



A Curatorial Residency at the Johannesburg Art Gallery

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Phantoms, Failure and the Future



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Phantoms, Failure and the Future:
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Declaration:

I declare that this research report is my own unaided work. It is being submitted in partial fulfilment of a Masters Degree in Contemporary Curatorial Practices at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination in any other university.

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Abstract:

The Johannesburg Art Gallery has operated as the central site and encapsulated experimentation for three emerging curators. The aim of this paper is primarily to identify and cultivate opportunities for emerging practitioners. This has been facilitated through an exploration of how developing fluid platforms can be used to think through alternate ways of practicing in the arts and how this can be imagined into the seemingly rigid structures of existing institutions. This project has taken the form of a part-residency, part-lab and part-workshop, as a means to explore the museum as a pedagogical platform. The interdisciplinary project has served as a platform to apply the theoretical foundations regarding archival, curatorial and exhibition practice to actively investigate the historically haunting held paradigms of museum space through a sensory learning process. By piloting close collaboration between individuals and the institution this project has attempted to bridge the gap between theory and practice through the generation of knowledge production. The skills acquired by the practitioners articulate a dynamic of knowledge-sharing. The residency has been structured through a series of workshops including film screenings, reading groups and archive exploration as a means to conceptually situate themselves within the institution.

A conceptual link between the institution, participants and the project itself is situated around the notion of transitional space and the precariousness that comes with it. The precariousness of changing museum structures in a continual search for relevance. The precariousness of young practitioners transitioning between the academy and professional practice. The precariousness of funding for experimental projects. The precariousness of navigating interpersonal relationships within collaboration. All of these elements and countless others account for a near-perpetual state of uncertainty. Therefore, the approach taken has aimed to work with, rather than against limitations. This research considers the function of failure as a creative catalyst - maintaining flexibility and fluidity within the rigid structures of the institution. Central to this thinking is a consideration of how curatorial practice can facilitate integration and enrich the larger art ecology.

Key words

Pedagogy, Arts Education, Micro-site, Curatorial Intervention, Residency, Dialogical Engagement, Collaborative Practice

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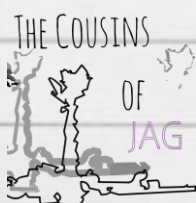
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As a facilitator / project co-ordinator.

- Point of contact between; constant communication
 - Moment when funding didn't come through.
"Just because you're told everyone doesn't there has been enough communication."

Keeping tabs on everyone and everything all the time.

INTRODUCTION

something that does not simultaneously write and

a deeply hierarchical space.

relationships. (link to DK.).

between the individual needs of the for
...ing space for this.

... feel comfortable/safe enough
Takes time to build trust!

reading group → ~~were~~ difficult to integrate

...; preventing my

... of the space.

Introduction

In the aftermath of colonial entanglement, many theorists, thinkers, writers, artists and curators are faced with the pressing question, *what now?* Facing the stark reality of underfunding, dwindling resources and increasingly decrepit infrastructure, South African art institutions are largely ill equipped to support and nurture emerging practitioners. This leaves young practitioners in a precarious position when transitioning out of graduate programmes. The current climate requires innovative thinking and practical strategies. A response to the question, 'what now?' is presented through engaging the museum's potential as a 'micro-site' for pedagogy. The aim of this research is to cultivate a space of integrated learning for emerging practitioners through a part-residency, part-workshop, part-lab model within the museum. The research will explore alternate ways of practicing in the arts within the seemingly rigid structures of existing institutions. Central to this thinking is a consideration of how curatorial practice can facilitate integration and enrich the larger art ecology.

Rationale

The central site of this research was conducted at the Johannesburg Art Gallery (JAG). Established in 1915, by Lady Florence Phillips¹, the museum was born out of a complex set of desires and personal agendas². JAG remains a site of a problematic history: from its colonial inception and apartheid period to its 'post'-democratic dysfunction³. However, I would argue that this vessel of bureaucratic chaos is burgeoning with possibility. While participating in a year-long internship at the museum in 2016, I became excited by its largely unappreciated potential. In what became a seminal experience, I witnessed the residue of a colonial ghost. The specter was rumored to be the founding patroness Lady Phillips and though further research it seemed that this moment of apparition was not an isolated incident. The ghost offered a lens through which to see and articulate the lingering legacy of whiteness in the museum. At the time, this experience prompted me to write an experimental semi-fictional account of the ghost⁴. The text provided the dual purpose of interrogating the significance of haunting, as well as a space to articulate my

¹ Lady Phillips (wife of mining magnate, Sir Lionel Phillips) upon meeting the Irish curator and art dealer, Sir Hugh Lane, in 1909, sold her 2.5 carat blue diamond ring to buy three artworks. He diverted her interest from fashionable Old Masters to more reasonably priced contemporary art (Martin 1989:48). Out of these few acquisitions, emanated a far larger project: The Johannesburg Art Gallery.

² One of which was to moderate the cultural experience of the resident settlers and to aid the British imperialist project through assimilation. Its founders also seemed to seek social acceptance from the aristocracy abroad, who found the acquisition of Randlord money particularly unsavoury.

³ I will go into more detail on this in chapter II.

⁴ Entitled *Colonial Ghosts // Articulations of Whiteness in Institutional Spaces* (2016)

own complicity within the fraught institutional power structures as a white woman⁵. I would argue that there is potential to exist and expand beyond the limitations of an historical legacy and that 'formally' colonial spaces should be further interrogated and reimagined. Scholar James Clifford posits that no individual either outside of, or embedded in, the institution is free of colonial legacies or entirely confined by them (Clifford 1997:20). It is because of, rather than despite of, the museum's historical haunting, ideological inconsistencies and institutional inadequacy that I became interested in its potential for alternative pedagogical programmes.

Methodology

This research project utilised hybrid forms of methodology involving a synthesis of research methods and techniques. Characteristic of a pluralist approach, a multi-methodological technique was tailored to the project. As a reflective practitioner, I hoped to also acknowledge the complexity, dynamism and unpredictability of the space in which I was working. Implicit in this kind of practice is also an understanding that knowledge is constantly negotiated, inter-subjective and context bound. The subject positions of race, gender, class and language and their relationship to power were considered through the duration of the programme. The research project was prefaced by a close reading of previous artistic and pedagogical interventions that had occurred at the museum in the last twenty years⁶. This qualitative research served to provide an historical understanding of the site and the ways in which it has been explored and is unpacked in detail in chapter II.

The central site of the research project, JAG physically encapsulated the experimentation for three emerging practitioners: Tammi Mbambo, Omphemetse Ramatlhatse and Simangaliso Sibiya. As previously mentioned, in exploring the museum as a pedagogical tool, this project took the form part-residency, part-lab and part-workshop. This experience functions as the primary case study of my research. The interdisciplinary project served as a platform to apply the theoretical foundations regarding archival, curatorial and exhibition practice to actively investigate the historically held paradigms of museum space through a sensory learning process. By piloting close collaboration between individuals and the institution this project has attempted to bridge the gap between theory and practice through the production of knowledge.

⁵ See Sharleen Khan's article, *Doing it for Daddy* (2006). She claimed that "the ascendancy of white women into positions of power has seen little in the way of the implementation of new techniques, concepts or strategies in cultural policies." (Khan 2006: 1) and goes on to say that "the challenge for South Africa's white female captains is clear. They must challenge and actively fight for institutional reform, otherwise they will simply perpetuate a warped system that continues to disadvantage the majority of this country's citizens." (Khan 2006: 2)

⁶ These include 'The Joubert Park Project' (2000-2001), 'Johannesburg Circa Now' (2004), 'Time's Arrow' (2010) and 'JAG/SNAG' (2014).

Over the course of the sixteen-week programme (November 2019 – February 2020) the skills acquired by the practitioners articulate a dynamic of knowledge-sharing⁷. The time-based immersive residency research project aimed to have a multidimensional approach to learning in a 'micro-site' of the museum. The residency components took the form of dialogical workshops centred around professional practice, a reading group based on Trans-Atlantic post-colonial discourse and the shadowing of professional museum staff. The combination of components intended to create a context in which the residents could situate themselves within the institution. The project also drew upon input from established practitioners in the field⁸. In her essay, 'Experience as Thinking' curator and educator, Mary Jane Jacobs, speaks to the value of using models that are dialectical, relational, progressive, continual and dynamic (2013: 107). She posits that processes of pedagogy interlope between tacit and explicit knowledge - arguing that learning-by-creating develops new knowledge and generates change (Jacobs 2013:109).

In addition to delving into the archives and investigating literature on pedagogical practice in the arts, I sampled qualitative data in the form of interviews. In these I sought the insight and expertise of established practitioners⁹ to trace the development of their careers as well as to inform my historical understanding of the site. A further series of interviews were conducted between myself and the residents at various points of the project. The progress of the residency was also tracked through the data instruments of personal observations and weekly reports - these provided a space for the fellows¹⁰ and me, as their facilitator, to engage an ongoing process of reflection. During the research, I encountered a report (2010)¹¹ by the Human Sciences Research Council (HSRC) and the Visual Arts Network of South Africa (VANSA)¹² which provides an important assessment of the country's visual arts sector. The report highlights the crucial role that artist-lead initiatives play in developing the ecology of the visual arts. My research is interested in providing support to emerging practitioners in the commercially driven sector.

⁷ Between the fellows, their experience with facilitators, professional museum staff and external practitioners working in the arts sector.

⁸ The fellows received mentorship from Dr Same Mdluli, Molemo Moiloa and Nontobeko Ntombela and the reading groups were facilitated by Chief Curator of the museum, Khwezi Gule.

⁹ I conducted interviews with artists Molemo Moiloa and Dorothee Kreutzfeldt.

¹⁰ I use 'fellows', 'participants' and 'residents' interchangeably.

¹¹ The research was conducted by the The Human Sciences Research Council, African Micro-Economic Research Umbrella (AMERU), the University of the Witwatersrand and the Thompson Research Services for the Department of Arts and Culture.

¹² VANSA operates as both a development agency and support agency for contemporary art practice in South Africa. Focused on realising social, cultural and economic possibilities it aims to develop industry knowledge, resources, networks and projects across the continent and beyond.

Structure

The structure of my research report closely mirrors the research process. I began by investigating the temporal development of pedagogical discourse within the field of arts education, with a specific emphasis on contemporary texts in the South African context. This theoretical constellation of interconnecting ideas is explored in chapter I. My discussion of the literature begins with the Freian notion of dialogical discourse and the teacher-student contradiction, as well as the importance of developing 'micro-sites' of pedagogy beyond classroom spaces in facilitating the flow of knowledge between agents. The aesthetic sensibilities of this research report also draw on visual imagery ubiquitous with schooling in a South African context. The black notebook as cover page and lined paper connote its contents as a work in progress, with margins waiting to be inscribed and intervened upon. It is an invitation to disrupt the historical and hierarchical conventions through dynamic forms of pedagogy. The theoretical analysis presented in the first chapter articulates how central to any form of pedagogical engagement is an awareness of relational power dynamics, as read through the lens of race, gender, class and language. In this chapter, I discuss how multimodal approaches have been theorised and actualised by scholars in the space of arts education in which they highlight the significance of familiarity in constructing sites of learning. This is followed by an exploration of how previously radical methods of pedagogy have become diluted through formulaic application. This is examined in the debate around participatory practice – framed on the one hand as a 'fashionable tool' and on the other, an effective practice when rooted in the union of aesthetics and functionality in a specific context. The notion of 'trespassing' as theorised by Rike Sitas is put forward as a method for engaging socio-spatial transformation. Pressing questions around context-based needs, 'unlearning' and sustainability in a sector heavily dependent on external funding are also addressed. The emergence of developing new models following the educational 'turn' - as outlined by curator Irit Rogoff - as a means to empower practitioners is implemented through a part-residency, part-lab, part-workshop format. This model has been adopted from Bisi Silva's curatorial *Àsikò* project. This chapter argues for the importance of a multi-pronged and adaptable approach embedded in contextual needs. What I found most gratifying about this aspect of the research, was that it provided me with the language to articulate what had been up until that point, an intuitive approach to pedagogy.

In chapter II, I trace the genealogies of projects that have occurred 'post'-democracy at JAG. I specifically focus on four interventions: 'The Joubert Park Project' (2000-2001), 'Johannesburg Circa Now' (2004), 'Time's Arrow' (2010) and 'JAG/SNAG' (2014). These inform a historical overview and provide insight into how the various projects utilised forms of pedagogy to engage broader publics. This aspect of the research also serves as a foundation and differentiation of the practical component of my research project. The chapter begins with an acknowledgement of the lingering legacy of colonialism in the

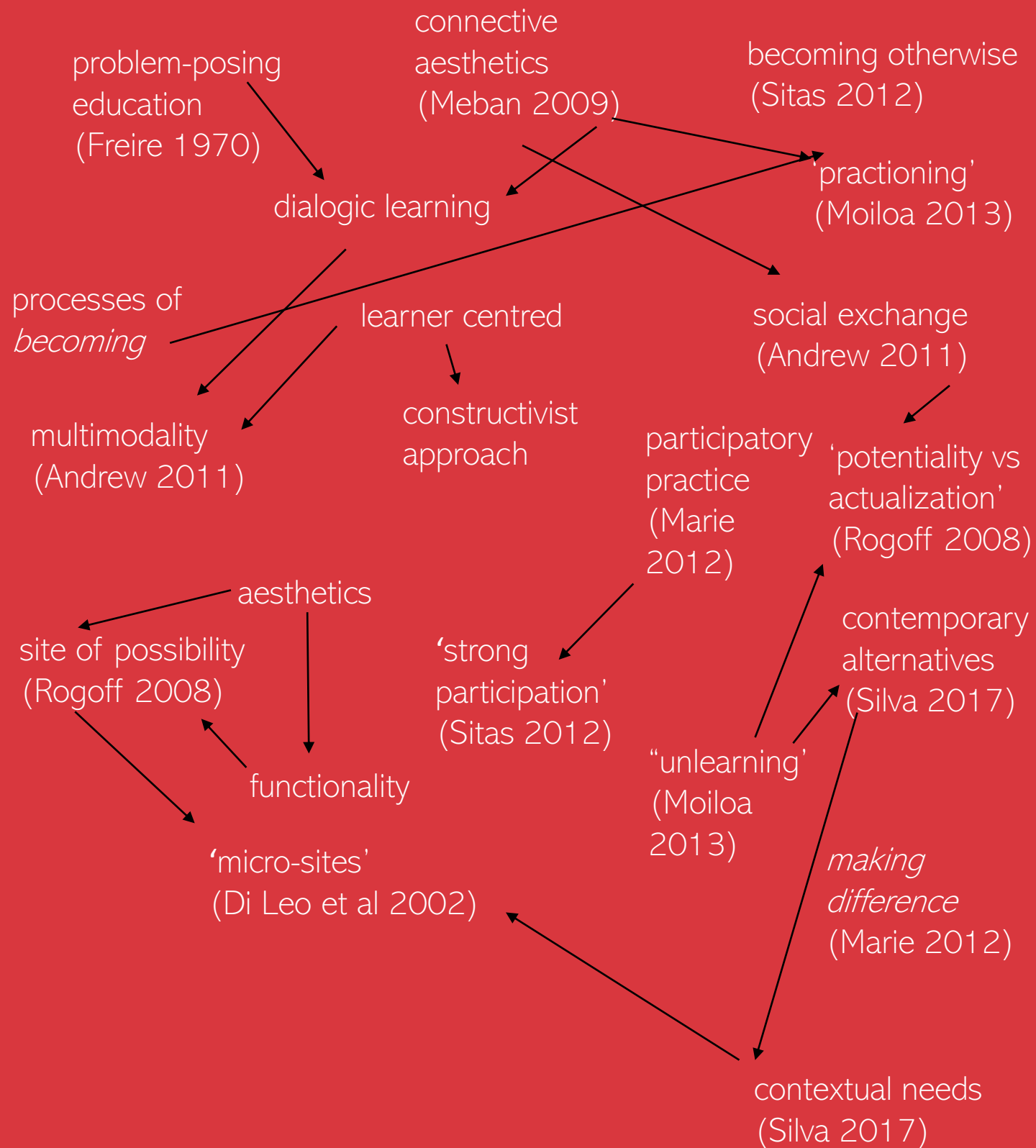
space, activated through a ghostly haunting and indicative of the necessity for 'something-to-be-done'. In my exploration of 'JPP', I describe how the project created a temporary portal of 'trespassing' between the museum and adjacent Joubert Park and how the success of the first iteration of the project led to a second, much more elaborate engagement. This section clearly illustrates the value for participating artists, both in terms of generating artistic material as well as establishing enduring relationships with the institution and other practitioners. However, these kinds of projects are highly demanding on personal resources and that participatory practice does not permanently remedy socio-spatial disparity.

'Johannesburg Circa Now' had its origins rooted in 'JPP' - they both explored the dynamic between the museum and the park and actively aimed to expand audiences beyond the cloistered realm of traditional art-goers. Seemingly processed-based and people-orientated, both projects appear to be heavily situated around participation - where outsider-practitioners come into the space for an intervention. 'Johannesburg Circa Now' illustrates the value of having educational programming at the centre of exhibition making. In the instance where these two previous interventions neglected to really engage with the museum collection, 'Time's Arrow' centred itself around the collection. The exhibition seems to signify a shift away from the kind public participatory practice seen in 'JPP' and 'Johannesburg Circa Now'. Instead, this show served more as an artistic intervention than a pedagogical one. Similarly, Stephen Hobbs' 'JAG/SNAG' offered an artistic interpretation of the museum archives. Although, the resulting solo exhibition did little beyond simply highlighting the fragility and flaws of the museum without any further contribution to the institution beyond this. In this chapter I argue that it is because of, rather than in spite of, the museum's institutional failings that make it an interesting site for intervention. All of the aforementioned projects were initiated by white practitioners. I probe the question whether in wanting to open the space of the museum to a larger public, do these projects reflexively engage socio-economic realities, or merely project 'well-intentioned' but ultimately untransformative agendas? In tracing the genealogy of these projects, it is clear that these kinds of initiatives do not happen in isolation; rather, they engage networks of interpersonal relationships fostered through collaborations and the development of ideas over time.

The third chapter follows the trajectory of my research residency and how it was informed by the theory laid out in the first two chapters. In attempting to represent layers of plural experience in a complex process, I faced difficulty discerning what to include or exclude about the process. This chapter chronicles the ways in which the residents were supported during this transitional phase of their careers. In this chapter, I outline the structure of the multi-faceted programme consisting of a series of workshops, reading groups and shadowing professional museum staff. This is followed by an introduction to the participating residents, their practices and their desires for the project. As evidenced

in chapter II, part of the benefit of collaborative engagements at JAG has been the longevity of sustained relationships - whether that be with the institution or partner practitioners. The aim of developing an expanded network was present in all three of the fellows' agendas going into the project. As dialogical engagement demands, this framed the starting point to consultatively developing a programme that would best meet the practitioners' needs and develop the museum as a pedagogical 'micro-site'. In this chapter I speak to the initial hesitancy around destabilising forms of the teacher-student contradiction on the part of the practitioners and the mechanisms through which this was resolved. The failings of particular aspects highlight the difficulty of attempting to generate a heterarchical system of discursive practice in a *hierarchical* space.

Central to the programme was a consideration of collaboration. However, this concept is often much more difficult in practice than in theory. The 'Cousins of JAG' developed as a self-initiated project emanated out of a mutual desire from the residents to collectively contribute to the museum space. However, only time will tell if and how the fellows' plans materialise in the future. The chapter describes a plurality of experiences in what became a collaborative engagement - one which at certain points also began to fall apart. I explore how the exhibition, 'MOVING: Kwa, La, Fa, Daar' (2020) curated by the residents and consisting of their own work, is a culmination of the ideas incubated and work generated during the programme. Despite the show not almost happening, each of the practitioners produced an offering which was true to themselves and their articulated desires for growth. In this sense, my research shows how they have begun to reach for those dreams.



Chapter I

Theoretical Constellations

Chapter I: Theoretical Constellations

In articulating a kind of chronological constellation of ideas, this first chapter, aims to layer key concepts through the temporal development¹³ of discourse. Although my research is primarily premised on an amalgam of unlearning and ‘practitioning’¹⁴ within a specific micro-site, it is important to locate these theories within a larger contextual field. This chapter will begin by situating the writing of educational philosopher, Paulo Freire, and his understanding of ‘problem-posing education’ and expanding on his dialogic method – a practice which is threaded throughout the selected texts. In following on from the ideological shift from hierarchical to heterarchical systems, the reality of egalitarian dialogue¹⁵ is brought into question in the context of uneven power dynamics. The possibilities of presenting dialogue as both medium and method is raised by the scholar, Margret Meban. Secondly, the inclusion of constructivist and multimodal approaches are unpacked. This is then followed by a debate around the value of participatory practice – framed on the one hand as a ‘fashionable tool’ or on the other, an effective practice when rooted in the union of aesthetics and functionality in a specific context. The prevalence of critical social practice is then examined in the context of art intervention, drawing on the work of curator, Bisi Silva, in her development of a part-residency, part-workshop, part-lab model¹⁶. Notions of unlearning, the collapsing of roles, and the relevance of developing micro-sites - while situating ourselves within a larger art ecology - are discussed throughout. This chapter will also illustrate the divergence of activism and empowerment in relation to pedagogical practice and new models of experimentation. The thoughts expressed in this chapter foreground a theoretical framework for the residency research project at the Johannesburg Art Gallery - discussed in chapter III.

