

CURATORIAL CARE HUMANISING PRACTICES

PAST PRESENCES AS PRESENT ENCOUNTERS
CONFERENCE & INTERDISCIPLINARY PLATFORM

CONVENED BY AUTOGRAPH ABP & VIAD
IN PARTNERSHIP WITH UJ ARTS & CULTURE
11 - 13 APRIL 2018, UJ ARTS CENTRE THEATRE



Image: Frances Gqoba, The African Choir, London, 1891. By London Stereoscopic Company.
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CURATORIAL CARE HUMANISING PRACTICES

PAST PRESENCES AS PRESENT ENCOUNTERS

11 – 13 APRIL 2018

CONVENED BY AUTOGRAPH ABP
& THE VISUAL IDENTITIES IN ART AND DESIGN
RESEARCH CENTRE (VIAD)

UJ ARTS & CULTURE | UNIVERSITY OF JOHANNESBURG,
KINGSWAY CAMPUS, AUCKLAND PARK

A Conference/Interdisciplinary Platform accompanying the
exhibition **Black Chronicles IV**

11 April – 31 May 2018

Curated by Renée Mussai (Autograph ABP, London)
FADA Gallery
Faculty of Art, Design and Architecture
University of Johannesburg
Bunting Road Campus
Auckland Park

CURATORIAL CARE, HUMANISING PRACTICES

PAST PRESENCES AS PRESENT ENCOUNTERS

Autograph ABP (London) and the **Visual Identities in Art and Design Research Centre** (VIAD) (Faculty of Art, Design and Architecture (FADA), University of Johannesburg (UJ)) warmly welcome you to *Curatorial Care, Humanising Practices: Past Presences as Present Encounters*. This three-day conference/interdisciplinary platform, held in collaboration with UJ Arts & Culture, accompanies and takes its cue from *Black Chronicles IV* – the fourth iteration of Autograph ABP's critically acclaimed curatorial archive research programme *Black Chronicles* – curated by Renée Mussai (Senior Curator; Head of Archive and Research, Autograph ABP).

Black Chronicles IV forms part of a series of exhibitions that have been touring internationally since the launch of *Black Chronicles II* 2014 at Rivington Place (London). Differing iterations of the exhibition have been showcased in such distinguished international venues such as the Ethelbert Cooper Gallery for African and African American Art (Harvard University, Boston, Massachusetts, 2015); the National Portrait Gallery (London, 2016); and the Spelman College Museum of Fine Art (Atlanta, Georgia, 2016). Marking the first time that a wider selection of these images are to be exhibited on the African continent, VIAD is hosting *Black Chronicles IV* at the FADA Gallery, UJ, from 13 April-31 May 2018.

Black Chronicles IV presents an extraordinary collection of photographic studio portraits, reprinted from original nineteenth-century glass plate negatives as large-scale silver gelatin prints. The glass plates were re-discovered in 2014 by Autograph ABP after having been buried in the Hulton Archive's London Stereoscopic Company collection for 125 years. Together with W.E.B. Du Bois's *Paris Albums 1900* – included in the exhibition and also seen for the first time in South Africa – these exquisitely rendered images are highly relevant to contemporary cultural history and politics of representation, as they reveal alternative perspectives to the modes of colonial ethnographic display prevalent in the late nineteenth and early twentieth century. Offering a unique opportunity to encounter a diverse range of black presences through the prism of nineteenth-century studio photography in Europe and America, the exhibition foregrounds the narratives of both ordinary and

prominent black figures – performers, dignitaries, politicians, servicemen and women, missionaries, students, businessmen and international royalty.

Black Chronicles IV includes portraits of key black South Africans such as notable South African political activist, academic and founder of the Bantu Women's League, Charlotte Maxeke, her sister Katie Makanya, and Paul Xiniwe, photographed in London at the turn of the century as part of *The African Choir*.¹ As members of the 'African Intelligentsia', these figures went on to become leading social activists and reformers. Enabling different ways of 'seeing' individuals often marginalised within Victorian Britain, colonial Southern Africa and the American South, *Black Chronicles IV* contributes toward an ongoing process of redressing the persistent absences of black narratives within the historical record.

A highlight of the *Black Chronicles IV* exhibition is the sound-and image-based installation, entitled, *The African Choir 1891 Re-imagined* (in collaboration with Tshisa Boys Productions). Premiered in London in 2016, the installation is presented in a discrete gallery space and comprises 16 individual photographic portraits of the original members of *The African Choir*, who toured Britain in 1891. Their large-scale portraits are accompanied by an evocative five-channel soundtrack of songs composed and arranged by South African composers and sound-artists Thuthuka Sibisi and Philip Miller as a creative re-imagining of the choirs' nineteenth-century concert programme.

Another significant component of the exhibition is the inclusion of over 200 images selected from leading scholar and civil rights activist W.E.B. DuBois's landmark collection of photographs, which he presented as *The American Negro Exhibit* at the 1900 Paris Exposition. Depicting middle-class African American men and women only 35 years after the abolition of slavery, these images challenge the scientific 'evidence' and popular racist caricatures of the day that ridiculed and sought to diminish African American social and economic success. This remarkable collection can be read as the origins of a visual construction of a new post-slavery African American identity,

¹The initial members of the African Choir were drawn from Christian mission-schools and church choirs of the late nineteenth and early twentieth centuries in Southern Africa, specifically from the Eastern Cape.

providing insight into the conditions and self-affirming expressions of black culture in the United States at the turn of the century.

By re-figuring the visual presence of black figures in Victorian Britain and America through the prism of studio photography, *Black Chronicles IV* explores the politics of subjectivities and agencies in relation to visual representation, and new knowledge production. The exhibition forms part of Autograph ABP's 30-year mission of annotating the cultural histories of photography, addressing its 'missing chapters' and advocating – globally – for rights, representation, and a diversity of practices and different constituencies of artists. Both Autograph and VIAD, through their scholarly and research-led curatorial work, interrogate the role of positionalities in the production and reception of historical photographic archives, and ways in which previously marginalised subjectivities and creative agencies can be asserted.

Using the genre of photographic portraiture and the curatorship thereof as a departure point, the thematics of the conference *Curatorial Care, Humanising Presences* are built on a critical rethinking of curatorial practice, as traditionally bound to a colonial logic of collection, arrangement, 'safe keeping' and display. Challenging the authorial custodianship associated with this tradition in the past and its lingering application in the ethnographic/raciogenic arrangement of marginalised bodies, proposed in this re-appraisal is an ethical recourse to *curatorial care* – where contemporary practices linked to traditional understandings of curating as a 'caring for objects', are reconstituted in relation to (re)-acknowledged subjectivities.

Implied in this shift is a certain imperative, described by Walter Dignolo and Rolando Vazquez (2013:14) as a political and ethical demand to make decolonial subjectivities visual, and to acknowledge, "those dignities wounded under racial classifications, under the logic of the disposability of human life in the name of civilization and progress".

Necessitating a breakdown in disciplinary-specific academic epistemological thinking, this commitment to the human plays out in a range of alternative curatorial practices – as not only curators, but also artists, activists, collectives, heritage groups and cultural practitioners revisit, and reconfigure historically-burdened archives, sites, narratives and traditions in the present, with a view to creatively re-inscribing disavowed subjectivities.

In using the words 'humanising/humanise' and 'curatorial care', we draw on Bogues's (2012:30, 43) conception of freedom as a "critical human practice; a creative activity that is 'rooted and routed through a set of human experiences'", and his influential work on what constitutes the human. Following Bogues, we use the term 'humanising' to refer to curatorial practices that re-instate 'the humanness' or individualised subjectivities and agencies of those imaged/imagined. As forms of creative activity, Bogues contends, practices of freedom operate through the "radical imagination": they "construct new ways of life for us as humans"; "while political action and practice are always vital, the formations of new ways of life emerge from the ground of humans acting, working, through politics, to get somewhere else" (Bogues 2012:41, 45, emphasis added).

In seeking to engage with such curatorial approaches – as practices through which "we may grasp how different acts of humanization occur" (Bogues 2010:119) – *Curatorial Care, Humanising Practices*¹ comprises an interdisciplinary programme of scholarly papers, artists' presentations, in-conversations, panel discussions, video screenings, dance and sonic performances, installations and other platforms for engagement. The conference thus provides a context for sharing expressions of intellectual and creative enquiry through a range of interdisciplinary practices. Through involvement with a multiplicity of critical approaches to collection, presentation and display, research, archiving and contextualising, and the ways in which these practices impact upon audience engagement, participants reflect on curation as activism and practice as a means to facilitate opportunities for intersubjective encounters, through the re-inscription of voices historically consigned to the objectifying violence and routine silencing of colonial modernity.

In their presentations and creative works, participants put forward a range of curatorial approaches that invoke an ethical recourse to care, underpinned by questions of responsibility and advocacy. In so doing, they individually and collectively:

¹For alternative definitions of the term 'humanising' see Zimitri Erasmus (2017:xxii) and Tim Ingold (2015:115-120).

- re-iterate the ethical impetus of the 'exhibition' as one that re-inscribes humanised presences, subjectivities and agencies into spaces, sites and practices of its erasure;
- recognise how curatorial care can be used to (re)figure previously marginalised narratives, and produce new knowledge;
- open up spaces for those excluded from, or marginalised within the archive so as to 'reclaim the past' through careful re-presentation of their presences;
- reconfigure historically-burdened archives, sites, narratives and traditions in the present with a view to re-inscribing disavowed subjectivities;
- explore modes of curation that entail sensitivity to the subjectivities of those imaged/imagined, as well as to the subjectivities of artists, researchers, and exhibition participants;
- affectively revisit marginalised histories of human subjugation in ways that inform and creatively empower imaginings of social transformation;
- assess the notion of 'care' as it relates to questions of labour and friendship;
- reflect upon the impact of historical presences on the construction of present and imagined future cultural identities and subjectivities;
- focus on curation with reference to performance, and the ethics of performing in relation to the history of the racialised, displayed body;
- critically reflect on established art, cultural and heritage institutions in and outside of South Africa as spaces that have the potential to initiate historical redress.

As 'curators' of this conference/interdisciplinary platform, we aim to bring fresh perspectives and new, emergent voices into existing conversations around the ethics of care in curatorship and related practices, with a view to moving the conversation forward. This gathering has been conceived of, and put together in a spirit of care and respect in order to evoke a potentially (self)reflective space, wherein knowledge of forms of curatorship based on sensitivity, and imbued with empathy and compassion can unfold. Although it is our intention to create a safe space in which marginalised historical legacies can be reflected upon in a spirit of mutual respect, we also recognise that divergent viewpoints informed by different positionalities or

subjectivities might emerge. We therefore welcome this as a space wherein productive tensions arising through engaged dialogue and creative forms of expression may surface, and contribute towards a collective commitment towards curatorial care and the production of new knowledge in the widest possible sense.

We extend special thanks to all that have contributed to the *Black Chronicles IV* exhibition and the *Curatorial Care, Humanising Practices* conference, particularly to VIAD team members: James Macdonald (Research & Curatorial Manager), Amie Soudien (Researcher/Curator), Amohelang Martha Mohajane (Intern), and Cheryl Zillmann (Administrative Co-ordinator); Mark Sealy MBE (Director, Autograph ABP), Karin Bareman (Curatorial Project Manager, Autograph ABP), and Zoe Maxwell (Digital Imaging Specialist, Autograph ABP); Philip Miller, Thuthuka Sibisi, and Sarie Potter (Project Manager, *The African Choir 1891 Re-Imagined*); Federico Freschi (Executive Dean, FADA), Eugene Hön (Director, FADA Gallery), Pieter Jacobs (Director, UJ Arts and Culture), and the UJ Arts and Culture team – Jade Bowers, Thato Maroga, Lakin Morgan-Baatjies; Sibongakonke Mama (The Orbit); Lindsay McDonald (Invictus Communications); and for their on-going support of *Black Chronicles*: Matthew Butson (Vice President, Hulton Archive), Brian Doherty (Production Manager, Hulton Archive), Jennifer Jeffries (Picture Researcher, Hulton Archive, Getty Images/Autograph ABP); Mike Spry (Printer); Peter Gamble (Photographic Retoucher); Clare Freestone (Curator, National Portrait Gallery); Paul Frecker (Library of Nineteenth Century); and Michael Graham-Stewart.

We also extend our gratitude to those whose financial support has made the exhibition and conference possible:

The African Choir 1891 Re-Imagined sound-image installation in South Africa has been made possible through financial support from the South African Department of Arts and Culture (DAC). *Black Chronicles IV* and the photographic/curatorial aspects of *The African Choir 1891 Re-Imagined* were supported by Heritage Lottery Fund (United Kingdom), and Arts Council England.

The *Black Chronicles* exhibition and the *Curatorial Care, Humanising Practices* conference have been generously funded by:

The University of Johannesburg's Research Committee (URC)
British Council Connect ZA
The U.S. Diplomatic Mission to South Africa
The National Research Foundation
UJ Arts & Culture
The Orbit

Leora Farber and Renée Mussai

Johannesburg and London, March 2018.

