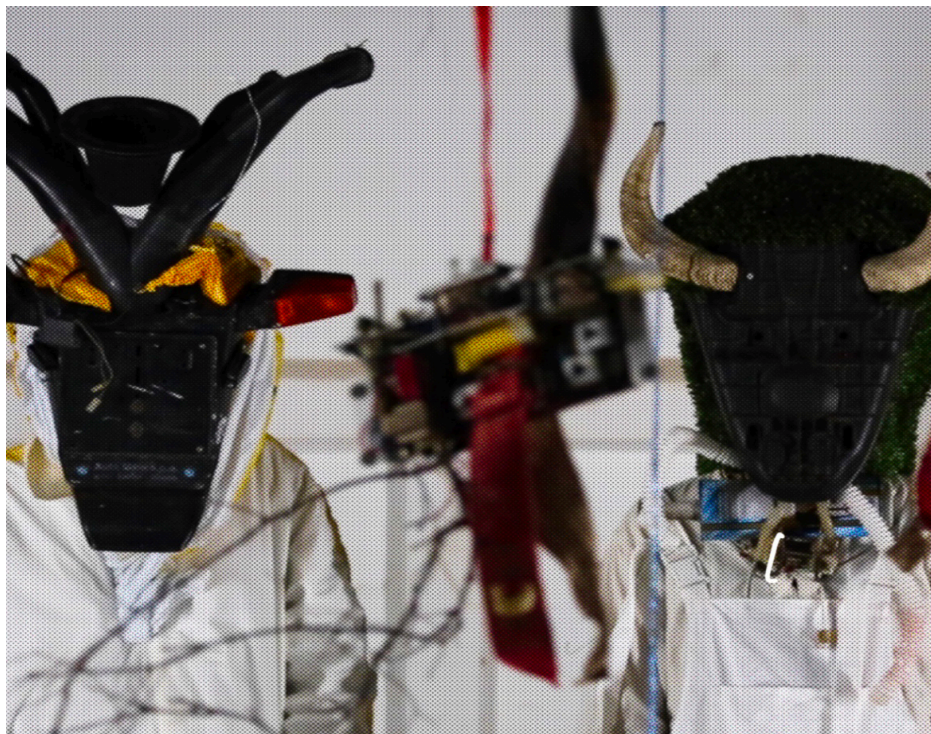


Sohlangana emlanjeni nna?



Still image from the video artwork, *We are the ambassadors of the blurred mirages of lands that never fully materialize*, (2020) by The School of Mutants. Image courtesy of The School of Mutants.

Simnikiwe Buhlungu & Tessa Mars, Nolan Oswald Dennis (developed with Noa Mori), Rangoato Hlasane and The School of Mutants.

Curated by Amogelang Maledu

9 MAY – 7 JUNE 2024

▲▲ Association
for Visual Arts

Sohlangana emlanjeni nna?

loosely: *will we ever meet at the riverbanks though?*

[after Mafikizolo's song *Emlanjeni* (2004)]

- reinterpreted as an question-cum-injunction -

is an exhibition of time-based media artworks
by four African and African diaspora artists.

The exhibition thinks through pan-Africanism broadly, as an
ethic of romance and, ultimately, love.

Throughout the exhibition run, each time-based media artwork will be showcased for one week. The programming schedule will run as follows:

9 – 15 MAY:

How Many ____ Does It Take?

Simnikiwe Buhlungu and Tessa Mars

2020

Video.

10”

16 – 22 MAY:

a sun. black

Nolan Oswald Dennis (developed with Noa Mori)

2020

Essay-game with sound on computer and projector screens.

Durational

Commissioned by ru4real on behalf of ifa (Institut für Auslandsbeziehungen)

23 – 30 MAY:

Sesasedi sa Tsodio

Rangoato Hlasane

2021-2023

Essayistic video on glow in the dark silkscreen in calico.

16”07’

31 MAY – 7 JUNE:

We are the ambassadors of the blurred mirages of lands that never fully materialize

The School of Mutants

2020

3-channel HD video and sound.

15”53’

Co-commissioned by Le Lieu Unique for the exhibition UFA curated by Oulimata Gueye as part of the Arica2020 cultural season, and by Taipei Biennial 2020.

SOHLANGANA EMLANJENI NNA?

Sohlangana emlanjeni nna? loosely: *will we ever meet at the riverbanks though?* is an exhibition programme that showcases time-based media artworks by four African and African diaspora artists. The title of the exhibition is inspired by a Mafikizolo (South African Afro-pop music group formed in 1996) love song *Emlanjeni*, released in 2004. However, the title here is reinterpreted as question-cum-injunction. The exhibition takes the song as a point of departure to ambivalently think through the art, culture and political ideologies of pan-Africanism broadly, as an ethic and poetical practice of romance: ultimately pan-Africanism as love.

