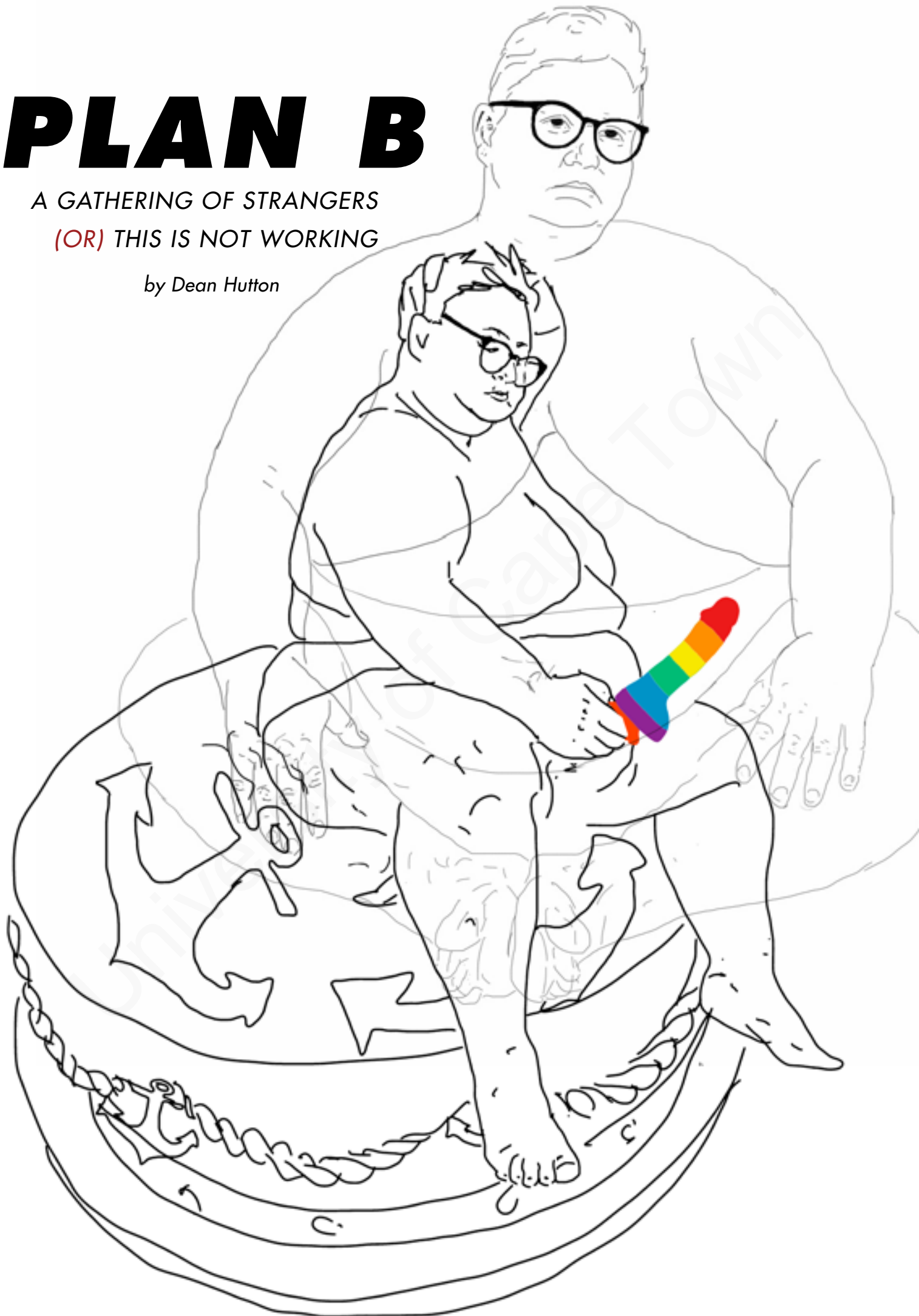


PLAN B

A GATHERING OF STRANGERS

(OR) THIS IS NOT WORKING

by Dean Hutton



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PLAN B, A GATHERING OF STRANGERS (OR) THIS IS NOT WORKING¹

BY DEAN HUTTON

ABSTRACT:

The text and images that follow *queers*² a dissertation submitted in fulfilment of the requirements of the award of a degree of Master of Fine Art at Michaelis School of Fine Art, as a cohort of the Institute of Creative Arts.

The student explores methodologies of Self-Writing, Performance (studies) as Research; Technology as self-reflection and Radical Sharing; considers the Phenomenologies of Whiteness, embodied power and performing the transgressive white body to contribute to understandings of how the white body performs visuality, hypervisibility, reproduction³, considers its relationship to surveillance and embraces becoming monster.

The design of this dissertation is an engagement with the current expectations of an object of academic enquiry – the publication bridges disciplines of Fine Art, Media and Performance studies. Treat this as a notebook, a work-in-progress, in transition – an object of research. Add your own notes, doodles and comments. Share it.

The content that follows may be triggering.

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

signed

Signed by candidate

date

¹ Later abbreviated to *Plan B*

² Hunt & Holmes consider queer as “as a verb”- more a way of “doing” than “being”, deconstructing, “normative knowledges, identities, behaviors, and spaces” as a method of social critique. (2015:1)

³ In reference to Walter Benjamin's *The Work of Art in the Age of Its Technological Reproducibility*, *Plan B* considers the cultural contexts in which the work is received.

ACKNOWLEDGEMENTS

This thesis is dedicated to the memory of my mother Madeleine Bernardo. I have inherited her resilience, her wide set shoulders and surprisingly compact ass. Principaled, practical, honest and brave, my mother survived the habitual violence of white men without losing her humxnity. Somewhere in her, I was queered beyond their reach.

I belong to a community of creators, artists, writers, performers, healers and cultural workers dedicated to people-centred public practice, who value process, collaboration, and critical engagement. What I understand of my place is through the intellectual and emotional labour of Black, Queer, and Trans people under everyday threat by white supremacy. The Black Radical Tradition, and writing of bell hooks, Audre Lorde, James Baldwin, Steve Biko, WEB Dubois, Franz Fanon, Lewis Gordon, Jack Halberstam, and Jose Esteban Munoz have built a conceptual framework to analyse, and articulate my work. Everyday I am led and supported by friends, collaborators, and colleagues to do better as an artist and a humxn.

Always A on the list - Alberta Whittle for love and honesty, trust, grace and kindness. Our common art practice, conversations and actions are the foundation for my performance practice. Thank you for diving into the draft of this text as my editor and bringing the issues of surveillance to the surface. I am humbled. You are my best teacher.

Plan B would not have been possible without the Institute of Creative Arts, and Professor Jay Pather, with fierce courage, makes space for critical conversations around decolonisation, radical pedagogies at a university resisting change. My supervisors Berni Searle and Andrew Lambrecht at the Michaelis School of Fine Art have often had to be a bridge and a shield for me, and my work during very challenging times. Your commitment to your students and the demands of transforming higher education is inspiring. Dr Zethu Matebeni and Asanda Benya trusted me with, not one – but two sociology classes. I learned how to articulate critical issues for this work in conversations with Professor Adam Haupt. Nothing is possible on campus without the often invisible work of all the workers, CPS members and support staff of FKA Hiddingh who make sure we are safe and healthy. Especially grateful to Sam Saevitzon, Bongani Kona and all at the ICA. Tasneem Hartley, Thomas Pienaar, Melvin Pather, and Moeneeb Dalwai. Thank you to all my classmates, and the student body of Michaelis School of Fine Art. Through the ICA's Live Art and Performance programme I had the opportunity to do Masters coursework with the UCT School of Drama. Drama students, and staff must be acknowledged for the important work they are performing to decolonise, and make the institution safer for all.

I am a rare South African student that has been able to access an almost free education. Free, quality, decolonised education will allow us to reach our true potential. As a ward of the state, my first two degrees were funded by government subsidies to Epworth Childrens Village. This MFA is made possible by scholarship funding from the ICA, the Mellon Foundation, and the Oppenheimer Memorial Trust. Contributions to my Patreon from friends helped cover some production costs. <3 T.J. Tallie, Lisa Van Wyk, Caryl Regnault, Lerato Khathi, Emma Arongundade, Sita Suzanne, Anisha Soff, Rebecca Kahn, Phillippa Yaa, and Delwyn Verasamy – thank you for investing in me.

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I am blessed with the love of beings who have become chosen family: Phillippa Yaa De Villiers, my big sister, I respect, and celebrate every part of you. Felix Venter, you are the future (no pressure). Jabu Pereira has always guided to my queer journey, sharing the language to express my gender identity and the community to defend it. Lesley Perkes is very current as sister and ancestor. Megan Heilig got me through my Masters, holding me in all the ways I needed. O'Refiloe Mashope held space so many times too. I am grateful for breath, reflection and being with Kelly Gillespie, Leigh-Ann Naidoo and Lerato. Thank you for magic Louise Westerhout; Karen Jeynes, Tim and Liam for honest fun, Kivithra Naicker, Emma Arongundade, Tazneem Wentzel, Yameen Badrodien, Lerato Maduna, Catherine Williams, Ncedisa Nkonyeni, Dexter Sagar, Mvelase Peppetta, Janine Adams, Kelly Smith and Guto Bussab have become Cape Town family. I am grateful for the compassionate care of Dr Tasneem Mahomed and Sadia Edross at UCT Student Wellness, the Triangle Project; and Dr Ela Manga for teaching me the power of breath. Comet and Luka save me every day.

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Thank you to Natasha Joseph for sub-editing. Ilze Wessels, Thorsten Deckler and 26'10° South Architects, for collaborating on the 3D modelling of *a Mockup for an Exhibition That Cannot Take Place*. Riley Thompson, Zara Julius, Gareth Jones, Oupa Nkosi, Franz Kimmel and Charl Landsburg also helped with documentation.

I want to express my most heartfelt, and deepest gratitude to Zama Mthunzi for his everyday resistance to a world built to advantage white bodies and ignore black pain. In responding to your protest, and in making whiteness, and white fragility visible, I become hypervisible in very unexpected ways. This hypervisibility is problematic and is deeply troubling to me too. I am trying to do this work as carefully as possible knowing that there is nothing that white bodies can do, especially in anti-racist work, that does not carry a weight of violence. In choosing to act, my Fat Queer White Trans body takes space in a conversation when black bodies are under daily threat from white supremacy. My unlearning is messy, I failed in important ways. Referencing you was not enough when we have unequal access to the academy. I am committed to the fight for social justice and humxn dignity. I'm sorry. I will do better, be braver.

Thank you to all that participated in conversations around this work. The real work of art is those conversations. Many people held the front line on social media, at home, at work, in schools and parking lots, confronting and educating around white privilege and white supremacy. I am listening, reading and learning from your conversations. There are valid critiques about how I am able to locate my work in racial justice as a white artist without a mandate. We white people must be held accountable for our actions. We should never be comfortable on stolen land. I am a fighter. Lead me.

If you think your name should be here, it should be. Let me know.

x

#goldenluckydean

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CHAPTER 1: INTRODUCTION PRACTICE IMPERFECT

Entitled *Plan B, A Gathering of Strangers (or This is Not Working)*, this research began as a proposition to a friend that artists could intervene in public and private spaces to shift the performance of violence in meaningful ways. Its value, beyond my own catharsis⁴, is its research potential into how site-specific performance art makes boundaries fluid, breaking the fourth wall⁵, where both artist and audience collaborate in a dialogue aimed at shifting ideas of power and so-called public space. I wondered if artists, entertainers and performers could develop relationships in volatile situations⁶ where they could support vulnerable audiences in ways that could divert violence from them, and in so doing help make spaces safer. Part of making these spaces safer is making clear the different ways race, gender and sexuality code bodies under surveillance. Implicit to this are the invisibility of hegemonic whiteness and the “criminalizing” of black and queer bodies under surveillance.

I met with Lindiwe Matshikiza over lunch at the Troyeville Hotel and explained what I’d realised while documenting a standoff at Jeppe Hostel during the last large outbreak of xenophobic violence. I found the ways people gathered at the protest and the responding performances of all players including the residents, media and police meaningful. Lindiwe brought her experiences in community theatre and we parted with an agreement to keep looking at ways of shifting publics, informally calling it *Action tbc⁷, Solutions for public safety*. *Plan B* goes some way to continuing that conversation.

⁴ My classmate Kivithra Naicker, a ICA cohort, in a conversation we had around our common performance practice insisted that “People come to a space of performance in order to heal whether or not they refer to it as catharsis.”

⁵ The fourth wall refers to the imagined fourth wall that separates actors from their audience to create the illusion of reality for the suspension of belief. In the Brechtian tradition, derived from Epic Theatre, alienation or distancing effects are utilized to keep the audience from identifying with the characters, to “make the familiar strange” in ways that allow performances to be opportunities for criticality and learning, and be inspired to change the world. (Benjamin, 2003)

⁶ I particularly refer to volatile situations like protests, crime scenes, and civil unrest where retributive police or state violence is possible.

⁷ To Be Continued (TBC)



Lindiwe Matshikiza carries a suggestion box to the End Afrophobia March through Johannesburg in 2015. (Hutton, 2015)

⁸ The Con is an occasional online magazine that I contributed work and art direction The Con from 2013 to 2015.

⁹ Direct quote from an email to The Con editorial team, later published as introduction in *Jeppe on a Friday Night*, (Hutton and Gedy, 2015.) This was later published in an introduction to an article I shared authorship with Lloyd Gedy in the Con Magazine

I described it in an email to The Con⁸ :

"It's no surprise that the presence of journalists and photographers change a situation, providing not just an audience to acts of violence, but also an impetus for violence. This is most often evidenced in situations of the media circus/ wolf pack/ mass media event in which a large group of photographers, cameras and journalists descend on a moment of news significance. In these photographs the Jeppe hostel dweller on the streets is not just a member of "the mob" but a player in a drama, the photographer is also a player in the drama, not only as witness, not necessarily as director and often a co-conspirator. Most often this manifests in a not unconscious act, and borders an informal arrangement by photographers to not get in each other's "frame". Breaking the line is frowned upon and often fiercely policed by the photographers themselves. So often many of the iconic moments in the canon of photography are not a true reflection of the events they claim to depict because it so often removes the presence of the media. Each individual newsmaker at the site is actively working with every other newsmaker to remove their presence. So I guess what I wanted to do here was to try to tell the story from an insider's perspective, not as a glimpse into the media story but as a more conscious reporting of the event, in which we are all complicit." (Hutton, 2015) ⁹

What is left unsaid in this email to The Con is that the majority of the journalists who document these spectacles of "black pain" are white, and working in an industry that represents white economic interests. This erasure of presence, and positionality, aids whiteness' function as an invisible system of control. This early analysis of how the media functions to support systems of oppression has laid the groundwork for *Plan B*.



I met Andile Tshabalala, one of Joburg's hard working trolley recyclers, on Freedom Day as I made my way to the #xeNOphobia march from Hillbrow through downtown Joburg in 2015. I saw his blue trolley, with "Plan B" sprayed in big grey letters from my car, the same plan B I had begun conceptualising for a Masters in performance studies, the plan B to a long career in journalism. We chatted briefly, I asked and was granted permission. We made this picture, and another of the other side of the trolley that read "Life goes on", words that reminded me of my mother, the concluding words of her memoir. Inspired, I thanked him, and paid for his time.

¹⁰ This text became the foundation for my Masters research proposal

¹¹ According to Jacques Rancière, in *The Politics of Aesthetics* (2004) in order for photography to be an art, it needed to appropriate the commonplace. Photography, as a technology appropriates the moment, and becomes the record of the event, ready for the archive. For Mierzoeff, 2006, the particular resonance of visibility is its ability to both represent imperial culture and resisting it by "reverse appropriating" its power.

On May Day we published various perspectives on the #xeNOphobia march and how civil society came out, for respect and humxn dignity, in full force against violence against newcomers. One of those texts was mine. Written as a mini mxnifesto I pledged:

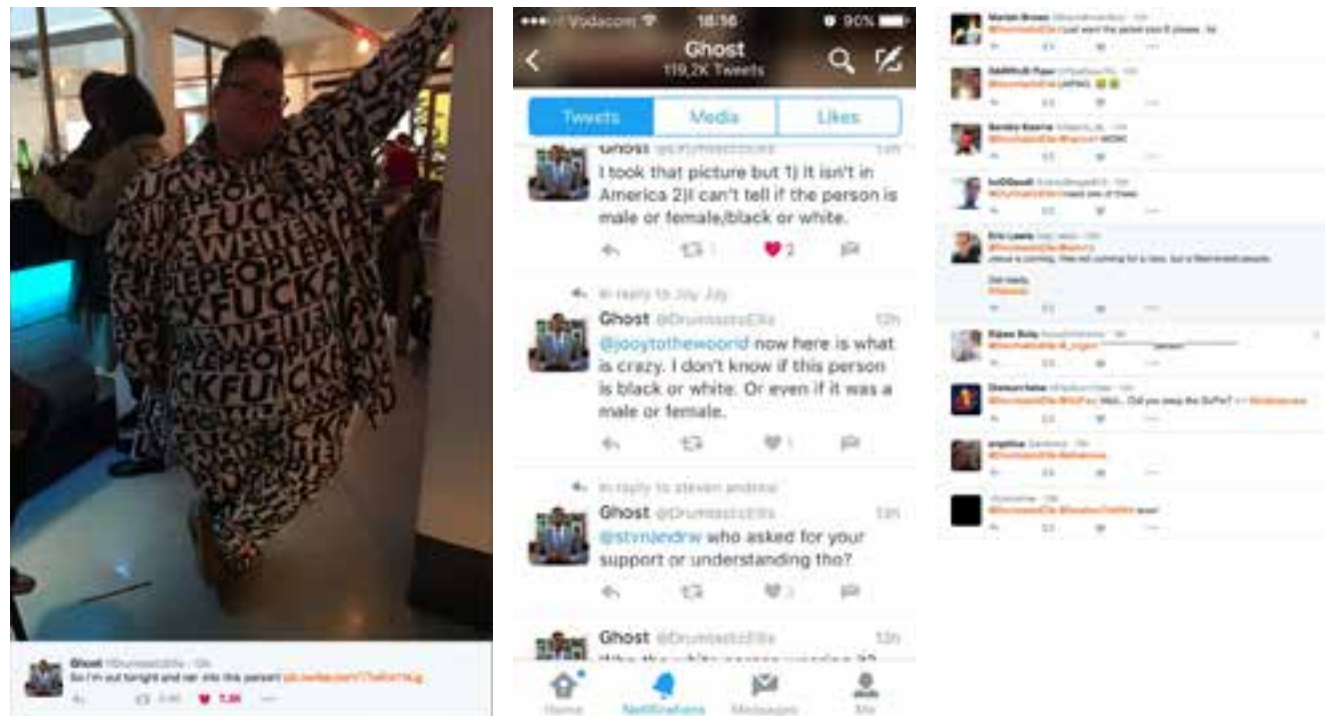
*"This is my Plan B: a community of strangers willing to meet in the streets to prove that love will always be a greater force than hate. A gathering of collaborators to make our public spaces safer by using the tools of art-making. A declaration that change starts with action."*¹⁰
(Hutton, 2015)

My more recent practice as a performance artist extends directly through my experiences as a photojournalist, as someone who has become "fluent in the gaze". As a photographer I have developed valuable insight into the making and mediation of visual images and through self-reflexive processes, as an insider, I have sharpened my readings of situations and how these can be read from the visual ephemera produced by image-makers. Through reading, experimentation and discussion I try to develop holistic understandings of how we function, and perform under the gaze and how as photographers we can utilize or manipulate situations to produce images that may not be accurate and produce political affects beyond the realisation of events.

Plan B continues a series of projects in which I have intimately documented, examined and shared my own life and experiences not only as an epistemology of self-knowledge but a radical sharing and queering of social practice, where I try to extrapolate strategies to queer power through the performance (studies) of the queer body.

I realised the performative role of media in social events, not only as catalysts for violence, but in our particular role in directing protest action, in ways that encourage people to perform for the camera and how we are complicit in the performance of violence. This became clear when I documented two extraordinary periods of violence against people who are considered outsiders or strangers, the xenophobic violence in 2008 and 2015. These experiences taught me a fluency of the gaze, equipping me with insiders knowledge of Technology as self-reflection and Radical Sharing, which has become a key method in understanding and analyzing how meaning is made through the sharing of my image and the surveillance of my Fat Queer Trans White body.

What is the relationship between the documentation and the performance of being photographed? Within my thesis, this tension is constant. I came to performance from the documentation of performance. As I came into my queer identity, I developed relationships with performers, from the professional to the personal. I became interested in the affective possibilities of performance through its visibility¹¹. I also developed understandings of the extensive symbiotic relationship of performance and documentation, and performer and documentarian and how the documenter becomes another performer. I began making documentation performatively, sometimes even in costume, conscious that I will not be the only documenter in a world with digital cameras in every pocket.



First screenshots from a Twitter thread started by @DrumtasticEllis that went viral [Twitter post, 8 Jul 2016] <https://twitter.com/DrumtasticEllis/status/751212819731910656>

¹²The “Queer Art of Failure is about finding alternatives to conventional understandings of success in a heteronormative, capitalist society; to academic disciplines that confirm what is already known according to approved methods of knowing; and to cultural criticism that claims to break new ground but cleaves to conventional archives.” (Halberstam, 2011: Jacket description)

¹³ I capitalise here as a deliberate naming strategy to outline my intersecting identities as they apply to my positionality.

¹⁴ “Whiteness as a political category was wholly born from violence, codified in the destruction of the Black body through slavery, lynching, and the countless channels white supremacy has used to assert itself throughout history. White femininity is uniquely and intentionally positioned in the matrices of identity to enable the perpetuation of oppression through its own disempowerment. Those who perform white femininity are expected to be reliably well-mannered objects of sexual purity in need of protecting, and this vulnerability creates a vacuum into which the perceived menace of Black masculinity, and Blackness in general, is pulled.” (McColgan, 2016)

Plan B presents a series of critical alternatives, interactions and performative gestures in a variety of public spaces as Goldendean, solo and in collaboration with other queer artists to investigate how we can reclaim spaces in landscapes that say we do not belong because we are unable to conform to conventional notions of beauty, acceptance and identity. I’m Genderqueer, a non-binary trans identity who creates a strange encounter, of “embodied otherness” whose disruptive presence is expored by Sara Ahmed in *Strange Encounters, Embodied Others in Post-coloniality*. Ahmed describes how Others become strangers or strange cultures by coming too close to home, by “facing itself”. These encounters disrupt the identities to cause a meeting through a process of hybridisation. (Ahmed, 2000:12) The book considers the assumptions that the stranger is simply anybody we do not recognize and instead proposes that they are “socially constructed” as somebody we already know – as stranger. Ahmed further considers how these encounters involve spatial negotiations to deal with bodies that are read as strange, and come under suspicion. (Ahmed, 2000) *Plan B* builds on this research, presenting a variety of interventions and provocations intended to bring into question the various ways we are complicit in systems of oppression through how we project strangeness, across intersections and through an experience rooted in liminality.

The avatar of Goldendean is the embodying of a strange encounter, a visual disobedience. Queer failure¹² is cultural currency. A fully fleshed nude Goldendean presents an alternative to violence of patriarchy; whiteness and the white body inherited from colonialism, disturbing ongoing privilege and seeking intersectional understanding within a framework of social justice and love. They present a queer body, which is simultaneously “female”, androgynous and white, performing primarily within the African continent. And while the presentation of a Fat Queer Trans White¹³ body dislocates ordinary perceptions of the idealized western form, it also remembers that patriarchal violence builds and sustains white femininity¹⁴. No longer behind the camera, I often become an object of hysteria. With no line to break and my knowledge of the gaze, I can see the performance from a multitude of angles. But I must always remain conscious of the problematic potentials of losing the context and meaning of images beyond my control. My Fat Queer Trans White body is no longer invisible and becomes subject to surveillance. Goldendean must address and negotiate this terrain with every performance.



Alberta Whittle as Mammmmmiwwwwaaattta, KadilayZ and Goldendean pose after their performance at Chale Wote 2016.

¹⁵ Walter Mignolo defines a “decolonial gesture” as a body movement or a gesture which carries a decolonial sentiment or/and a decolonial intention, “*a movement that points toward something in relation to something already constituted that the addressed of the gesture or whomever sees the gesture, recognizes in relation to “colonial gesture.”* (Mignolo, 2014:2)



Exploring collaboration is important as a method for collective action. Through performance, video and installation, and other “Decolonial Gestures”¹⁵, Goldendean attempts to disrupt accepted mythologies of the Other, as gendered and racialised bodies, through using different avatars, which speak of the ease through which narratives are constructed upon certain bodies. I am particularly interested in how we can begin to un-write the effect of violence on our bodies and share this knowledge in different communities to contribute to the redressing of deep wounds left by lived experiences of oppression. Within my literature review, I will be looking at several artists and artists collectives who are significant examples of practices which seek to challenge oppression whilst looking for their own humxnity in the face of white, cis, heteronormative expressions.

I also consider the situation of multidisciplinary art practice on social media, social facilitation and engagement. The work, both “Gold” Goldendean and #FUCKWHITEPEOPLE has gone viral on the internet, shared via social media, on people’s personal pages and on the pages of political parties, especially right wing and white nationalist pages. Outrage ensures the spread of the work into the communities most appropriate to this destabilization. My work comes from a body of knowledge, layered within anti-racist movements and compelled by my earlier professional work as a photojournalist and agitator where I first began to research the problems of white invisibility. I witness white supremacy from an insider’s perspective and the insidious danger within this vice drives my research into destabilizing these communities.

CHAPTER 2

METHODOLOGY AS MXNIFESTO¹⁶

My work often begins from a place of instinct, in some non-verbal reflex to share, to make communion. This research into Plan B has makes clear that a methodology grounded in Radical Queer Love is a call to action and a call for Queer Disobedience.

I have selected the following methods:

- A. QUEER LOVE AS QUEER DISOBEDIENCE
- B. PERFORMANCE STUDIES
- C. TECHNOLOGY AS SELF-REFLECTION AND RADICAL SHARING.
- D. SELF WRITING/WRITING AS RESEARCH both as a way of writing this thesis text and an addendum of an example of creative writing performed as history/ self-writing as research.

A. QUEER LOVE = QUEER DISOBEDIENCE

QUEER: A verb. An Action. *"A demand for a more ethical and loving future"* (Muñoz, 2009:1)

Hunt and Holmes in *Everyday Decolonization: Living a Decolonizing Queer Politics* describe queer as something you do. They describe Queerness as less about a way of "being," and more about "doing," an opportunity enact radical social critiques.

I am building a methodology where QUEER LOVE is at its centre - as a philosophy, in a language, of love, of self-love, a love of people, of difference, but even more, a challenge and demand for Queer Love.

LOVE: A verb. An Action. Love is a "recognition where we can face one another as we really are, stripped of artifice and pretense, naked and not ashamed." bell hooks intimates in *All About Love*. For bell hooks there is "no love without justice". And "when we act to end domination, we are doing the work of love." (hooks, 2001)

"As a verb, queer is a deconstructive practice focused on challenging normative knowledges, identities, behaviors, and spaces thereby unsettling power relations and taken-for-granted assumptions." (Hunt and Holmes, 2005: 156)

¹⁶ The use of "X" in mxnifesto is a subversion of the inclusion of prefix/suffix "man" as a more inclusive term that acknowledges gender identity beyond universalising tendencies of the word "man", and further the binary of male and female. The use of the manifesto in art has a long tradition, particularly in the work of the Dadaists and the Italian Futurists.

"... queer operates as an act. A strategy. A practice. ... It's function is to dis-identify sociocultural phenomena and to disrupt the ways in which dominant, (hetero)norms achieve a naturalized, unquestioned, and privileged position in society at large. In this way, queer is an anti-essentializing force that embraces its ambiguous "otherness" and opts for a discursive home on the fringes and in the margins." (Peterson, 2012:1)

QUEER IS ACTION.

Making work in an ethic of love is not easy in spaces where love is lost. In **All about love, New Visions**, bell hooks lays the foundation for how we can return to love, "to open our hearts more fully to love's power and grace we must dare to acknowledge how little we know of love in both theory and practice... We yearn to end the lovelessness that is so pervasive in our society." (hooks, 2001:xxix) The book has been an invaluable resource in preparing the ethical centre for **Plan B** and hook's approach of a text between manifesto and manual, between Writing as Research and Critical Theory is an inspiring writing style. hooks reminds us that "Self love cannot flourish in isolation" (hooks, 2001:54). And "without justice there can be no love" (hooks, 2001:19) and that by taking responsibility for choosing how we respond to acts of injustice, and we still have the capacity to invent our lives.

LOVE IS ACTION.

Queer Love finds a voice in the vocabularies of Camp that exist beyond language and aesthetics. Susan Sontag, in **Notes on Camp**, quotes Oscar Wilde's 1885 essay on **The Philosophy of Dress**: "One should either be a work of art, or wear a work of art." (Sontag, 1966:294) She writes that "...Camp taste is a kind of love, love for human nature. It relishes, rather than judges, the little triumphs and awkward intensities of "character." ... Camp taste identifies with what it is enjoying. People who share this sensibility are not laughing at the thing they label as "a camp," they're enjoying it. Camp is a tender feeling." (Sontag, 1966:310)

QUEER IS LOVE.

In **The Queer Art of Failure** Jack Halberstam speaks of the "art of unbecoming" as part of a narrative about the anti-colonial struggle and refusing legibility" (Halberstam, 2011:88) as a strategy of queer failure. If Queer is a "rejection of the here and now" (Muñoz, 2009:1), then queer failure can be considered a strategy for civil disobedience to structures which remain violent and violating. The performance of Queer actions as **Queer Love and Queer Disobedience** subvert traditional systems of identity, knowledge and being and contribute to decolonisation and the production of new knowledges and strategies for protest.

