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JUNE 2018

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ISSUE**



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YANNICK WEARS LUKHANYO MADINGI SHIRT, CHULAAP HAT, ORANGE CULTURE X PICHULIK EARRING R1 500. PHOTOGRAPHS BY LUKE KUISIS, KARL ROGERS, TERI ROBERTS, GARTH VON GLEHN

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All the right stuff

I moved back to South Africa 10 years ago this month. In America, tell people you're from South Africa (or anywhere on the continent) and you'll get different responses. One person asked me if Swaziland, where I was born, was the name of an amusement park. Some asked if we rode elephants to school. Once, a friend of my mother's said a woman 'from Africa' worked at his bank and suggested they meet each other because 'maybe they knew each other' (turns out, they actually did – stereotypes: 1, me: 0).

Thankfully, we're beginning to see a pattern emerge in which Americans and people in other nations are starting to learn more about us, and who we are now. As with many things in life, the shift starts with art, and hopefully films like *Black Panther* start to change perceptions about life on the continent.

In 10 years I've certainly learnt a lot about my homeland, and have found so many things to love.

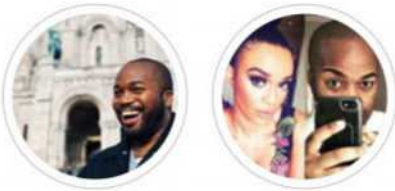
The only thing I don't love about SA? We don't celebrate ourselves enough. And why not? We code-switch like no other; we expertly blend our heritage with an international sensibility and set new trends – never losing our own identity, and never willing to settle for the ordinary. Creation and innovation are in our blood, from fashion, art, music, even in business, and the world is sitting up and taking notice, drawing inspiration from us almost daily. All due respect to Knorr, but the truth is we don't need to add Aromat to anything – *we* are the Aromat.

So, with this issue we celebrate those who add spice to everything they do, both at home and abroad – and who shine simply by being their most authentic selves, all day, every day. That's the ethos that's driven our cover star, Kwesta, to go seven times platinum (p62); the drive that's seen Heavy K light up dance floors in LA (p37); and the inspiration Katlego Maphai needed to revolutionise how small businesses transact (p54).

And it's the same attitude that makes us all what we are: exceptional every day.

—
Nkosiyati Khumalo
Editor

 Follow my journey on Instagram
[@YatiKhumalo](#)



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Kyle Weeks
Photographer
Page 80-85

Originally from Namibia, Weeks attended the Stellenbosch Academy, where he obtained a BA in photography. Now based in Amsterdam and Cape Town, his photographs have been featured in *The Wall Street Journal Magazine*, *Time* and *The New York Times*, amongst others.



Leanne Botha
Art Director

As a graphic designer, Botha first fell in love with magazines after seeing Fabian Baron's perfect typography in *Vogue Paris*. She has worked on a host of fashion and retail mags, and now weaves her magic on GQ South Africa's pages as the first female Art Director.



Ndu Donsa
Writer
Page 62-67

Ndu Donsa aka SkinnygenesTV is an all-things-music and hip-hop kind of guy. As a self-taught content curator, Donsa spends most of his time building brands and trying to find the next big trend in culture. In this issue, he speaks to Kwesta about what it means to be South African.



Adam Baidawi
Writer
Page 74-78

Adam Baidawi is an Australian writer and photographer whose work has appeared in *The New York Times*, *Rolling Stone*, and, happily, GQ. He first visited Cape Town in 2016, and quickly fell in love with the landscape, the people and, above all else, the biltong.

THE HIT LIST

Take your workspace to the next level with our pick of local designer goods

1

The RUG

The Big Lebowski got it right: nothing pulls a room together like a rug. Ninevites rugs are made from 90% mohair, and come in a range of traditional African designs. From R2 500, theninevites.net



2

The STATIONERY

Dress up your Moleskine diary with the William Tell pen sheath from Stockton Goods. Handmade using vegetable-tanned leather, its produced in a 100-year-old KwaZulu-Natal factory. R250, stocktongoods.com



3

The DRINKS TROLLEY

Add a touch of sophistication to your office with an old-fashioned drinks trolley. Made from mild steel and glass, this Stokperd original is the perfect addition. R3 300, stokperd.com



4

The LAMP

This copper lamp from The Artisan is as stylish as it's functional, ideal for those late nights or just looking good on your desk. R1 400, the-artisan.co.za



5

The WALL ART

Invest in some original artwork to add personality to your walls. These limited-edition prints from Blank Ink Design feature architectural landmarks from world cities, drawn to scale. From R2 300 (unframed), blankinkdesign.com



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Very happy with the beautiful feature in this month's #GQmagazine @gqsouthafrica



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THIS MONTH
ON THE NEW

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WOMEN: Get to know the models and celebrities heating up your Instagram



GROOMING: All of your grooming concerns narrowed down so you can face them head-on



STYLE: Up-to-the minute fashion and runway news, daily style upgrades and more exclusive behind-the-scenes action



CULTURE: The latest developments in the entertainment, business, food, fitness and tech industries



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SHO MADJOZI

The Limpopo-born writer, poet and rapper has mastered the art of being unapologetically herself

Words by **Dayle Kavonic**



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It wouldn't really be accurate to say that Maya Wegerif, known more widely today as Sho Madjozi, chose to make words her thing. Because it wasn't really a choice at all. 'I don't love writing; it's painful to write,' explains the 26-year-old rapper and poet. 'But for me, it's life. I would have died several times if I didn't know how to write. Sometimes I wake up at night and I can't go back to sleep until I put down the poem that's scratching its way out of me.'

Born in Limpopo to a black mother and a white political activist father, Madjozi, who was named after the great Maya Angelou, has massaged her gift for words into

everything from short stories and screenplays to poetry and, most recently, rap lyrics. And it's in the latter field where she's found the most fame.

Since her early collaboration with Okmalumkoolkat, Madjozi has gone on to kill it on the local hip-hop scene, with appearances on the tracks of multiple big-name DJs and several of her own hit singles, including 'Dumi Hi Phone' and 'Huku'. She's also dabbled in the world of TV, partnered with Nike and been named one of Absolut's 'Creative Revolutionaries'.

Her time in the public eye has given the artist the chance to assert herself as, in her own words, a 'carefree black girl' who belongs only to herself. And authenticity is central to

“When you're young, no one listens to your political views unless they rhyme”

this. 'Before, I felt like I was constantly divided, forced to be a different person in different settings,' she explains. 'Now, I strive to live uninterrupted, to be one person the whole time.' It's a big reason why she chooses to rap in her mother tongue, Xitsonga. Well, that and the fact that it 'just sounds dope.'

It's also why you'll almost always see her wearing her own remixed version of Tsonga attire, complete with vivid colours and the Xibelani skirt. 'It's not about dressing traditionally,' asserts Madjozi.

'I wear what I imagine Tsonga girls would wear today if we weren't interrupted by apartheid and colonialism.'

Through Flourish and Multiply, a production company that she co-owns, Madjozi is currently shooting a documentary about the history of Xibelani – one of many films she hopes to make in her lifetime. And when she's not doing that, she's working on her debut album, *Limpopo Champion's League*, due out at the end of 2018, or chasing her latest obsession: rock pools and waterfalls.



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GUITAR HERO

Cape Town-based musician and children's rights proponent **Shen Winberg** is changing lives, one note at a time

Photographs by
Teri Robberts

•
Words by
Dayle Kavonic

When Shen Winberg reflects on the first decade of his life, it's not the angst of years spent in hiding that he first recalls. Not the endless relocation from safe house to safe house. Or the distress that must have come with having two parents on the National Party's hit list. Rather, it's the sense of solidarity that surrounded him. The drive to stand for something. And the music. 'We were always on the move, and music was the only constant,' he reminisces. 'We'd get in the car and press play, get to our next stop and turn on the radio.'

As a boy raised on rhythms, it's not all that surprising that by the age of 12, Winberg had already committed to a career in entertainment. 'I said, "Mom, dad, buy me a guitar. This is it."' And it was. Today, the 32-year-old UCT jazz graduate is still just as devoted to performing. He and his five-piece band, ShenFM, have taken their eclectic brand of African-influenced pop-rock-house around the world. They've produced two successful albums, performed with the likes of Vusi 'The Voice' Mahlasela, and even opened for Lionel Richie at a private party in Dubai.

Winberg's also successfully managed to marry his passion for music with social upliftment. 'When you grow up with parents like mine - you know, real revolutionaries - and then you find yourself in the new South Africa, you're kind of always looking for a revolution to join,' he explains, adding, 'I finally found a way to give back.' As the local ambassador for the Swedish-based World's Children's Prize (WCP) foundation, Winberg runs children's rights workshops in schools across the Western Cape, and every

*'WHEN
THE KIDS
RETURN
FROM THIS
JOURNEY,
EVEN THEIR
WALK IS
DIFFERENT'*

year selects and trains a group of previously disadvantaged, musically inclined youth to perform in Sweden at the WCP awards ceremony, which honours children's rights activists.

'What I love about this kind of work is how it changes kids' mindsets,' he says. 'You start off with a painfully shy singer who's grown up in a tiny shack, and six months later she's on stage, in front of the queen of Sweden, singing like no one's ever sang before.'

With travel a constant in Winberg's life, the

Capetonian has now also picked up photography and videography as side hobbies-come-hustles. 'One day I'd love to get paid to make travel documentaries,' he says, when asked about future plans. But his music is not going anywhere. And neither is his drive to make a real difference. **GQ**

GQ readers can exclusively download ShenFM's music for free at: shenfm.com/GQ

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Create your look from the top down this winter, with our selection of stylish headgear - guaranteed to keep you feeling warm and looking fly



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at Tread & Miller
hat R599

A hat for every occasion:



MOUNTY TRADITIONAL
Simon and Mary at Tread & Miller hat
R799



PITH HELMET
Simon and Mary hat
R600



FEZ
Simon and Mary hat
R450



BURGUNDY/BLACK
Simon and Mary at Tread & Miller hat
R750

**#BORN
TODARE**

BLACK BAY
DARK



TUDOR

Trying to remember a time before phones had cameras feels like trying to remember a time before the wheel, or discovering fire, or before we knew how to pronounce 'Beyoncé'. Well, ok, that may be a bit too extreme – but there once was a time when we'd carry a camera everywhere – from a family holiday to a night out; these days, the only camera some of us will ever own lives right in our pocket. Every day the tech improves, as the newest batch of smartphone cameras creep right into the pro-zone.



◀ **Samsung Galaxy S9+**

Samsung's new flagship brings a biology lesson to smartphones, with an industry-first dual aperture (the opening which lets in light) which mimics the human eye – it automatically adjusts to let in more light in darker situations, and less light when it's too bright. In pro mode, it allows you to adjust the aperture yourself. Another highlight here is super slow-mo, which captures 960 frames per second, which adds more drama to your captures, and also starts recording automatically – all you need to do is set up the shot and the device takes over once it senses motion. On the AI side, Samsung's Bixby assist brings live translation to the table, overlaid directly onto the image, and works for words and currency.

[Samsung.com/za](https://www.samsung.com/za)

LENS CRAFTERS

Today's smartphones boast paparazzi-level cameras guaranteed to capture whatever you want

Words by **Nkosiyati Khumalo**

▼ Nokia Sirocco 8

First of all, yes, Nokia's back, brought to SA by HMD Global Oy. Not to be outpaced, the range has returned with a slick design underpinned by Android One interface. The new flagship device is another that's recruited the camera skills of a traditional camera maker, this time Zeiss, a company whose founder was an optician. Here it's all about the pro tools, too – you can adjust white balance, focus, ISO, shutter speed and exposure independently of each other, and see your changes in real time.

Nokia.com/en_za

▲ Huawei P20 Pro

Co-engineered with Leica, Huawei's new P20 sets a record with its not one, not two, but three camera lenses, working together to deliver the highest total pixel count out there. The three lenses work in concert: the main colour lens packs a 40 megapixel sensor; the second 20MP receives images in black and white and adds detail to all shots, and the third is an 8MP telephoto lens. Not to be outdone, the front-facing camera comes in at 24MP. On the pro side, the phone's AI system, powered by a Kirin 970 processor, will suggest optimal image composition, will automatically optimise colours and adjust lighting from a database of 19 common photography scenarios. Night mode also balances high-contrast lighting for clear images.

Huawei.co.za





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GQ & A

The murse is no joke

The cross-body bag may seem like a frivolous accessory, but it's as essential and old-school as it gets

READER I like to think I'm a pretty open-minded guy when it comes to clothes and accessories, but man purses? Really? How is this a thing?

GQ Sorry to disappoint you, bro, but my name is Mark Anthony Green, and [takes a deep breath] I proudly wear a cross-body bag, which is occasionally known as a small man bag and sometimes referred to (mostly by time travellers from 2006) as a murse.

You're probably cursing me out in a pair of Timbs, right? (I'm wearing Timberlands, too, by the way. And a cross-body bag.) What if we called these small 'strappy' bags that all the kids are wearing by their original name, utility bags, just like the soldiers and fishermen who've worn them to store their tools. Would that make them more palatable?

In a time when you can buy a short-sleeve parka, fashion needs more useful




TOKYO JAMES

clothing, and no one can argue that these bags aren't. Sometimes you need to carry more than the pocket can handle but less than what a backpack allows. A camera and some film. A Kit Kat. Whatever.

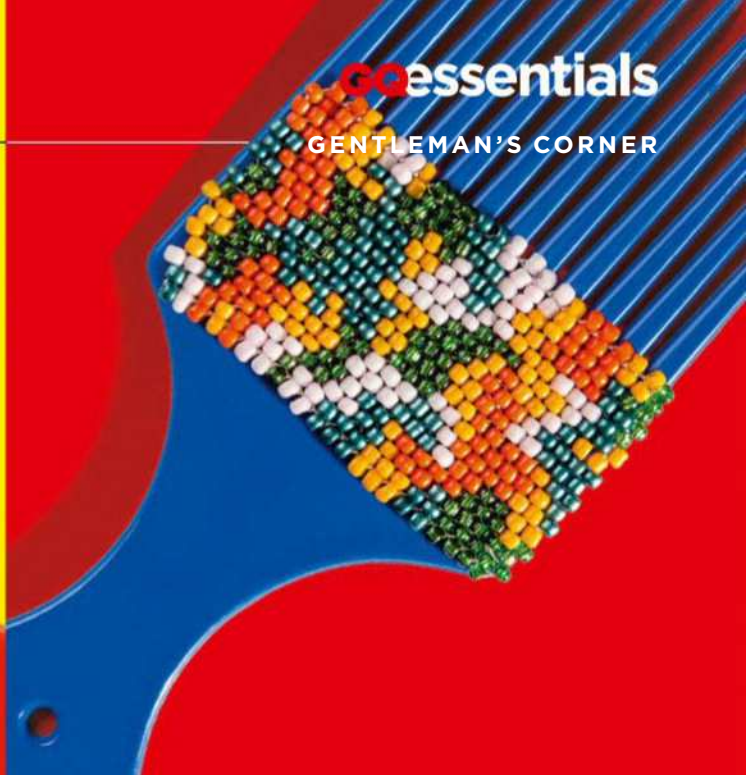
You can splurge on a Prada cross-body bag, or wait in line half a day for Supreme's version or spend 100 bucks on one from a vintage store. Anyone can participate - which is another testament to its utility.

About the word 'murse': it's not that it's inaccurate. It's that it's the worst type of old-fashioned. Some of us, even the really rakish, are still so afraid of anything that seems traditionally 'feminine' that we draw a line we tell ourselves never to cross. But the only line that has ever mattered is the one that separates what you like from what you don't like. I'm not a fan of double-breasted blazers without peak lapels, but that doesn't mean the notch-lapel versions are sissy suits. They're just not my mix.

The most important thing I've learnt from capital-F fashion kids - the ones who pull off fishnet cargo pants or some other high-difficulty moves that even I would never attempt - is that you don't go shopping to roll your eyes at what's trending. You go to discover the limits of your own style landscape, even if you just end up buying another pair of Timberlands. 



Send your style questions to style@condenast.co.za



The unique designs pay tribute to the African Arts and Crafts movement

Comb hither

Add an element of fun to your space – or hair – with these colourful rakes

Words by **Luke Ruiters**

What it is

True to its name, the Not Just a Comb range offers an artistic take on the traditional African rake, wide tooth and styling combs. Created by multi-disciplinary designer Hamzeh Alfarahneh in collaboration with The Guild Store, each features a one-of-a-kind design, with hand-made original fabrications. Available at Guild Store at the Silo District

Hamzeh Alfarahneh red comb R800. **Hamzeh Alfarahneh** blue, green and black combs, R300 each

MIX IT UP

Because you really can do better than brandy and coke

Words by Nkosiyati Khumalo

Locally produced, and world-class – there are many things in SA to which this description would fit but, second only to wine, few are more well known to us than brandy. And while a brandy and coke is a no-fail, cheap-as-chips option that's guaranteed to do the job, sometimes you could do with a lot less sugar and a lot more refinement. We asked the SA Brandy Association's Christelle Reade-Jahn for some recommendations on a few different ways to enjoy our award-winning brandies in a cocktail.



**Oude Meester
OLD-FASHIONED**



60ml brandy



- + 1 TEASPOON SUGAR
- + SEVERAL DASHES ANGOSTURA BITTERS
- + SODA WATER
- + ICE

WHAT TO DO:

Douse sugar with bitters and a few drops of water. Add brandy and stir until sugar dissolves. Add ice cubes and stir to chill.

**KWV
BOKTAIL**



25ml KWV
15 Year Old



- + 25ML TRIPLE SEC
- + 25ML LEMON JUICE
- + 25ML SUGAR SYRUP
- + 75ML COLA

WHAT TO DO:

Shake and strain over ice. Garnish with a pineapple wedge, half a green cherry and a pineapple leaf.

**Klipdrift
KAAPSE BOS**



25ms Klipdrift
Premium



- + 25ML CAPERITIF
- + 25ML SPIRIT OF ROOIBOS
- + ONE LEMON WEDGE SQUEEZE
- + TOP WITH HALF SODA AND HALF LEMONADE

WHAT TO DO:

Build over ice, stir all ingredients and add soda. Garnish with lemon wheel with dried flower and fynbos olive oil drizzle.

**Tokara
FYNBOS**



50ml Tokara
10 Year Old



- + 50ML ROOIBOS TEA
- + 12.5ML SUGAR SYRUP
- + 12.5ML FRESH LEMON JUICE
- + 12.5ML BUTLERS GINGER LIQUEUR

WHAT TO DO:

Chill a martini glass. Shake all the ingredients, plus teaspoon honey, and strain into glass.

**Van Ryn's
THE SNUGGLE**



25ml Van Ryn's
12 Year Old



- + 25ML NACHTMUSIK LIQUER
- + 25ML AMARULA OR FRESH CREAM

WHAT TO DO:

Build ingredients into glass with crushed ice. Stir.

