



FAD COLLABORATIONS

Spring-Cleaning 2:
Death in Varanasi

The Underground, the Surface and Edges:
A Hauntology of Johannesburg

Love me as I am

Unit for Measure III

Secret/Wish

A Study of the Vulnerable: Gyps coprotheres
(Cape Vulture)

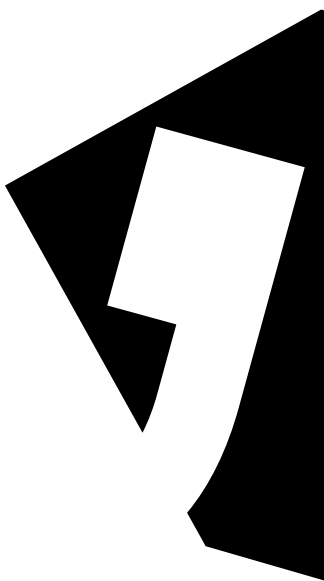
And the Ship Sails on

Great Dodecahedron Stellation

Paper collaborations
with the Phumani Archive Mill

collaborations/articulations

curated by brenden gray



2011

**The Faculty of Art,
Design and Architecture, University of Johannesburg**

Articulations

The document that you are reading is neither a catalogue, nor an anthology of essays nor a record of the works exhibited on the *FADA Collaborations/Articulations exhibition*. Rather, it is intended as a handbook that you, the visitor, can use to enter into dialogue with the works that you will encounter in the FADA Gallery. Instead of commissioning others to write about the work on this show, the FADA practitioners and their collaborators were themselves asked speak for/about/to/of their work. Each exhibitor was invited to contribute to what I loosely termed an 'exhibition document'. Here the contributors could choose how they wanted to address the reader, whether that be through the more conventional form of the artists statement or through making, writing, designing, drawing. An A5 double spread was presented to each exhibitor to do with as they pleased as long as, in their minds, it functioned to 'articulate a relation'. Their textual contribution could set up a relation in multiple ways; between their work and the gallery visitor; their own creative process and the final consummated work; the exhibition as a whole or it could articulate a link between all of these things. In other words, the page was presented as an open space that exhibitors could manipulate to mediate and frame the viewer's experience of their work. I emphasized that the exhibitors textual contributions to this document could take any form, whether that be a formal academic essay, an artists statement, a diagram, a transcript of a conversation, collage, shopping list and so on. Because of this, their contributions are uncensored and have not been subjected to any editorial control beyond the exigencies of layout design, grammatical and spelling corrections. Given this openness this document largely resists the common impulse to use textual devices in the gallery space (labeling, speeches, catalogues, walkabouts and so on) to explain, justify, advertise, legitimise or endorse the work on show.

About the project

The FADA Collaborations/Articulations exhibition sets out to challenge the notion of a staff exhibition. There are a number of problems inherent in simply showcasing the creative production of staff through a traditional staff exhibition. The first is that shows of this kind are often attempts to promote the academic vision of a faculty by providing an inventory or snapshot what is hot or happening in the institution, and although such an approach can be informative, it can result in atomizing, classifying and separating out the individual practices of the creative practitioners working in an educational institution that by-an-large depends upon for its survival on the ability of its staff to collaborate with one another on a daily basis. By hyper-individualising creative practice, staff exhibitions inadvertently present a faculty that may be fragmented or lacking a coherent or distinctive intellectual project.

In May last year a call for proposals was sent out to all FADA practitioners, including designers, artists, researchers, writers, academics, educators to develop projects for this exhibition. A proposal to be accepted needed to demonstrate that a FADA practitioner would actively seek out and engage others (however that may be defined) to collaborate on the development of a project. There were no constraints placed on whom a FADA practitioner decided to work with. Practitioners could collaborate concretely with other professionals, communities, students, places but also abstractly engage in dialogue with systems, philosophies, aesthetics, ideas, history and discourses in their projects. Once the proposals came in, it became clear to me that the aim of the FADA Collaborations/Articulations exhibition was, on the one hand, to fracture to the idea of a staff show by providing a project space in which individual practices could be unmade, reworked and undone through their intermingling with other practices and discursivities and on the other hand its aim was to suture these practices and discursivities by pointing out that FADA does have an invested and day-to-day interest in heightening the quality of dialogue and interdisciplinarity in creative, educational and academic practice.

The exhibition

For me, this exhibition makes it evident that collaborative activity foregrounds creativity as a process that breaks boundaries and because of this permeates all aspects of human life. Ideally, creativity should be seen as a phenomenon that does not belong to a certain sector of professional practice (fine art, performing art, design etc) but rather, like play, creativity an attribute of being human and as such is a capacity that can be realized and recognised across many disparate fields. Creativity and collaboration are closely linked because both require a connective disposition and rely on constant negotiation for their efficacy. Creative action involves a participating in a balancing act between chaos and regularity, networked relations and structures, socially patterning and individual agency- it is a process of negotiation and dialogue. A creative practitioner, is largely defined, for me by their willingness to initiate, welcome and host the presence of an external and strange energy within their working process and into their disposition whether that be a material, a concept, method and so on. My hope, as the initiator of the project, was that through collaboration FADA practitioners may push or break existing boundaries in their work, reconfigure what was once familiar or provide new potentials and impetus for their work.

A tentative reading

In speaking with practitioners over the past few months, the importance of dialogue has become clear to me as an engine of creative practice. At the same time I have noticed that collaboration tests practitioners to make their creative processes and the tensions that emerge in the making process more explicit. As Myer Taub ironically points out "collaboration is a bitch". The constant to-ings and fro-ings already creative work; the venturing into systems far from equilibrium; the entertaining of failure as a generative opportunity, negotiation and so on, in situations of collaborative work, becomes visible and explicit to its participants. For me, it is impossible for creatives not to interact with a range of other people in the production of their work but it is possible to foreground the collective nature of creative work whether that be in its production, interpretation or reception. Collaboration, as an explicit constituent of creative practice, means articulating generative crisis, reflection and negotiation. What is striking about this exhibition is the range of identities at play in the productions of these works. Because of this, the majority of the works show an openness and willingness to interact with and incline toward the visitor. People entering the gallery space are overtly positioned by the works as readers, spectators, beholders, investigators, interlocutors, viewers, participants, clients and co-authors. These collaborative projects somehow seem to resist semantic closure in their moment of publication and tend to retain moments of fracture that allow viewers and visitors to explicitly or symbolically interact with them.

