woman artist who has been working in the industry in Cape Town for over 15 years and has also travelled internationally. Whether it is that her work stems from a fixation with the physical body or that her physical body reflects and comments on bodies *like mine*, which I refer to as 'black woman bodies,' I am not certain. Sopotela, an artist trained principally as a performer who then segued into performance art, has an ability to use multiple modalities and media in interesting ways. As a black woman, her body both unintentionally and in more pointedly performative ways insists on deconstructing, destabilising and deliberately bringing into question spectators' ideas of what black woman bodies do and signify.

I have had several interviews with Sopotela, telephonically, via e-mail, and in person, primarily between 2014 and 2016, in which we discussed her work and the work of other artists. In our 2015 e-mail correspondence, Sopotela indicated that: 'What interests me is the gaze that history has given us. Historical books are not written by us, the black female bodies, but by many white bodies ... This gaze was then transferred from generation to generation ... Our own gaze as Africans shifted from that of Historical Black Africans to that of the slave traders/oppressor.'¹

This expression of her interest in how history positions narratives about bodies, particularly black female bodies, resonates strongly with me, as do the corporeal aspects of her works. This chapter is an excavation of *Inkukhu Ibeke Iqanda* ('The chicken has laid its eggs'), a work Sopotela first performed in Zurich in 2013, and in South Africa in 2014. In conversation with Sopotela and other theorists, I tease out the potentialities and implications of embodiment, social situatedness and what I see as her articulation of a black feminist performance language. I use these categories in an attempt to position Sopotela's layered and complex practice in the live art field in a context-specific way. I seek to concentrate on 'the social and contextual nature of knowledge ... [making] the embedding situation prominent in the process of cognition' which can be understood to be an expression of 'situated knowledge.'² I propose that Sopotela's foregrounding of her lived experience as a black woman in contemporary South Africa, the context and situatedness of her work, is what positions her practice so lucidly and with such boldness within the live art space. In conversation with Sopotela, I seek to probe the artist's use of multimedia, personal experiences, and political and historical references.

INROADS

Sopotela's work is of unique significance to me as a performance-maker and writer in that I have often felt in my spectatorship of her performances that I am the person about whom she is choosing to speak. All at once, her work serves to implicate me as a black woman while simultaneously explicating my positionality as spectator. *Inkukhu Ibeke Iqanda* is a particularly complex work, which the artist describes as an exploration of:

abortion actually ... I remember sitting in a taxi and this taxi driver and this old woman are talking about young girls in the township ... and how they ... look like chickens and they look like they have tyres around their waist. And I was listening to young girls and how they say that ... their partners would prefer them not to be like *umlegwa*, which is a chicken that runs around, but they prefer them to be like [a] Nandos chicken which is that chicken that is wide open and is beaten by that hammer, so they must have that body – they must be wide open. So I started Googling the association of chicken and the

black female body and I actually quite frankly looked at the chicken and ... the black female body because that's what I was looking at in the township [where] black women [predominantly live]. But I was mainly looking at the female body ... Now if you take a chicken and you hold it on its wings, obviously the intestines fall towards the bottom, and ... the bottom of their stomach becomes a bit more round.³

In the making of her work, Sopotela enters into what I refer to as 'situated' research. In the case of *Inkukhu*, she collected a number of objects – chickens made in mediums such as rubber and wood, or composed of images – that served as stimuli for the images with which she began working. It was from her observation of these images and how they related to the stories she wanted to tell that she began to create the work. In other words, Sopotela began from her view of the world of the work and its relationship to her reality. This is an expression of situated knowledge and is also a clear way to use her social-political-economic- psychological-geographical standpoint to build theoretical work. In this case, the observation of the chicken became a way to think about a woman's body. The initiating factors of the work stem from this understanding of knowledge as situated in context, and this situatedness reflects the perspective from which she views the subject matter. As such, her methodology seems to subscribe to the notion that 'experiences, social practices, social values and the ways in which perception and knowledge production are socially organized [can be] seen as mediating and facilitating the transition and transformation of situatedness into knowledge.'⁴ In her methods of contextual observation and in deriving the work's impulse from her own situatedness, Sopotela begins an excavation of her social context and its meanings and implications. She begins from an understanding of the subject matter as a reflection of her own social situatedness and of the situatedness of the 'young girls in the township' who initiate her research.