**Oude Molen
SANTY BY KURT SCHLECHTER***



25ms Oude
Molen VSOP



- + 25ML ROSSO VERMOUTH
- + 25ML CAMPARI

WHAT TO DO:

Add all the ingredients in a glass over ice and stir.

A BEGINNER'S GUIDE TO COGNAC

How to drink it, buy it, and mix it into cocktails

Words by **Natalie B Compton**

Even if you've never tried Cognac, there's a good chance you've heard a lot about the drink in one of thousands of rap lyrics. But what is it, exactly? The amber-coloured spirit is an aged brandy – distilled wine – specifically made in the Cognac region of France.

'Brandy you can produce anywhere in the world. Cognac, you can only produce in the west of France. That's what makes it special,' says Hugo Gallimard, brand education manager for Martell Cognac.

Wine, usually from ugni blanc grapes, gets twice distilled, then sits in French oak barrels for a minimum of two years before it can be called a Cognac like

Courvoisier or Rémy Martin. Most of the stuff is a product of intricately blended eau de vies. The result is a spirit that's often smoother than whiskey, far more interesting than vodka, and regularly misunderstood.


After the Dutch started distilling wine from Cognac back in ye olde 16th century, Cognac earned a reputation early on for being a certain drink for a certain occasion. 'We want to get away from an image that Cognac is only for my grandfather sitting in a leather chair next to the fireplace,' Gallimard said.

Because the French population has mostly confined Cognac to the digestif category, more than 98 per cent of Cognac is exported outside of its home country, in hopes that it will be consumed less rigidly. Okay, so how do you decode those French-ass

labels? You'll find the spirit graded by its age, technically by how long its youngest eau de vie component has been aged. VS stands for 'very special', the youngest Cognac category that rests for a minimum of two years. This is the Cognac you want to feature in a cocktail, like Cognac and ginger ale. VSOP, or 'very superior old pale', is aged for at least four years. VSOP also works in cocktails, but can also be enjoyed on its own. XO, extra old, Cognacs require ten years of aging. Throw this one over ice or serve neat.

Once you go beyond ten years, you've entered extreme baller territory. Ultra prestige category Cognacs can retail for thousands of dollars, like the R36 000 Louis XIII from Rémy Martin. What makes the price is the scarcity of the eau de vie ingredients.

'It's a lot of money for a bottle of cognac. But when you think about how much effort was put into each individual eau de vie that entered that blend, some of them distilled one hundred years ago, you cannot put a price on it,' said Fabien Leveux, an ambassador for Hennessy.

'You're talking about the value of history, of your family that has been working for so long, generations ago. The value is tremendous, much higher than the highest price you can find.' 

Four of the best

- 1 *Bisquit VSOP* R659
- 2 *Remy Martin XO Cannes Edition* R2 299
- 3 *Hennessy VSOP Privilege* R579
- 4 *Martell VS Single Distillery* R399



EGG-ISTENTIAL ANGST

One woman's search for meaning inside The Egg House, a pop-up 'experience'

Words by Kelly Conaboy



It seems irresponsible to start writing about The Egg House without issuing a warning that every second spent reading about the egg-themed Instagram photoshoot pop-up is a second taken away from the planning and construction of one's own Instagram photoshoot pop-up – something that seems, at least for the moment, like a guaranteed monetary success.

Maybe your pop-up is an icing pond full of giant lily-pad style cinnamon rolls and you bring your dog to it? Or a garlic hotel? Whatever it is, I advise you to go, set up the neon lights and the big versions of small things, and charge people about \$20 to take photos in front of it, and then come back to read about The Egg House.

The Egg House is a pop-up similar to the wildly successful

Museum of Ice Cream. How does it compare? Not having visited the ice cream museum myself, I'll relay a conversation between two men who were standing in line behind me. 'This is actually not as good as the Museum of Ice Cream,' one said. 'At least that gave you some info about ice cream.' There you have it.

It's true that The Egg House offered no information about eggs. It barely offers any information about Ellis, the Egg whose House it is. The story of The Egg House, found in promotional materials and mentioned only once by an employee, is this: Ellis is an egg who moved to the Lower East Side. Ellis the egg has fallen asleep. While he is sleeping

you're able to explore his home after indulging in some light 'cracking' and entering, ha-ha.

The house claims to be a 'multi-sensory experience,' featuring six interactive rooms. I would say there are 3.5 rooms and a few walls, and the main sense is 'sight'. The walls feature attempts at slogans people would want to take a photo in front of, like 'Live your life sunny side-up, or over-easy, or scrambled.' I believe sunny side-up would have sufficed here, but I am grateful for the options.

The proper rooms are a ball-pit pool, a bedroom, and a garden. (I'm counting an oversized egg carton that you can sit in as a half room.) Though there were only a

handful of people in line for the ball pit, it took me 22 minutes to reach the egg-coloured ball water because the couples before me spent upwards of five minutes each trying to capture the perfect iPhone shot that made it seem like they were preserving memories of fun.

Entering the bedroom was preceded by a short explanation of Ellis. Oh, sweet Ellis. He is an egg, you see, and he lives in the city. The guide pointed out that one might notice he is adjusting to city life well, as evidenced by the MetroCard on his table and pizza boxes beside his bed.

We are living in a very strange time. Lots of people are willing to pay money – money that could be spent on something like a cocktail (!) – to experience the life of a catalogue model. It's odd. The best theory I can come up with for the existence (eggistence) of The Egg House is that it is a prank to be revealed on the next season of *Nathan for You*. (And we will certainly all have 'egg' on our faces then, won't we, ha-ha?)

The best theory I can come up with for the sold-out crowd on the day I attended is ummm, ahhhh. Oh yes: Instagram. I would say that it would maybe be a fun place for a baby, but I don't think a baby would enjoy the lines. I'm not sure who it would be a fun place for, but I guess for some the social media dopamine spike is worth \$18.

The anonymous founder said she created the pop-up to function as a momentary escape from the city. But the crowded, commercial space full of temporary Instagram photoshoot backdrops felt more like a saturated version of what you'd most want to escape from: the feeling of constantly being marketed to, lines and a general sense of social media-related despair. At least, however, there wasn't that egg smell. 

'Live your life sunny side-up, or over-easy, or scrambled'



WHERE THE SAFARI COMES TO YOU

These luxury bush lodges come equipped with all the creature comforts – and more

Words by **Caity Weaver,**
Dayle Kavonic

A nice hotel should leave you feeling grateful you lead a life where you are privileged to spend a few days surrounded by splendour. But a truly nice hotel shouldn't leave you feeling grateful. Instead, it should anticipate your whims so far in advance that it doesn't even occur to you to feel grateful; it should warp your sense of self so completely, it's as if 'sumptuous repose' is the only condition you have ever known. I'm talking about a class of hotel

so luxurious, where a breezy staff renders your daily tasks so indescribably easy, that the previous days of your life feel like a poorly remembered bad dream, where the skin-softening bath crystals are gratis, unlimited, and silently replenished. Singita Lebombo is one such establishment, and they also have archery lessons.

Hidden among volcanic mountains inside South Africa's Kruger National Park, Lebombo is a classic safari camp with an exhilarating design. Your room, built into cliffs and running on

hushed solar power, is an airy, glass-walled cube that floats over the N'wanetsi River. By day, roaming elephants treat the waterway as an open bar; after sundown, they're replaced by hippos that bellow into the black night. Don't want to hear hippos bellowing into the black night? Shut yourself up inside your glass palace. Otherwise, slip under the crisp sheets of your outdoor bed.

Your schedule at Lebombo is that of a better person who leads a more rewarding life. By 6:30am, you're inside an



open-air Land Rover. Your guide drives you alongside zebras and wildebeests and herd after herd of impalas, the hot-supermodel versions of deer. You're watching the BBC programme *Planet Earth* in real time – plus, you can interrupt the narrator with inane questions. You return to the lodge in time for a monkey to steal your bread at lunch.


'Stop!' you say. 'I love bread!!!' the monkey does not say while managing to convey that message.

(More warm focaccia appears at your table.) Afterward, try a midday soak in your bathtub, which is wide, deep, and shaped like an eggshell that has been inspired by the concept of peace. (Don't worry about stripping; each glass suite is located clear of other guests. You might make eye contact with a nude giraffe, as the tub faces the river.)

By mid-afternoon, you're back in the Rover, hustling to locate a she-leopard, and even though you've been here only a day, your mind is so warped that you feel like you really deserve to see her. Great news: You do see her! Everything here is easy and perfect. After dinner

For a supernatural few days, you'll forget that living so well isn't normal



under the stars, a friendly staff member escorts you back to your room, not because you are tipsy (you are; the free-flowing wine is included in your rate) but because an elephant is lumbering around your wooden walkway. While you were out, your suite has been filled with flickering candles – just another way for the staff to show that they love you and trust you with fire. You collapse into the bed (festooned with silk cobwebs of mosquito netting) to recover from your hectic day, although, in fact, all you accomplished was gorging yourself on gourmet dishes and being driven around in an exciting way. Tomorrow, you'll wake with the birds and do it again. For a supernatural few days, you'll forget that living so well isn't normal – the magic of a luxurious vacation. 

Book your stay at Singita Lebombo now via singita.com

Beyond the Big Five

South Africa's most visit-worthy game reserves include other highlights. Here's a taste



Mountain Biking at Gondwana

The point of a holiday is to bring your heart rate down to an all-time low, but there's nothing like a little open-air exercise to remind you that you're alive. Newly launched mountain bike trails at the Garden Route's exclusive Gondwana Game Reserve have turned the malaria-free park's sprawling grass plains and fynbos-cloaked hills into a playground for cyclists of all levels. gondwanagr.co.za; preferredhotels.com



Spa Treatments at Madikwe Safari Lodge

Picture this: you're lying on the private viewing deck of a luxury safari suite, the vast lowlands of Madikwe Game Reserve fan out before you and, to the backbeat of birdsong and the occasional roar of a lion, an expert therapist kneads away the world with an appropriately named Majestic Awakening massage. Sounds like something spiritual, right? madikwesafarilodge.co.za

Spank you very much

The how-to guide for hitting the (t)high notes

Words by Lior Phillips



Whether you like having your body interrogated as the spank-ee, or you're curious to know more about your lover as the spank-er, sexy spanking isn't just about submission, dominance, or 50 shades of no-way. It's all about igniting an erotic spark.

So if your sexual landscape feels like a depressing wasteland, it might be time to invest in a paddle. Here's how to get started.

MUM'S THE WORD

Getting bent over and slapped on your bare ass is a fun-ishment, isn't it? But it's vital to ensure it's sensual at every crack. First, you and your tasty lover must consent to adding this new shade of colour to your love life, and then devise a list of non-cringey safe words that can be blurted out

(granted you aren't wearing a mouth gag, you saucy minx).

Opt for a cue that would never be misconstrued for dirty talk, like 'Ouma Rusks!', 'Helen Zille!' or 'Water Crisis!' Healthy BDSM play needs to revolve around respect, and a partner who does not respect your safe word is not a partner you should play with.

DON'T BE A TOOL

With great spanking comes great response... Well, yes, you will cum greatly but our bodies are all designed to function in beautifully different ways, so investing in different tools like paddles, whips, canes, or floggers to enhance the pleasure is key. Communicate with your partner, practice on your hand and experiment.

While the butt is a perfect place because of its abundance in nerve endings, when it comes to tools and pacing,

start slow. Can't afford that gorgeous leather whip you've been eyeing for your spank bank? MacGyver it and use a spatula, hair-brush, or even a wooden spoon. Remember to always start with your hands, and only then kick it up a notch with some toys.

LOCATION, LOCATION, LOCATION

Never, EVER, paddle above the top of the posterior. You run the risk of hurting the coccyx or kidneys. Avoid thwacking the genitals and always stick to the meat of the bum.


While the location is crucial, the positions aren't limited, and spanking can work in a variety of ways: over the knee, lying flat on the bed, standing in front of a full-length mirror, doggy position on hands and knees, and lying on your side on the couch. Just remember to close the blinds, honey.

BUT(T) HOW?

When you're ready to go, begin by caressing your partner's body, then kneading the area you're about to slap to force blood to bombard that butt. Let them know in whispers that they have been very naughty. And then deliver your first slap. During the course of the play, you can try different hand positions, such as fingers spread or hands cupped and curled - but start with a gentle upward stroke with a flat hand.

Begin with five spanks, pausing in between for verbal cues or moans, paying attention to their breath and expression. Pick up the pace if their body is moving toward yours, and vary the spanking techniques to create a plethora of sensations. My personal favourite is to have my ass grabbed after a slap, then tickled, caressed, and pinched. These simple shifts delay pain and can enrich pleasure by tantalising those nerve endings.

SMART MOVES

Monitor the colour of your lover's skin during your erotic spank-a-thon, because heavy bruising might only show a day later. When in doubt, do without. If blotches appear, stop. Take care of your partner afterwards, opting for some light natural creams and oils. Avoid anything with alcohol or fragrances - think products for a baby with a rash. If that care extends to a tight, safe cuddle, or even a quiet soothing nap, free yourself to allow for anything to happen in the aftermath. 'Aftercare' is essential, so explore and learn what your lover likes. Unpacking the kink is tricky, so tread lightly afterwards. 

BEAT THE BUSH

Brush up on your beard care with these homegrown goods

Words by **Bernd Fischer**
Photographs by **Karl Rogers**



SIX MAN MEN'S BEARD OIL

A conditioner rich in vitamin E, argan oil, and wheat germ oil targeted at nurturing and repairing any beard that's faced a beating. **30ml R280**

THE GENTLEMAN'S BEARD CLUB FRESH WOOD BEARD WASH

Lather up to cleanse and nourish one of your most prominent facial features with a wash that's never felt or smelt as good. **200ml R150**

MY BEARD CO MANILLA BEARD & LIP BALM

A balm containing shea butter, beeswax and apricot kernel oil that doubles up as both a beard and lip treatment. **50g R130**

SIX MAN MEN'S SHAVING FACE WASH

Cleaning up your beard requires smooth sailing. With the anti-inflammatory aloe as an ingredient, this wash does just that. **150ml R275**

HAIRY EYE BLACK GYPSY BEARD BALM

For the ultimate in soft and smooth, opt for a beeswax and shea butter balm that's rich in coconut, jojoba and almond oil. **50g R193**

BONAFIDE BEARDS CLEANSING BAR

Rinse off the day's dirt with a charcoal-and-spearmint formulation that's suited to both your skin and facial hair. **R70**



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MUSIC

Africa is now

We go behind the scenes at The African Getdown in LA, where five local music hit makers were recently invited to bring the continent's creativity to the world stage

Words by **Nadia Neophytou**

It's a Tuesday afternoon in Los Angeles – the Tuesday after Chadwick Boseman, Lupita Nyong'o and Danai Gurira turned heads on the Oscars red carpet, hot off the billion-dollar box office success of *Black Panther*. Unusually cold temperatures and the hangover from an extra-long awards-season make it a gloomy day. But, almost as if on cue, the moment a group of five young South Africans touch down at LAX, the sun begins to peek out and the mood in the City of Angels begins to lighten up.

Rapper Anathi Mnyango, better known to folks back home as Anatii, saunters into the Mondrian Hotel on Sunset Boulevard. He's followed by fellow hip-hop head Da LES – Leslie

Jonathan Mampe – who bounces in, followed shortly by TV personalities Luthando 'LootLove' Shosha and Ayanda Thabethe. Last of the pack, Mkhululi Siqula, aka Heavy K stands next to his suitcase: 'I can't lie. It's really great to be here,' the 26-year-old smiles, wide-eyed.

It's Heavy K's first time in LA – as it is Thabethe and LootLove's, too. Da LES and Anatii have both made visits before, having worked with international collaborators on tracks. They've all been gathered together by Absolut Elyx to enjoy a whirlwind tour of the city's top nightlife spots before an evening at the exclusive Elyx House in the Hollywood Hills. The itinerary has been put together to give the group a taste of LA culture, but it's the flavour these five bring >>



Ayanda Thabethe and DJ LootLove make a stylish pair on the streets of LA

with them that will make the trip memorable.

'It's a super-eclectic group,' says Da LES at dinner that night. 'We all bring something different.' LES, who's been a part of South Africa's hip-hop scene since he broke out with the group Jozi in the early 2000s, is sitting next to Anatii, the self-dubbed Electronic Bushman, who's fresh off the release of his newest single 'Thixo Onofefe', and radio DJ LootLove, whose sharp blazers and striking eyewear will cause hotel-goers to ask her if she's famous. 'We're here to bring great energy,' continues LES.

The US is ready for it. The success of *Black Panther* has created an appetite for more from Africa. More film and

more music. For more hits like Major Lazer's 'Particula' collaboration with Pretoria's DJ Maphorisa and Durban's Nasty C, Nigeria's Ice Prince, Patoranking and Jidenna, who brings his American twang to the track. For more dance moves, like Rihanna's take on the gwara-gwara at the Grammy Awards this year.

It's into this mix that the five have landed, poised to bring what they can. 'This is what we wanted to do,' says Iris LeBerg, Absolut global marketing manager. 'We see Africa as the one source of creativity and we want to give creative talent a chance to open doors for even more.' What exactly that will be is open to what may happen on this trip, but it culminates

in a night to celebrate the continent - The African Getdown, hosted by Grammy and Oscar-winning rapper Common.

Later that week, over lunch at Chateau Marmont, a favourite of musicians John Mayer and Florence Welch, who both happen to be there that afternoon, Heavy muses on his passion for music, which comes from listening to the African pop songs his father would play out of a little radio. 'Even at an early age, I loved listening to everything my father used to play - Chicco Twala, Brenda Fassie - I liked that more than kwaito,' he says. 'Growing up poor - everything was against me. I come from Veeplaas in PE. It was really rough. To make it out of there, I had to defeat my obstacles.' His early start at 15, producing Professor's track 'Lento', put Heavy on a path that has seen him become one of South Africa's most in-demand Afro-house producers and DJs.

His could be a rags to riches story, but it's only just getting started. Heavy has made it at home - with his club-packing hits and chart-topping singles - but State-side is a new

frontier. Like each of the others, he has hopes for furthering his career on this trip - making a connection or igniting a new spark. 'It's always a challenge when you play a new show,' he says. 'Because you don't know what people are going to like. The first time is always me trying to figure it out.'

Being ready to take advantage of the moment is something each person on the trip shares. 'It's always been Africa's time,' says LootLove. 'I just feel like everybody is finally deciding to give us the props we deserve,' she says. 'There's no one that can do Africa like we can. It's always been ours to showcase. And we've kept it to ourselves but now everybody keeps borrowing from it. So you'll see designers borrowing from our traditional wear, musicians like Beyoncé borrowing from our dances. We've always been popping - it's just the rest of the world is deciding to make a noise about it. But we've been here though! The juice is here!' she chuckles, her big yellow earrings swinging.

