

PROGRAMME

INTIMATE ARCHIVES // AUTOBIOGRAPHICAL ACTS

PERSONAL SURFACINGS AS EXPRESSED THROUGH MATERIAL CULTURE

A ROUNDTABLE CONVENED BY //

The Research Centre, Visual Identities in Art and Design (VIAD)
Faculty of Art, Design and Architecture
University of Johannesburg

VENUE //

FADA Gallery
University of Johannesburg
Bunting Road Campus
Auckland Park

DATES //

4-5 August 2016



VISUAL IDENTITIES
IN ART AND DESIGN
RESEARCH CENTRE
Faculty of Art, Design
and Architecture

THURSDAY 4 AUGUST 2016

08h30-09h00	TEA
09h00-09h10	Leora Farber: opening words (10 min)
09h15-10h15	Michael McMillan & Christine Checinska: exhibition walkabout (60 min)
10h15-10h45	TEA
10h50-11h50	Sarah Nuttall, keynote address (40 mins) Discussion (20 min)
12h00-13h00	<p><u>Panel 1: Personal surfacings through material culture as a means of self-expression</u></p> <p>Michael McMillan: <i>'Reflective nostalgia': some notes on a diasporic generational gaze</i> (20 min)</p> <p>Fiona Siegenthaler: <i>Intimacy and representation: (Auto-) biographic challenges in research relationships</i> (20 min)</p> <p>Discussion (20 min)</p>
13h00-14h00	LUNCH
14h00-15h20	<p>Magasvaran Pather: <i>'Ornamental freedom'. Stories from Fietas</i> (20 min)</p> <p>Screening of excerpts from <i>Two Rooms and a Kitchen</i> (20 min)</p> <p>Usha Seejarim: <i>Venus at home and other works</i> (20 min)</p> <p>Discussion (20 min)</p>
15h20-15h40	TEA

15h45-17h15	<p><u>Panel 2:</u> Personal surfacings through material culture as expressions of creative agencies</p> <p>Christine Checinska: <i>Spinning a yarn of one's own</i> (20 min)</p> <p>Shonisane Netshia: <i>From my mother's closet</i> (20 min)</p> <p>Shirley Anne Tate: <i>Black hair: natural vs unnatural and vulnerability</i> (20 min)</p> <p>Discussion (30 min)</p>
18h00-20h00	<p>Victoria Rovine: Public lecture: <i>Expanding the field: 'traditional' dress as fashion</i></p> <p>Venue: LG 010</p>
FRIDAY 5 AUGUST 2016	
08h30-09h00	TEA
09h00-10h00	<p><u>Panel 3:</u> Personal surfacings as articulated through oral history, memory and voice</p> <p>Victoria Rovine: <i>Fashion, power, and transcoloniality: a century of dress innovation between France and West Africa</i> (40 mins)</p> <p>Discussion (20 min)</p>
10h00-11h30	<p>Phyllis Dannhauser: <i>Discovering diversity: a case study of story and film amongst urban youth in western Johannesburg</i> (20 min)</p> <p>Screening of footage from workshop (10 min)</p> <p>Screening of <i>An Impossible Return</i> (20 min)</p> <p>Siona O'Connell: <i>An Impossible Return</i> (20 min)</p> <p>Discussion (20 min)</p>
11h30-11h50	TEA

12h00-13h00	<p>Christine Checinska: <i>Curiouser and curiouser: the homely and unhome in Vanley Burke's archives</i> (20 min)</p> <p>Perviaz Khan: <i>Home – a metaphor for belonging?</i> (20 min)</p> <p>Discussion (20 min)</p>
13h00-14h00	LUNCH
14h00-15h30	<p>Shona Hunter (20 min)</p> <p>Raimi Gbadamosi (20 min)</p> <p>Irene Bronner: <i>Dressing uncanny body casts in Mary Sibande's installations</i> (20 min)</p> <p>Discussion (20 min)</p>
15h20-15h35	TEA
15h40-16h25	<p>Screening of <i>A Room of Her Own</i> (30 min)</p> <p>Q+A with Leora Farber (15 min)</p>
16h30-17h00	Closing discussion
17h00-17h30	<p>Michael McMillan & Christine Checinska</p> <p>Performance: <i>Back a Yard</i> (30 min) (optional)</p>
19h30 -	Dinner at District 6 Eatery