From my point of view, these projects are celebratory and inquisitive, critical and open but they could be more radical in their understanding of collaboration. Many of the works entertain the notion that authentic collaboration should take place between practitioners in homologous fields, sectorially defined areas or dialogical spaces where synergies may most naturally and profitably be undertaken and some venture outside familiar discursive spaces. This is not to say that logical or natural collaborations of this kind cannot generate poignant results. All of the works on this exhibition do manage to widen the import of creative practice in the world beyond the art gallery, design fare, classroom, studio or academic journal. Looking forward, I could imagine FADA practitioners challenging themselves to court the danger of working with others whose identities, values, paradigms, discourses work against the grain of what they naturally do, taking their work to a collision course with something it is entirely and extraordinarily unfamiliar.

Brenden Gray is a lecturer in the Graphic Design/ Communication Design at FADA, (Faculty of Art, Design and Architecture) at the University of Johannesburg. He is a practicing artist, arts writer, arts critic and published researcher. In 2010, Gray was awarded his Masters in Fine Art from Wits University (cum laude) in which he investigated the dialogical potential of drawing in informal settings.

Myer Taub is a post-doctoral fellow at the *Research Centre for Visual Identity and Design*, (VIAD) University of Johannesburg. He completed his doctorate in drama at the University of Cape Town in 2009. Taub is a multi-disciplinary creative arts practitioner who works as in writes, performs and produces across fields in theatre, visual arts, urban exploration, heritage, film and treasure hunts.

John Trengove graduated with a MFA in Film and Television from New York University. He has directed the internationally acclaimed South African television mini series *Hopewille* (Curious Pictures/SABC). Presently, he is creative producer for *Jacobs Cross* (Bomb/MNet).

Nadine Hutton is a photojournalist, video and performance artist. She works extensively with art projects: video, dance and performance and collaborates with artists internationally and nationally making multi-disciplinary works and produces video documentaries around art.

Leora Farber works as an artist, writer and editor. Farber is presently the director of the University of Johannesburg's, Faculty of Art Design and Architecture Research Centre, *Visual Identities in Art and Design* (VIAD). She has published extensively in academic journals and has been the recipient of numerous funding awards, including those from the National Research Foundation and the National Arts Council. She is currently registered for a practice-based Ph.D in Visual Art, at the University of Pretoria.

Anthea Buys is an independent art critic and curator based in Johannesburg and a Research Fellow at the Research Centre: *Visual Identities in Art and Design* (VIAD) at the University of Johannesburg.

Shonisani Maphangwa is a lecturer in Visual Arts at FADA, University of Johannesburg specializing in painting. She received a Magister Technologiae Fine Art in the Department of Visual Arts for her dissertation that focused on the shifts in cultural meanings in Dutch Lace and Shweshwe Fabric. Maphangwa has participated a number of initiatives including *Pedagogy of Action South Africa* (2009), *Isithunzi Writing Workshop* (Artist Proof Studio), *Outro Hip Hop performance* (Cascoland), *Made in Musina*, (VANSa's 2010 Reasons to Live in a Small Town Public Art Project), *Cultural Action for Change* (Ford Foundation), *Keleketla! Library*, (Johannesburg Drill Hall).

Rangoato Hlasane is a Johannesburg based artist, activist and community organiser. He was recently awarded a Magister Technologiae Fine Art in the Department of Visual Arts for his work that focused on the visual arts as a tool for social change. He is the co-founder and director of *Keleketla! Library*, an interdisciplinary library based at the Drill Hall, Johannesburg. Hlasane has been involved in a number of community-based initiatives. He was the curator and producer of *Just What is it that Makes Dance so Fashionable* (CASCOLAND Mafikeng 2010), project coordinator for *Pedagogy of Action South Africa*. Currently he is the co-curator of *Made in Musina*, (VANSa's 2010 Reasons to Live in a Small Town Public Art Project).

Thenjiwe Niki Nkosi grew up in New York City, Harare and Johannesburg. She returned to the U.S. in 2000 to attend Harvard University, where she studied painting and African studies. In 2008 she received an MFA in Video, Photography and Related Media from the School of Visual Arts in New York City. She is a video artist/filmmaker, painter and project facilitator for collaborative arts projects. She is currently a resident artist at the Bag Factory Artists' Studios. Her most recent project *MADE IN MUSINA* is a project to create Musina's first arts network as part of VANSa's 2010 Reasons to Live in a Small Town Project, supported by the NLDF.

Mary Corrigan is an art critic, journalist and writer. At present, she is an art critic and senior feature writer at The Sunday Independent newspaper. She is also a research associate at the Research Centre for *Visual Identities in Art and Design* (VIAD), at the University of Johannesburg. She is the founder and head of the *South African Arts Writers and Critics Association*. Her articles have been widely published in magazines and newspapers, local and international art publications and peer-reviewed academic journals. She was nominated for the *Arts and Culture Trust Journalist Award* in 2006. In 2007 she won a coveted CNN African Journalism award and was awarded the *Thomas Pringle Award for Reviews* by the English Academy of South Africa in 2009. In that same year the European Commission awarded her a *Lorenzo Natali Award for Journalism*. She has just completed her first novel.

Bronwyn Lace is a practicing installation and performance artist based in Johannesburg, South Africa. She participates in national and international projects focusing on the role of art in the development of communities. Bronwyn has initiated, in collaboration with Marcus Neustetter, various community and land art pieces in small towns within South Africa. She sits on the board of the *David and Goliath Foundation*. Lace is assistant curator of the *South African Broad Casting (SABC) Art Collection*. Bronwyn completed her BFA in 2004 from the University of Witwatersrand.

Vaughn Sadie has participated in several group shows nationally. *Situation*, held at Bank Gallery, (2009) was his first solo exhibition in a commercial venue. This followed on from his 2005 show *Spill light*, presented as part of the KZNSA Gallery's Young Artists Project, curated by Storm Janse van Rensburg. In 2007/9 Sadie facilitated light workshops with Jay Pather in the Spier Contemporary Performance Workshops. *Unit for Measure* was two-person installation, which travelled from Johannesburg to Durban during 2009. Sadie has completed his MFA at the Durban University of Technology and was Art South Africa's eleventh *Bright Young Thing*. In 2010 Sadie has been awarded two residencies, one at the Bag Factory Artist Studios, Johannesburg and the second with *Twenty Ten Reasons To Live In A Small Town*, in Dundee, KwaZulu-Natal.