'I'm just trying to get ready for the wave,' says Anatii, with the cool nonchalance he displays in his Instagram pics. He shares LootLove's view that it's always been Africa's time. 'It's like, the frequency is in front of you, but you just have to be able to see it. It was just a matter of whether you recognise it or not.' He believes Africa's influence shouldn't end in the US. 'All over the world we should have a presence,' he says. 'To try to inspire others - in the States, yes, but in Europe and Asia, too. We should keep increasing our presence. Let it be known we're doing things, we're being creative, we're being progressive, we're not sleeping.' Anatii is concerned with how people choose to



Producer Heavy K

'We should keep increasing our presence. Let it be known we're doing things, we're being creative, we're being progressive, we're not sleeping' - Anatii



Rapper Anatii and fellow hip-hop head Da L.E.S.

bursting inside. ‘I can’t lie,’ he says. ‘I’m very emotional. That was amazing. Eighty per cent of the tracks I played in there were mine. To have such a positive reaction, man, I’m so happy.’ He is beaming, and full of gratitude to Absolut Elyx for hosting the event.

He’ll leave for South Africa a few days after the others, but not before signing a global management deal with CSA, an international entertainment company, and recording a track with a top US songwriter. The seed has been planted on foreign soil. Ayeye. **GQ**



‘We’ve always been popping – it’s just the rest of the world that’s deciding to make a noise about it now’ – LootLove

keep pushing the culture forward; how authenticity is maintained.

For Thabethe, it’s about the being true to oneself, and that comes down to personality. To showing off the different aspects of the culture. ‘Africanism is a feeling,’ she says. ‘For me, it’s a representation of the self. We’re all so diverse - I mean, we speak 11 languages! For me, being Zulu is a way of showcasing myself, and my excellence in my field. In that way, I’m showcasing what South Africans can do.’

Like the others, LES believes it’s great to have a spotlight shining on the continent, but he’s aware it not’s the first time. ‘Africa’s time is timeless,’ he says. ‘It’s endless. There was a spotlight on Africa in ’95 when *The Lion King* came out. That’s not to say we won’t capitalise on it,’ he smiles. ‘There are new

acts to share with the world.’ Like Heavy. At the Elyx House, the copper-tinged and banana-leaf-wallpapered home of Absolut Elyx CEO Jonas Tahlin, Heavy is introduced to the crowd that’s gathered for The Africa Getdown after Common speaks about his passion for Africa, a continent he has both performed on and visited.

Heavy plays for just under an hour, incorporating hits like ‘iNde’ and ‘Siphum’ Elokshin’ into his set, as Anatii and LES hype him up. Cocktails in pineapples are flowing, producers and actors are dancing, sweat drips off dashikis and headscarves.

In the car afterwards, Heavy’s demeanour is different – his energy has changed somewhat. He is still the quietly self-assured man he was walking into the Elyx House, but it’s as if he is



The copper collection (exclusively on sale in the US and South Africa via ElyxBoutique.co.za) on display at LA’s exclusive Absolut Elyx House

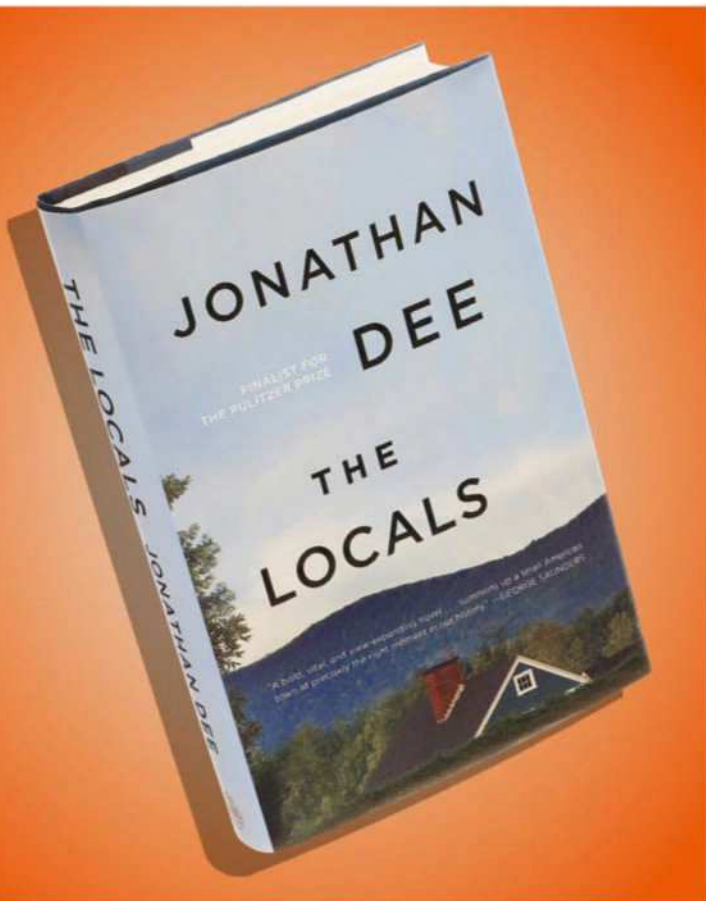


Rapper Common hosted the African GetDown on behalf of Absolut Elyx

HOME ADVANTAGE

Three local reads, alongside a page-turning look at small-town life in middle America, give good reason to stay home this month

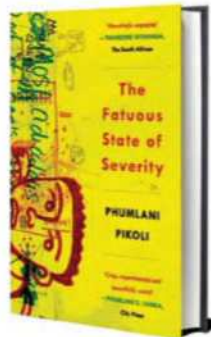
Words by Cayleigh Bright



The Locals

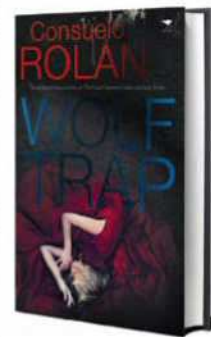
In the aftermath of 9/11, the lives of two very different men intersect in rural America. One of them is a lovably and infuriatingly gullible nice guy. The other is a seemingly benevolent billionaire who sets about solving a small town's troubles by throwing money at them. As class politics and social intrigue play out in Jonathan Dee's *The Locals* (R295, Jonathan Ball), friends, family and neighbours are implicated in a tense, smoothly told story that raises questions about what community really means. The author has a special skill for switching perspectives, allowing the story to be told by all of his characters without confusion. A long time in the making, the novel isn't a comment on the Trump presidency, but it's well-timed anyway – providing plenty to think about in the time of underqualified leadership.

Domestic arrivals

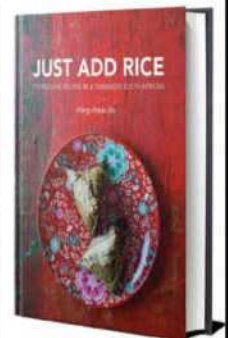


Phumlani Pikoli's *The Fatuous State of Severity* (Pan Macmillan, R170)

started life as a self-published endeavour which was soon picked up for republication and has been making news ever since. In each of his stories, searing honesty and a curiosity about the author's self, generation and country mean that the book is at times uncomfortable to read, but always difficult to put down. Put your phone away and keep telling yourself 'just one more page' as Pikoli navigates the intersections of mental health, addiction, social media and hope.



The next book in the Lady Limbo trilogy, *Wolf Trap* (R260, Jacana) sees its heroine face fears from her past and the disappearance of her husband to save her daughter from the plans of a scheming, unseen villain, while danger seems to lurk everywhere. In this Cape Town-set novel, Consuelo Rolan keeps up the tension and pace of *Lady Limbo* before it, delivering the unsettling intrigue that an unconventional thriller should.



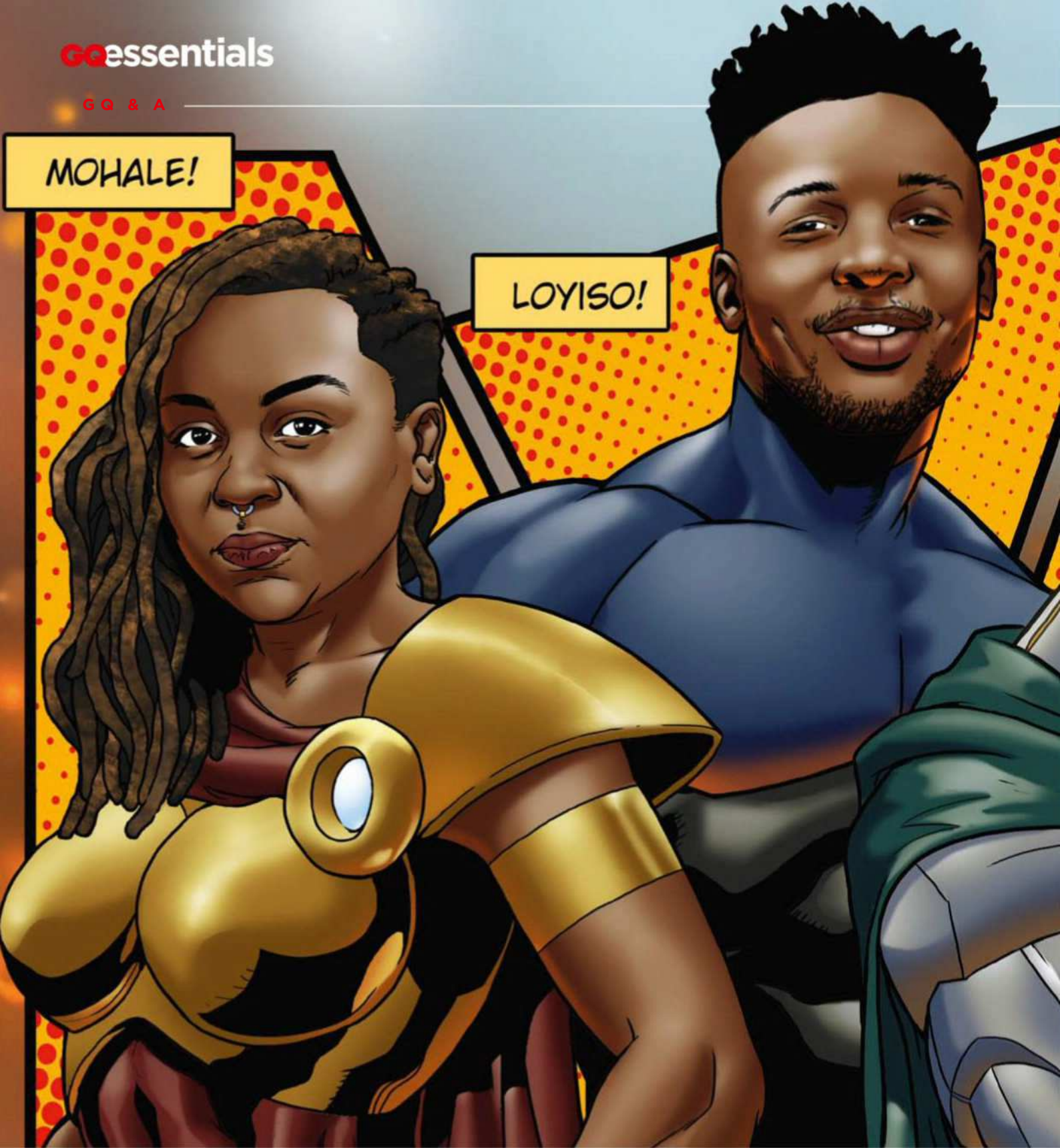
Food consultant Ming-Cheau Lin has long been an advocate for all things authentic in the food industry, so in *Just Add Rice* (R370, Quivertree Publications) she delivers the tempting recipes she's long enjoyed at home, alongside information about Taiwanese ingredients, dining etiquette and culture. With more than 80 options to choose from, there's something for every skill level – and with food that looks good on the plate, there's plenty for those doing it for the 'gram, too. 



[P R O P H E R E]

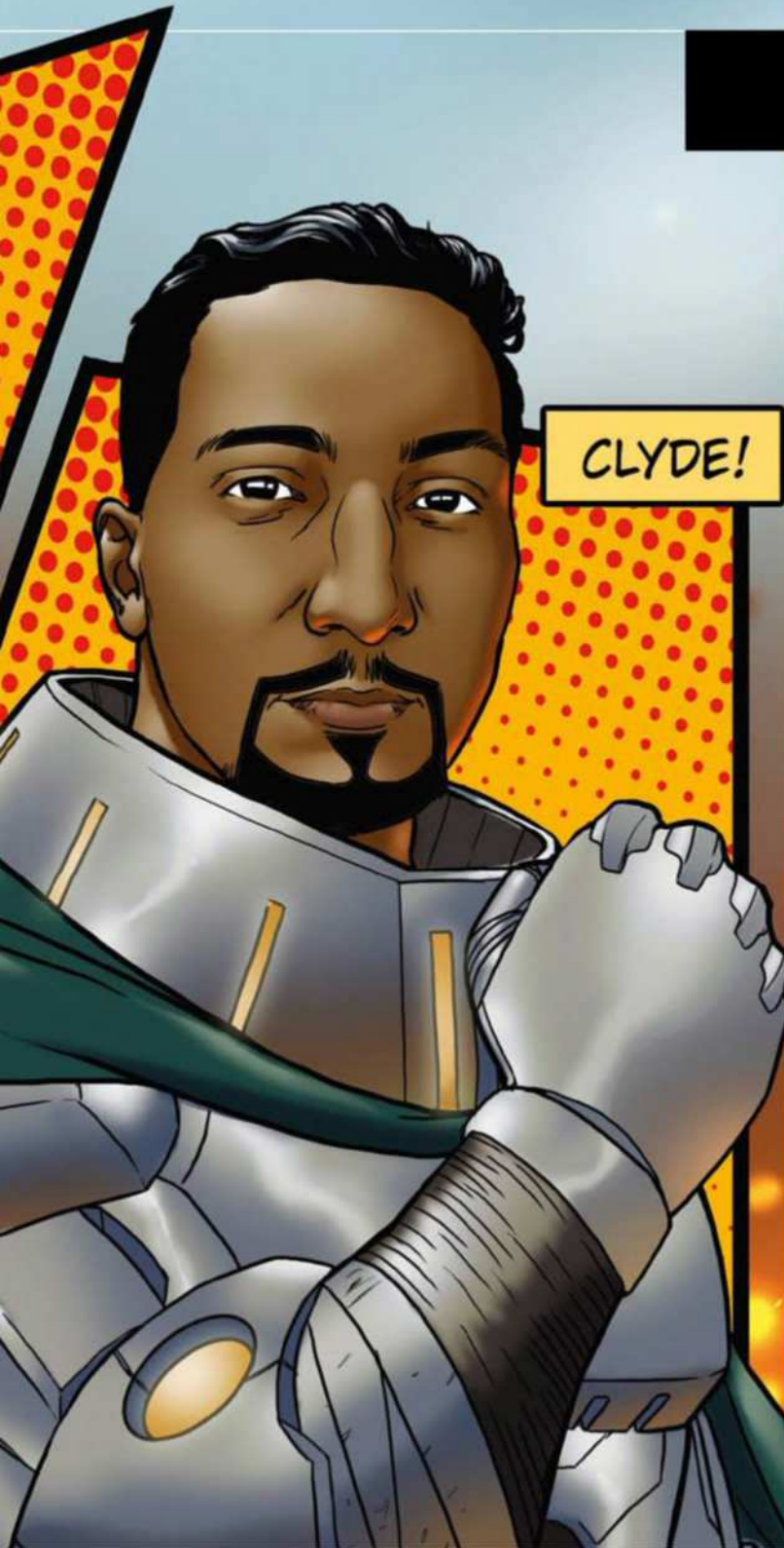
MOHALE!

LOYISO!



ORIGIN STORY

We sit down with the team behind *Kwezi* - South Africa's first black superhero comic Words by Ruby Parker Illustration by Loyiso Mkize



Visit kwezi-comics.co.za to read the first issue for free

T

he recent success of *Black Panther* has not only been a game-changer at the box office, but it's created an appetite for African storytelling in general. And with the first Comic Con on the continent happening in Jo'burg later this year, local creators finally have the opportunity to show the world what we're made off.

Getting ready to make their mark is the team behind *Kwezi* – SA's first black superhero comic. Begun in 2014 by creator and illustrator Loyiso Mkize and colourist Clyde Beech, it follows the story of the titular hero, a 19-year-old youth who discovers he has superpowers. Local readers will find much to recognise in the books – from the setting in the 'City of Gold' to its use of SA slang and jokes.

Nine issues later, *Kwezi's* going from strength to strength – and the team has recently enlisted award-winning writer Mohale Mashigo to up their game. We caught up with the trio before FanCon in Cape Town, to talk about the power of collaboration and the future of comic books in SA.

GQ: How did your collaboration on *Kwezi* come about?

MOHALE MASHIGO: We met at FanCon a year ago, when I interviewed them for a panel.

LOYISO MKIZE: Myself and Clyde had worked on all of the previous issues together. Then Mohale jumped on board for episodes 7-9, as a sort of 'structuring agent'.

CLYDE BEECH: To whip us into shape! The writing needed to be finessed, so we wanted one of the country's top writers to get involved.

L: You want the best people on the team for the book's sake. The lucky thing is it turns out we can actually work together. Which is what you want. And the jump from novel writing to scripts is a huge one as well.

GQ: Mohale, you made your debut with *The Yearning* in 2016. How did the jump from novels to comics change your writing process?

M: I have to work with other people. Writing a novel is just me, until it gets to my editor and here I am working with other people constantly. And I don't usually play well with others, but apparently I am playing really well with these two. [Laughs]

C: But sometimes it's good to have someone like Mohale on the team. Both Loyiso and I are visual storytellers, so we can conceptualise ideas, but sometimes the faucet is too wide open - too many concepts, too many ideas. Sometimes you need someone to bring it together.

L: It's a different voice to what we're used to. I started working on *Supa Strikas* in 2007. When you know the industry so well, getting a fresh perspective is always great. The past episodes were still sort of test runs, checking out the collaboration and >>

how that works. I'm more interested in how we're going to treat the coming ones.

GQ: Has SA comic culture changed since you started in 2014?

L: Yes and no. For the most part, it's still not a profitable business for lot of artists. Still a labour of love. This is due to how books are being distributed.

C: Fans want the content. You just have to put it out there and have it accessible and they will come. Traditional publishers are built to sell books and children's books. Comic books should have its own infrastructure, but it isn't quite there yet. Even *Kwezi*

breakthrough. We're building a foundation, setting a brick down for future generations.

GQ: Let's talk influences. What comics did you read growing up?

M: The first comics I read was *Richie Rich* and *Casper*. And then I started on the *Archie* comics. As my little brother got older, he started getting into DC and Marvel. At first, I was a little reluctant because of the violence – you never see Richie Rich hitting anyone. The first graphic novel I felt I was really into was *Watchmen*. And I was like, 'Okay, this is what I want to do.'