Sources cited

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PROGRAMME | WED 11 APRIL

| | |
|-------------|--|
| 08:30-09:00 | Registration / Tea/coffee (Theatre Foyer) |
| 09:00-09:40 | Welcome: Federico Freschi Introductory remarks: Leora Farber & Renée Mussai CURATORIAL CARE IN PRACTICE THE ARCHIVE IN FOCUS REFIGURING PHOTOGRAPHED BLACK SUBJECTIVITIES |
| 09:40-10:40 | Opening address Renée Mussai <i>'Whose Eyes?' – Remedial Desires: Black Chronicles, Archival Lacunae, and Curatorial Activism</i> Chair: Leora Farber |
| 10:40-11:10 | Tea/coffee (Theatre Foyer) |
| 11:10-12:30 | Presentations Tina Campt <i>Still Moving Images</i> Jenny Marsden & Malcom Corrigan <i>Daughter of District Six: The Kewpie Photographic Collection</i> Rory du Plessis <i>Interpretive strategies to humanise the photographic portraits of black subjects at the Grahamstown Lunatic Asylum</i> Chair: Candice Jansen |
| 12:30-13:00 | In conversation Hlonipha Mokoena & Tamar Garb Chair: Cheryl Finley |
| 13:00-14:00 | Lunch (Theatre Foyer) |

PROGRAMME | WED 11 APRIL / continued

14:00-15:00

Opening address

Cheryl Finley

Photography and the Archive

Chair: **Sarah Nuttall**

15:00-15:40

Presentations:

John Edwin Mason

Hidden in Plain Sight: Charlottesville's New Negroes and the Holsinger Archive

Candice Jansen

On Black Family Photographs as Dangerous Method: Cedric Nunn & the Vulnerability of Blood Relatives

Chair: **Tina Campt**

15:40-16:00

Tea/coffee (Theatre Foyer)

16:00-16:45

In conversation

M. Neelika Jayawardane & Jeeva Rajgopaul

Comrades with Cameras

Chair: **Tina Campt**

16:20-17:00

Open session: Voices within the Archive

Renée Mussai in conversation with Hlonipha Mokoena;
Neelika Jayawardane; John E. Mason; Cheryl Finley; Tina Campt;
Tamar Garb; Candice Jansen; Rory du Plessis; Malcolm Corrigan;
& Sarah Nuttall

17:00-18:00

Rooftop drinks

Video room: **Donna Kukama** | *Chapter Y: Is Survival not Archival?*

Installation: **ACA/WFOZ** (project), **Rabia Williams** (presentation)
Zim.doc - a work-in-progress

PROGRAMME | THURS 12 APRIL

08:30-09:00

Registration / Tea/coffee (Theatre Foyer)

09:00-09:15

Introductory remarks: **Leora Farber**

REPOSITIONINGS & CURATORIAL CARE

09:15-10:15

Opening address

Anthony Bogues

Curating an Alternative Archive:

New Curatorial Practices of Haitian Art

Chair: **Leora Farber**

10:15-10:40

Tea/coffee (Theatre Foyer)

10:40-12:00

Presentations

Raël Jero Salley

Conditional Uncertainty: Collective, Curating, and Africana

Barbara Mahlkecht

Curatorial Care as Site of (Affective) Resistance

Situated Knowledges, Embodied Collective Practices

Thabang Monoa

Imag(in)ing new archives for new black bodies

Chair: **Chandra Frank**

ARTISTIC INTERVENTIONS /

PERFORMING BODIES AND THE ETHICS OF CARE

12:00-12:30

In conversation

Bettina Malcomess & Bhavisha Panchia & artists

writing for the eye, writing for the ear

Chair: **Ama Josephine Budge**

PROGRAMME | THURS 12 APRIL / continued

12:30-13:00

In conversation

Brett Pyper & Tsolwana Mpayipheli

Framing sounds: Performing an ethic of care in curating the Ngqoko Cultural Group

Chair: **Thembinkosi Goniwe**

13:10-14:10

Lunch (Theatre Foyer)

Performance (Piazza)

Kamogelo Molobye

Re bo mang? (who are we?)

14:15-15:15

Opening address

Jay Pather

The impossibility of curating live art

Chair: **Gabrielle Goliath**

15:15-16:40

Presentations

Russel Hlongwane & Sphelele Nzama (Amasosha)

Refiguring the archive: Daring, as caring

Chandra Frank

Fugitive Archives, Radical Care and Testimony in Speculation

Ama Josephine Budge

Rupturous Desires: Queer Bodies are made from Mountains II

Chair: **Neelika Jayawardane**

16:40

Tea/coffee (Theatre Foyer)

Video room: **Alberta Whittle** | *My grandfather, her father*

Installation: **ACA/WFOZ** (project), **Rabia Williams** (presentation)
Zim.doc - a work-in-progress

PROGRAMME | THURS 12 APRIL / EVENING PROGRAMME

| | |
|-------------|---|
| | SOUNDINGS BLACK SONIC ARCHIVES |
| 18:30-19:30 | In conversation Philip Miller & Thuthuka Sibisi |
| 20:00-20:45 | Performances Thembinkosi Goniwe <i>Sonic Bridges</i> With collaborating musicians: Andile Yenana, Feya Faku & Titi Luzipo. Photographic images by Andrew Tshabangu. |
| 21:00-21:45 | Robert Machiri & Elsa M'bala (AKA AMET) <i>PUNGWE SOUND TRAILS / Future Sonic Ontologies: Cowbell Mixtapes as Sonic Incursions</i> |
| 22:00- | Jazz time Andile Yenana (piano), Feya Faku (trumpet), Titi Luzipo (vocals) & special guests |

COVER CHARGE & DETAILS:

Access to the opening conversation is free of charge.

The evening performances require a cover charge. Registered conference participants will be charged a discounted rate (vouchers will be distributed upon registration).

Discounted rate for registered participants: **R100**

Standard public cover charge: **R160**

Venue: **The Orbit Jazz Club & Bistro** (www.theorbit.co.za)

81 De Korte St, Braamfontein, Johannesburg

Food & drinks can be ordered at the Orbit (no catering)

For table bookings: infor@theorbit.co.za | +27(0)11 339 6649 | +27(0)81 534 2867

PROGRAMME | FRI 13 APRIL

08:30-09:00 Tea/coffee (Theatre Foyer)

09:00-09:15 Introductory remarks: **Leora Farber**

LOCATING CARE: QUEERING SPACES / CREATING COMMUNITIES

09:15-10:00 Opening presentation

Keleketla! Library (Rangoato Hlasane & Malose Malahlela)

Curating Contingencies:

1956-2008-2011-2018 according to Keleketla! Library

Chair: **Amohelang Mohajane**

10:00-10:30 In conversation

Thembinkosi Goniwe & Andrew Tshabangu with Tina Campt

Reflecting on Sonic Bridges

Chair: **Jay Pather**

10:30-10:50 Tea/coffee (Theatre Foyer)

10:50-12:10 Presentations

Themba Tsotsi

The intimate presence of 'absence' in anthropological exhibitions

Melissa Goba

The Conservation of the Constitution:

Attempts at Addressing the History

Chair: **Amie Soudien**

PROGRAMME | FRI 13 APRIL / continued

12:10-13:00

Presentations

Khwezi Gule

Curatorial Care: A Cautionary Note
Mainstreaming as Acts of Forgetting

Raimi Gbadamosi

You Can See Me Everywhere

Chair: **Lesley Lokko**

13:00-14:00

Lunch (Theatre Foyer)

Performance (Auditorium)

Maureen de Jager

IN PARENTHESIS

14:00-14:20

Performative presentation (Starts on Piazza steps)

Burning Museum

Reporting back: the mission and the message

14:30-15:30

Presentations

Luvuyo Dondolo

Racialised Heritage - Negotiating the Past and Race Politics in
Postapartheid South Africa with reference to the Paul Kruger
Statue, Pretoria

Farieda Nazier

(Re)locating the museum: The Apartheid Museum and
Curatorial Nuances

Chair: **Thabang Monoa**

15:30-15:50

Tea/coffee (Theatre Foyer)

PROGRAMME | FRI 13 APRIL / continued

16:00-17:00

Open Mic Session and closing summation

Presenters and participants to offer responses and reflections

Facilitator: **Anthony Bagues**

18:00 for 18:30

Exhibition opening

BLACK CHRONICLES IV

FADA Gallery

UJ Bunting Road Campus

Opening remarks

Tshilidzi Marwala

(Vice-Chancellor and Principal, University of Johannesburg)

Renée Mussai

(Curator and Head of Archive and Research at Autograph ABP, London)

Video room: **Donna Kukama** | *Chapter Y: Is Survival not Archival?*

Installation: **ACA/WFOZ** (project), **Rabia Williams** (presentation)
Zim.doc - a work-in-progress

Orchestra pit: **Burning Museum** | *Reporting back: the mission and the message* (performance trace)

ABSTRACTS & BIOS

WEDNESDAY 11 APRIL 2018

‘Whose Eyes?’ – Remedial Desires: Black Chronicles, Archival Lacunae, and Curatorial Activism

Renée Mussai

This opening address outlines, in a series of brief chapters, the trajectory and mission of Autograph ABP's critically acclaimed curatorial programme, *The Missing Chapter: Black Chronicles* (2013- present). I will consider how progressive research and engaged curating can be deployed to open up critical inquiry and remediate the archive as a radical locus for new knowledge production. In line with other counter-archival impulses, I argue that the portraits unearthed as part of *Black Chronicles* constitute the most comprehensive body of photographs depicting the black subject in Victorian Britain and, as affirmative figurations of an enduring black/diasporic presence, they radically shift visual paradigms/epistemologies of race and place in the cultural history of nineteenth-century photography.

Unfixing a long narrative of disavowal and erasure, these portraits are charged beyond their immediate temporalities, striking quality and inherent ambiguities: yet they, too, enter the realm of representation on complex, and at times contradictory, terms. Through curatorial interventions, figures are resurrected from the archival vaults of oblivion and re-animated in a critical space of representation, introducing annotated narratives into contemporary consciousness. What is at stake in this process of retrospective inscribing and re-positioning, and its concomitant visual economies? Whose desires and interests are served by such acts of visual 'resurrection', and recirculation? What are the dominant configurations of discourse and power at play, and how might we consider ideas of 'weaponising' or 'mothering' blackness in relation to such archival imagery? What purpose can they serve today as agents of communication, as mnemonic vanguards whose presence bears direct witness to colonial and imperial histories? What type of curatorial platforms do we need in order to construct an emotive, engaged and critical connection between these image-relics from the past, and the present? What tools and visual decoding mechanisms are required in order to access and decipher their 'stored code'? And importantly, whose eyes?

By foregrounding what I refer to as 'Remedial Curatorial Work', I will reflect on different articulations of subjectivity and performativity within the image body of *Black Chronicles*, while considering ethics of care and responsibility, agency and advocacy, and other remedial gestures towards a restorative visual desire for excavation, representation and visibility.

Renée Mussai is Senior Curator and Head of Archive & Research at Autograph ABP, London. Her research-led curatorial and scholarly practice focuses on African, Black British and diasporic photographic practices, with a special interest in portraiture, gender and sexuality. Mussai has organised numerous solo and group exhibitions in Europe, Africa and the United States, including the critically-acclaimed and internationally touring gallery installations *Black Chronicles* (2014-2018); Raphael Albert: *Miss Black & Beautiful* (2016); and Zanele Muholi: *Somnyama Ngonyama, Hail the Dark Lioness* (2017-2020). A regular guest curator and former non-resident fellow at the Hutchins Center for African and African American Research at Harvard University since 2009, Mussai publishes and lectures internationally on photography and cultural politics. She is presently a Research Associate with the Visual Identities in Art and Design Research Centre, University of Johannesburg and a Ph.D. candidate in Art History at University College London. Her work has been published in *NkA: Journal of Contemporary African Arts*; *Aperture*; and in several artist monographs and anthologies; her books/edited volumes include James Barnor: *Ever Young* (2015); *Glyphs: Acts of Inscription* (2014), with Ruti Talmor; and the forthcoming *Black Chronicles* (2018).

Still Moving Images

Tina Campt

In this paper, I consider the affective registers of black visuality that converge in a genre of imagery that I describe as '*still moving images*'. I do so by engaging the work of black artists whose unorthodox curation of the visual archive of contemporary and historical images of black joy, virtuosity, and suffering require viewers to confront the affective registers of this archive, and the centrality of embodied performances of blackness to these affects. *Still moving images* demand affective labour through their capacity to touch or move viewers, as well as the requisite labour of managing, refusing or denying these affects. I explore black visual artists' contemporary practices of animating *still moving images* in ways that trouble the relationship between stillness, movement and motion, and reconfigure these blurred lines to

create forms of black visibility, which challenge their audiences to confront their own relationship to the precarity of black life in the twenty-first century. Focusing on a series of cinematic, choreographic, and documentary curations of *still moving images* that depict black visibility as 'flow', I unpack some of the innovative ways black artists are creating transformative modalities for witnessing contemporary assaults on blackness and black subjectivity.

Tina Campt is Claire Tow and Ann Whitney Olin Professor of Africana and Women's, Gender and Sexuality Studies and Director of the Barnard Center for Research on Women, Barnard College-Columbia University. She is a black feminist theorist whose work explores gendered, racial and diasporic formation in black communities in Europe, the United States, and Southern Africa through the oral, sonic and visual cultural texts produced by these communities. She is the author of three books: *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich* (2004); *Image Matters: Archive, Photography and the African Diaspora in Europe* (2012); and *Listening to Images* (2017).

Daughter of District Six: The Kewpie Photographic Collection

Jenny Marsden & Malcolm Corrigan

In this paper, we look at how social justice archives can perform an important role in salvaging so-called lost narratives and addressing the silences of colonial and apartheid archives, with particular focus on the Kewpie photographic collection held at the Gay and Lesbian Memory and Action Archive (GALA), Johannesburg. Kewpie was a celebrated drag queen and hairdresser who was born and lived in the multi-racial neighbourhood of District Six, Cape Town, until the apartheid government forcibly removed her and other residents after the area was declared white in 1966 under the Group Areas Act of 1950. During the 1950s, Kewpie became part of a queer community in District Six, and her personal photographic collection of over 700 images depicts the lives of this community from 1950 to the early 1980s. The visual representation of District Six's queer communities is often associated with sensationalised press coverage that was featured in local publications of the time such as *Drum* magazine and the *Golden City Post*. Such coverage was characterised by its homophobic depiction of queer life as marginal and pathological.

In contrast, the Kewpie collection is an intimate personal archive showing

Kewpie and friends socialising, performing and working in their neighbourhoods and on excursions in and around Cape Town. The photographs reveal an extensive social network and provide evidence of a minority that was well integrated into the wider social fabric of District Six. The photographs are also a testament to the individual and collective agency exercised by this queer community within a context of multi-layered oppression. Questions about the opportunities and challenges presented by personal archival collections are raised. As well as considering the current archival status of the photographs, we address the wider trajectory of the collection, in particular its prior history of circulation, display and reproduction before its acquisition by GALA in the late 1990s. Finally, curatorial strategies for an upcoming exhibition of the Kewpie Collection at the District Six Museum in Cape Town that seeks to acknowledge, rehumanise and celebrate the history of Kewpie and her friends are touched upon.

Jenny Marsden is a Johannesburg-based archivist. She has an MA in Archives and Records Management from University College London (2016). She currently works as a project archivist for the Gay and Lesbian Memory in Action archive, and is also working on a collaborative project between the University of Johannesburg Special Collections and the South African Research Chair in South African Art and Visual Culture, University of Johannesburg, that involves the archive, power, gender and community art.

Malcolm Corrigan is a postdoctoral research fellow with the South African Research Chair in South African Art and Visual Culture, University of Johannesburg. His Ph.D., which he obtained through the School of Oriental and African Studies, University of London in 2016, is focused on the history of the Chinese Camera Club of South Africa.

