

## EXHIBIT B

## BRETT BAILEY, THIRD WORLD BUNFIGHT

## INFO

## DATES AND STARTING TIME

Sun 16 and Sun 23 June  
2 pm, 2.20 pm, 2.40 pm, 3 pm, 4.15  
pm, 4.35 pm, 4.55 pm, 5.15 pm

Mon 17, Tue 18, Thu 20, Mon 24,  
Tue 25, Wed 26 June  
7.20 pm, 7.40 pm, 8 pm, 9.15 pm,  
9.35 pm, 9.55 pm, 10.15 pm

Fri 21 June  
7 pm, 7.20 pm, 7.40 pm, 8 pm

## VENUE

Loods 6

## RUNNING TIME

approx. 45 minutes

## WEBSITE

[www.thirdworldbunfight.co.za](http://www.thirdworldbunfight.co.za)

## CREDITS

## DIRECTION, CONCEPT

Brett Bailey

## PERFORMED BY

Gustav Borreman  
Gideon Everduim  
Mike Latina  
Junadry Leocaria  
Merci Lie-Sem  
Linar Ogenia  
Nana Sarpong  
Lucinda Sedoc  
Cole Verhoeven  
Dionne Verwey  
Khoulood Zaher  
Chiron Holwijn  
Lourdrieth Langguth Leocaria  
Marion Chara  
Muna Mussie  
Choir from Namibia:  
Marcellinus Swartbooi  
Chris Christiaan Nekongo  
Lesley Melvin Du Pont  
William Patrick Mours  
TECHNICAL MANAGER  
Rafael Noël  
RESEARCH / ASSISTANT TO THE  
DIRECTOR  
Catherine Henegan

## PRODUCTION

Third World Bunfight  
Barbara Mathers (management)  
INTERNATIONAL CONSULTANT  
UK Arts International (Worcester)  
COPRODUCTION  
Wiener Festwochen, Theaterformen  
Festival  
WITH THANKS TO  
UK Arts International, KVS –  
Koninklijke Vlaamse Schouwburg,  
Loods 6  
WORLD PREMIERE  
Wenen, 18.5.2010

## EXHIBIT B

**An ‘exhibit’, in a criminal prosecution or a civil trial, is physical or documentary evidence brought before the jury. The artefact or document itself is presented for the jury’s inspection. These exhibits in a law case are often labelled Exhibit A, Exhibit B, Exhibit C, etc. to distinguish between them.**

Some years ago I picked up a book, “Africans on Stage”, which became a catalyst for *Exhibit B*. It documents several cases of people from Africa who were brought by white impresarios to Europe and the United States to be looked at by (mainly) white spectators. Since 2001, as a white South African performance maker, I have travelled regularly to Europe with casts of black performers to present works at festivals for the diversion of (mainly) white audiences. In my work I have always aimed to explode stereotypes of racial or cultural Otherness, not to reinforce them. But I am aware that some of the antecedents of my theatrical presentations in the “First World” are those very human zoos and “exotic spectacles” that were staged to present colonized peoples as essentially different, as inferior, as deserving of the blades of European imperialism.

I remember, as a child, how fascinated I was at the museum plaster casts of the indigenious Bushmen of Southern Africa, with bows and arrows, squatting around cellophane fires behind the glass of display cases, gazing back at me with hard unseeing eyes. There was no suggestion in that museum that the Bushmen had been hunted almost to extinction by the Dutch settlers of the 18th century.

These casts of brown men and women were exhibited in the Museum of Natural History in Cape Town, along with minerals and animals and plants. The artefacts of *European* history in South Africa, on the other hand, were housed in the Cultural History Museum. A subtle, insidious curation, streaming the cold ideology of Apartheid.

I recall the visceral dismay I felt when I visited the Tropical Museum in Amsterdam in 1999, and saw startling African ceremonial masks delicately lit, and encased in glass sarcophagi: contained, preserved, labelled, defined, sanitized – beautiful but dead in their isolation from their homeland.

It is telling that the research centres of the former colonial masters still hold in their underground vaults thousands of skeletons of the ancestors of the citizens of their ex-colonies – bones that for many cultures have spiritual power. This ghoulish booty reso-

nates like a mythical symbol for the balance of power in the post-colonial world. The dim chambers of our collective imagination are haunted by silent misrepresentations and twisted configurations of Otherness. They cloak the atrocities that occurred under colonialism in the shimmering robes of civilization, and energize degrading stereotypes and dehumanizing systems such as Apartheid, the one that I grew up in.

My intention with *Exhibit B* has been to scratch through the archives of this conveniently forgotten stretch of history – forgotten by those who once mastered the colonies, that is – and to give iconic shape to some of the many ways in which Western powers have dehumanized those that they have sought to plunder, to control and to exclude.

