

WORK BOOK

VIAN

Vian Roos is a visual communication designer and lecturer working across publication design, UX design, photography and cultural storytelling. With over thirteen years in the design industry and higher education, he currently lectures in UX Design and Communication Design, and works as a designer and visual artist alongside teaching.

His design practice centres on publication and identity work: layouts and systems that are visually engaging, easy to navigate and built around the reader. Much of his work sits in education and culture, combining creativity with design thinking to produce work that informs, educates and resonates. He aims to bring African aesthetics into conversation with traditional design principles, with inclusivity and cultural representation at the core. His photography is rooted in the everyday lives and stories of South Africa's people, kept as honest as the moments it captures.

Previous roles include art director for a magazine and an agency. Currently working towards his PhD in Brand Leadership and holds an MA in Design from the London School of Design and Marketing. Recognition includes a Merit Award at the 2025 Sasol New Signatures Art Competition, the 2026 Africa International Design Awards, and the Mail & Guardian 200 Young South Africans (2018).

PAN AFRIKAN DESIGN WEEK 2026

Thriving does not look like one thing. It looks like many things at once: bold, varied, structured and free. The Afrikan Design Week 2026 identity is built on that single idea. A rigid block-grid, drawn from Africa's tradition of pattern, motif and textile, creates order without imposing sameness.

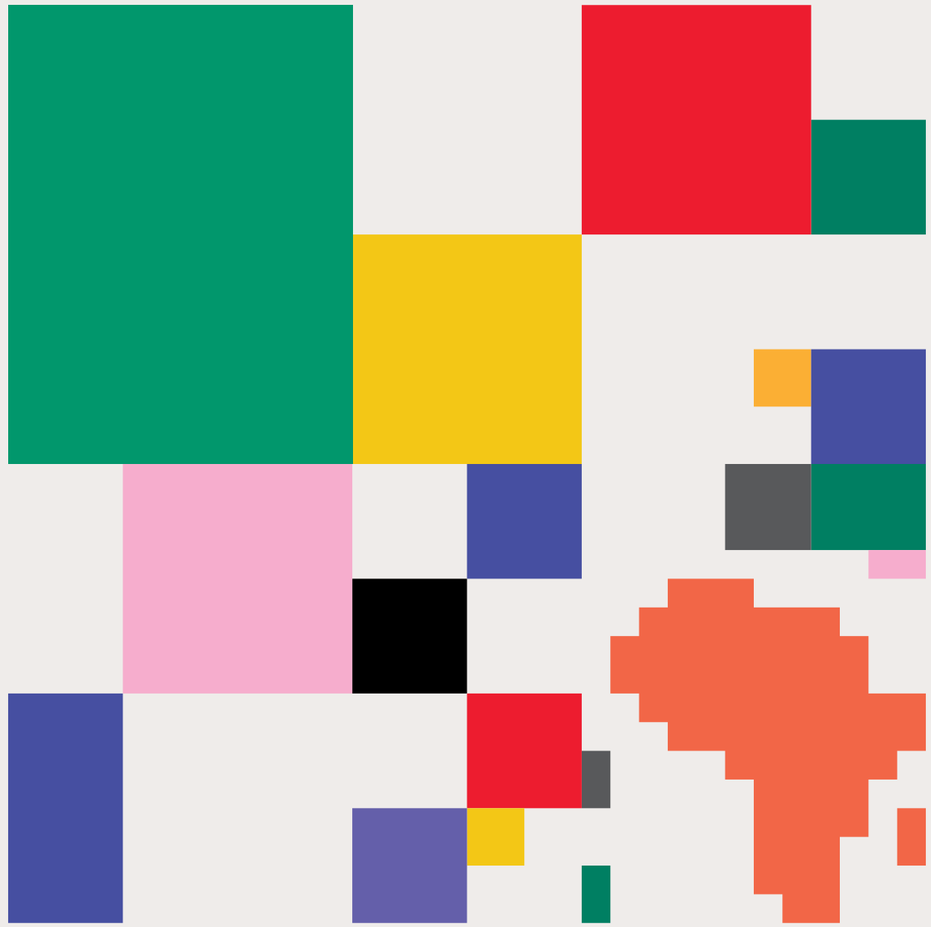
At its centre is the African Thrive Icon, a block-formed silhouette of the continent with ideas and energy radiating outward in every direction. Africa is not waiting. It is already generating. It has never stopped designing, and surviving was never the point.

The palette comes from the continent's own visual language. These colours are not decoration, they are declaration. Clean geometric typography grounds the system and lets the visual energy speak first. The poster carries the same confrontational energy: its statements do not explain the theme, they embody it. Bold, direct and unapologetic. Smaller details follow suit, from AIP member access passes to touches that reward those who know. This identity does not ask for permission. It simply arrives.



Pan afrikan design week.26

At the centre is the African thrive Icon, a block-formed silhouette of the continent with ideas and energy radiating outward in every direction. Africa is not waiting. It is already generating. Africa has never stopped designing, and surviving was never the point.





Africa styles to the Equal Earth Projection
*The UN Resolution on September 5 replace the Mercator projection to accurately reflect Africa's true size

How do we design to thrive?

Africa has never stopped designing

Surviving was never the point

PAN AFRIKAN DESIGN INSTITUTE







Kente Weft

C 5
M 20
Y 100
K 0

R 243
G 199
B 22

#f3c716

Shea Harvest

C 0
M 35
Y 90
K 0

R 251
G 176
B 52

#fbb034

Mopane Shade

C 0
M 75
Y 76
K 0

R 242
G 102
B 52

#f26648

Masai Shuka

C 0
M 100
Y 90
K 0

R 237
G 27
B 44

#ed1b2f

Frangipani Dawn

C 0
M 40
Y 0
K 0

R 246
G 173
B 205

#f6adcd

Ankara Blush

C 0
M 50
Y 20
K 0

R 2246
G 152
B 164

#f598a4

Adire Indigo

C 70
M 70
Y 0
K 0

R 100
G 95
B 170

#645faa

Harmattan Dusk

C 85
M 80
Y 0
K 0

R 70
G 79
B 161

#464fa1

Nile Delta

C 85
M 20
Y 75
K 0

R 1
G 151
B 108

#01976c

Mangrove Root

C 100
M 25
Y 75
K 10

R 0
G 127
B 98

#007f62

Laterite Dust

C 5
M 5
Y 5
K 5

R 239
G 236
B 234

#efecea

Burned Umber

C 0
M 0
Y 0
K 80

R 88
G 89
B 91

#58595b

Charcoal Press

C 0
M 0
Y 0
K 90

R 65
G 64
B 66

#414042

Void Ink

C 0
M 0
Y 0
K 0

R 65
G 64
B 66

#000000

Slight Chance
Regular

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz
0123456789

!@#$%&*?

Pan

Roobert
Bold

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnop
qrstuvwxyz
0123456789

!@#$%&*?

Pan





How do we design to thrive?

That is a *fucking* good question

Pan afrikan design week.26

Africa has never stopped designing. Through shortage, through noise, through everything that has been thrown at it. We built, we made, we solved. But surviving was never the point. Now the question changes. Now we ask something harder, something worth asking. Thriving? That's a different conversation. One we haven't finished. This is an invitation to start it.

→

South Africa | Cape Town | V&A Waterfront | 21–24 October 202

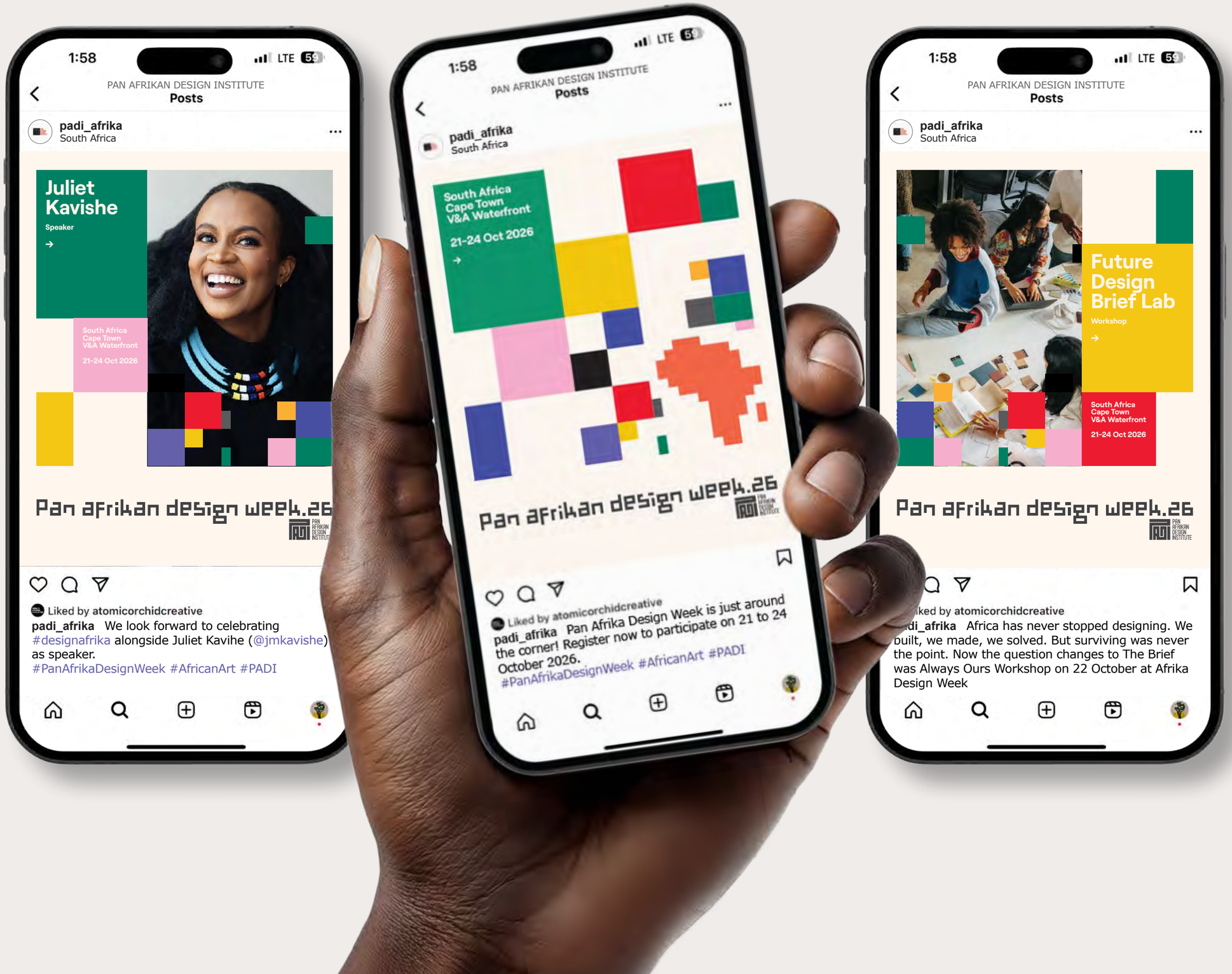
PAN AFRIKAN DESIGN INSTITUTE

OPEN DESIGN AFRICA

WORKSHOP17

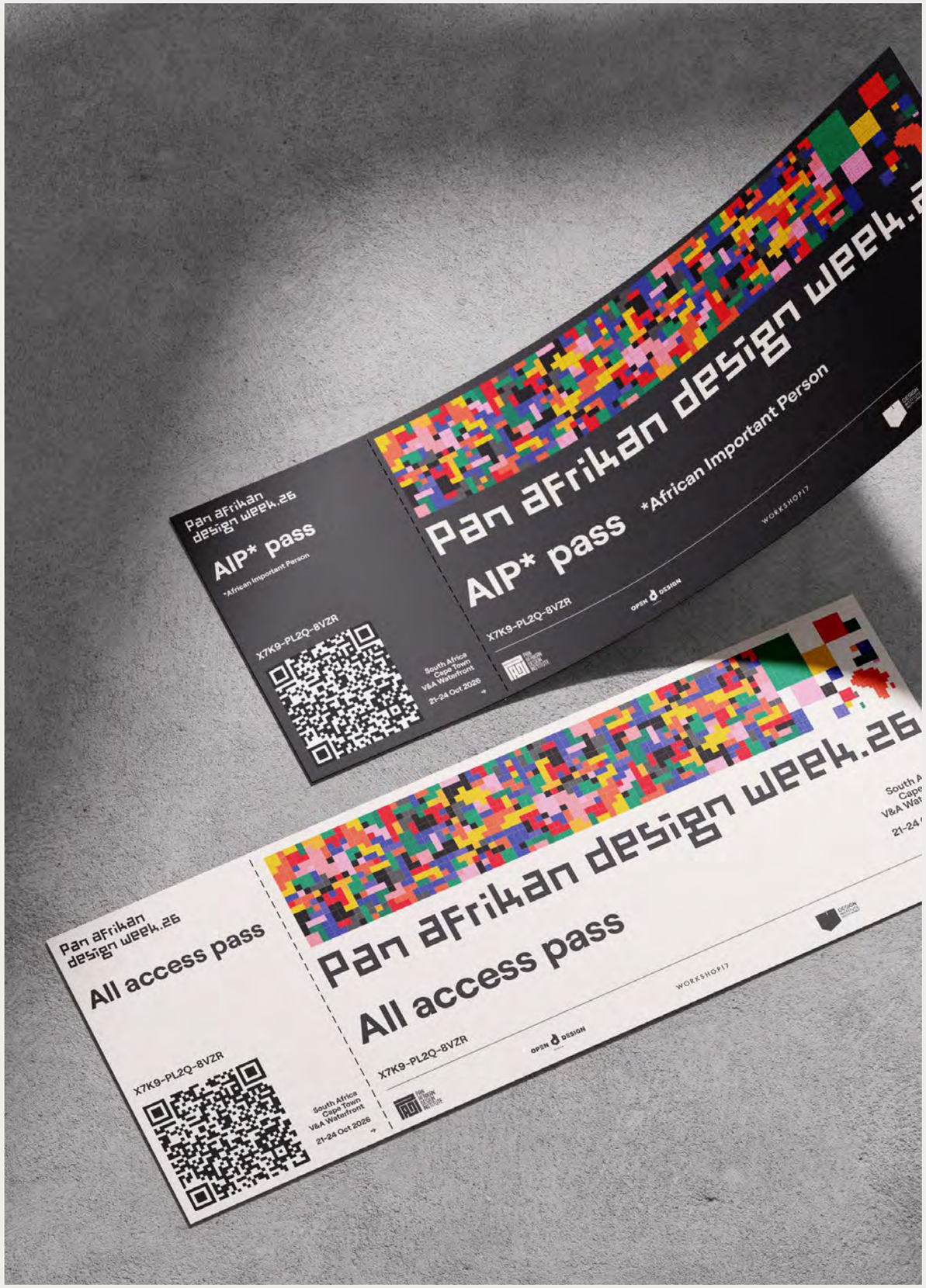
DESIGN INSTITUTE SOUTH AFRICA

UTHANDO


1:58
LTE
PAN AFRIKAN DESIGN INSTITUTE
Posts
padi_afrika
South Africa
Juliet Kavishe
Speaker
South Africa
Cape Town
V&A Waterfront
21-24 Oct 2026
Pan afrikan design week.26
Liked by atomicorchidcreative
padi_afrika We look forward to celebrating #designafrika alongside Juliet Kavihe (@jmkavishe) as speaker.
#PanAfrikaDesignWeek #AfricanArt #PADI
1:58
LTE
PAN AFRIKAN DESIGN INSTITUTE
Posts
padi_afrika
South Africa
South Africa
Cape Town
V&A Waterfront
21-24 Oct 2026
Pan afrikan design week.26
Liked by atomicorchidcreative
padi_afrika Pan Afrika Design Week is just around the corner! Register now to participate on 21 to 24 October 2026.
#PanAfrikaDesignWeek #AfricanArt #PADI
1:58
LTE
PAN AFRIKAN DESIGN INSTITUTE
Posts
padi_afrika
South Africa
Future
Design
Brief Lab
Workshop
South Africa
Cape Town
V&A Waterfront
21-24 Oct 2026
Pan afrikan design week.26
Liked by atomicorchidcreative
padi_afrika Africa has never stopped designing. We built, we made, we solved. But surviving was never the point. Now the question changes to The Brief was Always Ours Workshop on 22 October at Afrika Design Week