Landi Raubenheimer is an artist and lecturer working in Johannesburg. She obtained a Master's degree in Fine Art in 2005 and is currently employed as a lecturer in History of art and design at the Faculty of Art, Design and Architecture (FADA). She has participated in various group exhibitions locally and internationally with the Alliance Francaise, and galleries such as the Absa gallery, Artspace, Gordard and the Bag Factory in Johannesburg, as well as Iart, Off-the-Wall Contemporary and the Art business in the Cape. She was a finalist in the *Absa l' Atelier Competition* as well as the *Sasol New Signatures competition*.

Paul Stephen Cooper is an artist, educator and academic living and working in Johannesburg. He holds a head of department position at the Greenside Design Center, College of Design which entails coordinating and teaching under graduate and post graduate courses in visual studies. Cooper exhibits his own work widely and is currently working towards a solo exhibition. In a PhD study through Rhodes University, he directs a research focus involving a trans-disciplinary and theoretical revision of what we understand to be site-specific art in the African context.

Rosalind Cleaver is a visual artist who currently lives and works in Gauteng. Most of her work is rooted in her concern for the natural environment. Her artworks, which focus on specific environmental issues and which attempts to raise public environmental consciousness, draws heavily on scientific enquiry into the current state of biodiversity within the natural environment. Rosalind graduated with a Magister Technologiae Fine Art in the Department of Visual Arts in 2009.

The bird collection in the Austen Roberts Bird Hall at **The Ditsong National Museum of Natural History**, reflect a summary of a knowledge base created through much scientific research. Located in rooms behind the public displays are the scientific collections that include specimens of rare birds and those threatened with extinction. The collections have been specially prepared for research purposes and are used by biologists for confirmation or proof of their theories. The study of these particular specimens often aids in understanding threats that a species faces. Tamar Cassidy, Collection Manager of the Bird Section at the DMNH, is tasked with the preservation this important bird collection.

Eugene Hon is a senior lecturer in the department of Jewellery Design and Manufacture, FADA, University of Johannesburg. Hùn has exhibited and published widely both locally and internationally as a ceramicist and scholar of ceramics and has been critically involved in the development of ceramics in South Africa.

Lukasz Pater is an animation lecturer in the Department of Multimedia, FADA, University of Johannesburg. Lukasz is currently completing his MA in Dramatic Arts and the University of the Witwatersrand. His recent work includes an animated projection contributing to the acclaimed, touring production of *Black!... White?* (Centre de Développement Choréographique (CDC) Toulouse, France Berlin, Germany, Brussels, Johannesburg 2009), and the direction of *Krapp's Last Tape* (2010 Wits MA Directing Festival). Lukasz's research focuses on exploring the synergies and tensions in bringing theatre and animation into conversation.

Gordon Froud, for the last 25 years, has been actively involved in the South African and international art world as artist, educator, curator and gallerist. He has had many solo exhibitions and has shown on numerous group shows in South Africa and overseas as well as also serving on many arts committees throughout South Africa. Froud graduated with a Master's Degree in Sculpture from the University of Johannesburg in 2009 and has run the Sculpture department at UJ since 2004.

Professor Emeritus Jos Lurie was awarded a doctorate in 1974 for his thesis entitled *The Pilanesberg: Geology, Rare Element Geochemistry and Economic Potential*, and later also obtained a National Teacher's Diploma and the British Diploma in Gemmology. He has been involved in designing and making symmetrical shapes as for decades and has written various books and published widely on the subject. Lurie was the former head of TWR's School of Mines and senior director of the Faculty of Mining and Metallurgy.

Kim Berman is an Associate Professor in the Department of Visual Art. She is also the Founder and a Director on the Board of Phumani Paper. She established papermaking as a research and development unit, funded by the NRF and URC since 1996. She is also the co-founder and Executive Director of the Artist Proof Studio in Newtown since 1991.

Nkosinathi Ndlandla is a research assistant in printmaking and artists collaborations at the Phumani Archive Mill at UJ. He has attended a paper exchange internship at Rutgers, Boston in the USA in order to further his skills in papermaking and the collaborative process. Nkosinathi continues to elaborate on his papermaking skills through collaborations with other artists interested in the paper process.

Mandy Coppes is the paper researcher, artist collaborations, programme management and product developer at the Phumani Archive Mill at UJ. She completed an MA in Fine Art which focused on using invasive Plant fibres as a medium. Mandy has conducted various research trips to Japan, Belgium and Holland in order to attain skills in the paper and pulp industry.

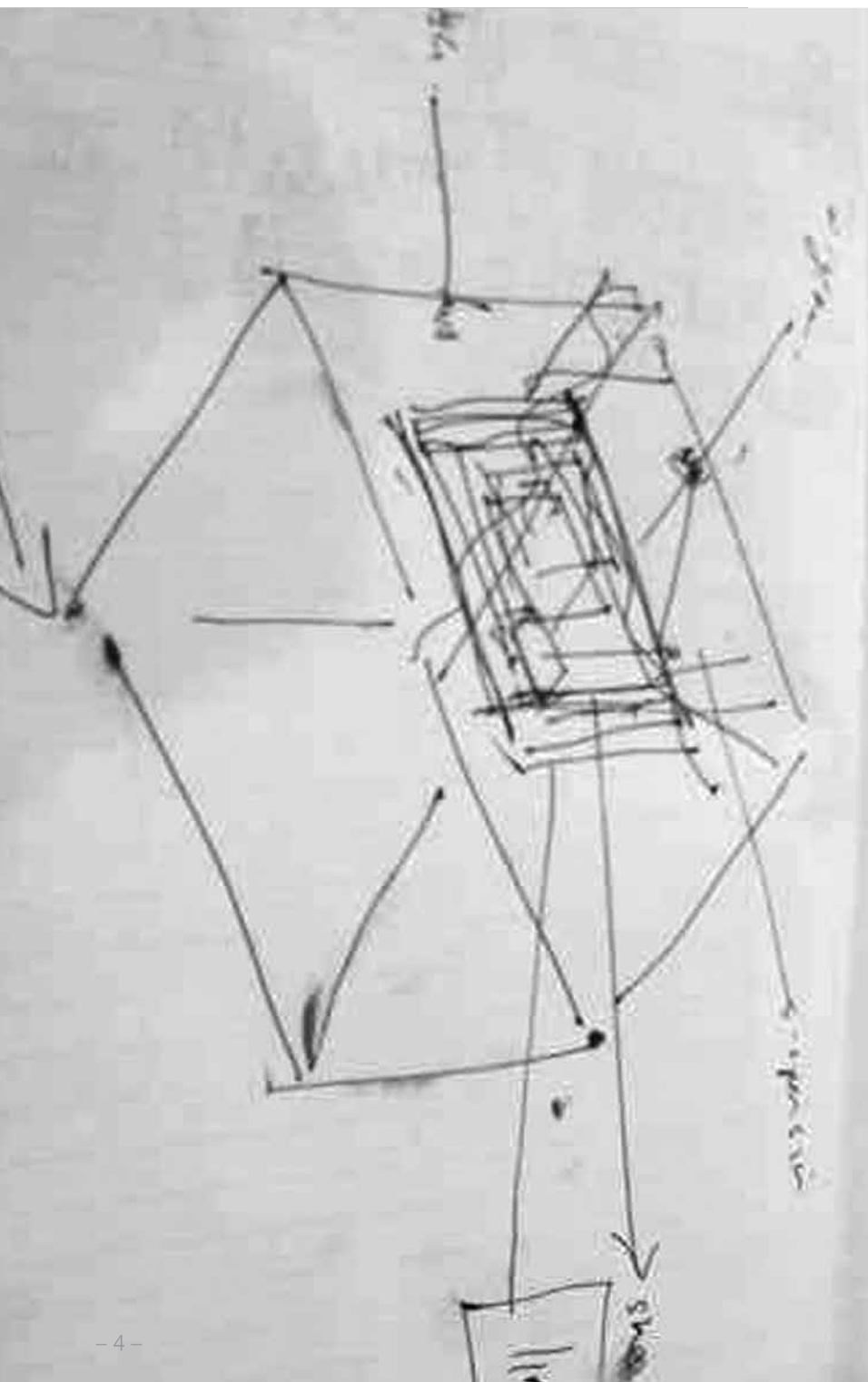
Dumisani Dlamini is a fibre and pulp specialist at Phumani Archive Mill at UJ. He consistently works with fibre and pulp in creating paper that can be manipulated for any application.