MA Drama coursework notes. (Hutton, 2016)

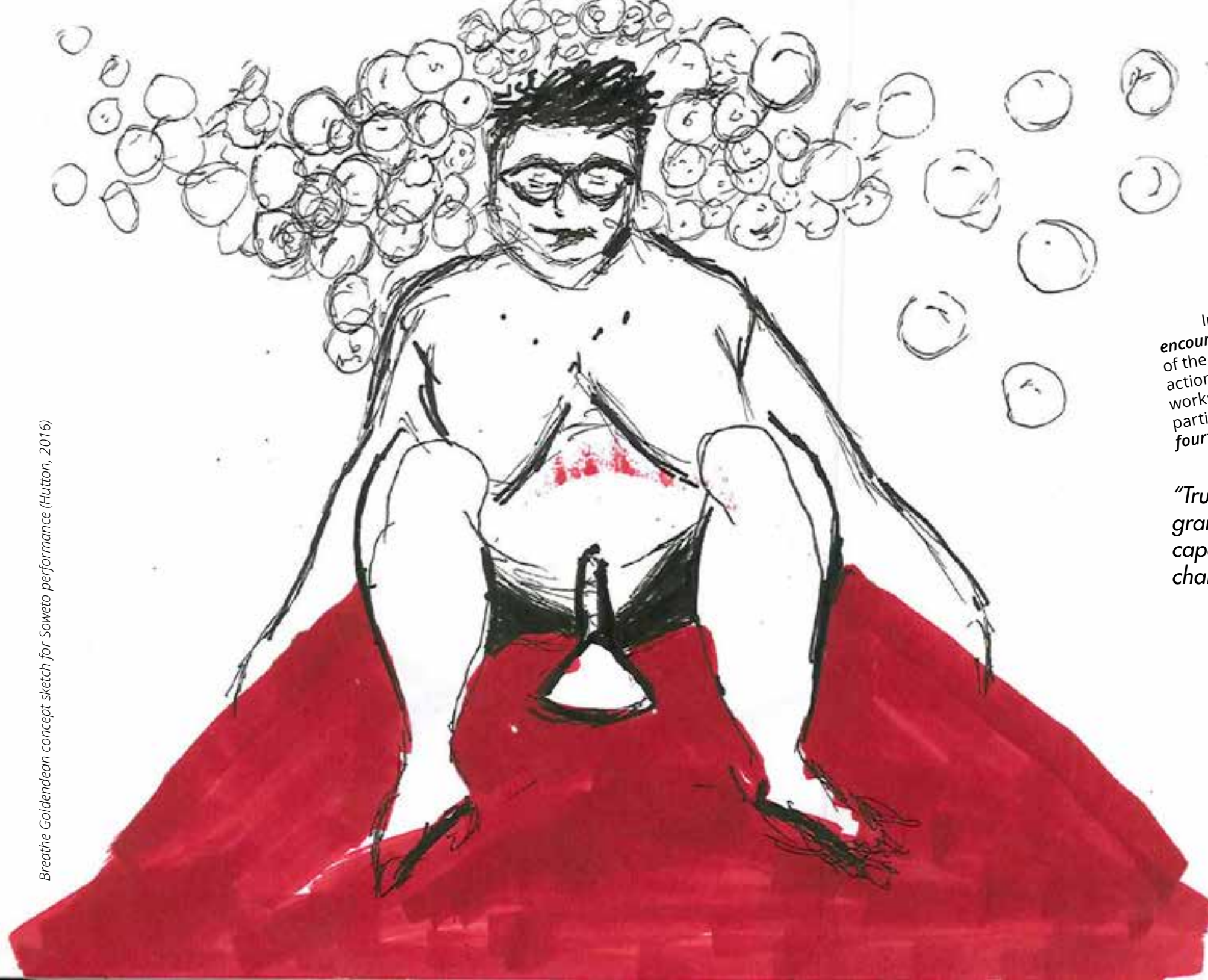
Creative Revolution = Berksen
deleuze

It feels as constantly moving

methodology vs method
method method

repetition - as you repeat
thickening
if you not practicing - you not doing research

to begin to think you must
be doing



In an act of *unbecoming*¹⁷, Goldendean performs *strange encounters*¹⁸ in gatherings of strangers, to disrupt normative readings of the white body. A Fat Queer White Trans body performing alienating actions, somewhat like how the performer in Brechtian "Epic Theatre" works to make "the familiar strange" to provoke a critical and participatory audience response, to promote discussion by *breaking the fourth wall*, to create episodes of "learning"¹⁹. Brecht warns that:

"True, profound, active application of alienation effects takes it for granted that society considers its condition to be historic and capable of improvement. True A-effects are of a combative character." (Brecht, 1949:17)

My performance strategy of simple and often improvised actions try to invoke those tender feelings through deliberate acts of Queer Failure by remaining silly and playful, sometimes a clown, sometimes a warrior, always vulnerable... a tenderqueer sharing moments of soft courage that invest trust in an audience to respond in kind, to let our bodies be safe together, to queer space no matter the way we fail each other.

= QUEER = LOVE = PERFORM = ACTION =

¹⁷Ahmed contends "some bodies are already recognised as stranger than other bodies" (Ahmed, 2004: 24) and later, in *Queer Phenomenology*, she "reveals how social relations are arranged spatially, how queerness disrupts and reorders these relations by not following the accepted paths, and how a politics of disorientation puts other objects within reach, those that might, at first glance, seem awry." (Ahmed, 2006:4)

¹⁸ Epic theatre relies on a technique Brecht refers to as the *Verfremdungseffekt* (Distancing or alienation effect. (Brecht, 1949:8) In *A Short Organum for the Theatre*, he writes that theatre "must amaze its public, and this can be achieved by a technique of alienating the familiar." (Brecht, 1949:9)

¹⁹ *Lehrstücke* (learning-play) emphasises the aspect of learning through participation (Mirjomand, 2014:165)



Breathe Goldendeon (with Red Soil) in Soweto as part of 10 years of Nisoana Contemporary Dance (Photograph by Oupa Nkosi, 2016)

[DRAMA]

Plan B. A Gathering of Strangers (or) This is not working

Faustin Linyetula
 Tabita Rezaire.
 Neil Coppen
 Jay Pather - Body & Memory, discourse, live art, Artists of colour
 Basil Jones & Adrian Kohler.
 Ndikumbule Ngimbi - Epic
 Mette Ingvartsen - Phenomenology of the senses.

Jaco Bouwer, image
 Mamele Nyamza -
 Mark Fleishman.
 Chris Letcher.
 Richard Move - M
 Nelisiwe Kaba - de

²⁰ "Queer as a strategy for activism often comes across as a force that we would like to see as resistance against dominant structures. And indeed, queer activists have developed tools, such as drag/camp disturbances of modes of representation, kiss-ins, or die-ins, to subvert the binary gender order, explore strategies to oppose heteronormativity and challenge normative frameworks and question their legitimacy. Queer activists have also always been invested in building alliances that might be temporal and work across a variety of differences." (Yekani, Kilian, and Michaelis, 2013:4)

²¹ Tone Policing refers to the practice of telling oppressed individuals, to not react to violations with anger or rage, and relies on the stereotype of the angry black womxn / queer/ trans being.

Andre Lapecki

Issey Miyake
 Comme de Garçon
 Olive Rundel.
 Hussein Chalayan
 Yinka Shonibari

Identity, through their work.

Sara Nuttal - SA culture.

THE BODY WITHOUT ORGANS



18

Zanele Muholé
 Diane Victor.
 Anna Mendieta
 James Baldwin.
 Edward Said. orientalism love

Drama coursework notes (Hutton, 2016)

Chapter 2: Methodology As Mnifesto

B. PERFORMANCE STUDIES

My interest in performance studies is the social practice of artists, and how processes of creation, exhibition, collaboration and performance could contribute to interventionist and/or disruptive actions in coalition with social justice advocacy to value the transformational potential of art, and Cultural capital beyond an art object's cost. I have found Richard Schechner's research invaluable in understanding Performance as Research. He outlines performances as "actions". ... Where behavior is the "object of study" of performance studies. It relies heavily on the "repertory," - "what people do in the activity of their doing it". (Schechner, 2013:1) And Research is made in the practice of doing. To study performance we should perform. In **Plan B** I also use methods of "participant observation" to understand some of the affects of my performances of Goldendean, not just by being present in the moment of performance but by following and documenting online reaction and engaging in public talks.

Queer resists notions of duality, insisting on multiple levels of transdisciplinary engagements with and production of knowledge.²⁰ Queer Love is in conversation with radical black epistemologies of Love that exists in resistance to oppression. Queer Love sits in the feet of black existential philosophers like W.E.B Du Bois, Audre Lorde, bell hooks and James Baldwin and José Esteban Muñoz, and the scholarship of many black lesbians like Zethu Matebeni, black womxn artists like Adrian Piper, Coco Fusco, the many queer, transgender and non-binary beings somewhere on the spectrum of Steven Cohen, who are colleagues, friends, comrades and collaborators who unapologetically challenge authority within ethical frameworks of a practice of Tough Love that value discussion, inclusivity, creativity and respect for humxn dignity without sacrificing rage to Tone Policing²¹.

To be visible different, and honest we risk being classified as freaks. Both hooks and Ahmed locate the act of becoming visible on the fringes to declarations of honest representations of the self in publics that may not be either ready or able to accept bodies that are visibly, or behaviourly different.

Underpinning **Plan B** is ten years of collaborative research with artists like Alberta Whittle, Myer Taub, John Trengove, Lesley Perkes, Philippa Yaa De Villiers, Lindiwe Matshikiza, Joao Orrechia, Anthea Moys, Toni Morkel, Fred Koenig and so many others, into the potential of performance as a tool and a mxnifestation of Queer Love and Queer Disobedience.

19



Nadine Cloete, and Yazeed Kamaldien share a moment of love and selfies when Goldendean invites the audience to participate in breaking the fourth wall at FKA Hiddingh Campus in December 2017. [Performance still by Lerato Maduna for ICA]

Building on my research of several artists' practices, *Plan B* seeks to shift the act of viewing in self-reflexive ways where artist and viewer can engage in conversations where consciousness, and viewer participation is prioritized. My work is particularly informed by the practice of performance artists like Adrian Piper, Coco Fusco and Steven Cohen in their framing of identity as subject to continual self-reflection. John Bowles in *Acting Like a Man* writes that Piper's *Mythic Being* series performs "a marginal figure whose impossibility defines the limits of normative behavior and whose presence on the street demands a self-reflexive response from the viewer." (Bowles, 2007: 639)

April Sizemore-Barber, in considering Steven Cohen's performances in *Monster Drag* insists that his drag and gender subversion allows for a "prismatic"²² deconstruction of white identity in the context of political transformation." (Sizemore-Barber, 2017:195) Queer Love asserts that social justice starts within. And Plan B is cast as a challenge #QueerasinFuckYou as a declaration of war.

Coco Fusco's important work with Guillermo Gomez-Peña of *The Other History*, as "undiscovered Amerindians" locked in a golden cage as has been valuable in understanding issues of how audiences "project their fantasies of who and what" the performer is, particularly in as images formed from the fears, desires and fantasies of the "cultural Other". (Fusco, 1994:9) While I sympathise with Fusco's anxiety that photographers steal souls, especially in the way that documentarians do not understand that a performance artists' "likeness is not raw material but self-consciously constructed art." (Fusco, 1994: 20) and that we lose the ability to control the contexts in which our likeness are used, I have embraced social media as not only a medium of distribution, or an archive but as another performance space in which live actions continue to reverberate.

²² "...a prismatic performance reflects and refracts the emotional investments projected onto it by varied audiences. What remains is not a clearly defined spectrum, but an often messy and ambiguous assemblage of conflicting viewpoints that forces audience members to see and process anew their own most deeply held beliefs and desires." (Sizemore-Barber, 2017)



Breathe Goldendean (with Phillipi Sand) at FKA Hiddingh (Photographs by Lerato Maduna, 2017)

C. TECHNOLOGY AS SELF-REFLECTION AND RADICAL SHARING

The execution of *Plan B* values action, process and creative methodologies in the production of knowledge as participatory art practice. My performances as Goldendean in *Plan B* centres my Fat Queer Trans White body, and by making itself available for documentation by the audience to be generously shared across networks of friends and followers on social media; evolves into a collective work in which thousands of bodies and minds collaborate in an extended conversation around not only art, art practice, design and communication, but also language, politics, racism, white privilege, gender, trans identity and the embodiment of power in the decolonial moment.

Thenjiwe Niki Nkosi, a friend and fellow artist, proposes that we must make work within a conceptual framework of *Radical Sharing* to “privilege the power of human interaction, of creating community, of deep listening, of sharing ownership, of really seeing one another. There is a sense of agency evoked in an act of radical sharing. Radical sharing as a strategy allows us to envision new possibilities for human community.” (Nkosi, 2015:1)

We are living libraries, breathing archives, able to access each other in so many more ways now than ever before because we are networked by technology. We are more able to conduct conversations across identity, language, and place than at any other time in history. Radical Sharing through digital technology encourages self-reflexive behaviours that have the potential to queer knowledge production, across time, and space, from queer to queer, generation to generation.

The online performance of *Plan B* is a critical to developing methodologies of Technology as Self-reflection and Radical Sharing.²³ The Internet never forgets, and the continued life of Goldendean’s performances on social media, blogs and news sites continues to produce research material. Online reactions to Plan B builds valuable data on how whiteness functions to keep white people racist, and through practice helps deconstruct the intersections within white identities to understand how whiteness, and the everyday performance of whiteness by white bodies, can be challenged and potentially unlearned. *Plan B* demonstrates how, when challenged, the façade of white “civilization” fails in the fear of approaching any proximity to subaltern, losing composure and dignity in visible ways.²⁵ It is clear – especially in understanding how access to affordable high speed bandwidth privileges the West – that the internet is a white space, one which actively resists decolonization and is violent in the face of any disruption to Cis White-Supremacist-Capitalist-Patriarchy.²⁴



²³ I was first introduced to the concept of *Radical Sharing* at a presentation by Thenjiwe Niki Nkosi at the African Futures festival at the Goethe Institute in 2015. Nkosi first disrupts the expectations of the German hosts by insisting that all her collaborators occupy the stage, attempting to create a safe space for each other where no-one's contribution is erased by the imposed “conference format.” She then explains how her and artist Pamela Phatsimo Sunstrum have for many years fostered a collaborative practice to share platforms and opportunities to create “fertile sites of knowledge production”, where local knowledge is prioritised. (Nkosi, 2015:5)

²⁴ As bell hooks has named matrices of oppression (hooks, 1984)

²⁵ Gayatri Chakravorty Spivak suggests that we can decenter white subjectivity by revealing the discourses of power that speak through whiteness. (Spivak, 1998)

D: SELF-WRITING AS RESEARCH

In *Pedagogy of the Oppressed*, Paulo Freire, warns that education is suffering from "narration sickness" and introduces strategies of decolonization through education, to remove the hierarchies that separate student and teacher in order to shift notions of power and abuses that permeate colonial education.

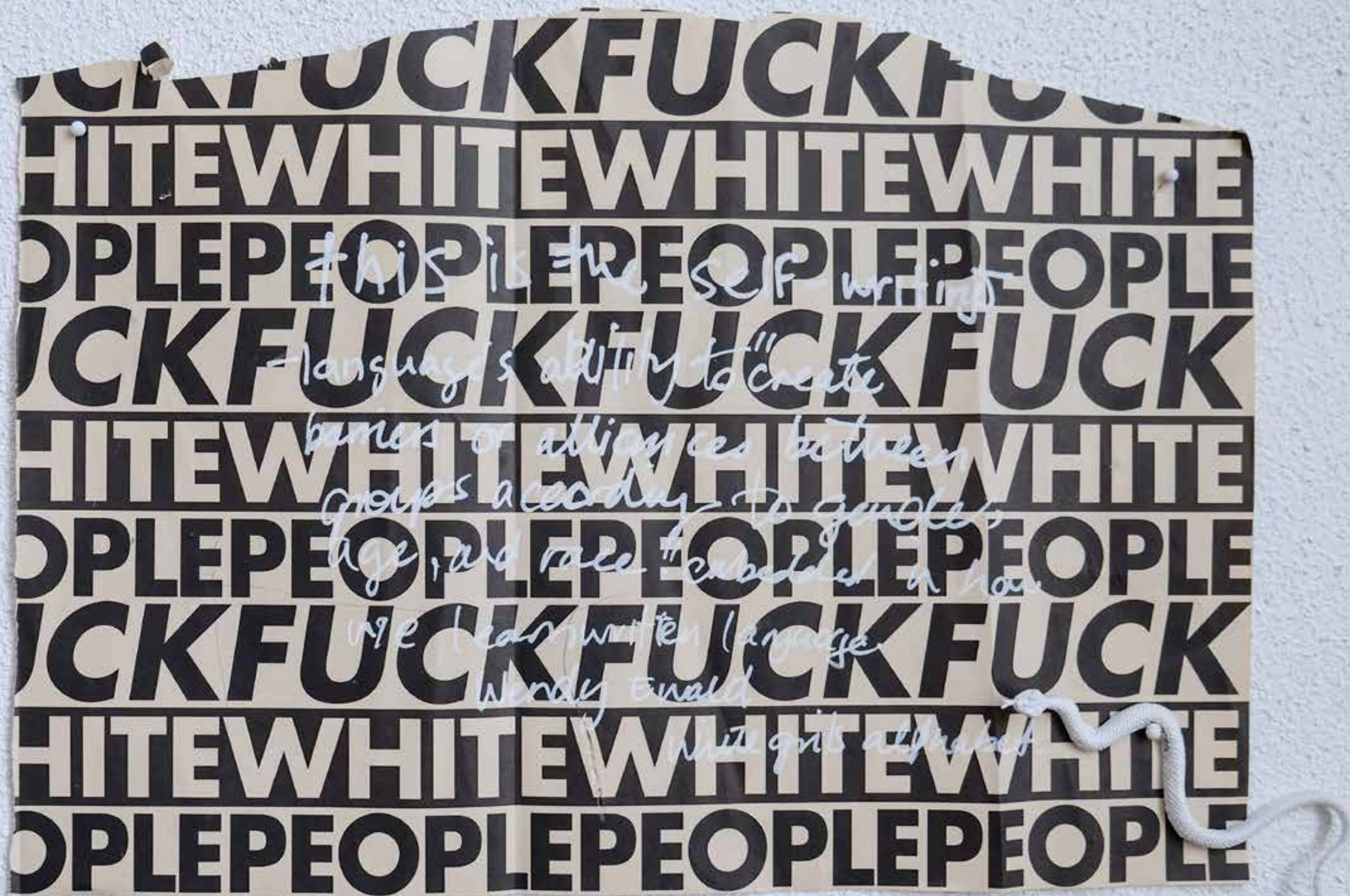
"Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-student with students-teachers. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow." (Freire, 2006:80)

Self-writing as research and the "creation of a material record of things read, heard or thought" (Foucault, 1997:209) –*hupomnemata* –are described by Michel Foucault as "care of the self" is an important strategy within my practice to encourage a "mastery of the self" through the "acquisition and assimilation of truth" as a foundation of a documentation strategy, and in building understanding and sharing knowledge.

Gloria Anzaldua's development of *Autohistoria-teoria*, becomes an important theoretical resource in my understanding of how our identities, self-knowledge, self-ignorance, and practices of knowing others, are social and relational. *"Through creative engagements, you embed your experiences in a larger frame of reference, connecting your personal struggles with those of other beings on the planet, with the struggles of the Earth itself."* (Anzaldua and Keating, 2013:542) In problematizing how our own subjectivity or conception of self "may be affected by structural patterns of ignorance," I seek ways to connect deeply and in more collaborative ways with my audience to extend meaning by "critically interrogating my own social position."

In *The Courage of Truth*, Michel Foucault considers the communal principle of *parrhesia*, "Fearless Speech", "truth-telling" or "Free Speech" a courageous act essential to the art of Life which is both indispensable and dangerous for the city and for individuals. Foucault cautions that democracy is the most difficult place to practice *parrhesia*, that *"freedom of speech given to everybody and anybody (to both good and bad orators, to those pursuing their own interest as well as those devoted to the city), true and false discourses, useful as well as bad or harmful opinions, all become mixed up and intermingled in the game of democracy."* (Foucault, 1984:36) The practice of *parrhesia* was essential to moral and ethical life, *"To become ethical, one not only needs to tell the truth, but also to have close relations with others who will tell you the truth about yourself."* But the game of *parrhesia* is not easily won. *"It may unite and reconcile but only after agreement by both parties" and "only after it has opened up an essential, fundamental, and structurally necessary moment of the possibility of hatred and a rupture."* (Foucault, 1984:25)

*Locating the work
in the space where
the violence is
worst*



NO RACISM
NO SEXISM
NO QUEERPHOBIA
NO ABLEISM
NO TRANSPHOBIA
NO FATPHOBIA
NO AGEISM
NO VIOLENT MASCULINITY
NO MINIMISING EXPERIENCES
PLEASE LEAVE IF ASKED

You did not carry your
bag from pain
to become your death.
A little kinder, daily.
A little softer, sometimes.
I know this because

REVERSE
RACISM
ISN'T
REAL

WHITENESS

CREATION

SURFACE

MrPhamodi

AFFECT

LIVED EXPERIENCE

RECEIVED
EXPERIENCE

PERFORMANCE

LAYERS
OF
CONVERSATION

QUEER
FAILURE

FAT BODIED

QUEER
FUTURITY

HYPERVISI

TRANSGENDER

DAZZLE

FUCK
THE
MAG

REL
ACTIV

SOFT.

FUCKING
WAKE
UP

Reverse
Racism
a fairy tale

PUNCH
NAZIS

DON'T GET SO
CAUGHT UP IN
OTHER PEOPLE'S
PERFORMANCE

J.F.L.
LIFE & STAGES

Balloons

COLONISER

WHITE

MONSTER

Indiscriminate
in child in
white supremacy
in child abuse

Comics
Teach white kids
about anti-racism

MONSTER
EVEN

Giant monster
goldendean
Film.

Godendean
Sugar People

if
violence must be
deliberate and
never unconscious

BIG WHITE
SNAKES

White snakes

presen
stud



Studio wall. (Hutton, 2017)



CHAPTER 2A STILL WHITE: THE PHENOMENOLOGIES, AND PERFORMANCE OF WHITENESS

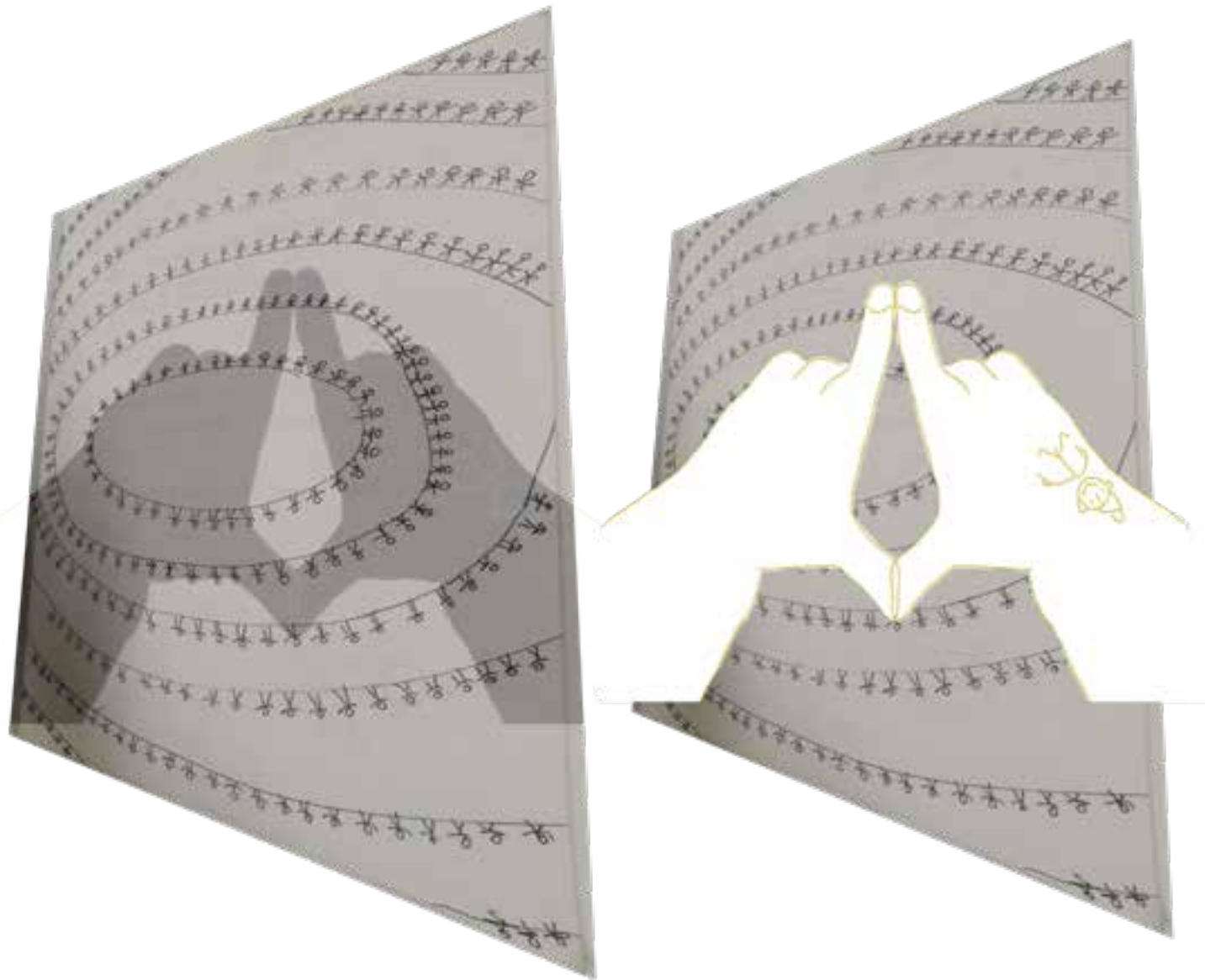
Artists must understand the tools they use to create meaning from gesture. That information is held in the readings, reactions and readings of bodies, from pre-articulation to after-performance expression. Of the many reactions to my performances as Goldendean, readings of my body, and my own experiences both present in a live performance and as a user of social media, I have had to do extensive reading and research into understand the language to express what is often instinctual around the affects of my body in public space, to what power it holds or is able to mobilise. And then to start dealing with what is revealed by an atypical surveillance of a kind of body that that normally goes unnoticed. It is common for me to not have to mention my race because as a white body I am typically accepted as white and it is only when I act contrary to the accepted behaviours of whiteness that I become visible as “more than white”. Where my body is seen as Queer, Non-Binary, Transgender, and Fat. If I choose to behave to perform the accepted mythologies of whiteness I am practically invisible.

That’s how I am able to make images, as a photographer, as a performer, in spaces where bodies like mine are not excluded because we hold power in almost every space we enter as white people. My body will likely be seen as safe, will be read as entitled to economic, political and social power. But these things rely on my complicity and my silence in acts of collusion, and subterfuge. When I am done with hiding in plain sight I can choose to become hypervisible with relatively little effort, by again performing whiteness. These shifts in visibility fluctuate somewhat randomly outside of our control at times, and often must be understood in relation to individuals, with more or less agency, who are works in progress.

These dichotomies of invisibility²⁶, visibility and the hypervisibility of the white body are located in the ways that whiteness is considered universal. Robin DiAngelo, says that white people’s belief in objectivity, and ourselves as “universal”, “normal” humans acts as a kind of blindness to our identity and the effects of our actions. *“White people are just people.”* (DiAngelo, 2011:59) – We are not the “unhyphenated” as Audre Lorde would imply in her work around hyphenated identities like “Afro-German”²⁷. She warned that the increasingly united “*hyphenated people*” offer Europe a last chance of dealing with difference and posed a challenge for white feminists to learn to act against oppression, and stop wasting the power we hold relative to our social identities and worst allowing it to given over to our enemies. (Lorde, 1991:13) Audre Lorde believed deeply in the power of self-naming, understanding that, declaring herself *“Black, Lesbian, Mother, Warrior, Poet”* explored issues similar to those that would later be named **intersectionality** by Kimberlé Crenshaw – *“social identities, and related systems of oppression domination or discrimination”* (Crenshaw, 1989)

²⁶ Mohammed Shabangu (2010) argues to rather use “‘unmarked’ rather than ‘invisible’, since whites are indeed visible but, in their eyes, whiteness has become unmarked for the majority of whites under the weight of privileges bestowed upon them.”

²⁷ In her speech at the Dream of Europe Conference in Berlin Audre Lorde calls Afro-Germans “hyphenated people” (Lorde, 1991:13)



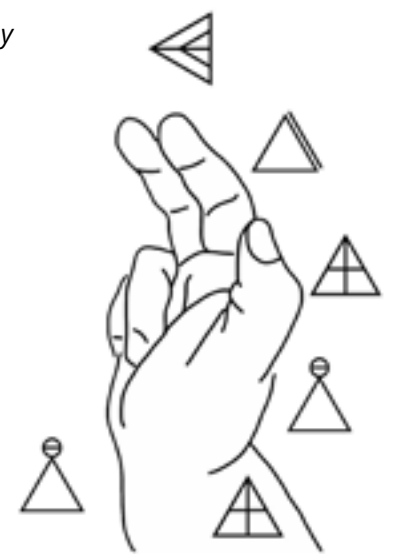
²⁸ "When you deviate in any way from what our society treats as the default human being—if you are a person of color, trans, gender nonconforming, disabled, fat, mentally ill, a religious minority, and the list goes on—people will magnify that perceived deviation in order to justify fearing you. This form of hypervisibility relies on people's fear of difference and nonconformity. If it doesn't align with white, Anglo-Saxon, Protestant values, it's a threat ." (Uwujaren, 2016)

²⁹ Nicolas Mirzoeff explains that visibility is a "social fact", and is the study of the "entities" that exist at the intersections "of visibility with social power" (Mirzoeff, 2002:1)

Theodore Allen insists that the "white race" must be understood, not simply as a social construct but a system of ruling class control through which to control and reproduce whiteness. (Allen, 1998:1) White bodies, seen as the default, and normal, often escape this visibility. But resisting discipline can make you visible. Michel Foucault argued that the state's surveillance of modern society, operating much like a Panopticon, regulated and controlled the behaviour of individuals due to their awareness of the possibility than they were being watched. Drawing parallels to Bentham's panoptic prison he argued "*our society is not one of spectacle, but of surveillance.*" (Foucault, 1995: 217) Visibility becomes a trap, not only as predicted by Foucault in *Discipline and Punish*. In my experience from a disobedient white body, resistance to whiteness makes the performer a suspect white body, and brings it under the surveillance of vicious white gazes.²⁸

Language, and naming, becomes very important to how we conceptualise our action and how we declare our relationship, role or responsibility to various communities or ideas. Whiteness, operating from its centralised position, unobserved, and unnoticed by white people leaves us unable to "see white" as an "ongoing and unfinished history" affecting how we take up space," (Bergo, 2005: 128). Bettina Bergo's explores phenomenology as a method of understanding whiteness not as something you are, but something that you do – *ACTING WHITE*.

To understand some aspects of the performance of whiteness I turn to *Phenomenologies of Whiteness* by Sara Ahmed who considers how whiteness functions as a habit that becomes a background to social action. "*Whiteness could be described as an ongoing and unfinished history, which orientates bodies in specific directions, affecting how they 'take up' space, and what they 'can do'.*" (Ahmed, 2007:1) *Plan B* has been valuable in revealing strategies that Whiteness, and white people resist discourses around racism, and white privilege. Ahmed asks what happens when we notice whiteness? "*... could whiteness studies produce an attachment to whiteness by holding it in place as an object?*" (Ahmed, 2007:1) *Plan B* insists on sharing knowledge around what happens when we make white people the object of surveillance. As a white body occupying a space of privilege in a settler colony, my visibility, my visibility²⁹, as a racialised subject, is largely a matter of choice. I explore this further in Chapter 3.