L: My biggest influences weren't the comic books

M: For me, *Black Panther* is a moment. You know you are witnessing history. *Kwezi* was a moment as well for comic book writers in South Africa. It emboldened some people who were just sketching at home, thinking 'Should I start this thing?' I appreciate it for what it is. But it's leading to another moment, which I am excited about.

L: It's just a really great reimagining of the African body, our cultures and who we are. Not always the expected negative connotations of when you look at a person from the continent. It's taking charge of the narrative – and being fun with it as well.

narrative. It's not that you're prohibited from creating stories about yourself, just that few people step up and do it. As soon as a book exists-

M: It means someone else is at home thinking about a superhero book that could be better and bigger.

L: So it's important that the story is told more and more. You are doing it out of the spirit of contributing.

C: This is your legacy.

M: It influences what kind of stories people tell. Until *The Colour Purple*, I hadn't realised that I'd never read a book about black people before. Until I read that, I didn't know I could write stories about black people.

'IT'S IMPORTANT THAT THE STORY IS TOLD MORE AND MORE. YOU ARE DOING IT OUT OF THE SPIRIT OF CONTRIBUTING' - LOYISO MKIZE

had to make a compromise by putting three issues in a single book to have more content.

GQ: So accessibility still remains a challenge?

L: When you have a book this big and it's selling for more, you are excluding a certain demographic. For instance, a kid that might benefit from a book like *Kwezi*, can maybe only afford to pay R15 a copy. That's the goal – to make it more accessible.

C: If he can walk to the local spaza shop, Spar or Shoprite to get it.

M: Comic books still remain something only someone with a disposable income can buy. My brother is a big comic book fan, and I would buy comics from Exclusive Books and think, 'OMG, this is a lot of money.' We're making progress but it can't just be us. **C:** Even if we're not the

I read as a kid, but changes in youth culture in SA. Hip-hop culture taking over. Day to day life. *District 9*.

C: I'm a cliché to be honest. Maybe because I dissected it so much as a kid, but Superman has always been my favourite. I grew up in a township but went to a former Model C school, so I always had a sort of crisis of identity. I did well and wasn't socially messed up, but I could always identify with Superman. He is an alien, but he has the most humanity of all the superheroes that you know.

GQ: Have you noticed a Black Panther effect at all?

L: It has sparked huge flames of interest. We had Al Jazeera calling us up as SA artists to speculate. What does it mean? What's happening on the continent? The movie was a huge boost for African stories.

GQ: Has having a woman on the team changed your approach?

M: I just came in with simple questions like 'Why is it such a sausage fest? Does Azania actually have a storyline here, or is she just a plot device?' I'm just checking the blind spots. It's important to have different perspectives on the story.

C: I keep saying it as well. People ask all the time why all of the characters are black. When are we going to see more races, and stuff like that. And it's a conversation we have all the time.

M: Listen, I'm getting there. I just want everybody to have enough time and all of their stories to matter. And I feel like Azania is finally having a bit of personality.

GQ: Why is representation so important to you?

L: It's about owning the

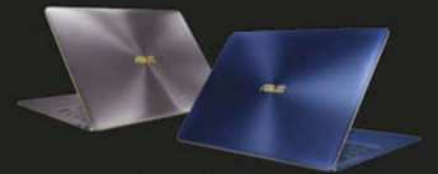
C: When Loyiso drafted the first issue of *Kwezi*, I was like 'This is dope but I'm sure someone has written a comic about a black superhero in SA.' Then we did some research and were like this is really the first SA superhero. After so long. It just took someone to take the initiative and put the content out there. **GQ**



Kwezi is available at The Book Lounge and Exclusive Books nationwide



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GQmotor



GONE WITH THE WIND

GQ Motoring Ed **Dieter Losskarn** was blown away by the Maserati Levante, named after the warm Mediterranean wind. And to celebrate Italian luxury, the base hotel was the magnificent Bulgari Resort Dubai on Jumeirah Bay Island

Since its inception in 1884, Bulgari has been the epitome of Italian luxury. And the company's founder wasn't even Italian – he was Greek. The trademark derived from his name, Sotirios Voulgaris, of which the phonetic version is Bulgari. The brand is world renowned for jewellery, watches, fragrances, accessories and – more recently – hotels.

What better place to celebrate another Italian icon than the Bulgari Resort Dubai, situated on the man-made, seahorse-shaped island of Jumeirah Bay, and adjoined by a 300m bridge to the central Dubai

coastline. Designed by Italian architectural firm Antonio Citterio Patricia Viel, both the interior and exterior not only express the quality of 'Made in Italy', but also reflect the detail and precision of a Bulgari jewellery piece.

The sculpted cars parked outside the Bulgari Resort entrance adhere to the same principle. In the early morning desert sun, the 2018 Maserati range looks impressive – and inviting. As traditionally Italian as Bulgari, Maserati was also founded more than a hundred years ago in Bologna by the four Maserati brothers. One of them drew up the famous Trident logo, inspired

by the Fountain of Neptune in Bologna.

Over the years, it has changed hands a few times. In 1993, Fiat bought Maserati and sold it to Ferrari in 1997, who then sold it back to Fiat in 2005. Fiat is for Italy what Volkswagen is for Germany – the largest car manufacturer in the country. Fiat currently not only owns Jeep and Chrysler, but also the Italian holy trinity of Alfa Romeo, Ferrari and Maserati.

No surprise then that Ferrari builds some of the petrol power plants for Alfa and Maserati. The V6 engines are made in Modena, while the diesel ones are produced by Fiat's power train company, VM Motori.

So the former arch-rivals are now working together. Years ago, this would have been impossible. The Italian president once even visited the factory in Maranello and Enzo Ferrari refused to greet him at the door, because the statesman arrived in a Maserati limousine.

Now the Levante has a Ferrari engine, so even if Enzo is turning in his grave, a luxury SUV from Maranello on the Levante platform is not so far-fetched.

From 2010, Maserati began breaking one sales record after another, and with the introduction of their first-ever SUV, sales numbers doubled. But before we go on a drive >>

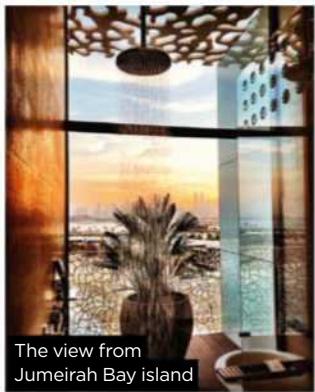
in the Maseratis, I once again sample something else the Italians are famous for: food. An important part of the Maserati Esperienza is enjoying dishes prepared by Italian chefs in one of the Bulgari Resort's restaurants, either Il Café or the more relaxed La Spaggia, close to the (artificial) beach.

After a single espresso, my Maserati of choice is the Levante, or, as the marketing department describes it, 'The Maserati among SUVs'. It is the luxurious GranLusso version, with sufficient silk inserts in the leather upholstery to dress four men in Italian suits. It obviously wants to show off the finer things in life, from the best materials to the hand-crafted stitching and the soft door close. The sensual leather is very red, prompting some envious people to go as far as to name the Levante a 'brothel on wheels'.

This Italian is challenging the Porsche Cayenne, Jaguar F-Pace, BMW X4 and Audi Q5. And it does it in a spectacular manner, with a bold stance



A suite at the Bulgari resort Dubai



The view from Jumeirah Bay island

The engine and exhaust are hissing and growling as if you stepped on a leopard's paw by accident

and great sound. The chrome radiator grille is almost obscenely wide open, and the 21-inch wheels are dominating their arches. This is more than a light Mediterranean dish - it's a hard-core, proper meal, with a hand-assembled Ferrari engine under the hood, all-wheel drive, featuring Brembo brakes and the lowest

centre of gravity in the segment. Unobtrusive it is not - neither optically nor acoustically. Pushing the start button, the engine and exhaust are hissing and growling as if you stepped on a leopard's paw by accident. And in sport mode it gets seriously angry.

As expected by now, the ride is on par with the competition of the other high-performance, sporty SUVs. The Levante sticks to the tarmac like a syrup-coated dried date to your fingers. It's very responsive and eager to beat the bends.

The reason for buying a Levante, instead of a Porsche Cayenne, Audi or Merc, is an emotional one: those who want something rarer, more exotic and impressive will go with the wind. **GQ**

Maserati Levante Diesel & S

ENGINE

3.0-l, twin-turbo diesel/3.0-l, turbo-petrol, paired with an 8-speed ZF auto and four-wheel drive

POWER

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PERFORMANCE

0-100km/h in 6.9/5.2 seconds; top speed 230/264km/h

PRICE

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GREAT DRIVE



My car is my castle

The eighth rendition of the world's most famous luxury car is a mobile art installation

Words by Dieter Losskarn

You don't
just get
into a
Phantom,
you
experience
'the embrace'



ABOVE: The leather starlight headliner of the Phantom has 1 340 LED light points. Owners can choose the constellation

Rolls Royce Phantom VIII

ENGINE

6.75-l. twin-turbo V12

POWER

420kW and 900Nm

PERFORMANCE


0-100km/h in 5.3 seconds;
top speed 250 km/h

rollsroycemotors-sandton.co.za

There are 1 340 individual LED light points in the leather starlight headliner. You can not only choose your favourite star constellation, but also have as many shooting stars you want on demand. From satellite-aided transmission to all-wheel steering, the new Phantom is the most technically advanced Rolls-Royce ever. Its aluminium architecture makes it the 'lightest' as well.

About 500 units are being produced per year (the first-year allocation is already spoken for) and Rolls-Royce Motor Cars in Sandton is the sole importer and retailer in South Africa.

There is no fixed price on a Rolls-Royce ever, as each vehicle is entirely unique – now more so than ever. As unique, in fact, as your fingerprint. Owners can even commission a piece of art stretching the width of the dashboard. It is called 'The Gallery' and will sit behind a single pane of hermetically sealed glass in their new Phantom.

Is there anything that can top this epitome of luxury? Yes, but it'll be an in-house job: the upcoming Cullinan – set to be the most opulent SUV to date. 

To describe this refuge of the super-rich as a car would be blasphemous.

It is a statement.

Sir Henry Royce introduced the first Phantom in 1925 and 92 years later it is the world's longest-running nameplate. And you don't just get into a Phantom, you experience 'the embrace'. It is like being an embryo in your mother's womb.

This modern cross between a cruise ship and a tank offers immeasurable luxury and the quietest 'magic carpet' ride on the planet, thanks to about 130kg of sound-deadening materials and thick glass. In the Phantom, you leave the stress of reality behind.

The Rolls Royce Phantom VIII continues the model's 92-year legacy of luxury



BELOW, FROM TOP:
The Spirit of Ecstasy, a fitting symbol for this dream car; the interior cockpit



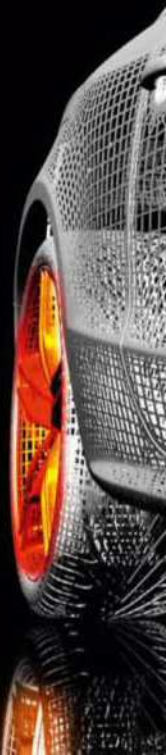
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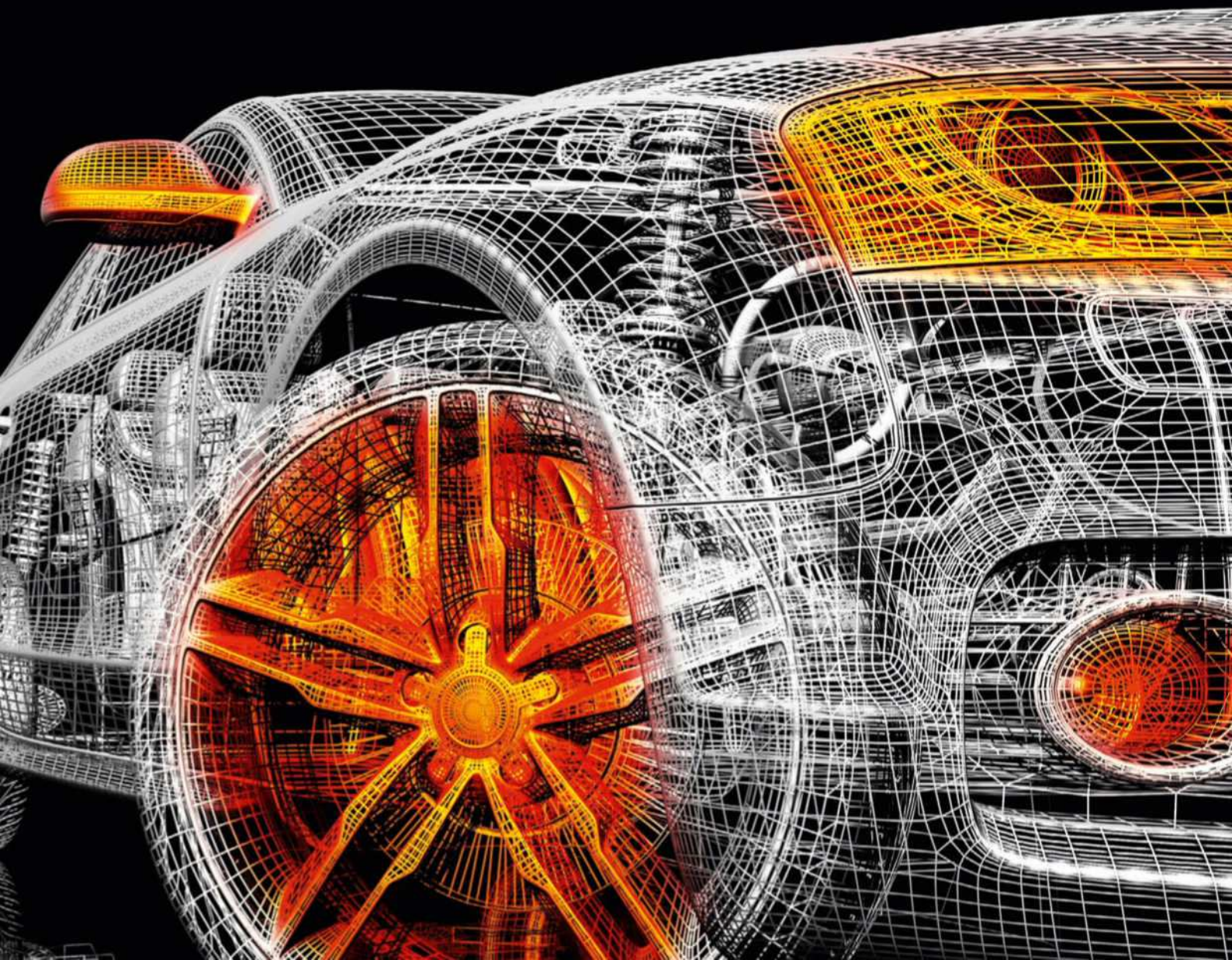
GET IN GEAR!

Eastgate's Motor Show is a turbocharged celebration of all things cars. Make your way down to Eastgate Shopping Centre to see the latest car ranges from the world's foremost manufacturers - and even get behind the wheel.

If you're a die-hard Formula One fan, you can stand a chance to win a trip to the Abu Dhabi Grand Prix. The prize includes: return airfares, accommodation, visas, airport transfers, Marina Grandstand

tickets and spending money to enjoy on your trip! This amazing prize is sponsored by Flight Centre Eastgate, in association with Eastgate Shopping Centre. To enter visit GQ.co.za or eastgateshops.co.za.

Visitors can also expect live entertainment in association with Kaya FM, motoring activities for petrolheads of all ages, reader events, spot prizes and a whole lot more. So bring the whole family for a day out at the Eastgate Motor Show.



GQ Wealth

THE SMART MONEY: STARTUP WISDOM FROM THE FOUNDER OF FEASTFOX
/// THE ULTIMATE GUIDE TO RETIREMENT IN SA /// CO-WORKING SPACES

LOOKING OUT FOR THE LITTLE GUYS

How fintech startup **Yoco** has changed the game for small businesses across South Africa



Yoco CEO
Katlego
Maphai

Those charming little card reader thingies you've almost certainly seen being used at your neighbourhood restaurant? They're not just a nifty alternative to commercial bank terminals. They're a critical portal to growth and success for small businesses around South Africa.

Launched to the public in late 2015 by **CEO Katlego Maphai** and three friends (Carl Wazen, Bradley Watrus and Lungisa Matshoba), the award-winning Yoco empowers otherwise-overlooked entrepreneurs by helping them to accept card payments at their stores using a wireless reader and a smartphone or tablet. Sounds simple, but the implications for a sole trader, who until now has only been able to take cash, are huge.

We sat down with Maphai to discuss where Yoco - now the largest independent mobile point-of-sale (POS) player in the country - came from, where it's going, and how it has changed lives along the way.

GQ: How did Yoco first come about?

Katlego Maphai: We adopted the idea from a US-based company called Square. I'd seen their products around, but it wasn't until I saw one being used in a hole-in-the-wall barbecue eatery run by an African-American lady that the lightbulbs went off. I had assumed it was a cash-only establishment, but then she takes out her mobile phone, plugs in a reader and is able to accept our cards. It completely changed the way I looked at her business. That was the moment I started to understand the role technology can play in formalising small enterprises, and I recognised the value it could add in South Africa. When I started looking at the numbers back home, I saw how big the gaps were: almost all South Africans have a credit or debit card, but less than 6% of businesses can accept cards. Payment services are geared around larger businesses, but SMEs are often ignored.

GQ: What unique benefits does Yoco hold for SMEs, as compared to more traditional POS systems?

KM: Access is the key advantage. If a small business owner wants a card machine, they can now get one - they don't have to ask permission. We've reduced a process that used to take weeks to a matter of days. Merchants also only pay when they transact (there are no monthly fees), which is really valuable for a company that's just starting out.

The benefits also now extend beyond card acceptance. In

2017, we released our free POS app, which allows business owners to categorise data, access analytics, track sales and create individual staff accounts from their phones. Our Business Portal offers key insights into transaction data in real time. These are services that are usually only available to large establishments that are transacting in the millions, so we've essentially demarketised access to POS applications.

The fundamental thing is, we're talking to a segment of the market that contributes significantly to the GDP but that has never been spoken to before. We've been able to digitise their operations and offer them tools to grow, and now we're at a point when we can start challenging stereotypes and showing everyone that these businesses are actually driving our economy.

GQ: You expanded from 1 000 to 10 000 merchants in 16 months and from 10 000 to 20 000 in just 8 months. That's impressive growth. What do you believe are some of the key factors that have contributed to your success?

KM: Firstly, we made sure we focused on the right things at the right time. Early on, when we were still in beta, we stayed under the radar and focused on customer experience and the quality and usability of our product. Then, once we'd launched and raised capital from reputable investors, we were able to apply budgets to marketing and define our brand architecture. In other words, we grew when we knew we could handle the load.