Dialogical Discourse and Micro-Sites

To begin, the well-cited Brazilian educational philosopher, Paulo Freire, opposes an hierarchical system of knowledge production. His seminal text *Pedagogy of the Oppressed* (1970) presents what he terms ‘problem-posing education’ as a constant and perpetual “unveiling of reality” (Freire 1970: 81). Problem-posing education consolidates intentionality and clear communication - presenting a model in which dialogue and critical thinking are framed as indispensable (Freire 1970: 83). Freire claims that, “education must begin with the solution of the teacher-student contradiction, by reconciling the poles of the contradiction so that both are simultaneously teacher *and* student” (Freire 1970: 72). Approaching pedagogy as a heterarchical process of *becoming* (Freire 1970: 84),

¹³ By this I mean a development in discourse since Freire’s seminal text in the 70s to the contemporary moment in a South African context.

¹⁴ This is a reference to Molemo Moiloa’s short essay, *Practitioning* (2013)

¹⁵ Generating a non-hierarchical dialogue, in which the participants are able to contribute from an equal position, based on the validity of claims rather than power.

¹⁶ Specifically articulated in Silva’s curatorial project, *Àsikò*.

which in turn opens up the space for knowledge to flow between agents, rather than just simply trickling down. His theorisation of dialogic exchanges has provided a foundation for the development of pedagogical praxis. Freire argues that dialogical engagement begins with an interrogation of what the teacher-student will dialogue *about* - actively discussing content that will be relevant to the student-teacher, encouraging interest in the subject (Freire 1970: 93). In this way, programmes approach the content first, *then* the organised structure is constructed around the demands of the content.

Furthermore, at the time of its conception Freire's work was perceived as entirely radical – specifically as it was a distinct departure from the notion of teacher as all-knowing oracle and student as an empty vessel – waiting to be filled with knowledge. Subsequent to Freire's writing, authors Jeffrey Di Leo, Walter Jacobs and Amy Lee (2002) draw on some of his ideas but warn that “it is naive to believe that declaring a radical pedagogy necessarily ensures one is engaged in radical pedagogical praxis” (Di Leo et al. 2002: 10). In this sense, application requires more than sentiment – the attempted application of pedagogical praxis will be described in chapter III through the articulation of my research project - a residency at the Johannesburg Art Gallery. They argue that grand narratives and global dreams of critical pedagogy should be intervened upon and that there ought to be concentrated focus on the conditions, relations, and work that happens with multi-dimensional and complex students (Di Leo et al. 2002: 10). This specificity ultimately calls for a study of ‘micro-sites’ of pedagogy (Di Leo et al. 2002: 11). Here, scale becomes important in responding to the needs of a specific context of learning¹⁷ in creating intimate and effective learning environments.

Scholar Margaret Meban (2009) argues that increasingly, artists are seeking to integrate their role into the fabric of society by employing public sites beyond institutional walls, through a process of connective aesthetics - defined as responsible social interaction (Meban 2009: 34). The way dialogic learning has been conceptualised means that it fundamentally requires egalitarian dialogue based on the validity of claims rather than power of agents. However, power dynamics will inevitably be part of the equation. Meban posits that this approach offers art practice as a “site of transformative education and possibility in which dialogical interaction, the ethics of self/Other relations, socio-political activism, and the re-insertion of art into the concerns of everyday life become paramount” (Meban 2009: 35). Meban also notes that it should be read in relation to a larger context. She goes on to mention that practices in art pedagogy research and contemporary art production can be layered, overlapped and entwined - in instances where art education contexts are conceived of as performative sites of critical and creative practice, and art practice as research is conceived as a site of critical pedagogical intervention (Meban 2009: 36). In addition, Meban extends Freire's notion of the dialogic by thinking through dialogue as medium and process whilst framing the artist as co-participant (2009: 36). This idea of collapsing of roles is evident in other writing which will be further unpacked in this chapter.

¹⁷ Scale in this context as it pertains to ‘micro-sites’ means small, focused groups.

As Di Leo et al warn, it is important not to be optimistically blinded by the perceived promise of radical pedagogy. Actualising this kind of praxis is complex and demands several considerations. The first is how an intervention into the rigid museum structure could potentially offer a 'micro-site' of pedagogy. Within the site, heterarchical dialogue offers foundational pillars upon which to lay the stones of collaboration. Freire's dialogic model offers a cognition of how the residency practitioners can occupy the duality of the student-teacher position. Furthermore, how I, as a facilitator, can also engage the fluidity of these roles, creating a dynamic space of knowledge sharing between us. This would be a space in which each agent feels free to offer their contribution and have it actively received. Thus, it is crucial to position the practitioners as agents and recognise their knowledge, skills and experience as valuable contributions to the conversation.

Another consideration is how, as multi-dimensional and complex individuals, the practitioners occupy different subject positions. This necessitates sensitivity towards the inherent power dynamics between myself, the participating residency fellows, as well as the professional museum staff. With this in mind, a meditation on the context of engagement is crucial to a socially responsible programme. Meban's suggestion of dialogue as both medium and process is a valuable perspective in thinking about discursive practice as the means and method of the residency process. In manufacturing a dialogic context, Freire proposes that content ascribes form or structure. Workshops, as a mode of engagement and aspect of the residency, lent themselves to this kind of approach. However, the potential for power dynamics to disrupt or inhibit egalitarian dialogue was also considered.

Multimodal Engagements - in and outside the classroom

Curator Alison Kearney and education curator Leigh Leyde (2015) draw on a constructivist approach to the generation of pedagogical tools in a museum context. This approach argues for education outside, or beyond, a classroom environment; articulating learners as 'active agents' able to construct knowledge through their own experiences (Kearney & Leyde 2015: 67). This idea can be extended to the call for 'micro-sites' made by Di Leo, Jacobs and Lee (2002: 11). In the text Kearney and Leyde conclude that considering an artwork from a personal perspective encourages better understanding and increased value in the work (Kearney & Leyde 2015: 73). This sentiment is echoed by arts educators, Joni Brenner, David Andrew and Theresa Collins (2006) in which the crux of their argument seems to be situated around a desire for students to see themselves in art and the institutions they occupy. The short essay explores how the course aimed to refine writing and visual literacy skills for students¹⁸ new to a university environment (Brenner et al. 2006: 178). In an anecdotal account between a participant of the project and Brenner, she frames the experience in which the student was delightfully surprised

¹⁸ The participating students primarily came from rural or semi-rural contexts (Brenner et al. 2006:178).

to come across *minceka*¹⁹ as a familiar term in the context of the institution as, “an extraordinary reminder to me of students’ deep longing for familiarity, and the relief that comes with its presence” (Brenner et al. 2006: 179). This line of thinking speaks to a desire, or even a necessity, for students to see themselves or their backgrounds represented in institutions²⁰. However, it is important to further interrogate the mechanisms through which ‘familiarity’ is produced. In both the aforementioned examples, there is a limited acknowledgement of the *unfamiliarity* of the broader contexts - in the museum and university. These kinds of institutional spaces have a host of encoded rules and conventions - invisible and at times inaccessible to those who are unfamiliar with them. Introducing elements of other contexts into the institution may produce some temporary feeling of familiarity, but these potentially remain encased in the unfamiliar. Merely claiming that there is agency for participants does not necessarily make it so. Di Leo et al also warn against these kinds of decontextualised claims of critical pedagogy (2002: 10).

Further, the notion of multimodality²¹ is explored in more detail in Andrew’s doctoral thesis (2011). He notes that, “all modes in isolation are partial and thus it becomes important to determine what it is a particular mode can or cannot do” (Andrew 2011: 102). By this he refers to modes of teaching, which he claims, in combination with aesthetics, allows for a transformed practice that is able to resist entrenched tendencies (Andrew 2011: 41). He goes on to say that collaborative moments and processes are promoted by multimodal pedagogies and that artists engaging with relational and dialogical practices often emphasise social exchange (Andrew 2011: 105). This expands on Friere’s conceptualisation of the dialogic through the addition of experiential learner-centered forms of learning. The relevance of relatable material, as argued for by Freire, Brenner, Kearney and Leyde, is crucial when contemplating how the Johannesburg Art Museum can become ‘micro-site’ for practitioner-centred pedagogical engagement.

While it is important to develop pedagogical platforms beyond the classroom, the accessibility of alternate spaces should be interrogated. By this I do not simply mean physical accessibility, but conceptual and ideological access too. In what way is the museum unfamiliar? What strategies can be implemented to destabilise the barriers to entry? How can the participants activate their agency? These questions require an empathetic understanding of difference and an appreciation of autonomy - to acknowledge rather than diminish the place from which each participant enters the space.

As Freire, Brenner, Kearney and Leyde propose, making the content relevant to the participants offers a point of access. However, privileging the contextual needs of the practitioners - devised through dialogue - is merely the starting point. This should be followed by a consideration of how they begin to take ownership of the space. Andrew’s

¹⁹ *Minceka* was the title of the project.

²⁰ This could be extended to include museum space - as argued for by Kearney & Leyde.

²¹ Multimodality includes the elements of image, gaze, gesture, movement, music speech and sound-effect.

notion of multiple modes allows for an expansive approach to engagement - which will be carried out through a trio of elements²². In the context of the residency, the museum operates on two diverging fronts. The first is the publicly orientated front of the institution - exhibitions in a sense are a mediating space of meaning between the ideological concerns, presented through display, and the audience. While the second, is the less-visible administrative daily mechanics of the museum. These are demarcated by different levels of access; the participants will occupy both spaces - interloping between them. However, it is important to note that these two spaces carry their own sets of conventions and codes - which will have to be carefully navigated. Researcher Rike Sitas theorises an effective approach to transgressing between spaces which will be explored in the following section.

Participatory Practice - virtue or vice?

2010 Reasons to Live in a Small Town, a project facilitated by VANSAs²³, engaged multiple modalities of participatory and site-specific processes of public art. The project aimed to create new audiences and opportunities for contemporary art practice to intervene in new contexts. (Marie 2012: 54; Fihla 2010). In Zen Marie's '2010 Reasons Why not to do Participatory Art Research' (2012) from the project publication²⁴, he notes how participatory practice has been popularised by a number of disciplines but goes on to ponder whether the practice remains an innovative method or has become merely a 'fashionable tool' – articulating how intention and ideology need to be considered in this kind of work (Marie 2012: 55). This also includes the complexities around the subject positions of race and class. He argues that participatory practice (stemming from educational practice) was conceived to be politically or ideologically subversive, but by virtue of its benefits has been more broadly adopted. This includes the creative arts – which is now in his mind not radical per se, but rather well-established, theorised and practiced. "The cynic would say that they have become formulaic trends evacuated of the radical potential they perhaps once suggested. Let's not be cynical" (Marie 2012: 56). While Andrew is speaking in the context of a classroom and Marie a space of artistic intervention, neither of them delve into the relevance of context, presenting a formulaic approach which theoretically could be applied anywhere. To go back to Di Leo's point regarding specificity and micro-sites, context becomes important especially when considering the dynamics of race, gender, class and language with regards to power as well as the efficacy of participatory practice.

Marie's primary concern with the use of participatory practice in a contemporary art context, seems to be the contradictions of participation as a process, constricted by outcome-based demands (Marie 2012: 55). In addition, "the issue becomes tricky when

²² By this I mean, a series of reading groups, shadowing of museum professionals and workshops.

²³ *2010 Reasons to Live in a Small Town* was funded by the National Lottery Distribution Trust Fund (Fihla 2010).

²⁴ Entitled, *2010 Reasons to Live in a Small Town* (2012).

there are markers and measures from which to evaluate *difference making* at the outset. This may straitjacket projects and prevent innovation” (Marie 2012: 57). Here he argues that the agenda of ‘making difference’, which is often difficult to quantify, places limitations on creative processes in a way that stifles them. Apart from issues of logistics and resources, there is the question of sustainability. Marie posits a kind of morphing on the part of the artist, switching between positions of artist, cultural worker, facilitator, activist and even revolutionary (2012: 59). This may be related to the fluidity of artistic practice and the desire for artists to express conceptual concerns - especially when politically orientated - the boundaries between art and activism become less clear. The collapsing or morphing of roles is also expressed by Meban and Freire, while this may present as an exciting possibility, it also erodes the dynamic tension between roles. This further raises questions about ownership²⁵ and responsibility as well as how accountability or impact are measured. While it is understandable not to want to be limited or entrenched in a singular role, the blurring of these lines needs to be done with caution. On the whole, Marie’s essay is not as dismissive of participatory practice as the title might suggest.

By contrast, Rike Sitas’ ‘Becoming Otherwise’ (2012), featured in the same publication as Marie, implores a sense of delightful optimism – exploring participatory practice through a lens of utopia. Imagining, or drawing on Freire’s ideas of becoming, the otherwise is framed as a process and as a set of moments where “deficiencies and (often invisible / ignored) efficiencies emerge and sometimes collide” (Sitas 2012: 44). However, she notes that collective engagement required for participatory art is often difficult to achieve. Marie’s point on *making difference*²⁶ is echoed - ‘social change’ and ‘social justice’ are often at the heart of discussion of public art and civic creativity, however it is often more difficult to discern what needs to be changed through which avenue of mode of justice (Sitas 2012: 44). This articulates a need for a clearly defined core ideology and recognised deficiencies in order to achieve a ‘successful’ project (Sitas 2012: 46). In addition, Sitas argues that a transformative agenda can only be achieved through a critical social practice (2012: 45). She defines ‘strong participation’ in this instance as democratic dialogue²⁷ and collective decision making in order to evoke collective responsibility (Sitas 2012: 45). In a sense this echoes Meban’s notion of connective aesthetics²⁸. Sitas argues for a consideration of the relationship between site space and people in the context of public art - implicit in this engagement is an exploration of the relationship between aesthetics and functionality - within a *specific* context (Sitas 2012: 45). While previously mentioned authors touch on the social element, Sitas’ overt emphasis on this triangulation is key to her approach to participatory practice.

Central to this conversation, as it relates to this research report, is a necessary acknowledgement of socio-spatial inequality (Sitas 2012: 46). In the essay Sitas raises

²⁵ By this I mean ambiguity around intellectual property and contribution to the work.

²⁶ The demands of this are seen by Marie as a limiting factor, as described above.

²⁷ This idea is based on Freire’s concept of a non-hierarchical dialogue - in which the participants are able to contribute based on the validity of claims rather than privileging power relations.

²⁸ As previously mentioned, Meban defines this as responsible social interactions (2009: 34).

an interesting point about trespassing when thinking through participatory and public forms of art. Arguing that the act of trespassing (not necessarily violently) offers an opportunity to go beyond cultural norms and imposed limitations. "If we do not trespass in this, we can never be free" (Sitas 2012: 47). Potentially, this provides a strategy for the practitioners engaging the Johannesburg Art Gallery. The implications of Sitas' approach always involve some form of negotiation - with the sites of public art, the people who occupy them and the intervening artists. Her imaginings of an *otherwise*²⁹ occur in the intimate moments of encounter³⁰ whereby dialogic and democratic discourse has the potential to create spatial transformation³¹. Despite the difficulties, Sitas deems her articulation of trespassing a worthy pursuit (2012: 50) "How can incidents be harnessed as hopeful moments where power is renegotiated and imagining otherwise starts being otherwise? The question and challenge for each of these projects is what is next?" (Sitas 2010: 50).

In terms of imagining an *otherwise*, there is a clear desire for the residency to be a valuable experience for the participants. However, as Marie notes, it is important to allow space for the process to take place without being constricted by predetermined outcomes. As is often the case when working with limited resources, a switching of roles is at times a necessity, or a component of complex practices. Does this prove a level of versatility, or dilute the process? There should be an awareness of how blurring lines affects processes at large. Central to maintaining fluid continuity is having some form of anchoring ideology, as proposed by Sitas. Ideas around expansive pedagogy underpin the residency. Context is crucial, both in terms of the physical locale of the museum as well as how dynamics of race, gender and class play out in the site. Sitas' notion of 'trespassing' as a means to transgress cultural norms is an interesting proposition. As previously mentioned, the residents will interlope between the public-facing and usually-hidden spaces of the museum. However, 'trespassing' also implies a degree of forgoing the rules or conventions held by a particular site. From this stems a question of intentionality around 'trespassing' - is an accidental crossing-the-line³² in an unfamiliar space the same kind of transgression Sitas imagines? Or does it have to be a willful act of defiance? The intimate moment of encounter she describes in which power is renegotiated, I would argue, is only effective when there is an awareness of what is being leveraged to achieve that kind of outcome.

²⁹ An imagining, beyond present realities.

³⁰ With the sites of public art, the people who inhabit the space and participating artists.

³¹ Of said site.

³² I recall a distinctive museum-moment where as a child of about twelve years old, I took a step towards a small work by Salvador Dalí for better viewing. However, this was abruptly caught short by the exclaiming remarks of a uniformed woman, "step behind the line!". Taken aback, I looked down to see that my feet had crossed the threshold of red tape. Encoded in a visual signifier, in an unfamiliar space, I had unknowingly transgressed an institutional rule.

Pressing Questions - sustainability and the demands for 'unlearning'

Artists Thenjiwe Niki Nkosi and Pamela Phatsimo Sunstrum (2013) provide further urgent prompts. They ask questions around the necessary support and resources required for artists in South Africa. They interrogate platforms for showing and generating a livelihood from work as well as the possibilities for pedagogical platforms beyond the academy (Nkosi & Sunstrum 2013: 1). At the crux of this lies the question of sustainability – an extremely relevant point to the precarious reality faced by many art practitioners. All of their questions³³ are central to framing this research project. In thinking through these questions from a curatorial perspective, Thato Mogotsi³⁴ explores the notion of curatorial collaboration and how it is conflated with collectivity and co-authorship. She ascribes this shift to both the large-scale art-event economy and a move from the authoritative institutional presence of the curator towards independent practitioners seeking escalated agency (Mogotsi 2019: 30). However, it appears through her writing that the ideals around democratising forms of art and its production are extremely challenging. Despite the ever-increasingly blurred lines around the role of the contemporary curator, Mogotsi presents an interesting position:

My own curatorial interests are informed by the potential of situating an independent practice within a plurality of interventions led by and in conversation with considered gestures of institutional critique. I am interested in the further complication of the rhetorical imposition of curatorial responsibility and authority. Who makes? Who curates? (Mogotsi 2019: 23).

Furthermore, the desire to unlearn features in Molemo Moilola's short essay on *Practitioning* (2013). Together with artist, Nare Mokgotho, their collaborative partnership, MADEYOULOOK started in their Fine Art undergraduate degree³⁵. During this time and in response to the institution, she became interested in the idea of 'unlearning'³⁶, "Unlearning the 'correct' way to do things, unlearning over-academicising, unlearning abstraction, unlearning incomprehensibility" (Moilola 2013: 3). Upon leaving the tertiary education institution it became even more evident that there were other modes of operating. In terms of generating a situated practice, through 'unlearning' she actively searches for alternatives. "Alternatives, I think, are things we are both searching for. And increasingly, we are part of a growing whole. A whole that *needs* alternatives" (Moilola 2013: 3). This relates quite directly to Sita's notion of becoming otherwise in the search

³³ These include discerning the kinds of support and resources needed for South African artists, expanding the available spaces for showing work in a critical context. As well as the question around sustainability, which I have already mentioned (Nkosi & Sunstrum 2013:1).

³⁴ 'On Collaboration and Curatorial Responsibility' (2019) was written in response to an exhibition and residency programme part of a postgraduate 'Curating Exhibitions: Politics of Display' coursework module in the Wits History of Art department. The exhibition component, *Anciens Dieux, Nouvelles Énigmes/Old Gods, New Enigmas* ran from 1 to 6 November 2018 at The Point of Order (TPO) in Johannesburg.

³⁵ At the University of the Witwatersrand.

³⁶ In an interview, she credits Mokgotho with coining the term based on their frustration with the art school (Moilola 2019).

for alternatives. This is relevant when thinking about the needs of practitioners transitioning out of the academy. Moilola goes on to define 'practitioning' as an engagement of diverse practices simultaneously³⁷ – in a way that embraces rather than rejects contradiction: a compendium as a whole thing, not merely the sum of its parts (2013: 3). In addition, resisting the defined and drawn-out borders of disciplines – instead transgressing or to use Sitas 'trespassing'. It engages a:

politics of maneuvering, of renegotiation power but not denying it, a succumbing to limitations and a mediation of them, an inherent freedom in difference and a direct embedding and embracing of sameness or commonness. These are our contemporary alternatives, and the spaces in which we are able to change (Moilola 2013: 3).