Interpretive strategies to humanise the photographic portraits of black subjects at the Grahamstown Lunatic Asylum

Rory du Plessis

Caroline Bressey (2011:[sp]) thoughtfully considers patient photographs from the City of London Asylum as holding the potential to “provide pathways into new historical geographies, particularly biographies of ‘people of colour’ that it would otherwise be very difficult, if not impossible, to trace”. I follow Bressey’s lead by exploring the casebook photographs of black subjects

who were admitted to the Grahamstown Lunatic Asylum, South Africa, from 1890 to 1907. The photographic portraits produced by the asylum appear to resemble mugshots, thereby promoting a depraved and debased representation of the subjects who were suffering from severe states of agony and distress. In an attempt to humanise the photographed subjects, I turn to the contents of the casebooks that provide a glimpse into an individual's social worlds, their life story and their pathways to the asylum. Such an approach adopts Ariella Azoulay's (2008:14) call for the interpretation of photographs to include "dimensions of time and movement". Thus, I seek to open up a reading of the photographs to include the casebook content that pertains to the movements, narratives, and circumstances that preceded an individual's committal to the asylum. By investigating the casebooks, it became apparent to me that a significant portion of black patients encountered unsettling, troubling and alarming incidents of racism, abuse, neglect, and suffering that preceded their admittance to the asylum. Along these lines, I suggest that the adoption of Azoulay's interpretive strategy not only aims to humanise those photographed – by aiding an understanding of their broader life story – but also sensitises the viewer to how the increasingly hostile colonial context contributed to a black patient's pathway to the asylum. In this way, the photographs may offer a testimony of how South African black subjects in the nineteenth century were "robbed of their citizenship" (Azoulay 2008:175).

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Rory du Plessis is a lecturer in Visual Culture Studies in the Department of Visual Arts, University of Pretoria and co-editor of the academic journal, *Image & Text*.

In conversation

Hlonipha Mokoena & Tamar Garb

This conversation will address the vexed question of the 'African' archive. In particular, we want to explore how we can engage with it critically, dialogically and creatively while honouring the specificities of history, materiality and mediation that anthropological, ethnographic and portrait photography possess. How might we curate this archive responsibly and with due 'care'? What methods and interpretive strategies do we need to develop in order to be adequate to the materials we explore/display? How do we interpret and account for the artifices and conventions of the studio, the album and honorific portraiture? And what about the delimiting protocols of mug shots and anthropometric images? Where (if anywhere) do they overlap or collide? To whom does the archive belong? Is it possible to use the images of the past in order to generate new meanings? Is this a betrayal of the past or a creative engagement with it? To whom are we responsible when we use the images of the past? How can humour help/hinder with the pain of the past and how much license should we give ourselves to remake history for our own imaginary futures?

Tamar Garb is Durning Lawrence Professor of History of Art, and Director of the Institute of Advanced Studies at University College London. She is the author of 10 books ranging in theme from questions of gender and sexuality, the woman artist and the body in European/African art to the history of South African visual practices and contemporary art. Key publications include *Sisters of the Brush: Women's Artistic Culture in Late Nineteenth Century Paris* (1994); *Bodies of Modernity: Figure and Flesh in Fin de Siecle France* (1998); and *The Painted Face, Portraits of Women in France 1814-1914* (2007). Curatorial work includes *Land Marks/ Home Lands: Contemporary Art from South Africa* (2008, Haunch of Venison Gallery, London); *Figures and Fictions: Contemporary South African Photography* (2011, Victoria & Albert Museum, London); *Distance and Desire: Encounters with the African Archive, Walther Collection* (2013-2014, New York, Berlin, Ulm); and *William Kentridge and Vivienne Koorland: Conversations in Letters and Lines* (2016, Fruitmarket Gallery, Edinburgh).

Hlonipha Mokoena received her Ph.D. from the University of Cape Town in 2005. She is currently Associate Professor and researcher at WiSER (Wits Institute for Social and Economic Research), University of the Witwatersrand, Johannesburg. Her articles have been published in *Journal of Natal and Zulu History*; *Journal of Religion in Africa*; *Journal of Southern African Studies*; *Ufahamu: A Journal of African Studies*; *Interventions: International Journal of Postcolonial Studies*; *Image & Text* and *Critical Arts*.

Photography and the Archive

Cheryl Finley

In this address, I explore the making of photographic archives, the narratives they tell, and the parameters that define them as objects of study. As visual collections, photographic archives present specific concerns – especially as digital technologies change the way knowledge is classified, stored, retrieved and disseminated. Differential power relations determine what is collected – what is remembered or forgotten – by societies and institutions. Social and economic histories as well as experiences of race, class, gender and sexuality affect the construction, acquisition and maintenance of archives and their ability to influence knowledge production. Focusing on a personal family album of late nineteenth-century North American tintypes acquired at auction, I confront the conundrum of photographic anonymity in the face of desire and the will to construct familial narratives out of incomplete archives when the historical record is incomplete, silent or absent.

Archives around North America abound with thousands of late nineteenth-century photographic portraits of African American people, who are now labeled as anonymous, without a name, known occupation, specific history or social context. Produced as daguerreotypes, cartes-de-visites, cabinet cards and tintypes from the 1840s into the twentieth century, these images often were placed in family albums, becoming part of larger private and public narratives that spanned generations. But the problem of their apparent anonymity today has perplexed scholars, archivists, curators and librarians. Frequently overlooked for serious scholarly inquiry, these controlled, subtly original studio portraits often languish in archive and library annexes. Yet, I argue that as rich examples of American material culture, they provide key insight into nineteenth- and early twentieth-century American social and cultural history, and offer valuable ways of understanding mnemonic and visual strategies of identity formation centered on the representation of the body.

I present my research on an anonymous album of 50 sixth-plate tintype portraits of African Americans realised from approximately circa 1870-1910. Comprising individual and paired portraits of matriarchs, patriarchs, couples, children and babies posed largely in studio settings, these tintypes collectively tell a story about a black family in America in the years shortly following the legal end of slavery.

My research is aimed at coming up with a language to talk about these unknown images and the collective weight of history they imply. Vernacular portraits such as these are extremely valuable, especially in their anonymity, indeed in their silence. They often provide answers to larger historical questions. For example, how does history look different if it includes these portraits? Or, how might the narrative of this album change understandings of the Reconstruction era? Few people are interested in the uses of the unknown. As I show, the project of deciphering the unknown often requires different and multiple disciplinary approaches.

Cheryl Finley is Associate Professor in the Department of the History of Art, Cornell University. Her seminal study, entitled, *Committed to Memory: The Art of the Slave Ship Icon*, is the first in-depth study of the famous schematic engraving of a packed slave ship hold associated with the memory of slavery, and the art, poetry and film it has inspired since its creation in Britain in 1788 (forthcoming June 2018).

Dr. Finley has co-authored the publications *Teenie Harris, Photographer: An American Story* (2011); *Harlem: A Century in Images* (2010); *Diaspora, Memory, Place*: David Hammons, Maria Magdalena Campos-Pons, Pamela Z (2008); and numerous essays and articles on artists such as Lorna Simpson, Hank Willis Thomas, Walker Evans, Joy Gregory, and Carrie Mae Weems. A specialist in contemporary art and the art market, her research includes the interdisciplinary project, 'Black Market', which examines the global art economy; a monograph on the artist Maria Magdalena Campos-Pons; and the collaborative project 'Visualizing Travel, Gendering the African Diaspora'. Dr. Finley's research has been supported by the Hutchins Center for African and African American Research; the Ford Foundation; the Center for Advanced Study in the Visual Arts; and the American Council of Learned Societies.

Hidden in Plain Sight:

Charlottesville's New Negroes and the Holsinger Archive

John Edwin Mason

In Charlottesville, Rufus Holsinger's photographs are ubiquitous. They appear in restaurants and offices and in the pages of books and magazines, depicting people and places in Charlottesville a century ago. Their popularity is rooted in their ability to give the city's past a nostalgic glow. When used selectively, they picture Charlottesville as a harmonious and homogeneous community.

I argue that Holsinger's archive can tell a more accurate story about Charlottesville's history, one in which the black community plays a vital role and in which white supremacy and resistance to it are central. White supremacists' terror attacks on the city, in August 2017, and the resurgence of white nationalism across the United States, underscore the urgency of this task.

During the late nineteenth and early twentieth centuries, Holsinger, a white studio photographer, made hundreds of portraits of African Americans. Over 500 of these are housed in the Small Special Collections Library, University of Virginia, along with approximately 9000 Holsinger photographs of other subjects. Because the archive contains portraits that were commissioned by African Americans and their white employers, they are an invaluable resource for creating new narratives of black life under Jim Crow.

Some of the portraits evidence ways in which photography re-inforced and naturalised white supremacy. Those that were commissioned by employers depict black people only in roles that were structured by rigid occupational segregation – as cooks, waiters, stable hands, menial labourers, maids, and nannies.

Yet, Holsinger made radically different portraits when African Americans were his paying customers, picturing them as they wished to be seen. They presented themselves as New Negroes, adherents of an informal national movement that insisted on self-determination in visual representation as much as in political struggle. These portraits capture aspects of African American life in Charlottesville in ways that reflect the centrality of families and community institutions and illustrate qualities that were ordinarily missing from representations of black people: dignity, valour, duty, romantic love, style, flair, and unmistakable cool. In these commercial collaborations, a white photographer unwittingly helped black subjects create portraits that were

resounding critiques of the racist stereotypes that characterised American visual culture and, ironically, parts of Holsinger's own archive.

A team at the University of Virginia has begun curating the portraits and preparing them for exhibition. If Holsinger's portraits of African Americans are to change Charlottesville's understanding of its history, they must be widely seen. That means thinking beyond conventional gallery and online exhibitions, and taking the portraits to the people. The portraits can be placed, with short explanatory texts, in a variety of places in which people gather. We also hope to make some of the portraits part of the city's literal landscape, placing them on billboards or walls, either permanently, as murals, or temporarily, as projections.

John Edwin Mason is a Professor in the Corcoran Department of History, University of Virginia, and a Research Associate with the Visual Identities in Art and Design Research Centre, University of Johannesburg. Early in his career, he wrote extensively about nineteenth-century South African social and cultural history. Recently, his focus has been on twentieth-century photography in South Africa and the United States. In his book, entitled, *One Love, Khoema Beat: Inside the Cape Town Carnival* (2010), he uses history, ethnography, and his own photography to explore the meanings of the 175-year-old working-class festival. His current projects include a book about the photographer, writer, and filmmaker Gordon Parks and a look at representations of Africa in American popular media during the Cold War era.

On Black Family Photographs as Dangerous Method: Cedric Nunn & the Vulnerability of Blood Relatives

Candice Jansen

In this paper, I introduce the family photography of Cedric Nunn (b. 1957), the anti-apartheid photographer who began chronicling the life of his extended family in KwaZulu-Natal during the 1980s, and continued to do so for another decade into the New South Africa. Nunn is a fourth-generation descendant of John Dunn (1834-1895), the infamous White Zulu Chief of nineteenth-century Zululand, who married 49 women. Dunn's wives were, with the exception of one, from more than 23 Nguni clans, with whom he had more than 100 children. Nunn's multi-media project, *Blood Relatives* (2005), explores this family history against the politics of Blackness during

and after apartheid, and uses family as racial critique, exposing Nunn and his relations as being affected by, and being perpetrators of, racist sentiment.

Nunn's family photographs thus can be characterised by vulnerability. I argue that *Blood Relatives* bares the visual politics of that vulnerability, which endangers subjects who trouble how race matters in the archive both then and now. Nunn's project is a late apartheid to early twenty-first century addition to a complex visual archive on the Dunn family of KwaZulu-Natal, whose appearance unsettles the colonial and tribal frames through which family and clan was imagined. Contemporary decolonial gestures that 're-locate', 'un-write', 'breakdown' or 'reconfigure' Africa in the archive can also harm the visual life of such family archives, whose interior lives appear to call for more quiet gestures of curatorial care. The word 'quiet' is taken from Kevin Quashie's, *The Sovereignty of Quiet: Beyond Resistance in Black Culture* (2012) as another look at vulnerability, as not simply a condition of being at risk, but as a potential for racial connection.

Quiet, as I show, provides other ways through which to enter the dangers of photographic self-exposure, the shame of racist revelation, and the signification of culture and classification. *Blood Relatives* stands as such a quiet genealogical and photographic instance of the visual archive. Its vulnerability holds the tension between resistance and surrender in the naming of race, and the facing of unspeakable racial intimacies. In this way, Nunn was a dangerous photographer; whose vulnerable practice is taken up as both subject and method in this reflection on what it could mean to write future histories of race, kin and the photographic imagination in South Africa.

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Candice Jansen is a Ph.D. candidate in Art History at the Wits Institute for Social & Economic Research (WiSER), University of the Witwatersrand, Johannesburg. As a scholar and curator, she is interested in small histories, biographical inquiries and visual archives. Jansen's most recently curated exhibition, entitled, *Binnegoed: Coloured & South African Photography (2015)* was shown at the Centre for Documentary Studies, Duke University. She has written for *Aperture*; *Another Africa*; and the *Mail & Guardian Friday*; and presented at the *Market Photo Workshop, Johannesburg*; *Centre for Curating the Archive, University of Cape Town*; and the *Toronto Photography Seminar*.

Comrades with Cameras

M. Neelika Jayawardane

My current book project, entitled, *Comrades with Cameras* aims to contribute to, and expand our knowledge of Afrapix – the South African photographers' collective and agency that operated during the last decade of apartheid. With the express goals of encouraging dissent and countering untruths disseminated by state propaganda, Afrapix became an integral part of the anti-apartheid alternative media community that emerged in the late 1970s and early 1980s in South Africa, training a new generation of both black and white photographers in a range of photographic practices. The agency consciously mentored black photographers, many of whom became seminal to the development of a critical visual vocabulary. They expanded 'struggle' photography that did not reduce black South Africans' lives solely to subjugation and suffering, and challenged the colonial logic of imaging and imagining the 'other' in ethnographic or racigenic arrangements.

In my interviews with Afrapix photographers, many note that their personal photography projects remain their most fulfilling work, especially because it helped them expand their sense of personal agency, even within a repressive economy of power. Jeeva Rajgopal – a Durban-based photographer and an instrumental figure in the Afrapix Agency – travelled to the United States from January 1991 to June 1991 to advance his photographic training at the International Centre for Photography (ICP) in New York. He was funded through a scholarship granted by Duke University, with monies sourced from the Carnegie Foundation, which – through the Carnegie Council on Poverty – had been involved with several photographic exhibitions and book projects on South Africa, and had an existing interest in the development of South African photographers.

