

PORTFOLIO

OF EXPERIENCE

FOUNDED 2022

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PRESERVING CULTURAL HERITAGE & HISTORY THROUGH EXPLORING VISUAL ARTS & EDUCATION

MILESTONES ACHIEVED



WE HAVE MET AND SIGNIFICANTLY SURPASSED THE SHORT-TERM, MID-TERM, AND LONG-TERM OBJECTIVES THAT WE ESTABLISHED AT THE INCEPTION OF OUR MISSION IN 2022. THE REMARKABLE ACHIEVEMENT REFLECTS OUR UNWAVERING COMMITMENT TO OUR GOALS AND THE EFFECTIVE STRATEGIES WE HAVE IMPLEMENTED TO DRIVE OUR INITIATIVES FORWARD. THE PROGRESS WE HAVE MADE IS A TESTAMENT TO THE DEDICATION OF OUR TEAM, THE SUPPORT OF OUR COMMUNITY, THE IMPACT OF OUR PROGRAMMES AND THE ESSENTIAL NATURE OF OUR SERVICES AS A NONPROFIT ORGANIZATION. WE BUILD ON THIS MOMENTUM AND REMAIN FOCUSED ON FURTHER ENHANCING OUR OUTREACH AND EFFECTIVENESS, ENSURING THAT WE CAN SERVE OUR MISSION WITH EVEN GREATER EFFICACY IN THE FUTURE.

2022: REGISTRATION AS OFFICIAL NPO AND NPC

2023: CREATE ENGAGING SOCIAL MEDIA POSTS MAKING EDUCATIONAL CONTENT BOTH INTERESTING AND EASY TO UNDERSTAND

2023: REGISTERED AS OFFICIAL PBO

2023: ORGANISE AND HOST FUNDRAISING TALK

2023 -2024: IMPLEMENTATION OF 2-4 EXHIBITIONS A YEAR

2024: REFINE OUR FEATURED RESEARCH POSTS ON SOCIAL MEDIA (PROVIDE EDUCATIONAL DEPTH TO VISUAL CONTENT BY BRIDGING THE GAP BETWEEN HISTORICAL RECORDS AND MODERN IDENTITY)

2024: COLLABORATION WITH SCHOOLS - CREATIVE COMPETITIONS

2024: VOLUNTEERS ASSISTING

2024: IMPLEMENTATION OF OFFICIAL WEBSITE - OURCAPETOWNHERITAGE.ORG

2025: EXHIBITING IN HISTORICAL SITE BREE STREET

2025: HOST ONLINE EXHIBITION

2025: COLLABORATION IN COMMUNITIES (RLABS)

2025: 10 VOLUNTEERS WORKING WITH OCTH IN VARIOUS ROLES

2025: IMPLEMENTATION OF DARL (DIGITAL ARCHIVE RESEARCH LIBRARY) ON THE WEBSITE

2025: LEARNER'S ARTWORK EXHIBITED AS PART OF THE LARGER EXHIBITIONS

2026: HOST CROSS-GENERATIONAL OPEN DIALOGUE

2026: SPACE TO HOST REGULAR EXHIBITIONS - COLLABORATION WITH DESMOND AND LEAH TUTU FOUNDATION LEGACY

2026: IMPLEMENTATION OF OCTH ART & CULTURAL HERITAGE WORKSHOPS

AWARDS



2025: DEPARTMENT OF CULTURAL AFFAIRS AND SPORT 2025 CULTURAL AWARDS

NOMINATED IN TWO CATEGORIES:

- CONTRIBUTION BY A CONSERVATION BODY, HERITAGE ORGANISATION, MUSEUMS TOWARDS THE PROMOTION OF LOCAL HISTORY, HERITAGE OR RENAMING OF GEOGRAPHICAL FEATURES (**AWARDED**)
- CONTRIBUTION TO THE PROMOTION OF SOCIAL INCLUSION IN THE FIELD OF MUSEUMS, HERITAGE AND GEOGRAPHICAL NAMES

FRA(U)GMENTED



4 DECEMBER 2025-24 JANUARY 2026

VENUE: DESMOND & LEAH TUTU HOUSE, CBD, CAPE TOWN

ARTISTS: NI-SHAAT BARDIEN AND SHALNER CHING

CURATORIAL SUMMARY: THE EXHIBITION TITLE HIGHLIGHTS TWO STATES: FRAGMENTED, BEING BROKEN BUT ENHANCED BY THE AUGMENTED, A TRANSFORMATIVE PROCESS THAT EMBRACES GROWTH, NOT IN SPITE OF LOSS, BUT THROUGH IT.

DOILIES AND BATH SHEETS, REMNANTS OF CURTAIN NETTING AND FISHING NET ARE MATERIALS THAT ONCE SERVED, ONCE HELD AND ONCE ADORNED. NOW RECONFIGURED, THEY TAKE ON NEW FUNCTIONS: NOT OF UTILITY, BUT OF MEMORY AND RESISTANCE. THE DOMESTIC BECOMES POLITICAL AND THE SIMPLE BECOMES MONUMENTAL. BOTH ARTISTS, BARDIEN AND CHING LOOK AT DOMESTIC OBJECTS AND REMNANTS TO RECONSTRUCT A PUBLIC HISTORY.

THE EXHIBITION SPACE WAS TRANSFORMED INTO A STUNNING VISUAL FEAST USING THE ARTIST'S WORK AND THE OCTH SET DESIGN TEAM'S FLOOR PLAN AND EXPERTISE.

AS PART OF THIS EXHIBITION, AN EFFORT WAS MADE TO FUNDRAISE TOWARD THE OPERATIONAL COSTS OF THE NPO. TWO WALKABOUTS WERE CONDUCTED; THE FIRST WITH A TALK BY AUTHOR NADIA KAMIES, AND THEN AN INTER-GENERATIONAL CONVERSATION WITH NADIA KAMIES AND HISTORIAN DAIYAAN PETERSEN.

OUR ACCOMPANYING DIGITAL ARCHIVE RESEARCH LIBRARY (DARL) SET OUT TO EXPLORE THE HISTORY OF CAPE TOWN'S GARMENT INDUSTRY, WITH A FOCUS ON THE WOMEN WORKING IN THE TEXTILE INDUSTRY. INTERVIEWS (ORAL HISTORY) WERE CONDUCTED WITH COMMUNITY MEMBERS, INCLUDING A 91 YEAR OLD WOMAN, WHO WORKED IN THIS INDUSTRY, EXPRESSING THEIR EXPERIENCES AND MEMORIES.



A GLIMPSE BETWEEN MEMOIRS: CHILDHOOD NOSTALGIA (REPRISAL)



AUGUST 2025 - OCTOBER 2025

VENUE: SISONKE GALLERY

ARTISTS: SHAUNEZ BENTING & M. WHALEED AHJUM

CURATORIAL SUMMARY: A GLIMPSE BETWEEN MEMOIRS, FEATURING ARTISTS SHAUNEZ BENTING AND WHALEED AHJUM, SERVES AS A RICH EXPLORATION OF HERITAGE, NOSTALGIA, AND CULTURAL IDENTITY WITHIN THE CONTEXT OF CAPE MALAY CULTURE, ALL WHILE ENGAGING WITH THE CONCEPT OF SPECULATION. BY REVISITING THEIR CHILDHOOD MEMORIES, THE ARTISTS NOT ONLY PROVIDE INSIGHTS INTO THEIR PERSONAL AND COLLECTIVE HISTORIES BUT ALSO CHALLENGE AUDIENCES TO CONSIDER HOW THESE NARRATIVES CAN SHAPE THEIR VISIONS FOR THE FUTURE. THIS INTERPLAY HIGHLIGHTS THE IMPACT OF APARTHEID ON THEIR COMMUNITIES AND INVITES SPECULATION ABOUT HOW THE PAST INFORMS CURRENT REALITIES AND FUTURE POSSIBILITIES.

KEY THEMES OF THE EXHIBITION FURTHER INTERTWINE WITH THE IDEA OF SPECULATION, PARTICULARLY THE SIGNIFICANCE OF NOSTALGIA AS A TOOL FOR UNDERSTANDING IDENTITY AND RESISTING DOMINANT NARRATIVES. THE ARTISTS EMPHASIZE SELF-AUTHORSHIP, ENCOURAGING COMMUNITIES TO RECLAIM THEIR STORIES AND CHALLENGE HISTORICAL MISREPRESENTATION. BENTING'S FOCUS ON MARGINALIZED SPACES FROM HIS YOUTH AND AHJUM'S INVESTIGATION OF HIS SOUTH EAST ASIAN ROOTS INTERSECT WITH CAPE MALAY HERITAGE, PROMPTING VIEWERS TO CONSIDER HOW THESE EXPLORATIONS CAN OPEN UP ALTERNATIVE HISTORIES AND FUTURES.