Both Moilola and Sitas present positions that are more self-reflective than previously mentioned authors – also acknowledging a certain degree of 'messiness' or non-linearity present in thinking through process. Similarly, they show an awareness of the implications of context and dynamics of power – opting for responsible practice. However, both authors seem to make observations while situating themselves outside of the spaces they speak to. It is interesting to see how this later translates for the participating practitioners - who operate within an outsider-insider dynamic in relation to the Johannesburg Art Gallery³⁸. However, this dynamic is not necessarily a stable one - and may change over time in response to the establishment or change in relationships. Nkosi & Sunstrum make a call for sustained support for practitioners - one which this research hopes to investigate. Firstly by articulating the needs of the participants and secondly, thinking through how this might become sustainable. Mogotsi suggests a plurality of interventions, which seems congruent with Moilola's conception of 'practitioning' as an engagement of diverse practices. Hence the resolve for a multi-pronged approach to the residency process. The processes of 'unlearning' could be twofold; where on the one hand the practitioners are learning different ways of practicing that do not necessarily conform to their educational backgrounds, and on the other, the institution may also have an opportunity to shift and adapt in response to the intervention. However, this potentiality comes with its own complexities around navigating authority and agency - the interplay between clearly prescribed boundaries and the permission or lack thereof to overstep them. I would also argue that 'unlearning' requires a process sifting, sorting and shifting - discerning what is valuable and what is not. Following this, a crucial part of 'unlearning' is learning - redefining old constructs of knowledge with new forms. In this way, 'unlearning' is not merely a process of letting go, but one of finding alternative modes of thinking, seeing and being.

³⁷ This stems from her politically-orientated practice and masters in anthropology (Moilola 2019).

³⁸ As explored in chapter III.

Finding New Models

By contrast, contemporary curator Bisi Silva's tenderly titled introduction, 'Creating Space for a Hundred Flowers to Bloom'³⁹ diverts from forms of activism, rather focusing on agency and self-empowerment from a position of insider. In hearing the call for contemporary alternatives and experimentation, her project Àsikò⁴⁰ offers a model - transgressing between laboratory, residency and academy. The text chronicles both the conceptualisation and subsequent iterations. Àsikò responds to the collision of inadequacies presented by education systems, commercialised gallery space, 'moribund' art institutions and failing tertiary education curricula (Silva 2017: xvii). In a sense, responding also to the desire to become otherwise. Silva notes how unlearning became foundational to the process (2017: xvi). A discursive platform of critical thinking emerged to address the gap between knowledge and practice (Silva 2017: xv). In addressing both local needs and global concerns, the hybrid 'tripartite structure' of combining-all-and-being-limited-by-none employed a number of activities including talks, panel discussions, seminars, workshops, exhibitions, and publications (Silva 2017: xv). In the text, Silva speaks to how "learning to unlearn" became a foundational principle (2017: xvi). This was in response to a contextual absence of critical theory, whereas Moilola's conceptions of unlearning developed as a form of institutional critique.

Furthermore, Silva articulates a curatorial model based on contextual needs. While the aforementioned authors privilege learning centers around the production of art⁴¹, her approach begins to integrate curatorial and pedagogical processes. Although fluid in form, the conceptual structures of the project were sound; namely focusing on "critical methodologies and histories that underpin artistic and curatorial practice" (Silva 2017: xvii). In addition, the constant shifts in site⁴² - through every iteration of the project - engages new spaces to explore variations in context and develop expansive networks in shared processes of learning. The cross-continental travel refuses the notion of 'peripheral' - allowing for multiple-centered art scenes across the continent. By continually building on the shortcomings of previous iterations, Àsikò embraced adaptability - attempting to reach equilibrium of process and discourse. However, each of the different sites came with its own set of unique challenges - including mobility - in which the participating practitioners 'trespassed' into new spaces. Silva's model underpins the residency at the Johannesburg Art Gallery, firstly through the part-residency, part-workshop, part-lab structure, and secondly, through a sensitivity of contextual needs.

In returning to a South African context, Rangoato Hlasane and Malose Malahlela reflect on their experience as practitioners in 'Bigger than the Tick Box: Defining Interdisciplinary Art/s Education to Funders in South Africa' (2014). Similarly to Silva, they write from a

³⁹ In *Àsikò: On the Future of Artistic and Curatorial Pedagogies in Africa* (2017)

⁴⁰ Each year (2010-2017) a group of approximately 12-15 emerging African artists, art historians, curators and writers, participated in an intensive 35-day course of study in art and curatorial history, methodologies, and professional development.

⁴¹ This focused on performance art, photography and video art as experimental modes (Silva 2017: xv).

⁴² Each year the project was located in a different city.

position of insider. As co-founders of the informal and independent Keleketla! Library, the space aims to enable personal expression beyond just the obligatory standard of education (Hlasane & Malahlela 2014: 243). Their essay speaks to the difficult reality of actualising innovative programming when held at the mercy of funders. Funding in this context is either largely absent (demanding more from cultural workers to supplement state shortcomings) or alternatively inflexible and limited by 'ticking boxes' as referenced by the title. Despite the challenges in actualising effective art education programmes Hlasane and Malahlela strive for a flexible, malleable methodology that provides breathing room for both environmental and social factors (2014: 230). They actively seek to resist art education as merely vocational training, privileging the creation of sites of production for young practitioners. They note the importance of culture to life, albeit one that is entangled in a web of political and economic disparity (Hlasane & Malahlela 2014: 243). They also actively acknowledge the dynamics of race and class in the context which they operate.

When reflecting on the success of their past projects⁴³ they note that the major shortcomings of projects relate to Nkosi and Sunstrum's question around sustainability (Hlasane & Malahlela 2014: 236). The question of sustainability is often at the crux of developing educational models within the arts – unfortunately, funding and time constraints are not conducive to flourishing programmes (Hlasane & Malahlela 2014: 240). Their projects were often tainted by institutional forms of 'evidence' like attendance registers which detracted from the process. However, Hlasane and Malahlela employ Freire's problem-posing approach as a point of departure – they balance dialogue and creation to create a discursive environment in a way that centers art making in a similar vein to Sitas, Moilola and Silva. The Keleketla! practitioners argue for projects to be in continuous conversations with stakeholders⁴⁴ and set sights beyond producing models to changing policy (Hlasane & Malahlela 2014: 261). Although policy change is not within the scope of this research report, it is very helpful to think about the bigger picture of art ecology.

Silva provides an interesting entry point into approaching alternative models for arts education. Àsikò is responding to a lack or absence of infrastructure as well as a historical prioritisation of skill over process, whereas Sitas and Moilola are responding to the deficiency of existing forms. In light of these different modes of unlearning, my thinking is to house the part-residency, part-workshop, part-lab model *within* an existing arts institution - using the Johannesburg Art Gallery as a vessel. The physical space, although partly defunct and severely understaffed, still holds value as a source of knowledge and experience. Silva writes that a, "sentiment of learning through others has become a staple of the Àsikò experience" (2017: xx). Therefore, the workshop space was devised around practitioners learning with and through one another - to share and exchange. A

⁴³ Stokvel #1 (an unconventional art auction) and Stokvel #2 (transnational music event) were hosted at the Drill Hall in Johannesburg.

⁴⁴ Be this the community, participants, funders and government.

foundational aspect of the residency is thinking through how bonds between facilitators, participants and staff can be nurtured into flourishing future collaborations.

In the context of South Africa, it seems pertinent to focus on both skill *and* process - rather than foregoing one for the other. In this way, the residency articulates a desire for integrating knowledge and practice - in response to an observed absence of professional practice skills amongst young practitioners. The rigidity of the museum and the varied levels of experience of the participants necessitates an adaptable and fluid approach. Working in this particular context, as Hlasane & Malahlela suggest, requires a malleable methodology that accounts for both environmental and social factors. The process of securing funding has been long and arduous - and perhaps without the weight of institutional backing, would not have been possible⁴⁵. This further drives home the precarious nature of independent initiatives and a systemic dependence on external funding.

Turning

Many of the texts mentioned previously have either focused on pedagogical practice within, outside or alongside formal institutions. Theorist and curator Irit Rogoff's article *Turning* (2008) provides crucial insight into thinking through both the institution and our potential to shift paradigms. She poses two paradigms, the first of which pedagogy is simply read across another system (as in the case of Meban, Kearney & Leyde) or alternately, an active moment which generates a new horizon - departing from the practice of its starting point (like Silva's radically imaginative practice) (Rogoff 2008). Rogoff also warns against falling into the stylistic tropes of pedagogical practice that merely recreate the conventions they initially aimed to disrupt in the first place. She raises a point that resonates with a central theme of this research, her predominant interest was located in the possibilities for the museum to open a place for people to engage ideas (from outside the museum). "So, the museum in our thinking was the site of possibility, the site of potentiality" (Rogoff 2008). This sentiment is crucial to thinking through the Johannesburg Art Gallery as the central site of my research.

Key to the materialisation of this institutional engagement is the relationship between what she terms, 'potentiality and actualization'. The distinction in which potentiality is not limited to ability and cites failure as a key function (Rogoff 2008). This is a sharp departure from the privileging of success of projects, however both Āsìkò and the Keleketla! Library seem active in constantly evaluating where the pitfalls of projects lie. There also seems to be a certain level of relief in accepting some inevitable failures and how they can be productive. Furthermore, Rogoff argues that these conditions form a complex system of

⁴⁵ My journey on the quest for funding began with a proposal to the National Art Council following a public open-call for project funding. However, after six months of postponed announcements which inevitably pushed out the project timeline, Khwezi Gule was able to secure funding from the Goethe Institute.

embeddedness in which individual subjectivities, social processes and bodies of learning cannot be separated from one another:

Propelled from within rather than boxed in from outside, education here becomes the site of a coming-together of the odd and unexpected—shared curiosities, shared subjectivities, shared sufferings, and shared passions congregate around the promise of a subject, an insight, a creative possibility. Education is by definition processual — involving a low-key transformative process, it embodies duration and the development of a contested common ground (Rogoff 2008).

Rogoff frames education in relation to points of access – accessibility in the sense of formulating one’s own questions and not being limited to those, “posed to you in the name of an open and participatory democratic process” (Rogoff 2008). She follows by noting those in a position of power (or formulating the questions) produce the so-called “playing field” (Rogoff 2008). This contradicts Freire’s idealised notion of equally distributed power through dialogic practice. In imagining alternatives, Rogoff imagines conversations operating in a speculative mode (Rogoff 2008).

Clearly reflection is a necessary agent of consolidating change. What I find particularly exciting about the sentiments made by Rogoff, is her approach to the museum as a site of potentiality. Museums like JAG, in some sense seem to be abandoned in the drudgery of dysfunction. The gleaming possibility of using the space in a different way, is alluring. However, the anticipation around what a project *could* be, is often drawn in stark comparison to an actualised reality. Although, this should certainly not dissuade one from attempting to stretch the possibilities of institutional and educational space. In drawing on the theories articulated in this chapter, the way in which the project materialised will be explored in the third chapter.

To conclude, this chapter has shown that educational praxis within the art sphere is a complex, rich field of study. There are a multitude of theories that have been developed in response to the desire for broadened engagement and access⁴⁶. My research attempts to utilise multiple modes – specifically unlearning and practitioning within a specific micro-site. As illustrated above, there is much debate around the efficacy of the adapting pedagogical approaches to other practices. However, a few points are visible throughout – specifically the tension between potentiality and actualisation. As such, theory is not always easily translatable into practice, and as a result this necessitates context-specific consideration and an awareness of power dynamics. An additional dependent factor is the complexities around navigating the limitations of funding. Even in instances where projects are conceptually sound, they may never be fully actualised or have the potential to be fully refined due to financial constraints. This raises pertinent questions about sustainability and its impact on art ecology. Although difficult, this is certainly a worthy and urgent space of research.

⁴⁶ Within and outside of classroom settings in the form of engaging ‘micro-sites’ of learning.

Chapter II

Prospecting the relics of the past
to imagine an alternate future



Chapter II: Prospecting the relics of the past to imagine an alternate future

It is important to consider how histories inform the present realities of institutions. These histories can show themselves as specters, either real or imagined. Museum spaces need to shift, engage and resolve the past. In this chapter, I will survey several interventionary projects at the Johannesburg Art Gallery which occurred over the last twenty years. Namely, the 'Joubert Park Project' (2000-2001), 'Johannesburg Circa Now' (2004), 'Time's Arrow' (2010) and lastly, 'JAG/SNAG' (2014). This will be used to inform an historical overview and provide insight into how the above utilised forms of pedagogy to engage broader publics. This aspect of the research will serve as a foundation and differentiation of the practical component of the project (chapter III) while, in addition, considering the multiple voices which have intervened in the institution.

Legacy and Lingering Phantoms

Out of the darkness, a curtain billows to an unseen breeze. Buttercup streaks flecked with shades of mustard move with the wind. A tilted, wide-brimmed, salmon pink hat is perched atop a woman's head. Accentuated by a bouquet of navy-blue. She stares head on. An elongated, assured gaze extends from dark, deep set eyes. Long slender fingers rest lightly against her rosy complexion. Hints of grey streaks punctuate the edge of her hairline. Swathes of rich, dark cloth drape from her shoulders. Juxtaposed by a white, sheer lace ruff, revealing a modest, squared neck. Wealth and stature articulated by ears dripping in jewels and an adjacent candelabra reflecting silver light. Lips poised slightly apart, as if to speak. The portrait remains silent.

Two footprints appeared on the icy parquet floor one morning, clutched in the cool grasp of mid-winter in the presence of Lady Phillips. Her likeness captured in 1909 by painter Antonio Mancini. Frozen in time. The gesture marked only by evaporating condensation, dispersing rapidly off the floor tiles. Located in impermanence, a ghostly residue.

A smooth melody fluctuated in an upward lilt as a woman's voice articulated vowels and consonants. The words that tumbled out of her mouth were:

"The ghost has returned"

*Transparent and intangible. Ephemeral and invisible.
Firmly located and institutionally embedded.
Seen, yet unheard.⁴⁷*

⁴⁷ The italicised text (Hart 2016: 12) is an adapted passage from my unpublished honours research report entitled, *Colonial Ghosts // Articulations of Whiteness in Institutional Spaces* (2016).

In her book *Ghostly Matters: Haunting and the Sociological Imagination* (2008) Avery Gordon describes how 'haunting' is a mechanism through which oppressive systems of power make themselves known. The denial or repression of these histories creates a context in which there is "something-to-be-done" (Gordon 2008: xvi). In a sense offering a space for engagement or intervention:

Haunting raises specters, and it alters the experience of being in time, the way we separate the past, the present, and the future. These specters or ghosts appear when the trouble they represent and symptomize is no longer being contained or repressed or blocked from view (Gordon 2008: xvi).

The collapsing of time through a moment of rupture embodied by the ghost not merely as an ephemeral representation of the deceased; but in this instance, is a signifier of whiteness. In what became a seminal experience of the museum, I witnessed the residue of this colonial ghost. A pair of damp footprints marked a ghostly viewing point, directed at a lavish oil painting of the patroness herself. Situated in the eastern wing appropriately marked the 'foundation room', this fissure in time encapsulated the same dramatic grandiose Lady Phillips envisioned for the museum. However, she remains caught in liminal space: between life and death.

One might argue that the museum itself occupies a similar position. Writer Tracy Murinik (2015) notes that "to date, however, JAG is a space that, although contested, has not been allowed to die for a hundred years" (Murinik 2015: 13). JAG often elicits a visceral reaction from its presumed public, varying on the spectrum between a desire to see its demise or a nostalgic longing for what it once was. The latter often results in failed institutional rescue missions. However, this research is not interested in facilitating either of these approaches, rather to engage with the museum for what it is – a vessel of bureaucratic chaos burgeoning with possibility. In describing the museums we desire, Robert R Janes pens:

The Museum of the Future may not be recognizable, when you consider that it will have to be planned yet flexible, differentiated and integrated, use new technology but allow respect for the object and individual self-determination, and appeal to all while catering for niches. We have no choice but to reconcile what we have always thought of as opposites (Janes 1997: 11).

To recognise

To reconcile

And perhaps, even to heal.

*But how does one even begin to recognise the unseen,
a relegated phantom?*

Gordon claims that ghosts are often attached to the places that produced them as reminders of “lingering trouble” (Gordon 2008: xix). However, the process of being haunted draws us into an experienced reality that holds transformative recognition rather than cold knowledge (Gordon 2008: 8). Thus, museums become places where the past and the present are entwined, “here there are opportunities to expose the ghosts, to review the hidden histories and to bring to visibility that which has been hidden” (Hooper-Greenhill 2009: 375). In an evocative talk, acclaimed Nigerian writer, Chimamanda Ngozi Adichie said:

Stories matter. Many stories matter. Stories have been used to dispossess and malign, but stories can also be used to empower and to humanise. Stories can break the dignity of a people, but stories can also repair that broken dignity...When we reject the single story, when we realise that there is never a single story about any place, we regain a kind of paradise (Adichie 2009).

The ghost of Lady Phillips has in some ways been the bastion of that single story. JAG remains a site of a problematic history: from its colonial inception, apartheid period and ‘post’-democratic dysfunction. However, the moments of collapsed time offer fluid fissures into which many and multiple stories can be written and experienced. Murinik posits that, embedded in the museum through both concept and material form, individual traces can be tracked across its institutional life, “they are also containers and passages - for those (and those objects) who live, work, or exist there; for those (and those objects) that visit or make their way through them” (Murinik 2015: 11). It is important to interrogate what kinds of cultural narratives are present in the museum and which are invisible (Hooper-Greenhill 2009: 375). However, these institutional cracks into knowledge production are the glimpses into Adichie’s paradise.

In *Re-Imagining the Museum Beyond the Mausoleum* (2003) author Andrea Witcomb describes how museums often represent stasis and that in order for change to be viable, it must involve a radical break from the past (Witcomb 2003: 54). Echoes of this sentiment resonate in an article published by *The Star* on the 30th of April 1965 which states, “the Johannesburg Art Gallery is static, it lacks vitality, it is nothing but a richly embellished mausoleum” (Carman 2015: 29). This in part, reflects how long-standing the desire for institutional change has been, as well as the polarising positions mentioned earlier in this chapter.

Part of the difficulty with employing change in the museum relates to a kind of institutional inertia. Despite the ways in which an institution may aim to reform, it remains tethered to

the policies of its founders, or even ghosts in this instance (Ntombela 2015: 130). Thus, the radical break that Witcomb calls for, is often ineffectively supplemented by gradual modification from curators. Importantly she asks of the relevance of public institutions in the process of knowledge production, and how they become so alienated. “Are there ways in which specialists can be turned into translators without losing their own sense of who they are and what they stand for?” (Witcomb 2003: 76). Further this raises the question of limitations facing curators entering into a space such as JAG (Ntombela 2015: 130). The shared ‘burden’ therefore often lies with outsider-practitioners intervening in the space. Several projects have attempted to intervene at JAG during its history of more than a century. I will now specifically discuss four projects that spanned the last twenty years of the institution.

Joubert Park Project (2000-2001)

The ‘Joubert Park Project’ (2000 - 2001)⁴⁸, aimed in a sense to create a portal, albeit a temporary one, between Joubert Park⁴⁹ and adjacent JAG⁵⁰. The project was spawned from a desire to engage in public space. The site-specific project initiated artistic and educational workshops as exchanges between the park and museum as a means to think through issues of access, safety and intercity rejuvenation⁵¹ (Ractliffe and Kreutzfeldt 2015: 148). According to artist, Dorothee Kreutzfeldt (2019), these initial workshops were primarily geared towards Joubert Park, and then the Johannesburg Art Gallery *in relation* to the park.

At the time, in the early 2000s, the park was perceived as a dangerous place: frequent murders, drug use and homelessness were distinct features of the urban green space (Kreutzfeldt 2019). During this period JAG was closed to the public, Kreutzfeldt reflected that it was the only instance between the apartheid era and ‘post’-democracy that the museum was entirely bankrupt (2019). As a result of this, the then-director, Michelle Keen, offered the gallery as a blank canvas of sorts to host workshops and other public engagements for the project, as there were no ongoing exhibitions. Despite the violence emanating from the park, it also served as a popular place for couples to meet. In response to this, the workshop Kreutzfeldt led was situated around

⁴⁸ The project had two iterations; the first launched on the 3rd of December 2000, and the second opened on 13th October 2001.

⁴⁹ The park was named after Commandant-General, P. J. Joubert - a Boer military ‘hero’ (Rosengarten 2005: 30).

⁵⁰ Initially the project was started as a means to engage the park photographers. The artists involved included South African documentary photographers and practitioners connected to the Market Photo Workshop (Kreutzfeldt 2019).