ABSTRACTS (IN ORDER OF PRESENTATION)

SARAH NUTTALL

Sarah Nuttall is Professor of Literary and Cultural Studies and the Director of WISER (Wits Institute for Social and Economic Research) in Johannesburg, South Africa. She is the author of *Entanglement: Literary and Cultural Reflections on Postapartheid*; editor of *Beautiful/Ugly: African and Diaspora Aesthetics*, and co-editor of many books, including *Negotiating the Past: The Making of Memory in South Africa*, *Johannesburg - The Elusive Metropolis* and *Load Shedding: Writing On and Over the Edge of South Africa*. Recent essays include 'Private Lives and Public Cultures in South Africa', 'Mandela's Mortality' and 'Secrecy's Softwares'. She has for many years taught the Fall semester at Yale and then Duke Universities. From January to May 2016, she was an Oppenheimer Fellow at the Du Bois Institute at Harvard University. For three years Sarah has directed WiSER, one of the largest and most established Institutes of humanities scholarship across the global South.

MICHAEL McMILLAN

'Reflective Nostalgia': Some notes on a Diasporic Generational Gaze

The Front Room 'Inna Joburg' as an installation alludes to 'The West Indian Front Room' (Geffrye Museum 2005-2006; McMillan 2009) and invokes an emotional response for a generation who grew up during the 1960s and 1970s. Such a generational gaze may evoke a sense of loss and nostalgia in the act of remembering, but remembrance is an imperfect process and the trope of memory is to forget. Researching the material culture of the front room does cherish fragmented memories and temporalise a space to illuminate how the black British home was made and remade. Does nostalgia play a role in this memorialisation? What is nostalgia? In *Native Nostalgia* Jacob Dlamini (2009) advocates a "reflective nostalgia" to unpack the material culture of township life of his youth under apartheid in South Africa, which resists the homogenisation of the black experience at that moment with a more differentiated and complex portrayal. A key moment of diasporic identification within this generational 'reflective nostalgia' is the summer of 1976, when students rose up in Soweto, and black youths rose up at the Notting Hill Carnival. These were not homogenous black revolts, but a generation rebelling against what they saw as the complacency of their parents. These 'youths' have now become parents and grandparents themselves and many of them carry what Nicola Rollock (2015) calls a "moral capital" – "that is an awareness an concern about the circumstances of others alongside a recognition of the value of goods and people around them. "This stems from the memory of a working class past where there was an understanding of what it meant to have nothing, which in turn, throws up questions around how the articulation of class has shaped diasporic subjectivities through what Kesha S Moore (2015) calls "multi-class" and "middle-class minded" sensibilities.

Sources cited

- Dlamini, N. 2009. *Native Nostalgia*. Johannesburg: Jacana Media.
- McMillan, M. 2009. *The Front Room: Migrant Aesthetics in the Home*. London: Black Dog.
- Rollock, N., Moore, K., Gillborn, D., Vincent, C and Ball, SJ. 2015. *The Colour of Class: The Educational Strategies of the Black Middle Classes*. London: Routledge

Dr Michael McMillan is a London-based writer, dramatist, artist/curator and scholar of Vincentian migrant heritage. His plays and performance pieces have been produced by the Royal Court Theatre, Channel 4, BBC Radio 4 Drama, and across the UK. Since the 1990s McMillan's practice has taken a more interdisciplinary approach using devised performance, installation and mixed media in a collaborative context. Work in this context includes: *The West Indian Front Room* (Geffrye Museum 2005-06); *Van Huis Uit: The Living of Migrants in the Netherlands* (*Imagine IC*, Amsterdam 2007-2008); *A Living Room Surrounded by Salt* (IBB, Curacao 2008); BBC4 documentary: *Tales from the Front Room* (2007); *The Front Room: migrant aesthetics in the home* (Black Dog 2009) see: <http://www.thefrontroom.org.uk>. His most recent work includes *No Colour Bar: Black Art in Action 1960-1990* (Guildhall Art Gallery 2015-2016); *Doing Nothing is Not an Option* (Peckham Platform 2015); and *Rockers, Soulheads & Lovers* (New Art Exchange 2015 & 198 Contemporary Arts & Learning 2016). He holds the first Arts Doctorate from Middlesex Univ. (2010). McMillan is currently an Associate Lecturer in Cultural & Historical Studies at London College of Fashion, University of the Arts London and a VIAD Research Associate.