Africa has never
stopped designing
Pan afrikan design week.26


All access pass
AIP* pass

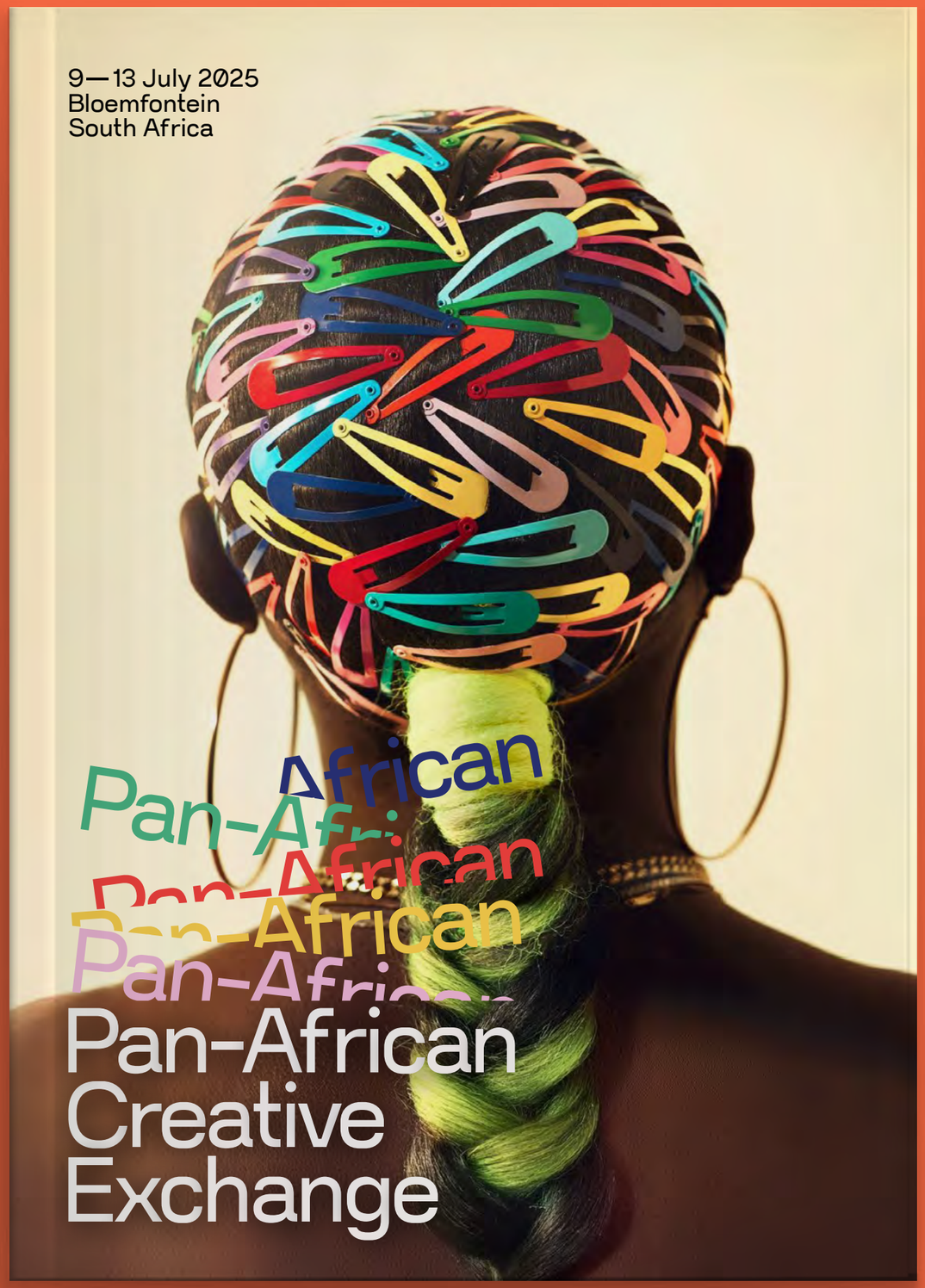

Pan afrikan design week.26
AIP* pass
*African Important Person
X7K9-PL2Q-8VZR
South Africa
Cape Town
V&A Waterfront
21-24 Oct 2026
WORKSHOP17
OPEN DESIGN
Pan afrikan design week.26
All access pass

PACE BOOK

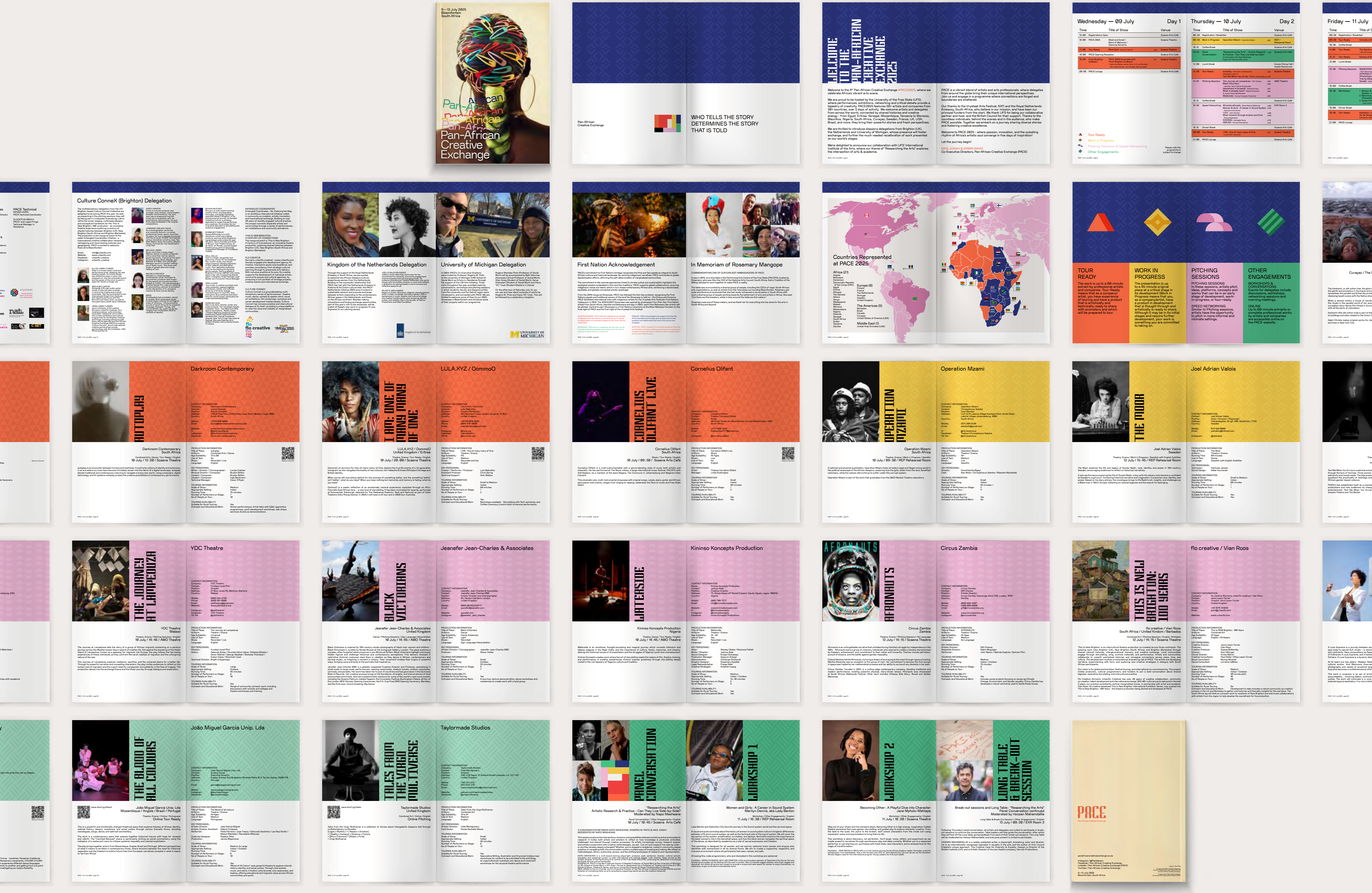
The programme book for the Pan-African Creative Exchange (PACE) was designed to carry delegates and artists through a multi-day, multi-venue festival of performances, talks, workshops and industry events. The challenge was volume: several strands, multiple locations and audiences with different needs, all producing information that had to be understood quickly without overload.

The answer is a strand-based, colour-coded system that organises the festival into four clear categories. Consistent layouts, strong hierarchy and modular artist pages make the book easy to navigate for artists, presenters, producers and delegates, including neurodivergent readers.

Throughout, the design holds PACE's pan-African and diasporic identity across print and digital, supporting long-term visibility, engagement and exchange within African and African-diasporic creative industries.



AIDA AFRICA INTERNATIONAL DESIGN AWARDS WINNER 2026


9–13 July 2025
Bloemfontein
South Africa
Pan-African Creative Exchange
WHO TELLS THE STORY DETERMINES THE STORY THAT IS TOLD
WELCOME TO THE PAN-AFRICAN CREATIVE EXCHANGE 2025
Wednesday — 09 July
Day 1
Thursday — 10 July
Day 2
Friday — 11 July
Culture ConneX (Brighton) Delegation
Kingdom of the Netherlands Delegation
University of Michigan Delegation
First Nation Acknowledgement
In Memoriam of Rosemary Mangope
Countries Represented at PACE 2025
TOUR READY
WORK IN PROGRESS
PITCHING SESSIONS
OTHER ENGAGEMENTS
Darkroom Contemporary
AUTOPLAY
LULA.XYZ / OmmoO
Cornelius Olifant
Operation Mzansi
Joel Adrian Valois
YDC Theatre
THE JOURNEY AT LAMPEDUSA
Jeanefer Jean-Charles & Associates
BLACK VICTORIANS
Kininso Koncepts Production
WATERSIDE
Circus Zambia
AFRONAUTS
flo creative / Vian Roos
THIS IS NEW BRIGHTON: 100 YEARS
João Miguel Garcia Unip. Lda
THE BLOOD OF ALL COLOURS
Taylormade Studios
TALES FROM THE VIRGO MULTIVERSE
PANEL CONVERSATION
WORKSHOP 1
WORKSHOP 2
LONG TABLE & BREAK-OUT SESSION
PACE



AIR DE TEMPS

Alesandra Seutin
Senegal

Dance / Tour Ready / No Text
11 July / 19:30 / AWO Theatre

Air de Temps tells of an urgent need to speak out, to delve into lost dreams, confront demons and to have a voice. It is a powerful process of taking action to shed the cloak of failure, handed down generation after generation. This cinematic film is set mostly in Bargny, a coastal town situated in Senegal, and is a response to the theatre work 'Air de Temps' for the Jant-Bi II company based at École des Sables, Senegal.

The work has been presented at Institute Français, Dakar and St Louis, Senegal and was part Kigali Triennal, Rwanda. The short version toured in Banjul, Gambia, Bissau, Guinee Bissau, Ziguinchor and Thiès in Senegal.

Ecole des Sables explores the unknown, the spiritual, and the transmission of ancestral cultures from the African continent to create live performances.

Alesandra Seutin

CONTACT INFORMATION
Contact: Alesandra Seutin
Position: Artist / Choreographer
Country: Senegal

Mobile: 7908 657 750
Email: alesandraseutin@gmail.com

Website: www.alesandraseutin.com
www.ecoledessables.org

PRODUCTION INFORMATION
Title of Piece: Air de Temps
Artform: Dance
Age Suitability: All
Use of Text: Light
Music: Recorded / Live
Language: No Text

Review on OommoO

KEY PERSONNEL

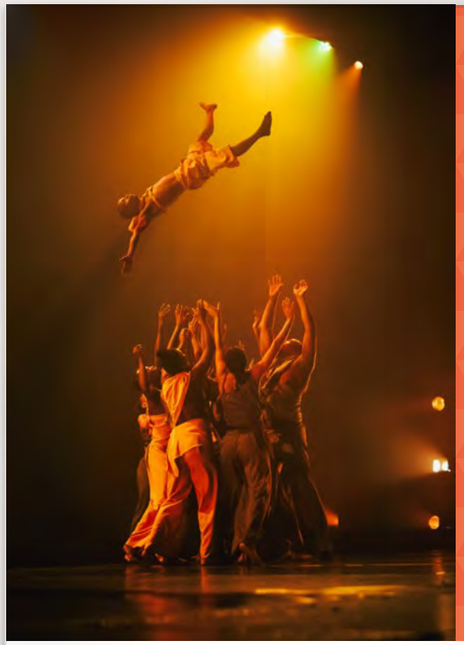
Choreography / Concept	Alesandra Seutin
Director	Ben Williams
Artistic Collaborator	Wesley Ruzibiza
Composer	Randolph Matthews
Producer / Manager	Gacirah Diagne
Executive Producer	Bia Oliveira

TOURING INFORMATION

Scale of Show:	Small
Appropriate Setting:	Indoor / Outdoor
Running Time:	Film: 15 minutes Theatre work: 55 minutes
Number of Performers on Stage:	7
No of People on Tour:	10

TOURING AVAILABILITY

Suitable for Rural Touring:	Yes
Outreach and Educational Work:	Workshop in Technique Acogny, Senegales dances (Sabar,...), repertoire workshop.