THREE INTERACTIVE WALKABOUTS WERE CONDUCTED DURING THIS EXHIBITION, ENGAGING THE AUDIENCE AND EDUCATING MORE ABOUT CULTURAL HERITAGE AND HISTORY.

OCTH WAS ALSO A PARTICIPANT IN THE 2025 HEAT WINTER ARTS FESTIVAL.

A GLIMPSE BETWEEN MEMOIRS: CHILDHOOD NOSTALGIA (REPRISAL)



IN PARTNERSHIP WITH CAPE HERITAGE HOTEL AND THE SISONKE ART GALLERY, AND WITH THE GENEROUS SUPPORT OF HUB (SPIER), WE UNDERTOOK THE TASK OF SELECTING ONE OF OUR EXHIBITIONS TO FEATURE. AFTER CAREFUL CONSIDERATION, WE HANDPICKED THE ARTISTS WHOSE WORK WOULD BE DISPLAYED AND DECIDED TO SHOWCASE "GLIMPSE BETWEEN MEMOIRS".

AS PART OF THIS EXHIBITION, OCTH ALSO PARTICIPATED IN THE HEAT WINTER FESTIVAL 2025 BY MARY CORRIGAL, PLAYING INTO THE THEME OF "OTHER WORLDING". DURING THE INTERACTIVE WALKABOUTS, PARTICIPANTS WERE GUIDED BY THE CURATORIAL ASSISTANT AND THE FEATURED ARTISTS, CREATING AN IMMERSIVE EXPERIENCE THAT CONNECTED VISITORS TO THE ARTISTIC AND CULTURAL NARRATIVE. THE EXHIBITION WAS HELD CONCURRENTLY WITH OUR ONLINE SHOWCASE, "REFRAMING DEPARTURE," WHICH CELEBRATED THE REMARKABLE PHOTOGRAPHS TAKEN BY HIGH SCHOOL STUDENTS FROM UNDERPRIVILEGED COMMUNITIES. THE WINNING IMAGES WERE PROMINENTLY FEATURED IN THE VENUE OF THE "A GLIMPSE BETWEEN MEMOIRS" EXHIBITION, WHERE WE STRATEGICALLY PLACED QR CODES. OUR INNOVATIVE APPROACH ALLOWED VISITORS TO EASILY ACCESS THE WEBSITE FOR THE "REFRAMING DEPARTURE" ONLINE EXHIBITION, ENCOURAGING THEM TO DELVE DEEPER INTO THE STORIES AND CONTEXTS BEHIND THE PHOTOGRAPHS OF THE LEARNERS AND ARTISTS. WE WANTED A RICHER ENGAGEMENT AND INTERACTION WITH THE ARTWORK AND BY INTEGRATING DIGITAL ELEMENTS INTO THE PHYSICAL DISPLAY, WE ULTIMATELY ENHANCED THE AUDIENCE'S EXPERIENCE AND APPRECIATION OF THE TALENT SHOWCASED.





REFRAMING DEPARTURE



OCTOBER 2025

VENUE: ONLINE EXHIBITION - WWW.OURCAPETOWNHERITAGE.ORG/REFRAMING-DEPARTURE

ARTISTS: HAFEEZ FLORIS AND SHANA-LEE VIERVOGEL

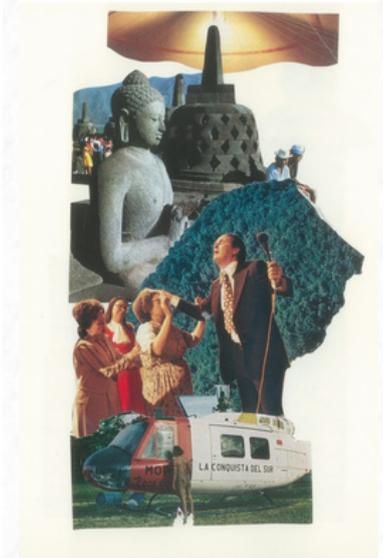
CURATORIAL SUMMARY: REFRAMING DEPARTURE IS AN ONLINE EXHIBITION THAT DISPLAYS TWO POLITICALLY CHARGED NARRATIVES BY ARTISTS SHANA-LEE ZIERVOGEL AND HAFEEZ FLORIS. THESE NARRATIVES CONFRONT THE INHERITED GEOGRAPHIES SHAPED BY COLONIAL CARTOGRAPHERS, APARTHEID PLANNERS AND IMPERIAL IMAGE-MAKERS. IN THIS EXHIBITION, BOTH ARTISTS DELVE INTO THE CONCEPT OF MIGRATION, EACH PRESENTING THEIR UNIQUE AND NUANCED PERSPECTIVES.

FLORIS'S PHOTOGRAPHIC WORK ARISES FROM THE DAILY COMMUTE BETWEEN THE MARGINS AND THE CENTRE, A JOURNEY INFLUENCED BY THE LEGACY OF FORCED REMOVALS AND APARTHEID SPATIAL PLANNING. CAPE TOWN STANDS OUT FROM OTHER CITIES GLOBALLY DUE TO THE DISPLACEMENT OF THE WORKING CLASS, WHO HAVE BEEN PUSHED FURTHER FROM THE CITY CENTRE DESPITE THE MAJORITY OF THEIR EMPLOYMENT BEING LOCATED IN THE CENTRAL BUSINESS DISTRICT (CBD). IN CONTRAST, IN MANY OTHER COUNTRIES, THE WORKING CLASS TYPICALLY RESIDES CLOSER TO THEIR WORKPLACES IN THE INNER CITY, WHILE AFFLUENT POPULATIONS OCCUPY THE MORE DISTANT SUBURBS.

IN PARALLEL, SHANA-LEE EXPLORES THE VISUAL LEGACIES OF EMPIRE THROUGH THE MEDIUM OF COLLAGE. BY MANIPULATING VINTAGE NATIONAL GEOGRAPHIC MAGAZINES, SHE CUTS, REARRANGES, AND REFRAMES THE IMAGES THAT ONCE DEPICTED THE GLOBAL SOUTH THROUGH A COLONIAL PERSPECTIVE. THIS ACT OF CUTTING IS NOT DESTRUCTIVE, RATHER, IT IS LIBERATING. THESE FRAGMENTS EXPOSE HOW REPRESENTATION HAS FUNCTIONED AS A MEANS OF CONTROL, AND HOW REASSEMBLY CAN TRANSFORM INTO AN ACT OF RECLAMATION. WHAT STARTS AS PLAY EVOLVES INTO PROTEST, TURNING WHAT WAS ONCE SPECTACLE INTO SOMETHING MORE PROFOUND, AUTHENTIC, AND DEFIANTLY SELF-AUTHORED. THE FRAGMENTS SHE WORKS WITH ARE NOT JUST LEFTOVERS BUT OPENINGS TO NEW WAYS OF THINKING. HER REASSEMBLED LANDSCAPES AND PORTRAITS CHALLENGE HOW PEOPLE AND PLACES HAVE BEEN HISTORICALLY REPRESENTED, OFFERING GLIMPSSES INTO ALTERNATE VERSIONS THAT HAVE NOT BEEN SHAPED BY EMPIRE.

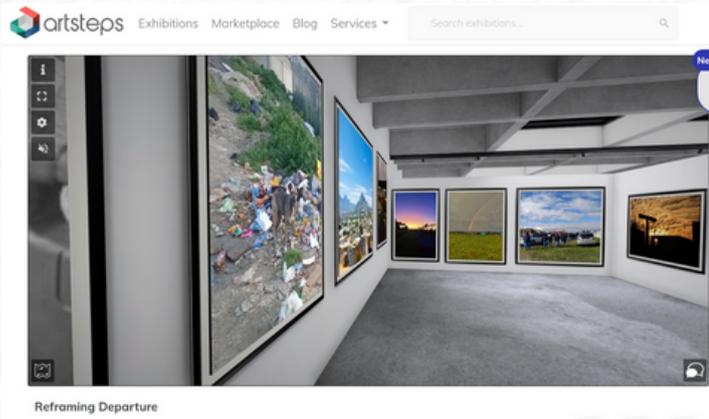
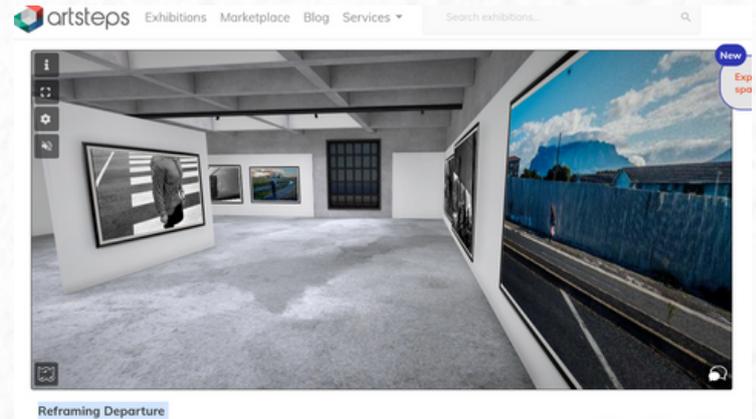
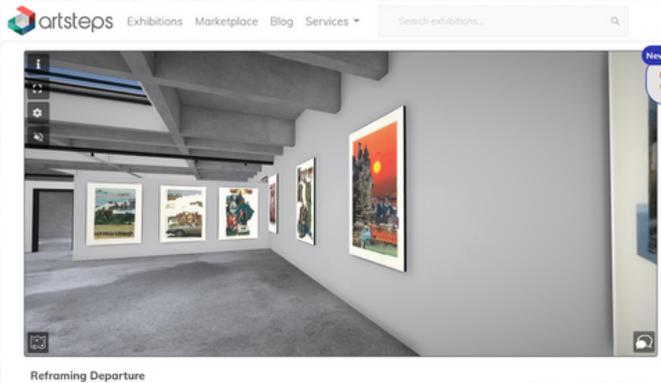
AN ONLINE GALLERY WAS CREATED FOR VIEWERS TO EXPERIENCE THE ART IN A GALLERY SETTING ONLINE:

[HTTPS://WWW.ARTSTEPS.COM/VIEW/68B6A8C9FCE697FCA6C65F61](https://www.artsteps.com/view/68B6A8C9FCE697FCA6C65F61)



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FEATURED IN THIS EXHIBITION, THE IMAGES CAPTURED BY YOUNG PHOTOGRAPHERS ARE AN INTEGRAL PART OF OUR REFRAMING DEPARTURE EXHIBITION, WHICH EXPLORES THE THEME OF MIGRATION. THROUGH THEIR LENSES, WE GAIN A GLIMPSE INTO THE WORLD AS SEEN BY THE NEXT GENERATION, REVEALING NOT ONLY THE LASTING IMPACTS OF HISTORY, BUT ALSO A THREAD OF HOPE AND OPTIMISM WOVEN INTO THEIR PERSPECTIVES. THEIR STORIES REMIND US THAT, EVEN IN THE FACE OF INHERITED STRUGGLES, THERE IS ALWAYS SPACE FOR NEW NARRATIVES OF POSSIBILITY AND RESILIENCE.



THE WINNING PHOTOS WERE EXHIBITED AT RLABS HOUSE AND GALLERY IN MITCHELLS PLAIN FOR A POP-UP ON FIRST THURSDAY

YOUTH INITIATIVE | WINNING PHOTOGRAPHS
DARL: MITCHELLS PLAIN

AS WE SHARE SIMILAR VALUES AND A MISSION, TOGETHER WITH RLABS HOUSE AND GALLERY, WE AIM TO INSPIRE THE YOUTH AND THE BROADER COMMUNITY BY INSTILLING HOPE FOR THE FUTURE. WE BELIEVE THAT BRINGING THE WINNING PHOTOS OF THE LEARNERS ALONG WITH DARL: MITCHELLS PLAIN ([HTTPS://WWW.INSTAGRAM.COM/P/DOSWEK5JH7F/?IMG_INDEX=1](https://www.instagram.com/p/doswek5jh7f/?img_index=1)) CLOSER TO THE COMMUNITY, ALLOWS RESIDENTS AND VISITORS TO ENGAGE WITH AND APPRECIATE THEIR HISTORY AND HERITAGE WITH MORE HOPE. THE DIGITAL ARCHIVE RESEARCH LIBRARY (DARL) DELVES INTO THE RICH CULTURAL AND SOCIAL FABRIC OF MITCHELLS PLAIN, EMPHASIZING IT'S GEMS OF HISTORY THAT OFTEN GO UNTOLD. THIS EVENT SERVES AS A PLATFORM TO BE INSPIRED AND LEARN AS WELL AS AN OPPORTUNITY FOR THE COMMUNITY AND YOUTH TO BE EMPOWERED BY COMING TOGETHER, TO CELEBRATE THEIR HERITAGE, AND REDEFINE THE NARRATIVE SURROUNDING MITCHELLS PLAIN BY CAPTURING THE ESSENCE OF COMMUNITY, ITS RESILIENCE AND SPIRIT



THE GUEST: BO-KAAP BARAKAH



5 DECEMBER 2024 - 30 DECEMBER 2024

VENUE: HABITUS WELLNESS, LOOP STREET, CAPE TOWN

ARTIST: YASSER BOOLEY

CURATORIAL SUMMARY: AS THE NEIGHBOURHOOD FACES THE ENCROACHMENT OF GENTRIFICATION, THE ESSENTIAL QUALITIES THAT HAVE DEFINED ITS IDENTITY ARE AT RISK. THE LONGING FOR BARAKAH BECOMES MORE PRONOUNCED AS YOUNGER GENERATIONS NAVIGATE AN ENVIRONMENT THAT INCREASINGLY FEELS UNFAMILIAR AND RESTRICTIVE. IN A WORLD WHERE SHARING RESOURCES IS SEEN AS A RISK OF PERSONAL LOSS, THE EXHIBITION INVITES CONTEMPLATION ON HOW THE SPIRIT OF GENEROSITY CAN BE PRESERVED. AS "GUESTS" TO THE EXHIBITION, AUDIENCES ARE ENCOURAGED TO REFLECT ON THEIR UNDERSTANDING OF THE IMAGES PRESENTED. ARE WE MERELY OBSERVERS, OR CAN WE RECOGNIZE THE DEEPER NARRATIVES AT PLAY? THE INFLUX OF NEWCOMERS, WHILE BRINGING DIVERSITY AND INTEGRATION, ALSO POSES A THREAT TO THE CONTINUITY OF BO-KAAP'S VIBRANT CULTURE. THIS DUALITY IS EXPLORED THROUGH THE LENS OF HOSPITALITY, A CORNERSTONE OF THE COMMUNITY'S IDENTITY.

THE IMPACT OF GENTRIFICATION ON THE INNOCENCE OF YOUTH IS POIGNANTLY CAPTURED IN BOOLEY'S WORK. THE NEIGHBOURHOOD, ONCE A HAVEN FOR DREAMS AND PLAY, NOW GRAPPLES WITH THE REALITIES OF PROGRESS. THE EXHIBITION SERVES AS A REMINDER OF THE VALUES CULTIVATED BY GENERATIONS, ILLUSTRATING THAT THE ESSENCE OF BO-KAAP IS INTERWOVEN WITH ITS CULTURAL PRACTICES AND SHARED EXPERIENCES. THROUGH THIS EXHIBITION, THE COMMUNITY'S EFFORTS TO SAFEGUARD ITS HERITAGE ARE HIGHLIGHTED, UNDERSCORING THE DELICATE BALANCE BETWEEN WELCOMING NEWCOMERS AND PRESERVING ITS UNIQUE IDENTITY. THE VARIOUS ROLES THAT "GUESTS" PLAY IN THIS CONTEXT ARE EXAMINED, EMPHASIZING THE SIGNIFICANCE OF MAINTAINING THE FOUNDATIONAL VALUES THAT HAVE SHAPED BO-KAAP. IN HONOURING THESE PRINCIPLES, THE EXHIBITION PAYS TRIBUTE TO THE COMMUNITY'S HERITAGE AND PAVES THE WAY FOR A FUTURE WHERE EVERY VOICE IS VALUED AND EVERY NARRATIVE IS RECOGNIZED. THIS COMMITMENT TO CULTURAL CONTINUITY ENRICHES THE COLLECTIVE IDENTITY OF BO-KAAP, FOSTERING A PROFOUND SENSE OF BELONGING AMONG ITS RESIDENTS.

THE EXPANSIVE VENUE WAS STRATEGICALLY UTILIZED TO MAXIMIZE THE IMPACT OF THE PHOTOGRAPHS, WHICH CAPTIVATED VISITORS AND DREW THEM TOWARD EACH PIECE. THROUGH CAREFUL SET DESIGN AND AN INTENTIONAL FLOOR PLAN, WE CRAFTED A COHESIVE NARRATIVE THAT GUIDED ATTENDEES THROUGH THE EXHIBITION. THE VENUE'S CLEAN AESTHETIC SERVED AS A STRIKING BACKDROP, ALLOWING THE COLORFUL PHOTOGRAPHS TO STAND OUT AND RESONATE MORE PROFOUNDLY WITH THE AUDIENCE, ULTIMATELY ENHANCING THEIR OVERALL EXPERIENCE THE ART, HERITAGE AND CULTURE.