I use the term pan-Africanism informed by Tsitsi Ella Jaji via George Shepperson perspective distinguishing the small “p” and capital “P” in p/ Pan-Africanisms. Small “p” pan-Africanism designates an eclectic set of ephemeral cultural movements and currents throughout the twentieth century ranging from popular to elite forms in contradistinction to the more formal organisations comprising capital “P” Pan-Africanism such as the series of global gatherings from London conference of 1900 organised by H. Sylvester Williams, to the five congresses between 1918 and 1945 in Europe (in which W.E.B. Du Bois played prominent roles), as well as subsequent gatherings on the African continent in Tanzania, Ghana, and beyond. Similar to Jaji, I concede that “the distinction between these two forms was never absolute ... [because] the informal and formal registers of transnational black solidarity have variously reinforced, cross-fertilized, and interfered with each other”.

Through time-based media artistic practices of artists **Simnikiwe Buhlungu and Tessa Mars, Nolan Oswald Dennis (developed with Noa Mori), Rangoato Hlasane and The School of Mutants**, the exhibition dialogues (un)intentional generative connecting points – solidarities – of the heritage, present and future of the continent as well as its people-presence everywhere in the world. Posed as a question, the exhibition is meant to be inquisitive, curious and heretical: lovingly questioning history and the future of the continent as ongoing currents and present realities – history as now. As an injunction, the exhibition demands a nestling within the contradictions of pan-Africanism in practice. The exhibition considers the overwhelming disappointment in many (African) countries’ contemporary political contexts where (social) justice is concerned. From electoral politics, developing democracies, so-called failed states to ongoing ontological violence that also fissures the environment too.

Accompanying the exhibition programme is a reading and music room including books from my personal collection and curated playlists to facilitate a forum of deep reading and listening. In this way, this room interlaced with intertextual popular cultures, cultivates interdisciplinary ways of the artistic and cultural production in thinking about pan-Africanism and its divergent confluences. It also sparks curiosity, discussion and debates entrance points on the movement's art, cultural and knowledge production. Tangentially, the accompanying room also reads and sounds out collective listening in-and-out of the possibilities and limits of solidarity that pan-Africanism espouses.

Sohlangana emlanjeni nna? showcases time-based artworks with sonic, visual and playful registers that nuance the continuous ambiguities and possibilities of (in)justice in a continental landscape that was historically transformed into extracted resources as endlessly renewable as its bonded workforce. Thus making a diasporic engagement of pan-Africanism a necessary interchange in considering the displacements that came with modernity that is not only inherent in Africa, but in the continent's historical imperial entanglements. *The poetics of relations* as per Édouard Glissant's teachings.

Thus, the exhibition engages the practice of self-determination by reflecting on heretical, fugitive, unstable and seriously playful philosophical orientations of pan-African solidarity. The exhibition indulges some of the questions central to the pluraliversal realities, cosmologies, political ideologies and cultural artistic knowledge production that informs the time-based media artworks of these four African and African-diasporic artists' visual vocabularies. Ultimately, *Sohlangana emlanjeni nna?* – as an injuncting and questioning exhibition on pan-Africanism as love – also wrestles with the frustration of hopefully waiting for this love. How long are we to bear pan-Africanism's perennial project of ethical poetics and politics? *Sohlangana emlanjeni nna? Are we indeed ever going to meet at the riverbanks though?*

The format of this exhibition asks for the audience's time too: repeat visits; focused attention on one time-based artwork per visit; lounging on bean bags reading and listening to music. A necessary 'tedium' and intentional commitment that the ongoing project of (Black) liberation similarly demands of us: deliberate sustained attention.

Curatorial statement by Amogelang Maledu.

PROGRAMME 1: 9 - 15 MAY:

How Many _____ Does It Take?

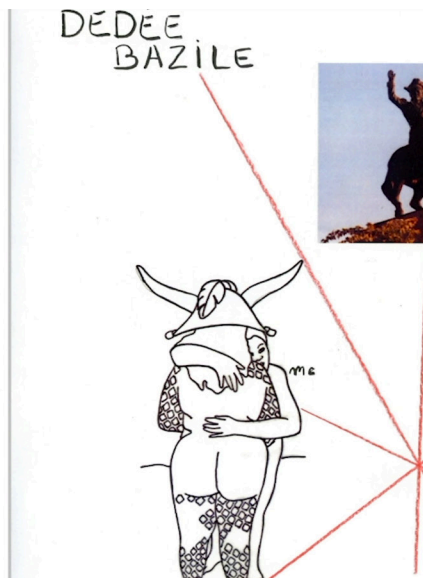
Simnikiwe Buhlungu and Tessa Mars, 2020

Video.