During his time at ICP, Rajgopal began to document South African exiles living in New York City. His photographs, taken in various locations throughout the city, of a range of people, capture an air of interminable waiting, as well the anticipation of impending freedom; they are remarkable for their documentary value, as well as their ability to convey the contradictory emotions of ambivalence, despair, and hope. At *Curatorial Care, Humanising Practices*, Rajgopal and I speak about the significance of these images and the narratives that accompany those who were part of this project, as well as the quiet diplomacy of funding networks that helped support South African photographers. Our conversation contributes to Autograph ABP's effort to "annotate and enrich the cultural histories of photography

by addressing its missing chapters" (Autograph ABP). That these images received little attention speaks to the importance of historical redress within photographic archives and the (hidden) role which racial and class positionalities often play in 'disappearing' – from popular, scholarly, and national narratives – certain images and narratives.

Source cited

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M. Neelika Jayawardane received the 2018 Creative Capital|Andy Warhol Foundation Arts Writers Grant for a book project on Afrapix. She is Associate Professor of English at the State University of New York-Oswego; an Honorary Research Associate with the Centre for Indian Studies in Africa, University of the Witwatersrand; and a founding member of the online magazine, *Africa is a Country*. Her scholarly publications focus on the nexus between South African literature, photography, and the transnational/transhistorical implications of colonialism and apartheid on the body. Jayawardane has contributed articles on Zanele Muholi's self-portraits for *Aperture* (2018); on Mimi Cheronu for the *Walther Collection's Recent Histories: Contemporary African Photography and Video Art* (2017); and an introductory essay for the *South Africa pavilion's 57th Venice Biennale catalogue* (2017). Her writing is featured in *Al Jazeera English*; *Transition*; *Aperture*; *Contemporary*; *Contemporary Practices: Visual Art from the Middle East*; and *Even Magazine*.

Sarah Nuttall is Professor of Literature and Culture and Director of WiSER (Wits Institute for Social and Economic Research), University of the Witwatersrand, Johannesburg. She is the author of *Entanglement: Literary and Cultural Reflections on Postapartheid* (2009); editor of *Beautiful/Ugly: African and Diaspora Aesthetics* (2007); and co-editor of many books including *Johannesburg: The Elusive Metropolis* (2008); and *Loadshedding: Writing On and Over the Edge of South Africa* (2009). For four years she has directed WiSER, the largest and most established Humanities Institute across the Global South. In 2016 she was an Oppenheimer Fellow at the DuBois Institute at Harvard University.

ABSTRACTS & BIOS

THURSDAY 12 APRIL 2018

Curating an Alternative Archive : New Curatorial Practices of Haitian Art

Anthony Bogues

The conventional art history of Haitian art is that it is a 'naive' artistic practice of folk art. Such a typology draws from the categories of Western art history, particularly its French iteration in which early twentieth-century art forms like Surrealism and Cubism were shaped by African art, particularly masks. These masks circulated in the colonial markets of Paris and became part of an artistic and aesthetic configuration in which African and African Diasporic art were viewed. From the 1947 show on Haitian art organised in Paris by Andre Breton, Haitian art has been displayed in major museums as part of an ethnographic anthropological folk art dominated by the religious symbolism of Vodou. This mode of display negates the complex and rich artistic traditions of Haiti. In my presentation, I briefly map some of the major exhibitions in New York and Paris from 1947 onwards and then juxtapose them with a series of exhibitions that I curated, beginning in 2011. As the curator of these exhibitions, which set out to reframe Haitian art, I address some of the curatorial, political and artistic ways in which reframing Haitian art has generated new thinking about questions of history within the African diaspora while positing a different genealogy of Caribbean and Haitian artistic traditions.

Anthony Bogues (Ph.D., 1994, Political Theory, University of the West Indies, Mona) is a writer, scholar, curator, and the Director of the Center for the Study of Slavery and Justice, Brown University. Bogues is Professor of Africana Studies, Royce Professor of Teaching Excellence (2004-2007), and Asa Messer Professor of Humanities and Critical Theory at Brown University, where he is also an affiliated faculty member of the departments of Political Science, Modern Culture and Media, History of Art and Architecture. In 2018 he joined the Visual Identities in Art and Design Research Centre, University of Johannesburg, as a Visiting Professor.

Bogues's research, teaching and writing interests are intellectual, literary and cultural history, radical political thought, political theory, critical theory, Caribbean and African politics as well as Haitian, Caribbean, and African Art. He has curated and co-curated shows in the United States, South Africa and France, and published numerous essays and articles on the history of criticism, critical theory, political thought, political philosophy, intellectual and cultural history, as well as Haitian Art. Bogues is a member of the editorial collective for the journal boundary 2 and a member of the scientific committee of Le Centre d'Art, Haiti.

Conditional Uncertainty: Collective, Curating, and Africana

Raél Jero Salley

In 2017, Glenn Ligon's work, entitled, Give Us a Poem (Palindrome #2) (2007), was included in an exhibition at A4 Arts Foundation in Cape Town's city centre. The exhibition, entitled, *You & I*, co-curated by friends Ziphozenkosi Dayile and Kemang Wa Lehulere, intended to question how "people come together – asking after the conditions, histories and dynamics of the 'collective,' turning away from survey methods to 'lyric' articulation" (Artthob 2017). The exhibition included artworks that invited public participation and artworks produced through collaborative modes. During the production and programming, neither the curators nor the venue organisers knew exactly whether the exhibition was heading toward or away from the intention of bringing people together:

Generally, the organisers agreed that the result of the project – not precisely planned, not forcefully decided upon, and not over-determined – was a success. While talking about strategy – the epitome of planned action – and about arrangement and re-arrangement – ordered systems of direction here, it is important to note that Dayile and Wa Lehulere have subverted the notions of director, curator, artist, and gallery. Although one does not know what happened in the planning stages, it seems likely that many people took part in the arrangements of the exhibition and that a 'subtle translation' of their intentions brought them together to look after a particular kind of sensibility.

It is this sensibility that I elaborate on in this presentation. Central to my account is addressing visual projects by Africana artists that acknowledge supposedly clear positionalities, but offer something else altogether: subjects that flicker in and out of graspable sight. In this paper, I examine ways in which curatorial projects may be interpreted as 'flickering' between extraordinary

collaborative formats and ordinary, authoritative surveys. I suggest how critical visual projects can offer a substantive and independent alternative to the assumptions of archives that contextualise the works and their subjects in history. In this way, the artists' contemporary visual practices participate in an ongoing dialogue with a contemporary passed (and past), and subjects previously relegated to the past or to memory, are once again made relevant.

Source cited

Artthrob. 2017. *You & I at A4 Arts Foundation*. [O]. Available: <https://artthrob.co.za/2017/08/29/about-you-i-at-a4-arts-foundation/> Accessed 21 March 2018.

Raél Jero Salley is a conceptual artist, cultural critic, and art historian living and working in the United States and South Africa. Salley's focuses his research on modern and contemporary artworks with themes related to identity, and how race, gender, sexuality, and ethnicity feature in visual culture and everyday imagination. He received his BFA from the Rhode Island School of Design (2002); MFA Fine Art from the School of the Art Institute of Chicago (2004); and Ph.D. in the History of Culture from the University of Chicago (2009). He has exhibited widely, and has curated several exhibitions. Salley is currently a Professor in Art History at the Maryland Institute College of Art, College Park, Maryland; Visiting Faculty in African American Studies at the University of California, Los Angeles; and an Honorary Research Associate in Philosophy at Stellenbosch University, Western Cape, South Africa.

Curatorial Care as Site of (Affective) Resistance Situated Knowledges, Embodied Collective Practices

Barbara Mahlknecht

Hacerse visible. Exponerse y, sobre todo, exponerse vulnerable. Mostrarse tal cual somos, materia frágil. (Carolina León)

In this paper I explore the notion of 'care' in the fields of contemporary art and curating. Within these fields, practices of self-care and collective care are emerging – sometimes implied in relation to artistic, curatorial and activist projects, and sometimes as an explicit agenda. Self-care and collective care

are often situated in the contexts of decolonisation and diaspora, and work with affective strategies of resistance.

The labours of care are encompassed under the umbrella term of 'social reproduction'. They go beyond domestic labour, to include fundamental parts of education, socialisation, communication, health-care, and emotional well-being. However, in global capitalism, they are both contested and contradictory: as Marxist-feminists claim, the labour of social reproduction represents a central source of the production of surplus value by remaining devalued, marginalised, privatised and outsourced to 'others'. At the same time, the labours of care are not just a site of exploitation and oppression, but also a sphere wherein alliances and solidarity are (re)built and where empowerment, agency, solidarity, and resistance take place.

Currently, curatorial and activist practices of care emerge in different institutional and non-institutional sites in- and outside the academia and the arts. But how are the labours and practices of care, self-care, and collective care conceptualised by practitioners and theorists? What are the complexities that curators, artists, and activists encounter when they work with existent as well as towards new practices of care? What is the unfolding potential of curatorial, artistic and activist practices that address the labours of care within the enduring 'crisis' of global capitalism? And how can these become a part of transformative politics by, for example, producing small gestures of affective resistance and spaces of collective agency?

In thinking towards these questions, I examine recent debates on care and social reproduction, and look at some initiatives. By exploring 'care' in the fields of curating and activism, and often in relation to diasporic and displaced communities in Europe, I trace the complexities and contradictions that the labours and practices of care produce by operating within the structures of capitalist valorisation, while at the same time aiming to resist them.

Barbara Mahlknecht is a feminist researcher, curator, teacher, and art educator. Currently, she is working on her Ph.D. in Curating at Goldsmiths University, London, and is a lecturer and researcher at the Academy of Fine Arts Vienna. Her work focuses on the intertwining of curating, social reproduction and queer/feminist practice and theory; on fascist ideologies as well as neo/colonial regimes in the histories of arts education as well as on the archive and its (un-)translatability, and on re/enactment. She has co-conceptualised numerous exhibitions, conferences, and workshops including 'Changing Regimes of Art Education: An International

Look at Art History, Pedagogy, and Power Knowledge (2017, AAH conference, Loughborough University); and *'Uncanny Materials. Founding Moments of Art Education'* (2016, exhibition and conference, Academy of Fine Arts Vienna). She is part of networks such as *Feminist Curators United* and research projects such as *'Another Roadmap School/Another Roadmap for Arts Education'*.

Imag(in)ing new archives for new black bodies

Thabang Monoa

This rumination on the *future black body* is an inquiry into the state(s) of being that delineate black bodies in relation to time and space and a projection of the type of future black bodies will inhabit. This reflection is based on the assertion that the colonial archive is replete with images of black bodies as either the slave-master's chattel, savages and generally deviations from the *norm*. Colonial tropes have rendered the black body as many things but hardly as humans.

As Anthony Bogues (2012) asks, "what about the human?" Who speaks for the human and who speaks of the human? While it is almost unquestionable that through Western (colonial) discourse, black bodies have been historicised as non-humans, these questions asked by Bogues open up a space for imagining possibilities of black bodies inscribing themselves into archives that are fecund with potential for self-articulation. The theme of this conference, *Curatorial Care, Humanising Practices*, is thus apt as it lays focus on some fundamental questions around the sensitivities that come with curating various types of bodies into archives.

In this paper, I attempt an Afrofuturist interpretation that considers how black bodies exist historically and presently in archives, and speculate on how they exist in future archives. This type of reading presents interesting points of argumentation precisely because Afrofuturism complicates the notions of time and space in fascinating ways. Additionally, as Afrofuturism is partly imbedded in science fiction, it is interesting to query what type of bodies will enter the archive?

Yet, it is arguable that Afrofuturism, like other contemporary inflections of Blackness, has the propensity to 'romanticise' Blackness as result of, and a response to, colonial trauma. This results to what in contemporary African philosophy is referred to as 'Afrophilia': a condition that, at once, denotes the profound celebration of Blackness accompanied by a protectionist

impulse which serves to counter any form of denigration against Blackness (Ekpo 2014:[sp]). Borne out of a trauma-induced response to colonial denigrations on African/black cultures and histories, Afrophilia connotes an ideological attempt to recuperate the 'image' of Blackness through an embrace of 'all things African'. This is neither without precedence nor context. In African philosophical discourse, one can refer to the earliest articulations of Negritude as having served this function, for it pronounced a nostalgia for Africa's precolonial past and a return to the 'Motherland' for those displaced in the diaspora (Mcleod 2011:78). Thus, a post-African analysis, as a meta-critique, is useful for the purpose of understanding some of the complexities around how Blackness inscribes itself into archives and memory.

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Thabang Monoa is currently registered for a Ph.D. in Art History with the South African Research Chair in South African Art and Visual Culture, University of Johannesburg (UJ). His research is focused on exploring the notion of Blackness in Afrofuturist aesthetics. He is also an assistant lecturer of Art History in the Department of Visual Art, Faculty of Art, Design and Architecture at UJ. He is professionally affiliated to organisations such as the College Art Association and the South African Visual Art Historians.

writing for the eye, writing for the ear

Bettina Malcomess, Bhavisha Panchia & participating artists

Are there forms of making and showing work in a collective way other than the group show? What are the possibilities for producing new work in dialogue with other makers in intermedial forms that disrupt and trouble the boundaries between the work and the process, between the audience and the object? What are the hidden (and visible) political

stakes of our entry into institutional spaces that fund and support our practices, whether the university, the private donor, the festival or the gallery? How do we re-insert intimacy and affect into the experience of the work we make? (Bettina Malcomess & Bhavisha Panchia)

Bettina Malcomess and Bhavisha Panchia discuss their collaborative approach to their project *writing for the eye, writing for the ear*, which focuses on the interplay between sonic, visual and gestural forms located in differing narrative forms and sensibilities. *writing for the eye, writing for the ear* is the first experimental platform combining Malcomess's *joining room* with Panchia's *Nothing to Commit Records* as a double inhabitation of the Centre for the Less Good Idea, Johannesburg, for the two months leading up to its Season Three Festival (April 2018). This project brings together a group of visual artists, musicians and performers to produce a series of individual and collaborative works across the sonic and the visual. Several of these practitioners join the conversation.