SboNdaba Dance

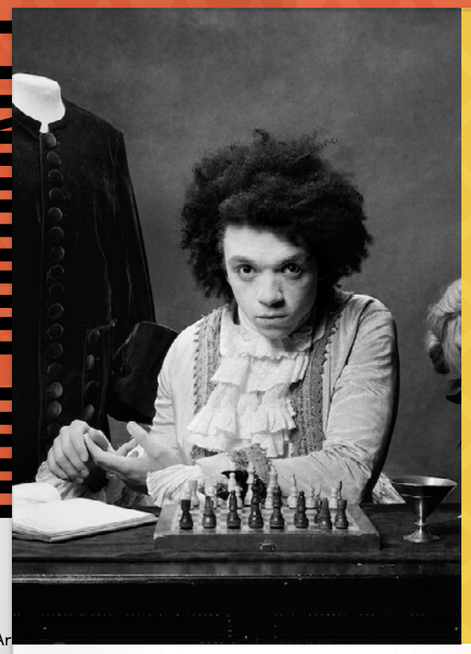
IN SEARCH OF OUR HUMANITY

Combined Ar
13 July / 14:

SboNdaba Dance – In Search of Our Humanity takes you on an emo
Africa's evolution. From the ancient, free-roaming Khoisan ancestors in "
to the struggle for unity in "Brotherhood," it showcases the nation's g
Messages," speaks through movement, gestures, and trust, revealing th
unity. It's a vibrant celebration of culture, resilience, and the shared hum

Choreographed by award-winning, Artistic Director, Sbonakaliso Ndaba
previously on separate platforms. For PACE, they will be interwoven; t
dynamic ebb and flow of unwritten communication in the lives of commu

SboNdaba Dance builds professional capacity and platforms for the un
industry, specifically focusing on community performers and arts organ



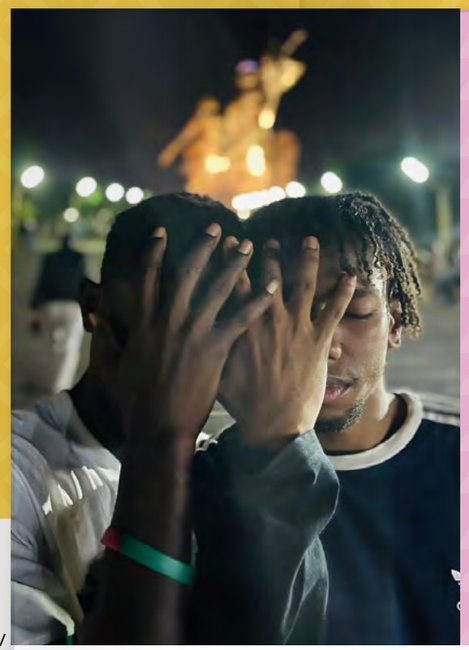
Joel Adrian Valois

THE MOOR

Theatre, Drama / Work in Progress /
12 July / 15:45 / F

The Moor explores the life and legacy of Gustav Badin, race, identit
Sweden, encouraging audiences to reflect on historical narratives.

A solo performance exploring the life of Gustav Badin, a boy sold into sla
at Sweden's royal court. Combining historical narrative and imagination,
power. Based on his diary entries, the monologue brings to life Badin's v
a Black man in 18thC Europe, reflecting on colonial legacies and the sea



Reflets (Reflectio

REFLETS

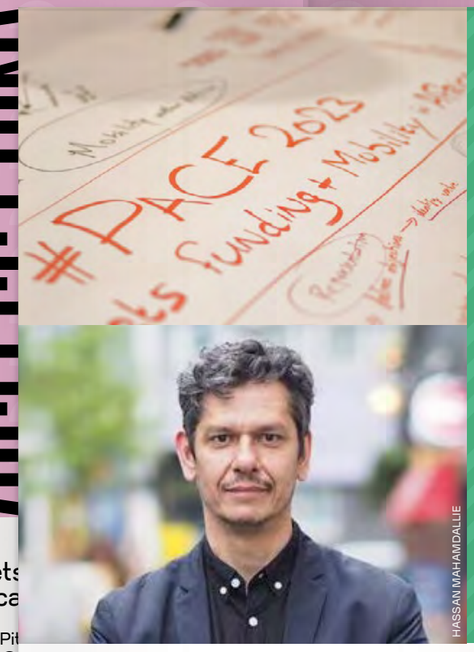
Reflets
Madagasca

Dance / Pit
12 July / 0

In African culture, elders are responsible for guiding younger ones on th
a heritage passed down from ancestors to new generations. A dialogue
from hip-hop dance and traditional dances, Reflets is a moment of the i
envisaged future.

Choreographed for two dancers, the work is driven by artists, Abdoula
and Gacirah Diagne. Reflets is supported by: Kaay Fecc Association, Da
Madagascar, Madance Studio and Artpreneur Association Finland, and

Abdoulaye Diallo and Gacirah Diagne live in Dakar, and Njara Rasoloma
Helsinki and Antananarivo; Pape Salif Diémé and Lukah Rehava, resp
Sénégal, and Antananarivo, Madagascar.



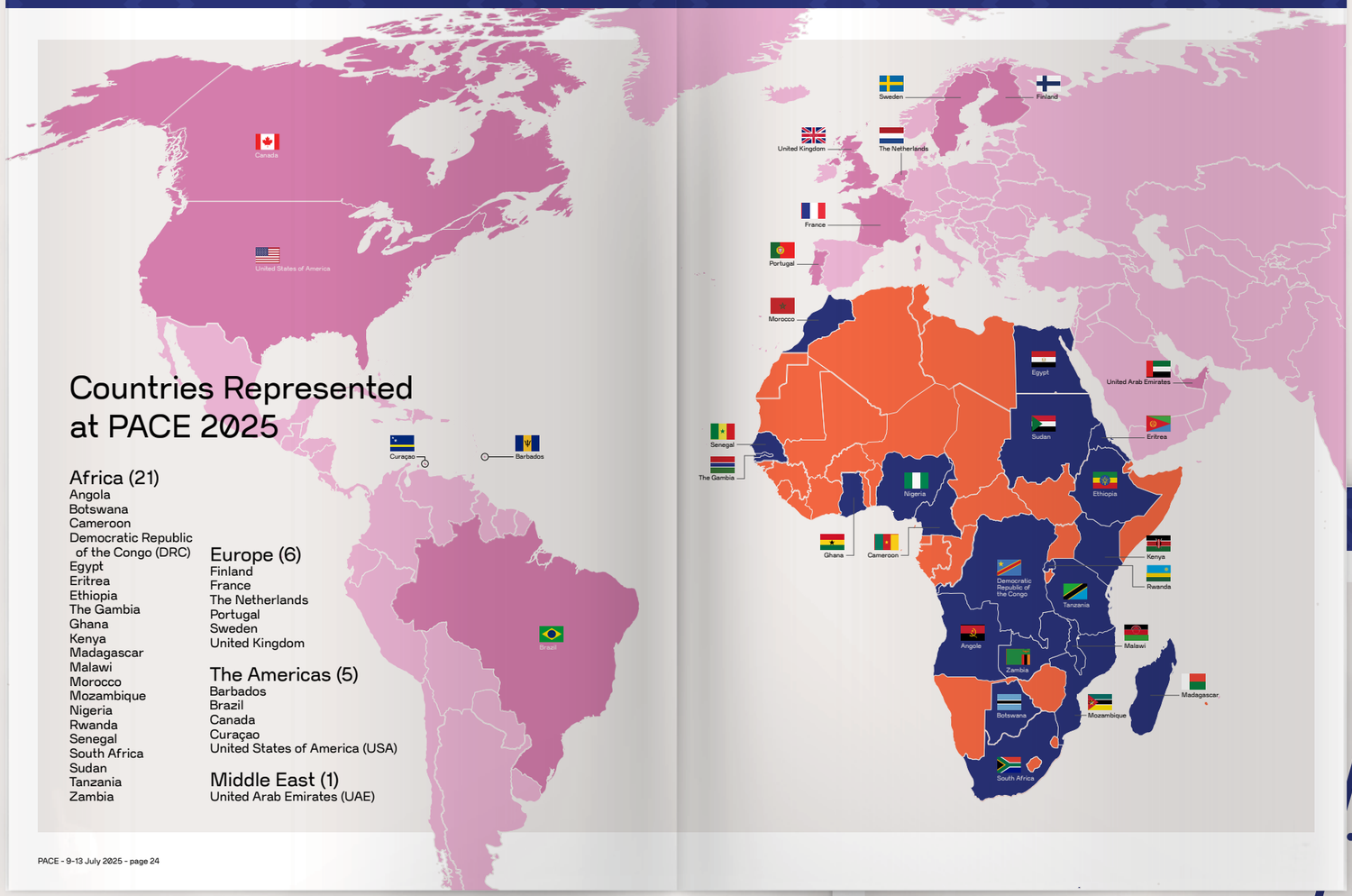
LONG TABLE & BREAK-OUT

Break-out sessions and Long Table: "Rese
Panel Conver
Moderated by Has

Long Table & Break-Out Session / Othe
13 July / 09:

Following Thursday's panel conversation, all artists and delegates are invite
out sessions to continue the conversation. Table leaders will help guide the c
they will kick off the Long Table, giving feedback from each of their break-out
will be moderated by Hassan Mahamdallie, and everyone present is invited to

HASSAN MAHAMDALLIE is a widely published writer, a playwright, drama
He is an internationally recognised specialist in equality in the arts and th
England's unique approach: The Creative Case for Diversity & Equality. H
Muslim Institute (UK), and is Artistic Director of his own theatre company, De



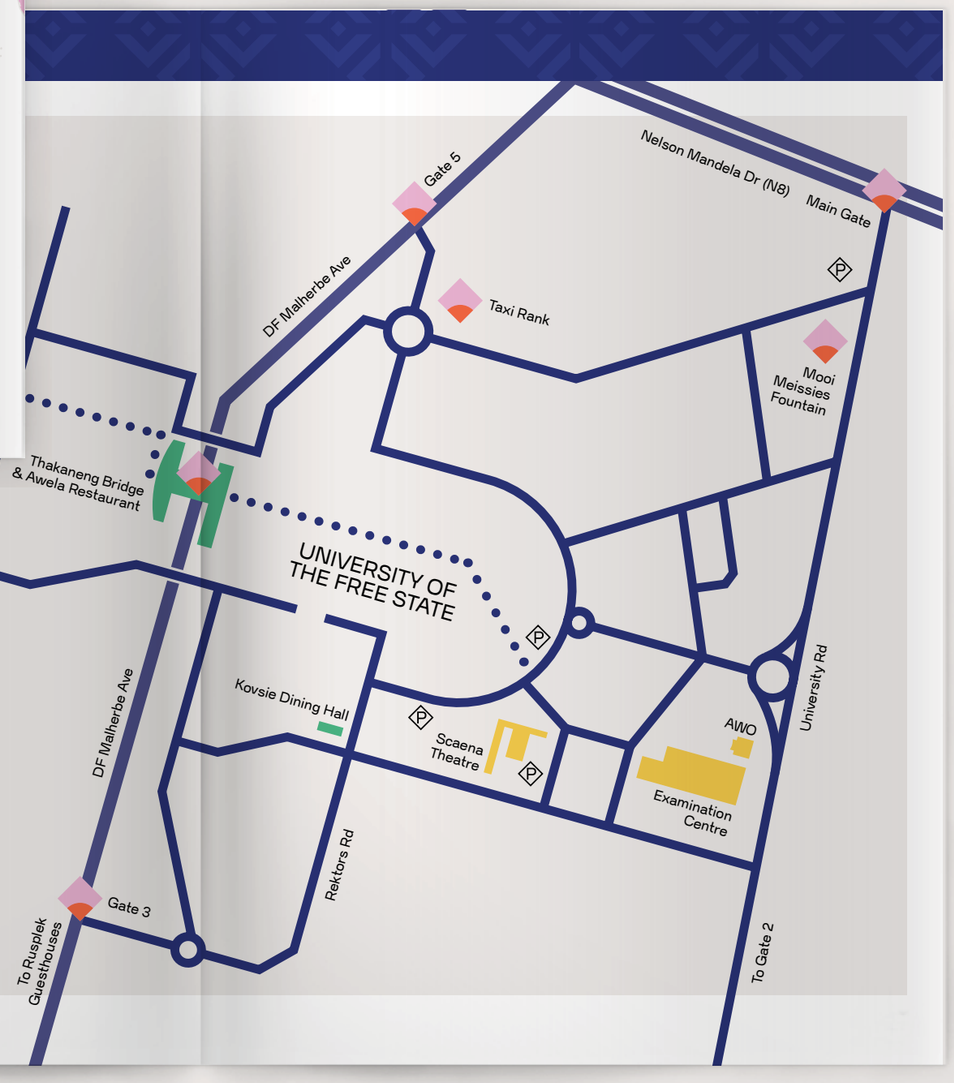
Countries Represented at PACE 2025

Africa (21)
Angola
Botswana
Cameroon
Democratic Republic of the Congo (DRC)
Egypt
Eritrea
Ethiopia
The Gambia
Ghana
Kenya
Madagascar
Malawi
Morocco
Mozambique
Nigeria
Rwanda
Senegal
South Africa
Sudan
Tanzania
Zambia

Europe (6)
Finland
France
The Netherlands
Portugal
Sweden
United Kingdom

The Americas (5)
Barbados
Brazil
Canada
Curaçao
United States of America (USA)

Middle East (1)
United Arab Emirates (UAE)



Site Map
University of the Free State

PACE Venues
Albert Wessels Auditorium (AWO)
Examination Centre
- EXR Room 3

Scaena Theatre
- REP / The Rehearsal Room
- Scaena Artist Cafe
- Scaena Theatre

Campus Locations
Gates
Harmony Residence
Kovsie Dining Hall
Mooi Meissies Fountain
Taxi Rank
Thakaneng Bridge
- Awela Restaurant

Parking

Restrooms:
All venues have Female, Male, and Disability restrooms.
The Examination Centre has a Gender-Inclusive restroom.