⁵¹ ‘JPP’ is cited in a 2010 HSRC report as playing a “leading role” in inner city regeneration (HSRC 2010: 59).

the notion of romance in the park. Signs were produced on park benches referencing the lyrics from popular songs - this also resulted in entertaining skits where participants interacted or enacted scenes in response to the signs (Kreutzfeldt 2019).

A series of workshops culminated in what was called 'Open Day' (2000)⁵². The event was premised on generating movement through and between Joubert Park and JAG. Previous participants of workshops were invited to the museum to form a combined audience of park-users and art-goers, who then traversed through both spaces (Kreutzfeldt 2019). One could argue that Rike Sitas' notion of 'trespassing', discussed in chapter one, was enacted through the movement between these two spaces - especially when considering that these audiences were breaking with the norms of the time. In this instance, the art-goers 'trespass' into the park and the park-users 'trespass' into the museum. On 'Open Day', almost two-decades ago, a further instance of apparition occurred. In the museum courtyard, out from the depths of institutional shadows, Lady Phillips emerged. A blessing and divination ceremony by sangomas⁵³ was conducted at JAG, during which it became apparent that an angry female 'ghost' roamed the rooms of the gallery (Ractliffe and Kreutzfeldt 2015: 148). This anecdote is interesting as it is a literal representation of my analogy. Kreutzfeldt reflected that this was a moment in which it seemed like the walls of JAG were coming down, "I don't know if it had to do with the ghost needing to be appeased, but something needed to happen – some break" (Kreutzfeldt 2019). This kind of desire is congruent with Witcomb's call for a radical break from the past. The proposed 'remedy' by the healers was to kill two chickens. However, this was never implemented. Thus, the ghost continued to inscribe herself into institutionalised mythology. This instance of visitation was likely not the first, nor the last.

Also during 'Open Day' artist Usha Seejarim hosted a workshop for young children in the park. This moment of participatory practice enlisted activities around storytelling and lantern making. Part of this utilised a pedagogy regarding how to tell a story - narratives were then transformed into floating lights (Kreutzfeldt 2019). Kreutzfeldt notes that this was one of the many moments during 'Open Day' that became quite emotionally charged. This was by virtue of the combination of intimacy and incongruence of the event and engagement between artists, park-goers and workshop participants (Kreutzfeldt 2019). Sitas speaks to intimate moments during participatory practice as potential sites for spatial transformation - which is what JPP on some level evoked (2012: 50). At the time, there was a definite sense of the disintegration of infrastructure, pertaining to both the museum and park. The notorious green fence -

⁵² 'Open Day' was open to the public on 3 December 2000.

⁵³ Facilitated by the Performing Rites Company. This intervention was coincided with the monthly 'Ziyabuya Child and Family Arts Festival' in response to a divination ceremony at the museum with Makhosi Fikile Dhlamini and at-the-time director, Rochelle Keene (Ractliffe and Kreutzfeldt 2015: 148).

which now divides the JAG and the park⁵⁴ - had not yet been installed. However, the fountains did not work and the park lamp posts were encased in crude metal cages. The artist Robin Rhode had also been invited to run a workshop in the dysfunctional and recently flooded basement space of the museum. He developed a series of narratives with the workshop participants which drew on desperate theft-proof features (Kreutzfeldt 2019). Importantly, the material stemmed from encounters with participants. Kreutzfeldt notes, “in fact if I look at the workshop and Robin’s later work⁵⁵ there was a lot that he pulled out for a long time [from the workshop]” (2019). In a sense, one could argue that this is indicative of the value for participating artists - in terms of generating research interest and material for a trajectory that extends beyond the time of the ‘JPP’. This brings into question what curator, Thato Mogotsi, raises about authorship and ownership (2019: 30). In the instance mentioned above, the plurality of collaborative experience - in the form of a workshop - was reduced to individual authorship of the artist, and then rearticulated for future use. Within this dynamic is an unequal privileging of power on the part of the artist.

Overall, according to Kreutzfeldt, the energy of the “pared down and unpretentious” ‘Open Day’ was celebratory - perhaps successful in its simplicity (2019). It also aimed to have an intensive connection with those who lived in the area, “Often the work was not necessarily about the park, it was really more about people and interactions with people” (Kreutzfeldt 2019). This sentiment propelled the desire to extend the project into its second year. In keeping with the notion of opening up the museum to the park - a national call to artists was made for a public art exhibition⁵⁶ (Kreutzfeldt 2019). For the ‘JPP’ (2001) iteration, the project was centred around the idea that public art⁵⁷ is for everyone, in an attempt to engage the imaginations of its spaces and publics. Artists were asked to respond to either, the site specificity of the park, the relationship between the gallery and the park, the gallery itself and to its history - or a combination of the above (Kreutzfeldt 2019). A jury of the ‘JPP’ artists’ collective⁵⁸ sifted through the many

⁵⁴ Erected in 2007, the fence is what artists, Usha Seejarim, describes as one which “fortifies feelings of separation and anxiety” (2015:154).

⁵⁵ Rhode’s Stevenson solo show ‘Recycled Matter’ (2015) - fifteen years after the ‘JPP’ workshops - features the same suitcase imagery that came out of the project. “There was a whole series where one of the participants walks with this drawn suitcase and then someone else takes over and steals it. The narratives came from the workshops with the participants, so the material came out of this encounter with people” (Kreutzfeldt 2019).

⁵⁶ Some project funding was secured from the Prince Claus Fund (Kreutzfeldt 2019).

⁵⁷ Kreutzfeldt points out that at the time, the views around public art were quite romanticised in the sense that this kind of practice was perceived to allow for a more democratic process. “So, where different kinds of audiences can come together, not necessarily just art-going audiences” (Kreutzfeldt 2019). This seemed to form part of the appeal - in which a certain kind of energy came from the space – particularly Joubert Park and the park photographers (Kreutzfeldt 2019).

⁵⁸ This included Bie Venter, Dorothee Kreutzfeldt and Jo Ractliffe (Kreutzfeldt 2019).

proposals that soon flooded in. Kreutzfeldt notes that, "...it was a really straight forward and quite romantic but very high-energy" (Kreutzfeldt 2019).

JAG was still in what Kreutzfeldt describes as an "in-between state" or slumber of sorts, and thus in a sense prime for intervention (2019). As such, during the planning and preparation for the exhibition, the collective were granted access to work out of the museum's administration block. Kreutzfeldt describes how this behind-the-scenes and open-access approach seemed fitting. Previously 'outsiders' intervening in both the museum and park, the practitioners were now invited into the fold of the institution - working from within the physical confines of the building. This marks a distinct transition from outsider to partial insider. The state of the museum made for a less hierarchical and rule-based context in which participating artists had to engage and regulate their own conduct at JAG (2019). However, the residing staff body⁵⁹ was still a crucial collaborative force in terms of knowledge about the space.

After what was deemed a successful opening⁶⁰, the second, more ambitious 'JPP' iteration ran over a period of three months and foregrounded an educational programme and mélange of installations. However, this was not curated in the formal sense, rather proposed projects were pieced together (Kreutzfeldt 2019). The project brought together practitioners who were interested in interrogating Johannesburg as a central site and subject matter, as well as how to rethink notions of artistic production and public space⁶¹. The site-specificity of Johannesburg and JAG is a common thread throughout the projects that will later be discussed in this chapter. Importantly, Kreutzfeldt points out that although South Africa was a burgeoning democracy, "...the racial demographics of the art world were leaning more towards white practitioners, the demographics today have shifted quite radically" (2019). She also notes that the surrounding discourse at the time was less focused on the political ends of art, but more centred around engaging multiple publics in the sphere of public art (Kreutzfeldt 2019).

Furthermore, the problematics around public art are often critiqued in relation to artists 'parachuting' into particular spaces; extracting valuable and socially relevant artistic material and leaving. Kreutzfeldt acknowledges that this is something that came up in the project, "...but it didn't have that feeling" (2019). For her, it does seem that there was an investment into the Joubert Park community 'JPP' engaged with. However, the benefits for artists are perhaps more visible. In terms of Kreutzfeldt's artistic practice,

⁵⁹ Some of whom, Kreutzfeldt notes, are still employed at JAG (Kreutzfeldt 2019).

⁶⁰ The festival opened on the 13th of October 2001 - a reported 2000 people attended (Ractliffe and Kreutzfeldt 2015: 150).

⁶¹ Part of the drive towards public art was a dissatisfaction with the commercial gallery circuits - which were less developed than they are now. At the time, there were far fewer galleries to display local artists' work and the audiences were also more limited (Kreutzfeldt 2019).

it informed what became a career-long trajectory of interest in collectively working in public space⁶² - specifically located and situated in Johannesburg⁶³. She notes that, “[JPP] allowed a catalyst for a certain kind of access that only came through the frame of a project like this or relationships that developed out of it” (Kreutzfeldt 2019). This includes both long-standing relationships between artist-collaborators and connections with institutional spaces, like JAG. The development of enduring professional relationships is also congruent with curator Bisi Silva’s experience of Àsikò - in which she reflects that the “social and intellectual bonds” formed between practitioners resulted in long standing collaborations (2017: xx). Herein lies the value of these initiatives. Although this reading of ‘JPP’ is largely reflected on, and remembered through, a lens of Kreutzfeldt’s experience, similar trajectories can be traced through other artists - some of whom will be explored later in this chapter.

In addition to the longevity of relationships and future collaborations that spawned from ‘JPP’, its success is largely rooted in articulating the scale and scope of the project, especially in the 2001 iteration. The number of installations⁶⁴ and artistic interventions is impressive, considering the limitations of the surrounding infrastructure and other constraints⁶⁵. The project sought to draw attention to, and connect these seemingly disparate spaces, through the movement of audiences between Joubert Park and JAG. However, Kreutzfeldt reflects that in retrospect, conceptually and curatorially the project could have been more rigorous but was also very much a product of the time (2019). An additional ‘failure’ was that ‘JPP’ did not engage with JAG’s collection, this was in part due to the focus on the park, but also would have required a level of oversight from the museum that it was not able to facilitate at the time (Kreutzfeldt 2019). By the end of the project, the initial energy and optimism that had marked its beginning, had been long diffused - as a result there was neither the space nor capacity from the artist collective to critically process the preceding period. “Projects like these run on a very high personal resource level” (Kreutzfeldt 2019). Kreutzfeldt regrets not having had an outside perspective to critique and contribute to reviewing the efficacy of the project - including how the gallery and its relationship to the park shifted and how this could be extended and utilised by the institution (2019). I think that we were quite

⁶² Specifically, outside of galleries and commercial zones.

⁶³ An example of this include the book, *Not No Place: Johannesburg, Fragments of Spaces and Times* (2013) which Dorothee Kreutzfeldt co-authored with artist Bettina Malcomess. An engagement with Johannesburg as a site and subject matter is also present in many of Kreutzfeldt’s paintings as seen in ‘Extensions to the Lot Line’ (2017) at blank projects in Cape Town and ‘Here We’ (2016) at Room Gallery in Johannesburg.

⁶⁴ Out of over one hundred proposals, about ninety of them were accepted and became workshops and installations (Kreutzfeldt 2019).

⁶⁵ These include things like working with limited funds and human resources. Kreutzfeldt notes that, “I think that we failed some artists by not looking after them properly, not paying them properly, funds were stretched incredibly thinly” (2019). Unfortunately, this reality is often ubiquitous with projects in the arts in this context.

glad to leave, at some point, it was just an exhausting space to work in, as you know” (Kreutzfeldt 2019).

However, despite these potential failings of the project, ‘JPP’ offers insight into navigating the perpetual dysfunction of the museum. In fact, it uses the defective decay to imagine an otherwise. The rupturing moment of a ghostly apparition speaks to a collapsing of time - an indication that the past and the present remain intertwined. Although, in part, it is a product of its time - marked by a fascination with public space as an alternative democratised site - it is hindered by a perpetuating legacy of racial inequality. It seems that participatory practice does not permanently remedy socio-spatial disparity. Where the artists may have trespassed into the park, the trespassing of the public into the museum might have been somewhat less reciprocal. This underscores the importance of what Margaret Meban calls democratic dialogue in connective aesthetics - defined by responsible social interaction between agents where the artist is co-participant (2009: 34). The value for participating artists in this project seems undeniable both in terms of developing a collaborative network *and* developing material for future work. This signals the importance of artist-led initiatives for incubating ideas and fostering relationships, a quality I hoped to instill into the residency process while being ever-mindful of the dynamics of power at play. A trajectory of relational-connections between collaborating practitioners and the museum - stemming from ‘JPP’ - will be discussed in the next section.

Johannesburg Circa Now (2004)

‘Johannesburg Circa Now: Photography and the City’ (2004)⁶⁶ arose amidst a tide of revived developmental interest in the city⁶⁷. The origins of the collaborative project between photographer, Jo Ractliffe, and writer, Terry Kurgan, can be traced back to the ‘Joubert Park Project’⁶⁸. ‘Johannesburg Circa Now’ developed out of a mutual interest in photography and the city (Kurgan & Ractliffe 2015: 106). Ractliffe and Kurgan describe how “cities run on conversations, and ours gave birth to an ever-widening circle of engagement with other conversations” (2015: 106). The project consisted of three components. Namely, an exhibition, public project and a catalogue. The triangulation of these three aspects allowed Ractliffe and Kurgan to extend their focus beyond the realm of exhibition making (2015: 106). Contrary to the absence of post-project contemplation for ‘JPP’, the catalogue, *Johannesburg Cica Now* (2005)

⁶⁶ The exhibition opened on the 15th of July and ran until 11th of October 2004.

⁶⁷ The authors note that this is an important moment in South African history as it marks ten years of democracy (Kurgan & Ractliffe 2015: 106).

⁶⁸ Kurgan’s involvement with the park photographers stemmed from this project.

published a year after the project, features reflections from multiple voices⁶⁹. This text was used as a device to integrate aspects of the project and locate it within a broader context of the city.

The three-month long exhibition, located in JAG's basement space, featured a culmination of work which explored the city centre and its geographical relationship to Joubert Park, as well as the tradition of photography in the park. Here once more, following 'JPP' is an extended exploration of the dynamic between the museum and park. Ractliffe worked with photographers from the Market Photo workshop to each produce a series exploring an aspect of life in the inner city (Kurgan & Ractliffe 2015: 107). Whereas Kurgan's *Park Pictures*, presented the collective work by the park photographers⁷⁰ as a kind of "social history archive" (Kurgan in Rosengarten 2005: 31). In a catalogue essay, artist and art historian Ruth Rosengarten describes the park photographers as 'economic migrants' who capture a desire for dignity in documenting their sitters - predominantly a migrant population in the midst of a "memory crisis" (2005: 34). Hung in a 19th Century salon-style, the photographs were displayed on a large screen divider in the exhibition space. Rosengarten notes that, "...any contemplation of the portraits of the park photographers is obliged to take into account the insistent presence of these material ghosts" (2005: 40). The 'ghosts' in this instance is a reference to the uncollected images and the inevitable wondering of the whereabouts and wellbeing of their subjects. The portraits of the park photographers⁷¹ and their subjects were interspersed between fifteen paintings from the JAG's foundation collection⁷² (Rosengarten 2005: 40). The paintings included in the show act as signifiers of the museum's colonial history - in sharp juxtaposition with the surrounding realities of the park. As I've mentioned before, the 'JPP' did not utilise the museum's collection, however, the presence of the collection in 'Johannesburg Circa Now' seems more like a symbolic gesture than deep interrogation. Although, Rosengarten argues that despite the viewer being confronted with the incongruent relationship between the museum and the park, all of the portraiture share in similar conventions (2005: 31).

⁶⁹ These include Terry Kurgan, Jo Ractliffe, Rory Bester, Sean O'Toole, Ruth Rosengarten, Melinda Silverman, Msizi Myeza, David Goldblatt, Phaswane Mpe, Jay Pather, Ruth Motau, Ivan Vladislavic, Antjie Krog, Ingrid de Kok, Penny Siopis, Santu Mofokeng, Stephen Hobbs, John Fleetwood and Keorapetse Mosimane, Sabelo Mlangeni, Sphiwe Zwane, Nhlanhla Mngadi, Lwazi Hlope, Lebohlang Mashiloane, Zola Gule, Andile Komanisi and David Andrew.

⁷⁰ Kurgan had been working with the photographers since 2001 and her involvement with JPP (Kurgan & Ractliffe 2015: 106). These were images of park photographer clients that had been unclaimed by their sitters (Kurgan & Ractliffe 2015: 106). Three hundred and fifty unclaimed photographs were bought by Kurgan (Rosengarten 2005:40).

⁷¹ Here the portrait photographers - as models - sit on the other side of the lens in a moment of captured acknowledgement and recognition of their work.

⁷² These were all purchased by Hugh Lane, the Anglo-Irish painting dealer (Rosengarten 2005: 40).

Representation and agency appear to be overarching themes in the exhibition. This is perhaps most clearly articulated through the interactive visitor component, which was situated around participatory practice. A photo studio⁷³ was brought into the exhibition space for the audiences to engage with self-portraiture and reflect on the experience through textual form. Weekend open sessions for the general public were facilitated by project assistants⁷⁴ (Kurgan & Ractliffe 2015: 108). Educator and artist, David Andrew, describes how these texts spanned the spectrum between insightful commentary, reflections on the exhibition and personal descriptions of the participants in a playful engagement of self-expression (2005: 93). This is interesting in terms of thinking about how participants - across ages - were able to insert themselves into a visual archive. Often, interactive exercises are specifically aimed at school-aged children. However, from the documentation visible in the catalogue, it is clear that individuals across a spectrum of age, race and class participated. Participation depended on multiple modes - the production of image *and* text. Which, in combination, produced a much more layered narrative than the presence of just one or the other would have provided. This is similarly argued by Andrew in his doctoral thesis (Andrew 2011: 102). Through this exercise, a growing visual archive was generated and exhibited as part of the show (Kurgan & Ractliffe 2015: 108). In acknowledging a desire for agency and representation, it seems that Ractliffe and Kurgan wanted visitors to register, and perhaps visualise, their contribution to the project.

Several collaborators⁷⁵ were involved in the public programming, in a further pedagogical element, which was geared towards schoolteachers in the form of exploratory workshops⁷⁶ that aimed to enrich the school curriculum. This is particularly interesting in considering the relationship between the museum and the classroom - using strategies devised in one space and implementing them in another. The extension of arts educational programming to include educators, rather than just school-children seems like a much more effective model in integrating multiple modes of practice. Andrew, notes how the level of collaboration – which operated through multiple spheres⁷⁷ – was a striking aspect of the project (2005: 93). In addition, he

⁷³ This included backdrops, props, lights, camera and printer (Kurgan & Ractliffe 2015: 106).

⁷⁴ These project assistants included, Lester Adams, Reshma Chhiba, Andile Komanisi, Bronwyn Lace, Andrew Mokgatla, Kamogelo Mokhonki, Paul Molete, Flora More, Thami Mqoco, Danny Nkelo, Amy Watson and Sipiwe Zwane (Kurgan & Ractliffe 2015: 108).

⁷⁵ The Curriculum Development Project and the Wits School of Arts 'Artists in Schools' Partnership Project and the Imbali Visual Literacy Project (Kurgan & Ractliffe 2015: 108).

⁷⁶ In addition, these workshops reflected on the structure and process of the project including logistical issues of running a portrait studio (Kurgan & Ractliffe 2015: 108).

⁷⁷ In the catalogue essay, Andrew notes that the groupings of collaboration include the exhibiting artist, Kurgan and Ractliffe, the student photographers from the Market Photo Workshop, JAG staff as well as the artists from the Artists in Schools and Community Art Centres Programme. In addition, the teachers from the Advanced Certificate in Education course, participating learners, the Imbali Visual Literacy

describes how the educational programme was an integral part of the exhibition – one which sought to actively engage with the other aspects (Andrew 2005: 93). This is contrary to how educational programming is often left as an afterthought or superfluous extra to exhibitions. The impact of the educational aspect, however difficult to quantify, he argues, allowed the exhibition to live beyond its physical manifestation and extend to different parts of the city⁷⁸ (Andrew 2005: 93). Furthermore, Andrew argues that this kind of engagement serves as a model for imagining knowledge production differently in the context of collaboration between artists, teachers, school-aged learners and gallery audiences (2005: 94). In Ractliffe and Kurgan's approach to the "condition of collectivity" the fluidity of relationships through exchanges and processes of making were privileged over material objects produced (2015: 106). Ractliffe and Kurgan acknowledge that there were gaps in the project and process of curating, owing to an inevitable exclusion of material. They reflect that, "the photograph marks a point in the story, one from which we could then conjure our own narratives" (Kurgan & Ractliffe 2015: 109).