*“Auschwitz was the modern industrial application of a policy of extermination on which European world domination had long since rested.”*  
Sven Lindqvist, ‘Exterminate all the brutes’, 1992

### HISTORICAL BACKGROUND

#### Ethnography and Race

Human zoos were a major phenomenon from the mid 19th Century up until the Second World War.

Tens of millions of Europeans and Americans flocked to these spectacles of colonial domination, where people from the non-Western world were exhibited in enclosures. De-contextualised and objectified, these ‘Savages’ were positioned just above animals on a continuum that placed the industrialised West at its magnificent climax.

This was the heyday of racial classification. Anthropologists jostled to analyse these ‘Natives’, and to measure their skulls against those of ‘Caucasians’. Their findings ‘proved’ that the ‘primitives’ were of a lower evolutionary order, and were used to legitimize seizing their land, destroying their cultures and reducing them to servitude.

#### The Scramble for Africa

At the Conference of Berlin (1884-85) Africa was summarily divided amongst European powers. Several colonies were ratified, including German South West Africa (now Namibia), the French Congo (Republic of Congo), and King Leopold II’s Congo Free State (Democratic Republic of Congo). The Age of Empire was in full bloom. ‘A place in the sun’ brought with it national pride, global status, *lebensraum*, and wealth. Arising from 19th century evolutionary theory, the underlying imperial belief was

that the extermination of the ‘inferior races’ was necessary for the cleansing of the world and the triumph of civilization.

*‘Not until the native produces something of value in the service of the bigger race does he gain any moral right to exist.’*

Paul Rohrbach, ‘German thought in the world’, 1912

#### German South West Africa

In South West Africa the Herero and the Nama were two of the most centralised and populous peoples. Within 15 years the German colonial administration had ruthlessly and systematically colonised them and appropriated vast swathes of their territory and their cattle.

In 1904 the Herero struck back, but were defeated at the Battle of Waterberg. The German military governor issued an extermination order and tens of thousands of Herero perished of thirst in the desert, or were hunted down and shot. In the forced-labour camps set up after the war, rape and beatings were routine, and thousands more Herero and Nama died of disease, exposure, starvation and exhaustion. The attempted annihilation of these people is acknowledged as the first genocide of the 20th Century.

#### The Congo States

Belgium’s King Leopold II established the vast Congo Free State ostensibly as a philanthropic enterprise, to bring civilization to the benighted African populace and to put an end to the local slave trade.

Behind this humanitarian veil the real game of plundering the territory’s natural resources (timber, minerals, ivory and especially rubber) was played out. The regime, upheld by the *Force Publique*, was founded on forced labour. Villagers were required to provide state officials and concession company representatives with set quotas of rubber and ivory. Violence and brutality were employed to maximize yields. Murder, rape, mutilation, flogging, the destruction of villages, and taking women and children hostage were rampant.

Through a combination of disease, famine, slavery, suppression of rebellions, and diminished birth rate, the death toll is variously estimated at between 5 and 13 million.

Seeing the huge profits that Leopold was reaping, officials across the Congo River in the French Congo soon adopted identical systems of exploitation with equally fatal consequences.

#### The Dutch Slave Trade

The Atlantic Slave Trade and the Sugar Boom were two sides of a triangular trade

that was central to the maritime economy that enriched the Netherlands during its colonial era. Sugar and other raw materials were shipped to Europe, manufactured goods to Africa, and slaves to the Americas. The Dutch took Brazil from the Portuguese (in 1630), Curaçao from the Spaniards (1634) and later acquired Surinam from the English in exchange for New York (1667). Slave labour was the most profitable way of making the sugar plantations in these colonies profitable.

The Dutch took over the slave trade from the Portuguese on the Gold Coast (now Ghana), where Fort Elmina became the centre of the Dutch slave trade. From 1637 the West India Company (wIC) made big business out of selling slaves throughout the Caribbean. The practice finally came to an end in 1863, after the Dutch had taken some 500 000 slaves across the Atlantic in around 1 500 crossings.

A hundred years after the imperial era we continue to live in a world fractured by notions of Racial Difference and Otherness.

Brett Bailey

The *Exhibit* series is an expanding body of works that focus on the colonial histories of various European countries. It began with *Exhibit A*, produced by Wiener Festwochen (Vienna) and Theaterformen Festival (Braunschweig), and also shown in Helsinki and Grahamstown, South Africa. *Exhibit B* was presented in Brussels and Berlin in 2012, and will appear in Avignon, Paris, Strasbourg and Gent later this year. *Exhibit C* in London, Edinburgh, Lisbon, Minde and Rome.

