









fig 1 Trace is a collective of artists, writers, filmmakers, researchers and architects who came together to do heritage development, design and exhibition work.

fig 2 We formed our company after working together on the development of the Heritage, Education and Tourism component of Constitution Hill in 2004. We were inspired by the view from the ramparts of the Old Fort, the highest point in Johannesburg, and the vantage-point it gives over the city.

fig 3 We were also inspired by the temporal vantage point it gave; by the way you could literally view the relationship between past and present. When you look to one side, you see the Old Fort - the past - crumbling and distressed ...

fig 4 When you look to the other side, you see the new Constitutional Court, symbolic of a new society 'under construction'. By walking along the ramparts, the visitor is literally walking from the past into the present, and vice-versa. Just like the court itself (which uses the bricks of the old prison), the possibilities of the future are built upon the difficulties of the past.

2 3 4









fig 5 Mark Gevisser, Clive van den Berg, Steve Mokoena, Churchill Madikida, Nabeel Essa and Lauren Segal were involved in designing the visitor experience at Number Four, the dark heart of the prison, where black male prisoners were kept in large communal cells. In this cell, we recreate the experiences of a day in the life of a communal cell with sound, film projection, and sculptural forms, evoking bodies created with prison blankets.

fig 6 In the first cell, you view an orientation film.

fig 7 The experiences are evoked throughout the site, by interviews with prisoners and warders. We are committed to working in the personal register, and to presenting subjective experiences of history.

fig 8 Political activists, common criminals and pass offenders were all held in Number Four. In this cell, we juxtapose all these different types and ask the visitor, 'Who is a Criminal?'

its,		-
ınd		⊨
all	5	7
r. In		⊨
se all		٤













9	10
11	12
13	14

fig 9 Visitors looking at the 'Who is a Criminal?' cell.

fig 10 Detail from the cell.

fig 11 Claude Lanzmann wrote of the Holocaust that you cannot recreate horror, you can only represent it. Artistic and sculptural form assists us in this endeavour - here, by showing the different meals that different racial groups were given.

fig 12 Differentiated Christmas meals given to prisoners of different race groups.

fig 13 Understanding that the site itself was the primary exhibit, we worked to the principle of 'maximum impact with minimum intervention'.

fig 14 This panel marks the courtyard where the infamous and dehumanising Tauza dance took place, where prisoners were forced to do a naked dance so that their anuses could be inspected.











fig 15 In this cell, we examine punishment and pain. The flogging machine exhibited was the original one from the prison, located in the Eastern Cape.

fig 16 Gobo projections of pinups in the cell.

fig 17 In this cell, we represent the creative and communal ways that prisoners resisted their incarceration and oppression. One of the ways was by building sculptures out of prison blankets. We hired a former inmate to make this sculpture of a tank for us.

fig 18 Gobo projections evoke prisoners' dreams and fantasies.

fig 19 On the basis of our work at Number Four, Lauren Segal, Mark Gevisser, Churchill Madikida and Clive van den Berg designed the interpretive framework for the Women's Jail on the site in 2005.

fig 20 The project was very different because, unlike Number Four, which is purely a memorial space, the Women's Jail is an integrated building with heritage spaces and offices. You walk through the old prison cells to get to the offices.

fig 21 The project was controversial, because the original courtyard was turned into a garden, to be used by the tenants. It was our responsibility to ensure that the prisoners' harsh memories remained part of this attractive new space. To do this we included the plan of a typical cell constructed in a metal frame. It contains two buckets, one for water and one for ablutions.

fig 22 Exhibit in Barbara Hogan's cell in the white section of the jail. On the bed are objects and papers that were significant to her stay.

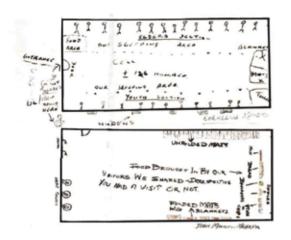
19	20	21
		22

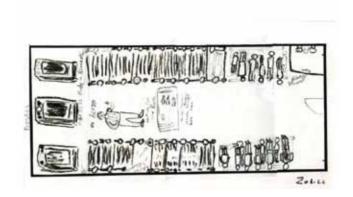












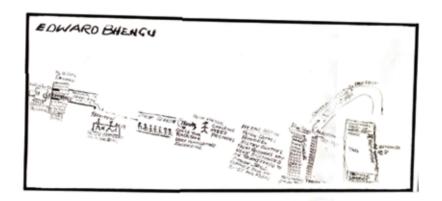
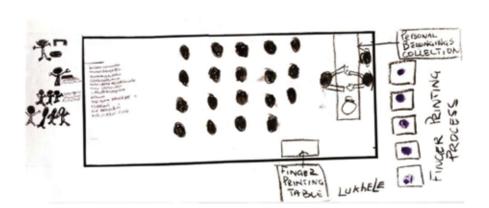




fig 23 Cell geography drawings done by ex-prisoners as part of the Mapping Memory project. These drawings served to map the hierachies in the various jails over time and also to prompt personal memories.

fig 24 Cell geography.