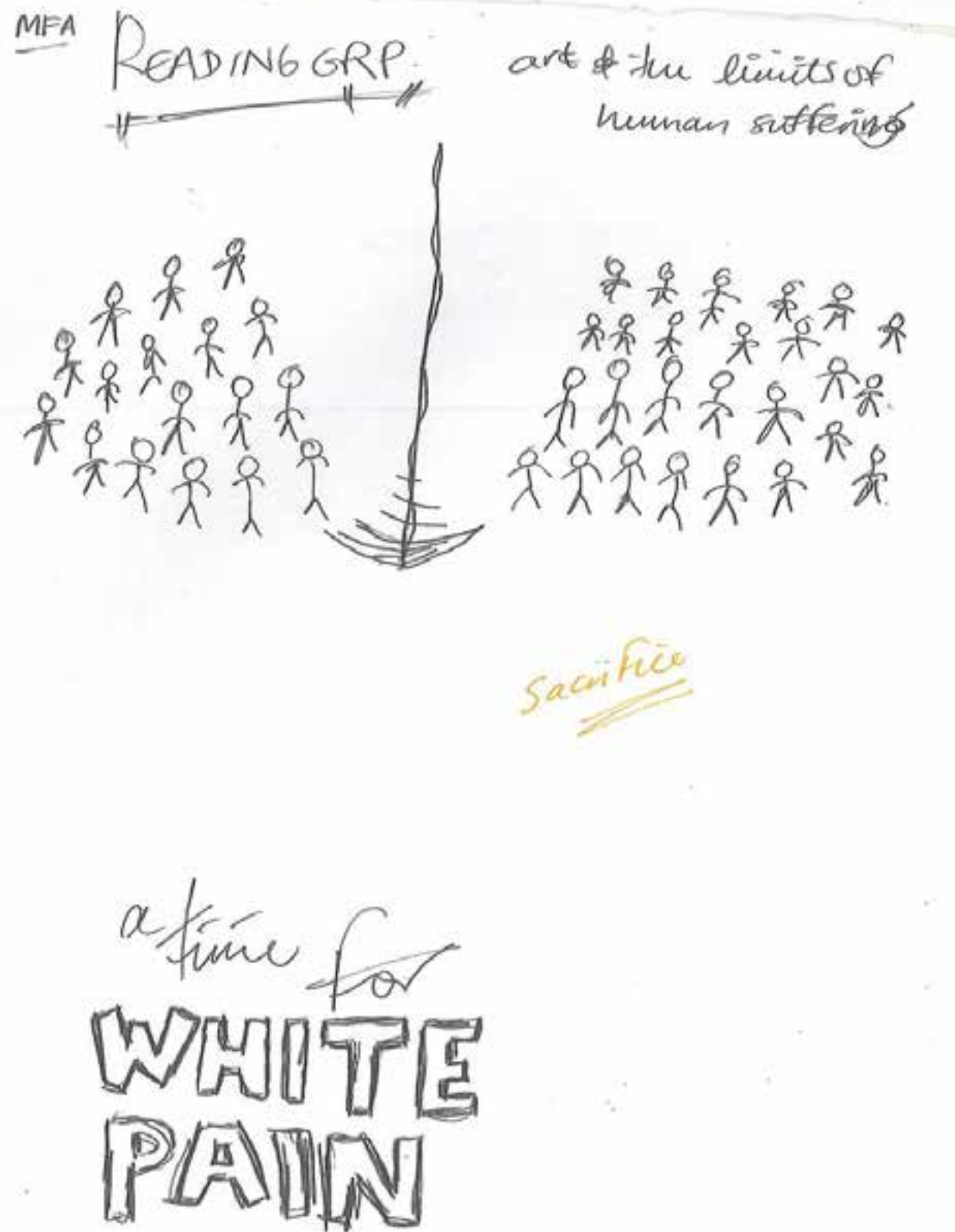
“When race becomes an idol, it demands human sacrifice, murder and genocide.... Idols are images to kill and die for.” (Mitchell, 2012: 149)

³⁰ *“In addition to admitting and rejecting the injustices that maintain whiteness, if the goal is to shift the meaning of whiteness itself, whiteness must become something impure, dynamic, and healthy for people of all races. Whiteness would then become what it is not supposed to be. Instead of striving for self-maintenance, that project requires getting comfortable with the demise of white supremacy.” Chris Cuomo (Yancy, 2005:31)*

Ella Buceniece, reflecting on the work of phenomenologist Edward Husserl, writes that the skin, as a tactile sense organ, is the *“ultimate point”*, “the surface of human existence”, mapping the *“space which a person occupies the world.”* (Buceniece, 2004:719) She insists that while being a surface it is the *“deepest thing of all.”* That identity is not being-in-itself, but keeps changing according to its location in space – an ever-changing interplay of intention and fulfillment. W.J.T. Mitchell, in *Seeing Through Race*, proposes that we see race as a medium, *“an intervening substance... something we see through, like a frame, a window, a screen, or a lens, rather than something we look at.”* (Mitchell, 2012: xii) He suggests that race is not just a visual medium, but engages all the sense and signs that to make human cognition and recognition– visual, bodily and spatial, possible. Where the *“racial medium”* is a vehicle for both fantasy, as a *“social construction”*, and a reality that continues to play a real role in history to experience humxn otherness.

In The *Poetics of Space*, Gaston Bachelard examines the physical dimension of our experience of space, arguing that *“our house is engraved into our flesh.”* In Plan B, I examine the image of my body and how it is read, contextualized and interfered with. At times, my image as poetry, is made monstrous. Mitchell reiterates that Idolatry is deeply connected to the *“question of place and landscape”*, of *“territorial imperatives”* that *“declare that certain tracts of land are not only sacred but uniquely promised to them,”* by a “one God” that enforces a *“ban of images”*. (Mitchell, 2012: 154) I find it ironic that Mitchell ends Seeing Race with a critique of Poussin’s painting of the Golden Calf because what is Goldendean if not a Goldencalf? Can the avatar be an altar to sacrifice whiteness? He acknowledges that racial identity is not fixed, but is performed. It is Goldendean’s choice to become visible or not. Dean Hutton, and my Fat Queer White Trans Body only become visible when I am painted gold or wearing a suit to #FUCKWHITEPEOPLE. And experience has taught me that the white body most often only comes under surveillance, and criminalized, when acting outside or against white interests.

Chris Cuomo’s *White and Cracking up* essay in George Yancy’s *White on White/ Black on Black* significantly influenced the evolution of my performances and Self Writing/Writing as Research. He brings clarity to understanding the complexity of racial identity, theorises and historicises race as a mechanism for shifting whiteness from the invisible, as a way of *“disarming whiteness.”*³⁰



³¹ refers to Paulo Freire's *Pedagogy of the Oppressed* book.

³² "White fear has usually been understood in terms of white people's response to a threatening, stereotyped Other; I argue that, in addition, white fear results from acts of violence by white authority against its own white community. That is, white desire for love and solidarity with people of color is policed and suppressed, resulting in fear and a divided, ambivalent white self." (Lensmire, 2010:160)

Plan B presents opportunities to destabilise whiteness and readings of the white body, but these performances centre the white body – a body of power privileged by repressive epistemologies and cultural imperialism. "Human" by default, "normal" white bodies are defended by an often INVISIBLE system of advantages secured through slavery, colonialism and exploitative labour practices. These epistemologies are increasingly challenged by *Pedagogies of the Oppressed*.³¹ Paulo Freire's theoretical framework of *dialogical action* is fundamental to the public presentation of the research findings of *Plan B* as Lecture Performance. Inspired by Thenjiwe Nkosi's collaborative community-making art practice, what she calls "Radical Sharing", *Plan B* asks the audience to participate in collective dialogue, to collaborate on building new knowledges together.

Bishop cautions that the neoliberal idea of community and its "social inclusion agenda" is less about repairing social bonds than eroding them. Citing sociologist Ulrich Beck, she warns that although social problems are experienced as "individual rather than collective", "biographic solutions to systemic contradictions" will not repair systemic social inequality (Bishop, 2012:14). To acknowledging and name bodies as white, to facilitate these conversations, does not decentralise whiteness, but it contributes to building "stamina to sustain conscious and explicit engagement with race." (DiAngelo, 2011:59). I am consistently aware of the problems of my body doing this work. *Plan B* must fail when it makes the inherent violence of the white body visible. The default reading of the resistant Fat Queer Trans White body is white. The writing of Jack Halberstram and Claire Bishop prepares the performer to accept, and value failure as a methodology, and a consequence of Queer Love as Queer Disobedience.

Resistant white bodies may lose some of their access to safety when they become more visible than is comfortable. Hypervisibility calls violence to the body of the performer. In the age of social media, the Internet very clearly operates like a panopticon, where we are surveyed and judged by our friends and strangers alike. *Plan B* proposes that to mediate the violence of whiteness, white people must be held accountable and be brought under surveillance. It is not a comfortable position. Visibility of resistant bodies calls violence to them. And when the online hate seeps into the psyche, and threatens the physical, the resistant Fat Queer Trans

Dialogical Action = Action + Reflection = word = work = praxis
Action without Reflection = activism (acting without thinking)
Reflection with Action = verbalism = "blah" (Freire, 1998)

FUCKFUCKFUCKFUCKFUCK



NEED A SOCIAL MEDIA HIATUS?
LIKES MORE LIKE YIKES?!

GET BANNED FROM FACEBOOK!

ASK ME HOW

White body is no longer guaranteed safety.³²

Social media sites, once considered relatively free spaces to share content have increasingly become more contentious as these new media companies assert control of users' content. Facebook may after review, and without warning, remove posts, and censure you by blocking access to post, share and engage with the platform. Too many bannings and your account can be permanently suspended. Content addressing oppressive behaviors, such as anti-racism, decolonial and politically nuanced, transgressive material, including nudity, may be judged in violation of a vague set of "community standards".³³ My various Facebook accounts have been banned at least 20 times since I began #FUCKWHITEPEOPLE, with some accounts permanently shutdown by Facebook authorities. These experiences are consistent with the findings of a ProPublica investigation into the algorithms used by Facebook to censor hate speech shows that Facebook's rules disproportionately protect white men.³⁴

WHITEPEOPLE.ORG

Timothy J. Lensmire in *Ambivalent white racial identities: fear and an elusive innocence* says the "white race" must be understood, not simply as a social construct, but as "a ruling class social control formation". He explores how "whiteness intersects with issues of class, gender, and sexuality", and how it changes and functions differently over time and place and insisting that "we must remain attentive to the pedagogical possibilities of complexity and conflict." (Lensmire, 2010:160)³⁵

"White racism is ultimately a white problem and the burden for interrupting it belongs to white people." Robin DiAngelo writes in *White Fragility* (2011:59). *Plan B* responds clearly by problematizing, and disrupting white invisibility in public space. D'Angelo later explicates the dynamics of White Fragility in social environments that protect and insulate white people from "race-stress", building expectations of racial comfort while lowering the ability to tolerate racial stress. Tactics include "a range of defensive moves", including "the outward display of emotions such as anger, fear, and guilt, and behaviors such as argumentation, silence, and leaving the stress-inducing situation. These behaviors, in turn, function to reinstate white racial

³³ "We remove content, disable accounts, and work with law enforcement when we believe there is a genuine risk of physical harm or direct threats to public safety." (Facebook, 2018)

³⁴ Pro-publica reviewed internal documents to prove how Facebook's censors differentiate between hate speech and legitimate political expression. (Angwin and Grassegger, 2017)

³⁵ "As educators and researchers, we must assume that white racial identities are multifarious messes of thought and feeling, and recognize that resistance to anti-racist and social justice efforts is not always a straightforward defense of white privilege." (Lensmire, 2010:170)

³⁶ "White Talk can help to secure the position of privilege for those who have not given up their faith in white superiority, but do not want their commitment to democracy, or their opposition to apartheid in the past, to be called into question. [(Steyn& Foster, 2008):25-51.

facebook

Help us confirm your name

Now that you've had a few days to review your privacy settings and gather documents, please update or confirm the name you'd like to use publicly on Facebook. We ask everyone on Facebook to use the name they go by in everyday life.

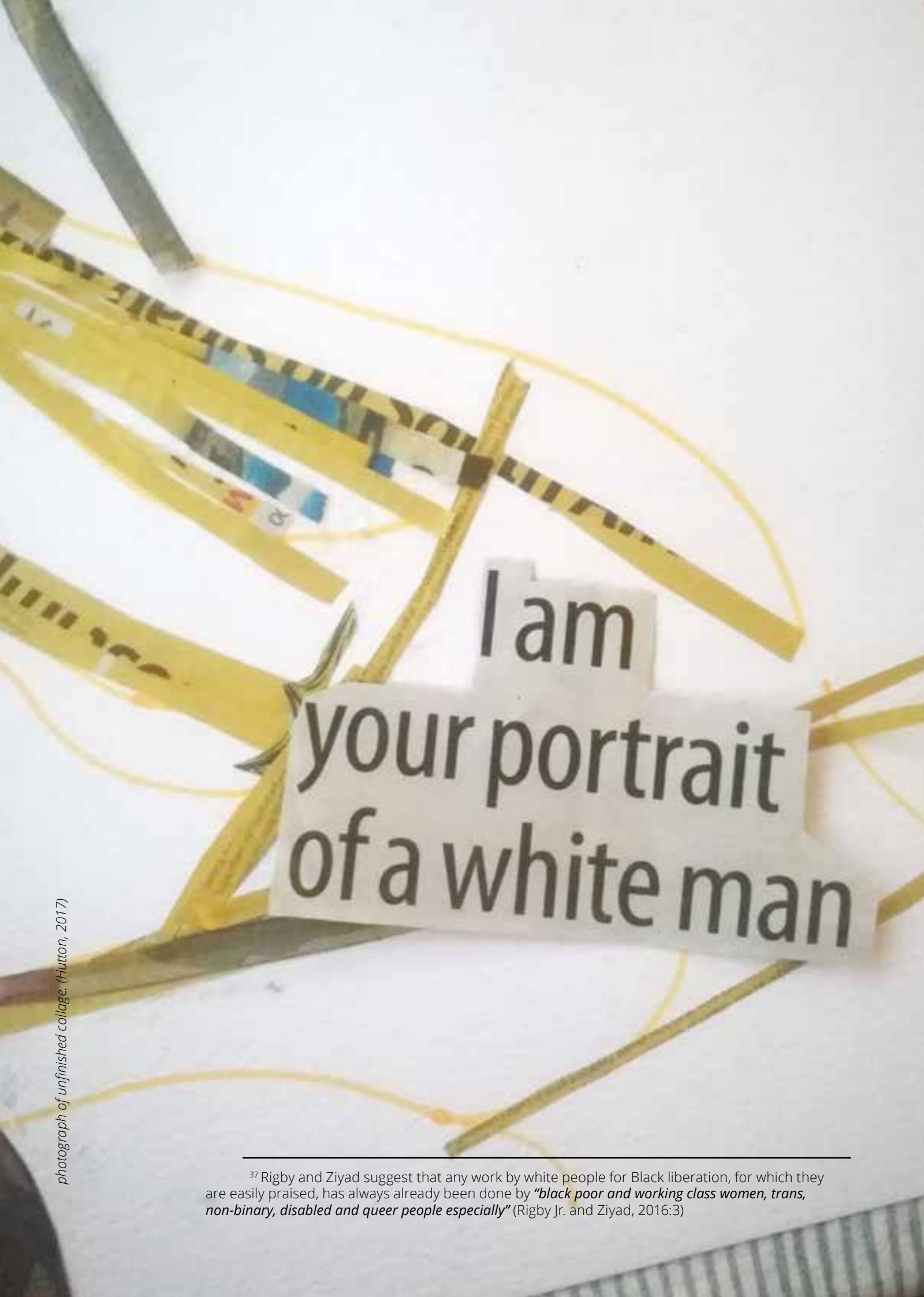
If **Luckydean Zerofuxbuk** is your authentic name, please choose **Confirm Name** to help us confirm it. If you aren't currently using your authentic name on Facebook, please click **Update Name** to update the name on your account.

What names are allowed on Facebook?

Confirm Name

Update Name





photograph of unfinished collage. (Hutton, 2017)

³⁷ Rigby and Ziyad suggest that any work by white people for Black liberation, for which they are easily praised, has always already been done by *“black poor and working class women, trans, non-binary, disabled and queer people especially”* (Rigby Jr. and Ziyad, 2016:3)

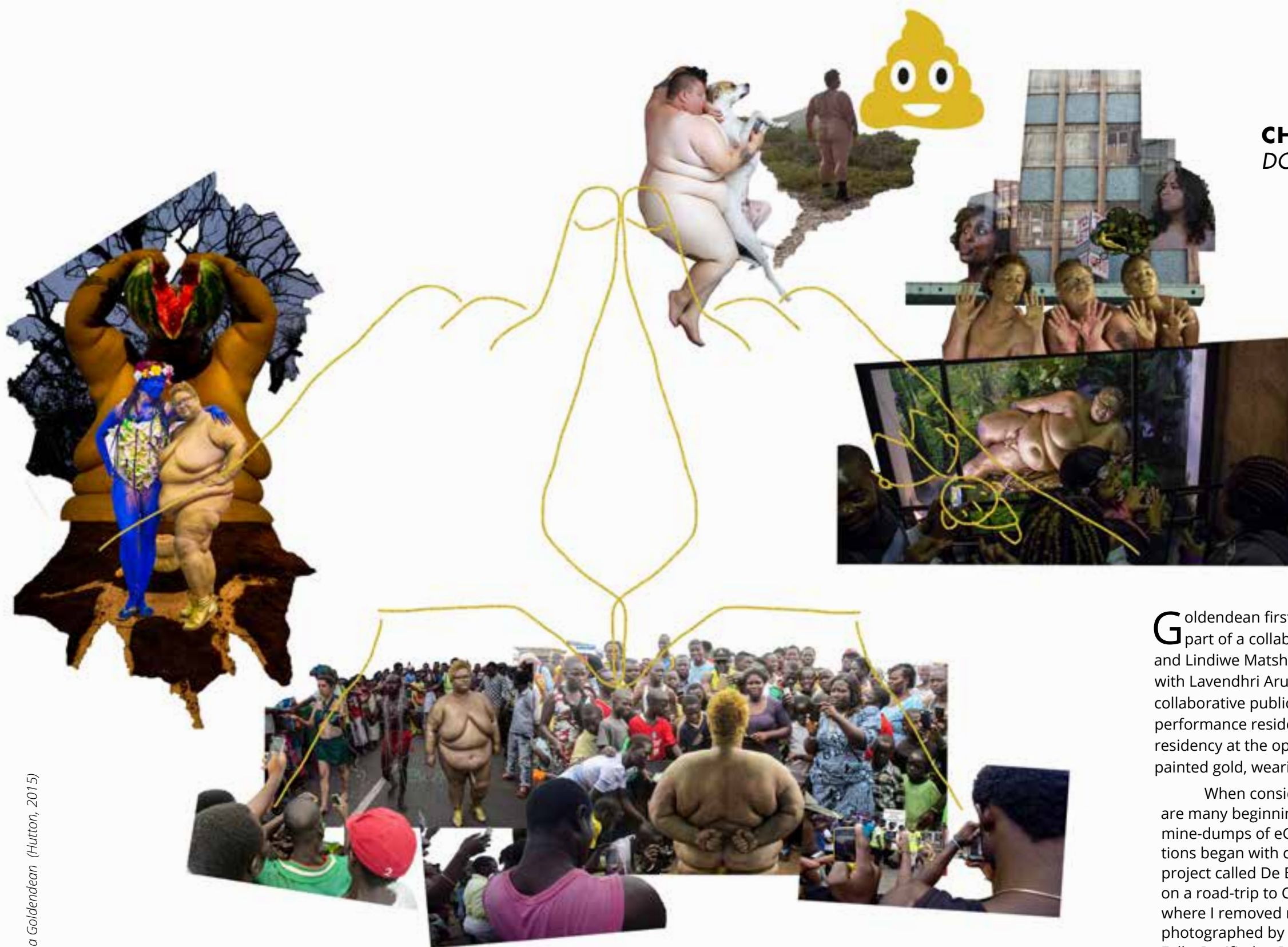
equilibrium” (DiAngelo, 2011:54.)

One of the strategies white people employ to resist transformation, as identified by Melissa Steyn in *Repertoires for Talking White*, are tactics of “White Talk” (aka New South Africa Speak)³⁶ to defend ongoing racism, racial inequality to protect white supremacy in post-apartheid South Africa. White Talk functions as a form of social control, and insinuate that black people are innately criminal and violent and... *“The damage caused to white psyches by their racism creates an equal victim status for the perpetrators as the deep wounds inflicted on black South Africans through apartheid and colonialism. ... and ‘black’ and white psychological spaces can simply be reversed to reveal parallel, even identical experiences and emotions.”* (Steyn and Foster, 2008:29)

White people have a particular access to power. But insist on narratives of victimhood. Dictionary definitions of racism often ignore how power functions to affect lived experience of discrimination. Allegations of “Reverse Racism” are ahistorical and ignore broader social contexts of institutionalized, and legislated racism developed as a consequence of slavery, colonialism, Apartheid and hundreds of years of exploitative labour practices, which lay the foundations for modern capitalism.

Plan B hopes to build on understandings of the performance of whiteness, from an insider perspective. All anti-racism is based on research conducted by black scholars like W.E.B. Dubois, Franz Fanon, Steve Biko, James Baldwin, Angela Davis, Audre Lorde, Sara Ahmed, bell hooks and artists like Adrian Piper and Coco Fusco who developed understandings of whiteness, for their survival, in a “post-colonial” world that is and will be inherently violent to blackness as a consequence of our history of white domination. . If Queer Love is a demand for action, how do we act more responsibly? But we must remain uncomfortable. That is where unlearning happens.

“... white people should move comfortably in neither Black spaces nor white spaces. Even those who are well-meaning should drive themselves into the ground trying to figure out how to occupy a positive whiteness—because it is impossible. Only in this frenzy, when the sense of order that is critical to whiteness turns to chaos in every place, can the motivation to destroy it overcome the compulsion to reform it.” (Rigby Jr. and Ziyad, 2016:3)³⁷



Lifecycle of a Goldendean (Hutton, 2015)

³⁸ This is a manifestation of those earlier conversations around Action tbc

CHAPTER 2B: DOCUMENTATION AS NARRATIVE

"Goldendean gleams and glammers us, inciting a frenzy of gold lust, gold fever and golden showers. Much like gold itself the spectacle of Goldendean, challenges the arbitrary values we place in the normative body. Our gaze cannot help but devour Goldendean. They are simultaneously seductive and silly, rejecting the Gold Standard³⁹ and revealing the embedded heteronormative positioning of queerness as unnatural and undesired. By transitioning into a golden figure, hewn from minerals pillaged from the soil, they personify the binaries of taste and value."

I. THE BIRTH OF GOLDENDEAN

Goldendean first made their appearance in ROOM TO LET, as part of a collaborative public art project with Anthea Moys and Lindiwe Matshikiza as part of the CC Joburg project, curated with Lavendhri Arumugam and Natalia Polombo. We created a collaborative public outdoor canvas and an open window-based performance residency and I was asked to perform the first residency at the opening in the window of the gallery. I did so nude, painted gold, wearing a "soft cock" and interacted with passerby's.

When considering points in a lifecycle of a Goldendean there are many beginnings, but I imagine they existed in potentia on the mine-dumps of eGoli. My relationship with nude public interventions began with collaborator Alberta Whittle when we pursued a project called De Breede en the Ende Weg on quiet national roads on a road-trip to Cape Town. Goldendean was born in Witsand, where I removed my clothes publically for the first time, to be photographed by Whittle. They were baptized at the Augrabies Falls. Purified at Paternoster. Undone in Seapoint and returned to Johannesburg.

Being seen naked is not without considerable anxiety for me. My body had always been a site of shame. Never accepted in my family, my stocky muscular build was nothing like those of my hyper-feminine sisters. I knew my body was treated in many ways as a threat in my family, as strange and uncomfortable. Unable to assimilate to their standards, I kept it strong and fit, ready to defend myself, and fast enough to flee. An athlete my whole adolescent life, I was a strong sprinter, softball player, and relay athlete. In 1996, as I was completing my B.A, at 20 my body changed forever when I was run over by a minibus taxi while innocently standing on a pavement. My leg was shattered and the trauma of that accident effectively annihilated my self-image. I continue to experience high levels of body dysmorphia. In many ways I became invisible to myself. I could not see myself. I didn't look at myself and I tried to hide in public. Becoming a photographer validated this intention to disappear, to be a fly on the wall. But as my body began to occupy different spaces of experience, I began to heal. Goldendean has been critical to visualising of the Self, where through creating Plan B, a method of practice has evolved in which I cannot be complicit in my self-erasure as white. Motivation to produce Plan B was to explore what the effects would be of a new technology of surveillance when directed to the disgraced⁴¹ white body and the image of whiteness.

Goldendean became an evolving public performance exploring the fascination with the flesh, in particular the flesh of non-normative queer bodies and how they inhabit and take space, challenging the arbitrary values we place on normalisation⁴² and assimilation. I embody an avatar, which in science fiction can be considered a hybrid, or the manifestation of a deity or a teacher come to earth. On the Internet, avatars are thumbnail representations of an online persona.

Goldendean presents a variety of painted, unclothed, and clothed forms to interrogate how we perform both gender and whiteness in public. While the audience often seems obsessed with where they can place Goldendean within a binary of male or female, this occurs whether or not they are naked.

³⁹ The Gold standard is the value (in weight) of a currency in gold, a system which was abandoned during the US Depression in the 1930s.

⁴⁰ Introductory text of *The Cradle*, a performance project made in collaboration with Alberta Whittle.

⁴¹ Suntosh Pillay and Kevin Durrheim draw parallels to how the implicit violence of whiteness and the subsequent fall from grace of the white body as a vehicle for violence that is explored in JM Coetzee's 1999 novel "Disgrace" (2013:60)

⁴² Foucault considers normalisation as "the construction of an idealized norm of conduct... and then rewarding or punishing individuals for conforming to or deviating from this idea" (Foucault, 1990)



Birth of Goldendean (Hutton, 2015)



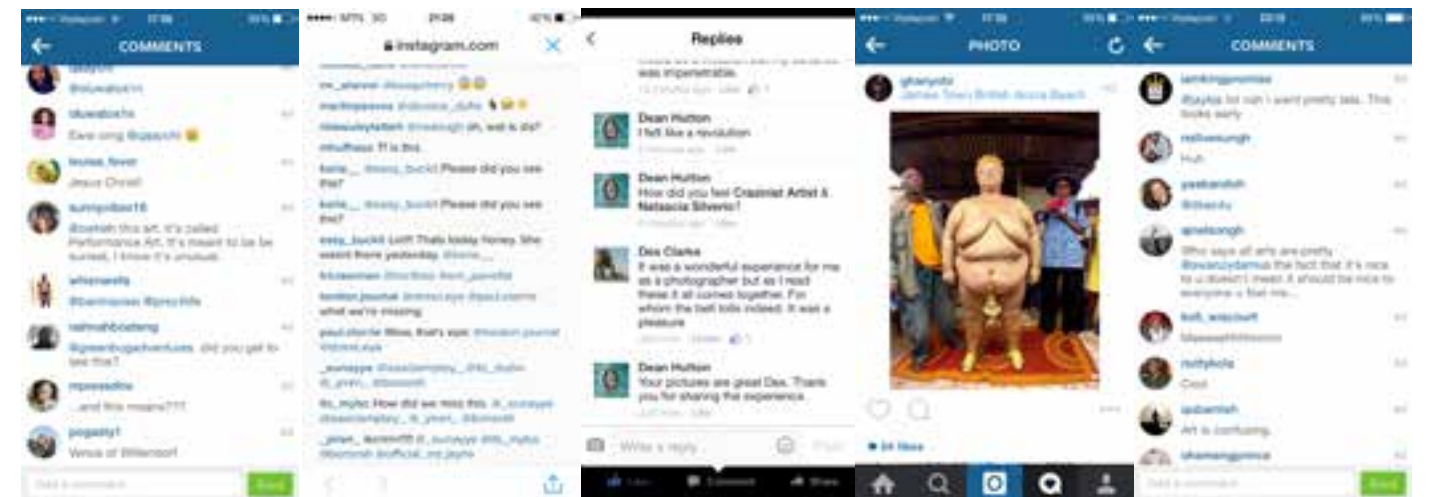
Goldendean is born at Ithuba Art Gallery. (Photograph by Delwyn Verasamy, 2015)



Goldendean at The Cradle of Humankind (Photograph by Alberta Whittle, 2016)



Screenshots of Chale Wote performance. [Instagram, 2015]



In 2015, I was invited to join a temporary collective – the #JHBMassive, to accompany 14 other artists to the Chale Wote Street Art Festival in Accra, Ghana. Chale Wote is an independent artist-led collective that works closely with the Ga local authorities to bring art, music, dance and performance onto the streets of Jamestown, a former slave fort, during the Homowo festival. I performed Goldendean in front of a store owned by Mr Hansen, the father of one of the lead performers and community liaisons. I undressed and was roughly painted in gold in the storeroom. Appearing in the doorway and wearing nothing but a bell between my thighs, I called the community to come look. Hundreds of locals gathered and unexpectedly, most started filming Goldendean with their phones. I was later joined by artist Va-Bene Fiatsi who is known as Crazinist and his performance partner Natascia Silverio.

According to the organisers, the photographs broke the internet in Ghana, with images shared mostly via Whatsapp groups and Instagram. This is hard to quantify except anecdotally, when we visited a market on the other side of the city, it was clear that everyone knew who I was from the reaction I received by people on the street. Part of the experience of West Africa was a new understanding at how my body is treated as spectacular in this context not only because the performance queers expectations of the white body, but a deep understanding of public performance in the Ga cultural tradition. I followed conversations, making screenshots. I was astounded by the extensive conversations that were made around my gender, and the confusion from not being able to declare me only either male or female.

This experience at Chale Wote has been significant in terms of the performance strategies I have developed. Understanding that I must trust the audience, and that there are people in the audience who keep me both safe and honest, I seek to develop a social contract with some of those who regularly inhabit those spaces I perform in. By working in the area for several days, I build a rapport and a “staging place” until some become familiar with my presence in the performance space.

These early and maybe naïve experiences with Technology as Self-reflection⁴³ and Radical Sharing in Ghana became a key method for understanding the role of surveillance in visualizing whiteness.

⁴³ ‘Technology as Self-reflection, and Radical Sharing’ is a methodology I use around gathering audience, and participation through my use of mobile phones and social media strategy in extending the life of my live performances through documentation shared first by the audience, and the conversations that invite strangers to participate in conversations around the work.





Madame Lanteley Larrey, matriarch of House Tabom, with body print of Goldendean at Brazil House, Jamestown. [Hutton, 2015]





"I just took a T-shirt and I wrote how I was feeling at that moment. I was angry because so many black students, who are good students, were facing financial exclusion." said Mthunzi. "It also came from the fact that white students can pay fees and there is no stress for them. It's the complete opposite for black students, who are facing uphill battles all the time. Some students may not have been financially excluded but they're sleeping in libraries or have no textbooks." Zama Mthunzi quoted in IOL. (Chernick, 2016)

[Photographs by Dean Hutton, 2016]



⁴⁴#Shackville references a protest by UCT students in February 2016 to focus attention on student homelessness where they built a tin shack on UCT Upper campus. After students burned UCT paintings to protest cultural violence, the shack was violently demolished by security guards while police fired rubber bullets and stun grenades on unarmed students.

II. GOLDENDEAN AS #FUCKWHITEPEOPLE

In February 2016, I was invited to witness an "art activation" (as opposed to a protest) for #feesmustfall at Wits University. I supported the call for Free Decolonised Education since the evolution of #rhodesmustfall in direct, and mediated ways as both a journalist and a citizen. I didn't pay any more attention to the man wearing a t-shirt that with the words Fuck White People on the back. I only saw it at the end of the "not-protest". I photographed a student with the words "Being black is shit" on the front, painted in big black letters. I only learned his name, Zama Mthunzi, after photographs of him (not mine) went viral and he was threatened with hate speech charges. I was more struck by the message on front. There were multiple people carrying hand-painted signs saying fuck white people. It was painted on the stairs. I had expressed the same on many occasions.

I loaded an album onto Facebook, of more than 30 photographs, students covered in (fake) blood, signs calling on the memories of Robert Sobukwe and Solomon Mahlangu, students teasing security. There was only one picture of the back of the t-shirt, and it wasn't even that great a picture. But in the outrage that followed, I was banned from Facebook for 30 days. It was my first long ban. The only picture reported was the Fuck White People one. No one commented on the front of the t-shirt.

Soon after arriving in Cape Town in February 2016, I documented a student protest, as a student, where unarmed students were brutalised by police and private security for building a shack on campus to protest student homelessness. Called the destruction of #shackville, students were assaulted by heavily armed men in body armour.⁴⁴ The next day at an orientation event a fine art lecturer had expressed more concern for the destruction of paintings, for property, than the bodies of students, certainly not black bodies.