Malcomess discusses the desire for a return to intimacy and liveness in the staging of multiple forms of cultural practice within and against the group show. The *joining room* collaborations propose the production of experiential and experimental forms of inter-medial practice, not only bound to objects.

Panchia discusses the importance of listening with a decolonial inflection, exploring acts of listening as care for other practices and sensibilities which have been denied spaces for articulation and enunciation, and as a mode of sociality.

Participating artists include: Gabrielle Goliath; Danger Gevaar Ingozi (Chad Cordeiro & Nathaniel Sheppard); Simnikiwe Buhlungu; Andrei van Wyk (Healer Oran); Lebogang Kganye; Dion Monti; Sello Pesa & Ntsoana Dance; Gretchen Blegen; and Malose Malahlela.

Bhavisha Panchia is a curator and researcher within the field of visual and audio culture. Her research interests are leveled at anti/decolonial practices, global South-North relations, production and circulation of (digital) media, tech-colonialism, including the politics of sound and music in relation to diasporic formations. She has curated the exhibitions, *Buried the Mix* (2017-2018, Memmingen, Germany);

what is left of what has left (2016, New York); and is the founder of *Nothing to Commit Records* – a label and publishing platform committed to the production and expansion of knowledge related to contemporary art, literature and music within and across the global South.

Bettina Malcomess is a writer, artist and academic. Her work exists in a diverse set of media and forms, ranging from long duration performance, to the staging of shorter interventions, and installation projects, to the book as site of practice. She produces performances under the name *Anne Historical*. She co-authored the book *Not No Place*. Johannesburg, *Fragments of Spaces and Times* (2013). She recently formed the *joining room*, a non/space for intermedial intimacies. *joining room* is a platform for experimental practices working with moving image, visual art, performance, sound and music. *Historical/Malcomess'* work has shown at *Dak'art Biennale* (2016, Senegal); the *Padiglione de Arte Contemporanea* (2017, Milan); the *Johannesburg Pavilion* (2015, Venice Biennale); and *La Maison Rouge* (2013, Paris). Malcomess co-curated the group exhibition, entitled, *Us* with Simon Njami (2009, Johannesburg Art Gallery, 2010, Iziko South African National Gallery, Cape Town). She was a fellow with the Institute for Performing and Creative Arts, Cape Town in 2010. She is a lecturer in Visual Arts at Wits School of Arts, University of the Witwatersrand, Johannesburg, and is currently doing a Ph.D. in Film Studies at Kings College, London.

Framing sounds: Performing an ethic of care in curating the Ngqoko Cultural Group

Brett Pyper

Among the range of curatorial practices mentioned in the open call to which I respond in this paper, the work of heritage groups and cultural practitioners active in the musical sphere are often under-represented in conversations about curating. Yet in sites like museums, concert halls, festivals, recording studios and the like, as well as in the work of cultural troupes associated with much of newly postcolonial Africa, cultural programmers have been challenged to engage performance, like all modes of exhibition, with respect to the aesthetics, epistemologies and politics of cultural display. Thus, while curating sound art and the sonic aspects of multimedia installations have become quite common practice for visual art curators, reflecting a widespread understanding of the curatorial within

contemporary art history that embraces the multi-modal character of artistic practice in the twenty-first century, within music studies, critical as well as pragmatic engagement with cultural display have tended to be restricted to the relatively specialised and arguably marginalised subfield of 'applied ethnomusicology'. In postapartheid South Africa, the curation of African music has often been located outside of formal disciplinary formations and institutions and its distribution has been quite uneven across the country. Yet in some areas, indigenous ensembles have accrued extensive experience in curating themselves, initially in their home areas and later in academic and formal public cultural settings.

In this dialogic presentation, I present the work of a person whom I take to be one of South Africa's most experienced and critical presenters of one strand of indigenous music. Mr. Tsolwana Mpayipheli, convener of the Ngqoko Cultural Group from Lady Frere in the Eastern Cape, which he helped found in the early 1980s, has presented indigenous music in various settings across the country and internationally for over four decades. In an interview that I conducted with him in 2015, Mr. Mpayipheli spoke explicitly about the challenges of transplanting indigenous musical practices from rural cultural settings to contexts of staged festival performance 'with care'. Thus resonating with the call to critically revisit questions of curatorial care, the intention is, through a discursive framing and both sound and visual examples, to foreground Mr. Mpayipheli's framing of the musics of his home community as a critical humanising practice that deconstructs and re-inscribes the inflicted colonial and apartheid subjectivities with which much musical practice has historically been entangled in South Africa.

Brett Pyper is Head of the Wits School of Arts, University of the Witwatersrand (Wits), Johannesburg. As a Fulbright scholar he earned Masters degrees from Emory University, Atlanta (in Interdisciplinary Studies, focusing on Public Culture) and New York University (NYU) (in Ethnomusicology and Popular Music Studies). He was awarded his Ph.D. on contemporary jazz culture in South Africa by NYU in 2014. He has taught arts, culture and heritage policy and management, as well as ethnomusicology and popular music studies at Wits and Rhodes Universities. From 2008-2013 he was CEO of the Klein Karoo National Arts Festival (KKNK) – one of South Africa's major festivals of art, popular and vernacular culture. His research interests include South African music, the transnational circulation and reframing of cultural commodities and practices, contemporary refigurations of public culture, curating and theorising festivals, cultural ethnographies of the South African transition postapartheid, and sound studies within the urban humanities.

Re bo mang? (who are we?)

Kamogelo Molobye

One cannot ignore the most potent signifier of a performer on stage: their body. The performing body brings with it, intended or not, loaded readings on a work's subject matter. Race is one such issue that is informed by the body and skin of a performer. Skin informs the ways in which the body is observed and written about by virtue of the body's inherent presence on stage. The skin bears imprints, not only of race, but social location, which, at times, informs the audiences' framing and interpretation of a work.

The observations, writings and approaches to reframing 'African' narratives on the performing body require a consideration of intersectionality. Intersectionality is profoundly embedded in our being and belonging. As people we stand as raced, cultured and/or traditional, classed, sexed and gendered, sexually orientated in various ways, and educated differently. All these dwell within us, belong in us, shape us, and are also shaped and transformed by spaces and places we occupy.

Bodies are embodied. Bodies are embodied differently. Skin, and by implication the body, is complex. This is to say that the body is not simply biological and natural, but also culturally defined. Miranda Tufnell and Chris Crickmay (2004:23) state that, "without stimulation of the skin, we lose an essential and present sense of connection, both to ourselves and to what is around us". It is because of this that dancing the skin transforms the body from being a neutral body (one that is empty of personal traits and idiosyncrasies) to one that is embodied (a body that is filled with intended and unintended signifiers).

Ke nna mang?

The performance is a physical theatre – dance that interrogates notions of self-identification, actualisation, being and belonging-ness. Through a marriage of music, text and physical embodiment, the duet seeks to explore new ways of framing 'African' narratives and (re)presentations onstage from essentialist homogenous categorisation to a more complex and multi-layered presentation. It is not intended to present a definition of blackness or African-ness, but to illustrate other ways of knowledge production through physical embodiment.

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Kamogelo Moloby completed his Masters of Arts Degree at Rhodes University, Grahamstown, in 2016, specialising in Choreography and Movement research, with a specific focus on gender and queer theory in South Africa. He presented research papers at performance conferences such as the Confluences 8 conference at the University of Cape Town (2015) and the Afrofuturism conference, Duke University (2016).

In 2015, Moloby co-choreographed and performed in a production, entitled, *Encounters* at the DETOURS Dance Festival, San Francisco, and went on to choreograph *Traces* in Botswana later that year. In 2016, he debuted his choreographic production *Ga(y)me(n)Play* at the National Arts Festival, South Africa. This production was performed in 2017 at the Live Arts Festival, Cape Town. During this time he was a fellow with the Institute for Creative Arts. In 2017, he was awarded a June 2017 CNN African Voices feature for his work, and worked for the Department of Sport, Arts, Culture and Recreation under the Creative Arts Unit. He is currently a lecturer and researcher at AFDA, Johannesburg.

The impossibility of curating live art

Jay Pather

Crucify a curator! (Gilbert and George in Scapegoating)

With deference to Gilbert and George: what if curators subverted this hint of messianic zeal and themselves thought more about dying and disappearance? Rather than being the dominant conduit for the ideas of others, would a more retracted curatorial hand be more enabling and generative? What would that look like? These questions, while relevant to curation in general, become crucial to the curation of live art.

The curation of performance, from its conceptual underpinnings to the material realities of exhibiting, is derived from the curation of objects. And yet, the translation of the injunction 'to take care of' – from objects to people, raises practical and ethical questions. The curation of presence is

also paradoxical: the immediacy and spontaneity of live art are inherently resistant to the premeditated arrangement that curation demands. Curation then takes on the dubious task of putting in place strategies (visible yet attempting to be invisible) that allow for performances to be experienced at a designated time and space under the illusion that the performances unfold spontaneously.

This tension emerges regularly in the development of a subject or theme for a collection of works. Live art emerges from the fringes of the visual and performing arts, anthropology, social and political sciences, and electronic media, inhabiting suspended geographies. Works create their own laws, topography and logics. Creating a thematic frame to hold still the shifting realities of presence, is potentially reductive.

This 'lawlessness' in the creation of new forms by artists and its volatility resonate in particular with societies in crisis. Performances that emerge from such societies span the reflective to the explosive in reaching for a multiplicity of subjectivities. The demands on curation in such contemporary contexts are immense. The curation of anarchy or crisis is an unattractive contradiction in terms, riddled with notions of commodification, appropriation and gentrification. In global contexts such curation flirts with re-enactments of regimens of touring black bodies in a not so distant past. 'Taking care of' bodies becomes imbricated with a sickly liberalism.

In considering the living death of live art curation, I tease out possibilities for new grammars to take the place of some of the inherited notions in the curation of live art. In my address, I draw on visual material of works that were performed at the Institute for Creative Arts' Live Art Festivals, as well as other collections of live art.

Jay Pather is Associate Professor at the University of Cape Town where he directs the Institute for Creative Arts. He currently curates *Infecting the City* and the Live Art Festival (Cape Town); *Afrovibes* (the Netherlands); co-curates performance for *Spielart* (Munich); and is Adjunct Curator for Performance at the Zeitz MOCAA. He serves as juror for the International Award for Public Art; as Board Member of the National Arts Festival of South Africa; as Fellow at the University of London; and has recently been made Chevalier des Arts et des Lettres by the French Government. Recent publications include articles in *Changing Metropolis II*; *Rogue Urbanism*; *Performing Cities*; and *Theater Journal*. Recent addresses were presented at the *Festival of the Future City* (2017, Bristol); *Inventur* (2017, Dusseldorf); *Independent*

Curators International (2016, New Orleans, 2017, Accra); Cities in a Climate of Change (2015, Auckland); International Conference on African Cultures (2017, Harare); and the Haus der Kunst (2017, Munich).

Refiguring the archive: Daring, as caring

Russel Hlongwane & Sphelele Nzama (Amasosha)

In as much as caring is associated with an act of nursing, gentleness and shielding, caring can also lead to a perpetual cocooning that can ultimately undermine the strength and adventurous courage of a body of work. It is in the same context of caring, nursing and shielding that I submit to the act of daring – but with the vigour to subvert, accelerate and distort – whilst still caring. The act of daring in itself is a means to care enough for subject matter so as concern oneself with its transmutation into a future. The KwaZulu-Natal art scene has, for a long time, been overlooked in a national context. In light of this, I take the work of the late Kwa-Zulu Natal-based painter, Trevor Makhoba, as an example to (re)view the relevance and role of the Amasosha Arts Collective in KwaZulu-Natal and nationally in 2018.

In my opinion, Amashosa has inherited the legacy of artists such as Trevor Makhoba whose work is incisively of KwaZulu. Amasosha extend Makhoba's critique in their terms, and furthermore, they do so in a more layered context of the contemporary black experience. Amasosha are daring the Zulu heritage because they care for it. As a cultural producer/curator, I am interested in how Amasosha repositions the critique of Makhoba through their own experience, aesthetic and present time, as well as what challenges this brings for curators. A performance by choreographer, Sphelele Nzama, who is a member of Amasosha, is interwoven into this presentation. His performance looks at ritual and its transmutation as it migrates into an urban context, and Nzama will be performing a 'ritual' reconfigured for stage.

In an interconnected world, it is easy to make connections across contexts and borders (that are, at times, porous), in the global art market. Contrary to this, there is pressure from the local and global art market, for artists to produce work that has local relevance. These works often find meaning in extreme locality because of their cultural specificity; curatorship of such work requires a level of agency, empathy and ownership of that heritage in order to care and dare all at once. This is to say that I am interested in the granular rather than the 'bigger picture'. During a guided walk of Durban, Johannesburg-based architect, Dr Mpho Matsipa (2017) said that, "Durban

is a culturally sophisticated city". This statement confirms my suspicion that Durban remains an 'occult city' from the outside even in 2018; this is primarily due to its cultural specificity, which is somewhat more rigid than its sister cities, Johannesburg and Cape Town. Yet it is this 'rigidity' that produces its 'sophistication', and I engage with the works of Amasosha Arts Collective from this position.

Source cited

Matsipa, M. 2017. Statement made during a guided walk of Durban, 21 December.

Amasosha is a group of 12 black self-taught artists working in Durban.

Russel Hlongwane is a Durban-based cultural producer. His work is located at the intersection of Heritage/Modernity and Culture/Tradition as it applies to various disciplines of artistic practice. His practice includes cultural research, creative producing and curating. Within the built environment, he worked with the Union of International Architects and is currently undertaking a research project, entitled, 'ekhaya nomkhaya' commissioned by the Urban Futures Centre, Durban University of Technology. Hlongwane is currently producing a trans-media project, entitled, 'The Black Aesthetic', which entails an inter-generational discourse amongst black architects and the politics of identity associated with the profession. His curatorial work includes co-curating the Beyond Binaries Pan-African exhibition (2017, Durban), working with artists on the continent and the diaspora. He is member of the Creative Producers International – a cohort of creative producers from 15 cities across the world led by Watershed – a Bristol based lab.