While situatedness in and of itself is not necessarily a unique aspect of theatre-or performance-making as a preoccupation, it is the fact that Sopotela is a black woman maker that I find most interesting. It is not often that I have watched a work that shows specific and uncured 'black womanhood,' presented in all its complexities and contradictions, in ways that ring true for me as a black woman spectator. It is this aspect of Sopotela's work that I find, most strikingly,

a moving and useful expression of the contemporary phrase ‘black girl magic’ – it opens up a space for her to speak outside of the many intersections which oppress her, while simultaneously not ignoring the crushing burden of their constant presence. It is the precise situated knowledges of being a black woman in a world and industry designed to reject this – what bell hooks calls ‘imperialist white supremacist capitalist patriarchy’⁵ – that make Sopotela’s work both confounding and exciting.

Sopotela makes active use of her ‘angle of repose’ in order to position her work in the world in which the inquiry is initiated.⁶ My use of ‘angle of repose’ is derived from Laurel Richardson’s fitting insistence that the value of a point of view in a postmodernist world lies in its specificity – what she calls ‘crystallization,’ referring to the phenomenon of viewing multiple facets of a single situation or phenomenon in detail.⁷ As such, I suggest that Sopotela’s positioning of her work within specified situatedness allows for a healthy suspicion of supposedly universal truth claims, which, Richardson notes, can work to mask or serve ‘particular interests in local, cultural, and political struggles.’⁸

This situatedness is what Donna Haraway refers to as feminist objectivity.⁹ Sopotela falls within the frameworks of feminist discursive traditions that contend, as Haraway puts it, that: ‘Feminist objectivity is about limited location and situated knowledge, not about transcendence and splitting of subject and object. In this way we might become answerable for what we learn how to see.’¹⁰ Feminist discursive traditions thus create a framework for contextually valid and reliable research. My view of the work as engaged in this kind of situatedness is what gives rise to the feeling that Sopotela implicates me as a black woman spectator in the stories that she tells through her body. In the instance of *Inkukhu*, this had the effect of breaking open the seal of my own situatedness in my body so that even as I – in the moment of the performance – relate to Sopotela and her struggles, I am opened up to an excavation of my positionalities, my subjectivities and ways of seeing how history and the immediate moment of performance are related.

When Sopotela takes her situated perceptions into the realm of the imagination and begins to make work, this is the point at which she uses her own imaginative skills and tools in order to comment on social issues and how they affect her. Herein lies the powerful aspect of the performance-making process, which allows her to make commentary and to use other imagery. Through these interventions



Figure 5.1. Chuma Sopotela, *Inkukhu Ibeke Iqanda*, 2014. Courtesy Institute for Creative Arts. Photograph by Ashley Walters.

she can make her work a situated social commentary rather than alleging the objective observation of facts that has been the hegemonic positionality of heteronormative, white supremacist, cisgendered, patriarchal ‘angles of repose.’

It is precisely the muscularity of this offering, the shifting between self and society, and the intricacy of her performance language that I find both intriguing and beyond definition. *Inkukhu* is ineffable to me both experientially and in my attempts to analyse it. There is something of the strange-yet-familiar, or the familiar-made-strange, in her use of strong, visually bold red in the room, the bareness of the dance style and box-like theatre in the Victoria Girls’ High School

in Grahamstown where I saw the work. On walking in, one is struck by the smell of *impepho* (incense used in ancestral ceremonies and rituals) and cow dung. A candle is lit in a cowpat on the stage. And a massive wig of braids formed into a kind of chandelier hovers above Sopotela, as if to swallow her and, at other times, as if to protect her.