Thamsanqa Tshabalala is a research Assistant, training and product development coordinator at the Phumani Archive Mill at UJ. He transfers skills to the groups working alongside the mill and is a research assistant in paper and pulp.

Deirdre Pretorius is the Head of Department of Graphic Design/ Communication Design at FADA, University of Johannesburg. Deirdre completed an MA in Information Design at the University of Pretoria in 2004 on South African protest posters from the 1980's. She is currently enrolled for a DLitt et Phil in Historical Studies at the University of Johannesburg and is researching the printed propaganda of the South African Communist Party from 1921-1950. She has given numerous public lectures and presentations and published a number of articles and papers on design and visual communication in the popular press and academic journals. Deirdre has practiced as a freelance graphic designer, co-curated two digital exhibitions, had one solo exhibition and participated in a number of group exhibitions.

Inge Hyson is a senior lecturer, Department of Graphic Design, University of Johannesburg. She obtained an MTech (Fine Art) cum laude in 2010. Her thesis analysed African gardens as constructs of visual culture and identity and her exhibition, held at the FADA Gallery, *The Mindful Garden*, investigated representations of nature through painting.

Sidhika Sooklal, graduated with a BA in Information Design from the University of Pretoria in 2008. She is currently completing her MA in Information Design. Her current study explores established national design policies from various countries around the world. Sidhika's research entails exploring socially conscious design projects and design trends. She was awarded a *Design Achievers Award* (SABS) in 2008 for the design of a campaign in which she initiated cervical cancer awareness in South Africa.



COLLAB

• Before I
about this
in Varana
it emanate

In 2009, af
of Cape Tow
a research
Centre for Vi

shaving my bod
an incubated wi

o late August 20
own as Benares
der to film a vid

e primary mater

t has been descr

olution of self i

nasi, and sinkin

ge.' (Pico Iyer C

ugh guide to tra

en myself and V

collaborative ex

ve and myself v

ng Venice while

title 'Death in

outh, decay and

more than an h

ary, capturing

ed and used a

y using cell ph

leo cameras (S

ying) to shoot

process I hav

ork in order to

2: Death in Varanasi'

ORATION IS A BITCH

get to contextualize or even better, justify my title for writing
s particular video-archived work "Spring Cleaning 2: Death
si" (2010), I want to contextualize the work itself and how
ed from the original work "Spring Cleaning" (2009). — original?
on makes simpler
ter graduating with a doctorate in drama at the University
vn, I accepted a Bag Factory Artist's Residency along with
ellowship at the University of Johannesburg's Research
ual Identity and Design, which was an impetus to return

y and facial hair after the hair
inter period.

10, I visited the holy Hindu c
s or the "City of the Dead" to
eo art work called "Spring C

ial of this project is the res
ribed as a place where you
s as an almost 'standard fe
g into the mud is, "an indi
Online: NY Sunday Times 2
ansformation; a dialogue

Varanasi barber Vikas Sha
ercise between South Af
who discovered potent vi
e in Varanasi—hence th

Varanasi'—conjures up h
d yearning for eternity.
our long. It felt like gen
my journey to make th
spontaneous collabora
ones, stills cameras ar
South Koreans Lee Jiye
t this work. I say roug
ve approached video
frame it within a thi

→ Draft for
possible and Santhapri

collaborative work with Raymond Marlow doing th
doing the Shaving and Nadine Hutton taking the v
and framing it within an edit but its primarily 2 w
and my body and how I felt in reclaiming myself
myself, bits of youth, bits of death and old age- m
and particles dropped to the floor. And if you fol
of the ancient Egyptians then human hair makes
Therefore in the installation, plastic flowers em
shown hair alongside the video monitor where
projected. It was a brave performance piece an
being part of it and feeling emerged as renew

particles
what?

← (entences from drama's page)

Luciano
Vianelli

the
Pink
Banyan
plugs.

body and identity in a post colonial / post apartheid landscape. That said we are
not only interested socio-political elements of what might define a society but
how popular culture might be repositioned through a playful conjecture of the
histories of identities that still unsettle the everyday today. We chose the film
Death in Venice as reflexive framework to activate the edit, using a particular
sequence in the film where BB visits a Barber to transform himself in order to
amplify and regain his youth so as to attract his young genius attention. That is
all the theory for now and that was our theoretical intent but why then is
collaboration a bitch and why is this essay thus so -

Because collaboration is a personal

It means working with those around you that often you fall in and out of love
with

It means terrible arguments that hinder and amplify the artistic process

It means a knowing of the self and finding out about the other

It is exhausting

And often at the end of the work - you are not really interested in working with
your collaborators again - once you have smoked their cigarette, used their
cameras, their time, their creative entry, the food, the wine m the drugs and free
accommodation has been used up - all that remains is the work and its reception
and the hope, there is hope that in the end of the relationship you might revisit
each other again.