FIONA SIEGENTHALER

Intimacy and representation: (auto-) biographical challenges in research relationships

In this presentation, I explore the balancing act between intimate research relationships and scholarly representation as a public act. Social anthropologists with a focus on contemporary art often find themselves in a rather special situation owing to their mix of methods. Working with art historical and art theoretical methods on the one hand and qualitative methods – such as observation and participation – from the social sciences on the other hand, they actually have two research subjects: the artworks themselves and their socio-cultural settings (the artists and their social practices and networks). The researcher gets into a kind of an intimate relationship with the artists to understand them as both aesthetic and social agents. In my experience, art research informed by research questions and methods from social anthropology inevitably entails a dilemma of representation that exceeds the common discussion of the 'crisis of representation' or the 'writing culture debate'. The researchers find themselves in a quandary between representing the artist as social actor on the one hand, and meeting legitimate expectations of the artist to mediate and often even promote their work on the other hand. Artists in turn want their art to be represented correctly, but they often do not want to be too 'legible' as private individuals or socio-cultural agents. What does this imply for the researcher, the artist and the publics involved?

Dr. des. Fiona Siegenthaler is a post-doc Senior Lecturer at the Chair of Social Anthropology, University of Basel, and a VIAD Research Associate. Her post-doctoral work forms part of the research project Art/articulation: Art and the formation of social space in African cities, funded by the Swiss National Science Foundation. Her current research explores the correlation of aesthetic practice and social space in African cities with an emphasis on visual arts and visual culture, and a regional focus on Southern and East Africa.

MAGASVARAN PATHER

‘Ornamental Freedom’. Stories from Fietas

Stereotyping and bigotry is an old common and increasing phenomenon. In the 1960s and 1970s non-whites were termed ‘second class’ and contained in ghettos such as Vrededorp and Fietas (now Pageview) – a tiny suburb with dwellings similar to Brixton in London. The location of this area, whose occupants were mainly of mixed decent – Coloured, Indian and Malay – represented a threat to the security of the long established apartheid regime; the coloureds and other- coloureds of Fietas were systematically portrayed as perpetrators of crime by the white rulers. Exposure to these stereotypes often influence and support policy measures and become self-fulfilling prophecies for these minorities. This is exactly what happened in Fietas; and these sociopaths – influenced by dagga and alcohol – practiced inhumane acts of violence against those perceived of as ‘below’ them, namely Africans (blacks), perpetrating physical violence against them. An extreme form of group discrimination was part of the propaganda apparatus, which like diabetes, if left untreated feeds on the sufferer’s organs. Fietas became a fertile ground for notorious sociopaths who mercilessly fed on the weak (often Africans) just for fun.

In Fietas, the front room was a focal point in most homes; it was the point of entry, the social hub of the house; it was furnished with a dining table and very often a ‘studio couch’ that converted into two single beds. More vitally, the front room was the generator of income as this was the area where clients were attended to and business took place. In other homes, anti-apartheid activists met to plan the overthrow of this oppressive system and yet in the more opulent business owners’ homes it was where respite occurred from the day’s business dealings.

I (Magas R. Pather) was born in 16 Krause Street, Vrededorp in 1956. I attended the Vrededorp Asiatic Boys School. I am the last of seven children who occupied a ramshackle semi-detached two rooms and a kitchen cottage. Money was not readily available, since my father’s nefarious occupation either brought in a brown paper bag of rands or starvation for a week. This necessitated that all seven of us had to learn survival skills. Sport was the ideal way of forgetting the troubles of home and life, but it was exclusively for those that could afford the kit and ground tax, which put it far beyond my reach. High school was a one and half hour journey by train to Lenasia, which made schooling all the more detestable, but it was the only passport out of poverty. I graduated as a teacher in 1979; completed a BA at UNISA in 1987; B.Ed. at Wits in 1989; Med. at UJ in 1996; and D.Ed. in 2016. From 1997 to 2005, I was principal of two schools – Eldoradopark Primer and Sierra Nevada Primary. I next taught at King’s

Houghton Middle School in Britain and at Qurum Private School in Oman. I became Deputy Director at the Dept. of Basic Education before Lecturing in Applied Communicative Skills at the University of Johannesburg (UJ). I am currently the Head of this Dept. on all four UJ campuses.