Our success also has a lot to do with our ruthless focus on our customers. Everything emanates out of this – the products we develop, the tech we build, it's all orientated

around the needs of our merchants. We also have a proactive support model – we don't wait for business owners to contact us with issues; we use data analytics to see if something is going wrong with our products and we proactively reach out to merchants.

Finally, because we've got the self-service thing right, our ability to scale is huge. Signing up and ordering a Yoco card reader online is as easy as shopping on Takealot, and the app is very simple and lean, so business owners can set themselves up, and we're not limited by the channels through which we can distribute.

GQ: Speaking of online self-service, you recently departed from this avenue somewhat by opening a brick-and-mortar retail outlet in Parkhurst, Jo'burg. What motivated this decision, and what insights have you gained from this move?

KM: We've been operating in the e-commerce space since we launched, but the reality is that e-commerce only makes up 2% of retail in South Africa. So even with our growth, we were concerned we were artificially constraining ourselves. The store was our attempt to test that assertion and create a physical manifestation of the brand, and it's been very successful, so we plan to double down on these efforts. Having a retail outlet has brought us closer to our customers because we've essentially put ourselves in their shoes. We use the Yoco POS system in the shop, which has been incredibly valuable from a product development standpoint. And we've actually used insights to improve our online offering – when someone walks into the store and asks certain questions,

it makes you think about the journey on our website.

GQ: What are some other important lessons you've learnt along the way?

KM: One of our biggest challenges is the unpredictability of the segment we work with. Most of the businesses who use Yoco are first-time card acceptors, so we're never sure if they're going to transact frequently or infrequently, and this makes investing in customer acquisition difficult. So in the early days, we started to migrate towards more established businesses because it felt safer. But then we had to stop and ask ourselves, 'What are we trying to do here? Are we just trying to get a slice of the payment pie in South Africa, or are we trying to build a new pie?' That was an important juncture. We had to remind ourselves of our

mission, and, even though it's the harder route, decide to focus on bringing a new class of merchants into the ecosystem, rather than haggling over customers who are already served.

GQ: In your opinion, what does the future of payment in South Africa look like?

KM: It's important to remember that fintech is not a revolutionary space; it's an evolutionary space. Consumers still need to be able to make payments, business owners need to be able to accept them, and there has to be a match between the two. So, the card network will continue to dominate. It's unprecedented in terms of scope, and all institutions plug into it – even SnapScan and Zapper – so it's not going anywhere. What I do see shifting are the interfaces of that network. Hardware, meaning physical cards and plastic, will start diminishing and we'll most likely move to something virtual that's a lot more seamless and intuitive.

GQ: Investors have expressed the belief that Yoco could become the main financial services company for Africa. How real is that possibility looking right now?

KM: It's more than real, for SMEs specifically. We don't like to make noise about things, but plans are quietly under way. Our mission is to become a pan-African player – the first of its kind – and we'll invest a great deal of time and resources in getting there. It's not optional; it's why we're here. As far as we're concerned, SMEs are the economy, but because they're small and fragmented, they're being left behind. So we want to unify them across Africa and be the glue they need to be recognised and get access to products and tools. **GQ**





HOW MUCH IS ENOUGH?

In *The Ultimate Guide to Retirement in South Africa*, finance guru **Bruce Cameron** and **Wouter Fourie** unpack what you need to know to secure your financial future. Here is an exclusive extract for GQ readers

The main question that faces any employed person who wishes to eventually retire is: 'How much is enough?'

Is a pension equal to your current income sufficient, or is 80 or even 60 percent of it feasible? If it isn't, what do you do?

Is an income of R10 000 or R100 000 a month in retirement adequate for you?

The important questions you need to consider are:

- Do I have enough to maintain my current lifestyle and do the things I want to

do in retirement?

- Have I paid off all my debts?
- Do I have enough to pay higher medical bills?

If you can answer 'yes' to all three, then you are financially ready to retire. But South African estimates are that fewer than 10 people in 100 retire financially secure. This definition is normally assessed on a retiree receiving what is called a replacement rate or ratio of between 60 and 75 percent. A replacement ratio is the percentage of your final pay cheque that you receive as a pension. So, for example, if your salary before retirement

is R300 000 a year and your annual pension is R180 000, your replacement ratio is 60 percent (R180 000 divided by R300 000 and then multiplied by 100).

Most employer-sponsored retirement funds are based on you receiving a pension of about 60 to 75 percent of your final annual pensionable salary (excluding things such as motor vehicle allowances) after 40 years of contributing membership. The reason why the amount is lower than your final salary is that it is assumed by the industry that most people require less money in retirement. The reasons for this include that you will no longer be saving for retirement; that there is greater tax relief for pensioners of 65 and older; that you should have paid off all your debts; and that work expenses, such as travelling to the office and requiring expensive clothing, will have fallen away.

This amount may, however, not be enough. This gap between what you believe you require in retirement and what you receive is known as the 'retirement gap'. Your personal targeting of a required replacement ratio should not have been a matter of picking an amount of money or simply saving 10, 15 or 20 percent of your annual income for your working life. Ideally, you should determine two levels of retirement income:

- A realistic best-scenario retirement income that will meet your desired lifestyle in retirement (a 'wants' list).
- A basic minimum level of income that will cover the essentials (a 'needs' list). Your retirement planning should always aim to provide an

income at the 'wants' level, but there should never be a risk that your replacement ratio will drop below the 'needs' level.

Rule-of-thumb calculations, such as needing a capital lump sum at retirement of 10, 15 or 20 times your required pension, simply do not cut it.

Assessing how much money you need in retirement is a difficult question, particularly when you are younger, as saving for retirement is at the best of times an inexact science.

The reasons for this include the variations in investment returns and the smoothness of those returns, interest rates, inflation, and your state of health.

There is no way you can tell while saving for retirement what interest rates will be five years into the future, let alone what they will be 40 years hence.

The simplistic answer to the questions of how much you need for retirement and how much capital you need on your retirement day to ensure a financially secure future is this: as much as possible. The actual answer is a lot more difficult. And it is not a once-off answer. The issues need to be reassessed on a regular basis. **GQ**



The Ultimate Guide to Retirement in South Africa by Bruce Cameron and Wouter Fourie (Zebra Press, R260)

'South African estimates are that fewer than 10 people in 100 retire financially secure'



Whet your (app)etite

Startup wisdom from the co-founder of Silicon Valley-backed eating-out app Feastfox

Words by Dayle Kavonic

Ever tried to make a last-minute reservation at a Cape Town restaurant? It can be a little awkward. If you're not met with a discouraging snigger on the other side of the phone, you'll almost certainly be able to sense an eye roll. Truth is, hunting down an available table in a food-obsessed city can be like foraging for a four-leaf clover. Which makes local app Feastfox a forager's new best friend.

Launched in mid-2017, the mobile startup aims to foster a more efficient restaurant marketplace that streamlines same-day dinner bookings, while also helping users to discover new places. At any

point in time, users can view venues nearby that have open tables and special offers on the go that same night and hit a button to secure their spot.

Despite app development being fairly new territory to Feastfox's founders, their concept was sound enough to secure generous funding from Silicon Valley-based VCs and angel investors, and it's since been recognised as a featured app on Apple's App Store. The only thing that's been steeper than Feastfox's growth trajectory? The learning curve the founding team has had to navigate. Here, Cape Town-based co-founder Stuart Murless shares key insights they picked up along the way.

BASE DECISIONS ON DATA, NOT OPINION

'At lots of companies, decisions tend to be based on the highest paid person's opinion, but often this person isn't really in touch with what customers are looking for. To guard against this, we've made data-driven decision-making one of our key values, and we apply this thinking to even seemingly small judgements, like which button shape is best.

We allow anyone in our team to come up with a hypothesis that they'd like to test and then we'll design a random experiment around the core assumption. While we don't always gather enough data to make the result statistically significant, it's still much better than basing a decision on opinion. And often it's quite humbling – sometimes, for example, we decide we prefer one design for an advert over another, but when we run a few Facebook ads to test our assumptions, we find our pick is actually the least popular.'

TALK TO YOUR USERS FACE TO FACE

'All that said, we found data could only tell us what people were doing, not why they were doing it. So, we decided to talk to as many users as possible, in person to understand more about the 'why'. The insight we've since gathered from well over 100 informal chats has been invaluable. We found that often it's the completely random comments that aren't even related to the question being asked that shed the most light on the problem we're trying to solve.

You could survey 1 000 people and you would never get that kind of information, partly because it's not a response to

a standard query, but also because people just share more when they're feeling comfortable. Talking to users face to face has shaken up some pretty big assumptions that we had baked into our model, which has pushed us to make some important changes to the app.

For one, we originally believed that facilitating quick, easy reservations was Feastfox's key benefit, but our interviews revealed that its value lies more in helping users make a decision about where to eat out. Similarly, feedback from chats revealed that the original 30-minute window period we'd given users to get to a restaurant once a booking had been made was too limiting. We've now eliminated this 'deadline' and allowed for same-day dinner bookings. Having seen the value of these engagements, we consider them a key component of our model that will always be a part of Feastfox.'

BUILD, MEASURE AND LEARN AS QUICKLY AND AFFORDABLY AS POSSIBLE

'Because we realise our initial assumptions are seldom correct, we're big on prototyping to test concepts quickly and cheaply, rather than wasting a huge amount of time and money on building out an idea, only to find it doesn't have the desired results. Of course, prototyping might not be perfect or yield the exact same insights as actually implementing a development or running A/B tests within the app, but you can still learn a lot and greatly speed up and reduce the cost of those learnings.'

feastfox.com

'Talking to users face to face has shaken up some pretty big assumptions that we had'




JOIN THE CLUB

In case you haven't heard, the traditional office set-up is out – co-working spaces and membership clubs are in. To avoid getting left behind, take note of these leading local work-and-play hubs, where today's innovators, instigators and industry captains collide

Words by **Dayle Kavonic**

Mesh Club

 Rosebank, Jo'burg

Planted in Rosebank's Keyes Art Mile, the co-working space and purpose-designed members' club is achingly hip – with all the business essentials you need for smooth operating. It also boasts a museum-worthy art collection (we're talking Pierneefs and Prellers here), murals by Skullboy, furniture by international design heavyweights and a cocktail bar with, get this, a communal table that converts into a catwalk. Because every workspace needs one of those. With its mash-up of hot desks and meeting corners, Mesh has networking and collab at its core, making for a clubhouse that is, in its founders' words, 'perfectly conducive to connections that transcend into the social space.'

meshclub.co.za

Inner City Ideas Cartel (IC | IC)

 Cape Town

One of the first kids on Cape Town's co-working block, IC | IC has expanded to a grand lifestyle offering, Cartel House. They have pushed business-meets-leisure into a completely new realm. Cartel House gives members access to an in-house gym, tailor and barber, a private library, lounge, rooftop bar, restaurant and coffee shop, and soon, a boutique hotel. The pièce de résistance, though, is The House App, a testament to how well IC | IC understands modern minds.

ideascartel.com
cartelhouse.com



Work & Co and Nova

Cape Town

Based in Bree Street, Work & Co's got a prime location; ultra-high-speed optic fibre Internet; a vibrant interior; a mix of hot desks, meeting rooms, shared workspaces and private offices; and free coffee. You can also opt to book their roaming office pod, Nova, so you can brainstorm against an ocean backdrop or atop Signal Hill. The solar-powered workspace-on-wheels is equipped with fast WiFi, a smart TV, mini fridge, plug points, Nespresso machine and a chauffeur who'll drive and park you and your team wherever you please.

workandco.co.za



QSL South Africa

Jo'burg

How do you get an investment banker, an artist and a pro-athlete into a Champagne bar? It might sound like the start to a weak joke but it's exactly what the QSL SA members' club in Jo'burg plans to do. Neighbouring the 44 Stanley precinct, the club will, once complete, be the one-stop social nexus the traffic-burdened city so desperately needs. 'Ronald put it very succinctly when he said it's an amalgamation of coffee culture, of the nomadic work

space, of fine dining and hotel living,' explains co-founder Rahim Rawjee, who, along with his business partner Ronald Ndoro of London's Library, will be launching QSL SA later this year. In a time when entrepreneurial pluralism is the business mode du jour, the QSL SA members' club is pioneering a holistic lifestyle brand that operates outside of the conventional silo model. 'It's about connectivity,' says Rawjee. 'After all, the greatest luxury is access to a brilliant mind.'

qsl-sa.com



Open

Jo'burg and Cape Town

With three workspaces already under its belt (Open Maboneng, Open Sandton and Open Workshop17 at Cape Town's V&A Waterfront), this entrepreneurial-minded network has got a solid grasp on what dreamers and doers need to make stuff happen. Each venue takes on the vibe of its location and, as a general rule, incorporates all the latest technology required to foster innovation (think uncapped Internet, progressive walling systems, advanced acoustic and lighting structures, the list goes on). A whole spectrum of flexible membership plans give workers access to anything from hot desks and dedicated seats in shared spaces to fully furnished office suites, lounges, meeting rooms, conference facilities, kitchenettes and cafes. Plus, you get your own business address, which, for someone who's just starting out, is pretty damn great. The company has plans to launch several more venues. So watch out for an Open, coming soon to a hood near you.

open.co.za





Shot
exclusively
on the Huawei
P20 Pro

STAR OF THE SHOW

You're a modern-day professional - and the device you carry should be as on point as you are. We left the big, clunky camera at home and instead grabbed the one device that can do more and see more - **the Huawei P20 Pro**

The world's first triple-lens camera, co-engineered with Leica, gives you everything you need to master the art of photography



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The P20 Pro's breakthrough camera technology captures crisp, clear shots in the lowest light



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The fashion forward finally have a smartphone that's as functional as it is stylish. Available in Twilight, Black and Midnight Blue, the Huawei P20 Pro and P20 make the perfect companions for the man who does it all. Featuring the world's first triple Leica lens camera - with a 40MP RGB sensor, a 20MP monochrome sensor and an 8MP sensor with telephoto lens - it's the highest total pixel count you'll find on a smartphone. The P20 Pro's exceptionally sensitive image sensor captures low-light pictures with up to ISO 102400, so shooting anywhere is always an option. Powered by an advanced AI-enabled Kirin 970 processor, the P20 Pro automatically selects photography modes and settings, with 4D predictive focus ensuring you never miss a single moment. huawei.com/p20 huawei.com/p20-pro



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THE KING OF AFRICA HIP-HOP



Hip-hop icon Kwesta talks to GQ about staying original and taking his sound to the world

*Words by Ndu Donsa Photographs by Niquita Bento
Creative Direction and Styling by Rusty Beukes*

GQ MAN

MAN
P



IT'S BEEN A FEW WEEKS since the artist Senzo Mfundo Vilakazi – who went from humble beginnings in Katlehong to making music with international superstars – became a seven-times platinum best-seller. His originality has allowed him to shape a lane in music that few could ever dream of. In this exclusive, **KWESTA** shares his views on culture and identity, leaving a legacy and why Katlehong forms the blueprint for everything he touches.

GQ: How does your music celebrate being South African?

KWESTA: My music comes from the fact that I grew up here. All my stories are South African and people can understand that. I mention where I'm from all the time and celebrate it without fear.

GQ: Is that why Katlehong always makes it into your raps?

KWESTA: I want people to know that I come from a beautiful place and that I don't come from complete hopelessness. That's why I am so fearless, because K1 raised me and the world must come see this beautiful place.

GQ: How would you define a remixed culture?

KWESTA: I would use the township as a reference, because that's what I really know and am comfortable with. You see, it was never designed for any sort of greatness – its purpose was to keep a people segregated from what is great. But now we are communicating that the hood is actually better and you can make a mark. To me this is the remix, because the original said you are useless and you don't belong in society, and now we're saying you can be Sandton and be hood.

GQ: Is this the reason tracks like 'Spirit' and 'Ngud' became so successful?

KWESTA: That's exactly the point. If you take the 'Ngud' music video for instance. We show the scenes in reverse to show that this is where we come from. So we can start in the 'burbs but, ultimately, we're from the hood. I think the trick with these two songs is that I had to create a new sound that would travel with this message. I have always spoken about things from the hood, but maybe the instrumentation did not accompany it.

GQ: Do you believe we are embracing the remix culture when it comes to sound?

KWESTA: Yes, I do. In the past, the beats didn't accommodate the South African story. Most of them were heavily American-focused, so I had to create this authentic sound. People know the story and started connecting to this message, but now a bigger number loves this music. The message, however, has never changed.

GQ: The message has never changed but your audience has to an extent. They are now so passionate about identity. How

does this impact your message?

KWESTA: We are a country that is generally looking for identity and that appeals to everyone. I also think it's important to find things that unify us, and give us some sort of idea of who we are. My songs allow people to be okay with who they are. But it was a massive struggle at first. The music I make is liberating. It makes you fearless.

GQ: You have mentioned being fearless more than once now. Why is it so important to you?

KWESTA: If I am afraid of who I am and where I'm from, I am allowing other people to tell my story. I need to run my life without fear. I am an individual in the world and if people tell me what to think or what my identity is supposed to be, then I don't exist.

GQ: What drives your desire to collaborate with international artists?

KWESTA: Africa to the world – that's my phrase. When I meet these artists for the first time, I need them to know that I'm not going to use their sound, because that would be robbing me of my upbringing and what I know. I'm all about telling stories about where I am from. Secondly, I need them to also buy into the vision. It does not make sense for me to push culture here in Mzansi and then be something else when I do collabs.

South Africans need to understand that we have a beautiful thing when it comes to our culture and sound. We have an indigenous sound that exists nowhere else in the world like kwaito and maskhandi. We should be celebrating these things and making the world aware that we have them at our disposal. The other important thing is that we can't be ashamed to take them abroad.

GQ: Can you confirm that there are tracks with Rick Ross and Tory Lanez in the works?

KWESTA: The songs are

complete and it's a matter of dropping them when the time is right. I also want people to know that I'm in building it my way, because an album is an important body of work. I'm not about making an album that sounds like a playlist. That's why I'm taking my time – it's the kind of artist I am. I want to give fans a quality product.

GQ: In my opinion, the best way to sum you up is 'the people's champ', because you're receptive and hospitable. Has this always been your vibe?

KWESTA: [Laughs] My family and the people I grew up with still say I'm the same. The only difference in my life now is that I'm known by more people. I don't know why that gets to people's heads, because being known is nothing special. That's why I don't look at this as superstardom, but more as influencing people. I would rather be influencing people than the fame influencing me.

GQ: With your level of influence, do you ever feel pressured to positively impact the current generation?

KWESTA: I am clearly chosen as one of the leaders for this generation. So definitely, there's a big responsibility but it does not mean I need to change my life. The people who appreciate me are influenced even beyond the music. I know how to relate to people, so I guess that's how I'm approachable.

GQ: What do you love most about South Africa?