Roads — Walk Way

Scalle: 200m / 656f


TOUR READY
The work is up to a 60-minute extract by professional artists and companies. Tour-Ready means that as a company/artist, you have experience of touring and have a product that is artistically and technically ready to share with promoters and which will be prepared to tour.
WORK IN PROGRESS
The presentation is up to a 45-minute original piece at a critical stage in its development (Work in Progress means that you, as a company/artist, have a product in development that is thought through and artistically is ready to share. Although it may be in its initial stages and require further development, your work is something you are committed to taking on.
TCHING ESSIONS
CHING SESSIONS, artists pitch these sessions, platforms, concepts and orks that can be in an early age of development, work-progress, or tour-ready.
EED NETWORKING ilar to Pitching sessions, ists have the opportunity, pitch in more informal and mate settings.
OTHER ENGAGEMENTS
WORKSHOPS & CONVERSATIONS
Events for delegates include discussions, workshops, networking sessions and morning meetings.
ONLINE
Up to 60-minute extracts or complete professional works by artists and companies are accessible online on the PACE website.
Campus Loca
Gates
Harmony Residence
Kousta Dining Hall
Mkoji Makalera Fountain
Taxi Rank
Thabalareng Bridge
Aworla Restaurant
Parking
Roads
Scale : 200m /

FLO CREATIVE REBRAND

Flo Creative works across participatory arts, international exchange,, diversity and inclusion consultancy, moving between grassroots engagement and institutional leadership in the UK, Africa and Barbados. Its value lies in connection: artists to opportunity, institutions to inclusive practice, communities to cultural infrastructure.

The rebrand needed to hold both accessibility and credibility within complex cultural ecosystems. The core challenge was to express flow, diversity and adaptability without slipping into the decorative or conceptually thin, and to design a mark that keeps its integrity at small scale, where clarity and distinction matter most.

Flow became the organising principle, not as literal motion but as continuity, exchange, adaptability and networked collaboration. The resulting identity system is built for clarity and cross-platform performance, positioning Flo Creative as a confident cultural connector.





flo creative

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POWERING THE ARTS ~

EMPOWERING ARTISTS

Building Creative Communities

Collective Rise







Common Ground

C76 M54 Y64 K46
R67 G72 B65

#384841

Momentum

C0 M58 Y96 K0
R240 G130 B19

#F08112

Breakthrough

C5 M7 Y97 K0
R250 G223 B0

#FADE00

Fluid

C75 M16 Y11 K0
R19 G163 B206

#13A2CE

Power

C8 M58 Y0 K0
R227 G137 B184

#E289B8

Rebel

C0 M82 Y34 K0
R234 G76 B113

#E94B71

Folklore

C63 M91 Y0 K0
R124 G52 B139

#7C338A

Roobert
Heavy

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
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qrstuvwxyz
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!@#$%&*?

flo

Aller
Regular

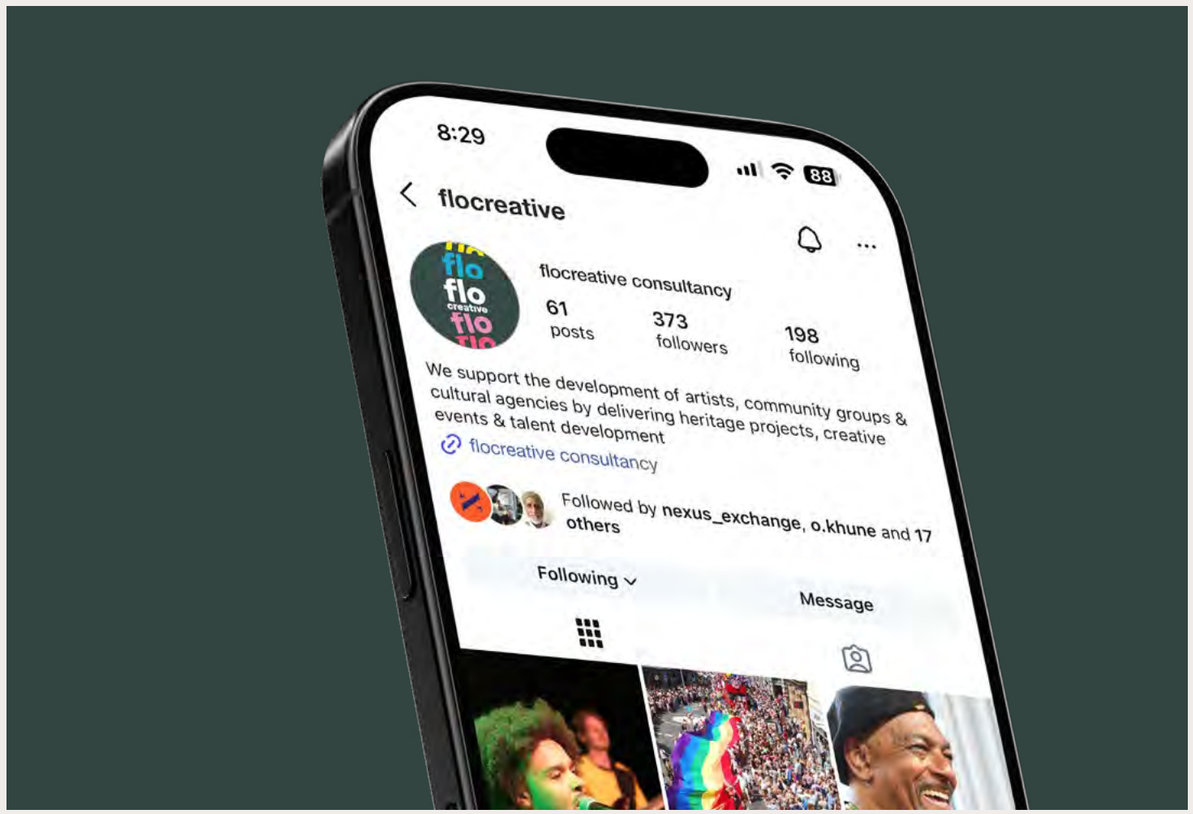
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abcdefghijklmnop
qrstuvwxyz
0123456789

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flo




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8:29
flocreative
flocreative consultancy
61 posts
373 followers
198 following
We support the development of artists, community groups & cultural agencies by delivering heritage projects, creative events & talent development
flocreative consultancy
Followed by nexus_exchange, o.khune and 17 others
Following
Message


flo
flo creative
BRIGHTON FRINGE
IRONWORKS STUDIOS

A ROOM FULL OF SPARKS

This showcase campaign picks up where “It starts with a spark” leaves off. If the spark is the beginning, the final-year showcase is what happens when a few hundred of them land in one room at the same time: catching, spreading, and already halfway out the door into industry.

The campaign runs across three moments. The spark starts (first year). The room fills (the showcase, now). The industry catches (what comes next). Present tense for the showcase, future tense for where these students are headed.

The visual direction makes that literal. Students are photographed at night on campus, lit by the spark itself: direct flash, high contrast, dark backdrops, with the only warmth in the frame coming from a light source the student is holding, making or standing inside. Candid, mid-moment, close enough that the viewer is inside the scene.

Every campus shoots its own students in its own city and spaces, so the campaign feels local and alive. The room full of sparks is not something made about students. It is something they lit themselves. Today, a room full of sparks. Tomorrow, the industry catches.



Done

Vega School at Emeris
To: pepe@joepublic.co.za

Vega School Showcase 2026



IT ALL STARTED WITH A SPARK

12 NOVEMBER . 6-9PM
VEGA SCHOOL AT EMERIS, DURBAN UMHLANGA

DEAR FAMILY AND FR

You were there for the very fi
The early sketches, the glowi
late into the night, the mome
brilliant, messy illumination.

For the past three years, we'v
that initial spark and stoked it
challenged your students, ref
raw talent, and given them th
to grow their ideas into some
extraordinary.

Now, it's time to see what th

Join us for a room full of spar
just an exhibition, it's a celebr
torched drafts, the wild ideas
creative energy that has finall
Come raise a glass to the cre
have become.

Done

Vega School at Emeris
To: pepe@joepublic.co.za
9:12 AM

Vega School Showcase 2026



MEET THEM BEFORE EVERYONE ELSE DOES

12 NOVEMBER . 6-9PM
13 NOVEMBER . 9AM-12PM
VEGA SCHOOL AT EMERIS, CAPE TOWN CITY

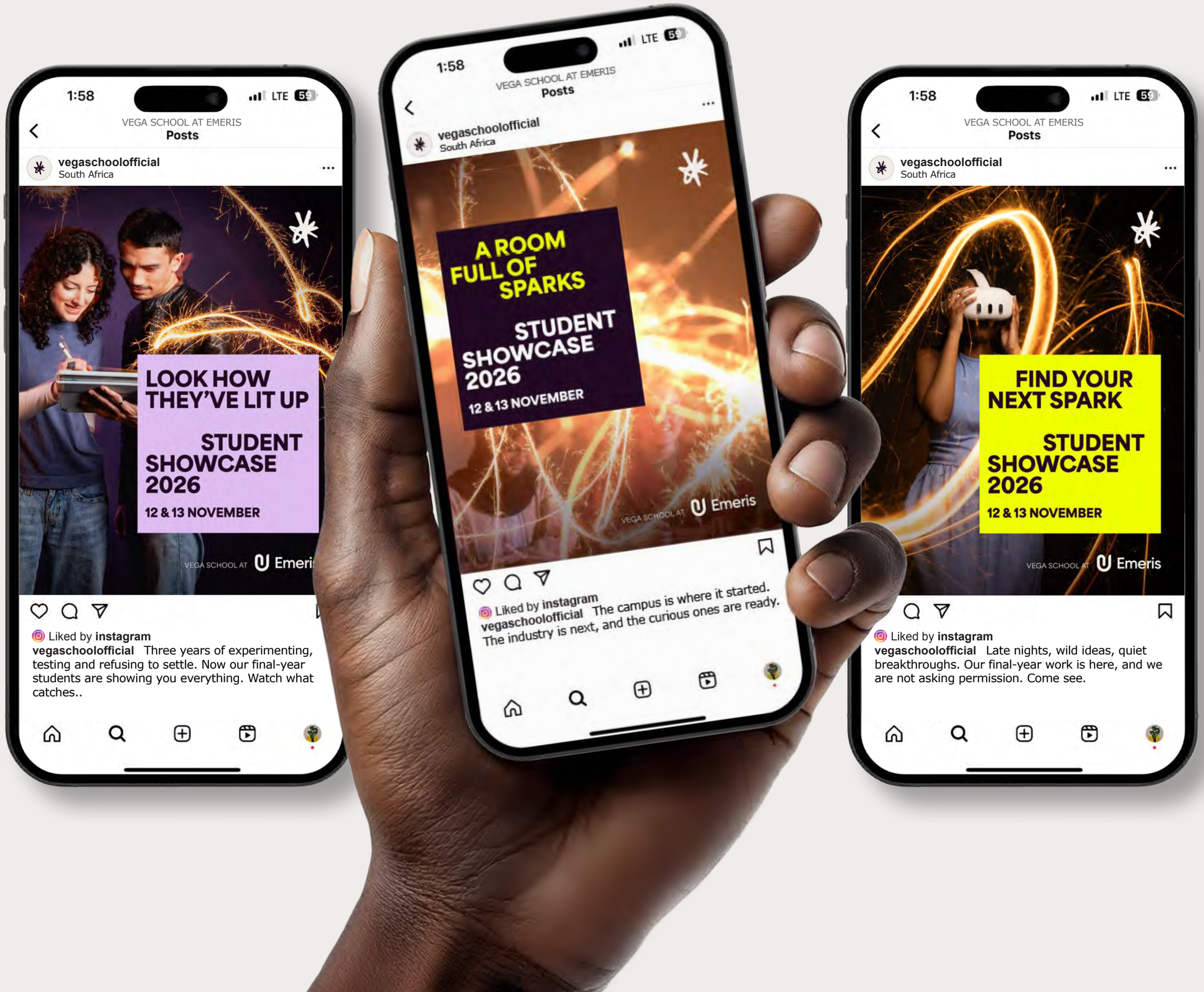
DEAR INDUSTRY COLLEAGUE,

The industry runs on fresh, disruptive energy and we're about to open the doors to a room full of it. Our final-year students have spent the last three years experimenting, breaking the rules and building something better in the aftermath.

Brilliant campaigns don't start in boardrooms; **they start with a single, undeniable spark.**

These are the provocateurs, the strategists and the storytellers who refuse to settle for the first, easiest answer. They are exactly the kind of minds you want in your next pitch.

Step into the room, meet the minds behind the work and find the spark that will ignite your next big win.


1:58
LTE
VEGA SCHOOL AT EMERIS
Posts
vegaschoolofficial
South Africa
LOOK HOW THEY'VE LIT UP
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris
Liked by instagram
vegaschoolofficial Three years of experimenting, testing and refusing to settle. Now our final-year students are showing you everything. Watch what catches..
1:58
LTE
VEGA SCHOOL AT EMERIS
Posts
vegaschoolofficial
South Africa
A ROOM FULL OF SPARKS
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris
Liked by instagram
vegaschoolofficial The campus is where it started. The industry is next, and the curious ones are ready.
1:58
LTE
VEGA SCHOOL AT EMERIS
Posts
vegaschoolofficial
South Africa
FIND YOUR NEXT SPARK
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris
Liked by instagram
vegaschoolofficial Late nights, wild ideas, quiet breakthroughs. Our final-year work is here, and we are not asking permission. Come see.