This research project is interested in considering how the genealogies of artist-led initiatives develop and expand over time. 'Johannesburg Circa Now' had its origins rooted in 'JPP' - they both explored the dynamic between the museum and the park and actively aimed to expand audiences beyond the cloistered realm of traditional art-goers, engaging acts of 'trespassing'. Seemingly process-based and people-orientated, both projects appear to be heavily situated around participation - where outsider-practitioners come into the space for an intervention. Although, 'Johannesburg Circa Now' seems to have had more education-specific programming. The interactive mode of self-representation enacted by the photographic and textual activity offered participants an opportunity to see themselves - quite literally - in the museum. This perhaps is a moment that provided a level of familiarity in which participants were able to construct knowledge through their own experience - an approach theorised by Alison Kearney and Leigh Leyde (2015: 67) as well as Brenner (2006: 179). However, it is unclear to what degree the subject positions of race, gender and class were considered in the dynamic of the workshops. This raises Zen Marie's concern around participatory practice as a fashionable tool, rather than a mode of critical pedagogy. As mentioned by Andrew, it is often difficult to measure what Marie terms 'difference making' even after a project has concluded. How does one begin to quantify subjective experience and trace its larger impact? This is where the inclusion of educators in arts programming poses potential for sustained significance.

Project, members of the Curriculum Development Project and art-goers of the museum (Andrew 2005: 93).

⁷⁸ In this sense, 'Johannesburg Circa Now' traversed between Joubert Park, Yeoville, Pretoria North, Chiawelo, KwaXuma, Eldorado Park, and many other parts of the greater Johannesburg area (Andrew 2005: 93).

‘Johannesburg Circa Now’ in many ways illustrates the value of having educational programming at the centre of exhibition making as well as long-term sustained engagement with the museum space - these are the kinds of considerations I will take when thinking through the structure and longevity of my research project.

Time’s Arrow (2010)

The time-based exhibition project, ‘Time’s Arrow: live readings of the JAG collection’ (2010)⁷⁹ showed in the east wing of the museum. Centred around the idea of museum collections as a temporal phenomenon⁸⁰, the exhibition explored the relationship between the history of the JAG and its collection as well as a broader context and histories of Johannesburg. Curated by Anthea Buys, thirteen participating artists⁸¹ were invited to respond either directly to works selected from JAG’s collection or related thematic concerns⁸² (Buys 2010). A defining feature of the responsive show was the state of flux in which it operated. Over the course of the exhibition, works were added or removed on a bi-weekly basis (Buys 2010). This was used as an attempt to destabilise conventional chronological conventions and exhibitions as complete or fixed moments. The novelty of this kind of intervention also provided audiences cause to revisit the show, “stitching together their perceptions at various moments in time” (Buys 2010). An initial installation, including pieces from the collection, served as a responsive platform for participating artists to work with, against or into. This is an important differentiation from the two previous projects I have mentioned - in which the collection did not feature at all, or was used merely as a signifier of the museum’s colonial history. In ‘Time’s Arrow’, an interrogation of the collection and archive was at the crux of the project. A key question in the premise of the show was situated in thinking through the ability for new work or knowledge to alter an understanding of the past (Buys 2010).

Each of the artists involved responded to the project in ways that aligned to their personal practices. Writer and researcher, Alexandra Dodd, approached the collection from a literary perspective. Her installation, *Making Room* (2010), is a reference to Virginia Woolf’s *A Room of One’s Own* (1929). The intervention occupied a corner of the gallery. Tape on the floor demarcates two fictional walls and a door. A small desk is

⁷⁹ The project ran from the 21st of February to the 18th of April 2010.

⁸⁰ In this sense, new works are used to reread those that chronologically preceded them as a means to generate dialogue around the (re)construction of meaning as a way to disrupt the temporal hierarchies that privilege certain narratives over others (Buys 2010).

⁸¹ These included, Thenjiwe Nkosi, Alexandra Makhoulouf, James Sey, Phillip Raiford Johnson, Chaaya Dubashi, Tegan Bristow, Mitch Said, Serge Alain Nitegeka, Nina Barnett, Murray Kruger, Rodan Kane Hart, Alex Dodd and Alexander Oppen (Oppen 2010).

⁸² Extended examples of this are ideas around JAG’s institutional history, the history of the city, temporality, chronology, origins and archival narratives (Buys 2010).

populated with a typewriter and loose pages. Also situated in the room are six works⁸³ from the collection. She poetically pens, “the past pulls, but nostalgia is not a productive sentiment. It is impossible to be nostalgic about the colonial era without blithely eradicating conscience” (2010). This poignant statement is important as it highlights the problematic nostalgic position taken by some in relation to the museum.

Artist Tegan Bristow, approached the past from a different perspective. *VISIT* (2010) is an animated data-visualisation that analysed the number of loans made by the museum in comparison to its number of visitors between 1989 - 2008. What is particularly interesting about this work in the context of this research, is the mapping of visitor numbers in relation to the projects I have discussed. Bristow’s graph illustrates that the highest number of visitors recorded during this period, was in 1989⁸⁴. However, from this point, the numbers steadily declined⁸⁵ into 2000 and 2001 where they reached an all-time low. As previously mentioned, ‘JPP’ coincided with this moment in JAG’s history. Despite this, the numbers are impressive considering that the museum was technically closed to the public apart from the ‘JPP’ intervention. Visitor numbers seemed to start recovering in 2004⁸⁶ – the same year as ‘Johannesburg Circa Now’. The numbers for this year were actually the highest recorded visitors between 1993 - 2008. Often the effects of project interventions are difficult to quantify. However, *VISIT* provides some insight into their efficacy and impact. This graph illustrates the value of these kinds of interventions for the museum.

An installation which similarly referenced ‘JPP’ and ‘Johannesburg Circa Now’, was artist Alexander Oppen’s site-specific work *Negotiation* (2010). This work aimed to address the dysfunctional relationship between the institution of the museum and the park (Oppen 2010). As an intervention, it points to the failure in sustaining the connections between the park and JAG that the two previous projects aimed to create. For the piece, Oppen cut up and transplanted parts of the park’s lawn and placed it in the museum courtyard - a similar treatment of a surface of what he calls the “mausoleum-like” museum was then placed in the park. The earth extracted formed the words ‘museum’ and ‘park’ (Oppen 2010). This was an attempt at a spatial interrogation of absence and presence, negative space and dis-placement. He describes how this dual intervention serves as a, “...typological doubling and re-naming of the two public ‘bodies’ under consideration: the park ‘becomes’ the museum and the museum the park” (Oppen 2010). While an interesting gesture, I think it was perhaps

⁸³ These include, Maude Summer’s *Interieur Maria Blanchard* and *Portrait of the Artist*, Frieda Lock’s *A Woman Sewing*, Phillip Brune-Jones’ *Portrait of Mr Rudyard Kipling*, Ruth Everard Haden’s *Portrait of Bertha Everard* and Terence John McCaw’s *Artist at Work*.

⁸⁴ Visitor numbers in 1989 were recorded at 127 065 (Bristow 2010).

⁸⁵ The year 2000 recorded a low of 33 213 and 42 921 in 2001 (Bristow 2010).

⁸⁶ 2004 had 65 865 visitors – the highest recorded number between 1993-2008 (Bristow 2010).

less effective than 'JPP' and 'Johannesburg Circa Now' in terms of engaging the two seemingly separate publics. In drawing on his architectural background, Opper made another site-specific work entitled, *Accumulation # 1: Approximately a Century's Worth of Cornice Dust from the Johannesburg Art Gallery*. As the title suggests, the artist collected dust from the museum's neoclassical cornices as a means to represent its history as an 'unseen' archive (Opper 2014: 9). Opper argues that this, "hierarchically reverses notion of value, currency, relevance and meaning" as a means to open the structures of archives (Opper 2014: 10). 'Time's Arrow' shows how the varied artistic approaches applied to the museum were used to interrogate the histories of the space.

'Time's Arrow' seems to signify a shift away from the kind public participatory practice seen in 'JPP' and 'Johannesburg Circa Now'. Instead, this exhibition serves more as an artistic intervention than a pedagogical one. Although, it remains similarly process-intensive - a departure from the conventions of outcomes-based exhibition making in which the final result is usually limited to a static show. It does also share some of the conceptual concerns of the previous projects I have discussed, most clearly seen in Alexander Opper's site-specific work, *Negotiation*. His piece echoes the 'trespassing' tactics taken in creating physical connections between the museum and the park. It serves as a visual reminder of the perpetual disconnection between the institution and its immediate surroundings.

JAG/SNAG (2014)

'JAG/SNAG' (2014)⁸⁷ similarly took the form of an artistic intervention from an architectural perspective. Following three years of research and discussion, with then-Chief Curator, Antoinette Murdoch, artist Stephen Hobbs approached the museum in terms of its physical properties (Crossley 2014). An initial forensic analysis and photographic audit took place. Hobbs notes that the investigation offered, "...fascinating insights into the evolution of the Gallery over the decades of building add-ons⁸⁸, and repairs" (Hobbs 2015: 118). As the title of the show suggests through the inclusion of the word 'snag', the project was primarily focused on the failings and degradation of the physical building. Much like 'Time's Arrow' - specifically Opper's engagement with *Accumulation # 1* - Hobbs' project utilised the museum's archives as a starting point. However, these particular archives were related to the maintenance of the building. This form of research revealed a lack of transferred institutional knowledge leading to a point of 'crisis'. It is arguable that this is a recurring theme in the museum's history.

⁸⁷ The show opened on the 16th March and was up until the 27th of July 2014.

⁸⁸ These include the original gallery by Lutyens at the start of the 20th Century, the 1930s additions of the east wing and the 1986 building addition (Hobbs 2015: 118).

Following the research process, Hobbs presented a series of architectural responses to the 1986 Meyer Pienaar extension (Crossley 2014). In addition, a series of smaller interim exhibitions were hosted in Space A⁸⁹. The interventionary installation aimed to suggest alternative spatial design possibilities for the museum (Crossley 2014). Hobbs mentions that while various preceding and parallel educational workshops and exhibitions took place at JAG, his project “tended towards a more conceptual and observational approach to various subject areas⁹⁰ under investigation” (Hobbs 2015: 118). In an article entitled ‘Architectural Ambitions: Hobbs & Jag’, the art critic Mary Corrigan describes the exhibition as both, “elegiac and laced with optimism” (2014). Interestingly she notes that Hobbs’s interest in the building is predominantly due to its state of disrepair, “he would not be interested in JAG as an artistic project for his particular kind of architectonic preoccupations if it was in good condition and ‘working’” (Corrigan 2014). Further, Hobbs, quoted in the article, states that “If I had R20 million I would cut through this building. If there was the political will, I would take a chainsaw to the building” (Corrigan 2014). This ties back to the visceral reaction practitioners and publics often have to the museum that I mentioned earlier. In the artist’s own reflection on the project, Hobbs describes how the ruin - JAG in this instance - operates as a “site of imaginative potential” (Hobbs 2015: 118). Furthermore, that ‘JAG/SNAG’ had a collaborative attitude towards failure and futility (Hobbs 2015: 120). It seems that this idea, rather than the work the show produced, is an interesting and connective element between all of the projects I have described.

Although posed as an interesting thought experiment, the resulting solo exhibition does little beyond simply highlighting the fragility and flaws of the museum and does not seem to contribute anything to the institution beyond this. Insight into the deficiencies of a site or system is usually only the starting point to creative problem solving. However, Hobb’s sentiment of the museum as a site of “imaginative potential” is pertinent to my research project. It is reminiscent of curator Irit Rogoff’s idea of the museum as a site of possibility and potentiality (Rogoff 2008).

⁸⁹ This basement space was formerly known as the Lace Room (Hobbs 2015: 118). The space still features a model of the 1986 Meyer Pienaar architectural maquette.

⁹⁰ Namely, the building, Joubert Park, the park fence, city inhabitants, transportation, water penetration, maintenance, the JAG collection, audience development, staffing, security, storage and the exhibition programme (Hobbs 2015: 118).

The Features of Failure

All of the projects mentioned in this chapter engage with the museum from a political, social, ideological or physical perspective. I would argue that it is because of, rather than in spite of, the museum's institutional failings that make it an interesting site for intervention. Here, failure is a necessary catalyst for creative engagement. Much in the same way that its phantoms signify an urgency for 'something-to-be-done'. In tracing the genealogy of these projects it is clear that these kinds of initiatives do not happen in isolation; rather, they engage networks of interpersonal relationships fostered through collaborations and the development of ideas over time.

An important question around value arises from these site-specific projects. Who benefits from these interventions? Is JAG merely used as a site of extraction, or does the museum gain something from these engagements? It is also worth mentioning that most of the practitioners leading these interventions were white artists - is this a question of interest or access? While this does not necessarily invalidate their contributions, it does further complicate the question of value especially considering the museum's colonial history. Sharlene Khan's article, 'Doing it for Daddy' (2006) albeit controversial, still rings true on many levels. Khan claims that "the challenge for South Africa's white female captains is clear. They must challenge and actively fight for institutional reform, otherwise they will simply perpetuate a warped system that continues to disadvantage the majority of this country's citizens" (Khan, 2006: 2). Although addressed to white women specifically, it is also applicable to practitioners occupying the privileged subject position of whiteness generally.

Furthermore, in an essay, *"An Elite Experience for Everyone"* (1994), sociologist Vera Zolberg, describes the complexities around broadening museum publics. In the projects I have mentioned, it seems that white practitioners enter the space with the aim of offering points of access to previously excluded - predominantly Black⁹¹ - communities. Historically, this exclusion was systematically and institutionally entrenched by the apartheid regime - the legacy of which is that class lines are largely drawn across racial ones. However, in wanting to open the space of the museum to a larger public, do these projects reflexively engage socio-economic realities, or merely project 'well-intentioned'⁹² but ultimately untransformative agendas? Scholars Margaret Meban and Rike Sitas, remind us of the importance of approaching any form of public engagement with sensitivity towards a critical social practice and an acknowledgment of power dynamics - in which participating publics and artists are *part*

⁹¹ 'Black' when used to describe a racial and cultural category is capitalised throughout this text, whereas 'white' is not. This is used intentionally, 'white' when capitalised connotes white supremacy (Laws 2020).

⁹² The position of 'saviour' towards potential publics and the museum is a dangerous one - especially in discounting personal agency.

of, not subject to intervention (2009: 36; 2012: 45). Zolberg writes that it is in fact the art museum's duty to engage audiences who would not normally enter. However, in the face of fiscal limitations, "it is almost always the public mission of democratisation that is set aside" (Zolberg 1994: 49). In some ways it then becomes the 'burden' of outside practitioners to undertake this role. Particularly in 'JPP' and 'Johannesburg Circa Now' there is evidence of an active engagement with school-aged children and park residents through moments of participatory practice. In these two instances, the educational programme was foregrounded as a crucial part of the projects; this also provided a mechanism for spatial connection between the museum and park. The success of these interventions can be measured by their visitor turnout, as mentioned earlier. However, the recurring desire to situate the museum in relation to its neighbouring geography in the works of Oppen and Hobbs, illustrate that these connections were not sustained after the projects ended.

It is clear in the preceding projects ('JPP' and 'Johannesburg Circa Now') that there was substantial value for participating artists, in terms of generating material for a future career trajectory and establishing relationships with the institution and other participating artists. This is crucial to appreciating the potential benefits of this kind of intervention. The focus of these two projects was less concerned with the material manifestation of the works and more interested with the social impact. Whereas, 'Time's Arrow' and 'JAG/SNAG' were framed around different kinds of institutional archives and were primarily artistic interventions.

This raises a further question beyond access, questions around sustainability of project interventions. Artist Reshma Chhibha (2015) notes that despite the well-intentioned interventions at JAG to engage its surrounding public, "these artistic interventions, while often successful as art projects, have not, however, managed a genuine and long-lasting impact on the space or the collection" (2015: 159). Furthermore, she remarks that since leaving the institution⁹³ a successful engagement with the collection has been using it as a pedagogical tool (Chhibha 2015: 159). This last sentiment is crucial in projecting the future of the museum as a pedagogical platform and generator of knowledge production. Curator and educator, Nontobeko Ntombela posits that education can operate as an active agent towards addressing issues of historical imbalance - through both the museum's collecting and display strategies, in turn shifting artistic and curatorial developments (Ntombela 2015: 130). The disjuncture between expectations of museums and their publics in South Africa is not a unique feature to JAG. As a result, public collections exist between the mothballs of "curious archives of the past and beholders of

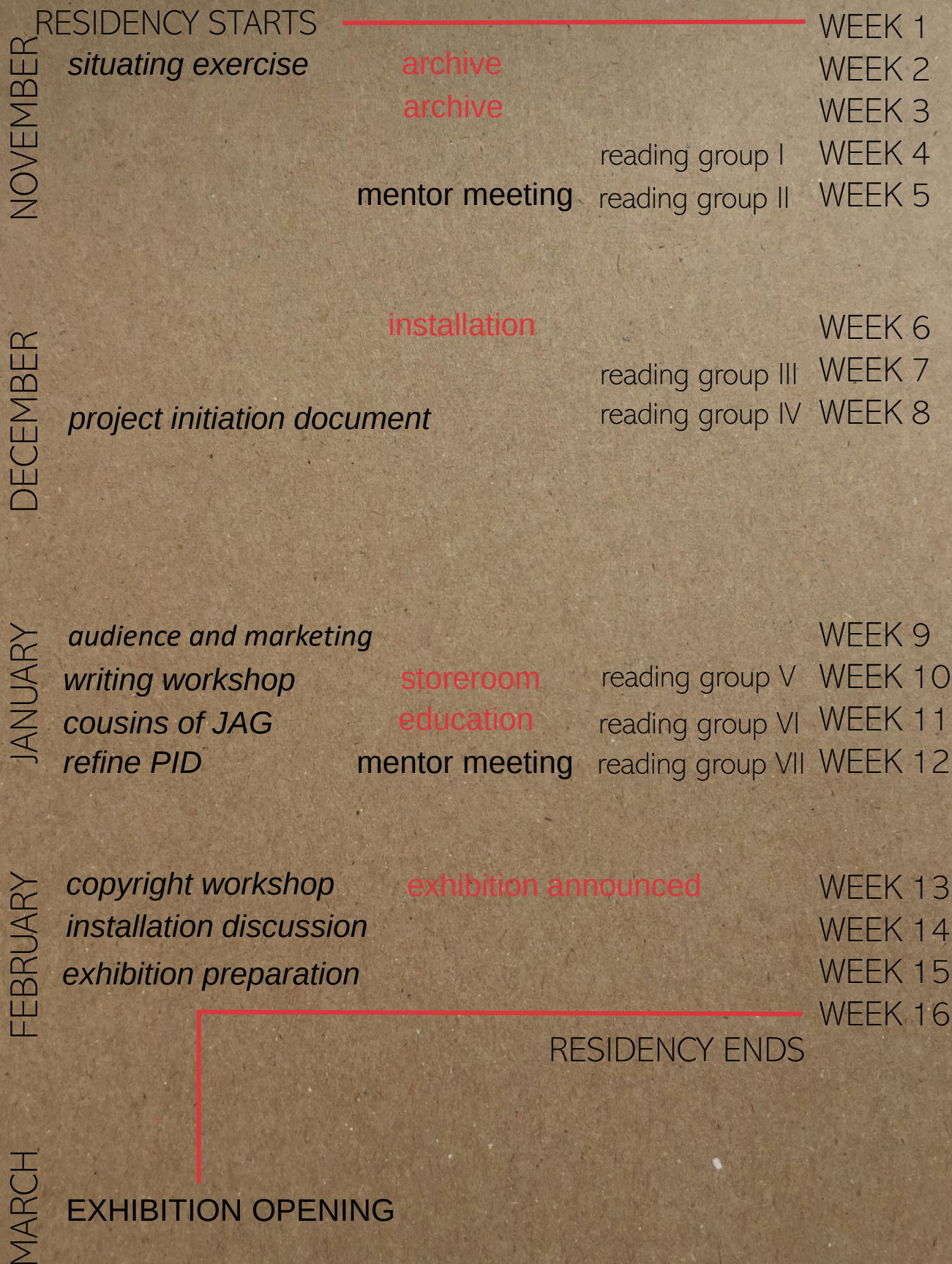
⁹³ Chhibha was a member of the JAG staff body from 2007-2013 (2015:158)

the cultural hegemony...of former powers” (Ntombela 2015: 134). This leaves the looming threat of closure an imminent reality.

Furthermore, Ntombela urges that division and dissonance within the museum space requires attentive and critical engagement. A significant task and one that demands collective buy-in (Ntombela 2015: 141). The default position around institutional critique often elicits defensiveness; however, this will have to be continually overcome in order to engage in any constructive or meaningful change triangulated around the museum’s administrative, ideological and structural limitations. “It can only do this by making itself vulnerable to public scrutiny – scrutiny that it can use as a tool from which to begin to work through its contradictions” (Ntombela 2015: 141).