Meanwhile, back in Johannesburg, Wits instituted disciplinary procedures, and Mthunzi was reported to the Human Rights Commission for "reverse racism". In response to the outcry students began a graffiti campaign spraying "fuckwhitepeople" on walls at Wits campus. Wits University management accused students of "stealing from the poor!" (Chernick, 2016) It seemed that for people deeply tied to their white identity, the discomfort of a young man in a t-shirt was as equally affronting as hundreds of years of colonialism, slavery, institutionalized racism, and structural inequality.

There are some critiques that the suit, and the design are an act of cultural appropriation. I referenced Mthunzi's original action in all texts, at no point claiming the words as my own. It was only later in my research, through experience and my reading, that I began to understand that I should have checked in with Mthunzi before the work became visible. That artists need to be more sensitive to issues of power, and access.

In May 2017, Mthunzi and I met for the first time, and in brief we discussed various aspects of the work, my practice and my political understanding of allyship and its limitations. We discussed briefly how our different bodies are coded by our contrasting access to privilege. I have been walking around in a suit printed fuck white people for a year, in public, off campus, on the streets, as a billboard to white privilege, to have conversations around whiteness. I apologised for not being in contact before the work became so visible. That I must consider too how I benefit from unequal access to power, as a white body in a conversation about the daily oppression of black bodies.



Goldendean goes to Cape Town Pride. (Photographs by Megan Heilig, 2016)



My next engagement with UCT saw me walking out a room on white people, in a public university, on the African continent, where I was to study for two years, where there were only 3 black present. I fled downstairs and sat on the steps of the Old Medical building. I looked to the street and imagined myself walking onto campus in a full suit saying Fuck White People. I became curious as to how the institution would respond to a privileged white body expressing the same slogan.

The suit would not be cheap, I could not make it without seeing if I could actually wear these words. So I hand lettered a white vest in marker pen with "Fuck White People" on the front and "Fuck White Pride" on the back and wore it to Cape Town Pride as Goldendean. I joined a larger disruption of the parade by several activist gay and lesbian organisations protesting racist, exclusionary, pinkwashing commercialisation and depoliticisation of Pride.⁴⁵

It was a test for me to intervene into a community, where I have almost de facto access. Could I do it in other public spaces? If I can't do it at Gay Pride, then I can't make suit that says that.

I wore the vest, a pair of girdle underwear and Goldendean's brass bell hanging, ringing between my legs.. Accompanied by Megan Heilig, a friend and classmate, we hung around, a bit aimlessly for a while. From deep stares, to stern looks and confused expressions people began quietly speaking amongst themselves. An organizer came up to speak to me, I guess to evaluate my threat, they organized for us to shoot selfies together and left. I later joined the protest space where black queer organizers were gathering to plan a disruption to the pride march and marched with them to the staging area. We managed to pause the march, and after a short tussle with a rainbow flag staged a blockade.

While there were often visibly discomfited white people, who would grimace or look but pretend not to see my performance, many people were interested in discussion. Later, two angry lesbian women approached and threatened me with a beating. I began ringing the bell in self-defense, increasing the visibility of the moment. They gradually became less comfortable with the visibility, and, shouting threats, disappeared into the crowd. Spending time analysing this first performance of Goldendean as Fuck White People, I began to understand how white violence escapes the gaze and is rarely subject to surveillance. As the march was coming to an end, people began asking to make selfies with me. I had several conversations with people and I realised the performance's discursive potentials. Goldendean as Fuck White People had been initiated.

I monitored responses to the performance on social media and asked my friends and followers to send me links to conversations. Those early experiences performing in Ghana laid the groundwork for further examination of a key method, Technology as self-reflection and Radical Sharing. I set myself to work assessing the mountain of data already being generated through this first foray in the performance of Goldendean as Fuck White People.

I found several posts that provided excellent insight into the reception of the performance, particularly around issues of white fragility and how my Queer white body is read. The responses indicated the performance's potential for disrupting white spaces, and making both whiteness, and the performance of whiteness visible. In one particularly conversation, a leatherman, wearing that Nazi chic black SS officer style uniform fetishized by gay BDSM groups, asked if anyone else had seen the "black (sorry my mistake the woman was actually white pointed out by Lindi) a white lesbian wearing a white t shirt and the message was Fuck White Pride" and debated if this should be his last pride in South Africa, if perhaps the prides in the USA or in Europe will be better and more loving..."

⁴⁵ Funeka Soldaat of Free Gender, explained in a statement, quoted in a news article, the reasons for the confrontation: "In 2014 Free Gender suspended its participation in Cape Town Pride because it continues to exclude lesbians and black LGBT in decision making when planning for the Festival. When we attended or participated in the events, it was through invitation by a few white gay men who are gatekeepers in Cape Town Pride. We have repeatedly noted the exclusionary practises of those who organise Cape Town Pride. This is a problem with a long history." Zethu Matebeni, one of the organisers of the silent protest said, "Cape Town Pride event should not be run by three white gays who actually do not care about LGBTQIAPK [lesbian, gay, bisexual, transgender, transsexual, queer, intersex, asexual, panssexual] issues in all communities. We cannot be silent and be part of a pride event that pushes an agenda of one race." (Chiguvare, 2016)

a time for white pain.



pay back the privilege

did your dad make you this white?

what is about the word "white"
makes you so angry?

⁴⁶ DiAngelo considers this in his text *White Fragility* how white people are usually freed from having to think about race and racial discrimination and explicates that: "In fact, whites are more likely to be penalized (primarily by other whites) for bringing race up in a social justice context than for ignoring it (however, it is acceptable to bring race up indirectly and in ways that reinforce racist attitudes, i.e. warning other whites to stay away from certain neighborhoods, etc.). This frees whites from carrying the psychic burden of race." (DiAngelo, 2011:63)

⁴⁷ James Baldwin describes identity as a "garment with which one covers the nakedness of the self" one that is best worn loose, "a little like the robes of the desert, through which robes one's nakedness can always be felt, and, sometimes, discerned." He advises us that "this trust in one's nakedness is all that gives one the power to change one's robes." (Baldwin, 1976)

⁴⁸ Walter Mignolo describes gesture as a "a movement of the body or limbs that expresses or emphasizes an idea, sentiment, or attitude," we narrow down the meaning of "decolonial gesture": it is a body movement which carries a decolonial sentiment or/and a decolonial intention" (Mignolo, 2014:1)

⁴⁹ Di Angelo writes that whites don't bear the social burden of race because race is a signifier for people of colour. "We see race as operating when people of color are present, but all-white spaces as "pure" spaces – untainted by race vis á vis the absence of the carriers of race (and thereby the racial polluters) – people of color." (DiAngelo, 2011:62)

there's white and then there's
White.

⁵⁰ Di Angelo confirms that white people "living in a white dominant context receive constant messages that we are better and more important than people of color. ...For example: our centrality in history textbooks, historical representations and perspectives; our centrality in media and ...While one may explicitly reject the notion that one is inherently better than another, one cannot avoid internalizing the message of white superiority, as it is ubiquitous in mainstream culture." (DiAngelo, 2011:63)

⁵¹ The following Chapter 3.3 will expand in greater detail around dazzle camouflage

⁵² Theodore Allen insists that "the 'white race' must be understood, not simply as a social construct (rather than an genetic phenomenon), but as a ruling class social control formation. (Allen, 2001: 3)

white tears are delicious

I was curious about why he, and also subsequent commenters have found it difficult to racialise my body, as if this kind of dissidence makes my race ambiguous or excommunicates me from whiteness, some felt that as a white person, my protest was consider either impossible, or hypocritical⁴⁶. The performance disturbs readings of my body, and queers expectations of belonging and identity⁴⁷; particularly because my gender presentation already defies easy cataloging.

For my Drama Minor Project, I proposed to wear a 3 piece suit boldly inscribed with the words, "Fuck White People" as catalyst to start everyday conversations around white supremacy, racism and privilege. A decolonial gesture⁴⁸ to destabilize predominately white spaces, to make whiteness visible⁴⁹, to reveal it's centralized position⁵⁰.

The design needed to be highly readable, with large letters, a shout. A repetitive pattern of the words, not just as aesthetic choice, but to introduce new readings. Italicising FUCK exclaimed frustration, as in FUCCCCCCCCCKKKK white people. The alternating lines could shift readings to WHITE PEOPLE FUCK WHITE PEOPLE and WHITE PEOPLE, FUCK. PEOPLE FUCK WHITE. Encasing WHITE in a black block brought the design closer to the aesthetic of Dazzle camouflage⁵¹, used as a disruptive camouflage on ships in World War I. There is a constant tension between confusion and concealment in my performance of a Queer White Trans Body. My whiteness makes me invisible and my gender expression confuses people but my size makes it impossible to evade detection.

The suit needed to look high-end to reflect white privilege. The textile demanded a crisp, and pristine reproduction. I printed digitally onto cotton twill and commissioned a tailor to copy a suit with a long hoody. In the best traditions of fashion as politics I drew inspiration from Dapper Dan, Viviane Westwood, Walter Van Beirendonck and Hood by Air, straddling punk and hiphop infused with a particular queer aesthetic exploring notions of drag and drag in performance of gender, particularly inspired by the work of Divine, Leigh Bowery and Venus Xtravaganza. Lining and detailing in gold, I would wear Goldendean boots from Accra to complete the look. Goldendean's #FUCK-WHITEPEOPLE suit carries an action camera to document reactions and conversations as part of my method, Technology as self-reflection and Radical Sharing.

In the first performance, on campus, Goldendean handed out "business cards" with a variety of provocative messages, like "on a scale of one to Steve Hofmeyr, how white do you want to be today" and inviting people to visit a website to learn how to "fuck the white in you too".

<http://www.fuckwhitepeople.org/>. The website explores notions on the invention of the white identity as a means for social control⁵² and provide practical solutions in how to begin a process of rehumanisation for people recovering from addiction to whiteness.

on a scale of one to steve hofmeyer
how white do you want to be today?

From amused discomfort, to solidarity, many engaged in conversation around white privilege. Some participants gladly tried the jacket on. Many requested selfies. But there were tense moments with some white students who felt offended. After a long discussion with a few drama students, more from the Fine Art faculty joined to share their experiences of racism and a healthy conversation around white privilege grew to a point where the performer withdrew to listen and participate from the sidelines. I posted a selection of images on facebook and shared to my networks. By the end of the day, many of the images had been reported and I was banned. But the work was out there and because many of those I engaged with, made their own images and shared online, the work received a small but significant online response.

I performed the intervention in multiple small ways, visiting art galleries, doing



#FUCKWHITEPEOPLE fabric printed on cotton twill. (Hutton, 2016)

Photos

Photos of Luckydean

Luckydean's Photos

Albums

Tag

LEARN TO FUCK THE WHITE IN YOU.

Contributors: Luckydean Zerofuck (owner), You and Zara Julius
Updated about an hour ago

Goldendean invites you to fuck the white in you. You don't need to be so white. Did your father make you this white? There's white and then there's White. You choose how white you want to be. What is about the word "white" that makes you so angry? Whiteness wants to be invisible. On a scale of one to steve holmeyer how white do you want to be today? Pay back the privilege. White tears are delicious. A time for white pain.

Help build a community and a 12-step program to fuck the

white in you.

Sign up at
<http://www.fuckwhitepeople.org>

MA Drama. Minor Project, UCT.

Photographs by Zara Julius. Video by Gareth D Jones (coming soon)

+

Add Photos

67

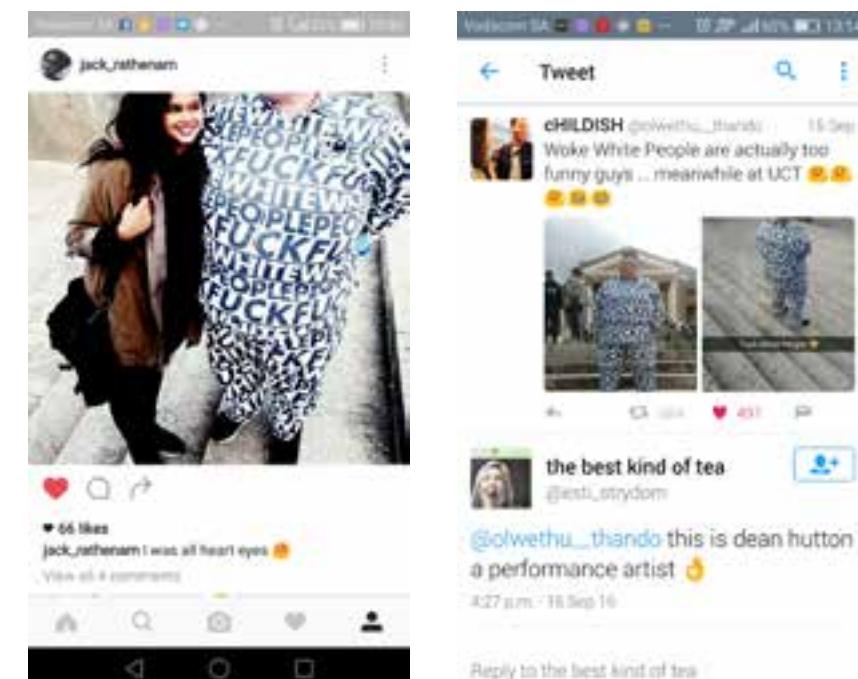


Goldendean as #FUCKWHITEPEOPLE at Michealis (Photograph by Zara Julius, 2016)

one or two first Thursday's. Iziko National Art Gallery asked to exhibit posters in their Art of Disruptions group exhibition. As a journalist, I knew that too much media attention too soon would be detrimental to the research potential of the performances. I was still learning to answer my own questions, learning to articulate what felt instinctual. My performance strategy could only be realised if the performances were a surprise and if the project became too visible too quickly, it would become more difficult to perform safely. Avoiding interviews with national media, I chose to do an extended interview with a small arts and culture online magazine, *Between 10 and 5*, in August 2016, to support online conversations about the performances. I never expected the project to become as visible as it did. No content I created myself ever went viral, I kept my interactions to personal levels on social media – sharing via my content on my personal social media, often with strong privacy settings. The rest, photographs of Goldendean performing, selfies with Goldendean and images of the Iziko installation were distributed by other people, often strangers.

Dr Zethu Matebani and Dr Asanda Benya invited me to present a Fuck White People lecture to 2nd Year Sociology students in September 2016. I wore the #FUCKWHITE-PEOPLE suit. It was the last lecture at UCT in 2016 – Students, as part of a broader #feesmustfall movement, shutdown the University. We were asked to shutdown but after a brief negotiation, the lecture was allowed to conclude.

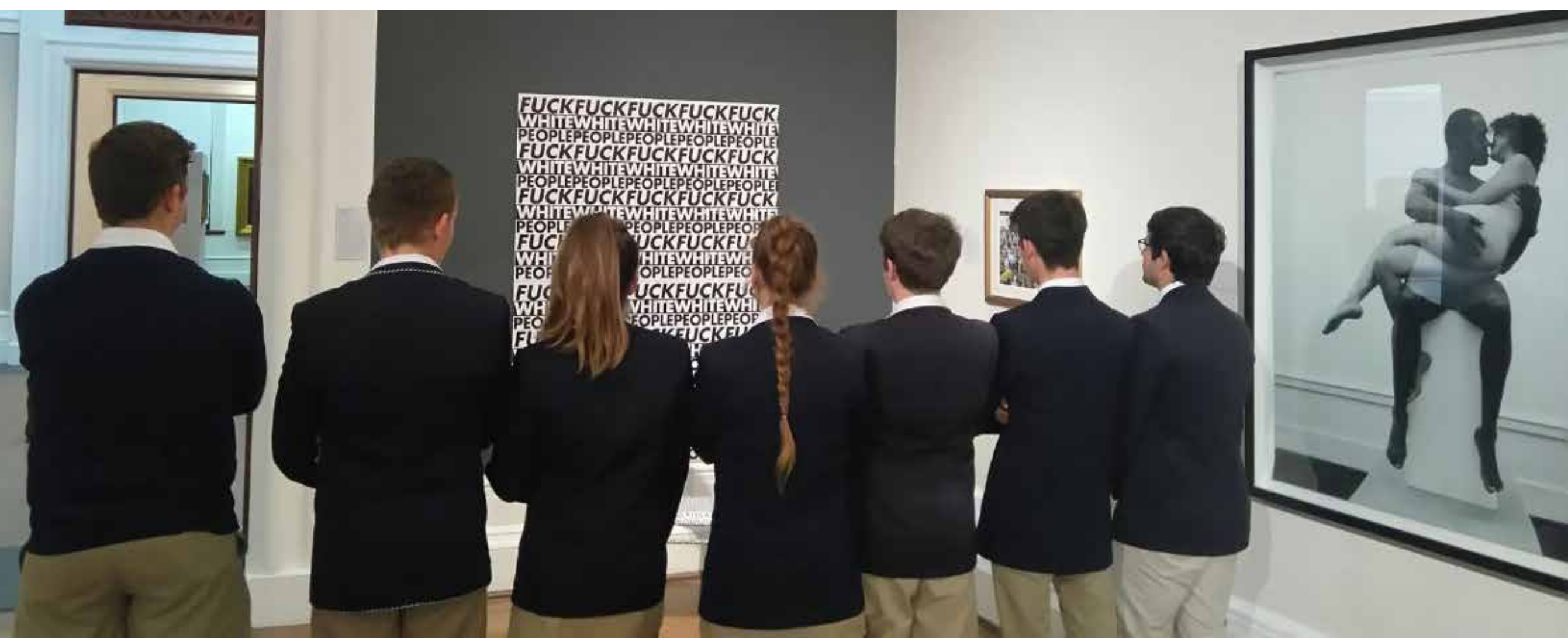
After the lecture, I walked in the suit to the “Jameson” steps (off “Marikana Plaza”) posed for selfies and drew a crowd of students into a conversation about white privilege and racism. I was joined at some point by Dr Adam Haupt from the Media Studies department and we continued the conversation with various groups of students. Dr Haupt, a critical race scholar, was able to articulate the implications of the performance in ways I hadn't yet considered. At some point, he also identified the largest stumbling block in the dialogue with some of students was the failure of the language of humanities; and epistemic gaps between the “soft” social sciences, and “hard sciences” like engineering and physics; to meaningfully explain systemic violence to students educated in the language of machines and code. I would need to create bridges, metaphors, to translate my experience to theirs.



Screenshots of conversations about Goldendean as #FUCKWHITEPEOPLE at UCT upper campus. [Twitter and Facebook, 2016]

⁵¹ Chapter 3 will expand in greater detail around dazzle camouflage

⁵² Theodore Allen insists that “the ‘white race’ must be understood, not simply as a social construct (rather than an genetic phenomenon), but as a ruling class social control formation. (Allen, 2001:3)



Goldendean #FUCKWHITEPEOPLE at Iziko National Art Gallery (Iziko, 2016)





#shutdownhiddingh
by #umhlangano
(Hutton, 2016)

In the following days I joined student efforts to shutdown the creative arts campus FKA (Formerly Known As) Hiddingh as part of the nationwide #feesmustfall student movements demanding Free, Quality, Decolonial Education. In addition the UCT movement called for a #ShackvilleTRC, what is now referred to as the Institutional Reconciliation and Transformation Commission (IRTC) to address the brutal response of the university and police at the destruction of Shackville earlier in the year and the withdrawal of an interdict banning all protest action, and expulsion of student leaders under the hashtag #bringbackourcadres.

Occupying the campus 24 hours a day, we declared in a safe space and practiced installation, play and performance arts as creative interventions to bring attention to issues facing students. We named the movement Umhlangano (the gathering) and called students to craft a document outlining grievances, and a demand for the urgent redress of oppressive conditions for poor, black, womxn, queer, trans and disabled bodies. We would be forced to develop non-violent responses when university management sent private militarised security to the campus to intimidate students. My experience as a journalist was valuable in contributing media strategies to the occupation, to ensure that any violence against students would be exposed.

The movement provided an important to research creative strategies for political protest for Action tbc. Benjamin Shepard, in *Queer Political Performance and Protest*, identifies how the “construction of countless performances” within social movements that aim to “represent the idea that another world is possible and do it with panache” can “break through barriers to shift public opinion and create change” (Shepard, 2009:12).

Embodying the spirit of Goldendean, I often practiced performance as a shield, and play as a media strategy, to defend against the militarization of the campus – a way to embarrass the university by visibly demonstrating the ridiculousness of sending soldiers against unarmed students, artists and actors. I soon realised that white bodies are treated as “safe” and are not often violated in the same way as black student’s bodies. Triggered by PTSD of my childhood experiences of violence, I became obsessed with trying to keep everyone safe. I understood the problematic issues of white visibility in a black movement, tried to withdraw into the background, but as more students withdrew from the occupation, exhausted and traumatised by the constant threat of institutional violence.

The occupation started to fall apart and I just grew more visible. It became obvious that it was impossible for me to not be visible in this very queer, non-binary and unashamed fat body. I kept trying to shift my white body into the performance of Goldendean because I wanted to mediate the violence of my white body. I was learning how to articulate my performance but on a day-to-day basis my performance was not being understood as performance. I couldn’t shed the history of my body. There is a fine line between not wanting to replicate the violence of whiteness and performative allyship⁵³ and I could not change the readings of my body. This is the heart of the failure of white participation in social justice. We cannot help but to perform the violence inherent in our bodies, we know no better.

As #FeesMustFall developed into a national issue at all universities the photographs made of me by students on campus after the sociology lecture were shared by Jerm, a cartoonist with a large white nationalist following, on his twitter and facebook pages and I suddenly became hypervisible. Hysteria around white genocide, the rise of the alt-right and Donald Trump lead to a social media feeding frenzy, trolling, threat to both the work at Iziko and to me. Concerned that my project would be read as a #feesmustfall actions, especially at a point when the presence of visible white bodies was becoming increasingly unwanted in the student movement, I attempted various strategies to deescalate my visibility.

⁵³ Allyship is a buzzword that has gained social currency in social justice circles as a practice of being an ally to ideological social movements especially those framed around intersectional matrixes of power, domination and oppression that will be referenced later in this paragraph.



At the same time, to assert its identity as a black student movement, Umhlangano ejected all white bodies from the campus. I left the occupation of FKA Hiddingh disappointed, rejected and in the grips of PTSD. I could not resist performing a final Goldendean intervention as “Fallist Schola” a protest against militarised security, at the National March for Free Education to Parliament in October 2016. It was a mistake.

Carrying balloons, wearing a spraypainted suit of “gold armour”, I went to the march and posed for selfies with protestors. I didn’t consider how my former cadres would read it. I was publicly called out on Facebook by a friend for being hypervisible as a white body. I apologised, and withdrew. I learned too late that my social media engagement, intended to help draw awareness, centred me. I deserved the call out. White bodies are treated as safe by the authorities and we are too easily rewarded for “doing the right thing” without real consequences to our actions. It will always be a performance. White students will benefit from free education but we will never understand the cost to black life.

It also became obvious that no matter your “peaceful” your intention is in a space of protest, the police and the authorities don’t care. You will also be shot at, stun-grenaded and teargassed, you may even present an appealing target. Creative intervention does not stop rubber bullets or stun grenades. Performance artists do not shift the potential of violence when pitted against the state apparatus.

Queer play intersects with countless forms of direct action and political resistance. In *Queer Political Performance and Protest*, Shepard explores how play can “reimagine ways for people to connect, build public commons, and democratic vistas honoring notions of difference and possibility.” (Shepard, 2009:21). But social justice is serious business, and such unserious forms of direct action are not always taken as “seriously” as political action that looks and feels familiar, like the expected performance of the protest march where opposing bodies throw themselves at each other like barricades in a perpetual binary. There are also clear discomforts at the intersectional demands of the performance of gender and sexuality. Both left and right political spectrums have not yet come embraced a “social eros” that emphasises the building of community where “humor and activism were part of finding meaning in the face of mass catastrophe.” (Shepard, 2009:91) Queer play’s “unsteadiness, slipperiness, porosity and riskiness erode the authority of those in power.” (Jordan, 1998: 134) We are easily interpreted as threatening to all power structures, including those movements we have allied ourselves to. It’s politics. We have our uses but we should not exist outside of community structures.

And at this time, we must carefully consider how playful the white body can be when we represent and are complicit in both the historical and current oppression of black, brown and indigenous bodies. White bodies are neither appropriate or safe as models for decolonisation especially at the front of black social movements because we exist at the centre of the Axis of Oppression and the Matrix of Domination.⁵⁴ We can become hypervisible in ways that can be divisive in movements that are not for us and not about us. We must be prepared to be lead and to be called out, or called in when we step out of bounds.



Goldendean as #FallistSchola at #freeeducation march to parliament (directed selfieS) and, standing with police and later being teargassed with other students on Parliament street (received via Whatsapp from Lester Kiewiet)

⁵⁴ The term Axis of Oppression refers to intersecting oppressions of race, gender, sexuality, ability and nationhood explored and is often used interchangeably with the “Matrix of domination”. Both terms stem from various critical thinkers from Patricia Hill Collins’ work from Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment which considers how multiple black womxn scholars from Kimberle Crenshaw to bell hooks “additive models of oppression are rooted in Eurocentric masculinist thought” AKA white men’s interests. (Collins, 1990: 04)



The Artist Cannot Be Present, #FUCKWHITEPEOPLE. Goldendean projected (from a secret location) onto the sandtone plinth of Jan Hendrik Hofmeyr, a South African politician affectionately known as Onze Jan, at Church Square, Cape Town. (Photographs by Ashley Walters, 2017)



III. GOLDENDEAN PERFORMANCE TIMELINE

- 3 JULY 2015.** Goldendean at Ithuba. Goldendean presented lying down in a jungle/ garden scene in a window at the Ithuba Art Gallery as part of Room to Let.
- 16 SEPTEMBER 2015.** Goldendean outside the Hanson general store in Jamestown, Accra later joins a walk with Crazinist (Va-Bene Fiatsi and Italian performer Natascia Silverio).
- 28 SEPTEMBER 2015.** Goldendean and Mamiwata film at the Cradle of Humankind. Alberta Whittle and Dean Hutton film each other performing a short film at a farm bordering the Cradle of Humankind with their dogs Comet and Luka.
- 8 OCTOBER 2015.** The Cradle. *romancing the patriarchy #youcantsitwithus at The Goethe Institute. Alberta Whittle and Dean Hutton present a performance and installation at GoetheOnMain project space in Maboneng. Covering the gallery floor in fresh compost the two perform a series of gestures independently surrounded by video screens, projections and installation objects. A white fountain with dark water is spotlighted to the side. Goldendean, wearing a bell, sweeps negative spaces into the soil reminiscent of map shapes of landmasses both real and imagined. MamiWata folds green R10 notes in a little yellow play tub and plays with the audience. The space is filled with the sound of flowing water, a bell ringing and the audience moves inside the installation with the performers.
- 25 NOVEMBER 2015.** Goldendean Presents a performance lecture: The Queer Body is a Living Archive at Iwalewaha in Beyreuth and goes out to a celebratory dinner in Goldendean bodysuit.
- 02 FEBRUARY 2015.** Goldendean hosts a farewell to Johannesburg at the Troyeville Hotel and invites guests to wear gold.
- 27 FEBRUARY 2016.** Goldendean visits Cape Town Pride wearing a tank top with the hand-lettered words Fuck White People on the Front and Fuck White Pride on the back in gold marker. The Goldendean bell hangs between their legs.
- 5 APRIL 2016.** Goldendean plays with Fire at the launch of the ICA at Hiddingh Hall. Notable for unreported sexual assault during performance.
- 8 APRIL 2016.** Drama Minor Project exam –Goldendean's Learn to Fuck the White In You performance at Hiddingh Campus . Drinks at Waiting Room and Mojito on Longstreet.



- 05 MAY 2016.** Goldendean hosts Dean Hutton's 40th Birthday Party at home in Woodstock in memory of Prince.
- 05 JUNE 2016.** #FUCKWHITEPEOPLE #FIRSTTHURSDAYS #WOODSTOCK Galleries including Stevenson, Goodman Gallery, Blank, and dinner at Ganesh.
- 16 JUNE 2016.** #FUCKWHITEPEOPLE Learn to Fuck the White in You installation at Iziko National Gallery as part of The Art of Disruptions show.
- 14 AUGUST 2016.** #FUCKWHITEPEOPLE at SAMW (South Africa Menswear fashion week)
- 6 SEPTEMBER 2016.** #FUCKWHITEPEOPLE NYC. Change into suit at Union Sq Park, walk around park, cab to 5th Ave, Visit MOMA in suit.
- 11 SEPTEMBER 2016.** Interview with eNCA wearing #FUCKWHITEPEOPLE regarding photography project documenting the lives of ZamaZama miners
- 15 SEPTEMBER 2016.** #FUCKWHITEPEOPLE Sociology 2nd year Guest Lecture
- 22 SEPTEMBER 2016.** #FUCKWHITEPEOPLE performance at Iziko National Gallery. Goldendean rings a bell at white people in the gallery during a public opening for #FIRSTTHURSDAYS



Zahira Asmal
Your bravery Dean Hutton is present with me every day! Respect.
3 hours ago · Like

Zahira Asmal



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19 FEBRUARY 2018. Exam performance at ICA Live Art Africa symposium.