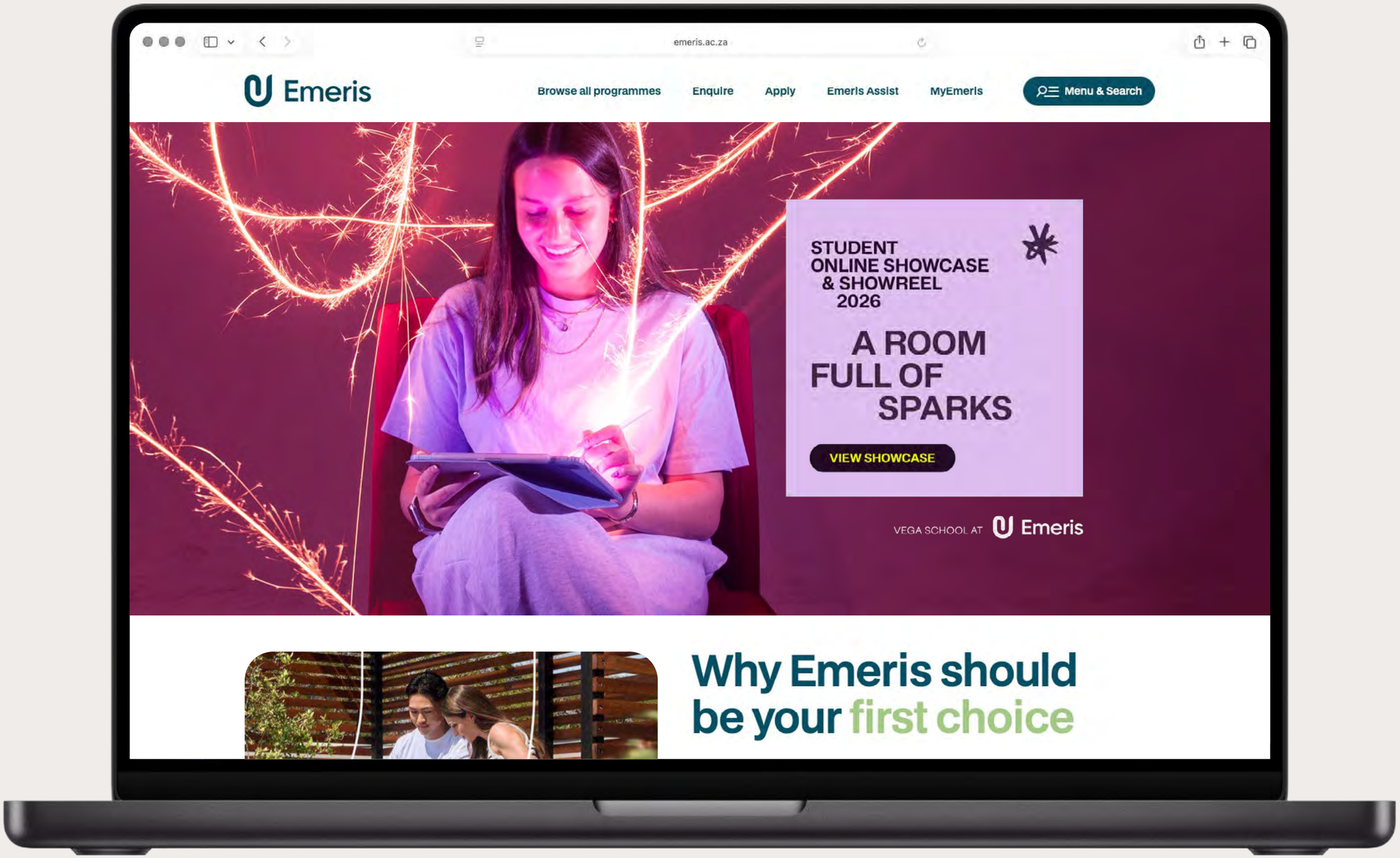

A ROOM FULL OF SPARKS
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris


1:58
LTE 59
VEGA SCHOOL AT EMERIS
Posts
vegaschoolofficial
South Africa
SANDTON VEGANITES
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris
Liked by instagram
vegaschoolofficial Late nights, wild ideas, quiet breakthroughs. Our final-year work is here, and we are not asking permission. Come see.


UMHLANGA VEGANITES
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris


PRETORIA VEGANITES
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT Emeris


CAPE TOWN VEGANITES
STUDENT SHOWCASE 2026
12 & 13 NOVEMBER
VEGA SCHOOL AT


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Emeris
Browse all programmes
Enquire
Apply
Emeris Assist
MyEmeris
Menu & Search
STUDENT
ONLINE SHOWCASE
& SHOWREEL
2026
A ROOM
FULL OF
SPARKS
VIEW SHOWCASE
VEGA SCHOOL AT Emeris
Why Emeris should
be your first choice

MZANSI FOOD CULT

Mzansi Food Cult is the applied outcome of an MA in Design, translating research into a public-facing intervention. In digital spaces, cultural food is often reduced to trend, aesthetic or entertainment. Creators struggle to represent African culinary traditions authentically, and the result is appropriation, stereotype and oversimplification that cuts food off from its social, historical and communal meaning.

The response is an applied Instagram platform that puts the CULTURE ON THE PLATE guidelines into practice. It works as both an educational resource and a live demonstration of how cultural food can be shown with authenticity, respect and visual impact, giving creators practical tools through post formats, storytelling, photography guidance and community engagement.

A distinct corporate identity holds it together: the visual and conceptual glue that keeps the platform from becoming a collection of disconnected posts. It stands apart from individual content while unifying education, storytelling, photography and community formats. Built digital-first, it balances expressive typography, culturally rooted colour and abstraction, avoiding cliché and literal symbolism while staying legible at small scale. The outcome is a contemporary South African visual language and a scalable, research-driven model for ethical cultural representation in design.

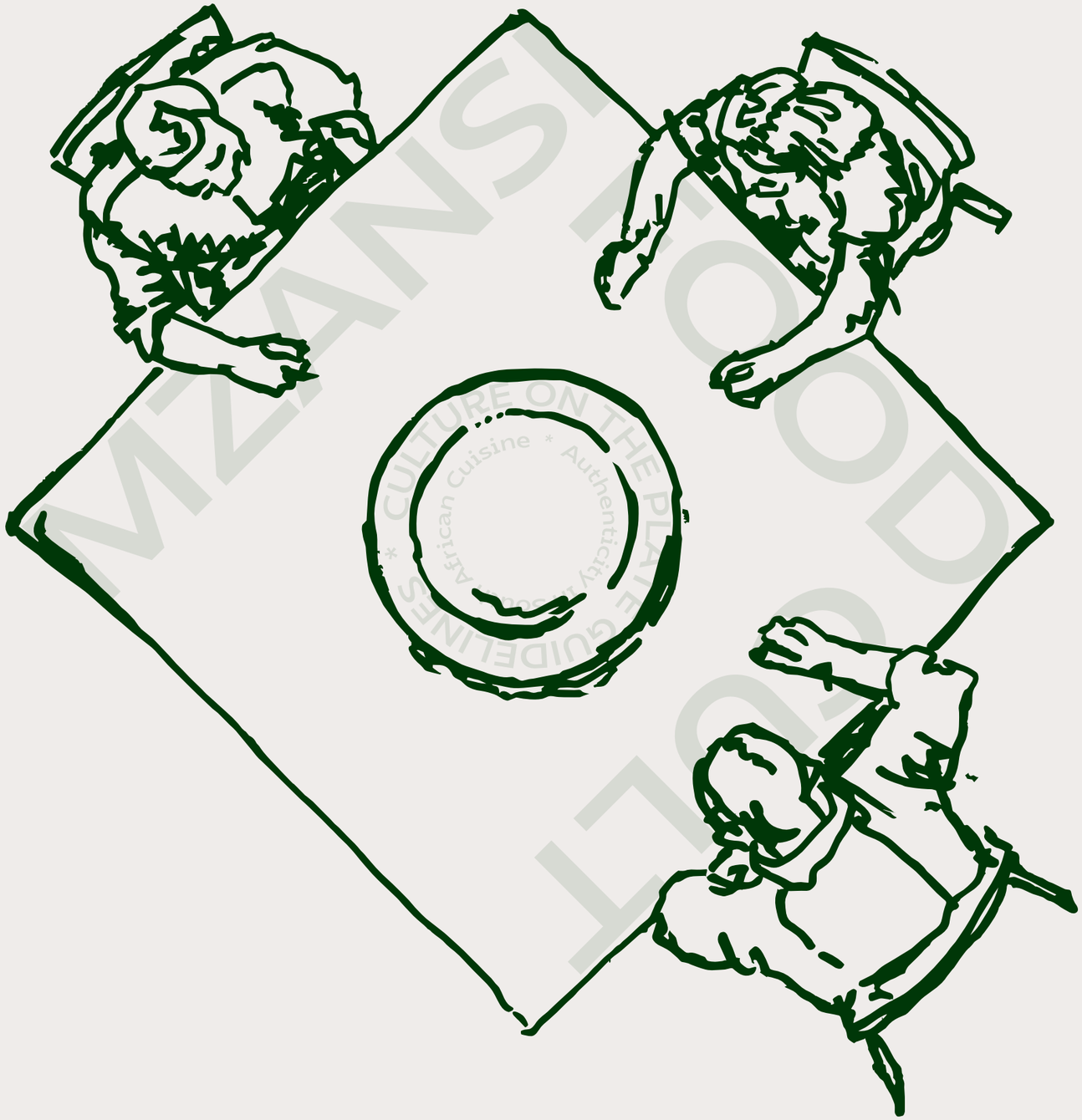


AIDA AFRICA INTERNATIONAL DESIGN AWARDS WINNER 2026


MZANSI FOOD CULT
CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *

The logo is built around the shared act of eating as a cultural connector. By abstracting the table and plate, the mark represents collaboration, dialogue, and collective impact rather than literal food symbolism.

Human expression rejects stereotypes and polished perfection, positioning culture as lived, evolving, and expressive. The logo is designed to be simple, memorable, and versatile, ensuring it remains impactful across platforms while supporting a respectful and contemporary visual language for representing South African food cultures.



TONE Bold and unapologetically human. Raw, honest, and expressive, reflecting culture as lived rather than polished.

VOICE Informed, respectful, and conversational. Educating through storytelling and dialogue rather than instruction.

MESSAGE Food is culture, not content. Using design to challenge stereotypes, foster understanding, and create meaningful connection.

We talk about Mzansi food.

Authenticity in South African Cuisine.

Home of the
Culture on the Plate

@mzansi.food.cult

CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *



MZANSI FOOD CULT

CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *





Chakalaka

R 174
G 36
B 36

#ad2424

Ancient Grain

R 171
G 158
B 112

#ab9e70

Braai Ash

R 38
G 36
B 38

#262426

Corning Ware

R 135
G 176
B 196

#87b0c4

Flame

R 242
G 143
B 0

#f28f00

Clay

R 186
G 140
B 87

#ba8c57

Rooibos

R 150
G 64
B 18

#964012

Sweetcorn

R 237
G 207
B 15

#edcf0f

Boegoe

R 112
G 92
B 20

#705c14

Voorskoot

R 112
G 156
B 153

#709c99

Indigenous

R 0
G 55
B 8

#003708

Cast-Iron

R 0
G 0
B 0

#000000

DX-Rigraf
Semi Bold Expanded

MZANSI

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qrstuvwxyz
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ABCDEFGHIJKLM
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Cult

CULT







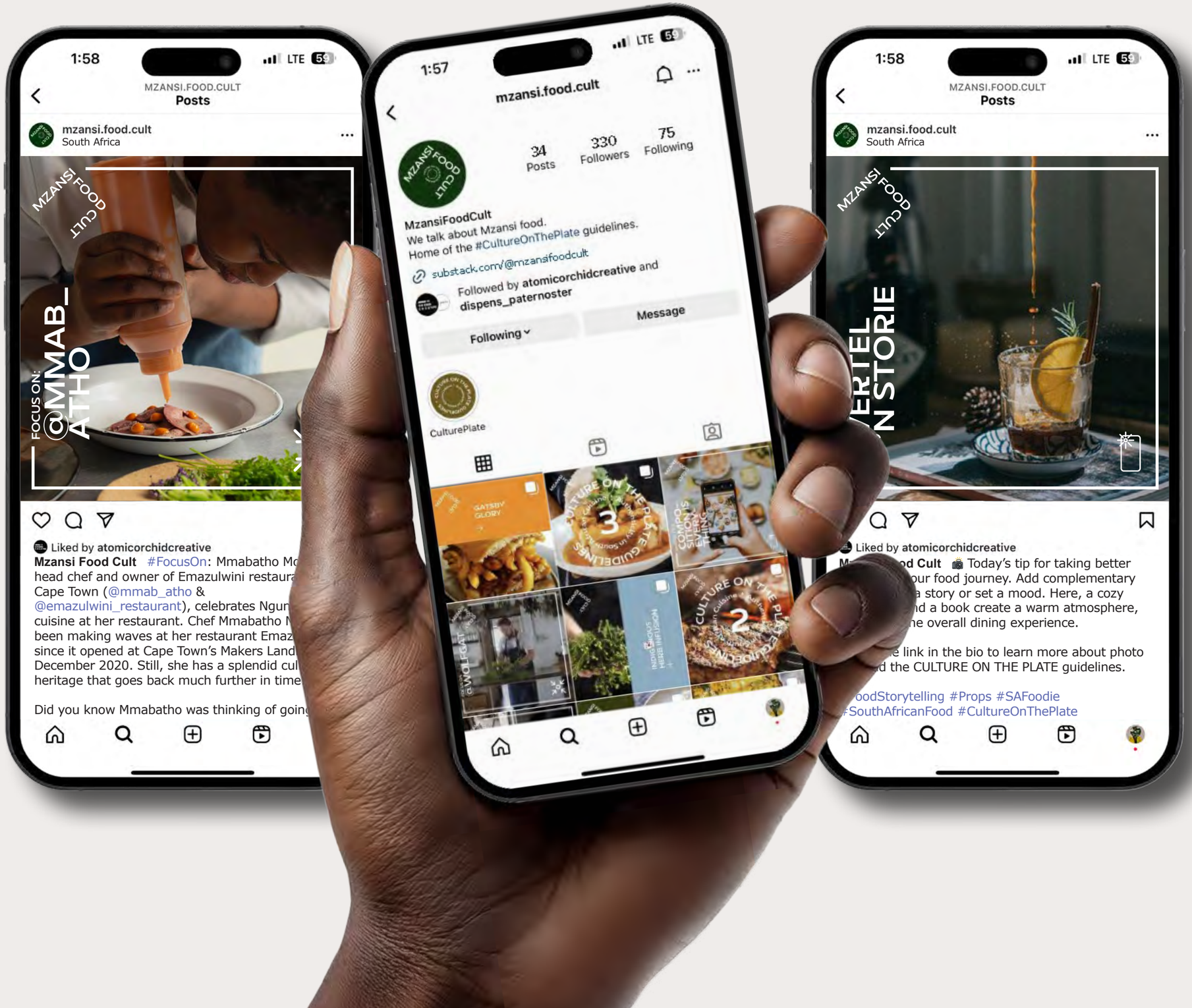





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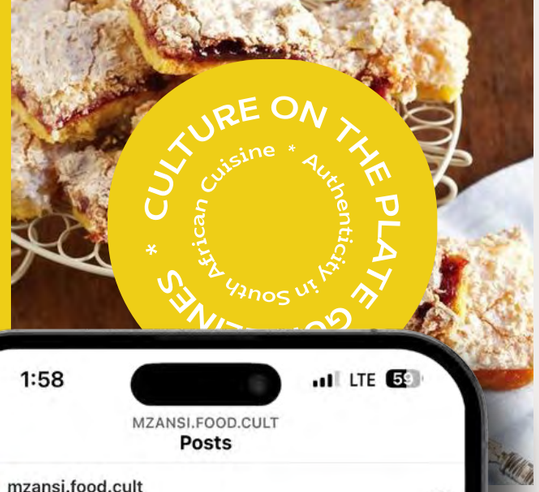

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MZANSI.FOOD.CULT
Posts
mzansi.food.cult
South Africa
FOCUS ON:
@MMAB_
ATHO
Liked by atomicorchidcreative
Mzansi Food Cult #FocusOn: Mmabatho Mo
head chef and owner of Emazulwini restaura
Cape Town (@mmab_atho &
@emazulwini_restaurant), celebrates Ngun
cuisine at her restaurant. Chef Mmabatho M
been making waves at her restaurant Emaz
since it opened at Cape Town's Makers Land
December 2020. Still, she has a splendid cul
heritage that goes back much further in time
Did you know Mmabatho was thinking of goin
1:57
mzansi.food.cult
34
Posts
330
Followers
75
Following
MzansiFoodCult
We talk about Mzansi food.
Home of the #CultureOnThePlate guidelines.
substack.com/@mzansifoodcult
Followed by atomicorchidcreative and
dispens_paternoster
Following
Message
CulturePlate
1:58
LTE
MZANSI.FOOD.CULT
Posts
mzansi.food.cult
South Africa
RTEL
STORIE
Liked by atomicorchidcreative
od Cult Today's tip for taking better
our food journey. Add complementary
a story or set a mood. Here, a cozy
d a book create a warm atmosphere,
he overall dining experience.
e link in the bio to learn more about photo
d the CULTURE ON THE PLATE guidelines.
oodStorytelling #Props #SAFoodie
#SouthAfricanFood #CultureOnThePlate

G YOUR
NLINE

IATIVE
ONSIVE
TENT

Always engage with the online community with positive conversations. Be open to feedback. Consider content before posting, liking, reposting or commenting to respect cultural differences.