Sphelele Nzama is a Durban-based performance artist with focus on choreography. He received training from choreographers such as Boyzie Cekwana, Jakie Semela and Davide April. Sphelele has participated in workshops at The Dance Factory, Johannesburg; Move Into Dance; and residency workshops at Inzalo Dance Theatre Company as well as Dance Umbrella, Johannesburg. Amongst his achievements, in 2003, Nzama was the recipient of the JOMBA young choreographer's grant and the FNB Vita New Moves grant. He received a JOMBA young choreographer's grant in 2006. His benchmark piece, entitled, UMPHAFU, caused a sensation when it was performed at the JOMBA Festival, National Arts Festival, Grahamstown and at the Durban Playhouse Company in 2006. He currently works with the Amasosha Art Movement at Ikomkhulu Art Space as a performing artist, director, teacher and choreographer.

Fugitive Archives, Radical Care and Testimony in Speculation

Chandra Frank

In this paper, I look at questions of curatorial practice, forms of mothering (Gumbs 2016), and the role of speculation within the archive. With a particular focus on Black and brown feminist and queer archives, I propose to disturb the organised linearity of narrating the archive by drawing on creative methodologies and multi-methods. This presentation is inspired by the speculative and surreal, and questions how fictional realities are produced. Taking into account politics of exclusion in archival practice (Peterson 2002), and the limitations of knowing beyond the archive (Ndlovu 2011), in this paper, I embrace creative ways to imagine how feminist futures might be told. Specifically, I take direction from the short film, entitled, *Garden* by Alima Lee (2018), which looks at Black women's daily rituals as a method to overcome anxiety and depression. Seemingly mundane acts are explored through word, poetry and dance. Putting this work in conversation with transnational circuits of exchange in the 1980s, between Black and brown feminists in the Netherlands and the United States, allows for an opening of a variety of temporal registers that challenge and question how the futurity of the archive might be understood. An exploration of non-linearity informs how the archives might be curated. Non-linearity is explored by reflecting on scattered and fragmented archival materials as generative sources of archival testimony. I question the role of care through working with archives, which in turn, informs the development of a curatorial practice. What are queer ways of surviving and employing the speculative as a way of thinking, feeling and knowing? Through relating autobiographical accounts, archival images, and moving image, the idea of non-narrativity is explored in presentation and imagination.

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Chandra Frank is an independent curator and feminist scholar. She interrogates the role of archives, transnational queer kinship, and the politics of pleasure, with an emphasis on the Black, Migrant and Refugee women's movement in the Netherlands during the 1980s. She holds an MPhil in African Studies from the University of Cape Town and is a Ph.D. candidate at Goldsmiths, University of London. Currently, she holds a guest lectureship at the Pan African and Latin American Studies Department, California State University, Los Angeles.

Rupturous Desires: Queer Bodies are made from Mountains II

Ama Josephine Budge

It is enough. Enough of a plastic wrapper for a headdress. Enough chemical-spilled oceans. Enough burning of carrier bags. Enough electronic waste that will never decompose. Enough desertification. Enough brown bodies on the shoreline. Enough polyethylene saran-wrapped suitcases – everything I could grab in a moment – abandoned at the immigration centre. Enough. Enough. Enough. How many times must I say *kwanele* – 'it's enough' – before what you hear is not 'more', but too much?

As the effects of climate change are felt with increasing violence along its multifarious front lines in the Global South, the futures of human and nonhuman life on the state-demarcated peripheral, are cancelled out by both Euro-American discourse and the disavowal of what has been termed 'climate colonialism'. In this paper, I explore the theoretical landscape of the 'anthropocene' through the prism of creative and academic work by black, queer and indigenous practitioners whose works resists its homogenising narrative. Thinking specifically with the speculative practices of South African visual activist Zanele Muholi, a decolonial raft is constructed to envision and manifest queer futurities. Through the cracks and breaks of decolonial black poetics and 'SF' – here evoking the definition: science fiction, speculative fabulation, string figures, speculative feminism and science fact – climate colonialism is brought into the limelight. What Stuart Hall calls the "umbilical connections" to both colonisation and queer futurity, are then shown to provide a conducive environment not only for the completion of the neocolonial and heteronormative agenda, but also for its abolition.

Ama Josephine Budge is a science fiction and fantasy/art writer, curator, and aspiring pleasure activist working interdisciplinarily to manifest black, queer and gender-fluid futures. Budge co-founded Black queer art and club night 'The Batty Mam'; is convener of the bi-annual anti-conference *I/Mages of Tomorrow*; founder of tantric-inspired breathwork practice *Self Love & Ecstasy* (a.k.a SLAE); and Project Curator with the Arts and Science organisation *Invisible Dust*. She was co-editor-in-Chief of *HYSTERIA* feminist periodical and has had articles published internationally by *The Independent*; *Aperture* (forthcoming); *Autograph ABP* Newspaper; *Red Pepper*; *The Bookseller*; *Skin Deep*; *Vice*; *CHEW Magazine*; *Anathema: Spec from the margins*; and *Consented Magazine*. She holds a BA in *Performance Art* from the *Royal Conservatoire of Scotland* and an MA in *Postcolonial Culture and Global Policy* from *Goldsmiths University*. Budge is currently working on a Ph.D. proposal exploring queer modes of climate colonialism resistance, through erotic pleasure knowledges in *Ghana and Kenya*.

Sonic Bridges

Thembinkosi Goniwe

With collaborating musicians:

Andile Yenana (piano); Feya Faku (trumpet); Titi Luziphdo (vocals) & guests.

Photographic images by Andrew Tshabangu

Looking at Tshabangu's photographs, not only do we see but also hear sounds and imagine sounds, rhythms, melody and beats. We witness both silence and sonic manifestations ...
(Thembinkosi Goniwe)

In *Sonic Bridges*, curator and artist Thembinkosi Goniwe has commissioned a remarkable, impromptu jazz quintet to respond to, look at, listen to, and interpret, a selection of photographic images from South African photographer; Andrew Tshabangu's seminal *Bridges* (2008-) series. Through sonic mediums, the musicians evoke the praying, chanting, preaching, marching and dancing of worshippers documented in the projected images, which focus on religious and spiritual rituals performed in unusual, often make-shift contexts. One of the key photographs to be performed is *Tribute to the Ancestors of the Middle Passage*, shot in New York in 1999. This particular photograph is engaged with and performed through Dianne Reeves' song, *Bridges*, after which Tshabangu's *Bridges* series is named.

Thembinkosi Goniwe is currently a visiting researcher at the Wits School of Arts, University of the Witwatersrand (Wits), Johannesburg. He has taught fine art and art history at the Community Arts Project; Sivuyile Technical College; University of Cape Town; Wits University; University of Fort Hare; and Vaal University of Technology. His artworks have been exhibited locally and internationally. He has contributed essays to various publications and curated the exhibitions, Andrew Tshabangu: Footprints (2017, Standard Bank Gallery, Albany Museum); Intersections: Subjects, Objects and Contexts (2015, Unisa Art Gallery, Museum Africa); Where Do I End You Being (2014, Edinburgh Arts Festival); Impressions of Rorke's Drift: The Jumuna Collection (2013-2014, Durban Art Gallery, Museum Africa, Grahamstown National Arts Festival, Iziko South African National Gallery); Desires: Ideal Narratives in Contemporary South African Art (2011, 54th Venice Biennale); and Space: Currencies in Contemporary African Art (2010, Museum Africa).

PUNGWE SOUND TRAILS

Future Sonic Ontologies: Cowbell Mixtapes as Sonic Incursions

Robert Machiri & Elsa M'bala

In his performance, entitled, *PUNGWE SOUND TRAILS, Future Sonic Ontologies: Cowbell Mixtapes as Sonic Incursions*, Robert Machiri (a.k.a Chi), draws on contemporary digital technologies to explore how sound performance can re-map spaces and histories in the contemporary moment. Using cowbells to represent a precolonial sonic archive of knowledge, Pungwe engages with remixing to consider questions of authenticity, adaptation and transformation. Chi downloads samples from the International Library of African Music website, and utilises them as the basis for a sound performance, which is intended to portray a frenzied state of mind. Drawing on the ideology of remixing, Chi interrogates colonial framings of African music to liberate them from the reductive subjection of the archive.

Robert Machiri (b. 1978), a.k.a Chi – short for Chimurenga – is a Johannesburg-based Zimbabwean multidisciplinary artist. Machiri's work exists at the juncture of two streams of practice – his curatorial concepts and a multi-disciplinary production of artworks. His works draw on discourses of decolonisation by connecting sound, music and image making through social-politics.

Elsa M'bala, a.k.a AMET is a sound artist, musician and educator who works with time-based media, mostly in the form of sound performance and podcast. She is interested in languages and embodied knowledge in remembrance of transcoding, code switching and memory. She mixes analogue and digital sound machines as well as electronic and acoustic instruments with field recordings in live improvisations settings. She has collaborated with institutions such as Centre d'art contemporain de Bretigny; Bandjoun Statio; Engagement global; New Art Exchange Nottingham; Institut für Auslandsbeziehungen (ifa); Goethe Institut; Centre Culturel Francais; and Alte Oper Frankfurt and with publications such as Aperture Magazine; and Contemporary And (C&). She is one of the incubators for Berlin Community Radio 2017 and currently has a regular radio show on the platform.

Composers in Conversation

Thuthuka Sibisi & Philip Miller

In this conversation, South African composers Thuthuka Sibisi and Philip Miller discuss their recent composition – a musical arrangement for the image-sound installation, entitled, *The African Choir 1891 Re-Imagined*, which forms part of the exhibition *Black Chronicles IV*, exhibited at the FADA Gallery, University of Johannesburg (2018); the Apartheid Museum (2017, Johannesburg) and Iziko South African National Gallery (2017, Cape Town). *The African Choir 1891 Re-Imagined* tells the story of a group of 16 South African singers who travelled to Victorian England in 1891 to raise money for a technical college back home. Over two years, Sibisi and Miller worked with 15 contemporary singers in Cape Town to compose five songs, drawing from the original repertoire.

Thuthuka Sibisi's musical education began at the world-renowned Drakensberg Boys' Choir School, South Africa. He subsequently went on to graduate with a Bachelor of Music at Stellenbosch University in 2011. In recognition of his achievements, in July 2017, Sibisi was selected as one of the Mail and Guardian's top 200 Young South Africans.

Philip Miller is a Cape-Town-based South African and international composer and sound artist. His work is multi-faceted, often developing out of collaborative projects in theatre, film, video and sound installations.

ABSTRACTS & BIOS

FRIDAY 13 APRIL 2018

Curating Contingencies:

1956-2008-2011-2018 according to Keleketla! Library

Keleketla! Library (Rangoato Hlasane & Malose Malahlela)

In discussing Keleketla! Library's more than 10 years of practice, the case of the Drill Hall in Johannesburg anchors our contribution to the notion of 'Curatorial Care'. Through this, we aim to engage questions such as, but not limited to:

- What are the social responsibilities of state owned local infrastructures in advancing [grassroots] curatorial practices?
- How can [grassroots] curatorial practices push against the grain of the state owned infrastructures' loops in ways that could not only introduce, but radicalise the notion of the curatorial practice to/ with marginalised youth?
- In short, do 'we' care enough to nip the curatorial practice of its institutional elitism?

As part of the yearlong reflection on cultural work across Keleketla! Library's platforms, we aim to share some of our insights from work at the Drill Hall grounded in the preservation and care of neglected tangible heritage. In the time that we worked from and with the Drill Hall, the space opened from the inside-out, asking us complex questions as wear and tear erased parts of 'tangible heritage', replaced by new meanings mitigated by on the ground encounters.

To what extent does curatorial practice care to mainstream itself in order to give due credit to those practices that may not be called 'curatorial' but in their commitments, processes and ethos make visible dissonant narratives, contribute innovations and challenge exclusionary cultural practices? from the original repertoire.

Malose Malahlela is an artist, organiser, cultural producer, events manager, shebeenist and co-founder of Keleketla! Library – a platform for collaborative and experimental projects. He was invited by the British Council to attend the Arts and International Development conference at Cumberland Lodge in London (2015). He participated in the Global Cultural Leadership Programme in Athens hosted by Cultural Diplomacy Platform (2017). Malose collaborated with the United Kingdom-based organisation In Place of War to rollout a two-part project on creative entrepreneurship and music exchange workshop with Coldcut/Ninja Tune (2017). He was one of the five selected international artists to be a fellow at the ArtCenter/ South Florida, Miami, as part of the Recalibrated Institution fellowship programme (2017). As Kadromatt, he took part in a sound expedition exploring two cities Lisbon and Marseille organised by Sound Development City (2013) and in the same year he installed work at KHOJ Studios, New Delhi. Kadromatt co-curates the Thath'i Cover Okestra, an evolving project that makes what he terms 'new super nostalgic African futuristic spiritual chant non-genre'.

Rangoato Hlasane is a cultural worker, writer, archivist, DJ and co-founder of Keleketla! Library and lecturer at the University of the Witwatersrand, Johannesburg. He is committed to 'art/s education' with a social justice agenda. Publishing on education is important to him, as evident in the publication of Keleketla! Library book 58 Years to the Treason Trial: Intergenerational Dialogue as a tool for Learning (2014). Rangoato was invited as a guest author with Malose Malahlela for the 2014 book, entitled, Creating Spaces, edited by Nicola Laure Al-Samarai. Rangoato is an active member of Another Roadmap Africa Cluster. As Mma Tseleng, he has presented sonic lectures at events such as the Under the Mango Tree gathering of documenta 14 (2017, Kassel); The Night School (2017, Vienna); and The World Show on Kaya FM (2017), amongst others.

The intimate presence of 'absence' in anthropological exhibitions

Themba Tsotsi

In my presentation, I discuss the contemporary and historic connotations of anthropological exhibitions and their narrative strategies using the discourse of hystericence that I put forward in my book *Art Movements and The Discourse of Acknowledgements and Distinctions* (2017). This discourse espouses the Deconstructionist notion of infinite referral, with the goal to articulate the measure with which socially constructed 'signs' are imbued with infinite relationships. Through the lens of hystericence, I examine the Angolan artist Kiluanji Henda's exhibition, entitled, *Days In The Dark Safari* (2017, Goodman Gallery, Cape Town), in relation to the curatorial

practices of the natural science exhibition. In considering Henda's exhibition, I illuminate how, under the auspices of science and history, humanity has, through the course of history, been perceived in an hysteridentical measure.