10''



NONI
JABAVU



Still image from the video artwork *Sesasedi sa Tsodilo* (2021-2023) by Rangoato Hlasane.
Photograph by Bongani Mndaweni. Image courtesy of the artist.

How Many _____ Does It take?

This is what we do. We sit, we listen, we bounce. We often print, copy and scan. We share and compare. We *mxm* and *tchuijs* and we remember. We count the dead, the living, those that made it, how they fought and those that did not. We count the many conversations we are not part of and the many _____ we don't give because we prefer to have our own.

In and through two seemingly disparate recollections of personal histories -- as 'delayed responses' in their own respective ways -- there is a nexus in the understanding of how these moments are significant in our artistic practices. Taking a cue from *Not In Between*, a chapter in Fred Moten's *Black and Blur* (2017), *How Many _____ Does It Take?* weaves through a transgenerational telling of Dédée Bazile and *Imvo Zabanstundu*; a heroine and a newspaper; within Haiti and South Africa but converging through immaterial geographies; making sense of inconsistencies; told by parents, left alone and referenced later.

Simnikiwe Buhlungu is an artist from Johannesburg, South Africa and currently based in Amsterdam, NL. Interested in knowledge production[s] — how it is produced, by whom and how it is disseminated — Buhlungu locates socio-historical and everyday phenomena by navigating these questions and their inexhaustible potential answers via research based methodologies. Through this, she maps points of cognisance which situate various layers of awareness as reverberated ecologies. Lately, she has been listening to djelis, writing notes of appreciation to Nana et Baniel, thinking about geologic burps and attempting to distribute publication contributions to Simunye Resource Works (a publishing house that is forever yet-to-exist).

Tessa Mars (1985) is a visual artist from Port-au-Prince, Haiti. Recent exhibitions include *One month after being known in that Island*, Kulturstiftung Basel H. Geiger, Basel (2020) and *île modèle-Manman zile-Island Template*, le Centre d'art, Port-au-Prince (2019). She is currently an artist in residence at the Rijksakademie van Beeldende Kunsten (2020 - 2022) In Amsterdam.

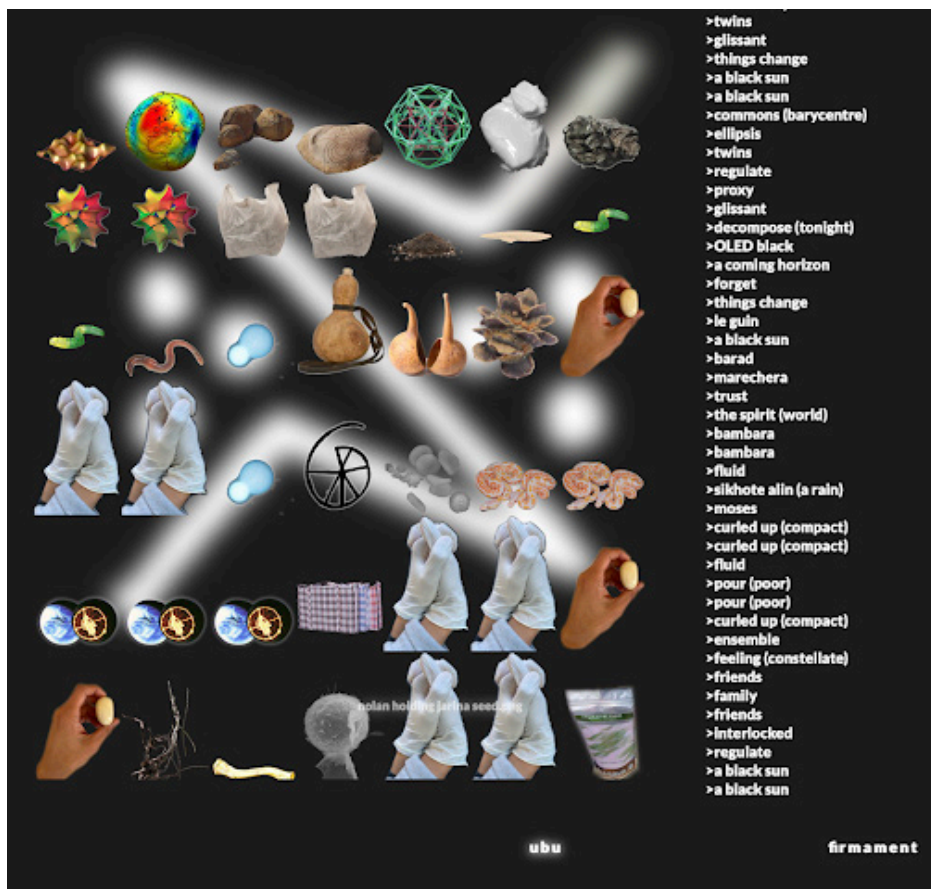
PROGRAMME 2: 16 - 22 MAY:

a sun. black

Nolan Oswald Dennis (developed with Noa Mori), 2020

Essay-game with sound on computer and projector screens, durational

Commissioned by ru4real on behalf of ifa (Institut für Auslandsbeziehungen)



Still image of the digital game *a sun. black* (2021) by Nolan Oswald Dennis (developed with Noa Mori). Image courtesy of the artist.

a sun. black

>Is your house in order?
>Is their house in order?
>Is our house in order?
>Is my house in order?
(Bambara variations)

About this game:

a sun.black is a generative essay-game: a procedural study in distributed poetics where every fragmented statement is assembled from bits and pieces, estranged and recollected. Inspired by Dambudzo Marechera's 'Black Sunlight' and Toni Cade Bambara's 'On the Issue of Roles', a sun.black is a digital prototype for making relations with amorphous and indeterminate archives of: black liberation dreaming > which is liberation dreaming > which is dreaming > which is liberation.

a sun.black is a longness for telling us nothing we don't already know.

In other words, a black sun rises and "one has to be in a perpetual state of change, without holding on to any certainties"¹. "It may be lonely. Certainly painful. It'll take time. We've got time."²

- 1.Dambudzo Marechera
- 2.Toni Cade Bambara

Nolan Oswald Dennis (b. 1988, Zambia) is a para-disciplinary artist from Johannesburg, South Africa. Their practice explores what they call 'a black consciousness of space': the material and metaphysical conditions of decolonization.

Dennis' work questions the politics of space (and time) through a system-specific, rather than site-specific approach. They are concerned with the hidden structures that pre-determine the limits of our social and political imagination. Through a language of diagrams, drawings and models they explore a hidden landscape of systematic and structural conditions that organise our political sub-terrain. This sub-space is framed by systems which transverse multiple realms (technical, spiritual economic, psychological, etc) and therefore Dennis' work can be seen as an attempt to stitch these, sometime opposed, sometimes complimentary, systems together. To read technological systems alongside spiritual systems, to combine political fictions with science fiction.

Noa Mori is an artist, writer, designer, researcher, synthetic biologist, and organiser. They are fascinated by urban political ecologies, socio-technical-ecological systems, and futurist animisms. They dream of expansive futures not flattened by a colonial conception of the future as a fixed destination to be controlled. They are a lo-fi bedroom-synth pop producer and a bioplastic designer/engineer/environmental strategist.

Nolan Oswald Dennis (developed with Noa Mori)

PROGRAMME 3: 23 – 30 MAY:

Sesasedi sa Tsodio

Rangoato Hlasane, 2021–2023

Essayistic video on glow in the dark silkscreen in calico.

16"07'



Still image from the video artwork *Sesasedi sa Tsodio* (2021-2023) by Rangoato Hlasane.

Photograph by Bongani Mndaweni. Image courtesy of the artist.

Sesadedi sa Tsodiol

A fugitive runs from both a ghost and “maphodisa a Lebowa”ⁱⁱ (as written by harepaⁱⁱⁱ-player Johannes Mokgwadi in 1974). Tsodio^{iv} runs to “Gauteng ma^v phutha ditšhaba.” Before we ask why, what if Tsodio is fleeing from neither the ghost nor the police? Mams, Maftown and N dofaya narrates...

This essayistic video on the DNA of kwaito music and its multiple umbilical cords searches for and celebrates the musicality of *leleme la MaAfrika* – sonic and phonetic aesthetics of Black world-making. The character of Tsodio as lyrical fiction/mythology travels through orature and storytelling in Black musical and sonic histories of the past, present and future. Traveling banners, thinking and sounding with three locations – Meadowlands, Mamelodi and Mahikeng – serve as backdrops for oral histories with “people as libraries” on site. These *situated, lens-based performative conversations* intersect and coalesce with vignettes of an unfolding score grounded in N dofaya, Mams and Maftown^{vi}.