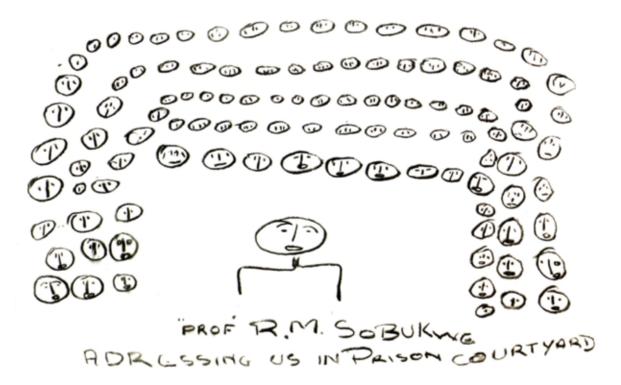


fig 25 The other geography, that of home.

109-110



fig 26 Drawings of family members.









fig 27 Raselepe Gideon Ntheledi with his cell drawings.

fig 28 Juby Mayet with framed articles she had written as a journalist.

fig 29 Sipho Victor Nkabinde with recreations of bombs he made as a PAC activist.

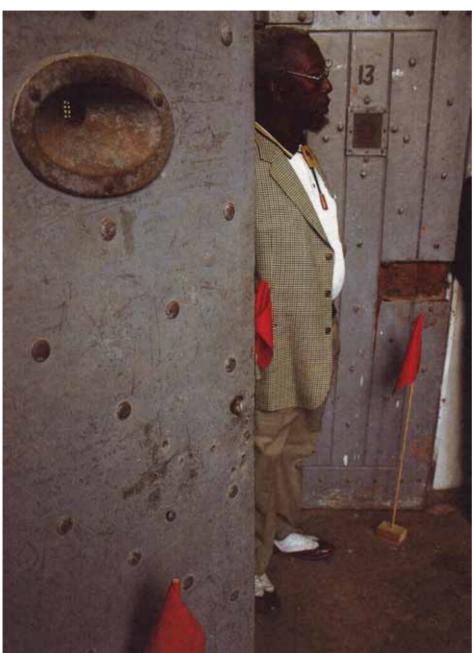






fig 30 Joseph Gogo Khoza standing at the cells where he met other members of the PAC.

fig 31 Raselepe Gideon Ntheledi at the food area of the jail. The flag marks this as an area where he had some positive associations given that this was where family members handed over food parcels.

fig 32 An installation view of the *Mapping Memory* exhibition.



fig 33 Zolile William Mgweba standing with recreations of a blanket shaped for torture by cell mates and a skirt he was forced to wear.

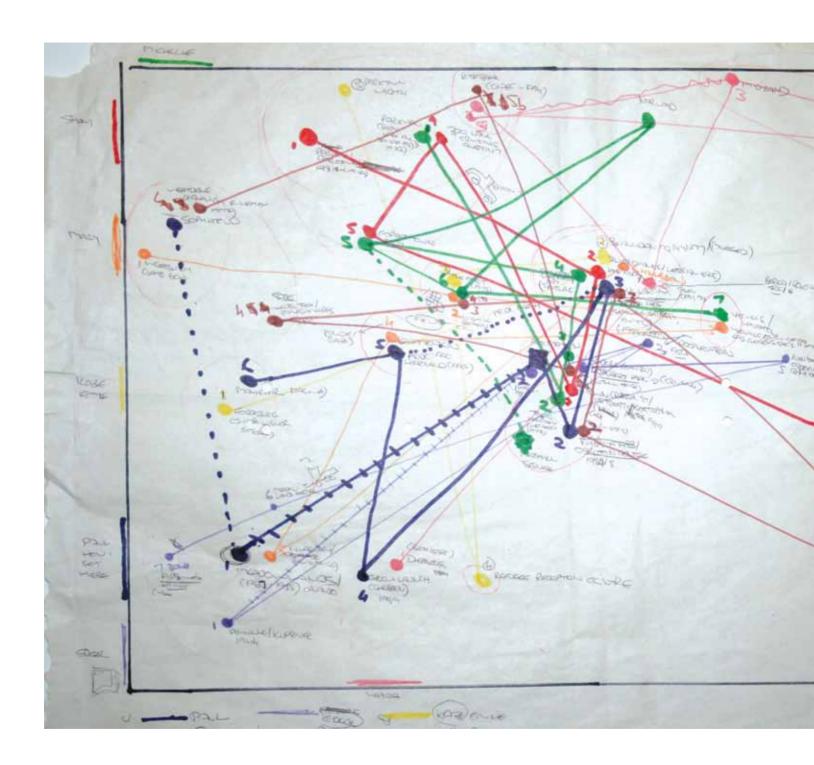
33

34

fig 34 A group of ex-prisoners with Churchill Madikida at the entrance to Number Four recounting conditions in the jail.