CONVERGENCE WITH HISTORY

Sopotela refers to history both as a construct of social identity (as in individual personal histories) and also as a broader framework for holding our notion of time and place (as in history over centuries or the histories of a country). More specifically, she is interested in history inasmuch as it contains stories about, for, or in relation to black women and black woman subjectivities. The gaze of this history, the impression it gives of being a 'view from everywhere,' has consistently shifted away from the story of the historical black person to that of the slave trader/oppressor. She makes reference to the notion of black woman bodies and the subjectivities they evoke by virtue of being present: 'When we look at the black body whether it's in the street or it's in the performance art space or it's in the theatre, we unpack or we analyse it through the gaze of the coloniser who ... took the body and put it in the glass chamber and ... it was scrutinised and degraded ...'¹¹ Sopotela seems to consider this function of the historical framing of black bodies and black woman bodies as continuing to act upon the work of black woman theatre- and performance-makers in fundamental ways. The invisibility of the gaze is really a function of the overarching feeling of its being both from everywhere and nowhere. This suggests that only some bodies can tell certain stories in believable ways. For instance, this is the reason one finds many stories of black women as caretakers (nannies, mammies), black women as 'natural' victims of abuse (rape, domestic violence, racism and so on.) and black women as inherently promiscuous or vulgar. This 'assignment of meaning to the appearance'¹² of black woman bodies is what Oyèrónké Oyěwùmí refers to when she laments that 'the body is given a logic of its own. It is believed that just by looking at it one can tell a person's beliefs and social position or lack thereof.'¹³ Sopotela seeks to undermine this construct of racial knowability by telling the kinds of stories that her own body is not necessarily assigned by colonial logic to tell.

Sopotela also sees the assigning of fixed meaning to the bodies of black makers and performers as a way in which the ability to claim authorship over one's body and its artistic skills and inclinations is undermined. She refers to the situatedness of her body through 'a colonial lens' and critiques the very thing that draws me to her work: that I inflict a complicity and involvement upon myself because my body is *like* her body, and that I come to her work with assumptions about the proximity of our experiences. My subscribing to the idea that her assigned meanings approximate my assigned meanings, by virtue of our being in bodies that suggest similar positionalities in relation to history, in relation to society and in relation to the community of spectatorship of live art in South Africa, is precisely the problem of the gaze with which she is occupied. She laments such self-identification with the work as being part of the same kind of oppressive constructs and reductive ideology by which black woman bodies continue to be scrutinised and degraded:

I'm the author. So I do have the right to do as I please with my writing ... but in my observation... I am received as ... a black woman who is being influenced by the work too, unconsciously. So there's a belief or there's a thinking that I am unconsciously being used by ... [colonial history] ... to do what they did to us.¹⁴

In *Kafka's Ape*, Phala Ookeditse Phala writes: 'My skin is not necessarily my truth but my biological makeup. We cannot always escape our external realities. We are sealed in our bodies.'¹⁵ It is this contentious lament 'my skin is not necessarily my truth' that makes it important for me to understand how Sopotela views her own work and that underlies why her subjectivity within the work is of great interest to me. Her artistic approach presents an exciting way of working which situates the knowledge that initiates her works not only within herself but also within a counter-history; a view of history from the eyes and perceptions of those whom history traditionally regards as objects of historical movement rather than subjective agents in history-making. I am making a claim for Sopotela as an artist, particularly as a sociological artist, by using her own words and my personal encounters with her work to describe and analyse her artistic practice.

Sopotela positions her situatedness (and her angle of repose) as both the framework that she is trying to deconstruct and also the tool by which she excavates her subjects of study. This is a fundamentally useful paradox as it positions her

body on those stages not only as a signifier but also as a disruption of the idea that her body and its meanings can be signified by visual cues. She disrupts assigned meanings by positioning her body differently from what one might expect while also imbuing the space with the undeniable stamp of her presence.