Goldendean selfies in New York City (and right) Goldendean with Nan Goldin at MOMA (Hutton, 2016)

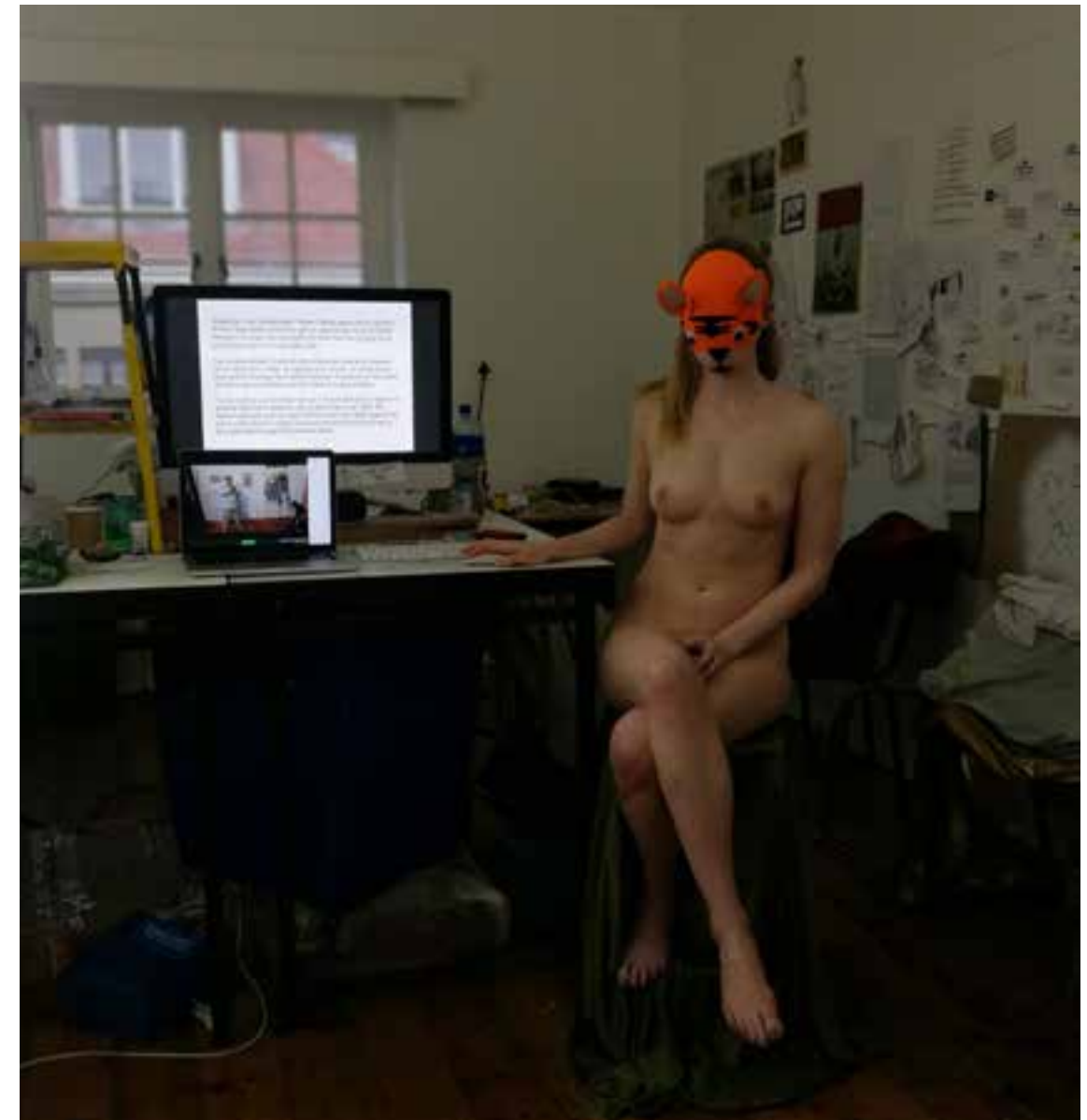




Holding a copy of a photo made by an unknown street photographer while out having drinks with friends in Long Street at Cafe Mojito' after the first #FUCKWHITEPEOPLE performance on Hiddingh Campus. (Hutton, 2016)



Backstage with Sello Pesa (2016) and with Alberta Whittle (2015)



Behind the scenes performance still of Nico Athene as cuegirl for #FUCKWHITEPEOPLE performance beamed to Womxn festival at Den Balie, Amsterdam in FKA Hiddingh studio. (Hutton, 2017)



Early Friday

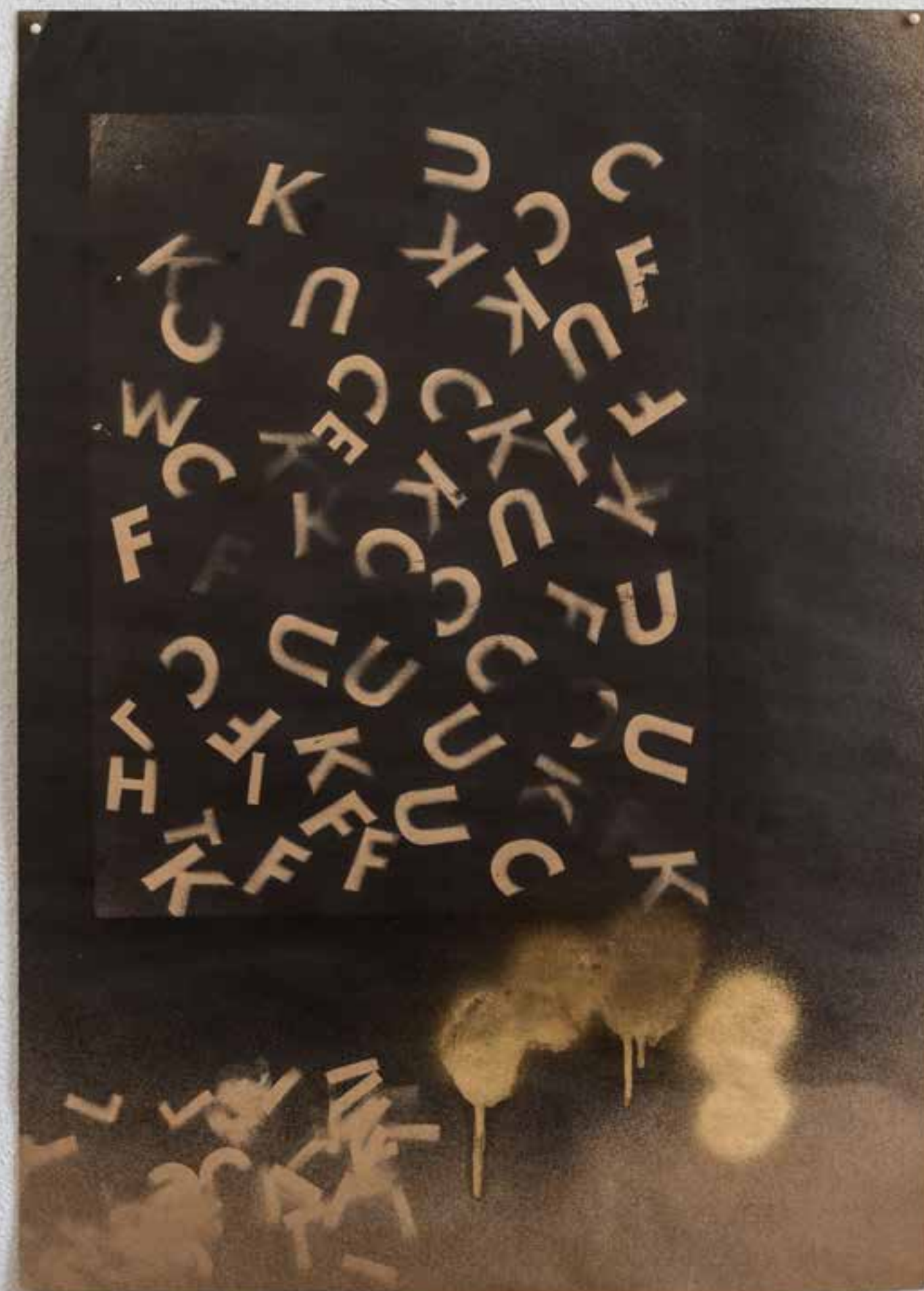
April 7 at 4:36pm · 🌐

Don't forget to buy raffle tickets so that you can impress your crush when you win Dean Hutton's tequila bottle!!

Or show them how chill you are when you keep that composure if you don't win!!

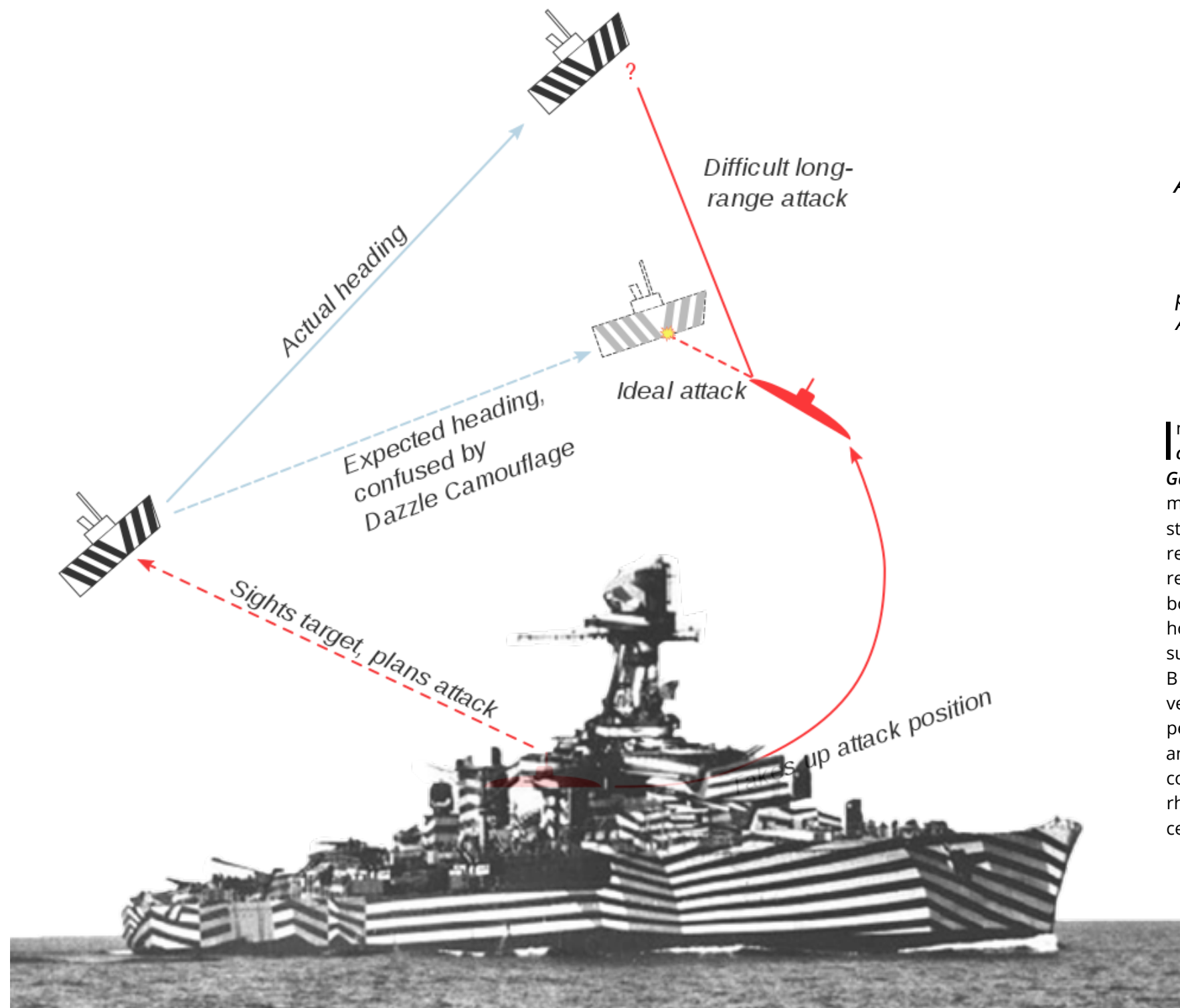


[Instagram screenshot, 2017]



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images: from top: Screenshot from twitter; The French Cruiser Gloire UNIVERSAL HISTORY ARCHIVE/GETTY IMAGES/HLDRMN/FLICKR <http://www.gettyimages.co.uk/license/513685375>; (opposite page) By Original: Chiswick ChapVectorisation: CheChe - This file was derived from Dazzle Camouflage Effect.jpg; CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=56279237>

CHAPTER 3

A PAPER FOR A PERFORMANCE LECTURE DAZZLE: CONFUSION, CONCEALMENT AND SURVEILLANCE OF THE WHITE BODY.

The following text should make the bulk of the presentation but please consult the stage directions in Addendum A.

INTRODUCTION

In this Lecture, *Dazzle : Confusion, Concealment and Surveillance of the white body*, I present the findings of my research – *Plan B, A Gathering of Strangers (or) this is not working*. I reflect on the effects my performances of Goldendean and #FUCKWHITEPEOPLE as case studies. Underlining the exploration is three years of collaborative research and practice of **Queer Love and Queer Disobedience**. The research considers how the performance of a transgressive white body destabilizes the “normal” invisibility of Whiteness and reveals how issues of hypervisibility can bring the “safe” white body under surveillance, live and in what becomes a panoptic social media. Plan B reveals how affected, inspired or offended white people can be by very simple acts of dissidence by a white queer artist. Outrage, in the performance of white fragility (DiAngelo, 2011) towards Goldendean and #FUCKWHITEPEOPLE, makes Whiteness and white people’s complicity in acting white, visible for all. *Plan B* rejects “equalizing rhetorics” of reverse racism and considers the complications of centralizing white bodies in anti-racist action.





UNDERSTANDING THE BODY AS MEDIUM

I am no longer in control my image. As a series of performances as Goldendean, my encounter with an audience is live but through documentation, mostly by what I experience as a participant audience, those images shared via social media, produce a performance disconnected from the performer – an action, undirected, that continues to ripple in the world – in spaces I would ordinarily have no access to. At best it's a selfie with someone who I've had a brief or intense moment with during a performance, at worst it is an edited photograph of me on David Duke's twitter timeline. David Duke is a former Grand Wizard of the Knights of the Ku Klux Klan and possibly one of the most visible white nationalists since the execution of Adolf Eichmann, a Nazi Administrator, that succeeded in normalising the "Alt-Right" White Nationalist movements among working-class whites. Duke also served at a Member of the House of Representatives in the early nineties. He is consistently linked to other notable racists like President Donald Trump⁵⁶ and Richard Spencer.⁵⁷

Through this research into *Plan B, A Gathering of Strangers (or) this is not working* I have learned important lessons in how my tool, my material – my Fat Queer White Trans⁵⁸ body is read – to understand how the body performs before we have made a gesture, a sound or an action. Our bodies embody history, not just at events and happenings, but also in their interpretation long after the fact. The interpretations will shift, contexts will change its meanings and what was appropriate at one time will not always be. Sometimes those shift before we are ready to accept responsibility. At this time, I respond as a genderqueer artist, as a disobedient white body, to the "whitelash"⁵⁹ against the progress of black, anti-colonial movements and the bold, and unashamed rise of white nationalism globally.

Hannah Arendt considers the terrible power of the "banality of evil" as evidenced in the Adolf Eichmann trial, who is most remembered as the Nazi who managed the "efficient" running of the trains of cattle cars filled with Jewish people, queer, Romany and other enemies to their extermination in Nazi death camps. She posits a complicated rationale of his complete "inability to think" (Arendt, 1963:28) about the welfare of others and instance on framing his actions in a stock series of stock phrases and clichés. Clichés that have evolved into familiar phrases that have infiltrated the internet like "Cultural Marxism", "White Genocide" and "Cuck" and "Snowflake".

⁵⁶ Ta-Nehisi Coates's names Donald J. Trump the "The First White President" who was elected in direct opposition for white Americans "suffering" a black President for 8 years. (Coates, 2017:3)

⁵⁷ Richard Spencer has been credited as one of the architects of a new neo-nazi movement normalized in the media as the "Alt-Right". He lead a march of white nationalist neo-nazis to protest the removal of a statue of Robert E. Lee in Charlottesville where a white anti-racist protestor was murdered by a white supremacist.

⁵⁸ "If the transsexual body has been deliberately reorganized in order to invite certain gazes, and shutdown others, the transgender body performs self as gesture not will, as possibility not as probability, as a relation – a wink, a handshake, and as an effect of deliberate misrecognition. (Halberstam, 2005)

⁵⁹ "Whitelash is a new word coined by CNN commentator Van Jones to describe, in part, why he felt Americans elected Donald Trump as president in reaction to the election of a black man to the White House." <http://edition.cnn.com/2016/11/11/us/obama-trump-white-backlash/index.html>

Plan B asserts the "right to look" at whiteness and white body not only as an act of live performance but also as an object of surveillance. Nicolas Mirzoeff writes in *The Right to Look*, insisting that "the right to look is strongly interfaced with the right to be seen." (Mirzoeff, 2011:473) Mirzoeff argues that slavery was the removal of the right to look, and that the slave was regulated by the surveillance of the overseer. And that under colonial laws any white person had the right of sovereign in the "home" nation. Under Jim Crow "reckless eyeballing," a simple looking at a white person, especially a white woman or person in authority, was forbidden and hundreds of black men were lynched.

In performing Goldendean, another visible white body, I understand that that there is nothing a white body can do that is not violent, especially because white bodies are considered safe and dependable. Our white bodies are inherently violent as a consequence of what white bodies have performed and condoned for at least the last 500 years of slavery, settler colonialism, genocide and cultural imperialism. The Catch-22 of performing a white body is the centering of whiteness. At every point of action we must ask how can we mitigate the violence inherent in our white bodies?

The reception of Goldendean not only as an avatar presenting a live performance, and as a mediated experience in a world with a reactive social media and hyperlinked archive, by understanding how the representation of "freak bodies" mediate between normal and "Other". Jessica Williams considers the contrasting experiences of the live freak show, which encouraged to the audience "to indulge their curiosities in direct ways" and a potential for an empathic experience. (Williams, 2017:28) The transmission or screening of moving images has a distancing affect which reinforces binaries of race, ability and gender, contributing to cultural perceptions of the freak body as "broken, pitiable, sexless, monstrous dangerous, impotent, feminized, or otherwise undesirable." (Williams, 2017:13).

the word freak did not exist in the Middle Ages, those that had visible physical differences were named "monster", it's etymology: moneo, meaning to warn, or monstro, meaning to show forth". (Williams, 2017:7)

"...The failure to uphold white norms find expression in images which communicate danger, disintegration, decay, corruption, disease and perversion..." (Steyn, 2008:38)



Washing the #FUCKWHITEPEOPLE suit with Comet And Luka. [Hutton, 2016]



There are remarkable differences in the reception of my body in communities that are primarily black and queer, and those dominated by privileged white voices. In Braamfontein, and in Accra, I was received as spectacular, and yes, shocking. But I was also seen as beautiful, powerful and awarded agency. I know I can go back to Jamestown anytime and repeat those performances. I know that is very much a privilege of my whiteness, in a far more decolonised space where whiteness is not positioned as powerfully, but there is genuine respect for my practice as a performer. There is space for a body like mine to be read as beautiful.

The violence to which Goldendean is treated is nothing like the disrespect and violence with which black, brown and indigenous people are treated. This fat, queer trans body is still white. That Goldendean walked around for a year in a suit that says Fuck White People, without experiencing physical violence as a perfect example of white privilege. This body will never understand black pain; or the full affect of White Racism.

"The modern apartheid state ensured that blackness remained as distant from whiteness as possible. No racial mixing would be tolerated unless controlled by various laws and policies restricting access and mobility of mostly black people." (Matebeni, 2013:8).

In discussing my personal safety, I am constantly aware of the privilege my white skin affords me, and by discussing the violence eked out through my hypervisibility, I want to highlight this unearned access to a certain amount of safety, which is not accessible to black artists.

As a safe white body direct violence is considered a last resort. Comments in conversations of predominately white people, on images discovered and shared of Goldendean's performances in Accra and Braamfontein use the language of disease and disgust. Joy Temorhuizen, the author of the first social media furore of the Iziko exhibition installation searching and finding Dean Hutton's youtube channel leaves a comment on Goldendean's first performance video, spitting: "Revoltig, disgusting object... I refuse to call it a person." Termorhuizen's fury that a work that may embarrass white tourists led to a massive increase in visibility when she claimed she had reported the work to the DA and the Freedom Front Plus. Despite the reception of this threat as amusing by many on social media, the work drew the attention of more dangerous white nationalist groups and ultimately the performance of a criminal act of vandalism that was filmed and posted to social media by a fringe white separatist political party. In the video staff members of the gallery are pushed around and violently manhandled while white men place a handpainted sticker saying "Love thy Neighbour" and "Love". In a statement to the media I asks "when, from colonialisation to gentrification, have white people made good neighbours?"

DEAN HUTTON

(b. 1976)

fuckwhitepeople wall, chair and goldendean boots

2016

On loan from the artist

From the artist:

"If you are white, you're probably feeling some type of way right now. White people have been having a lot of feelings lately about 'reverse racism' as if it's a thing.

White people made racism and made sure it is deeply embedded in our social systems, laws, economies, institutions and individuals. So this provocation is here to make you feel that 'white pain'. Breathe deeply through it.

Earlier this year I photographed a student Zama Mthunzi wearing a t-shirt with the words 'Fuck White People' smeared in black pain(t). He was threatened with expulsion and a case at the Human Rights Commission. None of the complainants said anything about the front of the t-shirt which read 'Being Black is Shit'.

You see, white pain demands attention all the time, while black pain flows constantly. So I made a suit to fuck white people. It began as an experiment to see what happens when a white body wears this. It makes people angry, sometimes to the point of violence. But I can do it - that is white privilege. I'm here for your pain because white people think empathy can cure racism but what we must strive for is a complete dismantling of the systems of power that keep white people racist.

Learn to fuck the white in you too.
Fuckwhitepeople.org #fuckwhitepeople"



Vuyi Qubeka @vuyiqubeka - Jan 28
#fuckwhitepeople

Before panties & undies get all knotted up, read the artist statement by Dean Hutton. On at Iziko National Art Gallery.

👍 1 🗨️ 1 ❤️ 1



#FUCKWHITEPEOPLE installation at Iziko National Gallery [Hutton, 2016]

I responded as follows:

"I would like to remind the good doctor that the reverse of racism is love, and celebration of difference. 'Reverse Racism' is a fantasy of white people who are keen to experience the kinds of oppression that they have used against indigenous people of this country. I am sure that many, and in particular the young people in your communities, have begun to wake from the indoctrination of white supremacy and are ready to learn to fuck the white in them too."

On July 4, 2017, Chief Magistrate D.M Thulare in a landmark Equality Court judgment dismissed charges of hate speech, laid by the separatist Cape Party, against Iziko National Gallery's display of Goldendean's #FUCKWHITEPEOPLE installation. In what becomes an extended piece of art criticism, he elaborates:

"If there is one thing that the work has achieved, through this complaint and others to which my attention has been drawn if this matter, is to draw South Africans to a moment of self-reflection, if we are serious about building one nation, one collective with the same values and agreed principles." He continues that "...Self-reflection avails a choice. You either elect an extremist, sectarian, destructive, alarmist, factually emaciated and pity-me-I-am-a-victim attitude that seeks to suppress the other view, which poses a challenge to social cohesion and peace; or you elect an objective, inclusive, constructive, optimistic, factually-based and courageous attitude that does not avoid the challenge of throwing in your own to prove the cogency and supremacy of your own thoughts in the festival of ideas of a nation at work to reconstruct a new South Africa. In this festival of ideas, one needs to be sensitive to Black pain and White Fear." (Thulare, 2017: 6)

These performances of whiteness, including the acts of psychic, physical and threatened violence are important in all aspects of this work, and these responding actions become as important as the initial interruptions Goldendean has presented. For the artist the ultimate relevance of these actions is the defense of the right to free speech, not only for this work, #FUCKWHITEPEOPLE, but the rights of artists to make difficult work, the rights of art to present political challenges and a respect for academic research has been tested and written into the South African legal archive.

Plan B attempts to avoid appropriation by looking to engage more ethical praxis like Paulo Freire's concept of Dialogical Action, and talks like these, are a significant part of the practice of **Plan B**. This performance has the potential to interrupt white bonding in spaces that are considered "safe for whites", like art galleries, museums, university classrooms and social media.

Christine Sleeter describes white bonding as a set of "everyday . . . communication patterns . . . such as inserts into conversations, race-related asides . . . strategic eye-contact, and jokes." Because these interventions are "short and subtle," she continues, we are likely to regard them as harmless and to overlook "their power to demarcate racial lines and communicate solidarity." (cited in Roediger, 2002:51)

Responses to Goldendean as #FUCKWHITEPEOPLE reveal the defensive stance of white invisibility, and extensive white fragility to the surveillance of whiteness and its relationship to misconduct and criminality. Many white people are performing Whiteness that affirms collective expectations of white fragility and privilege in what could be seen as a global participatory public performance.

Sekoetlane Phamodi, a media activist, believes there is a place for white bodies to contribute to anti-racist action. In a 2017 interview with Mike Siluma on KayaFM on issues of Art, Media and Freedom of Speech, he considers the context of **Plan B**, and #FUCKWHITEPEOPLE in how Goldendean is able to mobilise their positionality as a privileged body in the conversation for social justice.



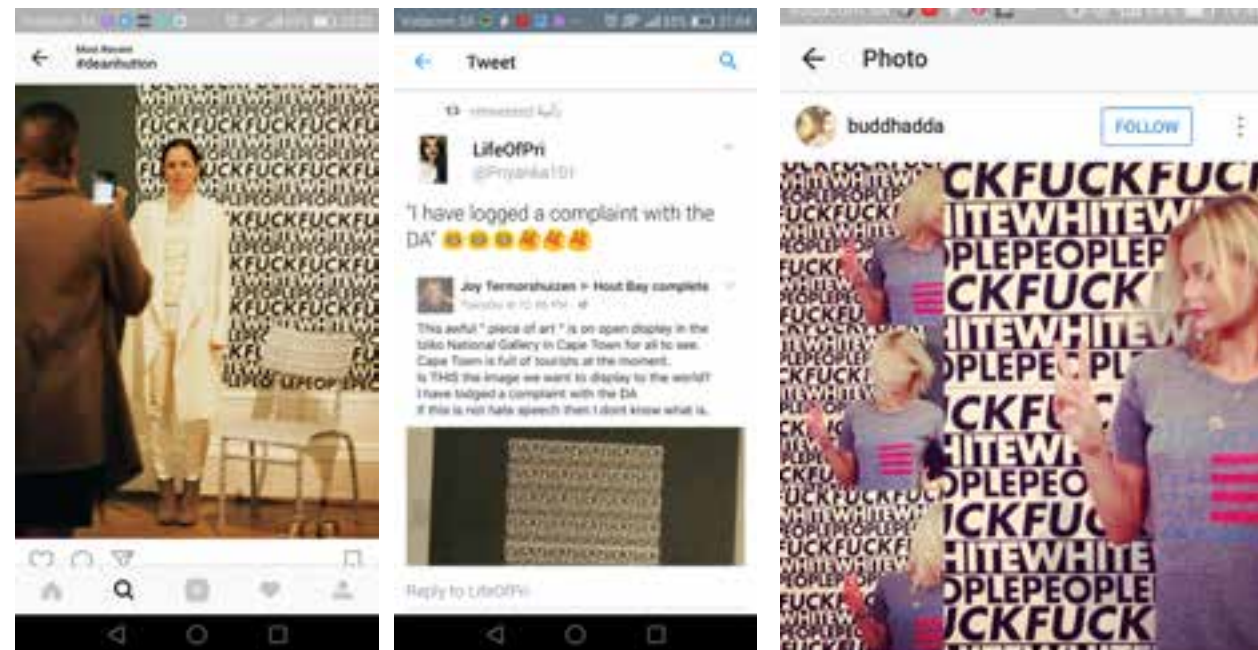
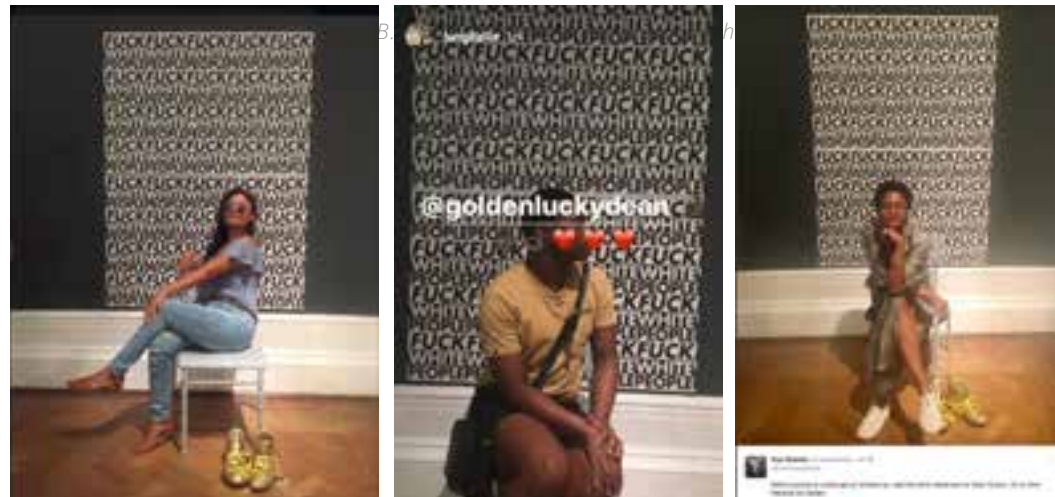
TECHNOLOGY AS SELF-REFLECTION AND RADICAL SHARING

Much of the visibility of the performances and installation of #FUCKWHITEPEOPLE was created by people outraged by what they misinterpreted as “hate speech” and “reverse racism”. Offended white people became the primary distribution of the image on the internet in what becomes a manifestation of technology as Radical Sharing. Less fragile whites, like Brett Rogers, called the artwork “an invitation and a gift. ... to let go of my sensitivities, ... to allow me to move forward in the world deleting the need to say/feel “not all whites”. (Rogers, 2017:1)

Both the live performances and the exhibition of the installation of a selfie opportunity in the Iziko National Gallery, encouraged the viewer to become a participant, to sit, to insert their bodies into the work and share it with friends and followers most often on mobile phones.

Plan B offers an archive of hundreds of pages of social media conversations, and screenshots, of public discussion about Goldendean, #FUCKWHITEPEOPLE. A public online folder named White People Made Visible can be found at <http://bit.ly/whitepeoplemadevisible>.

The folder contains thousands of comments, shares, articles and conversations not just about the words, but whether the words printed on paper can be considered art, words about my body, words about thoughts and feelings, how people are responding to the provocation. Inside every conversation, there are multiple voices that support the work. Developments in this project have led me to shifting my own thinking around the mechanisms of this work, where a significant element is how the work functions as a catalyst for important conversations around race, gender and violence.





**MAGISTRATES' COURT JUDICIARY
REPUBLIC OF SOUTH AFRICA**

IN THE EQUALITY COURT IN THE MAGISTRATES' COURTS FOR THE DISTRICT OF CAPE TOWN
HELD IN CAPE TOWN

CASE NUMBER EC02/2017

In the matter between

CAPE PARTY-KAAPSE PARTY

COMPLAINANT

And

IZIKO – SOUTH AFRICAN NATIONAL GALLERY

RESPONDENT

JUDGMENT

INTRODUCTION.

[1] This is a complaint in terms of the Promotion of Equality and Prevention of Unfair Discrimination Act, 2000 (Act No. 8 of 2000) (hereinafter referred to as the Act). No oral evidence was led by any of the parties. The complaint was adjudicated solely on the affidavits filed. There was no dispute of fact. The matter was determined after hearing legal argument.

[2] The complainant instituted proceedings in which they allege unfair discrimination based on race and hate speech in violation of sections 7, 10 and 12 of the Act. The applicant seeks an order in the following terms:

(a) a declaratory order that it is hate speech to say, print, display or communicate the word "Fuck White People".

(b) an order for the payment of damages in the amount of R150 000-00.

- (c) an order restraining further discriminatory practices and the removal of the offending display.
- (d) an unconditional public apology.
- (e) an order of a deterrent nature.
- (f) a referral to the Director of Public Prosecutions and
- (g) a cost order.

[3] The respondent alleges that the work does not fall within the sections of the Act on which the complaint is based and that in any event Iziko is protected by section 12 of the Act and the constitutional right afforded in section 16 of the Constitution. The Respondent further alleges that the work complained of must be viewed in its context in the exhibition and for that reason is not a contravention of the Act. The respondent alleges that the work and the exhibit are, in general, designed to enhance the critical debate on issues of race and discrimination, which it has done, and prays for the dismissal of the complaint, and an order that the complainant be ordered to pay the costs.

FACTS.

[4] The complainant is a duly registered political party with the Independent Electoral Commission of South Africa with registration number 467.

[5] The respondent is a cultural institution established in terms of section 6 of the Cultural Institutions Act, 119 of 1998 and is a State entity under the direction and control of the Department of Arts and Culture that focuses on the preservation of natural and cultural heritage. Its mission is to manage and promote the unique combination of South Africa's heritage collections, sites and services for the benefit of present and future generations. It administers the platform for the appreciation and enjoyment of artistic artworks and encourages public commentary, debate and engagement.

[6] The work complained of was loaned to the respondent to form part of the exhibition titled "The Art of Disruptions". It was created and is owned by a student at the University of Cape Town, Dean Hutton, who is studying for a Master's Degree in Fine Art. It is part of their research towards a Master's Degree. The aim of the "Art of Disruptions" exhibition was to collect and create dialogue.

[7] The "Art of Disruptions" exhibition included other works which are not the permanent collection of the respondent, loaned from contemporary artists which were all part of the theme. These works included the works of Gerard Sekoto that depict the violent scenes of the Sharpeville massacre of 1960, the Russian revolutionary protestors and the sculptures by Jane Alexander that represents the lack of humanity during the state of emergency in the 1980's.