Useful 4
exhibitions
but not for essay

Collaborations: *The Underground, the Surface and the Edges.*

A video programme curated by Anthea Buys and Leora Farber

As a curatorial project that examines the negotiation of Johannesburg's different spatial zones and the plural lives therein, *The Underground, the Surface and the Edges: A Hauntology of Johannesburg* is an entity that has, since its inception, represented several instances and levels of going-between. The oscillation between Johannesburg's underground, surface and peripheral spaces, and the various metaphoric interpretations of these, in the video works that constitute the programme suggest a conjuring up of the city in an interstitial realm: we propose a thinking of the city of Johannesburg as a endlessly restless motion, or a journey, amidst points of legitimacy, solidity and visibility.

The act of negotiation, ordinarily understood as a form of active compromise, a push and pull, is essential to productive collaboration. The terms of production must be established prior to or during the coming together of two or more collaborators. An easy, but dubitable, assumption that can be made is that this transaction concludes prior to the realisation of a given goal. Our experience of curating *The Underground, the Surface and the Edges*, initially as a free-standing video screening, and thereafter considering its insertion into new contexts of display, such as this exhibition, challenges this assumption. For us, or negotiation around this project – which has comprised negotiation between one another, between ourselves and the artists whose works make up our programme, between all of us together (the artists and ourselves) and the curators and representatives of our host institutions, and finally between this latter 'all' and our various audiences. Jacques Derrida's (2002) discussion of the concept of negotiation, in the introduction to his collection of essays and interviews aptly titled *Negotiations*, illuminates this mode of constant re-consideration:

Whether one wants it or not, one is always working in the mobility between several positions, stations, places, between which a shuttle is needed. The first image that comes to me when one speaks of negotiations is that of the shuttle, *la navette*, and what the word conveys of to-and-fro between two positions, two places, two choices. One must always go from one to the other, and for me negotiation is the impossibility of establishing oneself anywhere (Derrida 2002:12).

Continuing this explanation, he (2002:13) writes,

... when I think negotiation, I think of this fatigue, of this without-rest, this enervating mobility preventing one from ever stopping. If you would like to translate this philosophically, the impossibility of stopping, this means: no thesis, no position, no theme, no station, no substance, no stability, a perpetual suspension, a suspension without rest.

For us, as curators of this programme and, simultaneously, participants in a curated programme, this metaphor of negotiation as motion is recapitulated in certain crucial ways in our involvement in the exhibition *Collaborations/Articulations*. There is the obvious nesting of *The Underground, the Surface and the Edges* within Brenden Gray's curatorial vision for the entire exhibition project. In this parenthetical embedding our project necessarily takes on a new timbre; it must speak to the parameters of its display in this particular context (or go between them), and it must testify to its own validity as an example of collaboration.

At the same time, however, this placement of one curatorial project within another points to a question that is relevant to notions of collaboration more universally. Perhaps because collaboration is frequently spoken about in the context of production, or at least of productivity, a seldom-acknowledged assumption that haunts the concept is that collaboration entails coherence and cordiality, or, at the very least agreement. In contributing *The Underground, the Surface and the Edges* to the exhibition *Collaborations/Articulations*, we submit the project to a somewhat uncertain outcome; we are not yet aware of how it might be impressed upon by its recontextualisation alongside a number of other artworks, ones we have not seen or heard about. This uncertainty brings about a transfer of power: as curators of a body of work that has under other circumstances stood alone, we have until now been accustomed to controlling, to some extent, the conditions of reception of the project. In the context of *Collaborations/Articulations*, we give over, happily, to Brenden Gray's expertise. This relinquishing of power is traditionally unfamiliar territory for the curator, whose job has been precisely the reigning in of disparate elements, subjecting them to his or her aesthetic, ideological and thematic control. It goes without saying that any agreement between us and Gray is based on mutual trust rather than a shared singular curatorial vision. It is an agreement in principle, but not necessarily an agreement on facts, terms of reception, things that are to exist only once the exhibition is formed and viewed. The latter form of agreement may come later, in retrospect, but in the midst of a curatorial process, on the eve of the exhibition, all that is ever possible is trust, an agreement to abide the suspension of agreement.

Following Derrida's argument in *Negotiations*, coupled with the interminable restlessness of negotiation is a necessary resistance to the finality of agreement. "There is negotiation when there are two incompatible imperatives that appear to be incompatible but are equally imperative," he writes. "One does not negotiate between exchangeable and negotiable things. Rather, one negotiates by engaging the nonnegotiable in negotiation. ..." (Derrida 2002:13).

In some sense, the independence and coherence of our project is a premise that we have, up until now, and justifiably so, taken as the nonnegotiable, as the criterion by which we will know that we have produced a curatorial work that exists distinctly, that can be called a 'work' at all. However, this is precisely the principle which our participation in *Collaborations/Articulations* negotiates. We are forced to ask, without foreseeable answers, how, or if, the curatorship of our program retains independence from the larger curated project in which it manifests. In what ways does our project interlock with it? Both processes are necessary, and yet, if properly achieved, contradict each other in a constant process of negotiation between singularity and cohesion.

Sources Cited:

Derrida, J. 2002. *Negotiations: Interventions and Interviews 1971-2001*. California: Stanford University Press.





And as Refilwe comes to this part of her journey to AIDS and Tiragalong condemning her and the Bone of her Heart and Refilwe herself reaping the bitter fruits of the xenophobic prejudice that she had helped to sow Hillbrow and Tiragalong flowing into each other in her consciousness with her new understanding of life love and prejudice gained in our Oxford and Heathrow Oxford London and Lagos demystified Tiragalong sweating its way through the scary invasion of AIDS apparently aggressively sown by migrants and all witchcraft becoming less colourful and glamorous in the face of this killer disease the impact of which could be seen with the naked eye without the assistance of diviners and bone throwers love crossing oceans and flying over highest mountains life reconsidered in the light of harsh possibilities of rural virtues laid bare under the eyes of human microscopes all these and many more things flowing into and blending with Refilwe's expanding consciousness.