THIS EXHIBITION WAS ACCOMPANIED BY AN ARTIST WALKABOUT, ENCOURAGING THE AUDIENCE TO INTERACT WITH THE ART AND THE ARTIST, ADDRESSING IMPORTANT CONVERSATIONS ABOUT THE FUTURE OF BO-KAAP AND ITS HERITAGE.



EKSE! ECHOES OF SELF



4 JULY - 7 JULY 2024

VENUE: BO-KAAP DELI EVENT SPACE

ARTISTS: GARY FRIER AND KIMBERLEY TITUS, WITH A SPECIAL FEATURE BY NADIA KAMIES

CURATORIAL SUMMARY: THE CONCEPT OF "COLOUREDNESS" OR THE "COLOURED EXPERIENCE" HOLDS VARIOUS IMPLICATIONS THAT HAVE UNDERGONE NOTABLE TRANSFORMATIONS IN THE LAST COUPLE OF CENTURIES AND MOST NOTICEABLY THE LAST 3 DECADES. OUR PERCEPTION OF CULTURAL IDENTITY IS SHAPED BY INTERNAL AND EXTERNAL ELEMENTS SUCH AS THE ERA AND POLITICAL CLIMATE OF OUR BIRTH, BOTH ON A LOCAL AND GLOBAL SCALE, THE CULTURAL MILIEU IN WHICH WE WERE RAISED, AND OUR SOCIAL SURROUNDINGS, AMONG OTHERS. THIS IS EVIDENT WITH THE TWO ARTISTS FEATURED IN OUR EXHIBITION, KIMBERLEY TITUS AND GARY FRIER, WHO COME FROM DISTINCT GENERATIONS AND REGIONS WITHIN THE WESTERN CAPE. THESE FACTORS HAVE SHAPED TITUS AND FRIER'S PERCEPTION OF CULTURAL IDENTITY, SHAPING THEIR PERSPECTIVE THROUGH WHICH THEY SEE THE WORLD. AS A RESULT, THESE INFLUENCES ARE REFLECTED IN THEIR ARTWORKS AND THE WAY THEY PORTRAY THEIR LIVED EXPERIENCES. CONSEQUENTLY, WE OBSERVE TWO DISTINCT PERSPECTIVES ABOUT CULTURE AND HOW EACH CHOOSES TO REPRESENT IT VISUALLY. THERE IS A NOTICEABLE EVOLUTION IN CULTURE, LEADING TO THE EMERGENCE OF VARIOUS SUBCULTURES AND CREATING OPPORTUNITIES FOR NEW POSSIBILITIES FOR FUTURE GENERATIONS. THIS EVOLUTION IN CULTURE HAS PAVED THE WAY FOR THE FLOURISHING OF DIVERSE SUBCULTURES, EACH BRINGING ITS UNIQUE PERSPECTIVES AND CONTRIBUTIONS TO THE TAPESTRY OF SOCIETY AND COMMUNITIES AS WHOLE.

THE GOAL OF THIS EXHIBITION IS TO EXPLORE THE CORE OF VARIOUS CULTURAL EXPERIENCES THAT ARE BOTH TIMELESS AND ROOTED IN DIFFERENT ERAS. IT DELVES INTO HOW THESE CULTURAL IDENTITIES SHAPE FRESH CULTURAL ENCOUNTERS. BOTH ARTISTS DRAW INSPIRATION FROM THEIR DISTINCT EXPERIENCES, UTILIZING THEIR ARTWORK TO ENRICH A COMMUNAL DISCOURSE CENTRED ON THEMES OF HOPE, TRADITION, RESILIENCE, AND SOCIETAL BETTERMENT. AS VISITORS ENGAGE WITH THE EXHIBITION, THEY ARE ENCOURAGED TO CONTEMPLATE THE INTERSECTIONS OF PAST, PRESENT, AND FUTURE CULTURAL IDENTITIES AND LANDSCAPES.

WE TRANSFORMED A PREVIOUSLY COZY SPACE AND STORAGE UNIT INTO A STUNNING AND EXPANSIVE ART GALLERY, WHERE EVERY CORNER WAS THOUGHTFULLY DESIGNED TO CONVEY A RICH NARRATIVE. THE REVITALIZATION MAXIMIZED THE AVAILABLE SPACE AND CREATED AN INVITING ATMOSPHERE THAT ENCOURAGED VISITORS TO IMMERSE THEMSELVES IN THE STORIES BEHIND EACH ARTWORK. THE GALLERY SHOWCASED A DIVERSE RANGE OF ARTISTIC EXPRESSIONS, WITH EACH PIECE CAREFULLY CURATED TO REFLECT THE CULTURAL AND HISTORICAL SIGNIFICANCE. WE CREATED A VIBRANT HUB FOR CREATIVITY AND COMMUNITY ENGAGEMENT, INVITING EVERYONE TO EXPLORE AND APPRECIATE THE BEAUTY OF ART AND CULTURAL HERITAGE IN A MEANINGFUL WAY BY BREATHING NEW LIFE INTO THE ONCE-STAGNANT SPACE.



NADIA KAMIES, WRITER AND ACADEMIC AUTHOR ON THE SUBJECT OF “COLOURED” IDENTITY SHARES HER PERSONAL FAMILY ARCHIVE. THE PERSONAL PORTRAITS SERVE AS A TIME CAPSULE, CAPTURING THE ESSENCE OF WHAT IT MEANT TO BE A PERSON OF COLOUR IN A FORMER ERA AND THE INTRICATE WAYS IN WHICH THIS HISTORY INTERTWINES WITH ONE’S SENSE OF SELF. IT METICULOUSLY DOCUMENTS THE STORIES, STRUGGLES, AND TRIUMPHS OF THOSE WHO NAVIGATED A WORLD COLOURED BY PREJUDICE AND DISCRIMINATION, OFFERING A POIGNANT GLIMPSE INTO HOW EXPERIENCES OF THE PAST CONTINUE TO SHAPE AND INFORM OUR PRESENT IDENTITIES. AS WE DELVE INTO THESE PRESERVED MEMORIES, WE ARE REMINDED OF THE RESILIENCE, DIGNITY, AND SPIRIT OF COMMUNITY THAT HAVE LONG BEEN HALLMARKS OF THE “COLOURED” EXPERIENCE, INSPIRING US TO HONOUR THE PAST WHILE CHARTING A COURSE TOWARDS A MORE INCLUSIVE AND EQUITABLE FUTURE.



A GLIMPSE BETWEEN MEMOIRS: CHILDHOOD NOSTALGIA



2023

VENUE: BO-KAAP CULTURAL HUB

ARTISTS: SHAUNEZ BENTING & M. WHALEED AHJUM

CURATORIAL SUMMARY: A GLIMPSE BETWEEN MEMOIRS, FEATURING ARTISTS SHAUNEZ BENTING AND WHALEED AHJUM, SERVES AS A RICH EXPLORATION OF HERITAGE, NOSTALGIA, AND CULTURAL IDENTITY WITHIN THE CONTEXT OF CAPE MALAY CULTURE, ALL WHILE ENGAGING WITH THE CONCEPT OF SPECULATION. BY REVISITING THEIR CHILDHOOD MEMORIES, THE ARTISTS NOT ONLY PROVIDE INSIGHTS INTO THEIR PERSONAL AND COLLECTIVE HISTORIES BUT ALSO CHALLENGE AUDIENCES TO CONSIDER HOW THESE NARRATIVES CAN SHAPE THEIR VISIONS FOR THE FUTURE. THIS INTERPLAY HIGHLIGHTS THE IMPACT OF APARTHEID ON THEIR COMMUNITIES AND INVITES SPECULATION ABOUT HOW THE PAST INFORMS CURRENT REALITIES AND FUTURE POSSIBILITIES.

KEY THEMES OF THE EXHIBITION FURTHER INTERTWINE WITH THE IDEA OF SPECULATION, PARTICULARLY THE SIGNIFICANCE OF NOSTALGIA AS A TOOL FOR UNDERSTANDING IDENTITY AND RESISTING DOMINANT NARRATIVES. THE ARTISTS EMPHASIZE SELF-AUTHORSHIP, ENCOURAGING COMMUNITIES TO RECLAIM THEIR STORIES AND CHALLENGE HISTORICAL MISREPRESENTATION. BENTING'S FOCUS ON MARGINALIZED SPACES FROM HIS YOUTH AND AHJUM'S INVESTIGATION OF HIS SOUTH EAST ASIAN ROOTS INTERSECT WITH CAPE MALAY HERITAGE, PROMPTING VIEWERS TO CONSIDER HOW THESE EXPLORATIONS CAN OPEN UP ALTERNATIVE HISTORIES AND FUTURES.