[8] A synopsis of the meaning and the creation of "The Art of Disruptions" exhibition, is displayed prominently on the wall of the exhibition, for visitors to see and be made aware of

the curatorial intention. The synopsis appears as Annexure A to the respondent's answering affidavit and reads as follows:

"This year, 2016, marks several milestones in the history of South Africa. The 70th anniversary of the 1956 Women's March to Pretoria against pass laws, the declaration of District Six as a whites-only area in 1966 (under the Group Areas Act of 1950), the 50th anniversary of the 1976 youth protests (mainly against the introduction of Afrikaans as a medium of instruction), and the 1986 declaration of a state of emergency (the first was in 1985) by the South African government intended to repress and curb mass action.

Reflecting on these events and on the contemporary times, the exhibition questions the role of "protest" art in society and highlights some of the strategies employed in the current milieu to deal with and comment on the various issues that plague our society. Such issues include racism, sexism, homophobia, inequality and privilege, migration and environmental degradation. In examining the strategies employed, the exhibition also explores the role of media and technology in expressions of freedom and justice (or lack thereof).

At its core, the exhibition is intended to create dialogue. Guests to the exhibition will be presented with an opportunity to have their say and participate in further disruptions.

While foregrounding artworks from permanent collections of the Iolo South African National Gallery, the exhibition will also feature contemporary loans and interventions which speak to this theme. Furthermore, the exhibition attempts to situate and link current struggles and expressions within trajectories and histories of protest internationally."

[9] The background of and motivation for the work is explained by the artist in a text on a label displayed next to the work in the exhibition, and was available to be read by anyone taking the time to view the work, as part of the work. What appears on the label is attached as Annexure B to the respondent's answering affidavit and reads as follows:

DEAN HUTTON (b. 1976)

Fuckwhitepeople wall, chair and goldendean boots

2016

On loan from the artist

From the artist:

"If you are white, you're probably feeling some type of way right now. White people have been having a lot of feeling lately about 'reverse racism' as if it's a thing.

White people made racism and made sure it is deeply embedded in our social systems, laws, economies, institutions and individuals. So this provocation is here to make you feel that 'white pain'. Breathe deeply through it.

Earlier in this year I photographed a student Zama Mthunzi wearing a t-shirt with the words 'Fuck White People' smeared in black paint(!). He was threatened with expulsion and a case at the Human Rights Commission. None of the complainants said anything about the front of the t-shirt which read "Being Black is Shit".

You see, white pain demands attention all the time, while black pain flows constantly. So I made a suit to fuck white people. It began as an experiment to see what happens when a white body wears this. It makes people angry, sometimes to the point of violence. But I can do it: that is white privilege. I'm here for your pain because white people think empathy can cure racism but what we must strive for is complete dismantling of the systems of power that keep white people racist.

Learn to fuck the white in you too. Fuckwhitepeople.org #fuckwhitepeople".

[10] The work includes a multi-media installation which consists of wallpaper mounted on a board, a chair and golden boots. The wallpaper on the board consists of the words "Fuck", "White" and "People" repeatedly written on each line in capital letters. The words "Fuck" and "People" are black and written on a white background. The word "Fuck" is in italics. The word "White" is white on a black background.

FINDINGS ON THE FACTS.

[11] There is nothing that the complainant has said in their papers that stands in contradiction to the direct evidence by the respondent, that the work is part of a research in fulfilment of a Master's Degree program in Fine Art by a student at the University of Cape Town. There is no evidence to countervail the evidence of the respondent that the work was designed to cause a debate and a response that would create a dialogue regarding race and racism in the country. The work was intended to be challenging and provocative.

[12] If there is one thing that the work has achieved, through this complaint and others to which my attention has been drawn in this matter, is to draw South Africans to a moment of self-reflection, if we are serious about building one nation, one collective with the same values and agreed principles. That self-reflection avails a choice. You either elect an extremist, sectarian, destructive, alarmist, factually emaciated and pity-me-I-am-a-victim attitude that seeks to suppress the other view, which poses a challenge to social cohesion and peace; or you elect an objective, inclusive, constructive, optimistic, factually based and courageous attitude that does not avoid the challenge of throwing in your own to prove the cogency and supremacy of your own thoughts in the festival of ideas of a nation at work to reconstruct a new South Africa. In this festival of ideas, one needs to be sensitive to Black pain and White fear.

[13] In that festival of ideas, my view is that one cannot at all times seek to understand the meaning of words and texts as used in South Africa, from their understanding as used by the English and defined by their intellectuals at Oxford University and published by the Oxford University Press in the Oxford Dictionary.

[14] In my view, the word "Fuck" in its general usage in this country, is a facility to convey two propositions:

1. Rejection of an idea.
2. Declaration of preparedness to confront the idea.

[15] The word "White" in my view, must be understood in the context in which it is used, which is within protest art and debate around issues that plague society.

[16] The President of the African National Congress between 1952 and 1967, Inkosi Albert Luthuli, received a Nobel Peace Prize in 1960. In his acceptance speech in Oslo, on December 10, 1961, he said the following:

"indeed the challenge is for us to ensure the world from self-destruction. In our contribution to peace we are resolved to end such evils as oppression, white supremacy and race discrimination; all of which are incompatible with peace and security. This is indeed a threat to peace."

In some quarters it is often doubted whether the situation in South Africa is a threat to peace. It is no doubt that any situation where men have to struggle for their rights is a threat to peace. We are encouraged to know by the very nature of the award made for 1960 that in our efforts we are serving our fellow men in the world."

[17] In April 1964 in his treason trial, the man who is now celebrated as the founding father of the new democratic and constitutional South Africa, uTata Nelson Mandela, said then to the Judge:

"During my lifetime I have dedicated myself to this struggle of the African people. I have fought against White domination, and I have fought against Black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die."

[18] In 1961, Inkosi Albert Luthuli described it as "oppression, white supremacy and race discrimination". In 1964, Nelson Mandela described it as "White domination". In 2016, Dean Hutton describes it as "systems of power that keep White people racist." This is the "White" in Whites that Dean Hutton says South Africa must strive to dismantle. It cannot be denied, in my view, that whatever one chooses to call it, the three thought leaders refer to what plagues the South African society.

[19] It follows in my view, that Hutton makes a distinction in his use of the word "White". On the one hand, there is "White" which refers to structures, systems, knowledge, skills and attitudes which keep White people racist which are to be rejected, confronted and dismantled. It is this "White" that Hutton says to others "Learn to fuck the White in you". Hutton is here referring to something "in" the White person. The "something" includes the state of mind, heart, meaning, appreciation, judgment and purpose. Hutton is calling for a "Damascus experience". On the other hand, the "White" used refers to persons of a particular race, which is a race to which Hutton self-belongs. Neither Luthuli, Mandela nor Hutton in their struggle called for anything adverse against Whites as a race. At most, Hutton's advice to Whites as a race is that showing care and compassion is not enough to cure racism or redress the imbalances of the past in South Africa.

[20] In my view, properly contextualised and understood, the words complained of by the complainant against respondent, to wit, "Fuck White People", is Hutton's main message, which viewed in the totality of the work means:

"REJECT, CONFRONT AND DISMANTLE STRUCTURES, SYSTEMS, KNOWLEDGE, SKILLS AND ATTITUDES OF POWER THAT KEEP WHITE PEOPLE RACIST."

ISSUE.

[21] The issue to be determined is whether the words complained of amounts to unfair discrimination on the ground of race as prohibited in section 7 of the Act, amounts to hate

speech as prohibited in section 10 of the Act and whether its dissemination, publication and display is prohibited in terms of section 12 of the Act.

THE LAW.

[22] Section 7(a) of the Act reads as follows:

"7 Prohibition of unfair discrimination on ground of race

Subject to section 6, no person may unfairly discriminate against any person on the ground of race, including-

- (a) The dissemination of any propaganda or idea, which propounds the racial superiority or inferiority of any person, including incitement to, or participation in, any form of racial violence."

Section 6 provides as follows:

"5 Prevention and general prohibition of unfair discrimination

Neither the State nor any person may unfairly discriminate against any person.

[23] Section 10(1) of the Act provides as follows:

"10 Prohibition of hate speech

- (1) Subject to the proviso in section 12, no person may in public, propagate, advocate or communicate words based on one or more of the prohibited grounds, against any person, that could reasonably be construed to demonstrate a clear intention to-
 - (a) Be hurtful;
 - (b) Be harmful or incite harm;
 - (c) Promote or propagate hatred."

[24] Section 12 of the Act provides as follows:

"12 Prohibition of dissemination and publication of information that unfairly discriminates

No person may-

- (a) Disseminate or broadcast any information;
- (b) Publish or display any advertisement or notice,

That could reasonably be construed or reasonably be understood to demonstrate a clear intention to unfairly discriminate against any person: Provided that bona fide engagement in artistic creativity, academic and scientific inquiry, fair and accurate reporting in the public interest or publication of any information, advertisement or notice in accordance with section 16 of the Constitution, is not precluded by this section."

APPLICATION OF THE LAW TO THE FACTS.

[25] In so far as my command of English as a language extends, Hutton does the opposite of propound, which is the verb that is the constituent part of section 7(a) of the Act. The appropriate antonym for "propound" is "suppress". In my view, at best Hutton calls on Whites to suppress the racial superiority within themselves, and this is the idea which the respondent displayed. Hutton is calling for the suppression of racial superiority of Whites by Whites. In his text on the label that is part of the work, Hutton clearly addresses Whites in South Africa. Hutton is calling for Whites as a race towards a demonstrable change of mindset, a paradigm shift from the old ways. Hutton suggests that the time has come in the growth of the living system of doing things amongst Whites when old practice and ancient formulae must be modified in order to keep in touch with the expansion of ideas, and also to keep pace with the requirements of changing conditions in South Africa. In my view, Hutton does not participate in nor incite any form of racial violence. It follows that I am unable to find that the respondent, by dissemination of Hutton's ideas, contravened section 7(a) of the Act.

[26] It is natural that those who have enjoyed and continue to benefit from the alcoves of the privileges of being in the secluded spots reserved for Whites, would be distressed by a call which is disadvantageous to their cubicles of comfort and detrimental to their superiority status. In that sense, one would understand their pain by the call that Hutton makes for their tabernacles to be dismantled. Change is by its very nature painful. Birthing a new nation has its labour pains.

[27] It is to be expected that the dominant interests in those alcoves would strive to stifle genuine engagement and earnestly lobby to sideline other views like that of Hutton, in an attempt to stop the light of the nation to streak on the true issues that plague South Africa, in order to maintain the prevailing conditions. In my view, the Bill of Rights cannot be interpreted to affirm the democratic values of human dignity, equality and freedom by stifling dialogue meant to contribute to healing the divisions of the past. The dialogue which is intended to contribute to the establishment of a society based on democratic values, social justice and fundamental human rights must be allowed.

[28] If South Africa is to build one nation which has harmonious race relations that will sustain and maintain peace, each citizen must be true to their responsibility, as custodians of a South Africa which is held in trust for their children and their descendants into the future. The price to pay, in any intimate relationship, is to sacrifice some aspects of one's ego. Today's comfort and benefit of one race cannot be a reason not to attend to what needs to be done for transformation and redress in order to ensure substantive peace and stability tomorrow.

[29] The fear of losing the debate in the battle of ideas, is not enough reason to take the battle to the legal trenches and hope to have the canons of judgments from the courtrooms to shoot down and repress, curb or kill the opposing views. Issues that plague a nation need to be properly ventilated in all available fora of the nation if that nation is to properly account for a better future.

[30] The question to answer now is whether the pain, anger and disgust suffered by the complainants, as sensitive and volatile as it is, and as part of the outcry of some sections of our White compatriots, is hurtful in accordance with the law as envisaged in section 10 of the Act. For the reasons I have already given, in my understanding of Hutton, I am unable to find that what they said amounts to advocacy of hatred for White South Africans based on their race, which hatred constitutes incitement to cause harm. It is simply far-fetched to suggest that Hutton hate themselves or the race they belong to, so much so that they would incite other races to cause harm to themselves.

[31] Hutton is a Master's student and the work is part of their research in fulfilment of a programme for their degree in Fine Arts and was meant to elicit responses, comments and dialogue in furtherance of their research. The work is Hutton's artistic creativity and part of their academic and scientific research. Even if it were to be found to be unfair discrimination, which it is not, it would be saved from prohibition by the proviso to section 12 of the Act.

RELIEF.

[32] The work in general, and the words "Fuck White People" in particular as used by Dean Hutton in his protest art is not unfair discrimination on the ground of race as envisaged in section 7 of the Act. It is not hate speech as prohibited by section 10 of the Act and its dissemination, publication and display by the respondent is not prohibited as envisaged in section 12 of the Act.

ORDER.

I make the following order:

1. The complaint is dismissed.
2. No order as to costs.

Dated today the 4th day of the month of July in the year 2017 at Cape Town.


DMS MPHAHLE
CHIEF MAGISTRATE
CAPE TOWN



Walter Benjamin's 1935 essay, *The Work of Art in the Age of Its Technological Reproducibility*, proposes that the aura of a work is devalued by its mechanical reproduction, but reproduction increases its political potency, and because of issues of distancing, from the artist, from its context, may be more vulnerable to weaponisation by fascism.

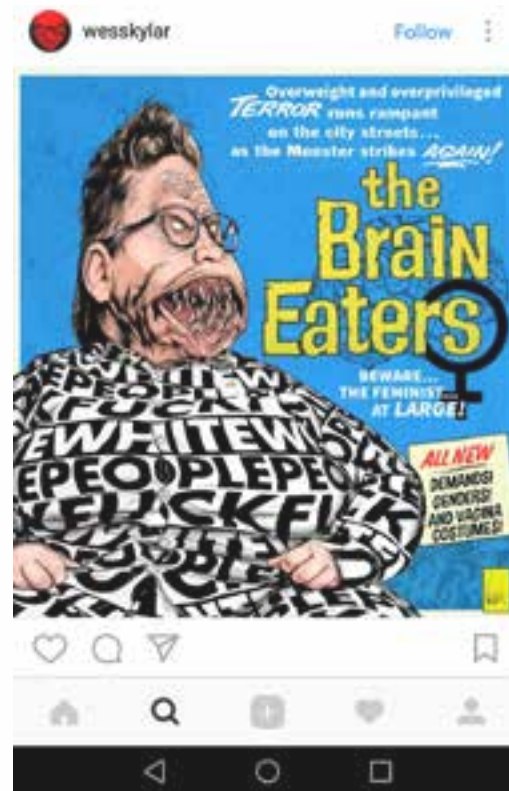
One of the most interesting results of *Plan B* is how the work has inspired responding artworks as 'lovingly' rendered hate mail by enraged white people who have turned to creative avenues to respond to the artworks in ways that reproduce the original design, replicating its very simple, bold black and white aesthetic. It does not matter how they change the words. In recreating the aesthetic, their effort will always reproduce #FUCKWHITEPEOPLE's *aura* - 'that unique value of the "authentic" work of art'. (Benjamin, 1963:24) They cannot erase the *aura* of the work. By participating in the reproduction and distribution of these images to their own discursive spaces; on the internet, and the real physical places they occupy; they extend the life and the reach of the performance in spaces where they are most needed, and in places I would have no access to. This is their "hidden political significance":

"...by permitting the reproduction to reach the recipient in his or her own situation, it actualizes that which is reproduced." (Benjamin, 1963: 22)

Benjamin warns that technological reproduction can "allow factual material to be manipulated in the interests of fascism (1935:20). White nationalists continue to try to use #FUCKWHITEPEOPLE to advance narratives of "white genocide" and white victimhood. But with every share of the artwork by an "offended" white person, with every press release, blog post, and news story, at every attempt to "unfuck" the work, the disruption of the white identity continues.

"On the other hand, they are useful for the formulation of revolutionary demands in the politics of art." (Benjamin, 1963: 22)

Since Goldendean's Fat Queer White Trans body was made hypervisible by white nationalists, white privilege won't necessarily keep me safe. By speaking out, by rejecting the invisibility of whiteness, my body becomes grotesque, a trans-frankenstein monster, to be hounded by outraged expressions of cisgender horror – a site of body-shaming and transphobic dehumanisation. Racists share painted Goldendean performances using the language of disgust. Images of my body have been memed, and manipulated and shared in some of the most hateful places on the internet – the darkest spaces of white supremacy – Judas Watch, The Daily Stormer, Maroela Media, Solidariteit. It waxes and wanes completely beyond my control. Comment threads are sites of violence. I no longer need to wear a suit to fuck white people, because my whole existence offends. And that is the point.



I'm interested in how the installation at Iziko National Gallery contributed to troubled readings of the project in ways that may have contributed to both the violence it received, the defacement and its perceived "received violence". In what ways does the relative absence of a racialised body, an author, what caused the trouble? Many assumed the work was by a black artist. Is it because white supremacists cannot imagine a white person resisting whiteness in this way? How does the failure of my queer, trans, non-normative body to assimilate to white beauty standards influence the kinds of violent responses. Do I pose a special kind of threat to white purity?

Samantha Vice in *How Do I Live in This Strange Place* calls for "silence" and "humility" from white people – that the "recognition that any white voice in the public sphere would inevitably be tainted by the vicious features of 'whiteness'." (Vice, 2010:340) But Vice's methodology "extends rather than unsettles the parameters of white entitlement," argues Moses Shabangu in his JWC article *Precarious Silence: Decentring the Power of Whiteness in South Africa*. "Upon recognition of this whiteness, however, action rather than inaction is indispensable, and Vice's prescription of silence seems to me, although unintentionally so, insidious." He cautions that whiteness operates best in silence. "The notion of silence is not silent; it is as loud and boisterous as any overt attempt at maintaining white supremacy." (Shabangu, 2010:59) Inaction is not a feasible response to the problematics of the white body. White bodies must continue to unlearn and adapt to new ways of being. The white body should never be comfortable in this conversation, but we must act, carefully.

In his essay, *On being White... and Other lies*, James Baldwin declares whiteness "absolutely, a moral choice." (1984:180) In a 1979 interview with the *New York Times*, Baldwin challenged those "who think they're white to re-examine all their values, to put themselves in our place, share in our danger." (Romano, 1979: 6) Baldwin, like W.E.B Du Bois, 100 years ago recognised the terrible price we paid to become white:

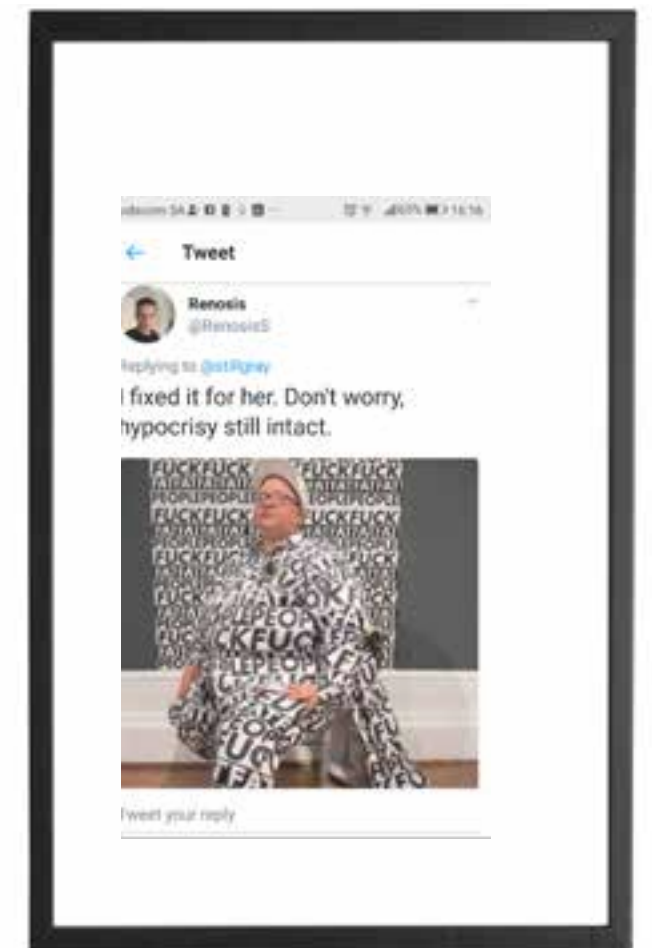
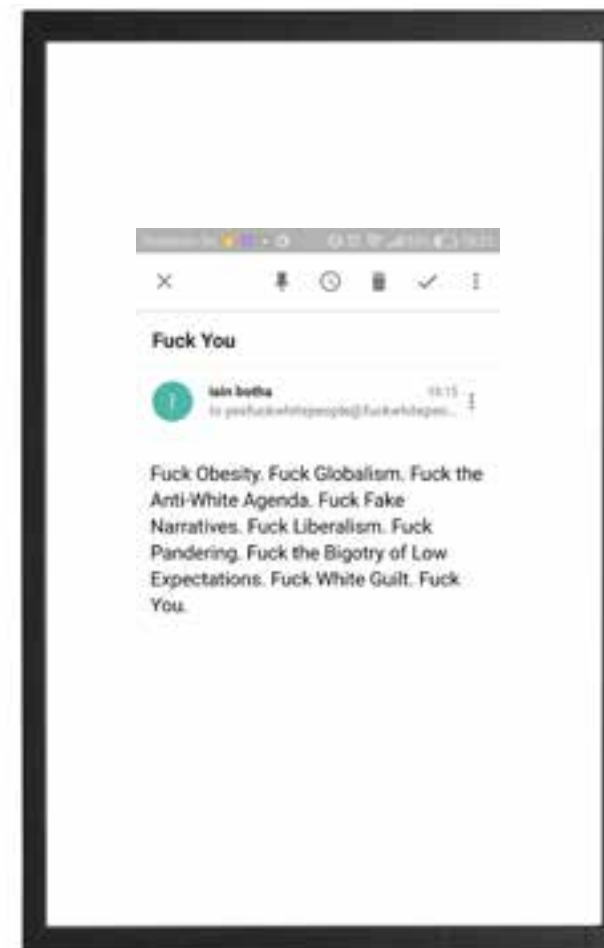
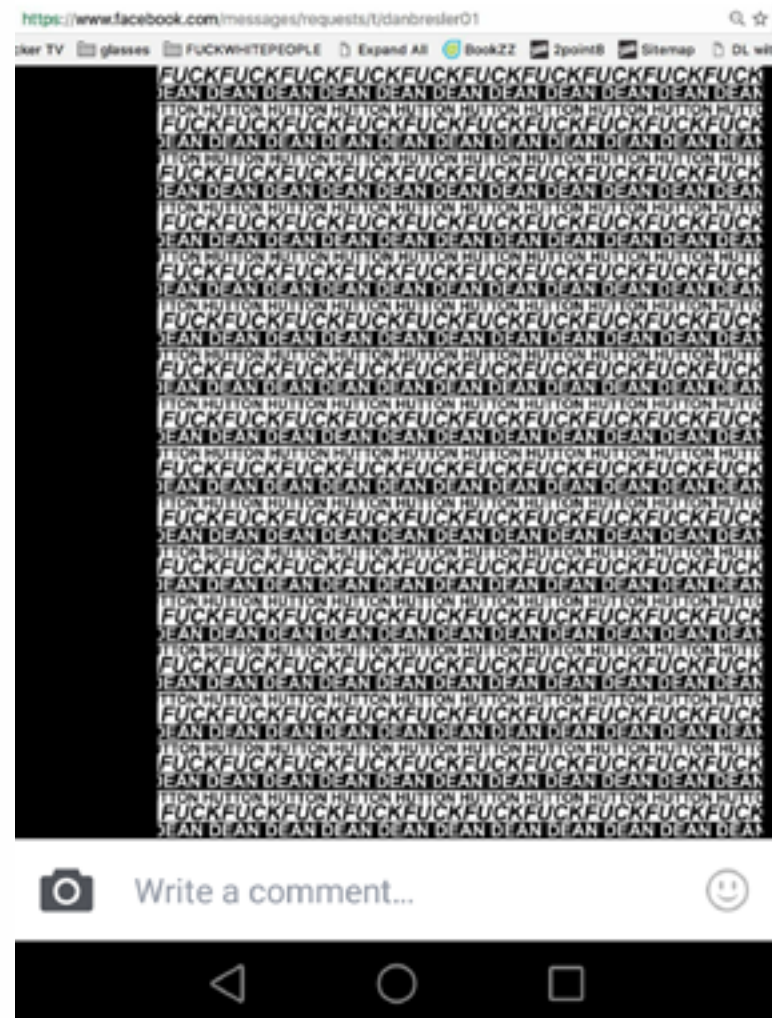
"Rather I see these souls undressed and from the back and side. I see the working of their entrails. I know their thoughts and they know that I know. This knowledge makes them now embarrassed, now furious. They deny my right to live and be and call me misbirth! My word is to them mere bitterness and my soul, pessimism. And yet as they preach and strut and shout and threaten, crouching as they clutch at rags of facts and fancies to hide their nakedness, they go twisting, flying by my tired eyes and I see them ever stripped — ugly, human." (Du Bois, 1921:453)

DAILY Voice

Tuesday, November 22, 2016 R4.00

'F*** WHITE PEOPLE' ART FURY

RE-APPROPRIATED SCREENSHOT ARTWORKS FOR SALE FRAMED



"LOVING RENDERED HATE MAIL"
RE-APPROPRIATED SCREENSHOT ARTWORKS FOR SALE FRAMED



“LOVING RENDERED HATE MAIL”
RE-APPROPRIATED SCREENSHOT ARTWORKS FOR SALE FRAMED





POSTSCRIPT *BECOMING MONSTER*

In online responses to performances of Goldendean, angry white people may have made me, or who they imagine Dean Hutton to be – a Fat Queer Trans Terror that is the image of whiteness eating itself. But what if I embrace monster as an act of Queer Love and Queer Disobedience – as another manifestation of the avatar of Goldendean? In #eatwhitepeople, maybe Goldendean embraces race traitor, shrouded in a “waste of white skin” – a manifestation of Queer Failure.

The artist and the performer are fine with being a boogymon for white people. To be a manifestation of the waste of white skin, presents some kind of life after white failure, as a monster.

To exist as queer and to love is an act of civil disobedience, a protest at the ways in which we are rendered silent in violent and mundane ways. “I am deliberate and afraid of nothing.” Audre Lorde exclaims In a Land Where Other People Live. Goldendean is deliberate, like an act of creation. This self-reflection into the acts of performing of a Fat Queer Trans White body is how we must accept that white will be white. In doing this research I have become hypervisible in ways I never expected and that is deeply problematic. This performance practice, this engagement with performance studies, and the writing of this thesis as a critical engagement with my body are part of a process to learn how to articulate these concerns and critically engage in responsible social practice. I’m trying to find less violent ways of being here, as a student, as an artist, as a South African. As bodies resistant to whiteness we cannot escape how we embody privilege. As a white body I will always be complicit in structural inequality no matter my political beliefs and this body will always be considered safe as long as it is read as white first. And in spaces where white bodies have been violent for centuries, white bodies occupying stolen land, we will need to find ways of earning belonging. Understanding the performance of whiteness has a potential to teach us more conscious ways of being in this world that has grown impatient with the white fragility expressed in our everyday interactions with brown, black and indigenous peoples. The end of whiteness is an opportunity, not a threat.

WHITE ON WHITE VIOLENCE.

A MOCKUP FOR AN EXHIBITION THAT CANNOT TAKE PLACE.

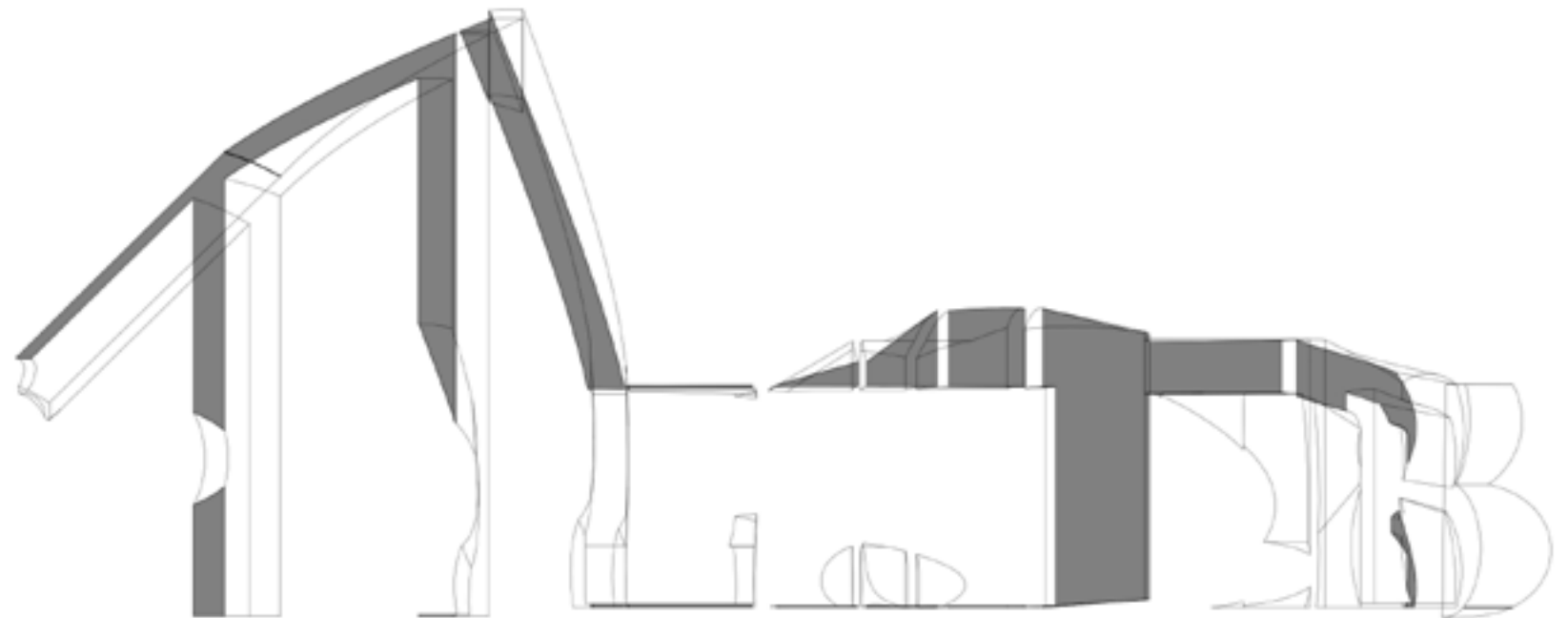
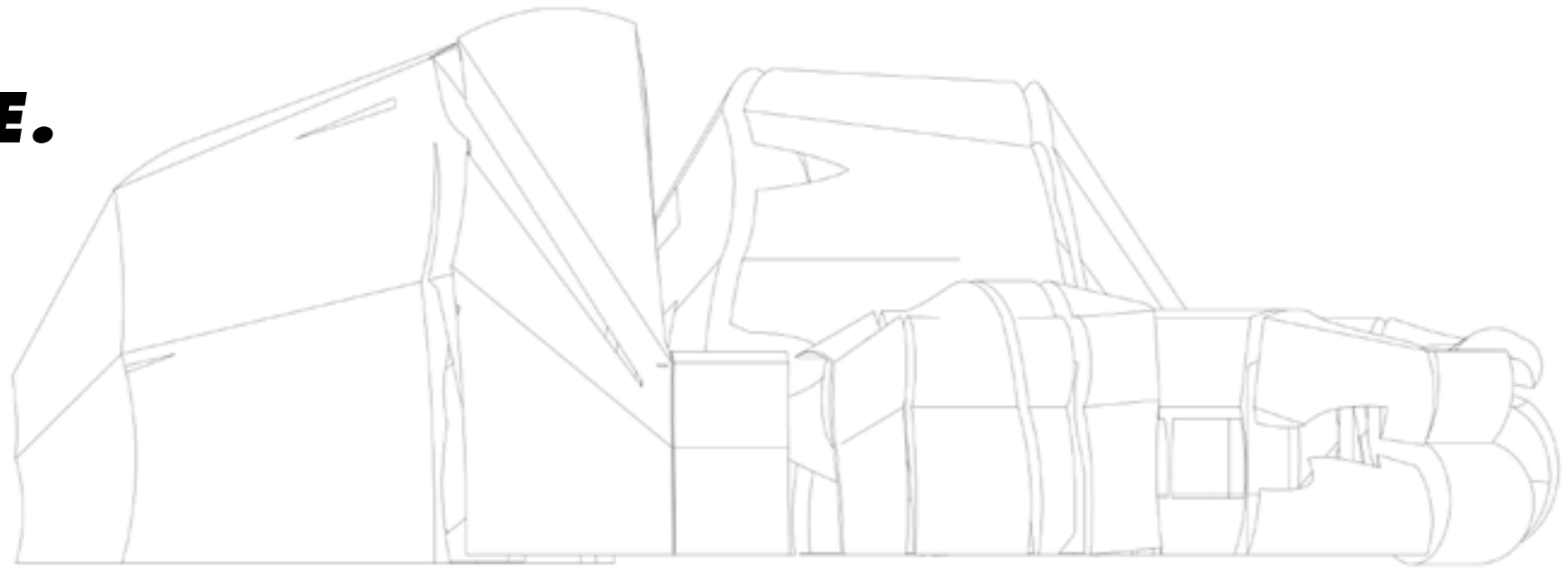
a dean hutton project in collaboration with ilze mari wessels, 26'10 south architect

I have struggled to come to terms with the ways this work, my performance, my protest, and my body is complicit in structural, and interpersonal violence since the assault of gallery workers trying to protect a #FUCKWHITEPEOPLE installation at the Iziko National Gallery, during an opportunistic publicity stunt where vandals representing a white separatist political party defaced cheaply produced prints mounted on the wall by pasting a sticker reading Love Thy Neighbour. As an artist making work for public consumption, for so-called public spaces, I know, from experience, that when I make white violence visible, that threats against the work, the institution and my body are credible. I am not there to defend my work because I don't need to be. Structural inequality as a result of colonialism, apartheid and unfair labour practice ensures that there will be poorly paid black and brown bodies employed to present, care and guard these objects of cultural value because white privilege set up white people as managers, white collar workers. I cannot ask someone to stand between me and people who have demonstrated that they are willing to perform acts of violence. and I am unwilling to submit myself as a sacrifice.