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RESIDENCY

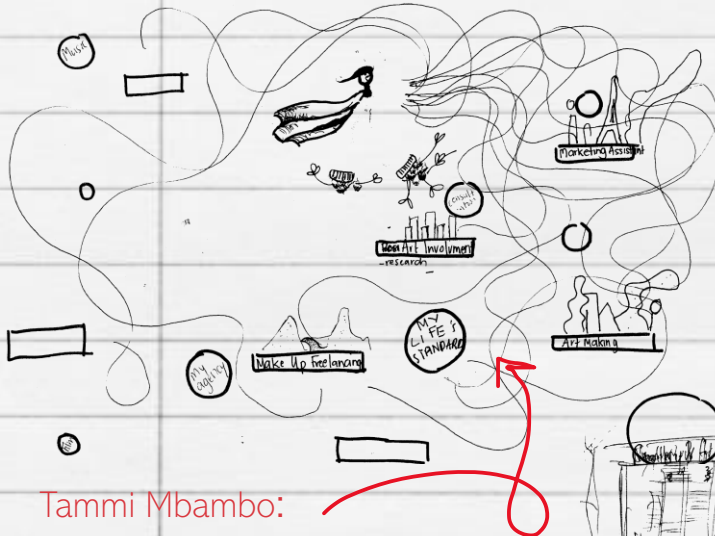


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WORKSHOPS

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SHORT TERM VIEWS



Omphemetse Ramathatse:

Long-term goals are to open a gallery and art centre in local community, As well as to have an INVADE collective print on the Soweto Towers.

Tammi Mbambo:

"Fire feet growing flowers" in an "exchange with the world".

- Art investment
- Corporate ventures
- Art-making
- Freelance make-up

Where do you see yourself situated in the arts ecology?



Simangaliso Sibiya:

'Roadmap'

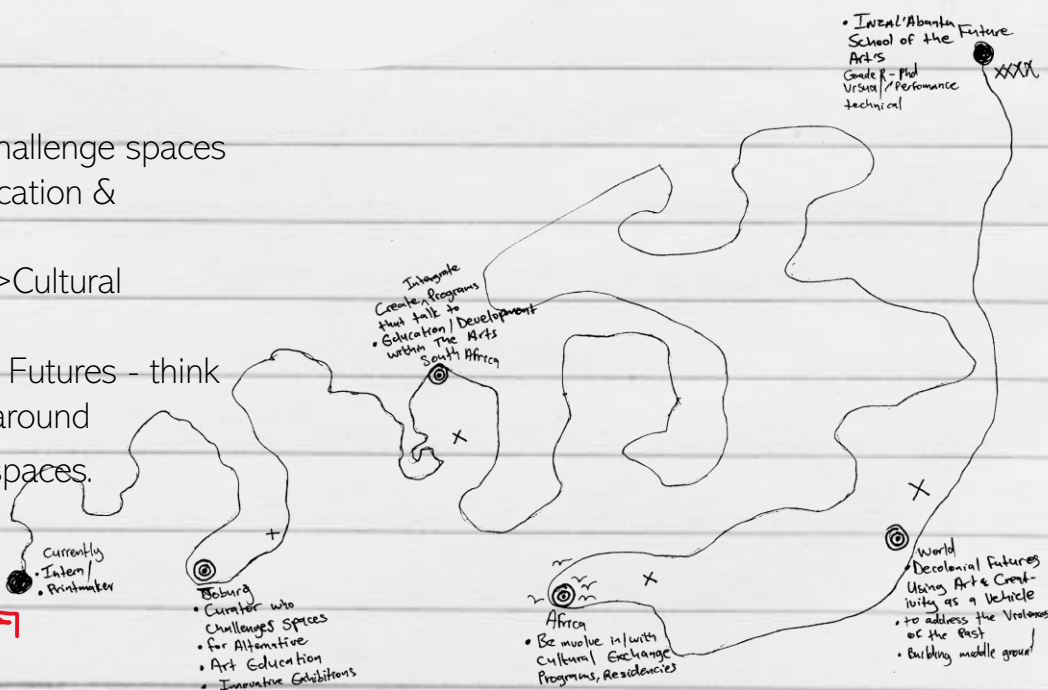
Johannesburg>> Challenge spaces

South Africa>> Education &

Development

African Continent>> Cultural exchanges

World>> Decolonial Futures - think through strategies around injustice within art spaces.



What is it?

PROJECT INITIATION DOCUMENT

How are you
going to do
it?

Partner's
Background

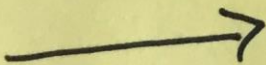
Partner's
Objectives

Schedule
of
Events

Deliverables

Materials
&
Budget

Timeline



Reporting

Simangaliso Sibiya

What is it?

Taxi Exhibition: Portraits of the Founding Members

This exhibition will be the first of its kind - aiming to create conversations between the Johannesburg Art Gallery and the nearby Noord Street Taxi Rank, by telling the story of how the now multibillion-rand industry began and by focusing on humanising its major players.

The Taxi Exhibition is a showcase of works curated by Simangaliso Sibiya and Phumzile N. Twala. It's an attempt by the curators to bridge the gap between the Johannesburg Art Gallery (JAG) and its surroundings – mainly the Noord Street Taxi Rank. By creating a conversation between these two spaces, with a focus on the narratives around an evolving taxi industry, this exhibition aims to bring new light to the use of space in this area of the Joburg CBD and understanding of the visual arts scene.

Using installations, text-based works, photography, printmaking and video-based works, the curators aim to explore, in-depth, the SA taxi industry, while presenting new, unknown and under-represented narratives.

How are you going to do it?

The curators will commission the creation of specific works (photography and installations) that contribute towards telling this story in a contemporary way for this exhibition.

Research will be conducted by the curators in collaboration with various consultants in 2019. This includes oral accounts of the history of the industry, exploration of existing research and literature and finding out about visual artists whose subject matter is focused on the taxi industry.

A **public programme** will be designed to run parallel with the exhibition in 2020. This will include both a school's outreach programme and Artists in Residence Programme.

Taxi Associations will be approached to sponsor in-kind parts of the public programme, with the aim of creating potential partnership between JAG, Taxi Associations operating from the Noord Street Taxi Rank as well as COJ, for a public art programme that extends to other Art Precincts within the Joburg CBD. By creating these links, the curators seek to further engage the COJ and Friends of JAG in discussions about creating JAG as the centre point of an Arts precinct that extends to other Art hubs within the City.

Partners Backgrounds and Objectives

Our objectives are:

- To demystify JAG as a “white elephant” within the Joburg CBD
- To narrate the history and contemporary stories of the SA Taxi industry, shedding new light on untold narratives
- To use art to bridge the gap between the art industry and taxi industry, with the aim of encouraging support of Public Programming with Schools by Taxi Associations.
- To contribute towards archiving history related to the taxi industry, through the use of art and literature
- To explore relations between “traditional art objects” and different audiences/viewers, with the taxi sector used as a start

JAG's objectives are:

- Preserving and Providing access to its South African, Pan African and International Art heritage through –
- Exhibitions
- Educational Programmes
- Research
- Exhibition Publications

.

It also aims to actively redress the omissions and oversights in collecting practice during South African colonial and apartheid eras by consistently acquiring works by, and hosting projects that create awareness about artists who have previously been marginalised in the construction of Southern African Art History.

- Witwatersrand African Taxi Association (WATA)
- Department of Transport (DoT)
- Department of Social Development (DoSD)
- South African National Taxi Association Council (SANTACO)
- City of Johannesburg (CoJ)
- Taxi Art Awards
- Friends of JAG

Schedule of events

Our main project of activities operate over a period of two-year period.

Exhibition Opening (2021)

Public Programming (Nov 2021 – Nov 2022 Public Art, Lecture Series, Discussions, Interviews, Screenings, Mural Projects)

Research (June 2019 – Sept 2020)

Artist Commissioning (Dec 2020 – June 2021)

Production (Jan 2021 – June 2022)

Installation (October 2021)

Production of Publications (Jan 2021 – June 2021)

Production of Catalogue (September 2021)

Where:

Johannesburg Art Gallery, Johannesburg (2021)

Noord Street Taxi Rank, Johannesburg (2021)

Zeitz MOCAA, Cape Town (2022)

Brooklyn Museum, New York (2022)

Deliverables

Unique Public Programming that incorporates Indigenous Knowledge Systems (I.K.S.) and Alternative Education

Addition of Research into the Body of Work around the SA Taxi Industry

Commissioned works/ Collection

Catalogue

Publications

Unique Travelling Exhibition

The exhibition will also comprise of the following works:

Prints

Film

Installations (including Tyre Art, Video and sound)

Artefacts (including those from the Johannesburg Art Gallery Collection)

Cost Centre	Cost per unit (Rands)	Amount of units	Total Cost (Rands)
Project Managers	2500	2 x 12 months	60 000
Research Assistants x2	3500	2 x 12 months	84 000
Communication (Data & Airtime)	1000	2 x 12 months	24 000
Equipment (Professional Digital Recorder + Lenovo Notebook)	6000 + 6000		12 000
Transport -To professional meetings - Fieldwork (transport to domestic research sites)	12 000		12 000
Domestic Travel -Flights -Taxi / Uber Fare	10 000	2	20 000
Printing Costs	150 000		150 000
Consultants Fees	30 000	1	30 000
Commissioning of Artists	50 000	4	200 000
Opening	50 000	1	50 000
Public Programming	25 000	12	300 000
			Total Costs R942 000



Fig 1. Thembinkosi Goniwe 13-12-2019



Fig 2. The Commune 20-12-2019



Fig 3. FUNDA 15-01-2020

Omphemetse Ramatlhwa

What is it?

MOVING HOMES, MOVING MOUNTAINS

*Gallery

*Arts education and skills centre

*Publications and archives of ideological basis, conceptual points, experiences and events.

Manifestation statement:

*To contribute to alternative documentation/s of the lives of Black people in South Africa.

* Thus contributing to alternative representations of South African Black lives.

* Creating alternative archiving of the development of a new community from the perspective of an artist who is rooting herself in one

* Archiving the experience of Land expropriation "without compensation".

* Sourcing future artists and thinkers who will carry the seeds and pass them on.

* Bringing to light a new community made of previously marginalized communities.

How are you going to do it?

Hosting MOVING HOMES exhibitions once every two months of selected works by myself as well as collected works from peers. Arts skills development workshops. Documenting these events, compiling, publishing and archiving.

Showing documentations in ARRIVAL exhibitions. Arrival to speak to MOVING HOMES visiting >> arriving in other institutions >> unpacking and introducing ourselves. The exhibiting of the contents (i.e. publications, zines, posters, poems, paintings, CDs and photographs) is a form of "Invading" the space and temporarily settling, then packing up and heading back home, where we hope the audience will follow us.

Partner's background

The Johannesburg Art Gallery was constructed in 1911 as a request by Lady Philips, the wife of a diamond and gold magnate who had made a fortune in the mining camps of Kimberly and the Witwatersrand. She was of English-speaking South African descent and her husband, like many others among the 'Randlords', was a Jewish Londoner who had originally come to South Africa to work as a clerk in the diamond fields

Partner's Objectives

JAG is committed to preserving and providing access to our Southern African, Pan African and international art heritage through exhibitions, education programs, research and exhibition publications. The museum collects works of art historical importance and safeguarding these pieces for future generations.

Schedule of events

9th of February 2020: 1st MOVING HOMES exhibition at home

16th February 2020: 1st Workshop

28th ? February 2020: Arrival at JAG and donation of INVADE-case to JAG for JAG collection.

Deliverables

INVADE- Case containing - Silkscreen, paintings and drawings from workshops. Riso prints: Use as backgrounds for new UNGASABI posters and writings. Photoshoots with the kids dressed in Thrifted clothes. Flyers and posters of exhibition
Personal journaling of experience of the mountain – Documenting the artist. Photographs and videos of the exhibition and workshops.

Proposal for an exchange with JAG of a print or old painting to donate to the View Museum, for the INVADE- case.

Budget

Exhibition:

Printing costs at Jetline: $R6 \times 10 = R60$

Food and drinks: Biscuits and Juice = $R150 + R70$

Paper plates and paper cups = $R66 + R70$

Cooler box: $R120$

Nails: $R15$

Social media (data): monthly data: $6Gb = R249$

Workshop

1 rim of paper: $R60$

10 x A5 books: $R30$

50 x pens: $R150$

Documentation/archiving

Printing costs: $R300$

Camera: Canon EOS Rebel: $R3327,00$

SD card: 32Gb. $R130$

File: $R100$

Marking pens: $R70$

TOTAL: $R4965$

Potential partners to source resources "in kind"

The Forge: A Riso machine

Keleketla!: A Riso machine

JAG education centre: Silkscreens and paints

Potential "free" publishing and collection partners

The Forge/ The Commune

Keleketla!

JAG

Funda centre?

Timeline

This project has the potential of becoming a driving element in my practice, therefore the timeline is an open one, however for the purpose of the JAG residency, this project would begin to manifest from the 9th of February to the 28th of February 2020.

Fig 4. Mentor Meeting 29-01-2020



Fig 5. Installation Meeting 10-02-2020

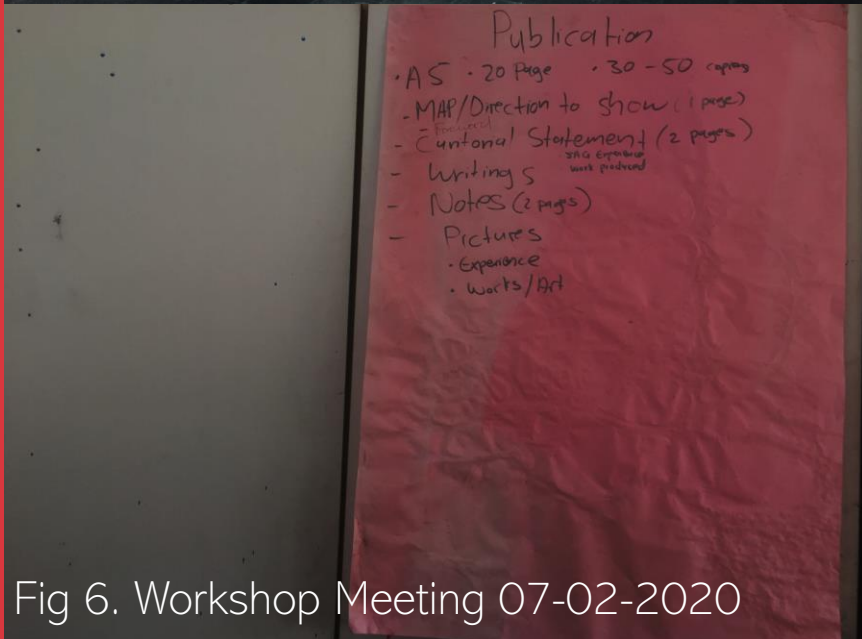


Fig 6. Workshop Meeting 07-02-2020

Tammie Mbambo

What is it?

UTOPIIC SCENES - I wish to use objects from the JAG collection as holders of infinite possibilities of realities.

I will be using prints, ceramics, paintings, sculptures, furniture and miscellaneous objects like artist sketch and a notebook to create surreal yet conceivable sets. These sets I envision are beautiful. They are a home/workspace. A personal space (not necessarily private but holding a warm presence of work and rest). Spaces from DreamWorld designed and made by the Easter Egg Department.

How are you going to do it?

Step 1 MIND-MAPPING: 2-D collages composing objects on page in sets. At this point I will compile list of all objects I wish to use. As I enquire about spaces I could set up at and shoot.

Step 2 MARQUETTE: Build mini set less than 60cm cubed (ref uMkhulu video)

Step 3 GENERATED ART OBJECT: Big Sketches and paintings in response to project

Step 4 (AKA BIG END GOAL 1)

Creating actual set with physical objects in a room in JAG (probably conservation room)

I will need good studio lighting, a great photographer and a great camera. I will be in some of the shots.

I will Photoshop furniture from Newtown into shots.

Hyper-beautiful, surreal, DreamGirl's hand and eye. Her paintings in photo form.

Step 5 (AKA BIG END GOAL 2)

Draw up a detailed proposal of the VR work I want to do with/for TMRW Gallery - in my painting style.DESIGN inspired by the Big Lez show, Jack Stauber, etc. (in terms of creating dimension etc.) also element of design software.

Showing objects from JAG:

A house? The Easter Eggs Department Headquarters. (My apartment, studio, meeting place, healing place).

Sound and smell and touch. (My music, frankincense and green, soothing touch)

Presented how? VR headpiece, MAYBE a good couch/seat cuddling you. But VERY sleek. Maybe at a desk. A comfortable working station. Maybe a notebook on the desk. The space set up should say "I can positively plot here".

BONUS WORK (if there is time)

- Short Video performance piece: Walking In JAG with Hand Sanitizer and Holy Water and Agency tablets. Mission impossible vibe. Reference black film.
- Design new signage for JAG
- Written piece on African Traditional Collection

Partner's Background

Johannesburg Art Gallery. Institution at which the project is based. Three collections – Contemporary, African Traditional and Historical. I will be working with all three, least with the African Traditional.

Photographer : either Natalie Paneng or Masego Morulane

Partner's Objectives

JAG wishes to acquire new ideas towards organizational, conceptual, geographic solutions for the institution. JAG also wishes to have more hands (from us) to help with day to day tasks.

Deliverables

Writing:

SA artists and surrealist ideas +/-2000 words,

'How to Fix' JAG, LOL.

A short poem : I can't work in the library

Artworks produced:

- 2-D collages digitized.
- One Marquette
- Two Large Paintings
- Transform a space in JAG with a set.
- Photographic Prints of sets. 4-8 prints. About A2 to A1 in size.

Materials Needed

Collage:

Pritt glue

Marquette:

50l plastic container or 2 x Cardboard boxes

Materials thrifted

Sketch/ Painting Meditation:

Paint – 20l white

Pigments – red, yellow, green, blue, dark blue, black, a burnt ombre brown

Canvas Material 4meters to paint on

Set:

Material for my set (backdrops, Drapery)

Hired lighting and camera

Photographer (Masego or Natalie)

Editing via Photoshop (My labour)

Printing

Framing solution

Miscellaneous:

Sessions with architect on design and design software

Designing New Signs for JAG (my contribution to Cousins Of JAG)

Budget

	Project Budget		
	ITEM	SOURCE	COST Estimate
	pritt glue	Wespack/ Stationary store	50
	plastic container	Wespack	200
	cardboard box x2	Wespack	120
	materials thrifted and bought	Thrifting & Metro	300
	white paint 20l	Builder's warehouse	250
	canvas material x 3metres	Oriental Plaza	120
	pigments x7	Herbet Evans	350
	rented lighting		400
	photographer	Natalie Paneng	900
	photoshop editing	Me	400
	printing	Lightfarm	1200
	framing solution	Johnathan Backskins' frames	2400
	small frames	China mall	300
	tutorial sessions with architect	Gemma's associate	
	Designing new potential JAG sinage	Me	
	Project Trvelling costs	Taxi, uber	250
		TOTAL COSTS	7240

Timeline

5 - 11 Jan: Finish PID - Send to Gemma with emphasis on Budget. Reach out to mentor to meet next week. Request Permission to make set out of objects from collection. Speak to Gemma on how to show my work at the end of February.

Organize visit to Museum Africa during 12-18 Jan.

Start on step one. Complete writing 1, PID and marketing strategy for the 10th of January. Allow some tasks to bleed into 12-18 Jan due to holiday.

12 - 18 Jan: Shoot JAG's furniture at Museum Africa. Complete 2-D collages. Create objects for Marquette. Focus on piece of writing 2.

19 -25 Jan: Complete piece of writing 2. Complete Marquette. Start on painting/sketch as I plan sets.

26 - 1 Feb: Planning Shoot and sets to the tee. Finish one painting. Focus on Piece of writing 2. Consider doing bonus work (design JAG sign etc)

2 – 8 Feb: Erect set 1 and shoot it. Start piece of writing. Finish piece of writing 2.

9 – 15 Feb: Erect set 2 and shoot it. ENVISIONING - Invite people and have conversations about it – continuation of O Week work. Write short Reflections on making during JAG experience. Focus on piece of writing 3

16 – 22 Feb: Begin on proposal. Print photos of set scenes. Finish piece of writing 3

23 – 29 Feb: Working on proposal. Writing reflections on time in JAG. Short proposal on how I can continue working at JAG and possibly show.