OVERALL, THE EXHIBITION UNDERScores THE RESILIENCE OF CULTURAL IDENTITIES AND THE RICHNESS OF SHARED EXPERIENCES, WHILE ALSO INVITING SPECULATION ON HOW HONORING ANCESTRAL LEGACIES THROUGH ARTISTIC EXPRESSION CAN DISRUPT SOCIETAL NORMS. IN THIS WAY, THE EXHIBITION NOT ONLY CELEBRATES CULTURAL VIBRANCY DESPITE OPPRESSION BUT ALSO POSITIONS ITSELF AS A VITAL CONVERSATION ABOUT THE POTENTIAL FOR ART TO ENVISION AND SHAPE THE FUTURE.

SET IN THE TRANSFORMED SPACE OF THE BO-KAAP CULTURAL HUB OEMIE ROOM, WHICH WAS TRANSFORMED FROM A WORKSHOP SPACE TO AN ART GALLERY, EFFECTIVELY CAPTURING THE AUDIENCES' ATTENTION THROUGH SIGHT AND SOUND, WITH VOICE-OVER MEMORIES BEING PLAYED THROUGH THE SOUND SYSTEM, AND PROJECTED VIDEOS OF THE ARTISTS SPEAKING ABOUT THEIR ART PRACTICE

COMPLEMENTARY RESEARCH BY OCHT RESEARCHERS YUNUS OGIER AND ZOKU MGOBUKA-HORN ACCOMPANIED THIS EXHIBITION. SEVERAL ASPECTES OF SLAVERY AT THE CAPE WAS EXPLORED, INCLUDING THE INTRODUCTION OF ISLAM AT THE CAPE. DESPITE THE CITY'S EARLY INFRASTRUCTURE BEING BUILT BY THESE DIVERSE GROUPS, THE LEGACY OF SLAVERY IS RARELY ACKNOWLEDGED. VISIBLE REMINDERS INCLUDE THE OLD SLAVE LODGE, THE OLD SLAVE CHURCH ON LONG STREET, AND THE PALM TREE MOSQUE. THE SOCIAL AND PHYSICAL INFRASTRUCTURE OF CAPE TOWN WAS SHAPED BY INDIVIDUALS WHO SERVED AS GARDENERS, BUILDERS, CARPENTERS, FISHERMEN, NURSEMAIDS, AND STREET CLEANERS. SOUTH AFRICA'S CULTURAL DIVERSITY TODAY IS A RESULT OF THIS HISTORY, WITH ELEMENTS OF LANGUAGE, CUSTOMS, MUSIC, AND RELIGION DEEPLY INFLUENCED BY ENSLAVED COMMUNITIES.

PRINTS OF SOME OF THE ARTWORK WAS SOLD ON BEHALF OF THE ARTIST AND FOR THE OPERATIONAL COSTS OF THE NON-PROFIT.



TULIS



SEPTEMBER 2023

VENUE: TEDDY'S ROOM, MILNER ROAD, WOODSTOCK

ARTISTS: SHAFEEQAH EFFENDI AND SHAHEEN SONI, WITH A SPECIAL FEATURE BY FAHEEM RHODA-JACKSON

CURATORIAL SUMMARY:THE EARLIEST NON-EUROPEAN EXAMPLES OF WRITING AT THE CAPE CAN BE FOUND IN ARCHIVAL RECORDS DATING BACK TO THE 1700S WHICH HIGHLIGHTS THE KNOWLEDGE ENSLAVED PEOPLE BROUGHT WITH THEM FROM THEIR PLACES OF ORIGIN TO THE CAPE WHICH CONTRIBUTED TO THE MELTING POT OF CULTURES THAT EXISTS IN PRESENT DAY SOUTH AFRICA.

ARTISTS SHAHEEN SONI AND SHAFEEQA EFFENDI ARE GREAT EXAMPLES OF MEMBERS FROM OUR COMMUNITY WHO USE ART AS A MEANS TO REFRESH THEIR HEART AND SOUL. BOTH OF THESE ARTISTS INTENTIONALLY INCLUDE ASPECTS OF THEIR FAITH IN THEIR WORK AND USE THEIR FAITH AND SPIRITUAL EXPERIENCES AS INSPIRATION FOR THEIR ARTWORK. BY EXAMINING THE WORK OF SONI AND EFFENDI, WE CAN UNDERSTAND THE CAPE MALAY CULTURE NOT JUST FROM A HISTORICAL PERSPECTIVE BUT WE GET TO SEE AND SHARE THE EMOTION AND FAITH THAT GIVES LIFE TO THIS CULTURE WITH RICH TRADITIONS. THESE ARTWORKS ON SHOW REFLECT PERSONAL STORIES OF HOPE, TRANQUILITY, CONNECTION, DEEP FAITH, BEAUTY AND SUBMISSION.

THE INTENTION OF THIS EXHIBITION WAS TO UNDERSTAND HOW FAITH FUNCTIONS IN PEOPLE'S SENSE OF BELONGING, GIVEN THE FACT THAT A LOT OF THE CAPE MALAY TRADITIONS AND IDENTITY STEMS FROM THE TRADITIONS IN ISLAM. THE CAPE MALAY IDENTITY TODAY IS VAST, YET IT IS A PRODUCT OF A RICH HISTORY THAT IS FILLED WITH SUBJUGATION, AS WELL AS HOPE, PERSEVERANCE AND RESILIENCE. THIS SENSE OF BELONGING THAT MANY CAPE MALAYS HOLD HAS A LOT TO DO WITH THE HISTORY IN WHICH THIS CULTURE CAME FROM AND THEREFORE IT IS IMPORTANT TO UNDERSTAND WHAT AND WHO CONTRIBUTED TO THIS CULTURAL IDENTITY AND HOW WE CONTINUE TO PRESERVE AND EXPLORE IT.

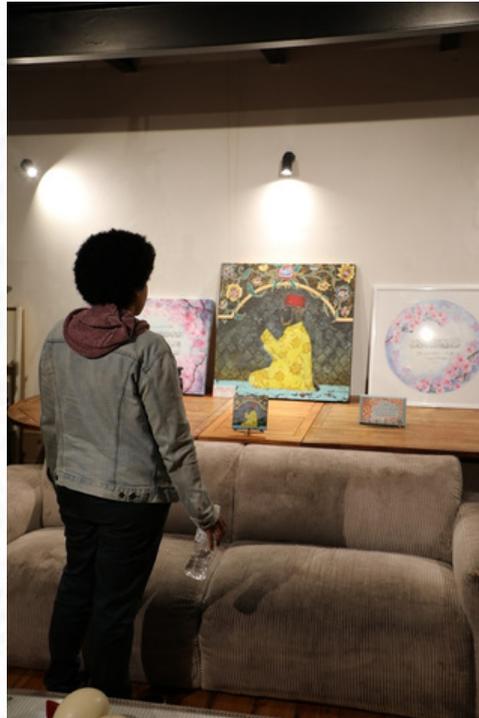
CALLIGRAPHY ARTIST FAHEEM RHODA JACKSON'S WORK IS VITAL TO THE CLOSING OF THIS EXHIBITION. JACKSON INTRODUCED US TO THE HISTORY OF WRITING KHATT AL- JANUBI (THE JANUBI SCRIPT) AND THE IMPORTANCE AND RELEVANCE OF PRESERVING THIS PRACTICE. KHATT-AL-JANUBI, MEANING "SOUTHERN SCRIPT" IS INITIALLY BASED ON THE WRITING OF THE EARLY MUSLIMS AT THE CAPE SUCH AS TUAN GURU. IN THE HISTORY AND DEVELOPMENT OF THE ARABIC SCRIPTS, WE FIND "EASTERN" AND "WESTERN" SCRIPTS AND ALSO "CHINESE/SEENI" SCRIPTS. THIS IS THE FIRST TIME A REFERENCE IS MADE TO THE "SOUTHERN SCRIPT" AS JACKSON HOPES TO BRING MORE AWARENESS OF THIS PART OF OUR HISTORY AND WRITING CULTURE.

THE RESEARCH COMPONENT OF THIS EXHIBITION FOCUSED ON THE ORIGINS OF *TULIS* OR WRITING, IN THE NON-EUROPEAN CONTEXT. IT TOUCHES ON THE QU'RAN WRITTEN AT THE CAPE, THE DIFFERENT SCRIPTS USED, AND THEIR EVOLUTION AT THE CAPE. THE WRITING OF THE MALAY LANGUAGE IN ARABIC PERSISTS TILL TODAY THROUGHOUT SOUTH EAST ASIA WHERE IT IS TERMED JAWI. DESPITE THE NAME, ON THE ISLANDS OF JAVA, MADURA AND SUNDA, THE SCRIPT IS CALLED PEGON. AS SLAVES WERE IMPORTED FROM THE INDIAN OCEAN TO THE CAPE, AND MANY LEARNED NOBLEMEN, ORANG KAYA, WERE EXILED HERE AS WELL FROM SOUTH EAST ASIA IN PARTICULAR, WE CAN UNDERSTAND HOW JAWI COULD BECOME A VOGUE SCRIPT AT THE CAPE.