What if street names could chorus? Could sound? A *gusheshe*^{vii} could see? Mountains could witness? Dams could heal? Static and strategic – as situated optic performances – could banners sound out narratives of movement and biographies, conquest and naming, defeat and reclamation, defiance and ancestry? From the ground to the sound, from the song and back to the streets, this essayistic video borrows from the Tsodio narrative to manifest visual musicking objects of *mmino wa setšo*; music of *botho*^{viii}, music of the people, cultural music, Black music, a world-making sound – usually referred to as “traditional music”.

Meadowlands, Mamelodi and Mahikeng coalesce in a temporal proximity in a *situated, lens-based performance* through Tsodio, a symbolic sonic and visual cartography of N dofaya, Mams and Maftown. The visuals in this video essay sound kwaito’s foundational signature, along with its influences and conversations with Black family music – *mmino wa setšo*. Kwaito and techno, or Africa and its diaspora, elucidate the human-object-spirit form in *mmino wa setšo* and how the collusion creates what we get to call “music”.

Expounding the poetics of the late Keorapetse Kgositsile, Uhuru Phalafala (2016) writes, "...language is an active agent to signal movement and continuity in spatiality, bringing difference in relation through a lively enfolding process interweaving Africa on the continent with Africa in America [...] and past, present and future" (p. 20). N dofaya, Mams and Maftown are characters in this video for their contributions to a South African sonic history – oralities, linguistics, phonetics, musics – as well as their political narratives and historiographies. N dofaya, Mams and Maftown share a history of migration through forced removals and defiance that is linked to, but not necessarily the cause of, their various cultural innovations. They also have a relationship with the Southern African region, the rest of the African continent, its diaspora and back to Johannesburg.

i Tsodio's whirlwind.

ii Refers to the police of former homeland Lebowa, now the Limpopo province of South Africa.

iii *Harepa* – also known as dipela or the Pedi traditional harp – is an adaptation of the German autoharp, retuned and played by artists descending from the Limpopo province of South Africa including Johannes Mokgwadi, Ernest Rammutla and Elijah Ndlovu in a genre called *dipela*. Mokgwadi is a first in the genre to mainstream the song "Tsodio", originally as a theme song for a radio drama for the former Radio Lebowa.

iv Tsodio, a pursued and haunted character who murdered his uncle appears in mmimo wa setšo repertoire, and into mainstream circulation through Johannes Mokgwadi (1974), Paulina Mphoka (date unknown), Joe Shirimani (1998) and Lebo Mathosa, (1999). The Tsodio narrative as circulated in song is long and traverses popular and subversive genres (includes the 2012 rendition by Thath'i Cover Okestra Vol. 2, curated by Malose Malahlela and me, performed and recorded at Guga 'Sthebe, Langa, Cape Town) up to the 2020 amapiano treatment by The Trybe (who write the name as "Tsodiyo"). The lyrics in the version by Penene The Vocalist (2020) locate a "mask-wearing, sanitising" Tsodio in "Pitori"

(Pretoria, now Tshwane, the capital city of South Africa located in the province of Gauteng).

v The province of Gauteng – Sesotho for “the place of gold”, and a centre of labour migration – is referred to here as “a refuge for nations”.

vi Referring respectively to Meadowlands, Mamelodi and Mahikeng as renamed by the residents. The practice of renaming – as can be observed in the harp – *harepa* or *Gusheshe* (BMW 325i) is critical in sonic and phonetic world-making practices of Southern Africa as not only a mark of resistance but also imagination.

vii *Gusheshe* is the nickname given to the BMW 325i by Black South Africans.

viii *Botho* – Sesotho for “African humanness”, popularly known as *Ubuntu* – is used here interchangeably to refer to music of “the people”, the collective noun for Black people. As such, *mmimo wa setšo* escapes and eschews categories such as “traditional” and “world” or even “indigenous” and “folk”.

Rangoato Hlasane’s research and praxis is a humble and bold concern and commitment to the search for and collective experiments in the creation of meaningful impact in the realm of cultural work. This is best manifested in his co-founding of Keleketla! Library, Johannesburg (2008). He is a lecturer in Fine Art, Wits School of Arts (2013-).

He graduated cum laude in MAFA with the University of Johannesburg (2011) and just now-now completed PhD in African Literature at the University of the Witwatersrand. Two of the chapters in the doctoral dissertation are in the form of essayistic videos namely *Sesasedi sa Tsodilo* (2021-2023) and *Sa Koša ke Lerole* (2023).

PROGRAMME 4: 31 MAY - 7 JUNE:

*We are the ambassadors of the blurred mirages of
lands that never Fully materialize*

The School of Mutants, 2020

3-channel HD video and sound.