1 – 7 March: Send Proposal to TMRW Gallery

JAG MANIFESTO

As imagined by Simangaliso
Sibiya, Omphemetse
Ramathlatse and Tammi
Mbambo

An exhibitions programme
that foregrounds education,

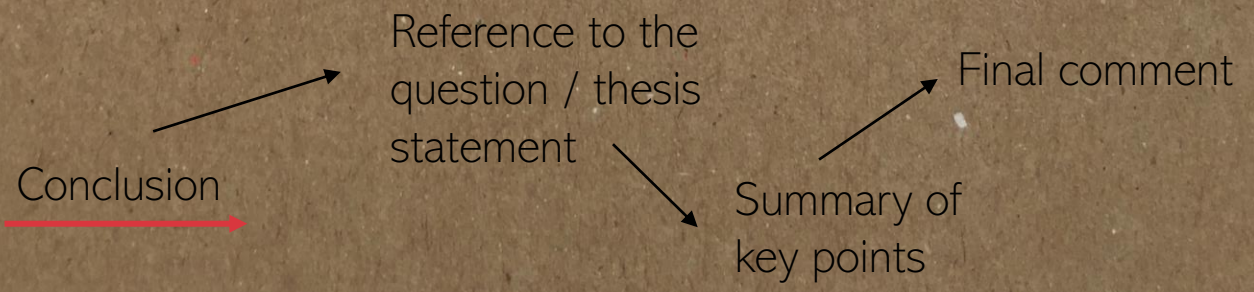
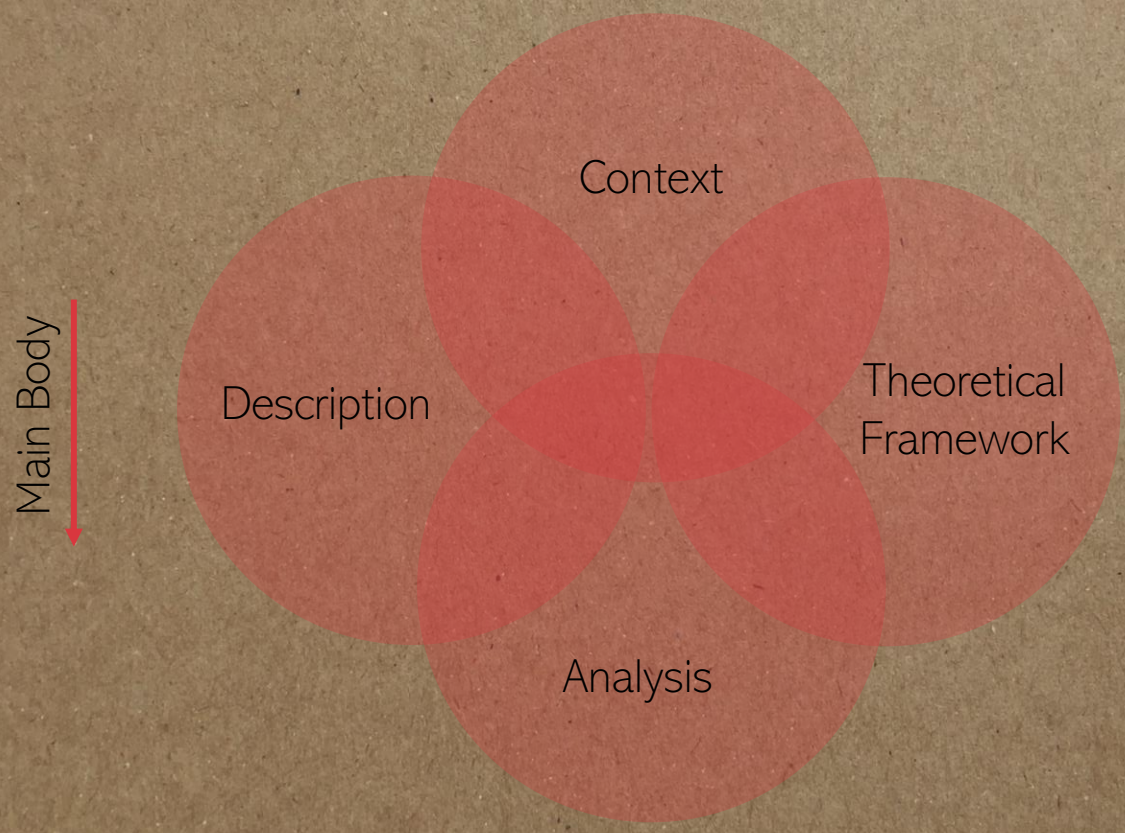
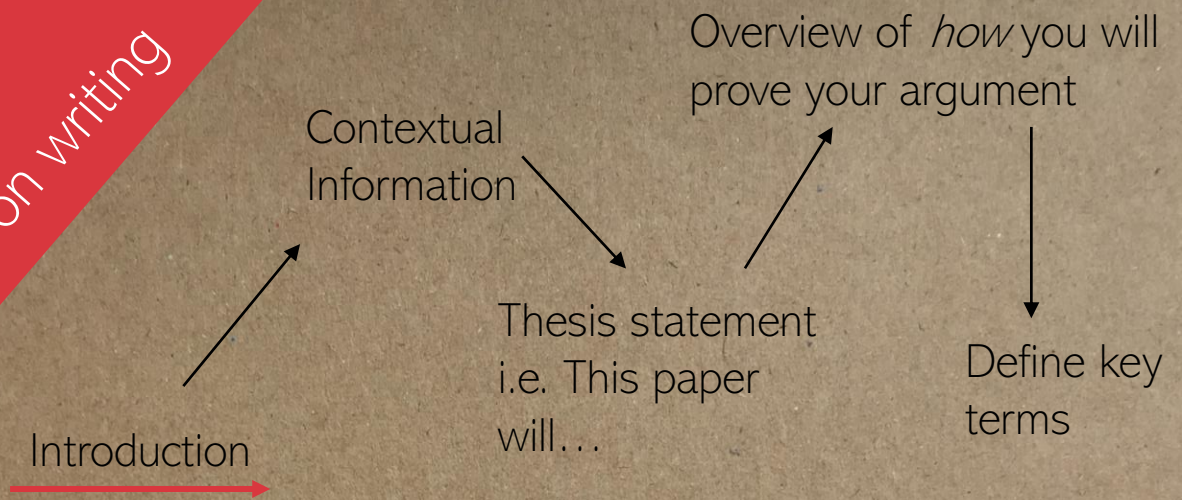
utilises an innovative
workforce, engages young
interdisciplinary creatives in
the space,

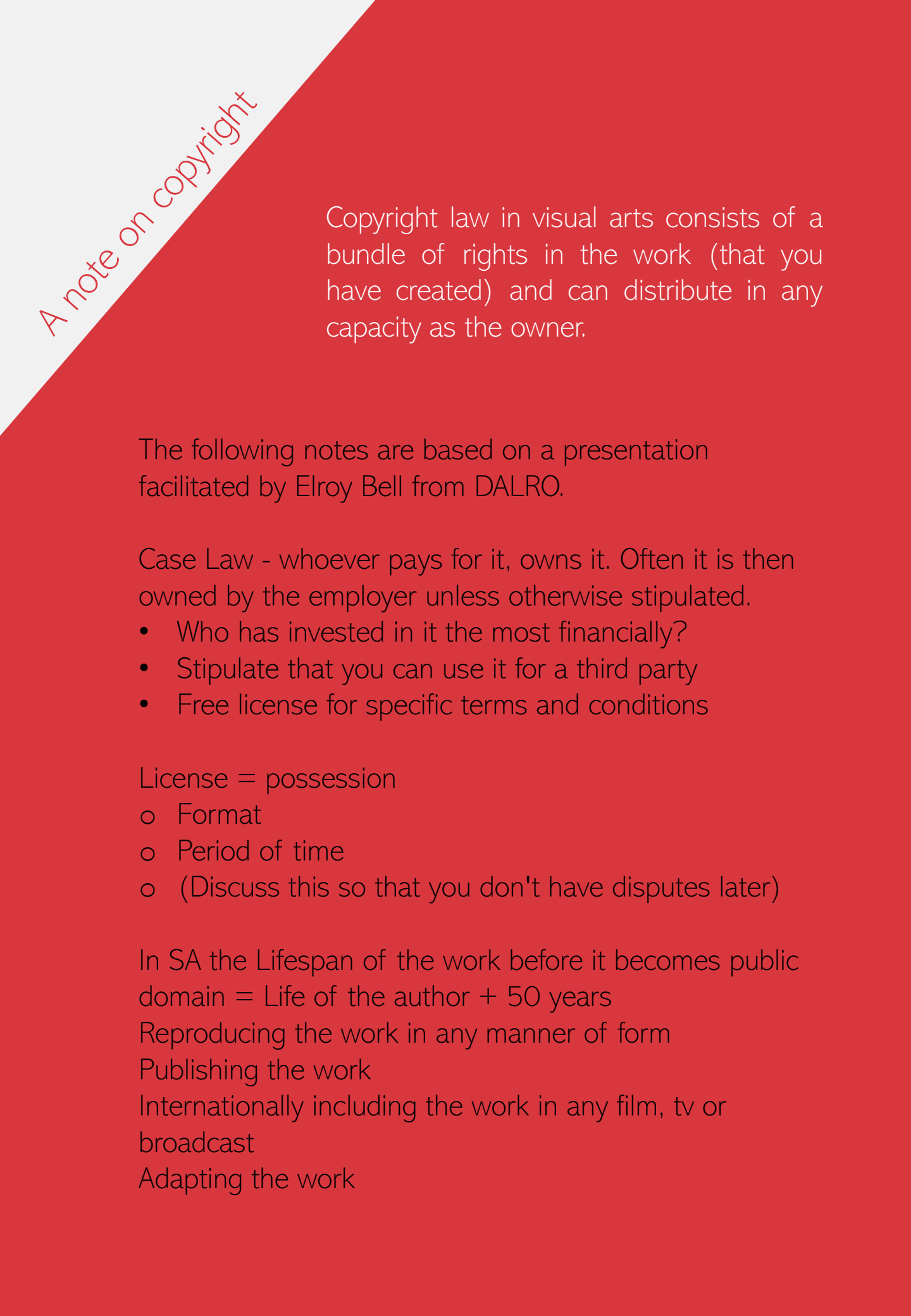
hosts initiatives to heal the
institution, its employees
and the ghosts which roam
the museum halls,

an awareness of JAG's
organisational agency and
operating as a clean and
safe space for its patrons
and staff



A note on writing





Copyright law in visual arts consists of a bundle of rights in the work (that you have created) and can distribute in any capacity as the owner.

The following notes are based on a presentation facilitated by Elroy Bell from DALRO.

Case Law - whoever pays for it, owns it. Often it is then owned by the employer unless otherwise stipulated.

- Who has invested in it the most financially?
- Stipulate that you can use it for a third party
- Free license for specific terms and conditions

License = possession

- Format
- Period of time
- (Discuss this so that you don't have disputes later)

In SA the Lifespan of the work before it becomes public domain = Life of the author + 50 years

Reproducing the work in any manner of form

Publishing the work

Internationally including the work in any film, tv or broadcast

Adapting the work

Continued....



Exceptions:

- Creating the work as part of employment
- Portrait commissions
- Ceding rights as part of an agreement (be very weary of this)
- Limited educational uses (reprographic = photocopy often used by universities)
- Private/personal reproductions

Artist resale rights (secondary market)

Set % or a sliding scale

The artwork consists of both the physical work and the intellectual property.

Visual art is a stable investment as it is an accruing asset.

In terms of South African Law:

- Paintings, sculptures, drawings, engravings and works of craftsmanship, architecture and photographs.
- Work only needs to be original
- Adaption - clear elements of the original (pulled from the original) This is not to be confused with a homage.

Continued...

“A more knowledgeable industry benefits everyone.
A more compliant industry benefits everyone” - Elroy Bell
(2020)

Copyright infringement leads to fines (which can in some instances be retrospectively licensed)

- Exhibition rights are not catered to in SA.
- It is important to document your work so that if an instance arises, you can prove originality.
- Incidental inclusion of work (ie in the background)
- Murals, graffiti, sculptures in public space are more difficult to license
- There are standard tariffs that are not dependent on notoriety

Read Instagram's Terms and Conditions

- Is it a free licence?
- Is what you post property of that platform?
- If you post an image that is not yours - post it with a disclaimer.

Local organization, DALRO, handles terms and conditions for exploitation (legal use of the work) for works.

The organisation *administers* rights.

- 20% administration fee of gross royalties
- Net royalties after tax are paid to the author/ artist

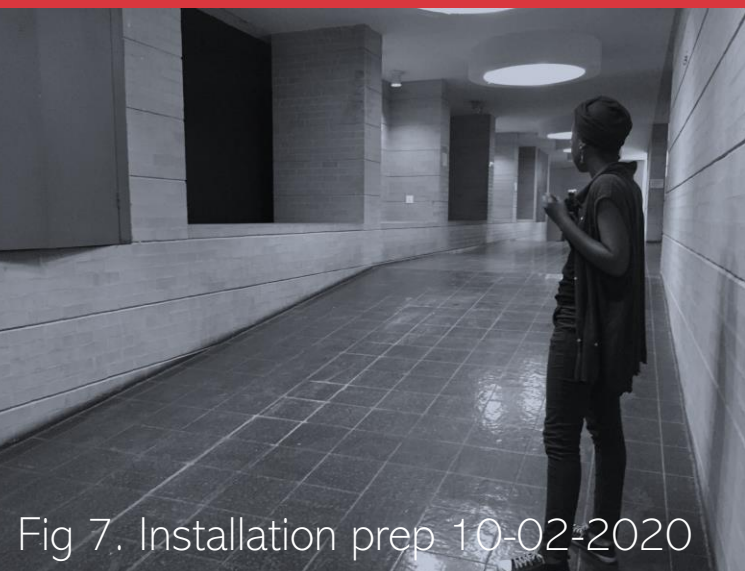


Fig 7. Installation prep 10-02-2020



Fig 10. FUNDA 15-01-2020



Fig 8. Counterspace 13-02-2020



Fig 11. Copyright 03-02-2020



Fig 9. Mentor Meeting 29-01-2020



Fig 12. Workshop 07-02-2020

[illegible]

READING GROUP

[illegible]

Residency Reading List

reading group I	SACHS, A. 1988. Preparing Ourselves for Freedom: Culture and the ANC Constitutional Guidelines. <i>TDR</i>, 35 (1), Spring: 187-193. NTULI, P. 1993 Fragments from under a telescope: A response to Albie Sachs. <i>Third Text</i>, 7(23), 69-78. KOLOANE, D. 1996. Africus: The Johannesburg Biennale - A Perspective. <i>African Arts</i>, Spring: 50-56.
reading group II	FANON, F. 1963. <i>The Wretched of the Earth</i>. New York: Grove Weidenfeld. MOTSA, S. 2019. <i>Daily Maverick</i>. 'Why Zwelethu Mthethwa's artwork should be removed from the Javett Art Collection'. Online. URL: https://www.dailymaverick.co.za/opinionista/2019-10-08-why-zwelethu-mthethwas-artwork-should-be-removed-from-the-javett-art-collection/
reading group III	MAGUBANE, B. M. 2006. 'Whose memory – whose history? The Illusion of Liberal and Historical Debates'. In H. E. Stolten (ed) <i>History Making and Present Day Politics: The Meaning of Collective Memory in South Africa</i>. Uppsala: Nordiska Afrikainstitutet, pp. 251 - 279.
reading group IV	NTOMBELA, N. 2015. 'Curatorial as Education: A few notes on the role of education within the context of the museum'. In T. Murinik (ed) <i>Constructure: 100 years of the JAG building and its evolution of space and meaning</i>. Johannesburg: David Krut Publishing, pp. 130-143. BOAST, R. 2011. Neocolonial Collaboration: Museums as Contact Zone Revisited. <i>Museum Anthropology</i>, 34, 56-70.
reading group V	Krotoa, 2017. Feature film. Directed by R. Durrant. South Africa: Penguin Films NDEBELE, N. 1991. 'Turkish Tales and Some Thoughts on SA Fiction'. In <i>Rediscovery of the Ordinary</i>. Durban: University of KwaZulu-Natal Press, pp. 1-28.
reading group VI	MIGNOLO, W. & VAZQUEZ, R. 2013. Decolonial AestheSis: Colonial Wounds/Decolonial Healings. <i>Social Text: Periscope</i>, Online. URL: https://socialtextjournal.org/periscope_article/decolonial-aesthesis-colonial-woundsdecolonial-healings/ MULVEY, L. 1975. Visual Pleasure and Narrative Cinema. <i>Screen</i>, 16 (3), Autumn: 6-18.
reading group VII	NTULI, P. 2018. <i>Daily Maverick</i>. 'Op-Ed: The 'Other(ness)' problem of Inxeba'. Online. URL: https://www.dailymaverick.co.za/article/2018-03-07-op-ed-the-otherness-problem-of-inxeba/ <i>Inxeba</i>, 2017. Feature film. Directed by John Trengove. South Africa: Indigenous Film.

Figure 13: Tammi Mbambo at JAG designing the exhibition logo. Image courtesy of Gemma Hart.



THE POETICS OF BEING ERNEST IN:

MOVING KWA LAFA DAAR

-CURATORIAL RESIDENCY EXHIBITION-

TAMMI MBAMBO
OMPHEMOTSE RAMATLATSE
SIMANGALISO SIBIYA

AT
**THE JOHANNESBURG ART
GALLERY**

EXHIBITION OPENING:

DATE: Saturday, 14 March 2020

TIME: 13:30 p.m. for 14:00 p.m.

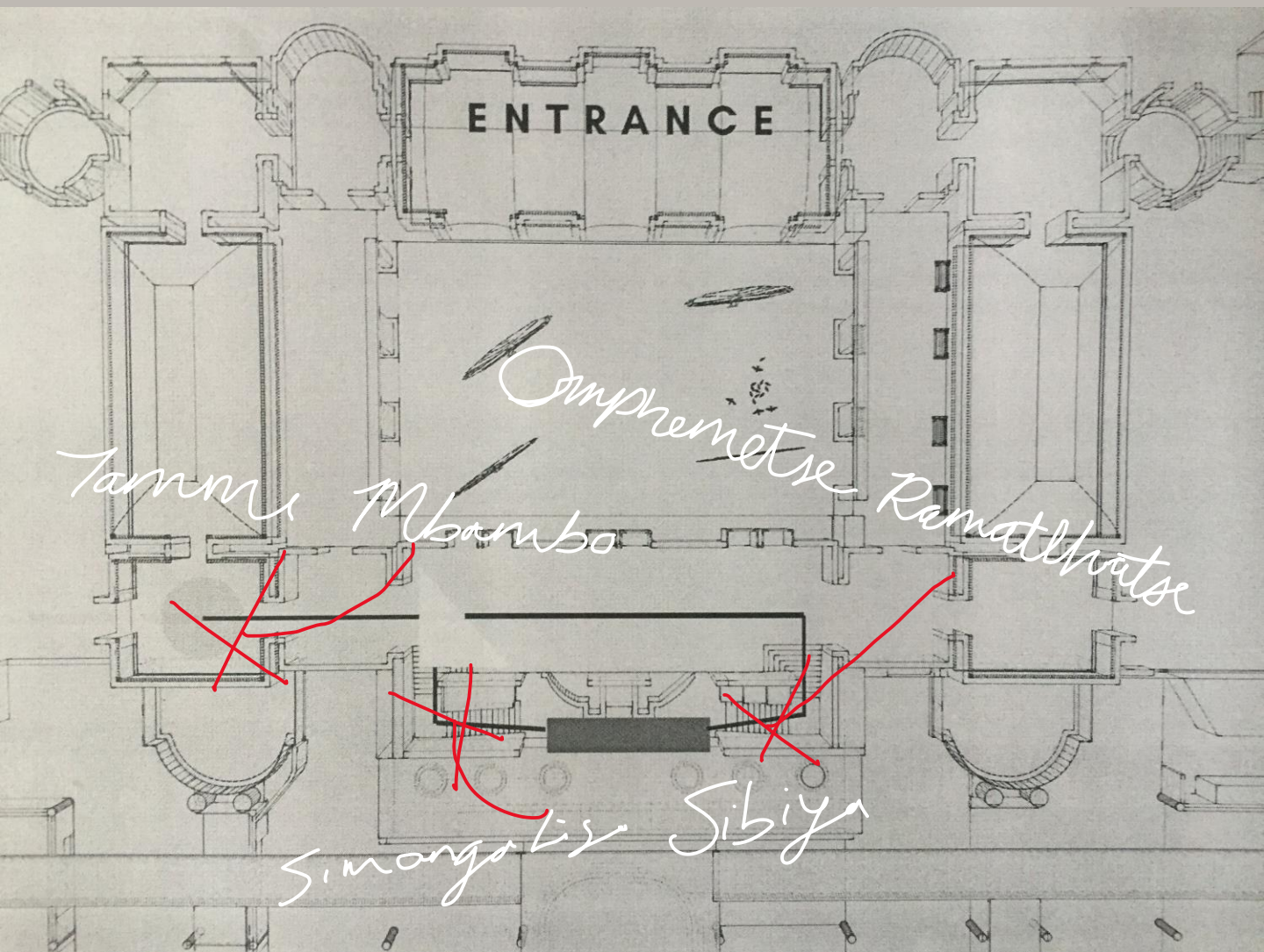


Free admission. Refreshments will be served.

'MOVING: Kwa La Fa Daar'

In thinking about movement and change, the artists arrive at the concepts such as force, momentum, conditions, direction, alteration and will. They ask: what does it take to acquire the desired movement? How does one enact change and effect?

The artists are interested in generating, sustaining, acknowledging and documenting movement.