Learn more about our CULTURE ON THE PLATE guideline to help you in your food journy.
Link in bio.





GUIDELINE 2
FOR IMPROVING YOUR
FOOD STORY ONLINE

ENGAGE WITH
COMMUNITIES
→

Seek out a
food acco
inclusivit
with their
first-hand
input and

Learn more abo
guideline to he
Link in bio.





GUIDELINE 10
FOR IMPROVING YOUR
FOOD STORY ONLINE

PROMOTE AND
SUPPORT LOCAL
AND SUSTAINABILITY
→

Incorporate visually appealing content that encourages sourcing local ingredients and businesses, food sustainability to motivate to try authentic South African food.

Learn more about our CULTURE ON THE PLATE guideline to help you in your food journy.
Link in bio.

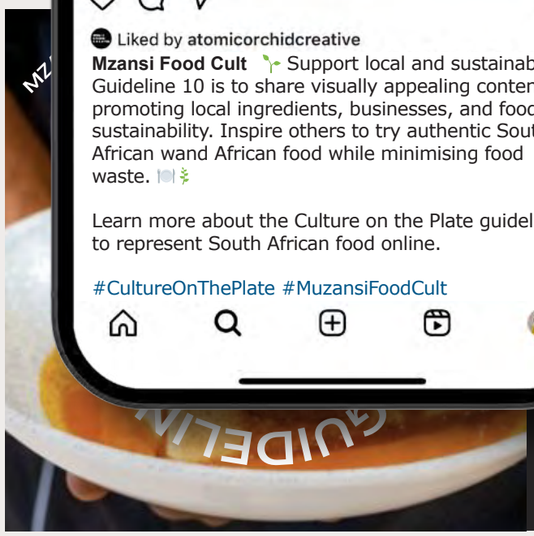




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ELINE 3
MPROVING YOUR
STORY ONLINE

OURAGE DIVERSITY
INCLUSIVITY

Explore the diversity of various regions by creating visually diverse content showcasing different cuisines. Research the culture's background and dishes to represent it authentically.

Learn more about our CULTURE ON THE PLATE guideline to help you in your food journy.
Link in bio.



Stay updated with changing cultural

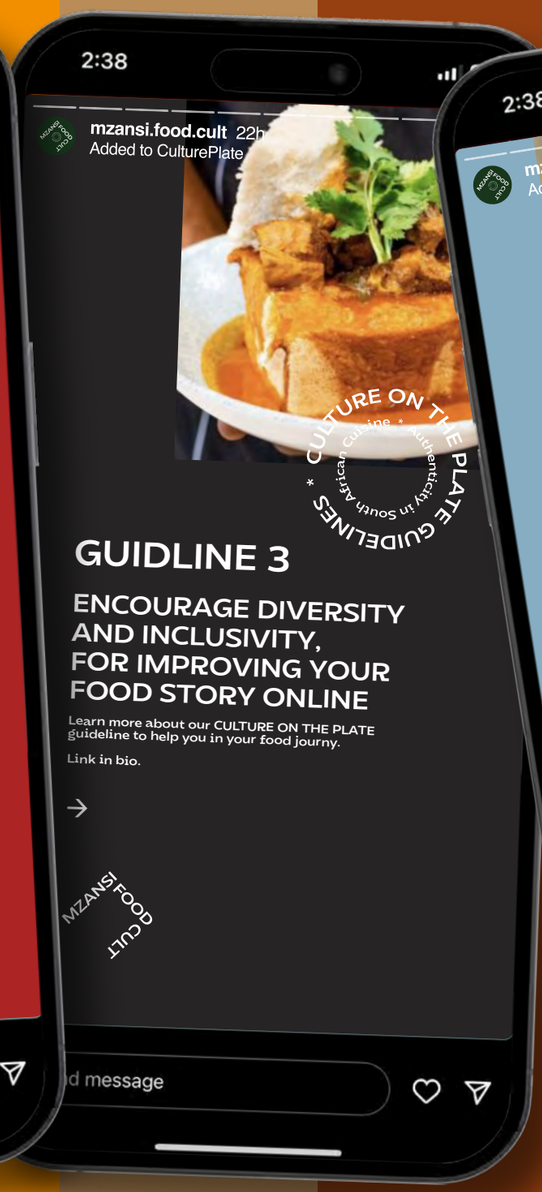




Incorporat


2:38
mzansi.food.cult 22h
Added to CulturePlate
CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *
GUIDELINES FOR IMPROVING YOUR FOOD STORY ONLINE
MZANSI FOOD CULT
Send message


2:38
mzansi.food.cult 22h
Added to CulturePlate
CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *
GUIDLINE 1
RESEARCH, LEARN AND STAY UP TO DATE, FOR IMPROVING YOUR FOOD STORY ONLINE
Learn more about our CULTURE ON THE PLATE guideline to help you in your food journy.
Link in bio.
MZANSI FOOD CULT
Send message


2:38
mzansi.food.cult 22h
Added to CulturePlate
CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *
GUIDLINE 3
ENCOURAGE DIVERSITY AND INCLUSIVITY, FOR IMPROVING YOUR FOOD STORY ONLINE
Learn more about our CULTURE ON THE PLATE guideline to help you in your food journy.
Link in bio.
MZANSI FOOD CULT


2:38
mzansi.food.cult 22h
Added to CulturePlate
CULTURE ON THE PLATE GUIDELINES * Authenticity in South African Cuisine *
GUIDLINE 4
AUTHENTICITY IS IMPORTANT, DON'T APPROPRIATE OR STEREOTYPE FOOD, FOR IMPROVING YOUR FOOD STORY ONLINE
Learn more about our CULTURE ON THE PLATE guideline to help you in your food journy.
Link in bio.
MZANSI FOOD CULT
Send message


2:38
mzansi.food.cult 22h
Added to CulturePlate
GUIDLINE 8
BE APPRECIATIVE W
ENGAGE WITH WITH
POSITIVE CONVERS
FOR IMPROVING YO
FOOD STORY ONLIN
Learn more about our CULTURE ON THE PL
guideline to help you in your food journy.
Link in bio.
MZANSI FOOD CULT
Send message



Cultural Understanding and Representation	1.	RESEARCH, LEARN AND STAY UP TO DATE
	2.	ENGAGE WITH COMMUNITIES
	3.	ENCOURAGE DIVERSITY AND INCLUSIVITY
	4.	BE AUTHENTIC
Storytelling and Communication	5.	STORYTELLING OF TRADITIONS
	6.	BE RESPECTFUL IN CAPTIONS AND PRESENTATION
	7.	REMEMBER TO TAG, CREDIT AND HASHTAG
Community Engagement and Responsiveness	8.	BE APPRECIATIVE AND RESPONSIVE WITH CONTENT
	9.	KNOW AND STAY CLEAR OF STEREOTYPES
Local and Sustainable Practices	10.	PROMOTE AND SUPPORT WHAT IS LOCAL AND SUSTAINABLE


1:58
LTE
MZANSI.FOOD.CULT
Posts
mzansi.food.cult
South Africa
FOCUS ON:
@EDGE
MZANSI FOOD CULT
Liked by atomicorchidcreative
Mzansi Food Cult #FocusOn: Chef and co-owner Vusi Ndlovu and Absie Pantshwa are the power behind @edge.africa. This mission denotes EDGE Restaurant's primary objective; to honour and uplift the vibrant life of the African pantry, using flavour as a vehicle for information. Harnessing fire as his medium, everything Vusi crafts is inevitably infused with the wild, intoxicating essence of smoke.
In the EDGE kitchen, smoke serves as a conduit for rich flavour, leaving some dishes requiring little more


PHOTO TIPS:
FOCUS ON THE HERO
(THE FOOD)
MZANSI FOOD CULT


FOCUS ON:
@VELD ANDSEA
MZANSI FOOD CULT


CONGRATULATIONS:
FYN
50 BEST
NO.60
MZANSI FOOD CULT


PHOTO TIPS:
COMPO-
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EVERY-
THING
MZANSI FOOD CULT


FOCUS ON:
@HUISKOK
MZANSI FOOD CULT


FOCUS ON:
@MMAB_
ATHO
MZANSI FOOD CULT


PHOTO TIPS:
TEXTURES &
CONTRAST
MZANSI FOOD CULT


PHOTO TIPS:
EXPERIMENT
WITH
ANGLES
MZANSI FOOD CULT


PHOTO TIPS:
TELL
A STORY
MZANSI FOOD CULT

THIS IS NEW BRIGHTON SERIES

“This is New Brighton” is a transnational visual art series exploring the development of New Brighton, a suburb of Gqeberha, South Africa. Established in 1902 as the first recognised black township under what would become apartheid, New Brighton was shaped by its origins, with many street names deliberately chosen to evoke the English seaside resort of Brighton. The series traces the township’s establishment, growth, resistance to racial oppression, and ongoing development, focusing on its cultural significance and the aspirations of its residents.

Part Two, Brighton Roads, documents Brighton’s roads and buildings in the UK. Part Three, This is New B[oe]righton, uncovers the colonial references hidden in plain sight in Brighton’s built environment. Part Four, This is NEW Brighton #4, is a collaborative creative response featuring work by South African artists.

vianroos.co.za/new_brighton_series

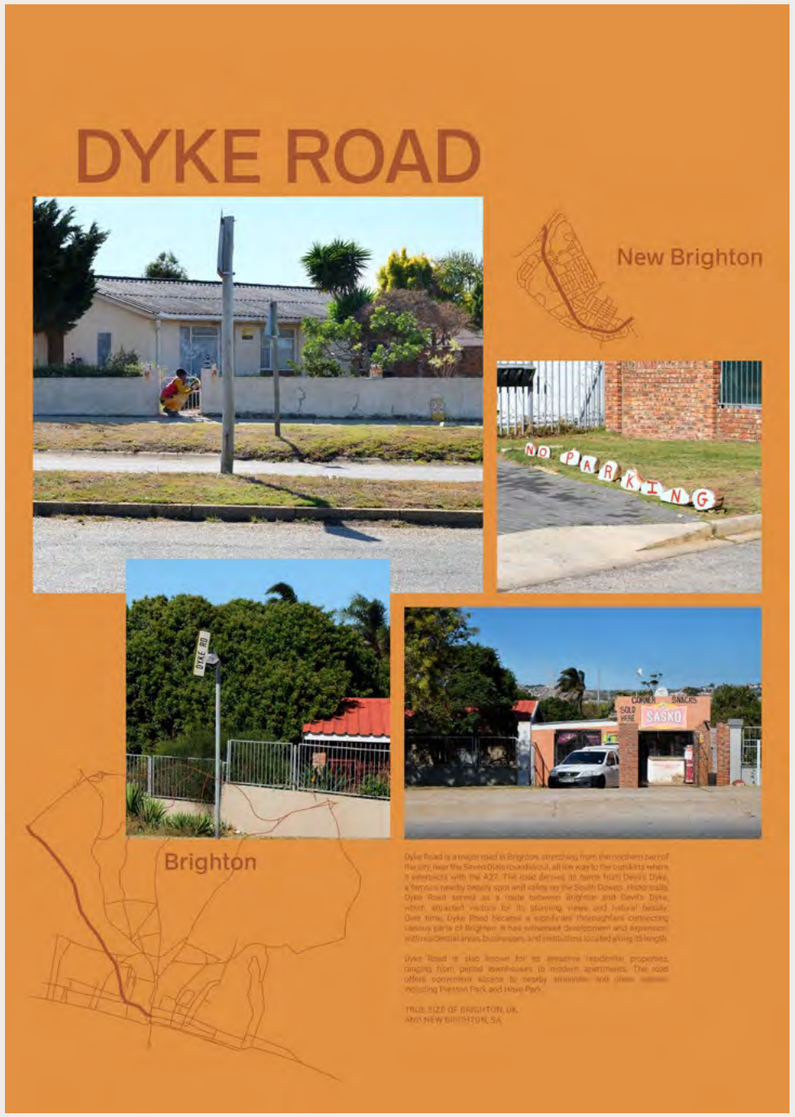


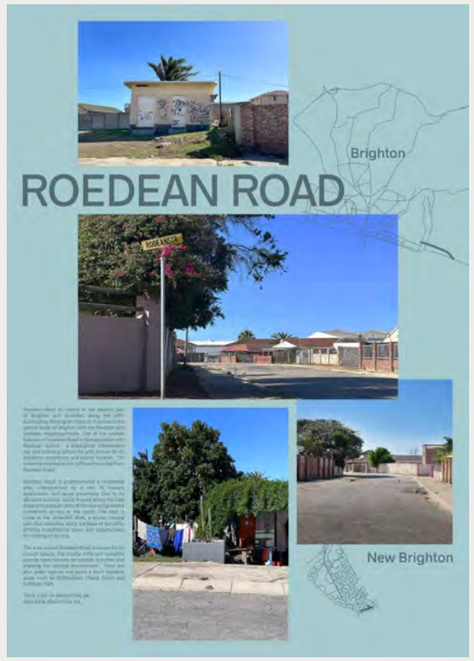
THIS IS NEW BRIGHTON

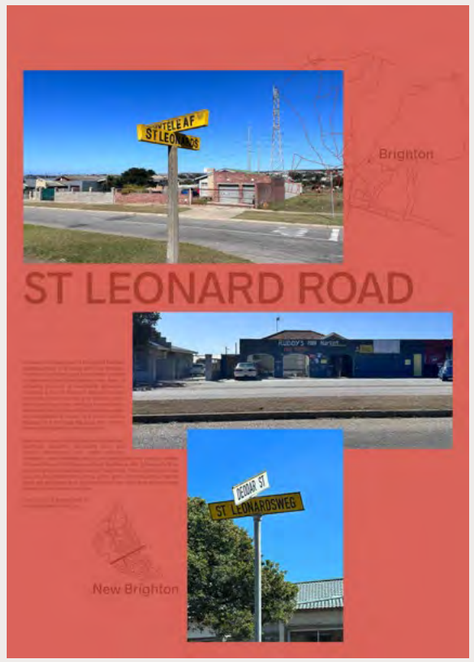
"This is New Brighton" explores the history and resilience of New Brighton. The name, and many of its street names, were chosen to evoke the British seaside resort of Brighton, symbolising both a connection to a distant world and the aspirations of the community that would grow there.