KWESTA: The diversity of the people. There are eleven languages – even languages like Tsotsitaal [laughs]. I love the contrasts as well. You get big cities like Sandton and then you get places like rural Nquthu. It's all in one place. I also love how the youth is shaping up in South Africa.

GQ: If I had to say that you are the Aromat of our generation, what would you say? >>

**'MY SONGS
ALLOW
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THE MUSIC
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KWESTA WEARS H&M TOP R429, TROUSERS R629



KWESTA [Laughs] The culture is richer. I mean if I have influenced it in a minor way that is great because Aromat changes the taste of things.

GQ: You have achieved so much. Do you think you have reached the ceiling?

KWESTA: I have never had a finish line in mind. That's why I don't have things like five-year plans, even for my career. I take things as they come, but now it's been about more than just music. Now the responsibility to society is important and the legacy and impact we leave behind.

GQ: What do you plan to leave behind?

KWESTA: This year and beyond will be more about platforms to discover other, potentially greater Kwestas. That's why we have Rap Lyf, which is about to change things with the likes of TLT and KiD X. And, who knows, in 2018 I may even drop a backhand album. I may do an R&B album. But the thing is to find different ways to grow. I am learning and trying to find the best I can give. That's what I do in everything, and that's why I want to live forever. 

**'I'M ALL
ABOUT
TELLING
STORIES
ABOUT
WHERE
I'M FROM'**




KWESTA WEARS I & I AT CORNER STORE T-SHIRT R700, TROUSERS R2 500, 2BOP AT CORNER STORE JACKET R850, OPPOSITE PAGE:
G-STAR RAW JACKET R4 499, SOL-SOL X BEN EAGLE T-SHIRT R450, DICKIES TROUSERS R349.95, PUMA RS-O SNEAKERS R1 899



The wonder of

Crugru



Gugu Mbatha-Raw was the award-winning actress in danger of becoming cinema's best-kept secret. Until now

Words by **Bim Adewunmi**

Photographs by **Peggy Sirota/Trunk Archive**

gugu Mbatha-Raw and I had plans – highfalutin plans – for when we met. In light of her recent role in Disney’s blockbuster *A Wrinkle In Time*, we were going to stroll around the Royal Observatory in Greenwich, take in some crisp air and chat animatedly about life, the universe and everything. London, that mercurial mistress, has other plans, however. As we take in what should be a panoramic view of the city, the Cutty Sark is barely visible through the deep, shifting mist, the Old Royal Naval College looks less than splendid, and the O2? Entirely unspottable. In the shadow of the statue of James Wolfe, the victor at Quebec, Mbatha-Raw suddenly points: ‘Oh, wait – I can see the Thames! It’s that... brown sludge,’ she laughs. She turns to me. ‘Is there somewhere to get a cup of tea?’

So off we go to find a cuppa. ‘This is cosy,’ says Mbatha-Raw, as we settle in at a nearby café and order green tea for her, peppermint for me. She smiles broadly, as well she might. The 35-year-old actress from Oxfordshire has just returned to Britain after an astonishing three-year period of near-constant filming that promises – finally – to transform her into an international star. To be fair, if you don’t know about Mbatha-Raw yet, it’s not for any lack of trying on her part. From supporting roles with Tom Hanks and Julia Roberts in *Larry Crowne* to playing the feather duster Plumette in last year’s mega-hit *Beauty and the Beast*, to her captivating turn as the eponymous *Belle* in Amma Asante’s 2013 film, she has a steadily building fanbase.

Her recent lead in the romantic drama *Irreplaceable You*, released globally on Netflix, will no doubt have garnered her a few more. And a particular favourite came in 2016, when she starred

in Charlie Brooker’s *Black Mirror*, playing Kelly in that season’s standout episode, ‘San Junipero’. (‘One of the most compelling pieces of TV I’d ever read,’ she says.)

It helps, of course, that Mbatha-Raw is both Rada (Royal Academy of Dramatic Art) trained and almost transcendently beautiful. Dressed down today in a hot-pink rollneck jumper, black jeans and knee boots, she already looks like a star. But it’s in her work, too. Earlier this year, she did the Hollywood heroine thing in a spooky *Cloverfield* follow-up, and there’s a busy slate of arthouse films and prestige television on the way. Yet it is *Wrinkle In Time*, directed by Academy-Award nominee Ava DuVernay, with a screenplay by *Frozen* writer and co-director Jennifer Lee, that looks set to make her. Based on Madeleine L’Engle’s much-loved 1962 American science-fiction novel about a girl who, as in *Alice’s Adventures in Wonderland*, must journey to a fantastical

alternative dimension, it is often a set text in high school. She plays the heroine’s mother, joining an ensemble that includes Reese Witherspoon, Chris Pine, Rowan Blanchard and – drum roll, please – Oprah Winfrey. ‘I was always intrigued by Gugu, and I really loved her work in *Belle*,’ Ava DuVernay tells me over the phone. ‘She’s just lovely with a capital L. Not boisterous or wildly ‘on’. She comes in like this sweet little presence – but fully alert and very focused.’

Mbatha-Raw is by no means the grand cinema diva. She proves a curious interviewee, in fact, often batting questions of her own back at me instead of answering the ones put to her. For, example, when I tell her my name is Nigerian, she follows up by asking whether it’s Yoruba or Igbo. It’s not that she’s shy per se – this is a seasoned performer – but you can tell that her wide eyes take everything in from the names of the teas at the café to the kids screaming their heads off, to a connection she feels with a labradoodle we come across.

She started early, she says. She grew up near Oxford; her father, Patrick, was a South African doctor, her mother, Anne, an English nurse, but they separated when she was young. She was an only child, and Anne, wanting to ensure Gugu (short for Gugulethu) was meeting plenty of other children, signed her up for everything extracurricular.


‘I loved dance’ she says. ‘But I played Dorothy in *The Wizard of Oz* when I was 11 and that was it, really.’ State-school educated, she auditioned for Rada at 17 and went at 18, which is unusually young. ‘It was so intense and amazing,’ she says, though it wasn’t without its complications, not least because – out of a class of 34 – she was one of only four non-white students.

‘I was probably one of the youngest in my year, and, certainly initially, I felt surrounded by Oxbridge people: people who’s maybe studied drama and were very articulate in expressing their opinions about playwrights and theatre, and I didn’t have any of that. But,’ here she puffs out her chest, ‘I was brave. I’d be the first person to volunteer for some strange Stanislavski exercise.’

Post-drama school, she became a theatre favourite, cast in roles at the Almeida and the National Theatre. A substantial break came in 2009, when she was cast opposite Jude Law in *Hamlet* at the Donmar Warehouse. *The Daily Telegraph*’s Charles Spencer was so impressed he dubbed her Ophelia ‘the sweetest, most pitifully vulnerable’ he’d ever seen. I believe her when she smiles and tells me she doesn’t read reviews, ‘but,’ she says, ‘the experience for me was very... I mean, it’s *Hamlet*!’ She honks a laugh. The play’s transfer to New York brought her to America for the first time.

‘That was my Broadway debut, and it was incredible.’ It also changed her world view, sharpening her ambition and putting Hollywood in her sights. Without *Hamlet*, I don’t think that would have occurred to me, really, as being practical or realistic. Good British theatre was sort of stimulating enough, and Hollywood sounded faintly ridiculous and very far away.’

Everything changed when she booked the lead in *Belle*, the story of the daughter of aslave and a nobleman, who captivated London high society at the end of the 18th century. ‘*Belle* is so, so close to my heart, not just because it’s the first lead role I got to play in film,’ she says. ‘Growing up I’d watch endless Dickens adaptations >>

A woman with dark, curly hair is smiling and looking towards the camera. She is wearing a long, white, sleeveless, form-fitting knit dress with a high slit on the left side. She is also wearing bright blue high-heeled shoes. She is standing on a concrete path in a lush green field under a clear blue sky. The background shows some trees and a distant horizon.

‘People of colour have existed throughout history — it’s just who has been able to tell the stories. To me that became really important’



and I was obsessed with *Sense and Sensibility* with Emma Thompson and Kate Winslet.' But even after Rada, she couldn't really see how she could be in a period drama without playing a slave, or a character in a very subservient or brutalised role.

She warms her hands on her mug before continuing. 'As a biracial woman born in the 1980s, if you let popular

culture dictate it, you'd think mixed-race people were like a new thing.' She scoffs. 'And that's absolutely not the case. People of colour have existed throughout history – it's just who has been able to tell the stories. And that to me became really important: to illuminate that. To show that Dido Elizabeth Belle is as valid a story as Elizabeth Bennet.' She nods firmly. 'And, you


know, Elizabeth Bennet's fictional,' she adds, laughing.

Mbatha-Raw has been lucky to work with a lot of female directors, such as *Belle's* Amma Asante and Ava DuVernay. 'It was a no-brainer for me,' she says, of taking the role of Dr Kate Murray in *A Wrinkle In Time*. 'There's just a lot of empowering truths there for young women. As soon as I saw Storm Reid,

who plays my daughter in it, I was really excited. I was like, 'Oh, my God, she's a mini-me! I have to be in this.'

She'd already worked with Ava DuVernay on *August 28*, a short film for the National Museum of African American History and Culture in Washington, DC. ('We shot in this tank outside LA where I think they shot some of Beyoncé's *Lemonade*, and my character was swimming through her house to try and escape. It was quite terrifying.')

'The chance to work with DuVernay again, and what it means for a woman of colour to be directing something of that scale and budget for Disney – I wanted to be in that line,' she says. Then there was her 'wonderful fairy godmother,' Oprah Winfrey. 'We didn't have any scenes together in *Wrinkle*,' says Mbatha-Raw, crinkling her nose sadly. 'But we were both on the set on the same day and she came and hung out in my trailer for a little bit and we had a chat, in her full character regalia, which is just goddess-like. I hope we actually get to do something where we work together in a scene because that'd be incredible. I feel so thankful to have her in my life and to have had her guidance. She's a very special human.'

That feeling of surprise and wonder is something Mbatha-Raw wants to keep searching for. 'I really am enjoying the journey,' she says of the extraordinary year ahead. 'So many things have happened that are unexpected and exciting.' And with that, she's off to get a deep-tissue massage: 'I'm feeling on the cusp of some kind of lurgy, and I'm going to get some kinks out,' she says. Later, I realise she's left me a voicemail from that morning. 'Hi Bim,' her recorded voice says. 'It's Gugu. I'm here.' She certainly is. 

IT'S YOUR MOMENT

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Some of life's best moments happen in a split second - the look on your partner's face when you finally work up the nerve to pop the question; the craziest football goal the world has ever seen; or your child's first steps. And sometimes you've only got a split second to capture it. The new Samsung Galaxy S9 and S9+ comes equipped with Super Slow-mo, which captures what your eyes can't and makes everyday moments epic.

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Now hear this

Of course, every great shot also needs a soundtrack. The AKG-tuned stereo speakers allow you to hear the action crisper and louder - with pure sound that is 1.4x more powerful than previous Galaxy phones - and Dolby Atmos with three-dimensional sound which puts you at the centre of a theatre-like experience.



SAMSUNG

WHAT IF FOUR MILLION WERE TO RUN OUT OF

We try to get to the bottom of the Cape Town water crisis

Words by Adam Baidawi

A CITY OF PEOPLE WATER?

→ Seen from above, Cape Town is unmistakably blue. All mountain and coastline; it's where two oceans, the Atlantic and Indian, converge. It's stuffed with natural wonder. But upon arrival into Cape Town International, you can't so much as clear the boarding bridge without being reminded of the grim reality facing the city and its nearly four million residents. Stickers are placed on every second panel of glass: 'DON'T WASTE A DROP'. At customs, a 20-metre tall graphic stares at you: 'SAVE LIKE A LOCAL. CAPE TOWN IS EXPERIENCING ITS WORST DROUGHT EVER. PLEASE USE AS LITTLE WATER AS POSSIBLE.'

Using run-off shower water to flush the toilet has become commonplace; switching off the shower between hair washing and body washing, second nature. While the date for Day Zero has been pushed back and downplayed, its presence is still felt across the city.

Cape Town is but the latest, most high-profile urban sprawl affected by issues of urbanisation and climate change. It's where the world may see the initial domino fall: the first major city to run out of water. 'It's interesting that people have such incredible hindsight now,' says Dr Kevin Winter, an academic at the University of Cape Town's Future Water Institute. Outside voices have been quick

to ask: how did a government fail its people like this? What could have gone so wrong in city planning for Cape Town to run so perilously low on such a crucial resource? Locals, too, have been asking the same questions.

In February, at the behest of the ANC, President Jacob Zuma resigned from his role, clearing the way for Cyril Ramaphosa to take the post. In 2016, Ramaphosa pointed to corruption as the outstanding cause of the country's financial woes, and reiterated his determination to stamp it out in his first speech as head of state, leading to cautious optimism from opposition parties. Though Cape Town itself is governed by the opposition, the DA, much of the responsibility for infrastructure and water supply remains with the national government. That political divide has intensified as the dams have grown emptier.

'This is a country that's recovering from a past regime of an apartheid government, a national government. Their policy around water was to centralise it, to build large infrastructure and support a minority population,' says Dr Winter. He explains that the issues created and stoked by the former regime had come to a head, all at once, from education and transport to reweaving the country's fragile social fabric. 'The budget for water is miniscule compared to that of social development and security.'

Since South Africa became a democracy, Cape Town's population has nearly doubled. The city's crucial pillars – jobs, housing, infrastructure – have buckled under the weight of this rapid migration, with a water shortage the latest in a long list of symptoms.

Though South Africa has a history of large dams and complex transport schemes, the rapid urbanisation rate could be the result of rural, predominantly black areas being severely disadvantaged in the apartheid era. Dr Winter insists that Cape Town's capacity for storage is not the issue, but rather the lack of rainfall, >>



and a remarkable nondiversification of water sources: he says that up to 98 per cent of the city's water comes from dams. 'In a climate change scenario, that's not a good place to put your water.'

Naturally, with a hotter, drier climate has come a considerable uptick of water lost through evaporation. Dr Winter estimated that the city has lost 15 to 18 per cent of its water that way. 'It's unprecedented to have run into what feels like the fourth year of well-below average rainfall.'

Cape Town has no major, functional desalination plants – those that can treat seawater and waste water, then funnel it back to citizens. Some small businesses and hospitals have built their own. Though the city has begun building desalination plants, it remains unclear how soon they could be serviceable – they remain an expensive, slow prospect. In turn, the government has moved its focus to extreme conservation, in hopes of avoiding Day Zero.

After residents and businesses cut their daily water consumption to 523 million litres in February, less than half of what it was four years ago, Day Zero was pushed back to 2019. 'Our water-saving efforts across the metro have thus far been our greatest defence against Day Zero. Now is definitely not the time to ease up,' reads the government's media release.

'UP TO 98 PER CENT OF THE CITY'S WATER COMES FROM DAMS. IN A CLIMATE CHANGE SCENARIO, THAT'S NOT A GOOD PLACE TO PUT YOUR WATER'

The chaos that Day Zero would bring can't be overestimated. Taps to all homes and most businesses would switch off, and residents would be directed instead to collect rations from 200 collection points across the city. In March, the city's government reaffirmed that the country's military would join local police in escorting and guarding water as it is transferred to collection points and distributed to citizens.

Antonia Heil, a Capetonian, said that in-demand basics like wet wipes and canned food were increasingly sold out at Cape Town's supermarkets. 'It's like a war situation.' Like many other locals, she said she felt reluctant to trust the local government's management of the crisis. 'You get days when you're a bit more paranoid than others.' Heil explained that some friends had been fined R28 000, but were confused to how they had exceeded their water allocation, and pushed back on local government to prove it.

It's clear, though, that the urgency around the government's messaging has

been embraced by the majority of Capetonians. All over the city, evidence of measures big and small make themselves known. Hand sanitiser has been stocked at many major public toilets. At the Canal Walk shopping centre, sinks were left pristine and dry. Individuals have become creative, too. One Uber driver told GQ that he times his showers daily, and attempts to beat his best time each day. Others have been showering purely with a bucket.

Earlier this year, Studio H, a Cape Town-based design agency, launched a waterless dinner project, which showcases food grown in saline (seawater) environments, and avoids the use of water in cooking and preparation. The Test Kitchen, SA's number one restaurant, also offered up a reduced-water dining experience, called The Drought Kitchen. BBDO, a creative agency, has a sort of flush clock on its bathroom walls: 'Move the arrow clockwise once you have made a wee. When the arrow lands on 5, you win the rare opportunity to flush a toilet.'

The effect of the drought on the city's businesses – and its attempts to attract investors – has also become evident. Century City Hotel, a four-star hotel, was built to be green. It has reservoirs beneath its building. Upon arrival to their rooms, travellers are greeted to an odd,



'WAVES OF ENVIRONMENTAL REFUGEES COULD BE CREATED BY POOR PLANNING, SWELLING POPULATIONS AND A MORE TEMPERAMENTAL CLIMATE'

discoloured liquid in the toilets – ‘grey water’. The hotel pilfers leftover water from breakfast tables and rooms, then uses it to mop floors and clean showers. As the drought worsened, the hotel installed timers in its bathrooms, encouraging guests to adhere to shorter showers. They’ve removed plugs from the baths in its upper suites, filling the tubs with colourful balls, like a ball pit. It saves around 50 litres of water per bath.

Whether these alternatively clever, industrious or desperate attempts to preserve water helps Cape Town avoid its

Day Zero, the city’s predicament has served as a blaring warning to the developed world. While South Africa’s climate is more arid than average, several experts GQ spoke with explain that the two major causes of Cape Town’s drought would present as universal obstacles for large cities going forward. Few major cities will be spared the effects of urbanisation and climate change. Waves of environmental refugees could be created by poor planning, swelling populations and a more temperamental climate.

Australia has served as a prime example of the dangers of a changing climate, and the vital need for a diverse range of water supply. ‘I have to say, we will be following Melbourne, among other cities, very closely,’ says Dr Winter.

John Thwaites was Melbourne’s deputy premier during the Millennium Drought, said by some to be Australia’s worst water crisis on record. Melbourne’s dams ran as low as 25 per cent during the crisis – roughly the same as Cape Town’s are now. ‘If cities don’t plan for climate change and plan for variability, we’ll >>



'THE WARNING IS THAT OTHER CITIES ARE GOING TO FIND THE SAME KINDS OF EXPERIENCES'

see other cities facing severe water shortfalls,' says Thwaites. 'But Australian cities faced exactly the same problem a decade ago. They then invested in other supply – and a lot of people complained about that.'


In the heart of the drought, the Victorian government invested \$3.1bn (approximately R29bn) into a new desalination plant – the largest in Australia. When it was completed in 2011, it was capable of supplying about a third of Melbourne's water needs. Australia's drought was eventually broken by heavy rainfall in 2010 and 2011, but the lessons should be remembered.

'Climate change is happening at the same time as we're seeing massive urbanisation. So the demand is going up at the same time supply is going down,' he said.