JAWI IS MALAY WRITTEN WITH THE ARABIC SCRIPT, WE CAN SEE 6 EXTRA CHARACTERS ADDED TO THE ARABIC ALPHABET WHICH ACCOMMODATES THE PHONETICS USED IN THE MALAY LANGUAGE. IF YOU MAKE A VISIT TO THE TANAH BARU GRAVEYARD, WHICH IS THE OLDEST MUSLIM GRAVEYARD AT THE CAPE, YOU WILL FIND COUNTLESS EXAMPLES OF TULIS IN ARABIC AND JAWI.

IN THE 19 AND 20TH CENTURIES, MUSLIMS AT THE CAPE USED ARABIC TO WRITE AFRIKAANS AND IT IS KNOWN THAT THE FIRST WRITTEN FORM OF AFRIKAANS IS IN ARABIC SCRIPT. HERE'S ANOTHER EXAMPLE WHERE HE USED THE JANUBI SCRIPT TO WRITE THE AFRIKAANS TRANSLATION OF A LETTER WHICH THE PROPHET MUHAMMAD SAW WROTE TO GOVERNOR MUNZIR SAWAA TAMIMI OF BAHRAIN.

AS PART OF THE EXHIBITION, RHODA-JACKSON ALSO PRESENTED A TALK, WHERE HE SPOKE ABOUT THE IMPORTANCE OF PRESERVING THIS TRADITIONAL PRACTICE OF TULIS. HIS TALK ALSO SERVED AS A FUNDRAISER, IN WHICH PARTICIPANTS FROM THE AUDIENCE WERE ENTERED INTO A LUCKY DRAW TO RECEIVE A PRIZE. THIS WAS THE FIRST SUCH FUNDRAISER OCTH HELF FOR THE ORGANZIATION.



WEDDING SALAWAAT



MAY 2023

VENUE: KNEXT ART GALLERY, HARRINGTON STREET, CAPE TOWN

ARTIST: RIZQUA BARNES

CURATORIAL SUMMARY: THROUGH HER PHOTOGRAPHY, BARNES CAPTURED A MOMENT OF DEEP EMOTIONAL INTENSITY OF THE WEDDING SALAWAAT, WHICH IS A POIGNANT CAPE MALAY TRADITION WHERE, AS A BRIDE LEAVES HER RECEPTION TO BEGIN HER NEW LIFE. A GROUP OF WOMEN—OFTEN HAJJIS (THOSE WHO PERFORMED PILGRIMAGE)—ESCORT HER WHILE SINGING SPECIALIZED PRAISES OF THE PROPHET MUHAMMAD (PBUH).

IT IS A DEEPLY EMOTIONAL, RHYTHMIC PROCESSION THAT SERVES AS A BLESSING FOR THE UNION, OFTEN FEATURING THE BRIDE WITH A SHAWL OR FUR PLACED OVER HER SHOULDERS FOR PROTECTION. THIS PRACTICE HAS BEEN RECOGNIZED AS A CHERISHED,, ENDURING, YET EVOLVING, ASPECT OF CAPE MUSLIM HERITAGE.

WE PLAYED A CRUCIAL ROLE IN SUPPORTING THE ARTIST BY SECURING FUNDING FOR THE PRINTING OF HER WORKS AND MANAGING ALL MARKETING EFFORTS FOR THE EVENT, WHICH INCLUDED DISTRIBUTING PRESS RELEASES TO MEDIA CONTACTS AND REACHING OUT TO POTENTIAL. THE INAUGURAL EXHIBITION FEATURED A SMALL TEAM COMPRISED SOLELY OF DIRECTORS, ALONGSIDE TWO DEDICATED VOLUNTEERS, AALIYAH AHMED AND DAIYAAN PETERSEN, WHO GENEROUSLY CONTRIBUTED THEIR TIME AND EXPERTISE. TO GENERATE INTEREST PRIOR TO THE INTERACTIVE EXHIBITION, WE UTILIZED SOCIAL MEDIA TO NARRATE THE HISTORY OF TRADITIONAL CAPE MALAY WEDDINGS, DRAWING ON ARCHIVAL RESEARCH AND JOURNALS TO UNCOVER THE WEDDING CUSTOMS OF CAPE MALAY ANCESTORS. THIS NARRATIVE WAS ENRICHED BY OLDER PHOTOGRAPHS CAPTURED BY BARNES DURING HER EARLY CAREER AS A WEDDING PHOTOGRAPHER, WHILE AALIYAH AHMED PROVIDED PERSONAL INSIGHTS INTO THE SIGNIFICANCE OF THESE TRADITIONS, ENHANCING THE VISUAL STORYTELLING. TOGETHER, THE TEAM DELVED INTO THE BEAUTY AND ORIGINS OF THE CAPE MALAY WEDDING SALAWAAT.

OCTH DIRECTORS TRANSFORMED THE INTIMATE KNEXT ART GALLERY INTO A STUNNING EXHIBITION SPACE, EMPLOYING ELEGANT FLOOR-TO-CEILING DRAPERY TO MIMIC THE AMBIANCE OF A TRADITIONAL CAPE MALAY WEDDING VENUE. PHOTOGRAPHS, PRINTED ON A2-SIZED 3MM PERSPEX, WERE SUSPENDED FROM THE CEILING, CREATING A FLOATING EFFECT THAT, COMBINED WITH THE DRAPERY BACKDROP, IMPARTED AN ETHEREAL QUALITY TO THE ENVIRONMENT. THE DISPLAY INCLUDED A TRADITIONAL BEADED WEDDING DRESS AND THE MEDORA HEADPIECE, ELEGANTLY DRAPED OVER A MANNEQUIN. A LIVE RECITAL OF THE SALAWAAT, TYPICALLY PERFORMED DURING THE BRIDE AND GROOM'S DEPARTURE, ADDED A HEARTFELT ELEMENT TO THE EVENT, EVOKING THE EMOTIONS OF AN ACTUAL WEDDING CEREMONY, WITH BELOVED MEMBERS OF THE CAPE TOWN MUSLIM COMMUNITY PERFORMING AT THE OPENING.



PRESERVATION OF CAPE MALAY HERITAGE: MOULOOD & MALAY CHOIR



MARCH - SEPTEMBER 2022

VENUE: CAPE HERITAGE MUSEUM, CASTLE OF GOOD HOPE, CAPE TOWN

ARTIST: TASHNEEM ABRAHAMS

THE EXHIBITION WAS SUCCESSFULLY COMPLETED AND EXECUTED PRIOR TO THE OFFICIAL ESTABLISHMENT OF OCTH AS A NON-PROFIT ORGANIZATION. THE TIMING IS SIGNIFICANT AS IT HIGHLIGHTS THE INITIATIVE AND DEDICATION OF THOSE INVOLVED, WHO WORKED DILIGENTLY TO BRING THE EXHIBITION TO FRUITION EVEN BEFORE THE FORMAL RECOGNITION OF THE ORGANIZATION.

THE EFFORTS PUT INTO THE EXHIBITION SHOWCASED THE ARTISTIC VISION AND COMMITMENT TO COMMUNITY ENGAGEMENT AND LAID A STRONG FOUNDATION FOR OCTH'S FUTURE ENDEAVORS. BY ACHIEVING THIS MILESTONE AHEAD OF THE OFFICIAL DESIGNATION, THE TEAM DEMONSTRATED THEIR ABILITY TO OPERATE EFFECTIVELY AND MAKE AN IMPACT, SETTING A PRECEDENT FOR THE ORGANIZATION'S SUBSEQUENT ACTIVITIES AND MISSION.

YOUTH INITIATIVES



OUR OBJECTIVE IS TO ENHANCE OUR OUTREACH TO YOUNG PEOPLE, FOCUSING ON EDUCATING THEM ABOUT THE SIGNIFICANCE OF PRESERVING CULTURAL HERITAGE AS UNDERSTANDING THE VALUE OF ART AND HISTORY IS CRUCIAL TO SHAPING OUR COLLECTIVE IDENTITY AND PAYING TRIBUTE TO THE COMPLEX WEAVE OF OUR SHARED HISTORY AND THE FREQUENTLY UNHEARD VOICES THAT INHABIT IT.

YOUNG PEOPLE PLAY A CRUCIAL ROLE IN PRESERVATION AND BY ACTIVELY INVOLVING YOUTH, WE BELIEVE WE CAN SPARK THEIR CURIOSITY AND PASSION FOR THE RICH TRADITIONS THAT SHAPE OUR IDENTITIES. PROGRAMMES HAVE BEEN INITIATED TO EMPOWER THE NEXT GENERATION TO CONNECT WITH THEIR ROOTS AND CELEBRATE THE VIBRANT TAPESTRY OF THEIR CULTURAL BACKGROUNDS.