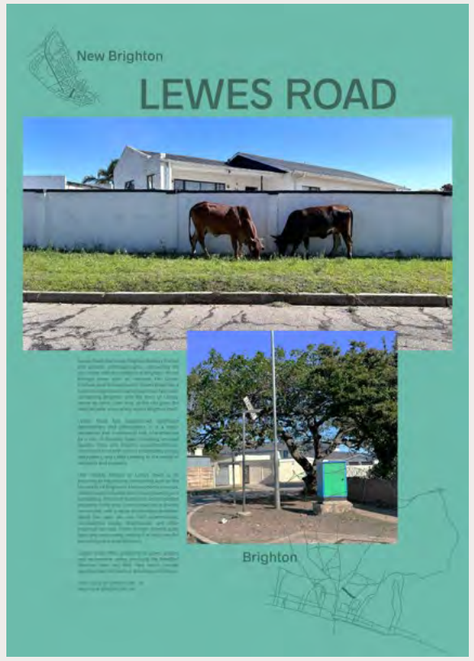
The series follows the township's establishment, its growth and its resistance against racial oppression, as well as its present-day development in education and industry and the notable individuals who have emerged from it. By documenting New Brighton's history and celebrating its achievements, the series sheds light on the strength and determination of its residents. It presents the township as a vibrant community that embraces its past while looking toward future opportunities for growth and transformation.

vianroos.co.za/new_brighton







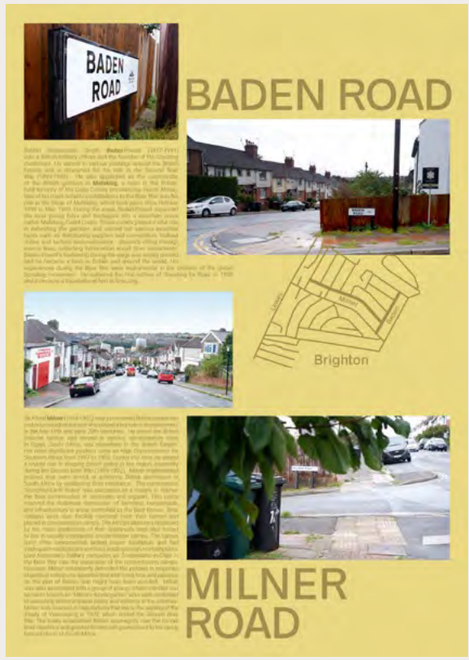


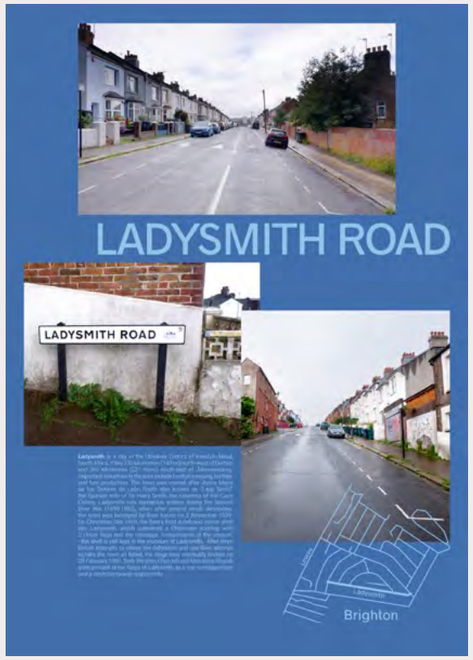












THIS IS NEW B[OE]RIGHTON

"This is New B[oe]righton" focuses on the Bear Road neighbourhood, a residential area along one of the four main transport corridors into central Brighton. One of its prominent "character" areas is called Boer, a name that carries significant historical weight.

The street names in the Boer area reflect the British Empire's involvement in the South African War. Several streets are named after British soldiers, statesmen, police officers and colonial administrators who played pivotal roles in the conflict, as well as key locations tied to it. The series examines how names steeped in a colonial past continue to shape the area's identity today, and how the Boer War sits quietly in an English neighbourhood while its consequences still echo in New Brighton.

vianroos.co.za/new_boerighton



Brighton Jubilee Library . Brighton Fringe





University of the Free State . Vrystaat Arts Festival

BLACADEMIA

Blacademia is a conference that brings performance, screenings and visual art into the same room as research. It spotlights creative presentations of socially engaged work and community-centred projects, welcoming academics and the public alike, with perspectives on social justice, cultural awareness and diverse lived experience at its core. The identity is built around a bold word mark, used prominently and deliberately. The programme layout is restrained to black text only, so the mark carries the brand and the images carry the colour. Nothing competes with the work being presented.



BLACADEMIA

29 — 30 MAY _____ IRONWORKS STUDIOS

2 — 6PM _____ £10/£5

BLACADEMIA is a unique mix of conference, chat show and TED Talk infused with interactive performance, screenings and visual art. This pioneering 2-day event introduces creative presentations of socially engaged research and community-based projects. Awarding-winning special guests over the 2 days include; Writer, Playwright, Artist/ Curator & Scholar Michael McMillan; Photographer Vanley Burke; Film Producer Michele D'Acosta; Photographer & Filmmaker Cathy Hassan; Author Moses McKenzie; Visual Anthropologist & Author Professor Shawn-Naphtali Sobers; Artist, Playwright, Theatre Director, Writer & Diversity in the Arts Specialist Hassan Mahamdallie; Museum & Heritage Consultant Sandra Shakespeare; and Spoken Word Artist & Academic AFLO. the poet.

The line-up also features presentations by Adriana Lord, Kaia Allen-Bevan, Mariam Hussein, Odi Oquosa, Pauline Rutter and River Sweeney.

The state-of-the-art Ironworks Studios provides a relaxed platform for critical debate, knowledge exchange and intercultural dialogue for academics and non-academics from all walks of life - welcoming anyone interested in issues surrounding social justice, cultural awareness and lived experiences from rich and varied perspectives.

culture connects festival season · urbanfile creative · IRONWORKS STUDIOS · PRIDE · BRIGHTON FRINGE

29 — MAY _____ 2 — 6PM

NYAWA BOTTOMLEY
Host

ADRIANA LORD
Nanas: The Ancient Art of Finding Home Within Sound Waves

AFLO. THE POET
My Plans for Changing the World

JUDITH RICKETTS
Virtually Real: Inclusive Data Stories

KAIA ALLEN-BEVAN
What Has Self-Love Got to do With it?

KERRI MCLEAN
Fiction & The Real World - weaving our real world encounters into story

MARIAM HUSSEIN
Too Dark for the Spotlight?

MICHELE D'ACOSTA
Biggie & Tupac: Manifold Manipulations

ODI OQUOSA
When a Dolphin is Not a Dolphin

PAULINE RUTTER
The Black Living Archive as Restorative Archival Art

RIVER SWEENEY
SEEN, Unseen

SANDRA SHAKESPEARE & ASHTON JOHN M.A.
Who Cares? Understanding Empathy and Trauma in Museums

PROFESSOR SHAWN-NAPHTALI SOBERS
The importance of studying home and everyday life. (Telling our own stories on our own terms)

30 — MAY _____ 2 — 6PM

BOBBY BROWN
Hip-Hoptimism: The Freestyle

BUD JOHNSTON
'Unleash Your Inner Activist'

CATHY HASSAN
The Humanity in My Photography

MARIAM HUSSEIN
The Blacker the Berry

MICHAEL MCMILLAN
Daddy Cool: Notes on ageing Black Men

PACHEANNE ANDERSON
Blacklisted: An Indefinite Revolution

TENDAI LEWIS
Race and Desire: The Impact of the Colonial Order on the Desires of Black Women in Contemporary Britain

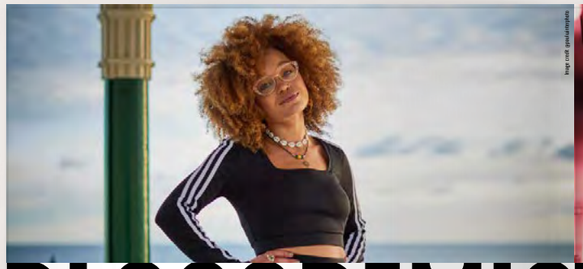
DR. TOKINI IRENE FUBARA-MANUEL
Nigerian doctor realness: How I am learning to relax and enjoy the bombastic drag of academia

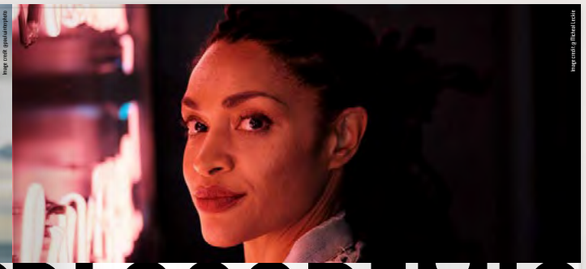
YASMIN KNOX 'KNOXY'
Unapologetically Unhidden

MOSES MCKENZIE & CAINE LEWIN-TURNER
In Conversation: Award-winning author Moses McKenzie discusses his storytelling influences and his journey so far as a writer with historian Caine Tayo Lewin-Turner

KASSAN MAHAMDALLIE, WITH: VANLEY BURKE, MICHELE D'ACOSTA, MICHAEL MCMILLAN, CATHY HASSAN, PACHEANNE ANDERSON, & STELLA JORDAN
In Conversation: Re-Present - Classic & Contemporary Visual Culture: How can the lens of the past help to reframe our narratives and construct identities now and in the future

MRISI
Music





BLACADEMIA BLACADEMIA

AFLO. the poet

My Plans for Changing the World _____ Presentation

AFLO talks about her inspirations for her debut Brighton Fringe solo show "I Wanna Change the World – Do You Wanna Come With Me"

AFLO. the poet is an award-winning Brighton-based spoken word artist, activist and academic who embraces creative expression to disrupt the status quo and inspire social change. AFLO. uses poetry as a vehicle to address topics like racism and mental health, primarily speaking from her lived experiences. AFLO. also hosts and curates her own gigs with an ever-evolving Brightonbased collective of Black marginalised-gendered artists, 'AFLO. and the Poets'.

"I Wanna Change the World – Do You Wanna Come With Me" will be on at BN1 Arts Centre
Thursday 30th May at 8.pm
Sunday 2nd June at 5.30pm

For more information and to book tickets you can either scan this QR code or call Brighton Fringe Box Office on 01273 91 72 72

Instagram: @aflo.thepoet

29 — MAY

Kerri McLean

FICTION & THE REAL WORLD - WEAVING OUR REAL WORLD ENCOUNTERS INTO STORY _____ Presentation

Fiction & The Real World - weaving our real world encounters into story

Kerri is an award winning director and writer, she set up and ran Rolemop Arts theatre Company for ten years which saw her direct a range of productions and tours. She won The New York International Festival's 'Overall Excellence Award' for Kemble's Riot in 2013 which she directed and produced. Reality Check, which she wrote and directed, won Faith Drama's 'Writer-Director Festival Award' and 'Writer-Director Audience Choice Award' in 2016 which also earnt her 1st writing commission. 2020, she directed Immersive theatre event 'Lockdown Town' which won 2 West End Offies awards, and an EPA award in 2021, and she became a BAFTA Connect Member as a writer-director in summer 2023.

Passionate to apply her directing talent to screen Kerri went on to directed Formula 1 short films and titles sequences for worldwide broadcast 2017-2021, and she sank her teeth into music videos. More recently she's undertaken 2 blocks of continuing drama for Channel 4 (7 episodes in total) and will be directing a further TV series block later this year. Her short film, 'Ororoboros' (writer- director), is currently in pre-production and shoots summer 2024 and she is in development for her TV series Edit (writer-director), and also in early development for her first feature film.

Kerri is also an established actor (Bodkin, Bodyguard, Line of Duty, The Ritual, Small Island, The Rig 2, Poldark), and a trained audio producer and lover of sound and music.

kerrimclean.com/
imdb.com/name/nm1667723/
rolemop.org.uk

29 — MAY





BLACADEMIA BLACADEMIA

Judith Ricketts

VIRTUALLY REAL: INCLUSIVE DATA STORIES _____ Presentation

Presenting an overview of the practice and recent works.

Judith Ricketts is an XR Founder, Artist, Senior Lecturer in Games Art, and Women in Games Ambassador. Working at the intersection of data, art, and technology with a focus on social justice, she creates real-world games and immersive experiences using augmented reality, virtual reality, chatbots, moving image and photography, making a significant contribution to inclusive forms of XR story making.

Her work has been featured in publications, including Fullstack Feminist Toolkit and Digital Democracies, and she has presented at events like the Brighton & Hove Culture Alliance Summit and the Beyond Conference, as well as exhibiting at Lighthouse, the Brighton Digital Festival, and Brighton Photo Biennial.

LinkedIn: @JudeRicketts

29 — MAY

Professor Shawn-Naphtali Sobers

THE IMPORTANCE OF STUDYING HOME AND EVERYDAY LIFE. (TELLING OUR OWN STORIES ON OUR OWN TERMS) _____ Presentation

In this presentation Shawn discusses some of his own projects where he explores narratives of everyday life and home, and how that adds complexity and nuance to the representations of the so called "Black experience". Shawn argues that as scholars, we can get so preoccupied with the politics of the external world, we can forget to ask even our own parents some fundamental questions about our own personal histories.

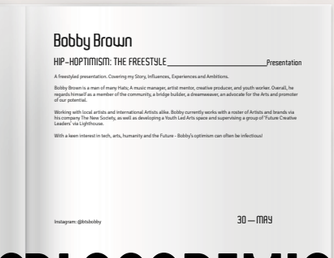
Sandra Shakespeare (She/Her): Sandra Shakespeare, honoured with the 2024 UK Activist Museum Award by RCMG, Shawn is Professor of Cultural Interdisciplinary Practice at University of the West of England, Bristol. He is a visual anthropologist, working in film, photography and writing. His work has been published, exhibited and screened nationally and internationally, and he has directed and produced documentaries for BBC, ITV and Channel 4.