It is through her own eyes that I want to interpret this work in order to see more clearly what she sees. To do so, I make use of Sopotela's reflections on her work to excavate, with the artist, the possibilities of black woman methodologies in societies and spaces that would have us silently 'sealed in our bodies' and entombed by the overbearing tropes of black woman as victim, object, invisible other.¹⁶ However, she also seeks to free her works of the inclination to pin her body down to the confining categories of 'black' and 'woman.' Nonetheless, this attempt brings assigned meanings (the hegemonic 'logic' of her body) to the theatre commune, giving the spectator collective an opportunity to resist, communally, the stagnating hegemony of the black woman body even as it is the most visually present signifier.

It is through this fierce contestation that Sopotela brings facets and clarities to the connections between situatedness and imagination. The notion of 'situated imagination' is contested by theorists in the field; Marcel Stoetzler and Nira Yuval-Davis look to clarify the concept by suggesting that 'imagination needs to be understood as situated as much as knowledge does.'¹⁷ My impression is that Sopotela seeks to situate and locate her imagination through strategies by which she destabilises the monolithic assigned meanings that threaten to contain her work in the public imagination. In *Inkukhu* these strategies involve: the deliberate attempt to trigger personal memories in the spectator; the use of her body, as representative of meanings assigned to the black woman body, to destabilise these meanings; and the unconventional use of visuals that both confirm and compromise the assigned meanings.

Sopotela uses everyday objects and sensory triggers in her works. I am forced by the smell of *impepho* and her use of the cowpat to make personal connections that are less about the artist herself and more about myself as a spectator. This is also the case with her use of hair extensions in *Inkukhu* – the braided extensions are presented as an installation in the space around which Sopotela performs tasks, such as lighting a candle which is upright in cow dung, moisturising her skin with cow dung, as well as removing the flag of the Republic of South Africa from her vagina.



Figure 5.2. Chuma Sopotela, *Inkukhu Ibeke Iqanda*, 2014. Courtesy Institute for Creative Arts. Photograph by Ashley Walters.

The hair extensions bring to mind popular urban black womanhood because of the prevalence of the style in which they are braided. Sopotela makes this point clearer in the projection of images, which include a woman with braided hair who forms the backdrop to her performance. In the iteration of the performance that I watched, the hair was a very large installation hung from the ceiling under which and into which she occasionally moved. She used the hair extensions as a marker of space in the work, a kind of chandelier, but also as a marker of an urban black woman subjectivity that travels between the domestic worker, the birther of the nation and herself. At one point she squats, naked, with her back to the audience and seems to confront the hair piece. There is, what seems to me, a confrontation during which the chandelier begins to rise up into the rafters and Sopotela dusts herself off and prepares to wash her body of the dung on her skin. There is something about the precarity of black urban womanhood that she excavates with a kind of clinical calm that contributes to the ineffability of the work.

Sopotela renders complicated relationships between the women in her work: the woman in the domestic worker's overall beckons us into the space after lighting the candle in the cowpat at the beginning of the work, quickly turning into the woman whose vagina holds the flag of the country. The syringe-infested woman on the projection screen behind the artist mirrors the suggestion of the woman in a red evening dress. The woman in the evening dress uses the dung to polish the floor of the stage and, just like that, there is a relational situatedness that is almost bizarre in its ambiguity and obviousness.

Sopotela confirms that the deliberate ways in which she chooses to trigger memories for audience members is a specific strategy to engage the subjectivity of her spectators: 'For me it's about triggering memories ... the smell in the room, the temperature, the captions that that I use ... Because I believe that if you get people to feel that what they are watching has something to do with them that is when you can have a conversation.'¹⁸