Plan B, A Gathering of Strangers [or] This is not working is a research project grounded in Performance Studies. As Live Art it is activated by, and with an audience. Photo and video documentation of these performances cannot fully capture our engagement as bodies in a space especially because its affects are often invisible to the lens - often provoking emotional responses of shame, guilt and anger that can be masked. I cannot present a public exhibition on campus compromising the safety of students and staff and with little to no engagement. I cannot present an installation of visual remnants as an exercise, without direct engagement and participation of an audience - it fails as a performance.

Choosing to present these findings as a lecture performance upholds the discursive and dialogical intention of Plan B. As a public conversation, at a venue that can pop up for a brief time for security reasons.

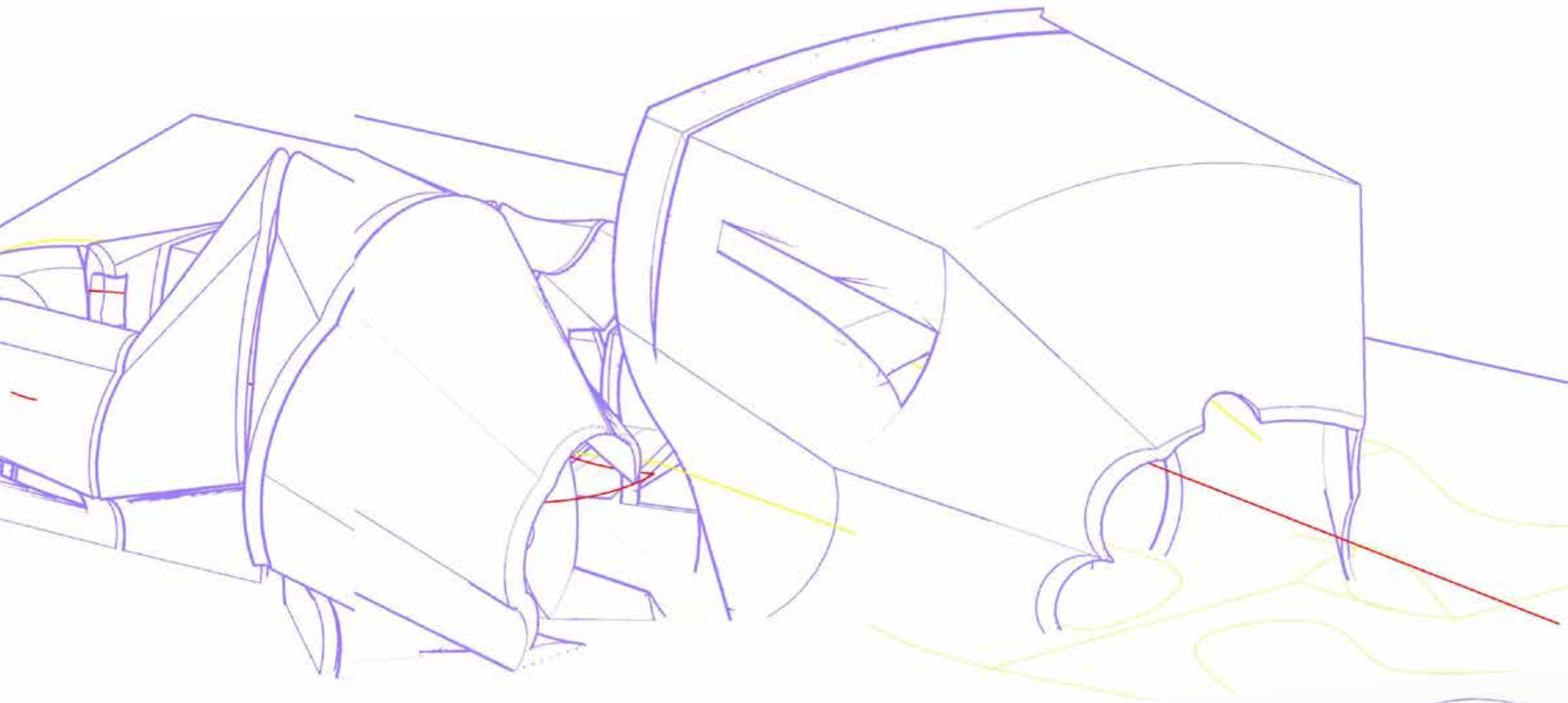
I have always made installations that function largely as sensory experiences where I am able to take an audience to a personal experience I have lived. I imagine how the space itself could perform and respond to the presence of people. In conceptualising a exhibition that is both a response to the violence I have experienced, and the love and support I have received I began conceptualising a space that could present work dealing with violence in ways that could hold the people who visited, a nest, a safe space, with soft surfaces, like my body, reflective so



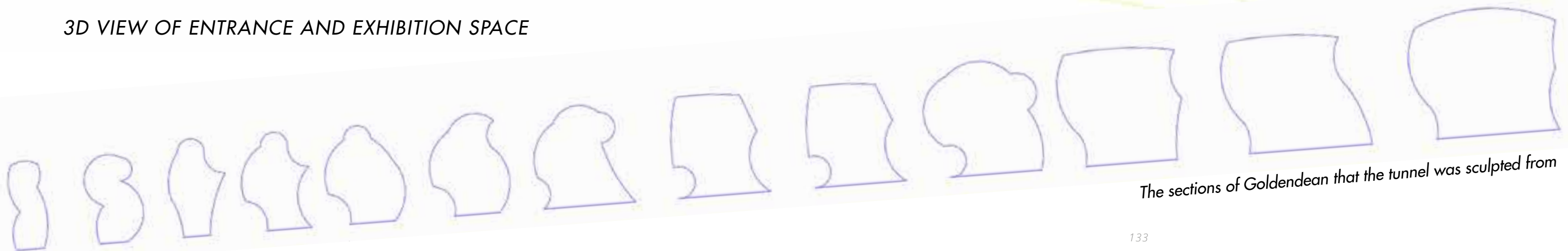
elevation top, section below

everybody become a part of the space, a gentle reminder to reflect on presence and how we are part of the space. The entrance would be a tunnel that progressively got tighter but would present a selfie opportunity, and then tabled installed onto the floor before going into the documentation room where visitors can pick up from two piles of prints, a fuck-whitepeople poster and a Goldendean cakedean image. .

I built a basic maquet from recycled materials, laser printouts and some textile and began to place artworks and experiement with textures. I later approached 2610° South Architects to assist me in making a 3D model and walk through and on of their architects, Ilze Wessels, volunteered. In discussion Ilze suggested that if the exhibition could not take place we would not be hampered by either cost or physics so we could imagine a space as organic as our bodies. We submit here a Mockup for An Exhibition That Cannot Take Place.



3D VIEW OF ENTRANCE AND EXHIBITION SPACE



The sections of Goldendean that the tunnel was sculpted from

2D AUTOCAD PROCESS | THOUGHTS BY ILZE WESSELS

The initial design was formed from vectorised images received from Dean. This method uses an image and transforms it using illustrator, which then allows one to save the file into an AutoCAD compatible DWG file. From the very start the image of Deans' body is used, initially interesting slits and curves are extracted from portions of the body and extruded into the crevices and enclosures of an imagined gallery.

Reworking the design and through further dialogue, both Dean and I agreed that there is potential to transform the virtual experience into more than the conventional gallery experience and we both opted for a more organic, body, organ like wormhole that resembles the soft sculptures Dean is currently working on and in a way and more the body and its flesh and organs.

The method of construction for this type of design requires a sectional approach rather than the previous and perhaps more typical plan approach.

I begin with the tightest section, the squeeze – a moment which I perceive to be somewhat of an apex of experience. This section is the softest squeeze rather than the previous sharp edged slits.

This transformation from hard edges to soft is not something I can explain rationally, instead it occurred rather curiously in the sense that there is the potential to explore form in the softer less typical 90 degree world in which most exhibitions come to exist. The attack of Deans work begs the question about safety of not only the work, because the defacing of work is what sometimes explicitly justifies its message and its value. However the softness of this virtual gallery feels safe, not only by its separation from the violence of humans, but as if it comforts the mind and can at any moment swallow up a threat or enclose an artwork under threat, like a sea anemone or a cloud.



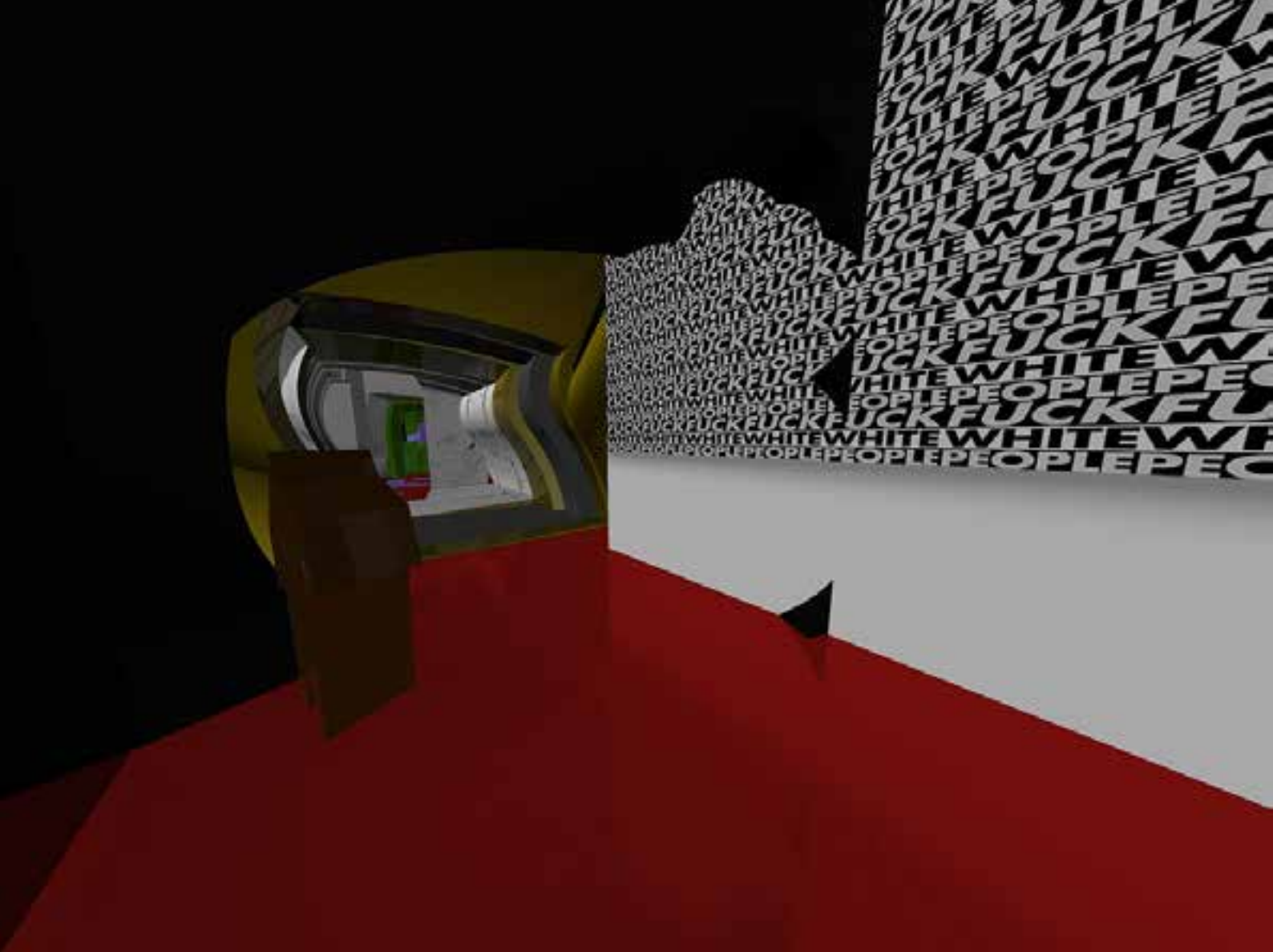
FLOOR PLAN CODING

orange - entrance

turquoise - documentation wall and cake dean tunnel onto tablets

purple - art work on floor / tablet and poster pile

green - transitional tunnels



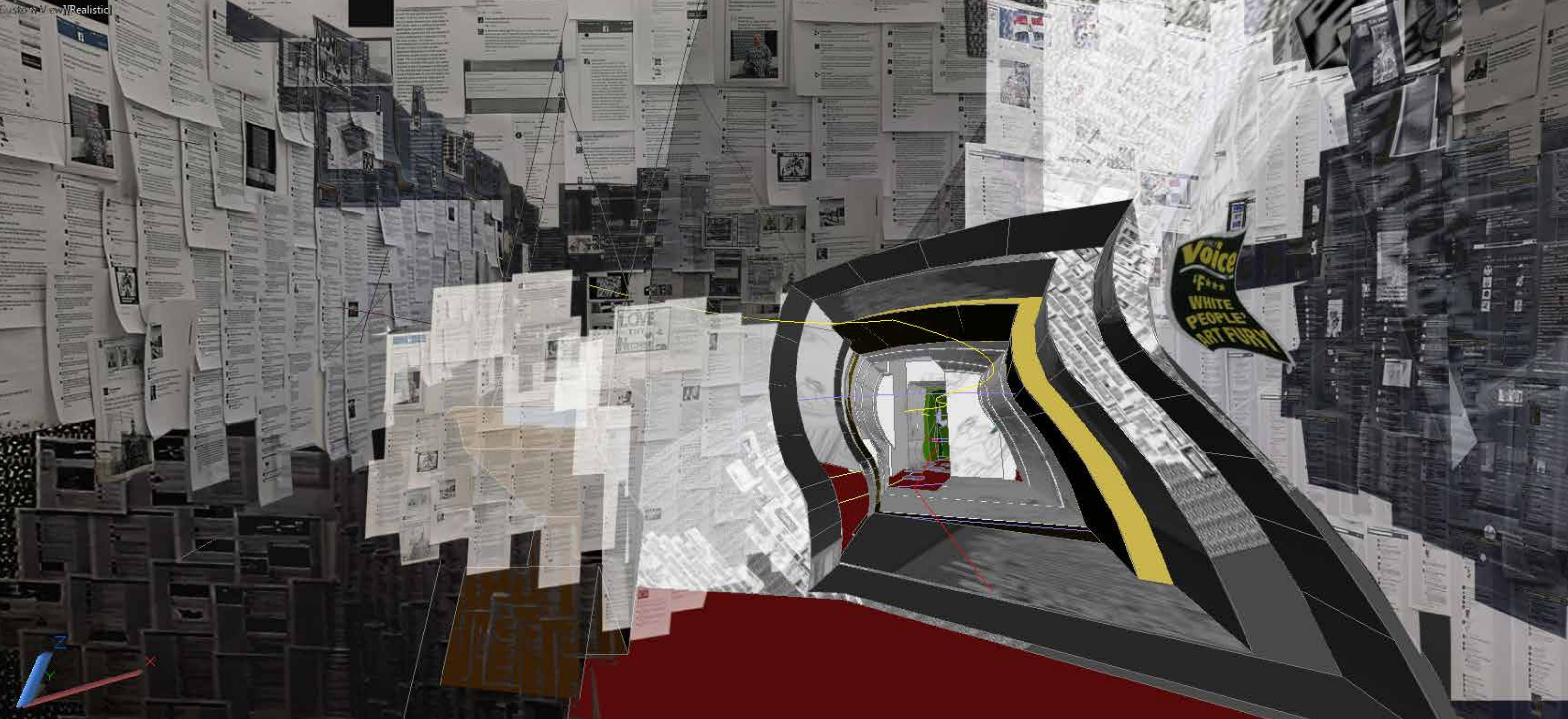
3D AUTOCAD RENDERS

1 Entrance Tunnel

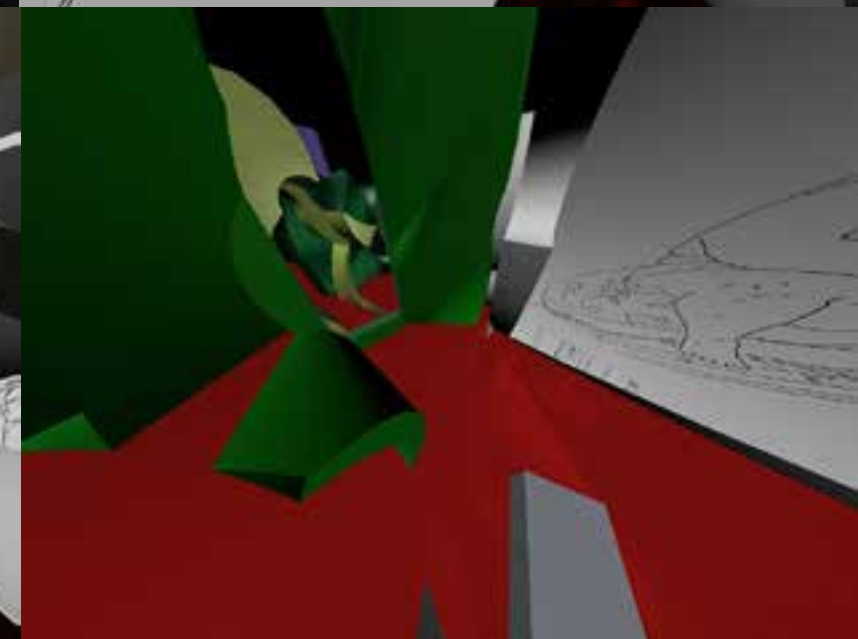
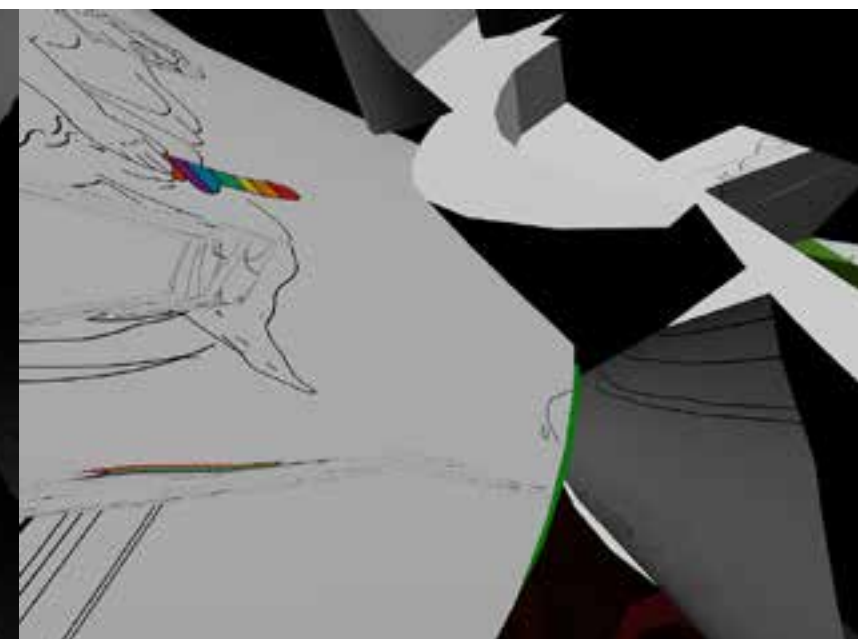
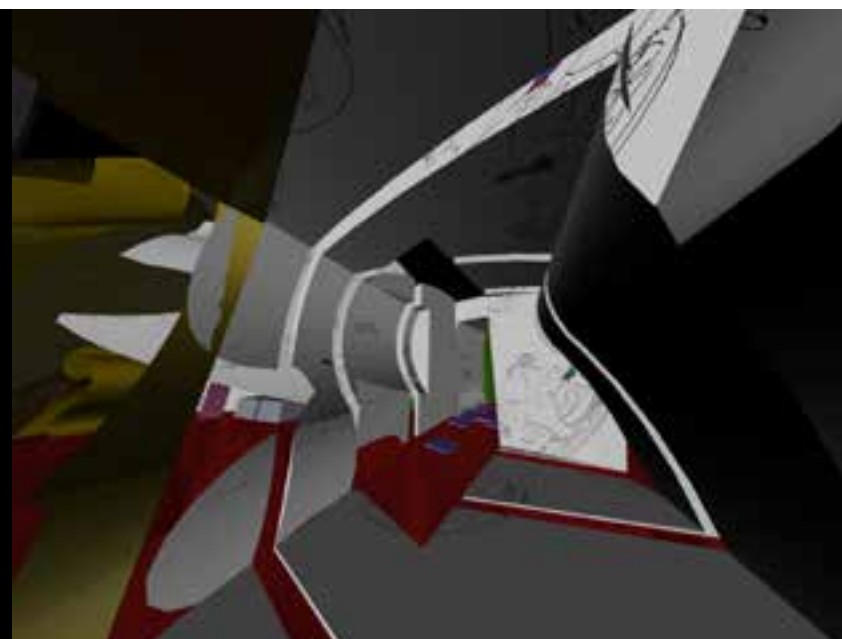
2 Selfie moment in tunnel

3 Red floor



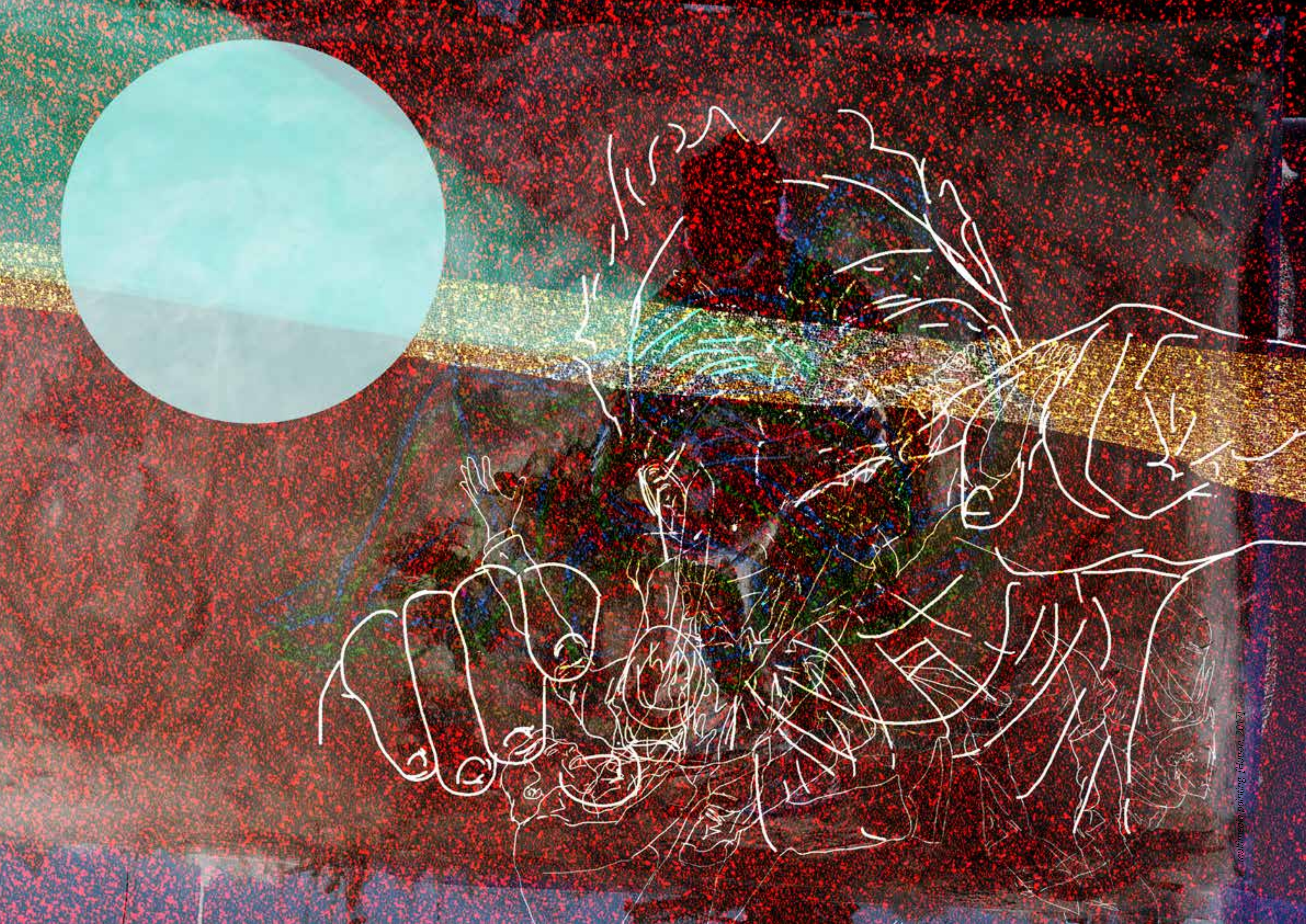


THE DOCUMENTATION ROOM



THE SWALLOWING OF THE EXHIBITION SPACE.





about approach.. rather than means to an end

micro moments that accrete.

potential &

Feeling Our Potential of elsewhere.

AMATEUR experience
Kasi to Kasi.

Mumma

everyday life

moments of utopia.

no placeness -
signal its inbetweenness
provisionality

Punctum

how are these moments of
utopian potential accrued
by performance

trans hemispheric motility
e. patrick celia cruz.
street-lit

Punctum

process of getting to utopia
has broken the world.

ADDENDA

In a set of ADDENDA I will attach further discussion of key concepts, documentation of case studies and stage directions for an adaptive Performance Lecture which functions as an act of radical sharing and the extension of dialogical action to contribute to necessary conversations about social justice.

A. STAGE DIRECTIONS

B. EPILOGUE - THEIR STORY - Inspired by the self-writing methodologies of Michel Foucault and Gloria Anzaldua's concept of Autohistoria-teoria I engage in an exercise of self-writing and a critique of the perversion of love as an affect of the indoctrination of violence into white children. This epilogue should be read solely at the reader's discretion as it contains expressions of white pain in the discussion of my personal history.

C. FUCK UNICORNS FAN FICTION BY TIM JEYNES

D. BIBLIOGRAPHY

anacholia due location
of all things
absurd lack. lacuna

atopic space
not being
anywhere.

luminosity -
3rd space.

Command to dwelling
in those spaces
can't make sense of
those spaces
for other people.

rehearsal of the
queer potential
hope & melancholy - the haunted
dwelt follows hope.
majority queer potential in the
evangelical.

ADDENDUM A.

STAGE DIRECTIONS

This thesis functions as a developing text from which to invite a conversation, where the performer and the audience take time to critically reflect on issues of how artists can collaborate in actions for social justice and to disrupt unhealthy power relations. The text in CHAPTER 3: Dazzle: Confusion, Concealment and Surveillance of the white body, is a developing script that should be read as a performance lecture by Goldendean with a participant audience. This should be followed with a session of discussion, where the speaker moves amongst the audience to engage in dialogical action where knowledge is co-produced. This engagement with oral traditions seeks to call into question the privileging of academic authority by insisting on the performance of text within paradigms of performance studies .

The lecture should preferably be accompanied by a digital presentation of slides but for necessity this can be performed simply as a read text in full or abridged. The performer must present in some way characteristic of an avatar of Goldendean. In terms of design the performer should work with what is most available with some concern for minimalist aesthetics – a darkened room, with spot light to a simple lectern, possibly covered in fuckwhitepeople print. There should some low houselights to reveal the audience to both the performer and the audience. There should be one or two large projection screens depending on size of the venue. If possible audience should be seated on benches surrounding the lectern. There should be a feeling of intimacy created where people are invited to engage. On the floor near the exit there should be one or two stacks of posters. The Cake Dean image, for colouring in and a stack of #FUCKWHITEPEOPLE posters.

The decision to wear the #FUCKWHITEPEOPLE suit should be considered carefully to how appropriate the destabilization is to the space in which it will primarily be performed. These spaces should be spaces that are white dominated and should act as a strategy to allow white people to feel racialised in

TW/CN

Whiteness, White Body.
White Violence. Racism.
Body shaming. Hate Speech,
Transphobia.

Discussions of Gender, Race,
Sexuality, Class, Identity,
Nudity, Language, Free
Speech, Violence, Colonialism,
Systemic Inequality



ways we seldom experience. Plan B considers what it means to “feel white”. And it doesn’t feel great. This discomfort is an opportunity to critically engage with the problems of our white identity. On arrival guests will be greeted with the trigger warning slide.

(Performer – on entrance dressed wearing FWP pants and a white vest with a gold chain. Hair is gold. The performer will enter the space after half of the audience is seated. They will prepare quietly while people enter, at intervals breathing deliberately in time to the breathing gif. As part of prepping performer should get slowly dressed. Depending on space they should walk around the venue, making sure all installation objectives have been met. A little fussy and nervous. Acknowledge people but also be a bit insular, not looking for attention, meditative. Blow glitter once all have entered, playfully. Return to lectern and after preparing a bit greet audience after a few deep breaths.)

SLIDE 1.

(Allow a couple of breaths)

Thank You. I’m Goldendean. I’m here to talk about my Masters research. Some of the content that follows may have triggering content and I ask that you please monitor your comfort levels, and if you feel overwhelmed please feel free to leave quietly at your own pace or ask a friend if you need support. Please take a moment to acknowledge the people next to you. This is particularly relevant if you occupy an oppressed identity, I’m sorry but there will be some violent content, and for white people, this is not supposed to be comfortable. Unlearning is difficult and we should learn to manage our emotional engagement. You are all welcome.