15''53'

Co-commissioned by Le Lieu Unique For the exhibition *UFA*
curated by Oulimata Gueye as part of the Africa2020 cultural
season, and by Taipei Biennial 2020.



Still image from the video artwork *We are the ambassadors of the blurred mirages of lands that never fully materialize* (2020) by The School of Mutants. Image courtesy of The School of Mutants.

We are the ambassadors of the blurred mirages of lands that never fully materialize

The video work is a 3 screen installation staged around the ideals of a speculative and real future. It begins with a radio interview between two characters discussing how to inhabit a territory in an uncertain time. Their discussion is met with a backdrop of a landscape collating industrial ruins that surround them. Maintained at a slow unnerving speed, the imagery is a catalyst for the despairing indifference between the characters. Visions of their futures are then called into question, as doubt between them begins to form, causing friction and ethical torment. Values versus value becomes the centre point of the dialogue here as one character emphasises the need for organic behaviour towards living among the ruins, a belief system contrasting to the opinions of the other, advocating for gentrification and the role of power structures.

The School of Mutants is a nomadic collaborative platform for art and research, initiated in Dakar, Senegal, in 2018 as a multidisciplinary inquiry on the role of universities and educational infrastructures in the process of forming collective national identities in post-independent Senegal and West Africa. Taking the form of installations, field work, films, archive research, publications, public assemblies and collaborative learning, The School of Mutants aspires to mobilize spaces for the production, transmission and pluralization of knowledge in a non-hierarchical way. Engaging with sociocultural, ecological and aesthetic mutations of the real the artistic process reflects on African futurism, anti-imperialist ecologies, and the legacy of Afro-Asianism, non-alignment and Southern solidarities.

The project is inspired by the University of Mutants, an ephemeral learning space founded in Gorée, Senegal, in the late 1970s fostering non-hierarchical teaching and epistemic decolonization. The project hosted scholars from across Africa, Latin America and Asia, at a historical moment of increased Southern solidarity. Taking as a starting point the history of post-independence utopia in Senegal, The School of Mutants invites us to speculate on alternative futures through engaging with experimental pedagogical utopias.

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PLAYLISTS

30songs30years for 🇿🇦 DEMO-CRAZY

1. Chicco, *We Miss You Manelow* (1989)
2. Lebo Mathosa, *Free* (2008)
3. Arthur, *Kaffir* (1995)
4. Hip Hop Pantsula, *Built This City* (2012)
5. Freshlyground, *Nomvula (After the Rain)* (2004)
6. Tumi and The Volume, *'76* (2002)
7. Prophets of the City, *Neva Again ('95 Remix)* (1995)
8. Mafikizolo (feat. Hugh Masekela), *Kwela Kwela* (2005)
9. TKZee, *We Love This Place* (2002)
10. Brothers of Peace (B.O.P), *O Kae Molao* (1995)
11. Mandoza, *Nkalakatha* (2000)
12. Tuks (feat. Mr Mo Molemi), *Bona Fela* (2012)
13. Mandoza, *Uzoyithola Kanjani?* (2010)
14. Bongo Maffin, *Thathisigubhu* (1998)
15. Maglera Doe Boy, *Makazana* (2022)
16. DJ Kenzhero & Tha_Muzik (feat. Msaki), *Piece of Ground* (2023)
17. Makhafula Vilakazi (feat. Band Ka Ntsikelelo), *Concerning Blacks* (2021)
18. Ben Sherpa, *Hegemony* (2008)
19. Hugh Masekela, *Stimela (Coal Train)* (1994)
20. iPhupho L'ka Biko, *Azania* (2023)
21. Mariam Makeba, *A Luta Continua* (1989)
22. Lebo Mathosa, *Tsodiyo* (2000)
23. Pops Mohamed, *Quandodo (God Help Us)* (1997)
24. Mariam Makeba, *Pata Pata (Stereo Version)* (1967)
25. DBN Gogo, Musa Keys & Dinho (feat. Optimist Music ZA, Makhanj, Lebza TheVillian & Koek Sista), *Possible* (2021)
26. Mafikizolo, *Marabi* (2003)
27. Malcolm Jiyane Tree-O, *South African Jam* (2024)
28. Sibongile Khumalo, *This Land, South Africa* (2016)
29. Benjamin Jephtha, *An Incomplete Transition* (2023)
30. Thandiswa Mazwai, *Zabalaza* (2005)