This desire to trigger memories, and her insistence on the work being dialogic, positions Sopotela's methodology and artistic practice as expressions of standpoint theory. This allows for her situatedness to meet my situatedness as a black woman spectator and position what I know in my body as a wellspring of knowledge and imagination. It is with these tools that she unseals the situatedness of spectators in relation to her own, opening up a space in which spectators (even

though privately) can experience themselves as contradictory and non-linear. In her way of casually moving through intersecting identities – moving from pulling the national flag from her vagina, to wearing the clothes of a domestic worker, to giving an audience member cow dung to hold – she demonstrates links between urban black woman subjectivities that are not always apparent to those who do not live them. This allows the possibility of black womanhood to be seen in its nebulous contradictions. She resists the idea that ‘we cannot ... escape our external realities’ and allows a space in which we can see our fragmentary selves.¹⁹ This creates doubt about the certainty with which I view subjectivity. As Haraway puts it, ‘the split and contradictory self is the one who can interrogate positionings [*sic*] and be accountable, the one who can construct and join rational conversations and fantastic imaginings that change history.’²⁰

Sopotela’s focus on memories and the triggering of memories hinges, of course, on her own awareness of the contextual situatedness within which she is working. She knows that the use of cow dung, for instance, may trigger memories of a rural past or a rural home from which someone in her situated context may come, and for which they may or may not long. The positioning of the candle in the cowpat evokes not only a sense of rurality, but also a feeling of homeliness, of a connection to land. These triggers bring to my own mind a youthful past in which the integrity of my body was not an issue for debate but was a given, a fact, inasmuch as the blackness and womanness of my body are now, as I sit here, a fact. This use of memory is of particular importance to the work that Sopotela produces because it implicates me as the spectator, and my history, in the world of the work as well as in its contextual intricacies. This reflects the argument that the performance space is useful in destabilising existing tropes about social groups as it is a site ‘where the body as subject is present in the performance, both with regard to the performers and audiences.’²¹

Sopotela invokes multiple subjectivities in *Inkukhu*. Upon entering, the audience is confronted by Sopotela in two guises: she is both seated on a bench in a projected video on a screen upstage, and live on the stage kneeling and lighting a candle. Having lit the candle, she disrobes, smears herself with dung and positions the flag inside her vagina as the moving figure on the screen begins to insert needles attached to syringes in her bottom. She later moves to a table downstage where the red dress awaits her, and the self in the video rotates with the self in the red dress.



These subjectivities that Sopotela invokes are a function of the ways in which she wants her body to be seen as a shifting, fluid entity. One of the strategies she uses in this regard is the deliberate blurring of her body's assigned meanings and the subjectivities that are most easily assigned to the body on stage. Inasmuch as the work is about abortion, it also becomes a study of how South Africans, particularly what she refers to as black township communities, such as those living in Khayelitsha, deal with the fertility of young women. She positions their bodies as sites of warfare:

The contraception, especially the one that the young girls use which is depo,²² it is used to fool the body, to make the body think that it is pregnant while it's not. So now, what this lady was confirming was that, young girls are using contraception much younger than they used to. So let's say that you take a child who is ... eleven years old and you already take them for contraception ... now this twelve-year-old or eleven-year-old body has not fully developed yet, it is still growing it is still taking shape. But if you're gonna ... take it for contraception [the] body is gonna develop in a way that it's gonna think that it's pregnant ... I will say our people because this is a township, this is what I've seen. They ... don't have time to sit down with their kids and talk about sex. So

what they do is that, immediately when a child gets their period, they take the child to the clinic to get the depo. So now the body of the child changes ... for me it was about ... how we have taken upon ... using all this western medicine to control, to control these children from having children but we are not looking at the medical [consequences], and then we blame again the girl child for changes in her body.²³

Figure 5.3
Chuma Sopotela, *Inkukhulake lqanda, 2014*. Courtesy of Institute for Contemporary Arts

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Photograph by Ashley Walters.