His research interests often explore different aspects of belonging and community – in the forms of hidden histories, unheard stories, everyday life and material culture. As a researcher his work has spanned a wide range of topics, including; community media, creative education, trans-Atlantic slave trade, disability & walking, religion, Rastafari, Ethiopian and Caribbean cultures, and photography & generative AI. His recent book 'Black Everyday Lives, Material Culture and Narrative: Tings in de House', was published by Routledge in 2023, and nominated by BBC History as one of the best books of the year.

Instagram: @dr_shawn_naphtali_sobers

29 — MAY





BLACADEMIA BLACADEMIA

Vanley Burke

_____ Guest Speaker

Vanley Burke is a professional photographer known for his profound ability to capture the essence of diverse communities through his lens. His powerful imagery and unwavering commitment to social justice have made a lasting impact, inspiring countless individuals to embrace diversity, challenge stereotypes, and foster empathy. His work continues to resonate with audiences worldwide, making him a respected figure in the photography world and a catalyst for positive change.

vanley.co.uk
Instagram: @vanleyimages

30 — MAY

Bobby Brown

HIP-HOPTIMISM: THE FREESTYLE _____ Presentation

A freestyled presentation. Covering my Story, Influences, Experiences and Ambitions.

Bobby Brown is a man of many Hats; A music manager, artist mentor, creative producer, and youth worker. Overall, he regards himself as a member of the community, a bridge builder, a dreamweaver, an advocate for the Arts and promoter of our potential.

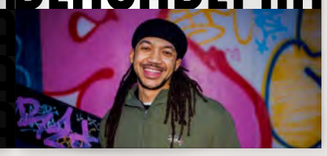
Working with local artists and international Artists alike. Bobby currently works with a roster of Artists and brands via his company The New Society, as well as developing a Youth Led Arts space and supervising a group of 'Future Creative Leaders' via Lighthouse.

With a keen interest in tech, arts, humanity and the Future - Bobby's optimism can often be infectious!

Instagram: @itsbobbby

30 — MAY





BLACADEMIA BLACADEMIA

Cathy Hassan

THE HUMANITY IN MY PHOTOGRAPHY _____ Presentation

For London-based photographer, creative director and filmmaker Cathy Hassan, photography is about reinvention and reinterpretation. "With a camera I can trace new physical and emotional landscapes".

Cathy studied languages at University of London and went on to take a year out to study photography. Her first commissions included stunning portraits of Nina Simone and James Brown as well as high profile captains of industry. To date she has produced a wide body of work, ranging from photojournalism exploring subjects as diverse as rock musicians in Cuba, Fidel Castro's jeans, India's sex workers, to fashion editorials for publications Vanfleasa, Mascara, The Times and the Scotsman to name but a few.

From capturing the intoxicating beauty and freedom in fashion, and the raw immediacy of photojournalism, Cathy's work is underpinned by a fascination with humanity and sensuality, heightened by an aesthetic eye for detail, her ability to understand her subject, combined with a good knowhow technical ability, results in work of great passion, depth and interest. "every shoot feels like the first shoot. I hope to capture images that tell a story and inspire an emotion".

As a filmmaker, Cathy's films show her unique ability to craft deeply personal stories that challenge distortions and stereotypes found in mainstream media. In a screening of "Beyond the Photo" you could hear a pin drop as the audience identified with stories of the Black British struggle. The film won Best Film at the Portobello film festival 2015.

Following film studies at NYU, Cathy founded her own production company Burningcandelfilms to elevate dehumanised or historically marginalised voices and, to showcase the complexities of human behaviour.

cathyhassan.com
YouTube: Burningcandelfilms

30 — MAY

Yasmin Knox 'KNOXY'

UNAPOLOGETICALLY UNHIDDEN _____ Presentation

Knoxy's artistic journey has undergone a significant evolution in her creative focus. While her earlier work exhibited a broad range of styles, her recent creations have finely honed in on two powerful themes - 'Identity' and 'Empowerment'. Her latest work, in particular, aims to reframe the narrative of the black woman, expressing their multifaceted, innate beauty and phoenix-like nature through vibrant colours and intricate layers.

Yasmin Knox, aka 'Knoxy,' is a multidisciplinary artist. She empowers and enriches lives primarily through Fine Art Photography and Graphic Design.

Knoxy holds a Bachelor of Arts with Honours in Graphic Design & Photography and has embarked on several creative endeavours, including creative directing, branding and event /programme management.

Knoxy's unrelenting pursuit of artistic excellence is a testament to her passion and dedication. She demonstrates a deep understanding of the creative process and can infuse her work with originality and innovation. Her work serves as a reminder that everyone can positively impact the world through their abilities, passions and purpose.

Knoxy had 2 solos shows in Brighton last year and has been selected as the cover artist for the Culture Connekt Festival Season 2024

knoxy.uk
Store: www.knoxy.uk/store-1
Instagram: @knoxy.uk
TikTok: @knoxy.uk

30 — MAY

MRISI _____ Music

The multi-talented Mrisi will be providing musical interludes throughout the day.

MRISI has performed around the UK and South Africa working alongside artists such as Omar, Prince Fatty, Nikkmiko, Sadat X, Octavian, Yazmyn Hendrix and many other established artists. His appearances include events for the Commonwealth Games, Brighton Dome, Concord 2, The Roundhouse, Ronnie Scott's to name a few. MRISI has produced tracks in a multitude of genres for several artists and has also played piano for other artist's projects - both live and in the studio as a session musician.

Instagram: @mrisimusic

30 — MAY

Bud Johnston

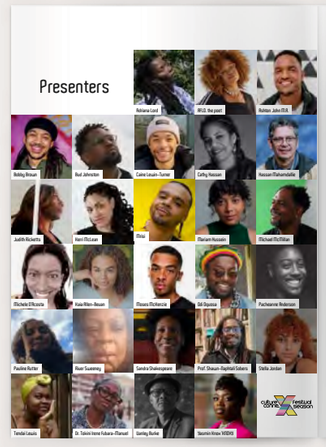
'UNLEASH YOUR INNER ACTIVIST' _____

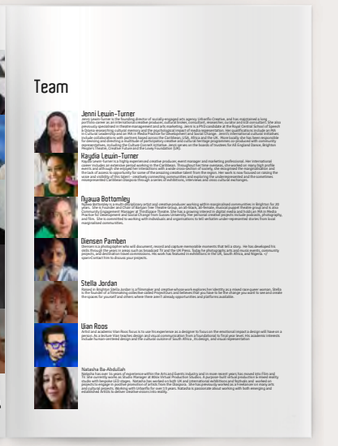
How do we change the world? Every decision, every action we take, Bud challenges you and your moral considerations of the world.

Bud is a self-starter & visionary leader with a passion for various industry experiences, he has witnessed how [illegible] Bud lives & breathes the importance of culture. Fostering servers & operates is top priority.

Bud has been championing how organisation can be [illegible] Co-Founder - Men of Melanin
Industry Board Member - Soho House & co Inc

Instagram: @lovelesc.world
Instagram: @lavrobrighton
Instagram: @mensfinelaminbrighton
LinkedIn: Bud Johnston MCIM





2916
Sasol New Signatures
Merit Award Winner, 2025

vianroos.co.za/new_signatures

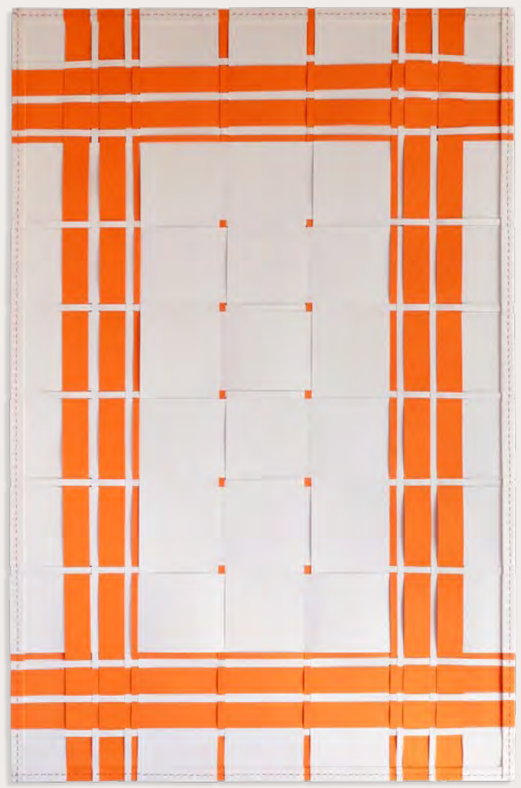




BURLESQUE OR LIBERATION
Sasol New Signatures Finalist, 2023

WASH YOUR HANDS
Sasol New Signatures Finalist, 2024







IJUSI CONTRIBUTIONS

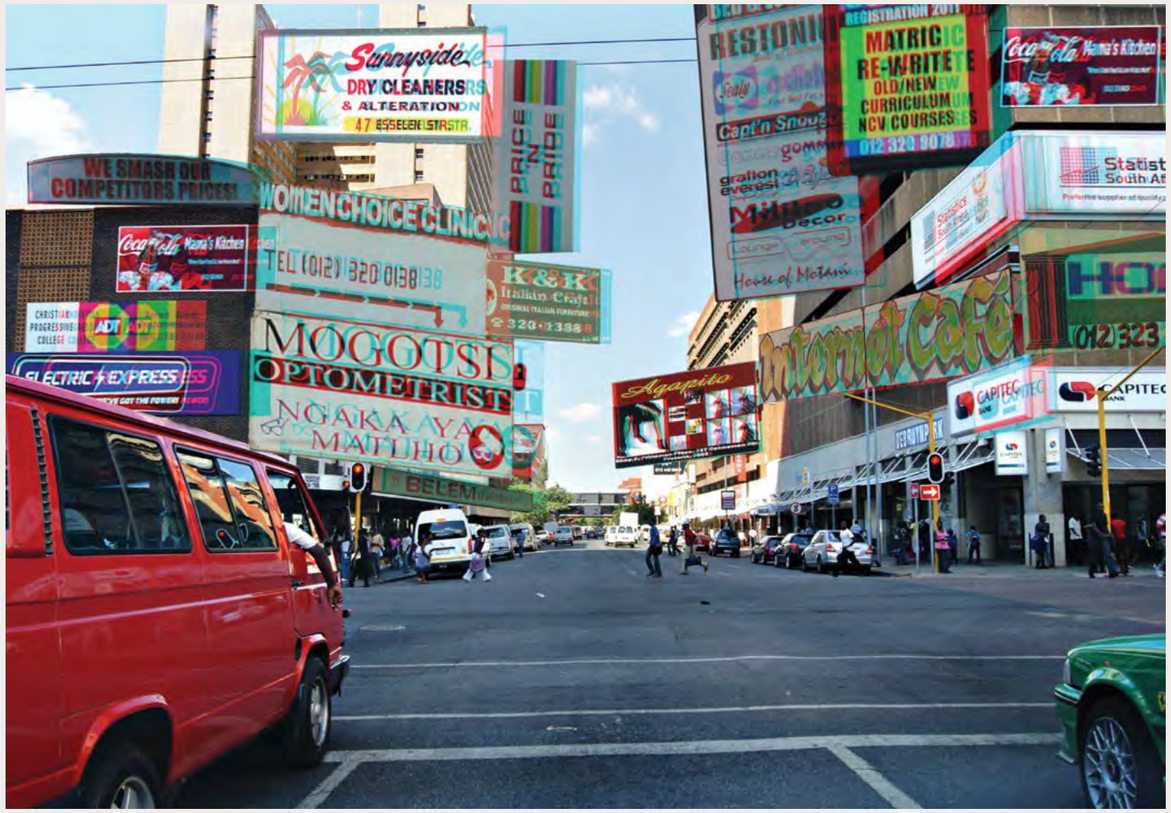
Urban City
Africa Typografika III (26), 2011

April & September
LP Cover (27), 2012

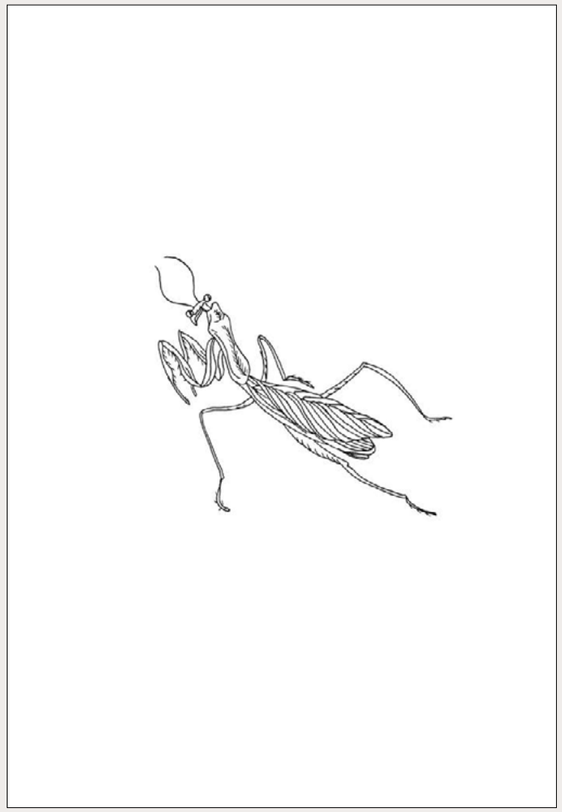
Bidsprinkaan
Tattoo (28), 2013

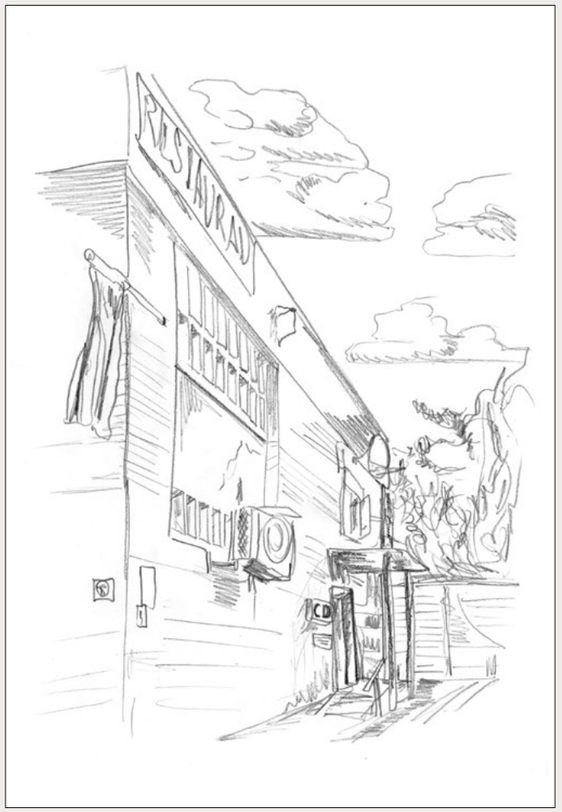
Camp David
Pencil on Pretoria (30), 2015

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