IMPLEMENTING A RANGE OF STRATEGIES, SUCH AS WORKSHOPS, TRAINING, CONTESTS, AND COLLABORATIVE PROJECTS, FOSTERS A SENSE OF COMMUNITY AND BELONGING AMONG YOUTH. THESE INITIATIVES WILL ENHANCE THEIR SKILLS AND EMPOWER THEM TO EXPRESS THEIR UNIQUE PERSPECTIVES THROUGH DIFFERENT MEDIUMS. CREATING AN INCLUSIVE ENVIRONMENT WHERE YOUNG PEOPLE FEEL VALUED AND HEARD IS ESSENTIAL. OUR GOAL AS AN NPO IS TO INSPIRE THE YOUNGER GENERATION TO TAKE PRIDE IN THEIR HERITAGE WHILE ENCOURAGING THEM TO THINK CRITICALLY.

THE YOUTH ARE THE LEADERS OF TOMORROW; AND THEY ARE THE GUARDIANS OF OUR CULTURAL LEGACY TODAY!

YOUTH INITIATIVES



WALKABOUTS AND TALKS



COLLABORATIONS



2025-2026: DESMOND & LEAH TUTU FOUNDATION

2025: SISONKE ART GALLERY, CAPE HERITAGE HOTEL & SPIER ARTS TRUST (HUB)

2025: HEAT WINTER ARTS FESTIVAL

2024-2025: RLABS (MITCHELLS PLAIN)

2024-2025: APEX HIGH SCHOOL (KAYAMANDI, STELLENBOSCH)

2024-2025: APEX HIGH SCHOOL (EERSTERIVER)

2024-2025: CEDAR HIGH SCHOOL (MITCHELLS PLAIN)

2024-2025: GLENDALE HIGH SCHOOL (MITCHELLS PLAIN)

2024-2025: THE LEADERSHIP COLLEGE (PRIMROSE PARK)

2024: BO-KAAP CULTURAL HUB

2024: BO-KAAP DELI

2024: OUR HABITUS

2023: TEDDY'S ROOM

2023: FAHEEM RHODA-JACKSON (CALLIGRAPHER)

2023: KNEXT GALLERY

2022: CAPE HERITAGE MUSEUM

SPONSORS (2022-)



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SPIER ARTS TRUST: HOUSE UNION BLOCK

THE BOOK LOUNGE

JONATHAN BALL

CLARK'S BOOKS

MACBAT PRINTING

GOOD HOPE MEAT HYPER

MUSLIMS CONNECTED

SWITCH BEAUTY

ONE AND ONLY RESORTS

SPICE MECCA

BO-KAAP HERITAGE WALKS (DAIYAAN PETERSEN)

JOEKELS

JIVE

MEDIA HISTORY



TO BROADEN OUR OUTREACH AND ENGAGE A WIDER AUDIENCE, EACH OF OUR EXHIBITIONS IS STRATEGICALLY ACCOMPANIED BY MEDIA COVERAGE INCLUDING PARTICIPATION IN FIRST THURSDAY. WE CONSISTENTLY ISSUE A PRESS RELEASE FOR EVERY EXHIBITION, WHICH HAS EFFECTIVELY SPARKED INTEREST AND SECURED VALUABLE MEDIA ATTENTION, THEREBY INFORMING THE PUBLIC. OVER THE YEARS, WE HAVE DEVELOPED GOOD RELATIONSHIPS WITH VARIOUS MEDIA OUTLETS, INCLUDING RADIO STATIONS, WHICH HAVE BEEN INSTRUMENTAL IN PROMOTING OUR EXHIBITIONS. MEDIA ENGAGEMENT AMPLIFIES OUR VISIBILITY AND CULTIVATES A SENSE OF COMMUNITY AROUND THE ARTS, HERITAGE AND CULTURE SECTOR, ENABLING US TO CONNECT WITH DIVERSE AUDIENCES AND FOSTER A DYNAMIC CULTURAL DIALOGUE.

2022: PRESERVATION OF CAPE MALAY HERITAGE & CULTURE

WEEKEND ARGUS

PHOTOGRAPHY EXHIBITION HONOURS CAPE MALAY CULTURE

[HTTPS://WWW.IOL.CO.ZA/WEEKEND-ARGUS/LIFESTYLE/PHOTOGRAPHY-EXHIBITION-HONOURS-CAPE-MALAY-CULTURE-577342BC-651C-4BC4-BADA-576BB60085F8](https://www.iol.co.za/weekend-argus/lifestyle/photography-exhibition-honours-cape-malay-culture-577342bc-651c-4bc4-bada-576bb60085f8)

CAPE ARGUS

THE CASTLE OF GOOD HOPE ABUZZ ON HUMAN RIGHTS DAY DUE TO CAPE MALAY PHOTO EXHIBIT

[HTTPS://WWW.IOL.CO.ZA/CAPEARGUS/NEWS/THE-CASTLE-OF-GOOD-HOPE-ABUZZ-ON-HUMAN-RIGHTS-DAY-DUE-TO-CAPE-MALAY-PHOTO-EXHIBIT-4E0873B8-45D3-4797-A4F6-78E5FCDF45EE](https://www.iol.co.za/capeargus/news/the-castle-of-good-hope-abuzz-on-human-rights-day-due-to-cape-malay-photo-exhibit-4e0873b8-45d3-4797-a4f6-78e5fcdf45ee)

RADIO 786

FEED POST

[HTTPS://WWW.INSTAGRAM.COM/P/CBU8CNKQKYD/](https://www.instagram.com/p/CBU8CNKQKYD/)

MEDIA HISTORY



VRYE BLAD

KAAPS-MALEISE KULTUUR EN TRADISIËS DEUR 'N KAMERALENS

VOICE OF THE CAPE FM

VOC BREAKFAST RADIO INTERVIEW & ARTICLE

PODCAST

[HTTPS://WWW.VOCFM.CO.ZA/MUSLIM-YOUTH-SHOWCASES-SOLO-CAPE-MALAY-EXHIBITION-AT-CASTLE-OF-GOODHOPE/](https://www.vocfm.co.za/muslim-youth-showcases-solo-cape-malay-exhibition-at-castle-of-goodhope/)

2023: THE WEDDING SALAWAAT

RADIO 786

PODCAST

[HTTPS://WWW.RADIO786.CO.ZA/COLOURFUL-MALAY-WEDDINGS-ON-DISPLAY-IN-BLACK-AND-WHITE/](https://www.radio786.co.za/colourful-malay-weddings-on-display-in-black-and-white/)

[HTTPS://RADIO786-](https://radio786-my.sharepoint.com/personal/shanaaz_radio786_co_za/_layouts/15/stream.aspx?id=%2Fpersonal%2Fshanaaz%5Fradio786%5Fco%5Fza%2Fdocuments%2Fattachments%2Fpreview%20of%20the%20arts%20%2D%20wedding%20salawaat%20210523%2Emp3&ga=1)

[MY.SHAREPOINT.COM/PERSONAL/SHANAAZ_RADIO786_CO_ZA/_LAYOUTS/15/STREAM.ASPX?ID=%2FPERSONAL%2FSHANAAZ%5FRADIO786%5FCO%5FZA%2FDOCUMENTS%2FATTACHMENTS%2FREVIEW%20OF%20THE%20ARTS%20%2D%20WEDDING%20SALAWAAT%20210523%2EMP3&GA=1](https://radio786-my.sharepoint.com/personal/shanaaz_radio786_co_za/_layouts/15/stream.aspx?id=%2Fpersonal%2Fshanaaz%5Fradio786%5Fco%5Fza%2Fdocuments%2Fattachments%2Fpreview%20of%20the%20arts%20%2D%20wedding%20salawaat%20210523%2Emp3&ga=1)

MEDIA HISTORY



CAPE ARGUS

THE WEDDING SALAWAAT: EXHIBIT SHOWS MOVING MUSLIM WEDDING TRADITION LENSED BY RIZQUA BARNES

[HTTPS://WWW.IOL.CO.ZA/CAPEARGUS/NEWS/THE-WEDDING-SALAWAAT-EXHIBIT-SHOWS-MOVING-MUSLIM-WEDDING-TRADITION-LENSED-BY-RIZQUA-BARNES-B70A4E9A-796A-4C51-A922-E19D888686DD](https://www.iol.co.za/capeargus/news/the-wedding-salawaat-exhibit-shows-moving-muslim-wedding-tradition-lensed-by-rizqua-barnes-b70a4e9a-796a-4c51-a922-e19d888686dd)