Welcome to the World of our Humanity

Pg 113, *Welcome To Our Hillbrow*,
2001 Phaswane Mpe, UKZN Press

Only for
transient p
A structure
residue. Te
the imagin

CAPE VULTURE

Gyps coprotheres



NOT EVALUATED	DATA DEFICIENT	LEAST CONCERN	NEAR THREATENED	< VULNERABLE >	ENDANGERED	CRITICALLY ENDANGERED	EXTINCT IN THE WILD	EXTINCT
NE	DD	LC	NT	VU	EN	CR	EW	EX

Taxonomy

Kingdom	Phylum	Class	Order	Family
ANIMALIA	CHORDATA	AVES	Falconiformes	Accipitridae

Scientific Name:	Gyps coprotheres
Species Authority:	(Forster, 1798)
Common Name/s:	English – Cape Vulture, Cape Griffon French – Vautour Chassefiente Spanish – Buitre El Cabo

Assessment Information

Red List Category & Criteria:	Vulnerable C1+2a(ii) ver 3.1
Year Assessed:	2008
Assessor/s	BirdLife International
Reviewer/s:	Butchart, S. & Taylor, J. (BirdLife International Red List Authority)

Justification:

This species is listed as Vulnerable since it has a small population which is likely to continue declining unless ongoing conservation efforts, including public awareness programmes and supplementary feeding, as well as efforts to reduce the threat from powerlines, are successful.

History:

2006 – Vulnerable
2004 – Vulnerable
2000 – Vulnerable
1994 – Vulnerable
1988 – Threatened

Geographic Range	
Range Description:	Gyps coprotheres is found in South Africa (where overall numbers are decreasing ^{2,13}), Lesotho (c.552 pairs at c.47 colonies, with a continuing decline at some colonies ¹), eastern and south-eastern Botswana (c.600 pairs ^{3,14}) and Mozambique (10-15 pairs near Swaziland ⁹). It formerly bred in Swaziland (declined to extinction ⁸), central Zimbabwe (declined to extinction - an isolated roost of up to 150 non-breeding birds persists ⁶), and Namibia (declined to extinction - just six non-breeding birds remain ^{11,15}). The total population was estimated to be 4,400 pairs in 84 colonies in 1994 ¹⁰ , and was implied to have declined to c.4,000 pairs by 1999 ¹ .
Countries:	Native: Botswana; Lesotho; Mozambique; South Africa; Zimbabwe Regionally extinct: Namibia; Swaziland Vagrant: Angola; Congo; The Democratic Republic of the; Zambia
Population	
Population:	In 2006, the total population was estimated at 8,000-10,000 individuals (M. Diekmann in litt. 2006).
Population Trend:	↓ Decreasing
Habitat and Ecology	
Habitat and Ecology:	A long-lived ¹ carrion-feeder specialising on large carcasses, it flies long distances over open country, although usually found near mountains, where it breeds and roosts on cliffs ¹ .
Systems:	Terrestrial
Threats	
Major Threat(s):	The species is assumed to be declining throughout much of its range, in the face of a multitude of threats, which include accidental poisoning on agricultural land, electrocution on pylons, collision with overhead cables and with vehicles, food-stress during chick-rearing, persecution (including collection for traditional medicines), disturbance at colonies, and drowning ^{2,4,16} . The collapse of a key colony in eastern Botswana has been attributed to human disturbance, especially insensitive tourism ³ .
Conservation Actions	
Conservation Actions:	Conservation actions underway: CITES Appendix II, CMS Appendix II. It is legally protected throughout its range. Some breeding colonies lie within protected areas ¹ . Non-governmental organisations have successfully raised awareness among farming communities in South Africa of the plight of this species ¹ . The national electricity supplier in South Africa has replaced pylons in some regions with a design that reduces electrocution risk to large birds ¹ . Supplementary feeding at vulture "restaurants" may have helped to slow declines in some areas ¹ . Supplementary feeding is known to significantly increase the survival rate of first-year birds ¹⁵ . Conservation actions proposed: Protect breeding colonies ¹ and prevent tourists uninhibited access to nesting sites ³ . Mitigate impacts from poisoning and electrocution ¹ . Increase availability of livestock carcasses to G. coprotheres in areas where current practices do not allow this. Develop conservation partnerships with the farming community ¹ . Investigate the burgeoning exploitation for traditional medicine ¹ . Monitor food availability, especially through the nesting period. Carry out a complete survey of its breeding sites ¹ . Continue population monitoring and demographic studies ¹ .
Citation:	BirdLife International 2008. Gyps coprotheres. In: IUCN 2010. IUCN Red List of Threatened Species. Version 2010.4. < www.iucnredlist.org >. Downloaded on 06 April 2011.

SATURDAY

March

26



~~WISH/SECRET~~

rock paper scissors. we play with
random ppl. and keep score. on white
shirts.
sports jersey tra

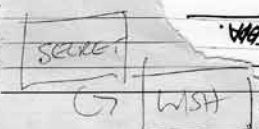
13:30
14:00
14:30
15:00
15:30
16:00
16:30
17:00
17:30
18:00
18:30
19:00

1X01001100110

back.
in amphitheatre.
steps up to floor.



NDAY
March
27



different space by floor.

Wish - WISH

11:00 teach stone plant. syllabus, pass
+ print white.

JANUARY 2011
M T W T F
3 4 5 6
10 11 12 13
17 18 19 20 21 22 23
24 25 26 27 28 29 30
31

15:00
16:00
17:00
18:00
19:00
20:00
21:00
22:00
23:00
24:00
25:00
26:00
27:00
28:00
29:00
30:00
31:00
32:00
33:00
34:00
35:00
36:00
37:00
38:00
39:00
40:00
41:00
42:00
43:00
44:00
45:00
46:00
47:00
48:00
49:00
50:00
51:00
52:00
53:00
54:00
55:00
56:00
57:00
58:00
59:00
60:00
61:00
62:00
63:00
64:00
65:00
66:00
67:00
68:00
69:00
70:00
71:00
72:00
73:00
74:00
75:00
76:00
77:00
78:00
79:00
80:00
81:00
82:00
83:00
84:00
85:00
86:00
87:00
88:00
89:00
90:00
91:00
92:00
93:00
94:00
95:00
96:00
97:00
98:00
99:00
100:00

pamphlet.

weather, screens on after

Wall Space. were on a piece of
paper and keep it to +6 wall.

basic instructions. Secret and wish on
words.

map.

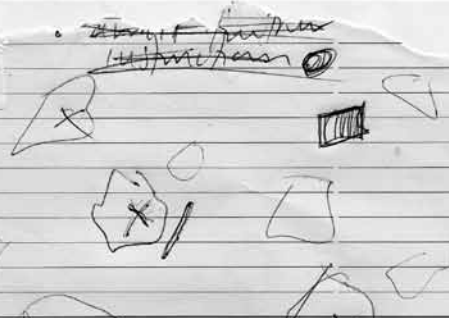
Find paper
write with/secret
- bring to location marked X on map.

dot-matrix printer system like digitized image
include roll paper pe

Sunday
January
1
JANUARY

instruction
Find paper
write it with secret
thinking principles
Bring to location
marked X on map.