USHA SEEJARIM

Venus at home and other works

The objective of my presentation is to show a selection of recent artworks that occupy a personal/public dialogue through the use of the ordinary and domestic object in the production of sculptural and installation based artworks. In the creation of *Venus at Home* (a solo museum touring exhibition), used and discarded ordinary domestic household objects (such as brooms, mops, irons) were donated by individuals and repurposed as sculptural artworks. I show these and a selection of my other work that speak about quotidian value, the investment of cultural and creative expression. As these household objects are stripped of their utilitarian function, they allude to gender specific roles, thereby pointing to notions of identity within the construct of the home. In the articulation of these artworks, there is an acute awareness of identity through location, history and culture – almost as an investigation of who one is in relation to the idea of home and belonging.

Usha Seejarim is fascinated by the mundane and the ordinary; domestic and found materials make a distinct appearance in her artwork. She has held more than seven solo exhibitions. Seejarim also has a deep commitment to social development. With a background in art education at grass roots level and a propensity for scale through public art, she brings these together to create large scaled participatory and community based public art projects. These include a number of commissions such as a visual representation of articles from the Freedom Charter in Kliptown; Pin Code for MTN; the façade of the South African Chancery in Addis Ababa; the Why Men in Sandton; and a seeded portrait for Nelson Mandela's funeral. Seejarim holds a Master's degree in Fine Art from Wits University.

CHRISTINE CHECINSKA

Spinning A Yarn of One's Own

In *Spinning A Yarn of One's Own*, I consider translations of England in Jamaica and Jamaica in England by piecing together histories/stories of the creolised Caribbean and its Diasporas post-Windrush. Through fragments of text and textiles in Kei Miller's *The Same Earth*, Sonia Boyce's *Big People Talk* and Vanley Burke's *African Liberation Day Rally*, in this presentation I explore: (i) the idea of other cultures translating culture and (ii) the notion of crafting difference. This I combine with 'rememorings' of 'my own family stories' as Toni Morrison might say. In so doing, this presentation weaves together **The Front Room Inna Jo'burg** and **The Arrivants** exhibitions.

The portability of textiles ensures that they are constantly on the move just as people are on the move. With migrations' cross-cultural entanglements the meanings and values enmeshed in everyday 'tings'¹ like a red cardigan, a floral print dress and a crochet 'tam'² shift. The textile narratives in Miller, Boyce and Burke transcribe the historical and cultural interconnectedness between the two islands – Jamaica and Britain – on which our creolised diasporic identities are founded and from which our cultural expressions emerge.

My methodological approach owes much to the inspiration of Stuart Hall (1984), most notably his seminal essay 'Reconstruction work', in which he examines the recovery and rescue of the experiences of African-Caribbean migrants to Britain – the Windrush and Picture Post generations – from accounts that represent them either as 'problems' or 'victims'.

Source cited

Hall, S. 1984. Reconstruction work. *Ten-8* 16: 2-9.

Dr Christine Shaw-Checinska's creative practice examines the relationship between cloth, culture and race. The cultural exchanges that occur as a result of movement and migration, creating creolised cultural forms, are underpinning themes throughout her work. She studied Fashion/Textile Design at the University of the West of England, graduating with a BA (Hons) in 1986, and Fashion at the University for the Creative Arts, earning an MA in 2002. Her PhD, Colonizin' in Reverse: the Creolised Aesthetic of the Windrush Generation, was awarded by Goldsmiths' Centre for Cultural Studies, London in 2009. During 2013- 2015 she was a Post-Doctoral Research Fellow at the University of East London. From 2014-2015 she was the Stuart Hall Library Animator at Iniva, London. She is currently a VIAD Research Associate, and an Associate Lecturer in Fashion at Goldsmiths, London.