PANAFRICANISMASLOVE ❤️

1. Mariam Makeba, *iFriqiya* (1959)
2. Mafikizolo, *Emlanjeni* (2005)
3. Afrika Bambaataa, *Zulu Chant No. 5* (2004)
4. Earl Sweatshirt (feat. Cheryl Harris & Keorapetse Kgositsile), *Playing Possum* (2018)
5. Boom Shaka, *Kwere Kwere* (1994)
6. Bob Marley & The Wailers, *Buffalo Soldier* (1984)
7. Madala Kunene, *Ubombo* (1996)
8. Fela Kuti the Egypt 80, *Teacher Don't Teach Me Nonsense* (1986)
9. Salif Keita, *Africa* (1995)
10. Mariam Makeba, *A Luta Continua* (1989)
11. Hip Hop Pantsula, *Go Diragalang* (2001)
12. Ebo Taylor, *Love & Death* (2010)
13. Morena Leraba, *Ho Sama-Sama* (2023)
14. Shabaka and the Ancestors, *Go My Heart, Go To Heaven* (2020)
15. The Ancestors, *Prelude to Writing Together* (2021)
16. Stimela, *Zwakala (Come to Me)* (2000)
17. Culture Spears, *Lerato* (2006)
18. Kabza De Small (feat. Wizkid, Burna Boy, Cassper Nyovest & Madumane), *Sponono* (2020)
19. Pepe Ndombe & L'Orchestre Afrizam, *Nyoka* (2021)
20. Franco & Le T.P.O.K. Jazz, *Bomba, bomba, mabe* (2007)
21. Ali Farka Touré & Toumani Diabate, *Ai Ga Bani* (2005)
22. Ali Farka Touré, *Soko* (1996)
23. Aziza Brahim, *Intafada* (2016)
24. Cheb Khaled, *Mandirek b'ida* (1989)
25. Oliver Mtukudzi, *Todii* (2002)
26. Thomas Mapfumo & The Blacks United, *Chigwaya* (1998)
27. Thandi Ntuli, *Setting the Tone for Exile (Live)* (2020)
28. Kendrick Lamar (feat. Ronald Isley & James Fauntleroy), *How Much a Dollar Cost* (2015)
29. Aime Césaire, *Negritude* (1977)

30. Hugh Masekela, *Vasco Da Gama (The Sailor Man)* (2000)
31. Tumi Mogorosi (feat. Andile Yenana & Lesego Rampolokeng), *Where Are the Keys?* (2022)
32. KAYTRANADA (feat Mach-Hommy), *\$payforhaiti* (2021)
33. Brenda & The Big Dudes, *Weekend Special* (1986)
34. Kwesta (feat. Wale), *Spirit* (2017)
35. Simphiwe Dana, *Mayine* (2010)
36. Nduduzo Makhathini (feat. Jaleel Shaw), *Emlilweni* (2022)
37. Mahlathini & The Mahotella Queens, *Kazet* (1988)
38. Caiphus Semenya, *Matswale* (2010)
39. Siphó 'Hotstix' Mabuse, *Refugee (Come Home)* (2013)
40. Seba Kaapstad, *Bye* (2019)

JAZZ emonate koKasi 🍷🎷👏

1. Philip Tabane & Malombo, *Uhn!* (1991)
2. Abdullah Ebrahim, *MannenberG* (2008)
3. Thandi Ntuli, *Setting the Tone for Exile (Live)* (2020)
4. Tumi Mogorosi, *Wadada* (2022)
5. Hugh Masekela, *Unhome* (2008)
6. Saul Madiope (feat. Thandonje), *Tsela Ya Batsamayi* (2021)
7. Thandeka Dladla, *Umnikelo* (2023)
8. Kujenga, *Abaphantsi* (2024)
9. Bokani Dyer, *Mogaetsho* (2023)
10. Amandla Freedom Ensemble, *#Movement* (2017)
11. Somi, *House of the Rising Sun* (2021)
12. Vusi Mahlasela, *Ithemba Lami* (2020)
13. Zoë Modiga, *INTSHA* (2020)
14. Umlé, *She Been Queen* (2021)
15. SPAZA (feat. Nonku, Malcolm Jiyane, Gontse Makhene & Ariel Zamonsky) *Xolile Mosi* (2020)
16. Malcolm Jiyane Tree-O, *Umkhumbi kaMa* (2021)
17. Bheki Mseleki, *Transcendence* (2021)
18. Herbie Tsoaeli, *Woza Moya (At This Point in Time)* (2021)
19. Asher Gamedze, *Wynter Time* (2023)
20. NALEDI, *Areyeng! (Let's Go)* (2024)