Dr Winter echoed the caution. 'There are warnings already of very large cities across the world that could well run out of water. You can see examples, right now: Mexico City; Rome went through one of the worst droughts they've experienced – with 80 per cent below average rainfall in 2017; Sao Paulo virtually ran out of water in 2015,' said Dr Winter.

'This surprising speed is the brutal honesty of climate change. We didn't expect it to look like this. The warning is

that other cities are going to find the same kinds of experiences.'

Dr Winter was quick to point out that Cape Town receives three times as much rainfall as its residents require, but that the efficiency in which it's both captured and consumed will remain crucial. 'The technology is 10 per cent of managing the problem. The really big issue lies in governance: how we can restructure our political systems, financial models and the efficiencies of both industry and citizens to make a difference,' he says. 'Bringing about a political, social and economic adaptation – that's a hard one to shift. It's the cheapest, but it's the hardest to fix.' 

Iceberg ahead

Months of discussions on how to solve the water crisis, with each suggestion accompanying its own set of issues, have included desalination plants, recycled sewage and increased use of groundwater – and the latest, Antarctic icebergs.

Marine salvage expert Nick Sloane – most notably known for the rescue of the wrecked Costa Concordia off the coast of Italy in 2012 – has been spearheading a campaign to use tugboats and a tanker to tow an iceberg approximately 1 200 nautical miles from the Antarctic sea to

Saldanha Bay, where it could be grounded and fresh water extracted from it.

The voyage would take about 75 to 90 days, with one iceberg estimated to provide up to 130-million litres of water a day for a year.

However, in May, Cape Town's acting executive mayor Ian

Neilson deemed the proposal unsuitable for the city. 'Such a project is both complex and risky with an anticipated very high water cost,' he said in a statement, adding that, 'The greatest challenge relates to containment and transportation of the melt water, as well as its subsequent

injection into the water supply system.'

Until a long-term solution is implemented, residents are encouraged not to relax their water-saving measures, with *Bloomberg* reporting in May that all six dams supplying the city are averaging at just 21 per cent full.

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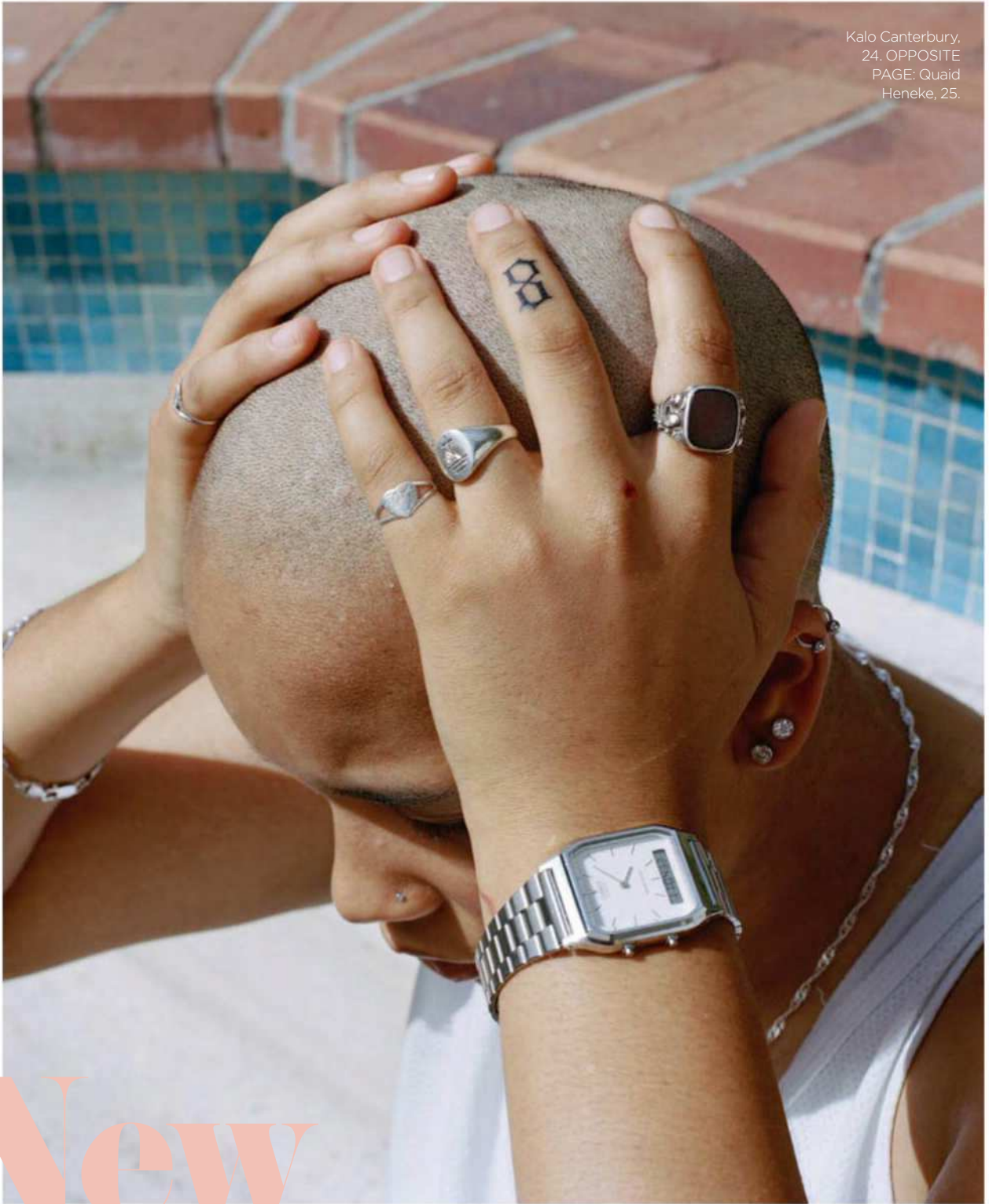
Cape Town's

A person with a short haircut and dramatic eye makeup stands in a kitchen. They are wearing a dark blue, double-breasted suit jacket with a matching skirt or trousers, cinched at the waist with a wide, patterned belt featuring a large gold buckle. The kitchen has teal-colored cabinets and a white tiled backsplash. A window in the background shows a view of a cityscape. The overall mood is sophisticated and urban.

In the queer capital of South Africa, young men are defining themselves through dress

Words by Zane Lelo Meslani
Photographs by Kyle Weeks
Produced by Eve Lyons
for The New York Times

Kalo Canterbury,
24. OPPOSITE
PAGE: Quaid
Heneke, 25.



New Masculinity



o cut themselves free of the gender norms fed to them since birth, young South Africans aren't using sharp edges but rather soft fabrics and turns of phrase. Their fashion and styling choices, as well as the words they use to describe their own bodies, challenge essentialism and the notion that any of our outward characteristics are fixed.

These young people, most visible in urban centres like Cape Town, are playful in the ways they present themselves to the world. They eschew European designer labels manufactured for consumerism in favour of local designers, many of whom have caught the spirit of the moment.

That the Mother City has become a front in the war on Western gender roles is somewhat fitting. It's where the Dutch and, later, the British began their colonisation of

South Africa in earnest. Indigenous populations and enslaved people, brought to the city in chains by the Dutch East India Company from as far away as modern-day Indonesia, were stripped not only of their lands, but also their cultural identities. They were robbed – as part of Europe's so-called civilising mission – of their history, of how their ancestors distinguished and expressed themselves through style.

Dressing has long been a critical lens for identifying

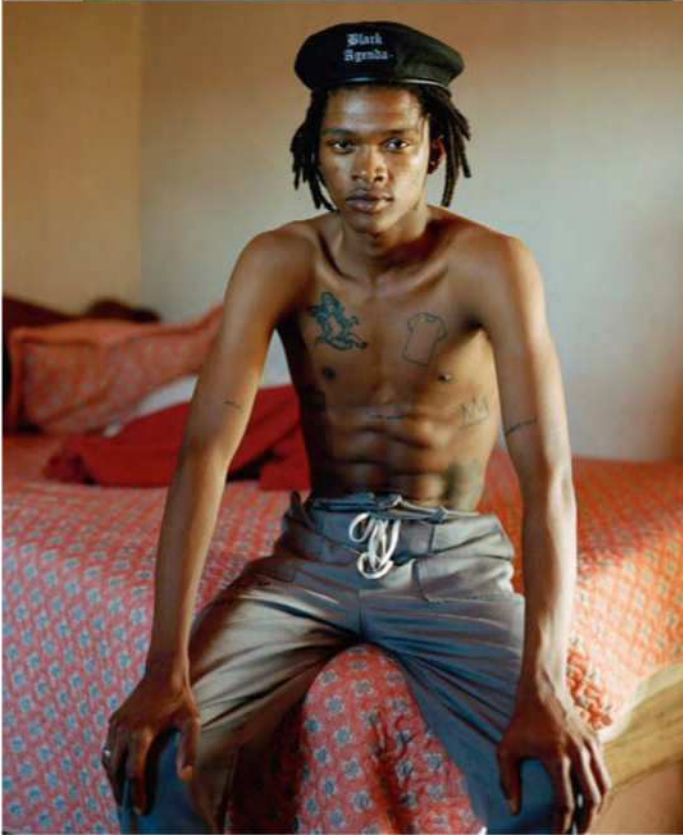
differences across and within cultures. European colonialists in southern Africa used clothing as a boundary marker and an indicator of hierarchy. Today they no longer sport full-bottomed periwigs, replete with curls, but echoes of their black-and-white Dutch colonial garments, handmade lace collars and tight buckle boots appear in everyday menswear.

Colonialism still hangs thick in the Cape Town air. Not even the Cape Doctor, the powerful summer wind thought to

relieve the city of pollution, has been able to clear it.

It's no coincidence that this rebellion against gender and Eurocentrism has been led by queer, trans and gender-nonconforming young people. Their protest is a means of self-preservation.

South Africans may be protected by what some have called the most progressive constitution in the world, but, in the streets, this grand piece of paper is too easily blown away by the realities of our country, where 67 per cent of the population, according to a Human Sciences Research Council report, agrees with this statement: 'I think it is disgusting when men dress like women and women dress like men.' >>



'THERE IS SOMETHING DISTINCTLY PRO-AFRICAN IN THE CHARACTER OF CAPE TOWN'S SARTORIAL RESISTANCE'

CLOCKWISE, FROM TOP LEFT: Tumi September, 25; Jonathan Knight, 19; Buck Whaléy, 22; Nqaba Shakes Mbolekwana, 22.
OPPOSITE PAGE: 'You don't have to be a 'man' to be masculine, and you don't have to be masculine to be a man,' said Wes Leal, 19



‘THESE YOUNG PEOPLE, MOST VISIBLE IN URBAN CENTRES LIKE CAPE TOWN,

ABOVE, FROM LEFT:
 Lukhanyo Mdingi, 25;
 Mziyanda Malgas, 20;
 Jeremy Jakes Pelsler, 20.
 RIGHT: Amlindile Amlly
 Siyo, 17. FAR RIGHT:
 Iviwe Yekani, 17





ARE PLAYFUL IN THE WAYS THEY PRESENT THEMSELVES TO THE WORLD'

Today in many metropolitan areas, men still walk around in European-style suits and ties, as well as closed leather shoes, in the sweltering heat of summer – hardly the picture of utility. Their uniform is a colonial relic, an antiquated symbol of wealth and masculine power that many still buy into.

The rejection of gender norms has been raging for some time all over the world, but there is something distinctly pro-African in the character of Cape Town's sartorial resistance.

It has sprung forth from the realities of life in cities and the townships that surround them: from having no choice but to

fight back against daily violence, threats and intimidation these young people face for their outward expression of their sexual orientation and gender identity. In a recent study conducted by Out LGBT Well-Being, 88 per cent of LGBT people who have experienced violence do not report incidences.

In Cape Town, the queer capital of the nation, young people often escape through night life. But even traditional gay clubs are hostile to nonconformity, so alternative queer spaces have begun to emerge.

There, people are free to express themselves however they see fit while tearing up the


dance floor under disco lights as DJs spin underground electro with ballroom influences. In some ways, it's a scene from *Paris Is Burning*. But the choice and variety of hairstyles, languages and fashion are a reminder that this is not a drag ball in 1980s New York City.

The buzz cut on the androgyne, the textured wig on the femme doing a power gwara gwara on the dance floor, the variety of coloured and textured plaits, braids, box cuts, high-top fades and Afros that fill up the space – they speak to a decidedly local phenomenon.

When the lights come on at 2am and the club doors close,

life resumes as usual. The wealthier among the clubgoers return to the safety of their homes, ensconced in cars, free from the judging eyes and often hostile tongues of the public.

Some take off their wigs, wipe off their makeup and slip into a change of clothes that will make them inconspicuous while using our disjointed public transport to get home. Others step out of the club and face the world exactly as they are.

What the present moment seems to signify is the emergence of a fresh, unrestricted image of African gender and masculinity that rejects the dominant masculine ideal of toughness, even in a hostile world. 

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Geotyle

Nicholas Coutts at The Guild sweater R1 500, shirt R2 700, tote R2 520.
Prada at Sunglass Hut sunglasses POR

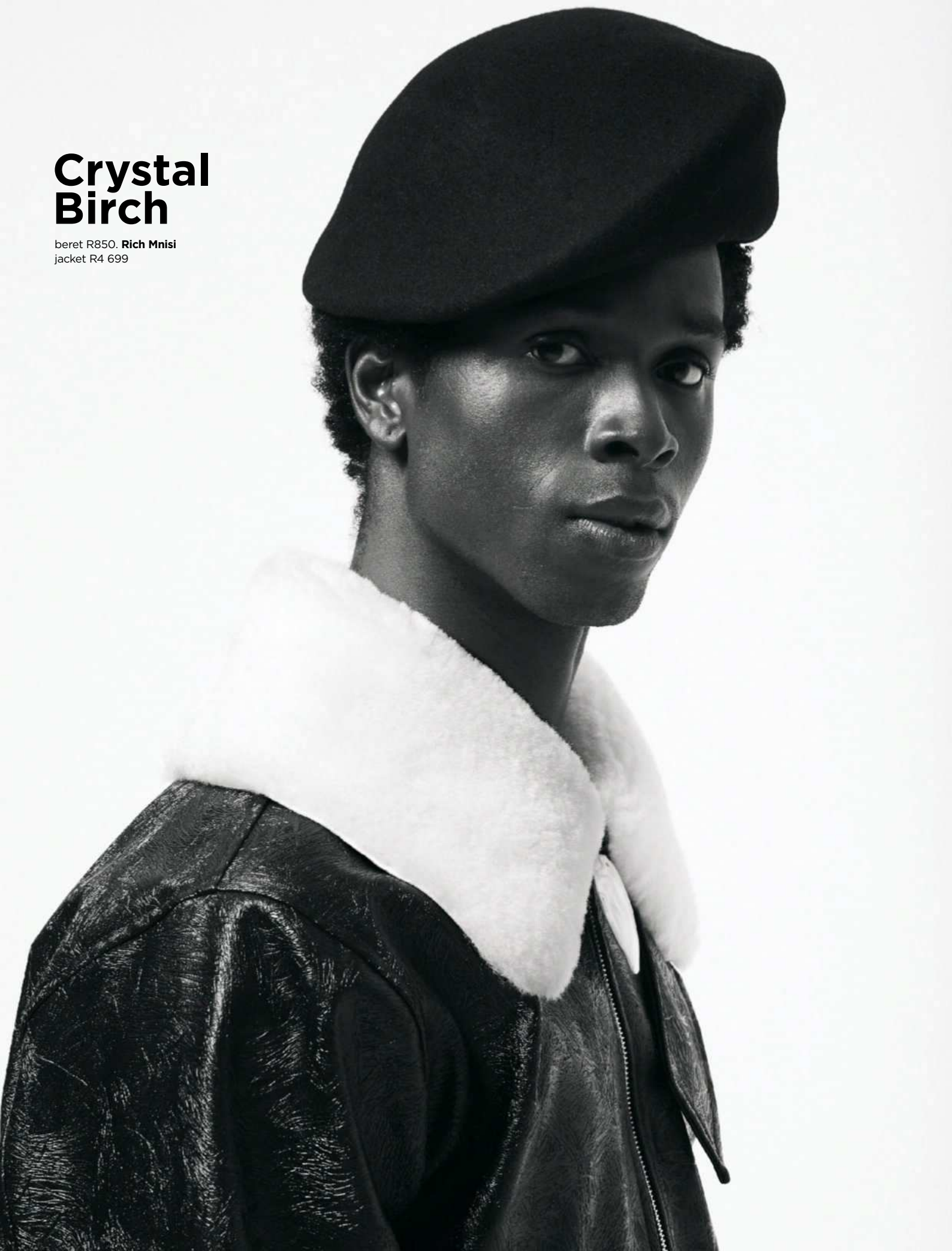
Home grown

This season's best styles from the finest South African menswear designers

*Creative Direction, Styling and Words by Rusty Beukes
Photographs by Luke Kuisis*

Crystal Birch

beret R850. **Rich Mnisi**
jacket R4 699





Trevor Stuurman

jacket POR, shirt POR,
trousers POR. **Crystal
Birch** beret R850.
G-Star Raw
shoes R2 899

GQStyle

Lukhanyo Mdingi

at Merchants on Long
crew neck R2 850, coat
POR, joggers R3 000.
Gucci bag R16 800



Nao Serati

sweater R700, under garment R700, pants R800. **Ray-Ban** at Sunglass Hut sunglasses R2 590





Young and Lazy

in collaboration
with **Woolworths**

shirt POR, jeans POR. **Gucci** bag
R22 000. **Puma** sneakers R1 899

CHULAAP

by **Chu Suwannapha**

coat POR, jacket POR, trousers
POR, hat POR. **Mr Price**
sunglasses R59.99



A man in profile, facing right, wearing a tan felt hat and a black traditional-style shirt. He is wearing a necklace with a gold crescent moon pendant and a purple crystal pendant. The background is plain white.

Orange Culture

in collaboration
with **Pichulik**

necklace R1 200.
Lukhanyo Mdingi shirt
R4 170. **Chulaap** hat
POR



Imprint ZA

sweater R3 680,
jacket R1 380, trousers
R2 070. **Puma** sneakers
R1 899



Rich Mnisi

shirt R2 299, jacket
R6 499, trousers
R1 999. **Crystal Birch**
fedora R1 050. **Hugo**
Boss bag R6 395

Sol- Sol

at Orphanage Street
Clothing Shop sweater
POR, knit POR,
pants POR. **Hugo Boss**
bag R21 495. **Giorgio**
Armani at Sunglass Hut
sunglasses R3 090





Nicholas Coutts

jacket R7 400, trousers
R3 500. **Zara** moonbag
R899. **Ray-Ban** at
Sunglass Hut sunglasses
R2 090. **Unyazi**
Lwezulu watch R850





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Words by
Nontando Mposo
Photograph by
Nicholas Billington

The right fit

Fashion industry veteran Reggi Xaba draws on tradition for luxury footwear brand iFele

→ It has been a big year for Durban-based luxury footwear brand iFele and its founder, Reggi Xaba. The sandals, inspired by the traditional amaZulu's imbadada sandals were seen on the SA Fashion Week runway in Johannesburg as part of Woolworths' Style By SA showcase. Worn with patterned socks by AKJP, the modernised shoes were a hit with many.