SHONISANI NETSHIA

From my mother's closet

Under apartheid, many black women were domestic workers, which entailed taking the position of a 'girl' who managed the internal work of the house. They did so if they were not able to register for nursing or teaching, which were the only recognised professions that could raise the status of black women (Berger 1992:27). According to Judy Giles (2004:78) servants were often encouraged to view themselves as 'different', willing to learn and imitate the ways of the (white) middle-class. Options for my grandmother were very limited as she lived with her 'madam' from the age of nine; she grew up in that household and was taught by her 'madam' to do the house chores. When she was old enough she learned how to crochet. Later as a homemaker in Meadowlands, my grandmother adopted and orientated herself with the tradition of laying crocheted doilies on surfaces under ornaments. This tradition was passed down to my mother, and as a result, I grew up in a home where crocheted doilies and ornate

¹ 'Tings' is the Jamaican vernacular for 'things'.

² A 'tam' is a soft hat.

objects were the norm. Visiting my grandmother in Meadowlands was not any different, except for the fact that I remember my grandmother's house as being more opulent. My mother adorns her house with different kinds of objects. The objects placed in her room divider are her most prized possessions – on display for all to see but for none to use. At home we all knew that on a set day, usually a Saturday when my mother was off-duty from work, the room divider would be opened and all the glasses, vases and ornaments would be carefully removed from the cabinet to be washed, dried, then carefully put back, arranged and neatly organised on top of pink or white crocheted doilies. At the end of the day my father, sister and I could only imagine the satisfaction, gratification and pride that my mother felt. In this paper, I unpack some of the notions surrounding respectability, focusing on the use of crocheted doilies by a selected group of homemakers in Naledi Ext 2. Soweto. I also discuss how crocheted doilies and other objects feature in my paintings as creative agency.

Shonisani Netshia is a Lecturer in Visual Arts in the Faculty of Art, Design and Architecture (FADA), University of Johannesburg. She received her BTech Fine Art degree in the FADA Dept. of Visual Art in 2007 and completed an MTech Fine Art in the same Dept. in 2010. Her dissertation is titled: *From Colonial to Post-Colonial: Shifts in cultural meanings in Dutch lace and Shweshwe fabric*. In her recent artwork, she uses crocheted doilies, and plastic tablecloths and placemats, as well as Shweshwe fabric as visual references in the production of large to small-scale paintings. In these, she explores how, through painterly alteration and transformation, shifts can occur in the meanings of patterns derived from these culturally loaded sources. Netshia has also been involved in a number of group and collaborative arts projects and has facilitated workshops funded by the Goethe Institute Johannesburg. In 2011 she was invited to be the Young Curator at the Clover Aardklop National Art festival.

SHIRLEY ANNE TATE

Black Hair: Natural vs Unnatural and Vulnerability

Black hair is not merely organic matter but is haunted by the spectre of racial difference. As sign for and of such difference hair undoes subjectivities, dynamises agency and invites readings of strands, texture, aesthetics and politics. Hair also points to the imbricated, open but at the same time complicated link between stylisation technologies, hair knowledge, markets, materiality and affect spanning colonial, post-colonial and decolonial time and space.

Shirley Anne Tate is Associate Professor in Race and Culture and Director of the Centre for Ethnicity and Racism Studies in the School of Sociology and Social Policy at the University of Leeds, UK and Visiting Professor and Research Fellow in the Institute for Reconciliation and Social Justice, University of the Free State, South Africa. Her area of research is Black diaspora studies broadly and her research interests are institutional racism, the body, affect, beauty, 'race' performativity and Caribbean decolonial studies while paying attention to the intersections of 'race' and gender. She has written widely on these topics.