CAPE ARGUS

THE WEDDING SALAWAAT EXHIBITION BRINGS TEARS TO VIEWERS EYES

[HTTPS://WWW.IOL.CO.ZA/CAPEARGUS/NEWS/THE-WEDDING-SALAWAAT-EXHIBITION-BRINGS-TEARS-TO-VIEWERS-EYES-4E087D47-AA5B-4A42-A4DD-4CA68A4FA5F3](https://www.iol.co.za/capeargus/news/the-wedding-salawaat-exhibition-brings-tears-to-viewers-eyes-4e087d47-aa5b-4a42-a4dd-4ca68a4fa5f3)

SALAAMEDIA

YOUTUBE PODCAST/INTERVIEW

MUSLIM VIEWS (ARTICLE)

CAPTURING THE WEDDING SALWAAT OF THE HAJIS

MEDIA HISTORY



2023: TULIS

**SALAAMEDIA
PODCAST INTERVIEW**

[HTTPS://SOUNDCLOUD.COM/SALAAMEDIA/TULIS-AN-ISLAMIC-ART-EXHIBITION-7-10-SEPTEMBER](https://soundcloud.com/salaamedia/tulis-an-islamic-art-exhibition-7-10-september)

**CAPE TALK
INTERVIEW**

[HTTPS://WWW.CAPETALK.CO.ZA/PODCASTS/476/GOOD-MORNING-CAPE-TOWN-WITH-LESTER-KIEWIT/740531/OUR-CAPE-TOWN-HERITAGE-KICKSTARTS-HERITAGE-MONTH-WITH-TULIS-EXHIBITION](https://www.capetalk.co.za/podcasts/476/good-morning-cape-town-with-lester-kiewit/740531/our-cape-town-heritage-kickstarts-heritage-month-with-tulis-exhibition)

**CAPE ARGUS
PRINT AND ONLINE ARTICLE**

[HTTPS://WWW.IOL.CO.ZA/CAPEARGUS/NEWS/ISLAMIC-ART-EXHIBITION-HONOURS-HERITAGE-AND-CULTURE-2CE93E5D-8F23-430B-B4EE-EE337A19B521](https://www.iol.co.za/capeargus/news/islamic-art-exhibition-honours-heritage-and-culture-2ce93e5d-8f23-430b-b4ee-ee337a19b521)

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[HTTPS://FIRST-THURSDAYS.CO.ZA/PARTICIPANTS/TEDDYS-ROOM/](https://first-thursdays.co.za/participants/teddys-room/)

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[WWW.CAPETOWNETC.COM/EVENTTS/FIRST-THURSDAY-SEPTEMBER-2023/](http://www.capetownetc.com/eventts/first-thursday-september-2023/)

MEDIA HISTORY



**RADIO 786
INTERVIEW**

**VOICE OF THE CAPE
INTERVIEW**

**2024: EKSE! ECHOES OF SELF
THE STAR (ONLINE)**

[HTTPS://THESTAR.CO.ZA/CAPEARGUS/NEWS/2024-06-26-OUR-CAPE-TOWN-HERITAGE-TO-SHOWCASE-EXHIBITION-EXPLORING-COLOURED-HERITAGE/](https://thestar.co.za/capeargus/news/2024-06-26-our-cape-town-heritage-to-showcase-exhibition-exploring-coloured-heritage/)

WEBSITE ARTICLE BY AUTHOR NADIA KAMIES

[HTTPS://NADIAKAMIESWRITER.COM/PROJECTS/EKSE-ECHOES-OF-SELF-A-COLLABORATION-WITH-OUR-CAPE-TOWN-HERITAGE/](https://nadiakamieswriter.com/projects/ekse-echoes-of-self-a-collaboration-with-our-cape-town-heritage/)

2024: A GLIMPSE BETWEEN MEMOIRS - CHILDHOOD NOSTALGIA

CAPE ARGUS

PRINT AND ONLINE ARTICLE

**[HTTPS://WWW.IOL.CO.ZA/CAPEARGUS/NEWS/EXHIBITION-TO-EXPLORE-CHILDHOOD-NOSTALGIA-AND-CULTURAL-IDENTITY-FE434B62-7343-48F5-A4C6-53933424988B](https://www.iol.co.za/capeargus/news/exhibition-to-explore-childhood-nostalgia-and-cultural-identity-fe434b62-7343-48f5-a4c6-53933424988b)
FIRST THURSDAYS**

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[HTTPS://FIRST-THURSDAYS.CO.ZA/PARTICIPANTS/BO-KAAP-CULTURAL-HUB/](https://first-thursdays.co.za/participants/bo-kaap-cultural-hub/)

[HTTPS://WWW.INSTAGRAM.COM/FIRSTTHURSDAYS_ZA/P/C4NA0UOMMQM/](https://www.instagram.com/firstthursdays_za/p/c4na0uommqm/)

MEDIA HISTORY



BO-KAAP CULTURAL HUB
BLOG ARTICLE

[HTTPS://BOKAAPCULTURALHUB.CO.ZA/CELEBRATING-HERITAGE-A-GLIMPSE-INTO-CHILDHOOD-NOSTALGIA-WITH-OCTH/](https://bokaapculturalhub.co.za/celebrating-heritage-a-glimpse-into-childhood-nostalgia-with-octh/)

2024: THE GUEST: BO-KAAP BARAKAH

YASSER BOOLEY INTERVIEW WITH SALAAMEDIA

28 NOVEMBER 2024, 09:15

SEGMENT: NEWS AND VIDEW WITH SALAELO MAKHWIDIRI

2025: A GLIMPSE BETWEEN MEMOIRS REPRISAL

AALIYAH AHMED & SHAUNEZ BENTING INTERVIEW WITH CHANNEL AFRICA

21 AUGUST 2025, 15.40

ZOKU MKGODUKA-HORN INTERVIEW WITH MORNING LIVE ON SABC 2

7 SEPTEMBER 2025, 08:45

M. WHALEED AHJUM INTERVIEW WITH SAFM

TUESDAY, 26 AUGUST 2025, FROM 13:40 TO 13:50

AALIYAH AHMED GOOD HOPE FM RADIO INTERVIEW

WEDNESDAY, 24 SEPTEMBER 2025 9:20-9:30

AALIYAH AHMED & SHAUNEZ BENTING INTERVIEW WITH CLARENCE FORD ON CAPE TALK

WEDNESDAY, 27 AUGUST 2025 9:30-9:45

AALIYAH AHMED & SHAUNEZ BENTING INTERVIEW WITH CHANNEL AFRICA

THURSDAY, 21 AUGUST 2025, 15:40

ATLANTIC SUN (ARTICLE)

[HTTPS://CAPETOWNER.CO.ZA/NEWS/2025-08-13-CAPE-ART-AND-CULTURE-HERITAGE-ON-DISPLAY/](https://capetowner.co.za/news/2025-08-13-cape-art-and-culture-heritage-on-display/)

MEDIA HISTORY



2026: FRA(U)GMENTED

AALIYAH AHMED INTERVIEW WITH VOICE OF THE CAPE RADIO
SATURDAY, 28 NOVEMBER 2025, 10:40

YUNUS OGIER INTERVIEW WITH RADIO 786
SATURDAY, 28 NOVEMBER 2025, 09:40

ATLANTIC SUN (ARTICLE)
[HTTPS://CAPETOWNER.CO.ZA/NEWS/2026-01-19-HOW-CAPE-TOWNS-YOUTH-ARE-RECONNECTING-WITH-THEIR-COMPLEX-HERITAGE/](https://capetowner.co.za/news/2026-01-19-how-cape-towns-youth-are-reconnecting-with-their-complex-heritage/)

INSTAGRAM POST BY CCMONLINE:
[HTTPS://WWW.INSTAGRAM.COM/REEL/DTSIEMPALNG/](https://www.instagram.com/reel/DTSIEMPALNG/)

TIME OUT CAPE TOWN FEATURE
[HTTPS://WWW.TIMEOUT.COM/CAPE-TOWN/NEWS/OUT-AND-ABOUT-IN-CAPE-TOWN-THINGS-TO-DO-THIS-WEEKEND-011426](https://www.timeout.com/cape-town/news/out-and-about-in-cape-town-things-to-do-this-weekend-011426)



OUR WEBSITE FEATURES ADDITIONAL PHOTOS AND DETAILED INFORMATION ABOUT OUR WORK INCLUDING ALL OUR EXHIBITIONS, OUR VALUABLE ARCHIVAL RESEARCH, YOUTH PROGRAMMES AND ARTISTS' BIOGRAPHIES, SERVING AS A VALUABLE RESOURCE FOR PROMOTING ART AND PRESERVING HERITAGE AND CULTURE

WWW.OURCAPETOWNHERITAGE.ORG