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I perceive this in *Inkukhu* where Sopotela takes her body through gruelling-to-watch moments. If one takes into account the statistical likeliness of sexual violation in South African townships, and the ways in which the health care system polices young women's access to family planning, abortion and other reproductive health services, one begins to see the connections that Sopotela is threading through her work. This shows itself in her transitioning from woman-in-the-weave, to woman-in-the-overall, to woman-with-the-cow-dung, to woman-in-the-terribly-high-heels, but also through stages of age and growth. Sopotela deals with layers of womanhood and shows us the folds of the layering in such a way that the fact of her black body is not as static as it might be if she simply 'played' a domestic worker or a sex worker in a play. This blurring of the boundaries of character and self is a tool that she wields with great precision and care, perhaps due to her own assertion: 'I do not have to state on stage that I'm black and I'm a woman because that's something obvious. I will state all the other things but that is an obvious fact ... it's a given, it's a fact.'²⁴

It is Sopotela's hunch that it is the visual images she presents to the spectator that most powerfully execute the themes she seeks to excavate. Once again, she reveals her rootedness in a feminist sensibility that seeks to confound the limits of 'objectivity' and open up multiple facets of her body's subjectivity. In this way, she speaks directly to Laurel Richardson and Elizabeth Adams St Pierre's notion of 'crystallization' as a form of feministic validity, but also echoes Haraway's suggestion that vision is 'a much maligned sensory system in feministic discourse

... [which] can be good for avoiding binary oppositions.'²⁵ The reflections in Sopotela's work on the situatedness of experience function to eliminate the danger that Oy w m  points to in stating that 'the gaze is an invitation to differentiate.'²⁶

SOME CLOSING REMARKS

Sopotela, like Haraway, insists on using the visual to tease out a multiplicity of meanings, while also allowing herself space for commentary. As she puts it: 'I'm not solving but I'm questioning and maybe suggesting different ways of looking.'²⁷ This intense focus on the visual is very much in line with Haraway's understanding of how sensory tools can be used to make more, perhaps new, meanings. Haraway, like Sopotela 'insist[s] on the embodied nature of all vision and so reclaim[s] the



sensory system that has been used to signify a leap out of the marked body and into a conquering gaze from nowhere'²⁸ – what Sopotela refers to as 'the gaze of the coloniser.' Haraway goes on:

This is the gaze that mythically inscribes all the marked bodies, that makes the unmarked category claim the power to see and not be seen, to represent while escaping representation. This gaze signifies the unmarked positions of Man and White, one of the many nasty tones of the word *objectivity* to feminist ears.²⁹

Sopotela's use of situatedness as methodology is an interesting aspect of how her work is constructed, and also of how one might construct her work as a spectator. For me, this work is about the infiltration and objectification of bodies. As the war on young black woman bodies still rages in clinics, bars, street corners and taxi ranks throughout South Africa, this is the meaning that the work transmits. Sopotela's methodological framework concerns itself with spectatorship and the societal situations that produce black woman spectators and actors. She deliberately uses the links between them to deflect or undermine the assigned meanings of its performer/creator. All these, and many more I have yet to consider, are aspects of the ways in which Sopotela makes use of sensory triggers to unseal and infiltrate the memory world of the spectator.

In my understanding, this is the power of Sopotela's use of multisensory media – the possibility of triggering what one does not yet have words or tools to excavate. It is precisely in her confounding of the ways in which we expect signs and signifiers to work that Sopotela manages to tease out, and playfully tease, our conceptions of society and how bodies are positioned in it. It is by surprising us with a handful of dung and then leaving it in our hands that we are left to explore the tangle of intersecting issues we had hoped she would disentangle for us – black womanhood in townships, abortion, and ownership over one's body as a black woman.

For me, it is Sopotela's deliberate disregard for the ways in which the spectator may stubbornly hold on to the categories of who fits where, who can be what and who is like whom, that makes her work so singular in its methods and ways of seeing society. It is in her manner of single-mindedly asserting that she is not the dung, not the high heels, not the national flag (though it is buried inside her), not the candle nor the domestic worker's uniform nor the massive chandelier of hair;

she is not the sum of these signifiers and neither is she the absence of them – it is in this probing of unknowability that she manages to both confront and circumvent the gaze.