VICTORIA ROVINE

Fashion, power, and transcoloniality: a century of dress innovation between France and West Africa

In this paper, I employ fashion design to explore the centrality of dress practices to the push and pull of power between African (primarily West African) and French cultures, both past and present. Connected for centuries first through trade and diplomacy, and from the late nineteenth through the mid-twentieth century through France's colonial empire, these two regions have a long history of interchange in contexts of power imbalance. The power to define people and cultures was central to this dynamic, as was resistance to this drive to classify. Through clothing, one can discern both overt and subtle manifestations of this dynamic. Several case studies, drawn from both ends of the trans-colonial relationship, reveal how clothing innovations can be harnessed to express both broadly political and intensely personal engagement with colonial history and its aftermath. My discussion moves back and forth across time periods and locations, introducing designers and broad cultural trends that illuminate the significance of dress – an aesthetic expression usually treated as marginal, even ornamental – in these global networks.

Victoria L. Rovine is an Associate Professor of Art History at the University of North Carolina at Chapel Hill and a VIAD Research Associate. She specialises in the study of clothing and textiles in West Africa, and has conducted research in Mali on weaving, dyeing, and embroidery since the early 1990s. In her recent book entitled African Fashion, Global Style: Histories, Innovations, and Ideas You can Wear (2015), she explores the work of African fashion designers in an array of regions and markets, and addresses the image of Africa in Western fashion design. Her current research is focused on the multiple roles of textiles in early twentieth century French West Africa, where cloth and clothing were central to the economic, political, and broadly cultural relations between the Africans under colonial rule and the French system that sought to benefit from these colonial possessions.

PHYLLIS DANNHAUSER

Discovering diversity: a case study of story and film amongst urban youth in western Johannesburg

In this presentation, I examine the process of personal storytelling and filmmaking applied during several workshops with young men living and working in the western parts of Johannesburg, mostly in areas previously designated as coloured townships, like Westbury and Eldorado Park. In groups that have been or are still marginalised due to stereotyping, race, or economic circumstances, storytelling and reflecting on memories of the past can become vehicles to discover new identities. Through personal storytelling, participants can give expression to what Adriana Cavarero (2000:81) calls the "narratable self", a self that emerges in relation to the inevitable "necessary other". The researcher, during this (auto) ethnographic performance, is also working within a 'hybrid' reality where a solid construction of identity, both in an autobiographical and ethnographical sense, is

never possible. In this liminal space, it becomes possible to confront the reality of the storyteller's experience, "transcending the political and merging public and private social spaces" (Aufderheide 1997). This encounter allows all participants to experience and explore the "narratively structured, liminal, existential spaces in the culture" (Turner 1986 cited in Denzin 2003). Through the process of relating intensely personal memories, and then reworking them into scripts and finally filmic representations of their communal experiences, the workshops become "storied events, narratives that rearrange chronology into multiple and differing forms and layers of meaningful experience (Turner 1986 cited in Denzin 2003). Participants can therefore discover a celebration of diversity as opposed to an essential identity construction, and experience how identity and subjectivity are ever-changing and contingent upon variables of historical, personal and social context.

Sources cited

- Aufderheide, P. 1997. Public Intimacy: The Development of First-person Documentary. *Afterimage* 25 (1).
- Cavarero, A. 2000. *Relating Narratives. Storytelling and selfhood*. Trans. PA Kottman. London/New York: Routledge.
- Denzin, NK and Lincoln, YS. (eds.). 2011. *The SAGE Handbook of Qualitative Research* (4th ed.). Thousand Oaks, CA: Sage.
- Denzin, NK. 2003. *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. Thousand Oaks, CA: Sage.

Phyllis Dannhauser lectures Film and Television Studies in the Dept. of Journalism, Film and Television at the University of Johannesburg. Her teaching interests include all production areas including conceptualisation, scriptwriting, producing, directing and editing, and theoretical issues including Classic and Contemporary film theories and the role of digital technologies in shaping reality. As a working filmmaker, she has produced primarily documentary work around social issues in communities and worked in the industry for more than 30 years as a scriptwriter, editor and director. She has also been involved in numerous community filmmaking projects and environmental groups. Current research focuses on representation and subjectivity, including personal storytelling, memory, culture, community and identity as reflected in the visual media. To bolster this research, she has run numerous in storytelling and filmmaking workshops that enable collaborative storytelling and filmmaking with marginalised groups. These include young people living in rural areas, orphans and vulnerable children, ex-gangsters and unemployed youth in urban areas and most recently, coloured youths from the western parts of Johannesburg who are working in community media.