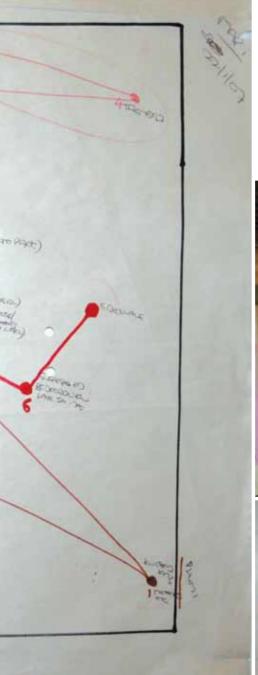


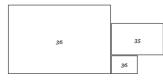




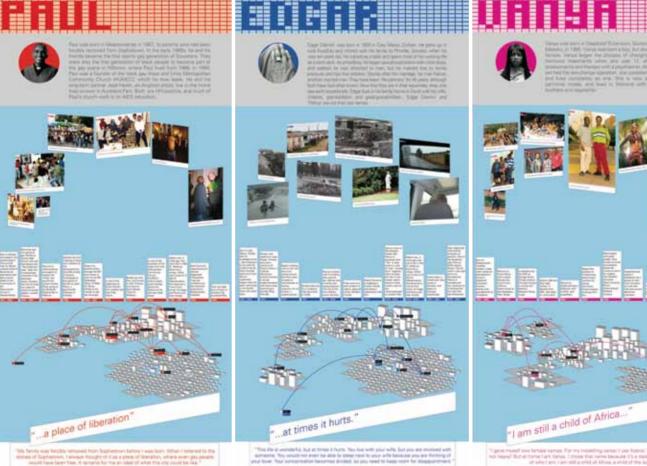
fig 3s In 2007, together with Gay and Lesbian Memory in Action (GALA) we presented Joburg Tracks: Sexuality in the City - an exhibition on gay, lesbian and transgered experiences in Johannesburg. Exhibitions were presented at Constitution Hill and the Apartheid Museum.

entailed 'mapping' gay Johannesburg, over space and time, by plotting the routes of eight gay, lesbian and transgender Johannesburgers over the course of the century.

 $\mathit{fig\,36}$ The project







38 38 38

fig 37 Out of this plotting, we developed a plan which became the literal floor-plan for the exhibition. This takes the form of a 'map' of Johannesburg through which the visitor walks.

fig 38 Around the perimeter of the space, panels tell you about the lives and give you the routes of our eight participants.

THE FOREST TOWN RAID

A memorendam was submitted by the South African Police to a Performentary Select Committee set up to exemine ensembling the Immostity Act. Homosessal acts, such as society, find alreys been cliqued list row, in the seale of the Forest Town read, the state proposed that just being a homosessal should be

In response, the gay community organised a Levi Reform Fund, which regued succeedully against the proposed amendments to the Internation J. Act. It resear RES 000, and restained Arthur Chestation, later to be South Ahrur's Chief Justice, so be the counter. Michaells Brunc and Shay Michael series both very involved in the Lave Reform Movement.

In Flore 2 news on in progress, the like of which has explain two retreased in the large-loss. Over the contribution of loss prove progress of the large-loss of death-loss of the large-loss of death-loss of the large-loss of the

"We found out about the party, so I took a group of the girls. There were hundreds of people. The whole of Jan Smith was absolutely jern peoled with care. We were not of milling amount with seeryone, but I just liek unconfortable. I said to the garg, there's just too many people here and I'm not sure which who... So we last, just before the raid happened!"

"I was older than a lot of my gay peers at that stage, as they chose me to represent Johannesburg for the Law Flatorm Movement. You phoned your gong — all the people you know,— and you said. The is the story. Whi've getting together to raise funds because of the bid. These were a for of perior, as you our imagine. Some powers wented to get their tode out at the courtry in case they were errested and put onto Robbeb island. We laughed about that we would have had an absolute ball these fininginal in was a very act lines too, for a lot of people, because there was a lot of feer. But we came together in an ensuing way. And we won't The legislation did not go through, it was the bagewing of a gay reovernent in booth Africa."