'iFele explores the



GQ: Give us a snapshot of your life right now.

Reggi Xaba: I am based in Durban, where my home and the design studio is, but I spend a lot of time in Nseleni, Richards Bay, where we produce our shoes. I collect contemporary African art and I love the natural world. I've got an inexhaustible curiosity about people and culture and I like to make the world a more beautiful place.

GQ: How did you get into the shoe business?

RX: My 21 years in this industry started with a Clothing Design Diploma from Natal Technikon and a first job at Bata as a trainee footwear designer, where I was taught shoemaking and the design process for shoes. After two years, I left to pursue a career in retail as a buyer for Woolworths and later Truworths.

Ten years later, I went back into design as an independent contractor for Carducci footwear and other brands. In 2005, I returned to my first love and eventually founded

Zetu Shoes. We are a design and production company with a focus on developing shoe production in rural KwaZulu-Natal.

GQ: Who and what inspires the iFele sandals collection?

RX: iFele is a luxury African footwear brand inspired by authentic African aesthetics, including the Zulu, Ndebele and Xhosa. We create the shoes in rural KZN. iFele explores the idea of an African urban nomad who is interested in various cultures on the continent and expresses them in a contemporary world. The brand draws inspiration from the craftsmen who make traditional pieces and geometric motifs that are unique to African craft and art. iFele is about us, proud Africans in the urban environment.

GQ: How do you decide on the colours for the various sandals?

RX: Ours is a combination of market research on what is trending and the colours

we see as being part of the brand's identity. iFele must look simple and naïve, yet be bold, geometric and contemporary at the same time. They are bright and happy and made locally with the best quality materials – genuine cow leather on the upper and the sock with synthetic material trims for colour and embellishment.

GQ: What are your rules for making a good shoe?

RX: Appealing design, good fit, quality materials.

GQ: What has been your career highlight so far?

RX: Designing for our two brands iFele and Num-Num is a daily highlight of my life. Working under established brands with their own ethos and direction can be creatively limiting and, as I have learned the hard way, a very risky platform for building a business. The reception that iFele is getting in the market is also very uplifting but I can't take all the credit for that. I work with a talented team

of creatives who share my vision.

GQ: What advice would you give an up-and-coming designer?

RX: There is no substitute for hard work and capitalise on your uniqueness. Every artistic expression must be backed by sound intellectual work and technical ability, otherwise it will not be sustainable. Read, read and read some more. Even if it's only on the Internet.

GQ: Do you have a personal motto that you live by?

RX: I believe that there is beauty to be seen in the man-made and natural worlds.

GQ: Where are iFele sandals available?

RX: iFele is available in selected Woolworths stores and Woolworths online, The Space and The Space Man stores in Johannesburg and Durban. [GQ](http://www.zetu.co.za)

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

idea of an African urban nomad who is interested in various cultures'



GGrooming

Edited by Bernd Fischer

+ HOW TO GAIN THE CONFIDENCE OF A TV STAR

◀ Albert Extrait de
Parfum 50ml R2 000
Available at
maisonmara.co.za



WELL SCENTED

With its gender neutral fragrances, the Cape Town-based perfumery House of Gozdawa takes local to luxe in a spritzy second

Each scent has a story to tell. Albert - The Philosopher - embodies the duality of nostalgia and curiosity, with notes consisting of freshly collected pine needles, lush fruits, and smokey woods.

The old-school rules you should be breaking

One grooming writer comes clean about the rules he follows – and the ones he doesn't

Words by Adam Hurly



I've been writing about the rules of grooming for men's magazines for nearly five years. I've tested a bajillion products. I've interviewed countless experts – the doctors, barbers, perfumers, and product engineers. These people have the best advice available to guys with questions about skincare, hair styling, fragrance selection, and more. All of which is to say, I've got a strong grasp of the generally accepted rules of grooming.

But I don't follow all of these rules. Because, as things often go, once you know the rules, you also know how to break them. And, while some of the following things may sound surprising coming from a GQ grooming writer, I suggest you try breaking these rules too,

just to see if the result works better for you.

YOU DON'T NEED TO SHAMPOO EVERY DAY

I only shampoo when I'm testing a product, which is a couple times a month at best. Shampoo has always compromised the quality of my hair, which is the opposite of what it's supposed to do. It strips it of natural oils, makes it rigid, poofy, and unstylish. I've tested plenty of gentler shampoos that don't have this polarising effect. But my preferred route is to shampoo only before a haircut, so that the barber has an accurate, cooperative canvas, or after a bird poops on my head, which has yet to happen. Fingers crossed.

Instead, I use conditioner daily. There's a thing called co-washing that lots of people swear by, where you use conditioner as your shampoo. The idea is that it also removes the excess oil without drying the hair. Conditioner strengthens hair and improves shine, and your hair remains stylish. Try [1] **Moroccanoil Hydrating Shampoo** (250ml R335) and [2] **Hydrating Conditioner** (250ml R365).

YOU CAN HAVE MORE THAN ONE COLOGNE

When wearing fragrance, guys make two big mistakes: first, they stick with one scent forever and ever, and assume that having a signature scent means having only one. No. Having a signature scent means it's

the one you wear most often. There are so many other scents out there for separate occasions; a crisper one for date night, a fresher one for spring weekends. You can alter scents for your mood or for events, which shows how much more intentional you are than guys who stay loyal to one scent until it goes out of production. That woody, spicy scent isn't doing you many favours in summer, good sir. Try [3] **Boss Bottled United** 100ml R1 235

ANTIPERSPIRANT IS NOT THE DEVIL

Most dermatologists I speak with have dispelled the notion that antiperspirant is going to give you cancer. OK, don't subtweet me on this, but hear me out: there are no entirely conclusive studies that confirm antiperspirants as the cause of breast cancer – this is something the dermos all repeat to me – which is the narrative we've come to believe.

I don't think that putting aluminium on your body is good for you. But sometimes, as a sweaty and easily-made-stinky man, I weigh my options: Will it be in my interest to not have wet stains under my arms on this date or at this meeting, in addition to not smelling? Yes, and sometimes that wins out over aluminium cancer truthers. So I keep antiperspirants in rotation, particularly ones that won't compromise the colour of my clothing. Try [4] **Nivea for Men Invisible For Black and White Fresh Spray** 150ml R32 >>



EVERYDAY HERO

As the new face of L'Oréal Paris Men Expert, Danish actor, producer and screenwriter **Nikolaj Coster-Waldau** reveals what his partnership with the cosmetics brand entails, and shares some grooming tips on how to stay as handsome as he has

GQ What does it mean to you to be a L'Oréal Men Expert spokesperson?

NIKOLAJ COSTER-WALDAU:

I definitely feel proud. L'Oréal Men Expert is known for its efficient products tailor-made for us, men. It is also important to me that L'Oréal engages with The Movember Foundation, committed to make things change and as a spokesperson, I can take part in it and have an impact.

GQ According to you, who is the Men Expert man?

NCW: If he is anything like myself, then he wants great easy-to-use products that deliver what it says on the wrapping.

GQ What's the secret to improving with age?

NCW: Don't worry. Be who you are. Life is change. Embrace that. And don't let a number define you. Keep winding people up, make everyone laugh.

GQ How do you keep yourself looking good?

NCW: Keeping up with a daily skin routine whatever time my



alarm goes off. I'm 47, and though not always wiser about life in general, I recognise the value of a quality moisturiser to get my skin through a day on set of fire or ice.

GQ What's your daily routine?

NCW: Shower, shave, or not - I had epic facial hair on *Shot Caller* - then put on a day's worth of moisturiser. And, when my eyes are crying out for it, eye gel is a real revelation.

GQ What are your top L'Oréal Men Expert products?

NCW: I'm absolutely on board with Vita Lift: ageing better. It's satisfying to use one product knowing it's going to do five different things to your skin - that level of expertise is mind-blowing. I love that the raw ingredient, don't ask me to pronounce it, is sourced from a vineyard.

GQ What is self-empowerment to you?

NCW: Self-empowerment is self-confidence - one of the most attractive things about a person. An outer layer of absolute confidence in your skin.

GQ You travel lots with your multiple roles. What do you never leave home without?

NCW: After a flight, I am usually expected at a meeting or on a film set. I can look tired after 10-hours of travel and be stressed. I then have two lifesavers: the anti-wrinkle turbo gel with which my skin instantly looks brighter and fresher. The other life booster is my spray anti-perspirant that makes me relax and stay fresh.

GQ What hobbies do you enjoy in your downtime?

NCW: Mountain biking. I love getting out on the bike in the forest. Working out at my nearest CrossFit gym with a friend. Catching football when it's on. And, during winter, skiing with the family.

GQ What's your favourite place in the world?

NCW: Greenland, where my wife's from, is one of the most magical places on earth. It's been eye-opening seeing the impact climate change is having there.

GQ What makes a day feel heroic?

NCW: What makes me feel heroic is not missing out. I'm away a lot so being at home to be able to suitably embarrass my daughters, as is any dad's duty. Not slipping up to reveal any *Game of Thrones* spoilers. Thankfully most people have stopped asking - they'd rather wait and watch. **GQ**



**L'Oréal Men Expert Vita Lift
Anti-Ageing Revitalising Gel R145**



**L'Oréal Men Expert Vita Lift 5
Daily Moisturiser R150**



WANT TO LOOK LIKE THIS IN SUMMER? GET STARTED NOW

What you're doing wrong – and how to fix it

Words by **Jay Willis** Photograph by **Jonathan Taylor**

As you go about your business in the weight room, have you ever glanced over at a personal trainer during one of their client sessions and idly asked yourself something like, 'Dang, I wonder if they ever happen to notice what I'm doing over here?' Good news! While your gym's fitness professionals obviously can't leave their charges to deliver you some kind of stern pro bono talking-to, they do see you, and they have a lot of feelings to share about... all the myriad things you're doing wrong. (Perhaps this is, in retrospect, one of those questions to which you didn't want to know the answer.)

Fortunately, a few trainers have generously agreed to share with us the most common and most aggravating habits they see gymgoers developing – and a little free advice on how to fix them.

The air up there

Grounded sit-ups and crunches are fine, but I prefer doing ab exercises while hanging from a pull-up bar, because the simple act of raising your knees as high as you can towards the chin demands tremendous core strength and stability. (In a sit-up, the ground stabilises you, but when you're hanging in mid-air... nothing does.) Hanging abdominal exercises recruit more stabiliser muscles, which equates to more of the results you want. Try adding a twist at the top to recruit the obliques, or just stick with the good ol' toes-to-bar. Just remember: no swinging.

– Ben Booker, Second Chance Fitness

Flex those feet

Foot position might seem unrelated to getting an ab workout. It's not. The abs are part of the anterior kinetic chain that runs up and down your body, which means that engaging the quads helps to activate the abs, too. Ankle dorsiflexion – the motion of your feet when you lift the balls of your feet off the ground – is the easiest way to accomplish that. For example, many people perform exercises like the Russian twist with their knees slightly bent and their feet extended naturally. Get the rest of that kinetic chain involved by flexing your feet and straightening your legs.


– Devan Kline, Burn Boot Camp

Momentum shift

Because people tend to do more reps of crunches than, say, bench press or squat, there's a tendency to hurry through each set. When you do that, you're going to start relying on momentum to propel your torso instead of using your abs. This is bad. Be sure you're performing each rep in a slow, controlled manner. (Like you do with, say, bench press or squat.) Focus on bringing your ribs down towards your belly button at the top, and after each rep, pause and press your back firmly against the floor to prevent yourself from bouncing off of it.

– Idalis Velazquez, IV Fitness

Everything is connected

Everyone wants to see results in the midsection, but too many gymgoers are straining to achieve that goal with standard crunches, which are one of the least effective exercises for eliciting change. Focus on sit-up varieties that require engagement of the full body, including the legs – decline bench crunches, straight-legged crunches, crunches using dumbbells, bicycle crunches, and the like. Trying to get a six-pack with crunches alone, where you're just bobbing the torso up and down, is like trying to improve your car's engine by replacing the hood. (Don't try to improve your car's engine by replacing the hood.) 

– Josh Cox, Anytime Fitness



Get preppy

The story of how one editor escaped the grocery store and got his life back

Words by **Nkosiyati Khumalo**

Guys. I knew Meal Prep Instagram was a thing – but I didn’t know it was a THING. One million followers for posting pictures of sliced avocado and boiled chicken breast in off-brand Tupperware? Really?

I’ll concede that it’s super helpful to have a nice source of inspo, especially in the kitchen. But few people tell you that meal prep requires two very important things besides an active social media presence – time and space.

The idea behind meal prep is a noble one – one less decision to make in the course of the day. And cooking is healthy and fun – there’s a nice blend of art and science when it comes to experimenting with different flavours and cooking methods; it’s social; and, um, there’s food

at the end. But unless your entire house is a kitchen, where are you going to keep all of those skafstins? Also, lord knows I’m not going to spend my whole complete Sunday chopping vegetables.

But, I had my tonsils out last year and the good doctor put me on an eating plan that in theory is easy enough to follow – but in practice, I found my good intentions overtaken by a deadline, or my food going off in the fridge after days and weeks away from home.

So how do you avoid the hassles of meal prep but also gain its benefits? And since almost every trainer we’ve ever spoken to says that the construction of every great body starts in the kitchen, how do you meet those goal if you simply don’t have the time or space to meal prep?

At a certain age, throwing money at the problem is the best solution. After throwing out my third bag of fancy-spinach Swiss chard that had gone off, I decided to try out the meal prep service, UCook. It’s a simple but effective setup: subscribe for a fee and you’ll get ingredients and a recipe to follow for three meals weekly.

‘We’re all about eating as seasonal as possible,’ says Klaudia Wiexelbaumer, Ucook’s co-founder and its head of food. ‘If the produce is seasonal, it is healthier, tastier and locally produced. When building menus and brainstorming with

chefs, we draw inspiration from our seasonal charts and get creative.’

I went with the Health Nut option, which was, A) surprisingly flavourful, and B) fit perfectly with my doctor-prescribed eating plan. It’s created to rule out too many refined or processed ingredients, and you can choose one aligned to your fitness goals – high protein, low carb, dairy free, whatever. With the ingredients custom packaged, there’s no wastage.

Although you can choose from three separate plans which cater to one (R308) two (R594) or four people (R815), I’d recommend going for the Couple option, as that’ll also leave you enough for lunch. You can receive recipe cards via PDF, or get them printed and hang on to them, if you like. And if you’re like me, who gets bored easily, the menu gets switched up regularly.

The only drawback? UCook encourages you to share your creation on social – so you might end up becoming a Prepstagrammer anyway. Go ahead and do that while I eat.

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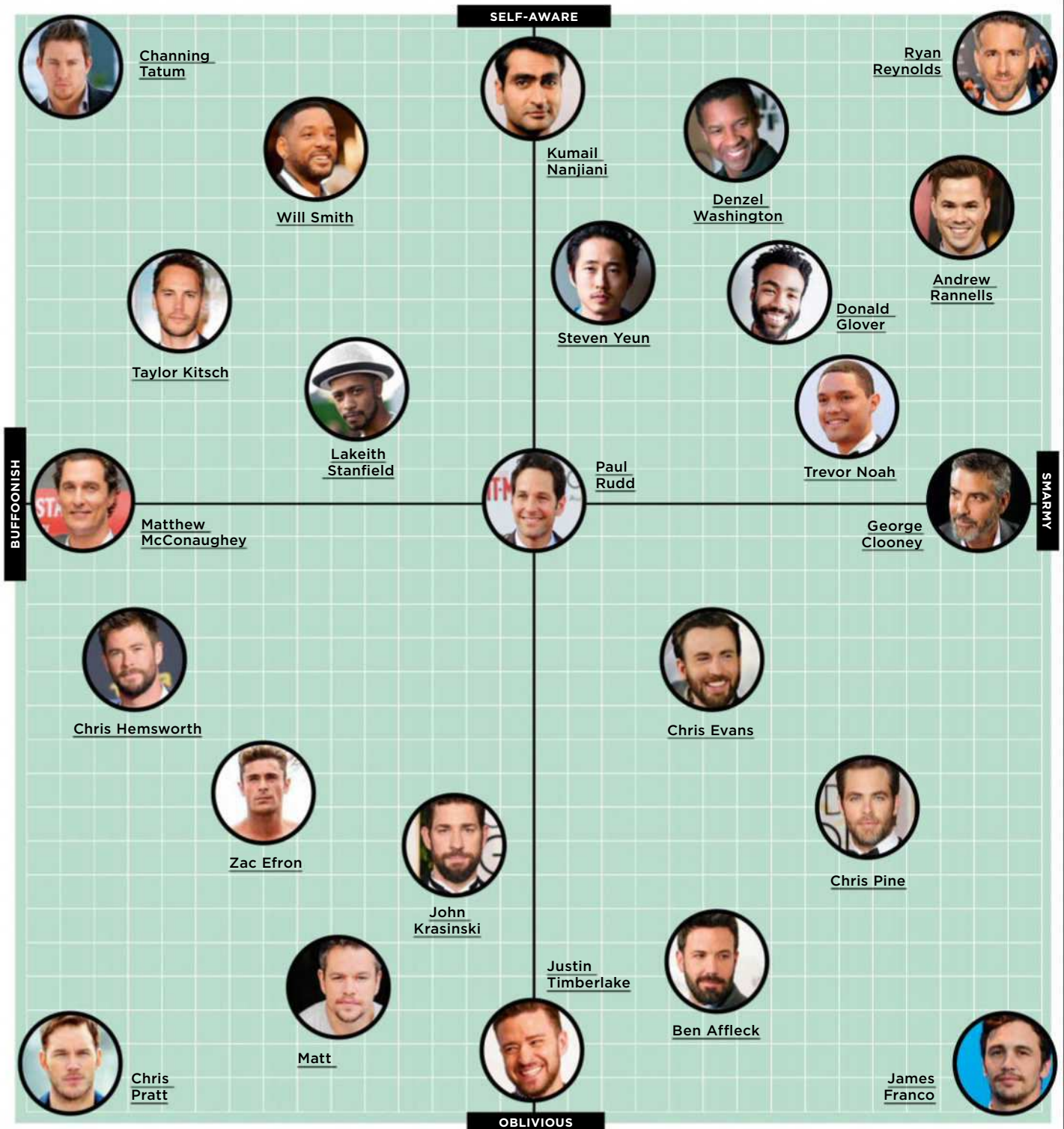


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