I engage the discourse of ethnographic narratives and strategies that both exhibitions rely on in order to articulate their respective research or artistic goals. In so doing, I demonstrate that both are imbued with the divisive and binary-orientated goals of ethnography. Henda's exhibition relies on the curatorial strategies of the natural science museum in order to explore issues of colonialism and the consequent implications of identity and individual identity formation. His placing of himself as Black man or performer in the display area together with taxidermied animals is consistent notions of hysteridence, where the ambiguity of individuality interacting with social constructions finds simultaneous consistency and inconsistency in relation to both individual and collective identities. I demonstrate how Henda venerates the natural science exhibition in his attempt to eschew its impact on individual identity. I also demonstrate how Henda's exhibition venerates the violent and exotic implications of the Wunderkammer in the colonial context, with its implications for conquest, bio-piracy and 'othering'.

By highlighting the value and impact of Henda's video, entitled, *We Shall Return* (2017), I show how the artist demonstrates the historically established power dynamic between coloniser and colonised. I elucidate on how, in the context of contemporary art, this dynamic silences an African modality of expression and articulation. By colluding with the capitalist ideology that anchors ethnography, anthropology and economic implications of the historic Wunderkammer, the gallery can be considered as a contemporary version thereof.

Themba Tsotsi is a freelance writer, who writes predominantly on contemporary Southern African visual art. He graduated with BA in English and Cultural Studies (Honours) at the University of the Western Cape in 2006. In 2007, he was part of the Cape-Town based visual arts collective called Gugulective, which explored performance art and writing on visual art. He has recently published his first book, entitled, *Art Movements and The Discourse of Acknowledgements and Distinctions* (2017). He is also an art blogger – see <https://ipanamawriting.wordpress.com>

Queer Curatorial Endeavours (& beyond) at the V&A

Dawn Hoskin

The Victoria & Albert Museum's LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer) Working Group was set up in 2006. Anyone working in the museum can participate in it. Engaging with issues of sexual and gender identity as a 'curatorial tool', the group looks to develop more inclusive narratives of identity that go beyond simply presenting 'hidden histories' and 'outing figures of the past', towards approaches that better accommodate the variety of LGBTQ lived experiences.

The group considers what visitors bring to the Museum, and ways in which they interpret and make sense of museum objects based on their identities and lived experience. They also explore the Museum as an architectural and social space – as demonstrated by *Following in the Footsteps of Vernon Lee* (2016) – a creative performative event that took place in the same lecture theatre in which queer writer and theorist Vernon Lee delivered a series of lectures in 1895. Drawing on Lee's studies in psychological aesthetics, content was collectively developed with academics and performers to consider issues of identity and desire within museum spaces and recognition of emotional and physical responses to objects and spaces.

In this paper, I reflect on the efforts of the group to facilitate understanding of LGBTQ identities, experiences and histories within the context of the Museum's collections, operations and public programming. These efforts include investigation of museum collections to identify LGBTQ-relevant material provision of sexuality-themed public programming; forging of partnerships with academics, artists, designers, community groups; and day-to-day issues faced by LGBTQ staff and visitors.

To dislodge the museum from appearing as a 'pantheon of facts' or 'institutional gatekeeper', there is a need to 'open up' and recognise the potential for it to be a space of relativism, relationships, criticality, questions and open conversations. Objects and their histories are hostage to fortune, in need of contextual explanation and interpretation. Those relating to sidelined identities are most at risk of becoming 'unknown' or inaccessible due to a lack of active research, clear identification by curators and/or un-inclusive museum records and cataloguing systems.

I consider how curatorial practices can facilitate opportunities for inter-subjective encounters, considering approaches that can enable intersectional understandings of LGBTQ lives and the possibilities of museums. With reference to the group's experiences, I argue for the necessity for a variety of all-encompassing approaches to addressing and exploring LGBTQ subjects within museums.

Dawn Hoskin is Assistant Curator of Metalwork, Ceramics & Glass at the V&A. Since joining the Museum in 2008, she has worked across a number of Collections. She was Assistant Curator on the Project Team for the major redevelopment of the Europe 1600-1815 Galleries for over four years. Since 2013 she has been Co-Chair of the V&A's LGBTQ Working Group, which highlights issues of gender, sexuality and identity within the collections through research, programming, discussion and debate. Her current research includes the depiction of women cyclists in nineteenth-century advertising posters. She has recently co-organised a conference on Subverting Censorship and is currently developing a V&A Learning Academy course on Suffragettes and the V&A.

The Conservation of the Constitution: Attempts at Addressing the History

Melissa Goba

The Constitutional Court Art Collection was started by Justices Albie Sachs and Yvonne Makgoro in 2004, with a modest budget of R10 000, which was spent on a tapestry that Sachs and Mokgoro commissioned Joseph Siphon Ndlovu to create. The tapestry reflects humanity and social interdependence in the new democratic South Africa's Bill of Rights.

The launch of the Collection in the newly built Court building on the Hill Precinct, Hillbrow, Johannesburg, was accompanied by the publication of two books. Since then both the Constitution and the Collection has grown; it has been stretched and tested prompting the question: 'How far have we come as a country?' In this paper, I explore this question with an imagined slant that reviews artworks that are yet to be realised.

Melissa Goba is an artist, writer, curator and producer who has worked in various capacities in the visual arts. Her interest is primarily in popular culture and its global relationship to Africa. She has written for various publications; consulted for publications such as Sam Nhlengethwa's monograph; the Percy Konqobe Exhibition catalogue; the 2010 FIFA exhibition catalogue; and recently contributed to Linda Anne Givon's retrospective catalogue. She has curated various projects and consulted for Murray & Roberts on the start of its art collection, while also consulting for such artist awards and collections as the Standard Bank Young Artist; ABSA L'atelier; SASOL Wax Award; the Johannesburg Art Gallery Collection; the

Art Gallery Collection; the Telkom Art Collection; the Venice Biennale; and the Joburg Fringe. Goba served as the Chairperson of the Arts and Culture Trust until March 2017.

Curatorial Care: A Cautionary Note Mainstreaming as Acts of Forgetting

Khwezi Gule

Archiving and more specifically curating archival material brings into focus a number of problems associated with the colonial archive. One of these is the problem of discovery. Here I borrow Jacques Depelchin's (2005) notion of the "syndrome of discovery" in the telling of African history. I apply it to the work of archiving and curatorial work. Historical events, sites of memory, archival material be it film, documents, photographs and so on in the South African context are often inaccessible, not only because of historical and structural exclusion but also through bureaucracy and protocols. The nett effect is that the natural tension between history as document and history as embodied knowledge becomes an insurmountable chasm. In this context it then becomes possible for a curator and/or archivist, who by virtue of their privileged position, is able to access these records and 'discover' histories that had, purportedly, been hitherto 'neglected'.

The privileging of official histories, governed by empiricism and an over-reliance of evidentiary knowledge places embodied knowledge in the realm of the anecdotal and unverifiable stories and is thus not worth taking seriously. As such the 'syndrome of discovery' becomes an act of erasure. So while the uncovering of hidden/forgotten histories might be useful in certain ways there also already exists a danger of entrenching existing structural inequality and the privileging of certain voices over others, thus making the subjects of history foreigners in their own stories.

Source cited

Depelchin, J. *Silences in African History: Between the Syndromes of Discovery and Abolition*. Dar es Salaam: Mkuki na Nyota.

Khwezi Gule is a Johannesburg-based curator and writer. He is currently Chief Curator at Johannesburg Art Gallery where he previously was Curator: Contemporary Collections. Before occupying his current position, Gule held the position of Chief

Curator of the Soweto Museums, which includes the Hector Pieterse Memorial and Museum and the Kliptown Open Air Museum. Gule has contributed essays to numerous exhibition catalogues, journals and newspapers and has delivered a number of conference papers straddling two areas of interest, namely visual arts and heritage studies.

You Can See Me Everywhere

Raimi Gbadamosi

The camera has reached close to complete saturation, or is it infiltration, of the planet's population. The digital revolution has put cameras and processing units into people's pockets, moving the produced image from 'satisfaction deferred' to 'instant gratification'. Importantly, the increase in image-based websites means a good number of people can publish and exhibit their own images, removing the special status attached to the museum as site of public consumption. What does it matter if the gallery, with its dwindling number of images, rejects an image, when with the click of a mouse, and without mediation, millions can see, and comment on a collection of photographs? Connections, influence, and literacies are no longer needed to render the image significant, with all images supposed to be public, and the internet momentarily becoming the archive par excellence with its sheer amount of information and perceived relative ease of access.

It is therefore understandable to see the archive and the idea of the archive as benevolent, merely a site of retention and selective display. However, the archive, especially as a means of retrieving and constructing identities is difficult to accept at face value. The reality of piecing lives together out of material not intended for this purpose (and sometimes antithetical to this purpose), means accepting a level of aggression and alienation the archive imposes on the oppositional user of the archive. It is appreciating the difference between the original intention of the archive, and its eventual use.

The aforementioned ubiquity of the camera is however doing little to question the authoritative power of the Keepers of the Archive, with the public archive still eschewing the black image, still rendering the edifying presence of the black person special in the public sphere. One consequence of the trillions of images being published is the unspoken competition between them. These published images find it difficult to point beyond themselves, they are not advertisements, they are self-referential, and influence the readings of images used in the public and private sphere.

In this paper, I interrogate the evolving significance of the need to be seen in 'public' for the construction of histories, and the role of the difficult archive in fostering this need.

Raimi Gbadamosi is an artist, writer and curator. He received his Doctorate in Fine Art from the Slade School of Fine Art, London in 2001. He is a member of the Black Body group, Goldsmiths College, London. He is on the Editorial board of Journal of African Studies, Open Arts Journal and SAVVY, and on the boards of Elastic Residence (London) and Relational, (Bristol). He is currently Professor of Fine Art, University of Pretoria, South Africa.

IN PARENTHESIS

Maureen de Jager

IN PARENTHESIS is a performance-recital that, following epistemic-sceptic Alun Munslow's (2010) injunction to "perform-the-past-as-history", registers my interests in history as a site of epistemological uncertainty. It entails the performative re-reading of an existing historical text, in a manner that reveals it as partial and partisan rather than exemplary of 'truth'. The object of my re-scrutiny is *The Boer War* by British author Thomas Pakenham. First published in 1979, Pakenham's 600-page tome is still widely considered the authoritative text on the South African War, although a close reading reveals its omissions, oversights and ideological bias – particularly in regards to the author's views on women, and on the thousands of black South Africans caught up in (and, variously, written out of) this history.

My initial process involved a laborious sifting-through of Pakenham's text: an act approximating 'curatorial care', perhaps, in that it entailed reading the history-text against the grain of its own authoritative logic. I scanned every page of Pakenham's book, isolated every instance of parenthesis, and digitally erased whatever text was left. In this way, the host text – the primary 'content' of the book – was dramatically expunged, leaving behind an uncanny collection of parenthetical asides. In turn, the parenthetical 'remainder' bespeaks a history beset with gaps and silences.

IN PARENTHESIS, the performance-recital, involves my literal reading of (a chapter or two of) my abridged re-reading of Pakenham. In many respects, this act of 'giving voice' to parenthetical asides could be seen to approach the 'humanising' impetus alluded to in the conference title: it symbolically re-inscribes the disavowed, those implicitly or explicitly 'bracketed out of' history's dominant narratives.

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Muslow, A. 2010. *The Future of History*. Basingstoke: Palgrave Macmillan.
Pakenham, T. 1991. *The Boer War*. London: Abacus.

Maureen de Jager is Associate Professor and Head of the Fine Art Department, Rhodes University, Grahamstown, South Africa. She is also a part-time Ph.D. candidate in the Contemporary Art Research Centre, Kingston University, London. As an artist-academic with a long-standing interest in the nature and value of practice-based research, De Jager uses her practice to reflect on South Africa's traumatic histories as sites of epistemological uncertainty. Her focus is on the South African War of 1899-1902, with particular regard to its imperialist underpinnings; its subsequent 'mythologies'; and its residues and traces in a de-colonising South Africa.

Reporting back: the mission and the message

Burning Museum

South Africa and Germany share a colonial and missionary history. As a collective, The Burning Museum has engaged with the specific missionary archives housed at the Moravian missionary station of Genadendal, South Africa and the Moravian headquarters at Herrnhut near Dresden, Germany.

Through researching these archives and the history that they purport to have documented in relation to our lived experiences through this history, we have come to recognise our position as products of 'missionary positions'. We are not practicing Moravians nor do we subscribe to a missionary morality but we acknowledge our ancestry embedded in it.

Historically, the archive has occupied a central position in history making. The reliance on text, documents, referencing and citation constitute a Eurocentric legacy of, and fetish for, objectivity, facts and 'truth'. It is a positivist methodology that lingers like an epistemological shadow.

We arrived in Dresden with the baggage of this discourse. As such, our practice intervenes in it by blending the archive with personal and historical narratives, to arrive at a place where we can ask questions differently. We have cut out and reframed ourselves in images and the images themselves. The resultant collages are sourced from photographs which we encountered in the Herrnhut archive, and which document the specific mission stations

of Genadendal and Elim, South Africa.

We have jumped through Schengen-sized hoops to gain access to these spaces, which contain pieces of our ancestry. As one might imagine, we are tired. We now present to you, dear brothers and sisters, our report back, having taken stock of the experiences of encountering one's history locked up in the cultural storerooms of the North.

Join us and pay your respects.

Burning Museum is a Cape-Town-based collaborative interdisciplinary collective. The space that we find ourselves in is one that has been scarred by a historical trajectory of violent exclusions and silences. These histories form the foundation of an elusive and, at times, omnipotent democracy that occasionally reveals its muscle in the form of laws and by-laws in public space. It is from this historical climate and present context that we engage with themes such as history, identity, space, and structures. We are interested in the seen and unseen; the stories that linger as ghosts on gentrified street corners; in opening up and re-imagining space as avenues into the layers of history that are buried within, under, and between.

Justin Davy is a Johannesburg-based artist and curator. Davy uses video and performance to investigate archives and memory, untangling African colonial histories. He has used street art and the gallery space to interrogate issues such as gentrification and missionaries in Africa. His curated exhibitions have focused on the contemporary intersections of politics and art, and included subjects such as the South African student uprisings of 2015-2016. Davy's most recent project saw him curate an exhibition that formed part of the Bamako Encounters Photography Biennale 2017.

Jarrett Erasmus is a Johannesburg-based artist. He lectures at the Wits School of Visual Arts, University of the Witwatersrand, Johannesburg. Erasmus works with paint, photography and collage in site-specific arrangements to interrogate the values and meaning that space plays within art practices. He has presented his work internationally and was recently a panelist at the African Art Forum (2017, Venice).