SIONA O'CONNELL

An Impossible Return

The film *An Impossible Return* investigates meanings imbued in several areas in Cape Town that were subject to forced removals during apartheid. Specifically, the project examines three crucial moments: the forging of lives of humanness; the receipt of the eviction notice; and the

eviction itself. These moments are important in the larger understandings of injury and memory, and this visual and oral archive allows for new understandings of justice and freedom after oppression.

Taking a series of photographs by artist David Brown as a starting point, the 26-minute documentary opens a set of questions around trauma, memory and freedom in the aftermath of oppression. As intimate documents of family life, the photographs speak of the destruction of community and of the multiple valences of place and home. It is here that the film draws attention to the lived experiences of 'black' families, and the self- and re-representation of 'black' bodies as human. This film speaks of catastrophe and of the unfinished business of apartheid. Approaching the notion of archive as being open-ended and not bound in time and space, it suggests a set of debates that lie at the centre of post-apartheid society, even as they are generally disavowed.

Dr Siona O'Connell is the Director of Centre for Curating the Archive (CCA), University of Cape Town (UCT), and a faculty member at UCT. She is a Trilateral Reconnections Project Fellow and a BIARI (Brown International Advanced Research Institute) alumnus. As a visual studies scholar who is deeply interested in questions of life after racial oppression, she has directed and produced five documentaries and curated numerous exhibitions, both locally and abroad. O'Connell is committed to engaging new constituencies in an effort to reconfigure epistemologies with particular emphasis on South African universities.

CHRISTINE CHECINSKA

Curiouser and curiouser: the homely and unhomely in Vanley Burke's archives

Referred to as the 'Godfather of Black British photography', Vanley Burke (born Jamaica, 1951) is also a dedicated archivist and collector of objects relating to black culture in Britain. His home, a small flat in Nechells, northeast Birmingham, has been described as a "cabinet of wonderful curiosities" (Watkins 2015). In this paper, I take the recent exhibition *At Home with Vanley Burke* (IKON, Birmingham, 22 July-27 September 2015) as its departure point to ask: How are notions of at-home-ness, homelessness and the unhomely made manifest in the dressing of Burke's flat and the restaging of it at the IKON? How does he re-interpret, re-animate and re-appropriate the 'tings'³ that he acquires and how might we read them? How do his archival practices – the collecting of images with his camera and the collecting of objects – function as methods of capturing histories that would otherwise slip through the gaps in national archives and received histories?

The entire first floor of the IKON was given over to *almost* the complete contents of Burke's flat; everything save his bed, his computer and his desk. Entering the gallery space, via a white-walled corridor in which paintings, photographs, posters and 'African' busts hung, the viewer immediately became part of a living archive. This living archive shifted in emphasis and energy depending on who inhabited it. As one moved through the space, the overriding

³ 'Tings' is the Jamaican vernacular for 'things'.

feeling was one of being wrapped in domesticity; a particular kind of domesticity that was African-Caribbean at its root but is connected to the basic human need for a sense of home; for a sense of belonging. Each room was filled with keepsakes and trinkets, memorials to a myriad of moments, reminders of particular events in Burke's life and that of his mothers. But it was not only the distinctive décor that placed this space within the African-Caribbean community in Britain – a community that I know well since it is the one in which I grew up. The near constant soul, Blue Beat and reggae drifting from the stereo, interrupting the BBC Radio 4 'received/estuary English' voices emanating from the kitchen radio, provided an unmistakably African Caribbean diaspora pulse.

PERVAIZ KHAN

Home – a metaphor for belonging?