21. Nduduzo Makhathini, Libations: *Omnyama* (2024)
22. Thuli Ntuli, *Sangare* (2014)
23. Mankunku Quartet, *Yakhal' Inkomo* (1968)
24. Sibongile Khumalo, *Ntyilo Nyilo (Live @ S.A.B.C.) [Live]* (2009)
25. Gloria Bosman, *Stop and Think* (2002)
26. The Jazz Epistles (feat. Hugh Masekela, Kippie Moeketsi & Abdullah Ibrahim) [Remastered] *Dollar's Moods* (2010)
27. Zim Ngqawana, *Abaphantsi (Ancestry Suite): Sad Afrika (A Country Without a Name)* (2001)
28. Amandla Freedom Ensemble, *Bhekisizwe* (2015)
29. Dorothy Masuka, *Kulala* (2018)
30. Ezra Ngvukana, Gary Kriel, Richard Pickett & Tony Schilder, *Mitchell's Plain Samba* (1995)
31. Letta Mbulu, *Maru a Pula* (2010)
32. Monday's Jazz Quintet, *Lakutshon'ilanga (When the Sun Sets)* (2002)
33. Zoë Modiga, *Abounding Within* (2018)

GROOVE THERAPY

1. KB feat. Osunlade, *El Musica* (2005)
2. Kid Fonque, Jonny Miller, Fernando Damon & Fka Mash (feat. Khensy), *Tshinela* (2021)
3. JazziDisciples (feat. Debranist), *Weyo* (2019)
4. Oscar Mbo (feat. Griffith Malo), *Raw Groove Serero* (2020)
5. DJ Kent (feat. Brenden Praise, MÖRDA & Mo-T) [Thakzin Remix], *Horns In The Sun* (2023)
6. MÖRDA & Oscar Mbo (feat. Murumba Pitch), *Mohigan Sun* (2022)
7. Sio, *Alchemy (El Payo Remix) – Single* (2023)
8. Black Motion (feat. Toshi), *The Journey* (2016)
9. Thebe (feat. Zonke), *Groovers Prayer* (2007)
10. DJ Sumbody (feat. Cassper Nyovest, Thebe & Veties), *Monate Mpolaye* (2018)
11. Mzo Bullet, *Casablanca – Single* (2010)
12. DJ Maphorisa & Visca (feat. Stompiey, Ftears, Madumane & 2twoshort), *Ba Straata* (2022)

13. Uncle Waffles & Royal Musiq (feat. OHP Sage, Pcee & Djy Biza), *Wadibusa* (2024)
14. Mapara A Jazz (feat. Pumpkin), *Wae Roba* (2023)
15. Ch'cco & Mellow & Sleazy, *Nkao Tempela* (2021)
16. Vusi Ma R5 (feat. Jelly Babie), *Thaba* (Ke Chenchitse) (2022)
17. Tyler ICU & Tumelo.ZA (feat. DJ Maphorisa, Nandipha808, Ceeka RSA & Tyron Dee), *Mnike* (2023)
18. MDU aka TRP, *16 Inch (Dance Mix) – Single* (2021)
19. Keleketla! & Coldcut (feat. Tony Allen, Nono Nkoane, Thabang Tabane, Gally Ngoveni, Sibusile Xaba, Tamar Osborn, Tenderlonious, Dele Sosimi, Alfa Sackey & Antibalas) [Edit], *International Love Affair* (2020)
20. Kabza De Small & DJ Maphorisa (feat. King Tha & Busiswa), *Abuyile Amakhosi* (2019)
21. Kelvin Momo (feat. Babalwa M & Makhanj), *Emaphupeni* (2022)
22. Kelvin Momo (feat. Mogomotsi Chosen), *Abantu Bethu* (2019)
23. Loatinover Pounds, *Sosh Plata* (2022)
24. AlwaysTheSuspcet&Ziggy4x(feat.KultureGang&BakerGotTheKeys), *HONNE*, (2024)
25. Bougie Pantsula, *Bhenga* (2018)
26. Faka, *Uyang'khumbula* (2017)
27. Lebo Mathosa, *Ntozabantu* (2000)
28. Mx Blouse (feat. Thor Rixon, Jakinda & Albany Lore), *Is'phukphuku – Single* (2018)
29. Bougie Pantsula, *Kleva V2* (2018)
30. Thebe, *Bula Boot* (2002)
31. Bongo Maffin, *The Way Kungakhona* (2002)
32. Balcony Mix Africa feat. Major League Djz, Focalistic, Lady Du, Aunty Gelato and LuuDadeejay, *Government* (2021)

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