Racialised Heritage - Negotiating the Past and Race Politics in Postapartheid South Africa with reference to the Paul Kruger Statue, Pretoria

Luvuyo Dondolo

In South Africa, space, period and context have been the frames of racism. This socially constructed phenomenon is as a result of historical epoch-making processes of Europe and (early) Christianity, colonialism and apartheid hegemony ideology. The colonial legacy - racism and cultural geography - is evident in the present. Racism as an ideology, attitude and human experience has more to do with the national political landscapes. Central to race politics, is the politics of difference and power as underpinned by the text of whiteness that has defined the soul of the 'other'. Racism is a colonial and historical construct associated with the rise of modernity and with specific national and international contexts.

There is a long tradition of the study of racism, which has its own sociology and pedagogy. South Africa has a peculiar history of racism which manifests in various spheres of life, including, heritage discourse. The production of the postapartheid memorialisation is characterised by racialised heritage. This act showcases the race-based engagement with the past. In this paper, I investigate the meaning of the colonial and apartheid sculpture - the Paul Kruger Statue, situated in Church Square, Pretoria. My investigation is located within the social justice and transformation milieus. This phenomenon is also observed in the celebrations of national commemorative days and events. The defacing of the colonial and the apartheid statues in 2015, further, illustrates the complexities of negotiating the past, race politics, reconciliation, nation building, and social cohesion.

Amplifying this racialised heritage, and the politics and the poetics of representation, I examine the Paul Kruger statue's significance in the face and context of the transformative text, reconciliation and nation building enterprise, social justice, social justice and rewriting of history in the present. The Paul Kruger Statue is a symbol of Afrikaner nationalism, sociocultural, political and economic identities that paved the way for formation of the Boer Republic/s, apartheid hegemony ideology and consolidation of racial segregation in South Africa.

The racialised heritage in South Africa is observed in cultural institutions, public cultural spaces, memorialisation, engagement with the colonial and the apartheid memorial complexes. I argue for the removal of the Paul

Kruger Statue in Church Square heritage precinct and advocate that it be placed off-sight(site) where it will be re-contextualised with new meanings and values. My reasoning behind this argument is that it encapsulates the colonial and apartheid moral belligerent, and promotes whiteness – white supremacy, Afrikaner nationalism, identities and ideology – and the apartheid hegemony at the exclusion and stigmatisation of the colonised and the oppressed Africans; and the racialised configuration of modern South Africa.

Luvuyo Dondolo is the Director and Head of the Centre for Transdisciplinary Studies, Fort Hare University, Eastern Cape, South Africa. Dondolo was a Fulbright Scholar (Cheyney University), a Rockefeller Scholarship holder (Emory University), and holds a DLitt et Phil in History (2015, Fort Hare University). He is currently a Research Associate with the Visual Identities in Art and Design Research Centre, University of Johannesburg. His field of specialisation is public history, with specific focus on heritage studies, museology, Pan Africanism and Black Consciousness scholarship, racism, ethnicity and identity. Following the publication of his book, entitled, *Mandela Mythology: A Craft of Curating the Nation in Post-Apartheid South Africa* (2018), he is currently investigating the life and times of Meshach Pelem, one of the four founding deputy presidents of the ANC.

(Re)locating the Museum: The Apartheid Museum and Curatorial Nuances

Farieda Nazier

Museums are inherently vexed spaces. Evolved from 'Cabinets of Curiosities', museums are originally European constructs that "served the cultural elite" (Simpson 2001:1). These spaces were created to house and display colonial spoils – often the cultural products and 'exotic specimens' pilfered from conquered nations. Museums were divisive educational spaces, designed to perpetuate oppressive eugenic ideas in order to justify the dehumanisation of colonised peoples. Contemporaneously, the role of museums has been under scrutiny and there has been a feverish attempt to transform them to meet more diverse needs and aspirations. Locally, certain museums have been under fire – for example the South African Natural History Museum has been criticised for its hugely contentious Bushmen dioramas: first nations peoples displayed alongside natural specimens such as local fauna. Post 1994, this new genre of museology manifested in South Africa as numerous attempts to memorialise the apartheid regime.

The Apartheid Museum, Johannesburg, which was established in 2001, is an example of this. In this paper, I foreground and unpack two major problematic messages relayed by the aforementioned museum. The first is the use of a chronological format that depicts the end of the apartheid legacy and the beginning of a 'rainbow nation'. This curatorial approach negates the impact of historical events on the present and future. Secondly, the use of a dominant meta-narrative over-rides the personal narrative, and displaces the impact of the political regime on the quotidian experience of black individuals. I argue that the curatorial decision to depict the phenomena as a historical occurrence is problematic, because it does not acknowledge its pervasive impact on the contemporary South African political, economic and social situation. I suggest novel ways of disrupting this problem through the insertion of contemporary artistic responses that deal with the lingering shadow of apartheid.

Source cited

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Farieda Nazier is a Johannesburg-based educator, artist and researcher. For the past seven years, Nazier has been employed in the Faculty of Art, Design and Architecture, University of Johannesburg, where she was recently promoted to the positions of Senior Lecturer and Head of the Jewellery Design Department. As a creative practitioner, she explores the psychological and perceptible consequences of historical legacies and how these are intertwined with socio-politics. She employs provocative installations and performance to engage in discursive opportunities, amongst publics and within her own praxis. Nazier has curated and participated in a number of art exhibitions, both locally and abroad. Most recently, she co-choreographed and performed in *Right of Admission* at the Apartheid Museum (2017). The work was previously shown at the 56th Venice Biennale and at the FNB Art Fair (2015). In March 2015, Nazier presented her research at Principia College (Elsah, United States (US)), MCLA and Williams College, both in Williamstown, US. Her writing appears in a broad spectrum of publications ranging from accredited journals to educational books.

ARTISTS

VIDEO WORKS & INSTALLATIONS

My Grandfather, her father

Alberta Whittle

In some ways, my films can be considered within the realm of self-portraiture but also auto-ethnography. *My Grandfather, her father* (2018) is a part of an ongoing proposition to challenge understandings of history. Its concept emerged from memories of conversations with my grandmother and attempts to address how individualised and collective memories influence perceptions of the present.

Alberta Whittle's research focuses on activating new ways of rethinking relationships to the past, present and future, based on unraveling concepts of history and memory. Key to these processes is working collectively in diaspora conversations. Foregrounding these conversations is an analysis of creative strategies employed to question the authority of postcolonial power, its implications and its legacy. She is a Committee member of Transmission Gallery, Scotland and a Board Member at SCAN (Scottish Visual Arts Network).

Whittle has exhibited in various solo and group shows, including at the Johannesburg Pavilion at the 56th Venice Biennale; FRAMER FRAMED (Amsterdam); Royal Scottish Academy and David Dale Gallery (Scotland); BOZAR (Belgium); National Art Gallery (Bahamas); and at the Apartheid Museum, Goethe On Main and Constitution Hill (Johannesburg). Her work is part of there's something in the conversation that's more interesting than the formality of (a title) at The Showroom (London), and innercity at the Gallery of Modern Art (GOMA) (Scotland). During 2018, Alberta will be undertaking research residencies at RAW Material in Dakar, Senegal and at GOMA, Scotland. She is the 2018 recipient of The Margaret Tait Award.

Chapter Y: is survival not archival?

Donna Kukama

Chapter Y: Is Survival not Archival? (2017) was first presented at the Institute of Creative Art's (ICA) Live Art Festival in 2017, at the Iziko South African National Gallery (ISANG) in Cape Town. In this durational performance, Kukama subversively negotiates the function and nature of museums and archives, allowing for a reconfiguring of the museum collection, whilst locating the trauma of gendered violence within the context of the Western Cape, and further, within the context of the highly contested ISANG exhibition 'Our Lady'. Following protest action by Sex Workers Education & Advocacy Taskforce (SWEAT), and an artist-led boycott, 'Our Lady' was heavily critiqued for the curatorial team's inclusion of a photographic work by Zwelethu Mthethwa, who was at the time on trial for the murder of sex worker Nokuphila Kumalo in 2013 (Mthethwa was subsequently convicted of the crime).

Kukama's site-specific intervention is screened as a video work (courtesy of the artist).

Donna Kukama is a Johannesburg-based artist working in video, sound, and performance. Predominantly performance-based, her work often presents itself as moments within reality that question the way in which histories are narrated and value systems are constructed. By creating fleeting moments that exist between reality and fiction, her performances manifest through the unscripted participation of others, and often resist established 'ways of doing'.

Kukama has presented work in various museums internationally, including the Maison Rouge (Paris); the Museum of Modern Art (Antwerp); the New Museum (New York City); and the Kunsthalle Luzern (Luzern). She participated in the Lyon Biennale (2013); the Biennale of Moving Images (2014); the New Museum Triennial (2015); the Moscow Biennale of Contemporary Art (2015); and the Sao Paulo Biennale (2016). Kukama was one of the selected artists to represent South Africa at the Venice Biennale in 2013, and is the 2014 recipient of the Standard Bank Young Artist Award for Performance Art. Previous award nominations include the MTN New Award Contemporaries (2010); the Ernst Schering Award (2011); and the Visible Award (as NON NON Collective) (2011). Kukama is a member of The Center for Historical Re-enactments (founded 2010. died 2012. haunted 2013. exorcised 2014. Musemified 2017). She is currently a faculty member at the Wits School of Arts, University of Witwatersrand, Johannesburg.

Zim.doc

zim.doc (2017) is a cross-platform documentary project, a work-in-progress, that consists of an interactive documentary and a real space exhibition. The project emerges from a creative collaboration between a Harare-based group called Women Filmmakers of Zimbabwe and filmmakers from New York City and Barcelona.

Rabia Williams was born in New York City, of diverse family origins: her mother is Afro-Trinidadian and her father is Syrian/Romanian Polish. She is an artist, documentary filmmaker, producer and creative developer. She is also co-founder of the association ACA and the head of the TALATALA FILMMAKERS' New Media department. Her work ranges from documentary storytelling, collaborative and interactive documentary, to radio, radio-sculpture, micro-broadcast and broadcast interventions in public spaces. Her workshops are creative initiatives that are multidisciplinary spaces for exploring and developing new audio/visual languages and relationship structures for documentary storytelling and experiences. Williams is *zim.doc*'s Creative Producer and the Project Director. She holds a MA from the School of the Museum of Fine Arts, Emerson University, Boston, and a MA from the Jefferson Performing Arts program: theatre, video production, North West Film and Video Art Center, Portland, Oregon.

ABOUT | AUTOGRAPH ABP

Established in 1988 with the mission of advocating the inclusion of historically marginalised photographic practices, Autograph ABP is a charity that works internationally in photography and film, cultural identity, race, representation and human rights.

Autograph ABP is based in London where it runs a photography gallery and a critically acclaimed programme of talks and educational activities. It also works globally promoting exhibitions, events and publications. 30 years ago, from a small office in the Bon Marché Building in Brixton, Autograph launched an ambitious critical practice-led curatorial programme that included a series of commissions, publishing projects and partnerships with institutions, both nationally and internationally.

In 2007 Autograph applied for charitable status and in the same year moved to a new, purpose-built gallery and offices at Rivington Place in Shoreditch – an architectural landmark designed by Sir David Adjaye OBE. It continues to produce a practice-based, research-led programme of exhibitions and events, supports the production of new work through commissions, publications and residencies. It regularly collaborates with artists, scholars and institutions with the aim of engaging audiences around the world concerned with photography and film, cultural identity, race, representation and human rights.

In 2008, Autograph established an Archive & Research Centre to address the lack of visual representation of Britain's diverse communities in cultural history. The Archive houses Autograph's permanent collection of photography, and informs its ongoing research, exhibition and educational programmes.

Autograph encourages cross-curricular teaching and visual literacy through a range of accessible Learning Resources, and regular programmes for students of all ages. It continues to preserve the legacy of artists' work through a range of publications and limited edition prints for sale.

Autograph ABP is supported using public funding by Arts Council England.

www.autograph-abp.co.uk



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ABOUT | VIAD

VIAD is an internationally respected research centre, dedicated to deepening research around the overarching thematic of identity construction through forms of visual practice, visual culture and visual representation, specifically in relation to African and Afrodiasporic histories and experiences. The Centre is housed in the Faculty of Art, Design and Architecture, University of Johannesburg.

Taking its cue from emergent, transforming and evolving conceptions of individual and collective South African identities, as well as broader manifestations of politicised socio-economic-cultural individual and collective identity constructs, research done under VIAD's auspices explores ways in which identities are visually conceptualised, imagined, expressed, performed, disseminated, received and consumed. This core thematic is focused on how, through multiple forms of art and design practice, the visual domain may function as an arena through which shifting notions of identity may be articulated, negotiated and produced in relation to particular temporal, geographic, socio-economic and political contexts. While emphasis is placed on the construction of visual identities in a contemporary South African context, this context is considered in relation to its positioning as part of the African continent and a broader diasporic framework.

As a research centre committed to furthering critical practice-led research in visual studies, VIAD supports an international community of Visiting Professors, Research Associates (RAs) and Post-Doctoral Fellows, whose projects explore the relation of visual culture to practices of identity formation, subjectivity and agency in local, African and Afrodiasporic contexts. Research work undertaken by VIAD's RAs, as well as other partners, are supported through the centre's cutting-edge programme of exhibitions, conferences, symposia, seminars, panel discussions and reading groups. Projects are extended in printed or digital publications including edited volumes, exhibition catalogues or special editions of scholarly journals.

www.viad.co.za



BLACK CHRONICLES IV

REVISITING BLACK PRESENCES
THROUGH THE PRISM OF 19th
CENTURY STUDIO PORTRAITURE

AN AUTOGRAPH ABP EXHIBITION

CURATED BY RENÉE MUSSAI

FEATURING

**THE W.E.B. DU
BOIS 1900 PARIS
ALBUMS**

& THE SOUND/IMAGE INSTALLATION

**THE AFRICAN
CHOIR 1891
RE-IMAGINED**

SONGS COMPOSED

& ARRANGED BY

PHILIP MILLER AND

THUTHUKA SIBISI

13 APRIL
- 31 MAY
2018



Peter Jackson, London, 1889. By London Stereoscopic Company.
© Hulton Archive/Getty Images. Courtesy of Hulton Archive, and Autograph



**“THEY
ARE
HERE
BECAUSE
YOU
WERE
THERE”**

STUART HALL 2008

BLACK CHRONICLES IV

FADA GALLERY

OPENS 13 APRIL 2018

AN AUTOGRAPH ABP EXHIBITION

CURATED BY RENÉE MUSSAI

HOSTED BY VIAD