Sopotela's work responds to and resists the roles that are generally available to a young black woman, particularly in formal theatre productions and spaces. The assigned meanings (the maid/mammy, the Jezebel/victim of circumstance and so on.) by which her body is circumscribed in conventional theatre constitute that which she seeks to speak against, and back to, as she makes her performative artworks. It is this specific, situated and particular way of seeing and describing the folds of black woman subjectivity that lends her work a peculiar and pointed boldness.

Sopotela uses the situatedness of her own position to evoke and provoke intricate and intersectional readings of her work and her body. This works in conjunction with her use of the triggering of memories, both within herself and in the context in which she chooses to make work. This very particular way of seeing herself and her body as an agent that can deconstruct the hegemonic assigned meanings of blackness, womanness, rurality, urbanity and a black township feminism is a useful way to bring to light the intersectional gazes in performance spaces.

Sopotela's work serves to produce more intricate ways of seeing situated bodies who acknowledge their specific contexts both spatially and historically. This allows her to peel away the veneer of 'objective' positivist hegemonic thinking and produce a bold statement of her particular positionality. Her deliberate use and undermining of memory, gaze and the performance space allow her to theorise and make work beyond the confines of hegemony. As she herself says: 'I feel like it is a gateway for me to speak, it is a gateway for me to make a conversation. But it's also in knowing that I cannot be anything else, I cannot make them not see unless I make myself disappear.'³⁰

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 3. Chuma Sopotela, telephonic discussion with the author, 22 March 2017.

4. Marcel Stoetzler and Nira Yuval-Davis, 'Standpoint Theory, Situated Knowledge and the Situated Imagination,' *Feminist Theory* 3, no. 3 (2002): 316, accessed 20 March 2017, doi:10.1177/146470002762492024.
5. bell hooks, *Ain't I a Woman?* (Boston: South End Press, 1981).
6. Laurel Richardson and Elizabeth Adams St. Pierre, 'Writing: A Method of Inquiry,' in *The SAGE Handbook of Qualitative Research*, 5th ed., eds. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks: SAGE Publications, 2017), 959–978.
7. Richardson and St. Pierre, 'Writing,' 963.
8. Richardson and St. Pierre, 'Writing,' 961.
9. Donna Jeanne Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (London: Routledge, 1991), 190.
10. Haraway, *Simians, Cyborgs, and Women*, 190.
11. Sopotela, telephonic discussion.
12. Paul C. Taylor, *Race: A Philosophical Introduction* (Cambridge: Polity Press, 2013), 60.
13. Oyèrónké Oyěwùmí, *The Invention of Women: Making an African Sense of Western Gender Discourses* (Minnesota: University of Minnesota Press, 1997), 1.
14. Sopotela, telephonic discussion.
15. Phala Ookeditse Phala, *Kafka's Ape* (unpublished adaptation of Franz Kafka's *A Report to an Academy*, 2015), 1.
16. Phala, *Kafka's Ape*, 1.
17. Stoetzler and Yuval-Davis, 'Standpoint Theory,' 321.
18. Sopotela, telephonic discussion.
19. Phala, *Kafka's Ape*, 1.
20. Haraway, *Simians, Cyborgs, and Women*, 193.
21. Yvette Hutchison, 'Post-Apartheid Repertoires of Memory,' in *South African Performance and Archives of Memory* (Manchester: Manchester University Press, 2013), 172.
22. She refers here to the contraceptive injection commonly sold or prescribed under the name Depo-Provera.
23. Sopotela, telephonic discussion.
24. Sopotela, telephonic discussion.
25. Haraway, *Simians, Cyborgs, and Women*, 188.
26. Oyěwùmí, *The Invention of Women*, 2.
27. Sopotela, telephonic discussion.
28. Haraway, *Simians, Cyborgs, and Women*, 188.
29. Haraway, *Simians, Cyborgs, and Women*, 183–201.
30. Sopotela, telephonic discussion.