15:00
16:30
17:00
17:30
18:00
18:30
19:00



"most beautiful things I have experienced were seen and heard through my hands" - Kahlil Gibran - New Mexico

WEDNESDAY
March
2

REWORK

SEPT	OCT 2011	NOVEMBER 2011	DECEMBER 2011
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

put into a
secret at a
wish on a
piece of paper
and burning it
to the moon.



email Brenden bar at work.

My and other tutor reports. - email
attendance to Hop's

Begin planning term 2 Simulacrum.

Print images
pas levy.

we've
5 may...

OCTOBER 2011	NOVEMBER 2011	DECEMBER 2011
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

DECEMBER 9 Friday
Vladimir
Nijmegen
Lafayette
Lafayette
Lafayette
Lafayette
Lafayette
Lafayette
Lafayette
Lafayette



2011

WEEK 49
343-022

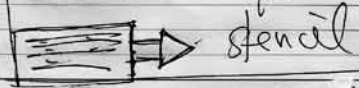
Saturday
January
February
March
April
May
June
July
August
September
October
November
December

19 FEBRUARY

09:00
10:00
11:00
12:00
13:00
14:00
15:00
16:00
17:00

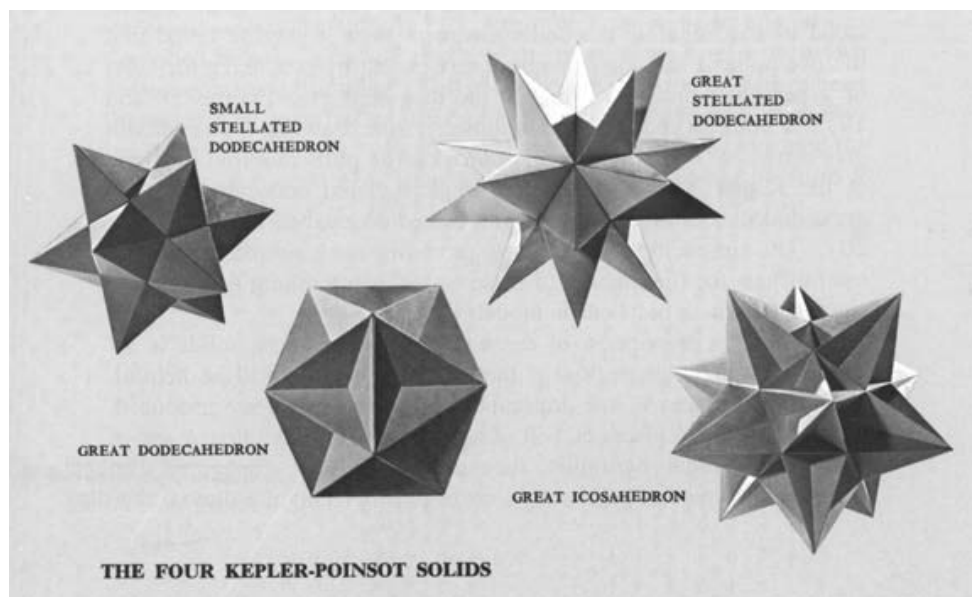
collect recycled paper
→ Box

Target
wires placed over



Sunday





I discovered the extensive investigation of geometrical forms and stellations of geometric forms by Prof Jos Lurie when he launched his books at FADA in 2009. He has seen my master's exhibition at UJ Art Gallery and had contacted me to use images of mine in his launch. I was flattered and attended his talk which was exhilarating. I was excited by the passion shown by this gentlemanly academic for a subject that for most would find idiosyncratic and irrelevant. I approached Prof Lurie to collaborate with me on a sculptural project based on his investigations. I aligned to my interest in modular forms (particularly of viruses) as are currently on show at Oliewenhuis Museum in Bloemfontein.

We looked at many examples and models created by Jos over the years and eventually settled on a Great Dodecahedron stellation in 12 colours. At the same time he began mapping a herpes virus as geometric form for a possible future collaboration. Our sculpture required 60 triangles of the same size to be laser cut and assembled according to his design. Our initial desire to make the 1msq piece in Perspex proved to be a costly affair and a more affordable option of 3mm Superwood was found. Prof Lurie constructed a scale model and worked out the angulations. He then explained the method of construction that would allow each face to appear as a flat plane with a 3d star rising from it in variable colours. I painted and constructed this complex form in my studio. The resulting image is one that creates the above description in whichever direction of 360 degrees the viewer moves or the sculpture is moved. For the exhibition, we will show this work, a smaller secondary illusionary piece and a whole series of models of different geometric stellations. It has been an honour and privilege to work with an impassioned man of this calibre, and see this as a starting point for numerous other collaborations with him.

Kim Berman

The Phumani Archive Mill was launched in 2005. The Archival Papermaking Mill is the only facility in the country that has the capacity to design and produce specialist hand-made archival papers and collaborate in paper-arts with artists. The Mill has received great interest from other institutions who, over the years have collaborated with artists and researchers and who are intrigued and excited with the age old tradition of hand papermaking as a creative medium of expression.

The *FADA Collaborations/Articulations Exhibition* is providing the opportunity to introduce FADA staff members to a new medium for their work. Participants are able to experience new and unfamiliar articulations; using the tradition of master printers who collaborate with artists to produce technically accomplished work.

A collaborator in a print or papermaking workshop is an expert technician and true facilitator. They are able to enable and provide a holding space for the creative process. A skilled collaborator does not interfere, impose, intervene; they facilitate. Like a catalyser, they initiate a kind of alchemical energy in a relationship that transfers and transforms energy; and magic happens! The relationship between the collaborator and artist requires trust, an open spirit of give and take, experimentation and innovation.

The Archival Paper Mill Team includes:

Amanda Coppes: Paper Researcher,
Artist Collaborations, Programme
Management and Product Developer

Nkosinathi Nlandla: Research Assistant,
Printmaking and Artists Collaborations.

Dumisani Dlamini: Fibre and Pulp Specialist

Thami Tshabalala: Research Assistant,
training and product development

'Lighting a spark'.

Phumani Paper has been a difficult journey over ten years. In many ways I have experienced its perception by my FADA colleagues as something in the margins, something cumbersome that happens out there. Finding ways of connecting moments of magic have happened sporadically, mostly between other Faculties; engineering, chemistry, humanities, development studies, once in graphic design.

Phumani paper is a space for collaborators that connects the research and creative process to community.

My paper image is fleeting; colour pulp and konyakys splashed around over a few playful hours.

The image is drawn from a monoprint series of a burnt smouldering forest. A series about dislocation and displacement. The landscape is spent, blackened and heavy.