The Namibian choir that sings in *Exhibit B* has been put together and trained by Marcellinus Swartbooi, a Windhoek-based composer, who arranged this collection of traditional songs of lamentation sung in Nama, Otjiherero, Oshiwambo, Tswana and isiXhosa.

## BIOGRAPHIES

**Brett Bailey** is a playwright, designer, director and festival curator and the artistic director of Third World Bunfight. He has worked throughout South Africa as well as in Zimbabwe, Uganda, Haiti, the UK and Europe. His acclaimed iconoclastic dramas, which question the dynamics of the post-colonial world, include *Big Dada*, Verdi's *macbeth*, *iMUMBO JUMBO* and *Orfeus*. His performance installations include *Blood Diamonds: Terminal* and *Exhibits A & B*. He directed the opening show at the World Summit on Arts and Culture in Johannesburg (2009) and from 2006 to 2011 the opening shows at the Harare International Festival of the Arts. He was curator of South Africa's only public arts festival, *Infecting the City*, in Cape Town from 2008 to 2011, and was chair of the jury of the 2011 Prague Quadrennial. He is currently on the jury for the International Theatre Institute's (ITI) Music Theatre Now Awards. His work is performed throughout Europe, Australia and Africa, and has won several awards, including a gold medal for design at the Prague Quadrennial (2007).

**Third World Bunfight** (TWB) presents the diverse works of South African artist, Brett Bailey: theatre productions, installations, opera, house music shows and site-specific performances. His idiosyncratic, iconoclastic works focus a probing lens on the world we live in, with particular emphasis on the post-colonial landscape of Africa, and relations between Africa and the West. Managed by Barbara Mathers, TWB has maintained its position at the forefront of South African performance throughout its seventeen-year history, and has a strong international presence. The company has a mission to create ground-breaking, multi-layered pieces that explore the beauty, the wonder, the darkness and the tragedy of our world; that challenge the status quo; and that foreground issues, stories and situations that are all too often overlooked, suppressed or ignored.

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Het Holland Festival is lid van Réseau Varèse, Europees netwerk voor de creatie en promotie van nieuwe muziek, gesubsidieerd door het Culturele Programma van de Europese Commissie.

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Ook dankt het Holland Festival anonieme schenkers.

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Het Holland Festival dankt 646 Liefhebbers voor hun steun en bijdrage.

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Help mee de bijzondere programmering mogelijk te maken. Dan maakt ook u het Holland Festival!

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(vanaf € 45 per jaar) U ontvangt dit programma-boek gratis, u krijgt voorrang bij de kaartverkoop en korting op tickets.

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(vanaf € 250 per jaar of € 21 per maand) Uw bijdrage komt rechtstreeks ten goede aan de internationale programmering van het Holland Festival. Als Begunstiger heeft u recht op vrijkaarten en andere aantrekkelijke privileges.

### JONGE BEGUNSTIGER

(vanaf € 250 per jaar of € 21 per maand) Voor Jonge Begunstigers selecteren we drie voorstellingen die je niet mag missen. We organiseren ontvangsten waar je andere Jonge Begunstigers, maar ook kunstenaars en Governors van het Holland Festival ontmoet.

### BESCHERMER

(vanaf € 1.500 per jaar of € 125 per maand) Als dank voor uw aanzienlijke bijdrage aan de internationale programmering van het Holland Festival ontvang u een uitnodiging voor de openingsvoorstelling en voor exclusieve bijeenkomsten, naast vrijkaarten en andere privileges.

### HARTSVRIEND

(vanaf € 5.000 per jaar) Als Hartsvriend van het Holland Festival nodigen we u uit om dichterbij de makers te komen. Met gelijkgestemden en gasten van het festival verwelkomen we u graag op speciale gelegenheden en geven we u een blik achter de schermen.

### GEEFWET

Sinds 1 januari 2012 is het nog aantrekkelijker om het Holland Festival te steunen vanwege de Geefwet die tot 1 januari 2018 van kracht is. De Geefwet houdt in dat giften aan culturele ANBI's met 25% verhoogd mogen worden tot een maximum aan schenkingen van € 5.000 per jaar. Schenkt u meer dan € 5.000, dan kunt u het resterende bedrag voor het reguliere percentage (100%) aftrekken van de inkomstenbelasting. De voordelen van de Geefwet gelden voor alle belastingplichtigen (particulieren en bedrijven) en zijn van toepassing op zowel eenmalige als periodieke schenkingen.

### VOORDEEL VAN EEN PERIODIEKE SCHENKING

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## COLOFON

### TEXT

Brett Bailey

### TRANSLATION AND ADAPTATION

Lonneke Kok

### LAY-OUT

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