SLIDE 2.

“When I say fuck white people the first white I fuck is me.”

I am white. I am also Genderqueer, a non-binary trans identity with a fat body, a lisp and an inability to stay quiet in the face of the fuckery that is a world built on white, cis-het-imperialist, capitalist, white supremacist patriarchy. I stand here, now, because there is an urgent need for white people to recognise that we are a product of a 500 year old mass dehumanisation programme known as whiteness and to begin to address the problematics of our white cultures.

SLIDE 3.

In this Performance Lecture I reflect on the effects my performances of Goldendean, both as the painted avatar and in the performance of #FUCKWHITEPEOPLE. The title refers to how I utilize the strategic aesthetic of Dazzle camouflage to disrupt white invisibility in performing very simple acts of dissidence in a transgressive white body. //Plan B reveals how issues of hypervisibility can bring the white body under surveillance when outrage makes Whiteness and white people’s complicity in acting white, visible for all. Plan B rejects “equalizing rhetorics” of reverse racism and considers the complications of centralizing white bodies in anti-racist action.

SLIDE 4.

Through this research in practice and in writing my thesis – Plan B, A Gathering of Strangers (or) this is not working. I have learned important lessons in how my tool, my material – my Fat Queer White Trans body is read before I have made a gesture, a sound or an action. Our bodies embody history, not just in location, but also in their wide interpretation. Intentions will shift, contexts will change and what was appropriate at one time, will not always be. We are work in progress, creation as force of error.

SLIDE 5.

(Allow a couple of breaths)

SLIDE 6.

I am no longer in control my image. In my encounter with a live participant audience my experience is largely unmediated by me. But through documentation, mostly by the audience, images shared via social media, produce a performance disconnected from the performer – an action, undirected, which continues to ripple in the world – in spaces I would ordinarily have no access to. At best it's a selfie with someone I met performing, at worst it is an memeified photograph of me on David Duke's twitter timeline. David Duke was a Grand Wizard of the Knights of the Ku Klux Klan.

SLIDE 7.

My performances as Goldendean, of an unashamed Fat Queer White Trans body, are acts of resistance against hegemonies of oppression. Using methodologies of QUEER LOVE AS QUEER DISOBEDIENCE, I respond as a genderqueer artist, to the "whitelash" against the progress of black, anti-colonial movements and the bold rise of white nationalism.

SLIDE 8.

Whiteness functions as a system through which to control and reproduce whiteness, operating much like a Panopticon. Drawing parallels of Bentham's panoptic prison, to modern society, Foucault argued that "our society is not one of spectacle, but of surveillance". And that the state's surveillance of modern society regulated and controlled the behaviour of individuals due to their awareness of the possibility than they were being watched. White bodies, seen as the default, and normal, often escape this visibility but resisting discipline can make you visible. Visibility becomes a trap.

SLIDE 9.

It is always important for me to to speak first hand to my experience of living, in South Africa and how we came here. We are settlers, but we have never truly settled. We remain outsiders because we believe ourselves, or our "white culture" somehow superior, against all evidence to the contrary. I ask, What If? What if when we first came here, we chose to assimilate instead of annihilate? To respect instead of pillage? To learn, not impose? Who would we be now? How do you earn belonging? What does it mean to belong? Why can we honour our humxnity

when dehumxnising others? We are challenged to confront our prejudices and work towards a complete dismantling of the systems of power that keep white people racist, and begin to reject the everyday privileges we enjoy by saying no when they are offered.

SLIDE 10.

White people have a particular access to power. But insist on narratives of victimhood. Dictionary definitions of racism often ignore how power functions to affect lived experience of discrimination. Allegations of "Reverse Racism" are ahistorical and ignore broader social contexts of institutionalized, and legislated racism developed as a consequence of slavery, colonialism, Apartheid and hundreds of years of exploitative labour practices, which lay the foundations for modern capitalism.

SLIDE 11.

In performing Goldendean, I understand that that there is nothing a white body can do that is not violent. Not after what white bodies have performed and condoned for at least the last 500 years of slavery, settler colonialism, genocide and cultural imperialism.

The Catch-22 of performing a white body is the centering of whiteness. At every point of action we must ask how can we mitigate the violence inherent in our white bodies? As bodies resistant to whiteness we cannot escape how we embody privilege. As a white body I will always be complicit in structural inequality no matter my political beliefs and this body will always be considered safe as long as it is read as white first. And in spaces where white bodies have been violent for centuries, white bodies occupying stolen land, we will need to find ways of earning belonging. Understanding the performance of whiteness has a potential to teach us more conscious ways of being in this world.

SLIDE 12.

Plan B asserts the "right to look" at whiteness and white body not only as an act of live performance but also as an object of surveillance. Mirzoeff insists that "the right to look is strongly interfaced with the right to be seen." WJT Mitchell proposes that we see race as a medium... something we see through, like a frame, a window, a screen, ..., rather than something we look at." The "racial medium" is a vehicle for both fantasy, as a "social construction" and a reality that continues to play a real role in everyday lived experience and in history.

SLIDE 13.

My intervention is inspired by a Wits student, Zama Mthunzi, who wore a t-shirt with the words Fuck White People on his back, and faced suspension from Wits University, I wondered how no one found the message on front objectionable– Being Black is Shit. Mthunzi resumed his University studies in June 2016 after the suspension was overturned. In May 2017, Mthunzi and I met for the first time, and in brief we discussed various aspects of the work, my practice and my political understanding of allyship and its limitations. We discussed how our different bodies are coded by our contrasting access to privilege.

SLIDE 14.

This performance is an act of white privilege. I have been walking around in a suit printed fuck white people for a year, in public, off campus, on the streets, as a billboard to white privilege. I am constantly aware of the privilege of my white skin, and by discussing the violence eked out through my hypervisibility, I must highlight this unearned access to a certain amount of safety, which is not accessible to black artists.

SLIDE 15.

(Breathe)

SLIDE 16.

Plan B attempts to avoid appropriation by looking to engage more ethical praxis like Paulo Freire's concept of Dialogical Action, and talks like these, are a significant part of the practice of Plan B. Plan B hopes to build on understandings of the performance of whiteness, from an insider perspective. All anti-racism is based on research conducted by black scholars like who developed understandings of whiteness, for their survival, in a world that is and will be inherently violent to blackness as a consequence of white domination.

SLIDE 17.

In both the live performances and the exhibition of the installation of a selfie opportunity in Iziko, Goldendean encourages the viewer to become a participant, to sit, to insert their bodies into the work and share it with friends and followers mostly via smart phone. My friend, and fellow artist, Thenjiwe Nkosi calls "Practices that privilege the power of human interaction, of creating community, of deep listening, of sharing ownership, of really seeing one another – Radical Sharing"

SLIDE 18.

On July 4th, Chief Magistrate Thulare dismissed charges of hate speech laid by the separatist Cape Party, against Iziko National Gallery's display of Goldendean's #FUCKWHITEPEOPLE installation in the Equality Court. The judgment becomes an extended piece of art criticism, where the Chief Magistrate remarks "If there is one thing that the work has achieved, through this ...is to draw South Africans to a moment of self-reflection..."

SLIDE 19.

Plan B has the potential to interrupt white bonding in spaces that are considered "safe for whites", like art galleries, museums, classrooms and social media . Responses to Goldendean reveal the defensive stance of white invisibility, where the performance of whiteness by white people affirms collective expectations of white fragility in what could be seen as a global participatory public performance. White people cannot resist performing our violence.

racism = prejudice + power

prejudice + power = racism

*Reverse of racism =
respect + dignity + justice*

Justice > feelings

'reverse racism' ≠ racism.

Reverse Racism isn't Real. [Hutton, 2016]

SLIDE 20.

To understand some aspects of this performance of whiteness I turn to Phenomenologies of Whiteness by Sara Ahmed who considers how whiteness functions as a habit that becomes a background to social action. Online reactions to Plan B is building valuable data on how whiteness functions to keep white people racist, and to deconstruct the intersections within white identities to understand how whiteness, and the every-day performance of whiteness by white bodies, can be challenged and potentially unlearned. Plan B demonstrates how, when challenged, the façade of white "civilisation" fails in the fear of becoming subaltern, losing composure and dignity in visible ways.

SLIDE 21.

Plan B offers an archive of hundreds of pages of social media conversations, and screenshots, of public discussion about Goldendean and #FUCKWHITEPEOPLE. A public online folder named White People Made Visible can be found at <http://bit.ly/whitepeoplemadevisible>. The folder contains thousands of comments, shares, articles and conversations not just about the words, but whether the words printed on paper can be considered art, words about my body, words about thoughts and feelings, how people are responding to the provocation. Inside every conversation, there is evidence of how the work functions as a catalyst for important conversations around race, gender and violence.

SLIDE 22.

Plan B offers an archive of hundreds of pages of social media conversations, and screenshots, of public discussion about Goldendean and #FUCKWHITEPEOPLE. A public online folder named White People Made Visible can be found at <http://bit.ly/whitepeoplemadevisible>. The folder contains thousands of comments, shares, articles and conversations not just about the words, but whether the words printed on paper can be considered art, words about my body, words about thoughts and feelings, how people are responding to the provocation. Inside every conversation, there is evidence of how the work functions as a catalyst for important conversations around race, gender and violence.

SLIDE 23.

100 years ago, in 1921 W.E.B Du Bois, an originator of critical whiteness studies, articulated the nature of whiteness and, the performance of white fragility very clearly in The Souls of White Folks.

"Rather I see these souls undressed and from the back and side. I see the working of their entrails. I know their thoughts and they know that I know. This knowledge makes them now embarrassed, now furious. They deny my right to live and be and call me misbirth! My word is to them mere bitterness and my soul, pessimism. And yet as they preach and strut and shout and threaten, crouching as they clutch at rags of facts and fan-cies to hide their nakedness, they go twisting, flying by my tired eyes and I see them ever stripped — ugly, human."

SLIDE 24.

There is a noticeable difference in any conversations around my body that are primarily black, and those dominated by white voices. In Braamfontein, and in Accra, I was received as spectacular, and yes, shocking, but I was also seen as beautiful, powerful and awarded agency. I know I can go back to Jamestown anytime and repeat those performances. I know that is very much a privilege of my whiteness, where the audience collaborates in a conversation where I am seen as a protected body. But there is genuine respect for my practice as a performer. Where there is space for a body like mine to be read as beautiful and strong.

SLIDE 25.

Angry white people may have made me, or who they imagine Dean Hutton to be – a Fat Queer Trans Terror that is the image of whiteness eating itself. I no longer need to wear a suit to fuck white people, because my whole existence offends. And that is the point. With every share of the artwork by an “offended” white person, with every attempt to “unfuck” the work, the disruption of white identities continues because the responding object, to be comprehended, must always refer to the original, and replicate or appropriate its aesthetic.

SLIDE 26.
(Allow a couple of breaths)

SLIDE 27.

I was pretty excited to get an opportunity to Fuck White People here. My ancestors for sure had this coming for a long time. I am a descendant of one of unwanted peasants shipped off to wield your whips, to capture your slaves, to settle stolen land and to oversee the theft of minerals. A product of 500 years of enforcing colonialism and the trade of human bodies. I'm as mutt as a poor white can be in South Africa but I figure I'm at least half Dutch descent. My mother was a Van Wyk. My father's parents were at least half Irish and half Italian apparently, but it really doesn't matter because sometime around three or four generations ago they became white. And whatever heritage we could have claimed was torn from us in a global project to create underclasses of labourer, settlers and overseers to keep you in the comforts you have come to expect as your right since your Golden Age of colonial conquest and invention of corporate capitalism.

SLIDE 28.

I have lived half my life in Apartheid, and half my life in neo-liberal capitalist democracy. In many ways I considered myself fortunate to have not developed those family feelings that keep many young white people hooked on white supremacy. It's a resistance that is a fundamental part of me, something I associate with my generally queer nature. I've always been different and this translated into an appreciation and celebration of difference. I understand violence, from my conception to this act of standing here.

PHENOMENOLOGIES OF WHITENESS
PERFORMANCE OF WHITENESS
WHITE INVISIBILITY
SEE WHITE
WHITE FEAR
WHITE BONDING
WHITE FRAGILITY
WHITE TALK
ACTING WHITE
LIQUID RACISM
RACE-STRESS
POSSESSIVE INVESTMENTS IN WHITENESS
WHITENESS AS CASH VALUE



SLIDE 29.

One of the features of whiteness today is a common refusal by white people to name ourselves, our institutions and our scholarship as white. What if I embrace monster as an act of Queer Love and Queer Disobedience? – as another manifestation of the avatar of Goldendean? In #eatwhitepeople, Goldendean embraces race traitor, shrouded in a “waste of white skin” – a mxnifestation of Queer Failure.

SLIDE 30.

To exist as queer and to love is an act of civil disobedience, a protest at the ways in which we are rendered silent in violent and mundane ways. in a Land Where Other People Live Audre Lorde writes “I am deliberate and afraid of nothing.” Deliberate, like an act of creation. I chose to be deliberate in my conscious acts of resistance to those systemic violences made in my name. Performing the white body will always be complicated and should never reach a point of comfort. Plan B has no answers for how the white body can do effective anti-racist work when everything about the white identity is violence made visible. This Fat Queer White Trans body will fail because it is white. This self-reflection into the acts of performing of a Fat Queer Trans White body is how we must accept that white will be white. In doing this research I have become hypervisible in ways I never expected and that is deeply problematic. This performance practice, this engagement with performance studies, and these conversations as critical engagement with my body are part of a process to learn how to articulate these concerns and critically engage in responsible social practice. I'm trying to find less violent ways of being here, as a student, as an artist, as a South African, as someone who wants to be less white and more humxn. We MUST act against whiteness, carefully.

SLIDE 31.
Thank you for your time. Let's chat.

END

DEPENDING ON CONTEXT THIS ADDITIONAL TEXT
MAY BE NECESSARY:

This research is how I came to realise that, in the acts of performance of a Fat Queer Trans White body, white will be white. In doing this research I have become hypervisible in ways I never expected and that is deeply problematic. I'm trying to find less violent ways of being here. I am here, in a university, to learn how to articulate these concerns and critically engage in better practice.

*In coming to terms with this I am guided
by Audre Lorde:*

*"I am deliberate
and afraid
of nothing."*

Like an act of creation.



As soon as you understand how this world has been interrupted by whiteness, and act against it, the sooner we, and our children can all be free. Is it not time we saw ourselves, and the sum of our "white culture" for its truth and work as White People to disarm whiteness and learn to fuck the white in us too?"

(Begin Q&A. Move offstage into the audience, where the audience needs to shift / turn around.)



PREFERRED STAGE DESIGN

Goldendean performance lecture at SpielART festival in Munich (Photographs by Franz Kimmel, 2017)



anti
dote





ADDENDUM B.

EPILOGUE: THEIRSTORY

"Love is as love does, and it is our responsibility to give children love. When we love children we acknowledge by our every action that they are not property, that they have rights – that we respect and uphold their rights." (hooks, 2013)

Much of my recent work operates from a desire to understand my relationship to power, not just how I enact and embody power, but to resist the ways in which power can be misused, by me, and against me. To respect the ways in which it changes me. To resist power. To be prepared for the ways power calls violence. I make art to heal the violence in me, that my body has carried since conception, and continues to attract. I make art to heal me, to channel the pain, disarming the broken parts of me, to process in non-violent ways. To create, or destroy, deliberately. I make art to share my experiences of violence and I try to stand in the world as a person who behaves ethically. I work to identify the ways in which I fail, to learn, unlearn, and do better – to appreciate the ways failure is a necessary resistance to a society that trades violence for power. My settler body has always been a site of, and a potential for, white violence. I know this. I was bred for this. My body carries the code of colonialism, the fears, and behaviours of white supremacists.

"Everything considered, the title of the universe claimed by White Folk is faulty. It ought, at least to look plausible. How easy, then by emphasis and omission to make children believe that every great soul the world ever saw was a white man's soul; that every great deed the world ever did was a white man's deed; that every great dream the world ever sang was a white man's dream. In fine, that if from the world were dropped everything that could not fairly be attributed to White Folk, the world would, if anything, be even greater, truer, better than now. And if all this be a lie, is it not a lie in a great cause?" W.E.B Du Bois, in The Souls of White Folk (1920)

Throughout *Plan B*, bell hooks becomes a mentor. Her presence comforts me, in my reading, my acts and in my quiet, permeating every moment. Her extensive scholarship advances strategies of self healing and self reflection, necessary to survive the constant assault of white hetero capitalist patriarchy. Most importantly, bell hooks teaches me how to find myself as an object of love, and encourages love to be communal in ways that are the antithesis to my experiences of white love.

"There can be no love without justice. Until we live in a culture that not only respects but also upholds basic civil rights for children, most children will not know love. ...Love is as love does, and it is our responsibility to give children love. When we love children we acknowledge by our every action that they are not property, that they have rights – that we respect and uphold their rights," writes bell hooks.

My childhood experiences at the hands of my family were brutalizing, and dehumanizing – what hooks calls "intimate terrorism". And my body – strong, stocky, "butch" was a target, and a mask, behind which I carry my vulnerabilities. I struggled to fully participate in family life, and that's how I became an observer I spent a lot of time trying to hide in plain sight – alert, hypervigilant – drawing, looking, and seeing... I read to escape, drawn to stories of castaways – to prepare myself for disaster.

Some of the first violences I remember were around my gender expression. It was a running joke that I was butch, and I would attract a quick slap if I was presenting "too butch". I was warned in no uncertain terms that being found to be a "lesbian" would be the absolute end of me. My family owned many guns, and waved them about recklessly. I cloaked my queerness as deeply as I could until I was almost completely cut off from my body. I never felt like a girl.

In my early memories, there is a time before and after I was white. My aunt had ambitions to rise from working class to a respectable lower middle-class housewife, through a turbulent relationship with a man she lied to everyday. She had 5 of her own children eventually and I never lost that outsider status. My first engagements with race, was the threat of being judged a "waste of white skin" – a favourite insult used by my aunt for those particularly shameful poor whites (trash) who have failed even under Apartheid, and those who were ungrateful hypocritical liberals. I had been "rescued" from white trash but the threat to send me back was clear. My body never fit, my attitudes and behaviour were alien. I understood white violence, the fragility of adult authority, and my relationship to power and the powerless early.

I resisted. Personally and politically. Passed between various family members from age 8 to 15, I attended 12 different schools. At 16, barefoot in my school uniform, I escaped my final beating. The next day I was remanded to a place of safety and detention. After 3 months of observation I was made a ward of the state and placed into a children's home. I was able to have some input into where I would be placed and I chose the multi-racial Epworth Children's Village. Safe for the first time, receiving therapy and treated with kindness

and respect, I excelled and when I matriculated they supported me through university, a BA, and a post graduate diploma in Journalism. I was the first university graduate in my family, and at the home. I have benefited from a free education. I turned an informal internship with the Mail & Guardian into a successful career not only as a photojournalist but as an artist.

As I healed I was able to accept love, and to recognise and celebrate my queer identity, not only as an act of erotic justice, as a political being, belonging, and answerable to a community. In 2004, I began a project looking at the lives of white poor, and communities similar to those I grew up in. I have continued to deal decisively with the intersections of my queer and white identities.

In 2006 I was awarded a Ruth First Fellowship, and chose to work with my birth mother to tell her story of surviving domestic violence. "Written on her face: My mother's story" is a memoir of my mother's life, in her words, reproduced simply as a folded booklet; and presented as an exhibition of a series of 24 lightbox photographs documenting her present life; and the projection of a video animation of her journal, and family photographs onto a detailed large (4x3m) canvas print of her face, at Constitution Hill, in the Old Fort number four prison. This work became one of my first collaborations and can be regarded as an early experimental strategy for self-reflective, autobiographical projects narrative projects including "I have fallen"; Transitions, in search of an authentic queer; Dean's Bed and Plan B.

"With the help of ideological tools, white children have been raised for centuries in accordance with cultural practices that conditioned them to respond with fear, disrespect, and contempt toward nonwhite racialized groups. Public practices in religion, politics, art, and education are still in evidence today that have the effect of perpetuating white presumptions and attitudes. "Whiteness has a cash value," argues George Lipsitz. Legacies of discrimination in housing, education, and employment ensure that white populations accumulate advantages in wealth and power that will be passed along to future generations." (Moses, 2005:57)

My family has been working and welfare class for generations. My ancestors, before they became white, were Irish, Italian and Dutch. My surname, Hutton, is adopted, I was born Bernardo. My grandparents were always vague about their families, they seemed somewhat exiled. I do not know when any of my family arrived as settlers in South Africa. it's possible that I am a descendant of a Hendrik Bernardo who was shipwrecked off the coast of Knysna.

My family are not "good" white people. They are not exclusively poor, but are the product of generations of white poverty and the fantasy of white superiority especially potent when you're considered the trash of white people. My family are racist and very much complicit in "ordinary" white South African structural violence that functions to maintain the white project, but for most part their violence is focused internally, at each other, and the family structure, and the cycle of violence continues in every new generation. There is nothing remotely superior about them. They were hardly law abiding, peaceful or productive citizens. Few of us are educated or consistently employed. I remain an Outsider amongst my own. I couldn't and I cannot trust whiteness or believe that whiteness would keep me safe from white people.

I was often severely "disciplined" when resisting the brutality, or questioning the indoctrination. I did not trust an authority that operated with violence, that refused to be questioned. Teaching a child to fear, to hate, is a criminal act of dehumanisation not only directly impacts their emotional and intellectual health, but can handicap their prospects as citizens of a multicultural world. White supremacy is child abuse. Family authorities that replicate oppressive structures for social control must be destroyed. Poor white people may disturb the racial logic of white supremacy, but those of us who continue to fail the white supremacy project are it's primary drive and it is up to us to destroy the systems that keep white people racist.



AD covered
tive layer of volcanic ash
and lava.

Professor Benedetto
Conticelli, superintend-
ent of the archeological
excavations at Pompeii,
plans to fight the scheme.
— Sapa-Reuters.

had given him
petrol and other ex-
penses. As he was leaving
the house he saw the
SADF Marines ap-
proaching and noticed a
Buffel parked in the road.
The men asked Mr Mali-

told they would have
go to the police station
they attempted running
away and a struggle en-
sued, Delaney said. One
man managed to get away
and Deendayal hit the
other on the head with his
rifle. — Sapa.

to talk to for the
the stadium.
It is common
edge that stadium
manager. Mr
Denton had a big
organising the All
rebel tour last year.

Woman acquitted on culp charge

By
SANDRA LIEBERUM

MRS MADELAINE Bernardo (34), of Bez Valley, Johannesburg, was found not guilty of culpable homicide arising from the death on August 18 last year of Mr F Engelbrecht.

Appearing in the Johannesburg Regional Court before Mr L. Vertue yesterday, she said Mr Engelbrecht was still alive when she and two children fled from his house after she had lashed out at him with a knife in the kitchen.

The body was found in the house some time later and the magistrate said the court did not know what had happened to him in the interim.

According to the accused, on the day of the stabbing she and her sister-in-law prevented Mr Engelbrecht from giving one of the children a hiding when, she said, he attacked her instead.

Previously she had received stitches for facial injuries and had pins in her ankles following an injury sustained when she fell after trying to get away by climbing out of a bathroom window.

She had left Mr Engelbrecht on numerous occasions during the nine years they were together, but he always found her and "created a fuss," and they would eventually end up together again.

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THORNERS 300 0 5 LITRES
HALOGEN 100W/80W HEADLIGHT BULB EACH
HALOGEN 100W/80W HEADLIGHT BULB EACH
OUTBOARD OIL 300 ML 2 STROKE
VALVE LASH 200 ML
BODY FILLER 1.5 kg
VEEDOL 20W — 50'S LITRE OIL
CASTROL GTX 500 ML
EXHAUST REPAIR PUTTY
ENGINE CLEANER 500 ML
ENGINE FLUSH 250 ML
CAR BATTERIES FROM — SCRAP

ADDENDUM C.

FUCK UNICORNS

A FAN FICTION BY TIM JEYNES

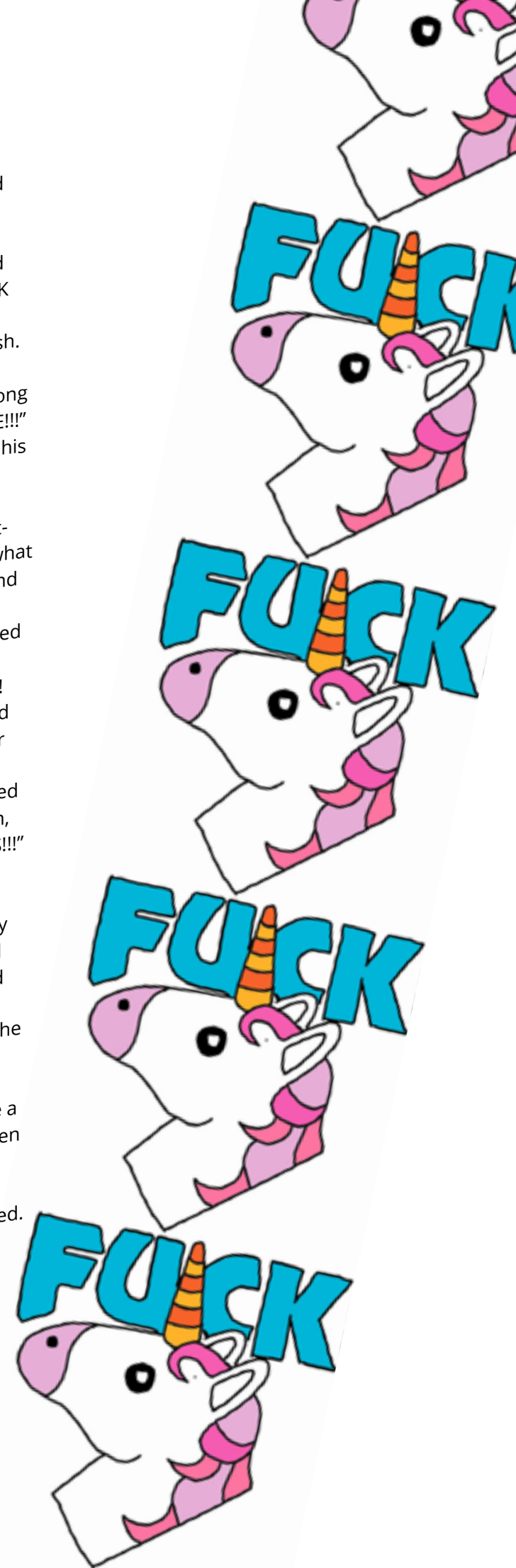
Tim Jeynes, 17, is the son of a good friend. Tim wrote this My Little Pony/ Transformers mashup fanfic after the defacing of the #FUCKWHITEPEOPLE installation at Iziko.

Streetwise wandered the Manhattan art gallery, marveling at the art that was on display until he found something that caused some worry. "Um..." He began as he stomped to a painting that had a pair of dirty golden horse shoes sat atop a wooden chair with the title 'FUCK Unicorns'. "Whoever did this must have had some serious gyros to name this in such a way." He remarked. "I don't know what those are, but I don't need 'em." A unicorn stated as they trotted up to Streetwise. They appeared to be a stallion, yet their voice was as high pitched as a mare. That and they were being referred to with gender-neutral pronouns. "Well, you're making a very bold statement my friend. Especially considered the tension that Swindle's newest rival, Trump Card, is creating by wanting to wall off all Earth Ponies and Pegasi from Equestria. Something like this is just perfect." Streetwise commented as a pair of hooded hoodlums crept past them and slammed a sticker onto the painting. Streetwise quickly blared his vehicle mode sirens as he grabbed the mares by their hoods and pulled them over. "Alright, what are you doing?" Streetwise demanded as he knocked the hoods down, revealing a pair of disgruntled unicorns. "Making a friendly neighbourhood statement, read the note." One of them responded as Streetwise placed the pair down and leaned in to read the sticker. "Love thigh neighbour. Ok, why not make your own artwork like this instead of vandalizing it?" Streetwise demanded again. "Otherwise we could get away with this." The second unicorn mare replied before the lights went dark. "ATTENTION ALL SECURITY PERSONNEL!!! WE HAVE TWO ROGUE EXTREMISTS IN THE GALLERY!!! USE FORCE WHEN DETAINING THEM!!!!"

Streetwise wailed into his radio before some yelps were heard in the darkness, Streetwise himself was caught in something and a loud smash sounded. Once the lights had turned back on, an earth pony and his Pegasus friend lay badly injured on the ground while Streetwise had been trapped in a giant garbage can and the mares had escaped through the window. "CALLING ALL UNITS!!! REQUEST BACK UP!!! REQUEST BACK UP!!!!" Streetwise exclaimed as he ran around the building frantically before hearing another crash. He got help removing the can and he and the artist looked out the window to find the mares had crashed into the wrong place at the right time. "YOU HAVE GOT TO BE KIDDING ME!!!" Swindle exploded as the two mares had actually landed in his cotton candy wagon.

<later>

"How bad is it doc?" One of the two victims asked as First-Aid examined her wing. "Sprained beyond healing. Given what happened, I'll give you and your friend with the buckled hind legs free operations. What happened was...uh...I think my enraged chief can finish that sentence." First-Aid commented as he pointed behind him. "DISGRACEFUL!!! DISTASTEFUL AND MOST CERTAINLY NOT LOVING OF THY NEIGHBOUR!!! Just wait till we get to a judge about this!" Hotspot exploded as Streetwise and Rook held the detained unicorns by their napes. "You mean you're gonna sue them for damages to my cotton candy business?" Swindle demanded as he waited impatiently for an apology for the accident. "No you moron, FOR BATTERY AND ASSAULT OF TWO INNOCENT CIVILIANS!!!" Hotspot yelled as Swindle sighed in defeat. "Hey puberty pone, why that kind of statement anyway?" Swindle asked as he turned to the artist of the original painting. "They way I found it when looking through history, unicorns have had way too many privileges over earth ponies and pegasi. And since the limitations of modern medicine can only do so much for my attempt at becoming as neutral as possible, the least I can do for the two species that weren't as fortunate during history, is to shun my own." The artist explained as they pointed back to the painting. "I can somehow imagine a correlation between this and human racial issues. How often have you read about unicorns being sought after by witch doctors?" Swindle inquired. "You mean like human albino Africans?" The artist replied. "Thought so." Swindle remarked.





R.I.P. PINKY MAYENG 1993-2017

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Dean Hutton, (b. 1976, ZA) is a genderqueer* artist interested in portraiture as co-authorship; social media as narrative; technology as self-reflection and provocation; private narratives, public conceits & queer identity as body of work. Dean is currently pursuing a Masters of Art at the Institute for Creative Arts (University of Cape Town) on a Mellon fellowship. Their practice evolves around exploring ways in which to build a love revolution, from their personal work, to creating relationships and gathering collaborators to make our public and intimate spaces safer through artist-led creation, mentorship and community organising. They have worked extensively and collaboratively with art projects and artists locally and internationally. Dean has been working across photography, video, social media, performance and community action since the late 1990s. Dean was chief photographer of the Mail & Guardian, a Ruth First Fellow, one of the 200 Top Young South Africans, a POPCAP '15 and Gerald Kraak Award runner up. Solo shows @ Goethe JHB; FNB Joburg Art Fair; Pt Ephemere, Paris & ROOM. Dean co-curated the #notgayasinhappy #QUEERasinfuckyou Film Festival in 2015.

*Genderqueer is a non-binary transgender identity

white space

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