The companion piece is the start of a forest fire.

A spark has ignited and catalysed
the energy of a fire.

It's playful and energetic

I see myself as a connector in collaborations.

I connect different spaces, different and possibly non-compatible disciplines, diverse sometimes sceptical individuals and seemingly opposite sensibilities.

The creativity is in making connections, passing a flame from one to another to another.



Amanda Coppes, Nkosinathi Ndlandla, Thamsanqa Tshabalala and Dumisani Dlamini.

'Kopano "Gathering"'

The Mandala has been chosen as the main element in our collaborative art work. The Mandala has allowed the creative hemisphere of our minds to take over whilst setting the analytical mind at the back. That said; we have utilized the Mandala as a vehicle in forming visual ideas. We have subconsciously joined our knowledge and experience through the creation of different concentric circles that meet and coincide as one art work. It has been a therapeutic experience for the team and has brought us together on a different level outside of the operational day to day activities.



Brenden Gray.

'(Another) Monument to Tenant Culture'

For years, I have wanted to make an artwork that speaks to the failure that is often involved in making art for 'ordinary people'. This work is cobbled together from twenty eight paper figures that I made based on my interactions with children and their parents in Yeoville Park in 2009. They were handled by the children in the park and because they were so fragile they were returned to me damaged: their limbs missing, parts dangling, bits and pieces tangled up. The paper figures were to become a large scale public sculpture in that space but a permanent piece was never realised.



The figures were made of paper and they did not last which made me think there is something about paper that attests to the failure of communication, art and memory. Paper is a material substrate that supports the communication of thought but its very materiality is responsible for the failure to remember. Paper is porous, organic and fragile: it decays, moulds, rots, tears, gets lost and in its failure to hold communication is resistant to the idea that human communication can ever be transparent or achievable. We rent time from paper. The Phumani Paper collaboration gave me an excuse to finish the work by repairing the damaged paper figures and then, ironically, juxtaposing them with archival paper.



Deirdre Pretorius.

'Meet the Communists'

My contribution to the exhibition consists of an artist's book inspired by my Doctoral study on the history of the printed propaganda of the Communist Party of South Africa (CPSA) from 1921-1950.

The collaborative aspect of the work resides firstly in the writing of the thesis which was supervised by Prof. Grietjie Verhoef, from UJ Historical Studies and Prof. Marian Sauthoff, Dean at FADA, and secondly with the Phumani Paper Mill which produces acid free archival paper. Digital prints were made of imagery drawn from the CPSA's newspaper which was organised chronologically and overlaid with the references to the primary sources used in the thesis. The digital prints were made on archival paper from the mill and in collaboration with the papermakers from Phumani, Nkosinathi Ndladla and Mandy Coppes, the prints were covered with paper pulp which was manipulated to reveal portions of the printouts and obscure others. As opposed to my written thesis, which ostensibly presents itself as a logical, coherent and rational document, my artist's book deliberately frustrates interpretation by obscuring, layering and locking in information. My artist's book is not concerned with offering a lucid narrative of the topic at hand, instead it engages with the process of doing archival work and writing history from primary sources which is a fragmented, disjointed, and time-consuming process. Ultimately the work reflects on how historical knowledge is always constructed, unstable, and open to interpretation.



Inge Hyson.

'Selective Memories'

Memory is important in shaping identity. Memory is not a simple recall of the past, nor is it fixed or static, but is the layering of the past onto the past. Present and past become interwoven. Although memory is personally created through individual experience, it is also mediated by social interaction and dependent on context. The process of remembering is not only conceptual, but is prompted by sensory experiences.



Sidhika Sooklal.

Eco-Friendly Packaging Project

This project was inspired by *The National [South African] Waste Management Campaign*. Research before the implementation of the campaign estimated that approximately 95% of all urban waste is disposed of on land, either in open trenches or in sanitary landfills. There are about 1200 landfill sites in South Africa and most of them operated by local authorities. Landfill sites are rapidly filling and it is estimated that the largest landfill sites in South African will be filled in 2025.

As an information designer, one is constantly aware of the impact and role, one plays in contributing to the waste in landfills. *The Eco-Friendly Paper Packaging Project* aims to create sustainable, aesthetic packaging for goods. The packaging products are created out of recycled cotton pulp with seeds of various plants placed in the pulp. In the packages presented in the exhibition, the paper contains chamomile and watercress seeds. The idea is that the package can be planted and used as an agent to fertilize the seeds, rather than damage the environment. The packages thus contain no ink based printing or strong glues, except for the attached labeling graphics printed on recycled paper.



Landi Raubenheimer.

'Skyline'

This collaboration was about exploring a landscape motif I have been working on since 2009. The work is a result of collected photographs of landscapes and cityscapes including Johannesburg. The process of creating these works involved placing paper pulp into a grid and my main interest was exploring colour and colour variations, which are the result of a meticulous process of mixing dyes with paper pulp and then depositing these onto the image or artwork in yet another meticulous process. The process of constructing the image also revealed another concern to me. What is the difference between a picture which is printed or created on a piece of paper and a piece of paper that is itself an image or picture? The latter is more than a picture, it becomes an object. Thus the framing of these works became a very important factor in displaying them. How would one highlight their object-ness versus their picture-ness? This interplay has also sparked a new concern in the ongoing exploration of landscape and representation in this body of work.



Acknowledgements

This project was made possible due to the support of VIAD (Research Center, *Visual Identities in Art and Design*) and the Faculty of Art, Design and Architecture.

As the curator, I would also like to thank the exhibitors of the FADA Collaborations/Articulations exhibition who maintained dialogue with me throughout the process and showed great tenacity and commitment in realising their projects often under quite severe financial constraints.

The following are gratefully acknowledged for their ongoing and generous support of the project.

Leora Farber (Director of VIAD)

Rosalind Cleaver (FADA Gallery curator)

Lauren van der Merwe (FADA Marketing)

Vedant Nanackchand (Chair of the FADA Gallery Committee, HoD Visual Arts Department)

The Graphic Design Department for supporting my work as curator of this exhibition.



PLEASE LEAVE THE HANDBOOK IN THE GALLERY FOR NEW VISITORS.

YOU ARE WELCOME TO LEAVE YOUR COMMENTS ABOUT THE EXHIBITION BELOW:

[illegible]

PLEASE LEAVE THE HANDBOOK IN THE GALLERY FOR NEW VISITORS.

YOU ARE WELCOME TO LEAVE YOUR COMMENTS ABOUT THE EXHIBITION BELOW:

[illegible]