The starting point for this presentation is the following:

Spaces can be real and imagined. Spaces can tell stories and unfold histories. Spaces can be interrupted, appropriated and transformed through artistic and literally practice. bell hooks – *Framework* 36 (1990)

One grim winter evening when it had a kind of unrealness about London, with a fog sleeping restlessly over the city and the lights showing in the blur as if is not London at all but some strange place on another planet ...
Sam Selvon - *The Lonely Londoners* (1956)

We add to our store of dreams; we are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost. Gaston Bachelard - *The Poetics of Space* (1958)

Pervaiz Khan is a writer, filmmaker, visual arts curator and artist who has made documentaries, short fictions, music videos, new-media installations and worked on feature films. He is an award-winning film curator (including the British Film Institute's Paddy Whannel Award for innovation in film education) and was Head of Media at the Triangle Arts & Media Centre (Aston University). In the late 1980s and early 1990s, as the curator of the Third Cinema Focus (Birmingham International Film & TV Festival), he brought together over 60 filmmakers, writers and critics from across the globe. He has curated for the National Film Theatre (London). For a decade he was a contributing editor of *Sight & Sound*, the world's longest established film magazine. He co-edited, with John Akomfrah, *Issue 36* of the radical film journal *Framework* – Third Scenario: Theory & Politics of Location. He currently lectures in screenwriting at undergraduate and postgraduate levels in the Wits School of Arts Film and Television Dept.

SHONA HUNTER

Dr Shona Hunter's work is interdisciplinary and her background is in critical policy studies. She has research interests in all aspects of welfare governance. Her recent book entitled Power, Politics and the Emotions: Impossible Governance (2015) draws together her ongoing work on the emotions, identities and subjectivities in equalities governance. She is academic lead for the 'White Spaces' research collaboration which brings together colleagues from 23 countries, with core members from Australia, Canada, the USA, South Africa and across Europe. The network website can be accessed at <http://whitespaces.leeds.ac.uk/>. Related publications include a special issue of the journal Social Politics with colleagues in Australia and the USA on 'Reproducing and resisting whiteness in organisations, policies and places' Aspects of this White Spaces work were developed as part of the British Academy Grant 'Challenging Institutional Whiteness in Postcolonial Times' (Co-I, Professor Melissa Steyn University of Witwatersrand). Her other publications appear in Equal Opportunities International, Journal of Psychosocial Studies, Journal of Social Work Practice. She sits on the Editorial Collective of Critical Social Policy; the Editorial Board of Sociology and the Editorial Advisory Board of Policy and Politics As well as being a Visiting Associate Professor in VIAD, she has also held visiting positions at the Universities of Sydney Australia and the University of Mannheim, Germany.

IRENE BRONNER

Dressing uncanny body casts in Mary Sibande's installations

Mary Sibande's work revolves around the figure of 'Sophie', a whimsical and poignant, daydreaming domestic worker, who has captured much public and commercial interest in Sibande's digital prints and mixed-media installations from 2007 to the present. In her various iterations, Sophie is recognisable through Sibande's melding of a domestic-worker uniform with grandiose elements of Victorian middle- and upper-class costumes that evoke colonial privilege. In doing so, she acknowledges the uniform as a signifier of apartheid-era servitude that so frequently characterised the institutionalised domestic labour sector in the past, and still does, in many ways, in actual fact and in people's perceptions.

In this paper, I investigate briefly the origins of uniforms for servants and some significances of the domestic-worker uniform in South Africa, focusing on a fear of dirt and contagious disease that has the potential also to be a fetishised fear of class- and race-based contagion, in order to better elucidate why transforming Sophie's uniform has a deeper resonance in contemporary South African society for escapist depictions of aspirational black womanhood.

I also focus on Sibande's fiberglass life casts, proposing that an uncanny doubling results in the art-maker's process that she embraces as an ambivalent consequence of the conflation of privilege, prestige, aspiration and consumerism in contemporary South Africa. The trajectory of these life masks and body cast creations, as imprints of the artist's own body, relate particularly to Sibande's self-exploration after the more overt hybridisation of Sophie has been replaced by another language of, potentially confrontational, doubling in the 'Purple Figure'

installations. Although the 'Purple Figure' is promoted as Sibande's exploration into meanings of her own self-assertion and womanhood, I cannot but conceive of them as ambivalent social harbingers, the reasons for which I explore these in this paper.

Dr Irene Bronner is a Post-doctoral Research Fellow with the South African Research Chair in South African Art and Visual Culture at the University of Johannesburg. She received her D.Litt et Phil in Art History from UJ in 2016.