And the estimat on the And select the day the subject on the send.

Only whose people attended the Forcet Town party, But Patrus, Edgar's Me-long partner, remanders going to the new parties in the very state salaust of Forcet Town, also in the relation of 1000s, when he hast missed the lets that but is Common and inless there are merited for tradelong

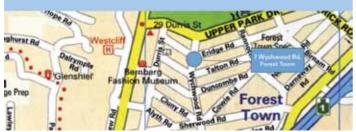
Police drive against vice dubs wa





"If you were in town late at night and you were worried that you regist here maked the curifier and you would make your law to Peter's place. Peter used to work in Forest Sown. The was a housement there, and he had a soon to the lack. A fart of boys knew here, and you would find the strooms. Into fo young man who were affaired to be reterring the stroots at right A lot of here would go to he place and would also put them. and we would do us things there! We never bothered that there were no privacy, because that was the originary you could do it. It was really incredible then. Those were the wonderful days."





THE FOREST TOWN RAID

2 Wychwood Rd, Farent Town

On the night of Saturday 22 January 1986; Billy Landay, a well-





"When I served at the perty, with double doors open. I had eight weights in my hair, with disp-peaks on piers. The coas of showed in the wind, and of course I caused opins a stir. There had been a few of these parties in the past, but the was the biggest one yet. It was heavily advantaged. No wonder the police lound out about it. But, really there was nothing likegal going on. Why on earth should it be likegal for a main to week a shees at a private party. If he weets hot They were just looking for a way to intrividate us."



"I heard flashbubs going, and I thought, 'Oh someone's taking photographal' I must let them take a photograph of met', when I felt a tap on my shoulder. Turned round, and there were this man dressed in a suit who said, "Excuse me, taly, you're under arrest for masquesching." He said said! I suddenly got cold and I said, "my cost!" My cost!" and this very handsome CID poleomen said, 'don't worry desire,' and he helped me into my cost! in the car one of these poleomen put his hand up my skirt. Tim sure it was just to see."

"We were taken to the Grays, at Manshall Square. They call me into a room. They tall me to strip. First I take my wig off. Then the her pieces. Then the pearls. Until I stood just in a Black Meria has with a red suspender boilt holding up the stockings and just the cottonwool sticking out of the bre and of course men's undergrants. If you're ever caught wearing farmise undergrants you were changed even more. It was olway to wear man's undergrants, I shark they were getting off on it, for their own gratification. I had to pay ten pounds admissions of guilt and then I could gu:



300 MANS IN MALLE FUIF

"Afterwards, we were all asked to host meetings for the Law R "Afterwards, we were all asked to host meetings for the Law Ruform Fund. We kept them were small. There was the bid called the Wen at a Party Bid which made it a crime to be more than two gay men together. It put the feer of God into us — how terrible it was, and how we were really going to be hounded." afterm Fund. Wis lapt them way small. There was the bid called the "Men at a Party Bid" which made it a crime to be more than two gay men together. It put the feer of God into us — how terrible it was, and how we were really going to be hounded."

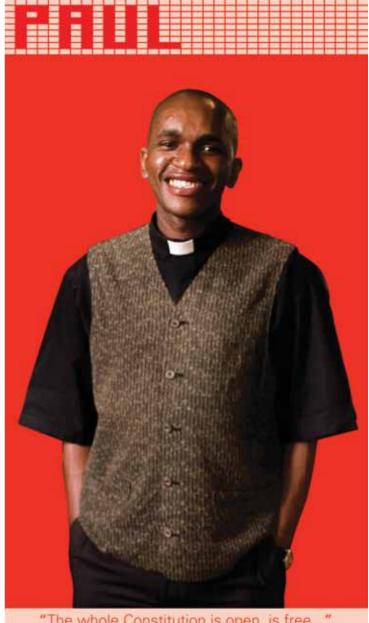
"At first I took it in my stride. But then I heard that they were ennouncing our names on the radio. I nearly decl. I throw the sheets and blankats own my head and I phoned up work and I said I'm not well. I was already one of the tap hardwapears in town. I was consinced my career voicel be one:"





fig 39 In the centre of the room, participants lives overlap geographically. The exhibition maps sexuality and space, as well as the intersection between race and space in the city.





"The whole Constitution is open, is free..."

fig 40 In the second part of the exhibition, we ask our subjects, 'How has the Constitution changed your life'? All eight of our subjects' paths converge at Constitution Hill. They were either imprisoned here, participated in the struggle for constitutional equality, or are the beneficiaries of this constitutional equality.