Omphemetse Ramatlhvatse



Fig. 15

Fig. 15



The mountain is growing flatter everyday. The more people occupy it, the more it erodes. Revealing hidden agendas and ulterior motives. Everybody wants to eat from the mountain. We have been deprived of its nutrients for far too long. We are accustomed to rented ground; which would usually be limited to a four-roomed-apartheid-cabinet-uneven square or a one-roomed-supposed-double-garage space. Along with the package comes to a Landlord who not only decides when to turn the main switch off in the 'main house'; They have now taken the role of apartheid-inspector-'your business along with those pick 'n pay plastics that you pass with monthly, when you haven't paid my rent; are mine to mind'.

I grew up in Soweto. Namely between here's and there's in Dobsonville, until 2013, when we moved to Senaone, a small township next to another small township named Chiawelo. We've moved between shacks, backrooms, a four-room house, a garage – all in the while, unhelpfully, patiently waiting for an RDP house, which my parents had applied for in 1996, 24 years ago. We waited until hope turned to panic.

In 2007, my father lost his job after the company (William Tell) was liquidated. They were paying them peanuts! Unbelievably so. A carpentering company. Highly skilled men and women, receiving a pay of R700 weekly. With one breadwinner, my Mother, we had to move out of the four-roomed-uneven square, where I had, at least, an illusion of privacy – space; to a down-graded garage in Senaone. This was in my matric year. 2014. The psychological triggers and traumas that I experienced as a result of moving into that matchbox 'daram it's a roof over our heads', landed me in Chris Hani Bara hospital due to a suicide attempt.

In 2017, my Mother lost her job when the Phumelela / TAB horse racing and betting company decided to retrench a wave of its workers. They were and have fully taken advantage of the new 'proposed' 'basic salary' of R3000. This meant a large salary cut. Literally from (as little as) +-R7000 (R8000 on a good month) to R3000 per month! The obvious (forced) choice was to take her retrenchment package. Once which came with a large bite in it, mind you.

We were left with the daunting question: how would we afford to continue to live in a rented place when the money runs out? My father hadn't been successful in finding employment. An uneducated Black man in his late 40's. Every turn, every attempt, every door shut in his face. Unemployed with no hope of employment and aging. His skills, experience and family doomed to homelessness.

Land expropriation without compensation - obviously coupled with corruption, landed on my mother's ears right on time. With some money from her diminishing retrenchment package, my Mother bought a double stand plot of land in Lawley. In a place called Mountain view, AKA *Kokotela*. The word *Kokotela* is an action- to knock into, make, fix, make do. A word synonymous with the creation or Recreation, the starting over of life; settling and making home. Mountain view is on old farming land. A wild landscape of rolling hills. Which gives one the opportunity to have a relationship with the wide-low-lying sky and rolling clouds.

The mountain gives birth to the possibility to start over and toil over old dreams on new land. Space, physical space gifts one's psyche with room to unpack and lay out its contents, at least that's what I believe. Freedom is living without fear and I believe that fear is catalysed by restrictions and that is what my experience of living in backrooms and lands that spoke back whenever I would dare to rest my roots, "*Ku kithi la!*" – you have no right to this land. You have no right to imagine or manifest your imaginings onto this land.

The mountain is gifting me with time + contemplation. Opportunities to plant seeds and wait to see as the plants struggle to grow because there are rocks that are infringing on the growth/spreading of their roots. The sun is too harsh on these specific plants. Therefore, I have time to toil the soil, remove the rocks to make way for the roots or make a bed for them. Or completely scrap these plants and plant seeds that may survive and flourish under the circumstances which the mountain offers.

The mountain offers opportunities to become a pioneer and its horizon, a canvas on which to drown in imaginings that aren't distracted or hidden by skyscrapers with set objectives. It offers space to play without restrictions; of worrying that the dust emitted from stories of fictional characters will land on the Landlord's white clothes, thus posing a threat to the roof under which your rent money limits you to. We can run freely, as the wind whistles excitedly because it too has found friends to play 'tag' with. When the sun sets on the mountain, it waves while it turns to rest, assuring you that it will return tomorrow to witness what new imaginings you plan on manifesting in the morning.



Land is for occasion. Land is for play. Land is for experimentation. Land is for expenditure of comfort. Land is for Freedom: To imagine without restriction. Land is for pockets of possibilities. To run away not too far from home. To settle in one's own thoughts and tell stories to yourself, refine them in your own pocket, before attempting to tell it to others. Land is for food. To plant. To reap. To discard and deal with your discard. Land is for time + contemplation = decisions. Land is for perseverance + flourishing = life; beyond 9 to 5, 'run to the taxi. Make sure the sun doesn't set on you in the city. Land is a blanket: to lay on. To sleep in, cuddle and dream. Land is for 'work on your own time, eat from your sweat, like the Alpha Image intended life to be. Land is for independence. Land is for expelling that which is in the psyche, so that new things may be imagined. Land is for growth. Land is for manifestation.

Fig. 16



From scratch darling; is where we
are not the bottom. From scratch
at a height. Privilege.

To Note on Palms

I want to have Palm Trees outside my house. Lined up.

We're made of colonial influence. Colonial because of the times.
Colonial because of the preset objective of our existence.
Consequences of historical myths. Architectural elements in the
larger design.

Palm trees have big leaves that wave at you when the wind blows.

I would like to adopt Palms to scribble on. We would write new
narratives which would read louder and clearer on the fading ink of
colonial purpose.

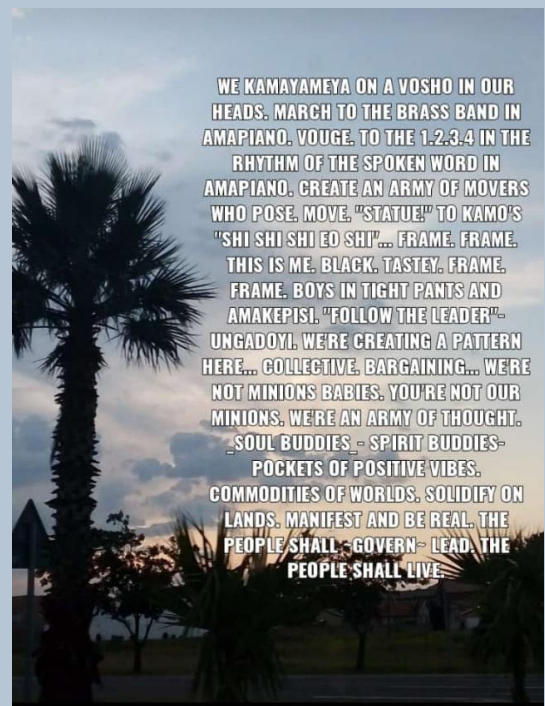
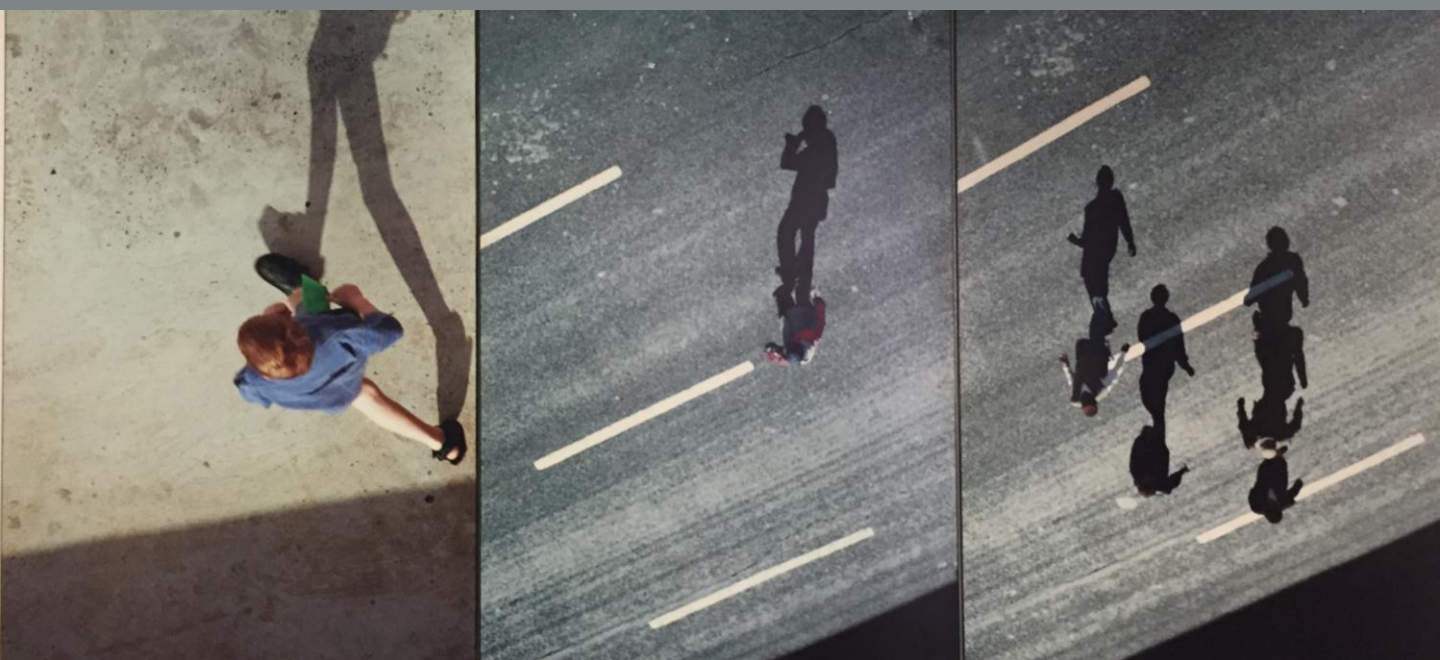


Fig. 18



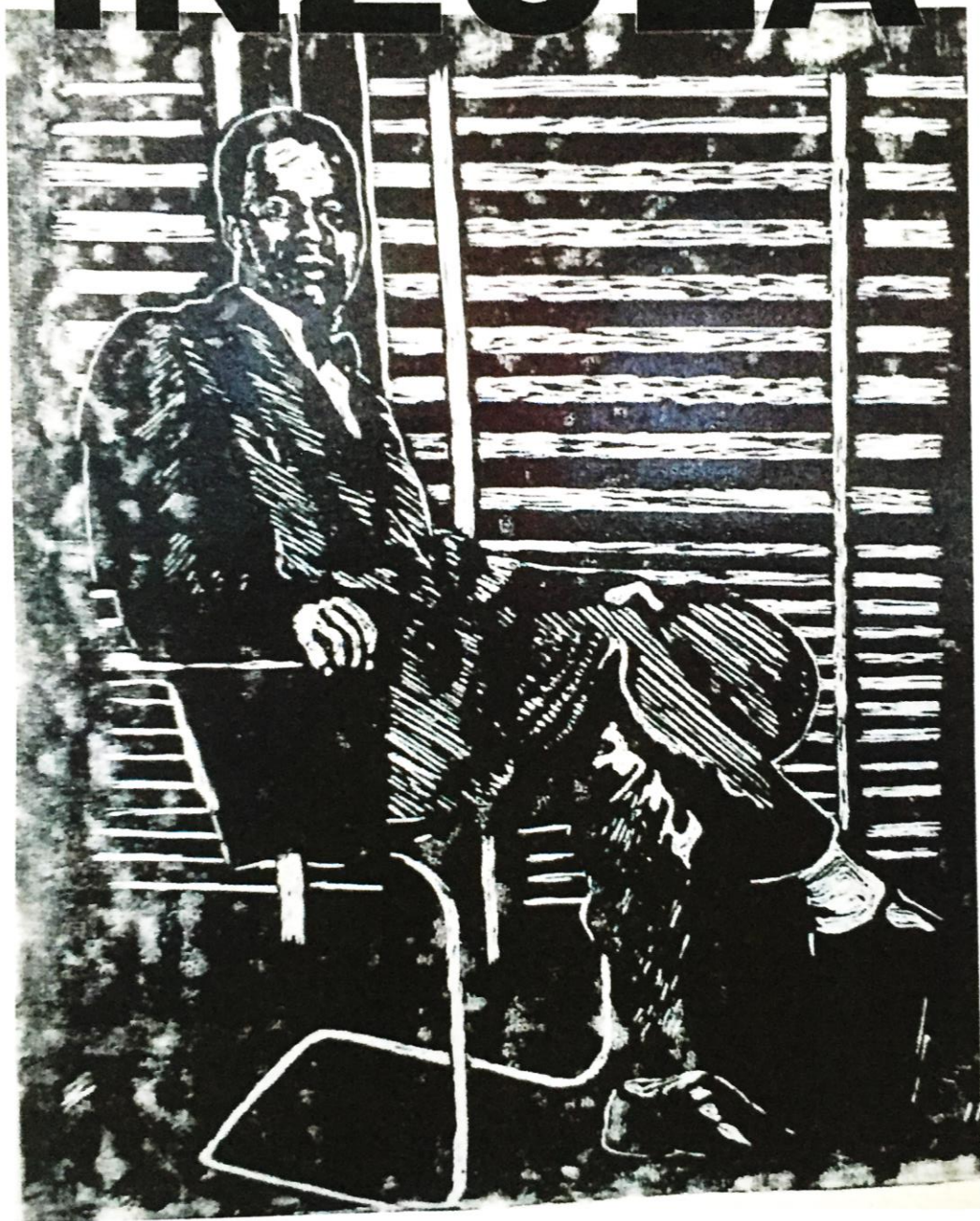
Simangalis Sibiya



Fig. 18

Fig. 19

“INZULA”



ARTWORK: LINOCUT ON FABRIANO: FEZILE MONGEZI TWALA

**“Inzula” means really a traveller,
voyager, somebody moving from
place to place, but where?**

- CREDO VUSAMAZULU MUTWA

Fig. 20

Inzula

My immediate family has to be the worst consultants. Understandably so, their main concern is my safety. My oldest brother's energy drops as he advises that, "*lama drami* will shoot you before you can even ask your fancy questions". Clearly in his mind, my interviews are going to be conducted in English. Since the plan is to have an exhibition, which is mostly supported by the whites and black middle class. My father gets a little excited initially, since his father was a taxi owner and one of his older surviving brothers is still in the business. However, his smile is quickly wiped off as he remembers how he used to fight his father's taxi drivers back in the day. This happened if they tried something shady. Eventually, his father was shot in an instance of taxi violence and he just never took interest in the business. With a half-smile he will sarcastically say, "you want to go out like your grandfather *ne! Lezinzula* are barbarians and the only thing they care about is money, power and guns". Then my grandmother, my dad's mother, who is always supportive so long as *labafana bakhona* (she rubs her thumb to the index finger as a symbol of money). She quickly remembers that her late husband was a victim of taxi violence and warns, "be careful and be respectful and honest to labo taxi driver, they do not trust easily and won't hesitate to kill you if they suspect something fishy. Make sure you get paid so that I can get my munchies". Well at least granny acknowledges the violence and gives some great advice.

Then, there are these creatures that I call friends, they all think that there is no story or content when it comes to the industry cause the only thing "these people" know is money, greed and violence. They always exclaim, "*Ntwana mara nawe uya foster yazi, uzobayenzani abo Mageza, futhi ubani ozoza e gallery azo bukela abo mageza. Sibabona enough estradeni*". They would continue and say as a parting shot, "*labo Mageza abayazi nale Art yakho, angeke nje baphume estradini bazobukela I art*". Clearly my friends see this as a once off event that will be drowned by the noise of Joburg. Most scholars believe, rightly so, that there is content out there of the taxi industry, why produce more of the same thing? So, I always ask one question, "tell me one of the founding members of the WATA". The answer is, "I don't know, it is not my topic of interest but there are scholars who have produced this information". Crazy how we know the founders of Apple, Ferrari even America but no one knows the founders of the industry they either participate or use to participate in actively.

In the industry, I think the most interesting people to engage with are the drivers and the passengers - as we get to interact for a much larger period of time. The que marshals are more closely associated with the owners and the association than the drivers and feel like they're a higher authority than the drivers, with their interests in looking after the passengers - in theory at least. The drivers always admit that there is more to the industry than what meets the eye: the independence and financial freedom to a certain extent that comes with the job, the abuse if you don't reach your daily target, the pressures of being on the road for a long time, the violence and last but not least the rape culture amongst drivers and school children. I am in total disbelief as the driver narrates the story of the number of taxi drivers who are behind bars for statutory rape. It's something that is not openly spoken about, despite the fact that it has become a national crisis with publicity around older woman being violently raped in taxis by a gang of men.

With all the above-mentioned conversations I have had with the people, I can't help it but come to a conclusion that, we are not talking to each other as a people about this industry that has become a major part of our daily lives, but we are talking about "it" based on history and distortion by the media with their one-sided reporting. Acclaimed author, Chimamanda Ngozi Adichie, warns us on the single narrative, "The single story creates stereotypes, and the problem with stereotypes is not that their untrue, but that they are incomplete. They make one story become the only story". When one listens to the taxi story, clearly it is one sided: they will kill you if you ask the wrong questions. That narrative is not untrue, but it has created the stereotype of *Inzula/Inzule* that Chimamanda is warning us about, it has made the industry inhumane.

Inzula has become a synonym of a taxi driver, owner or que marshal who is prominently a Zulu speaking Nguni, who is disrespectful and arrogant if you are from the cities and townships of South Africa. Most people who are from the rural areas believe that *inzula* is a dwarf cow that is constantly wandering around the village the whole day. Well one can clearly see why it is then associated with a taxi driver in the city and townships. *ISanusi*, Healer and Artist, Credo Vusamazulu Mutwa, brings in a deeper richer understanding of the Nguni-Zulu people in the documentary *Reptilian Agenda* by David Icke (1996). He describes how:

People believe the original human beings come from the constellation of Orion, which is known as the constellation of Umhambi in IsiZulu, the one who travels very very far. The constellation of Matsieng, the one who was sent by God, umvelinqangi to create the first human beings and Matsieng was accompanied by a lion and a very black male and his dog. Zulu people believe they originated from space rather and their name Zulu does not mean sky but interplanetary space. The word Zulu also has to do with travelling. The word Zula which is used to refer to Zulu's sometimes contemptuously Inzula means really a traveller, voyager, somebody moving from place to place, but where? From the Izulu. I ask you, how did the land bound people like the Zulu's know that you could travel in space, Uyazula.

Whatever our understanding of the word *inzula* is, we all agree that it has to do with moving and mobility. Whether aimlessly like the dwarf cow, or as a job like the taxi driver and even as a founding philosophy of the origins of the Nguni-Zulu people. My duty is to historically revise the story that is being told about the taxi industry by celebrating and commemorating the founding members of one of the earliest and arguably the biggest association in the country through the 'Inzula Portrait Exhibition' and using Bab' Twala's story as a point of entry I hope it will begin to tell the untold narratives about this magnificent industry.

INZULA!
- Inzula seeks to celebrate the legacy created by the Founders of the industry, starting with the "WATA" Association, which has gone on to spawn numerous other Associations over the years, along with job creation and a robust taxi sector ecosystem.

Fig. 21



Tamm Mbambo



DREAM, GIRL



by
THE EASTER
EGG DEPT.

Fig. 22





Holy Water and Sanitizer 1

**Taken by Masego Morulane
Shot at the Johannesburg Art Gallery**

A literary performance: This is a fictional magazine interview that Tammi Linda Mbambo has between her (Linda Mbambo, the interviewer) and herself (Tammi/DreamGirl, the interviewed).

In this piece Tammi Linda Mbambo is in the future writing about this current moment.



<https://tammimbambo.wordpress.com>



Holy Water and Sanitizer 1

**Taken by Masego Morulane
Shot at the Johannesburg Art Gallery**

I can't work in the library

I played music as I read
I sprayed Holy water as I entered
I took many breaks, resurfacing in the museum courtyard,
Nothing worked. I couldn't work.
I thought at first that I must not like the air or the chairs
Have I fallen out of love for research?
No...there is something else going on.
I especially can't work in the library when I'm alone.

I can say with certainty that I feel uneasy here;
in the bathroom, in the 'Foundation Room', alone in every staircase,
in the stripped-down basement that I pass every time I walk to the
studio (I get chills remembering that I will need to walk through
there tomorrow).
Everywhere, I am uneasy if I am not in motion, but especially in the
library.

I wondered if anyone else feels the same - I asked, and from
believers and non-believers alike
there seems to be a nonchalance about it
as if it is an acceptable characteristic of the museum.

"The ghost? Ha-ha, yes. Florence Phillips, the Lady of the building."
For a short while, I thought there was just one to worry about, but
someone told me there were many - MANY. She said: "think about
it...the archive is filled with funerary ruins". Sounds like a ghost
infestation to me. Sounds like a problem to me.

To this day, I go around the building asking employees about the
ghosts. Some shrug, some giggle, some get very serious, lowering
their voices. When I asked Simangalisso how he felt about them, he
said: "They're just spirits. You don't have to give them attention. Bear
in mind: they feed off of fear."

Speaking of fear -

I am set to exhibit my work in the Foundation Room where Lady
Phillips was allegedly spotted. I'm staying strong - I am ignoring her
completely. It's not about her. I don't want her in my work. I don't
play with ghosts.

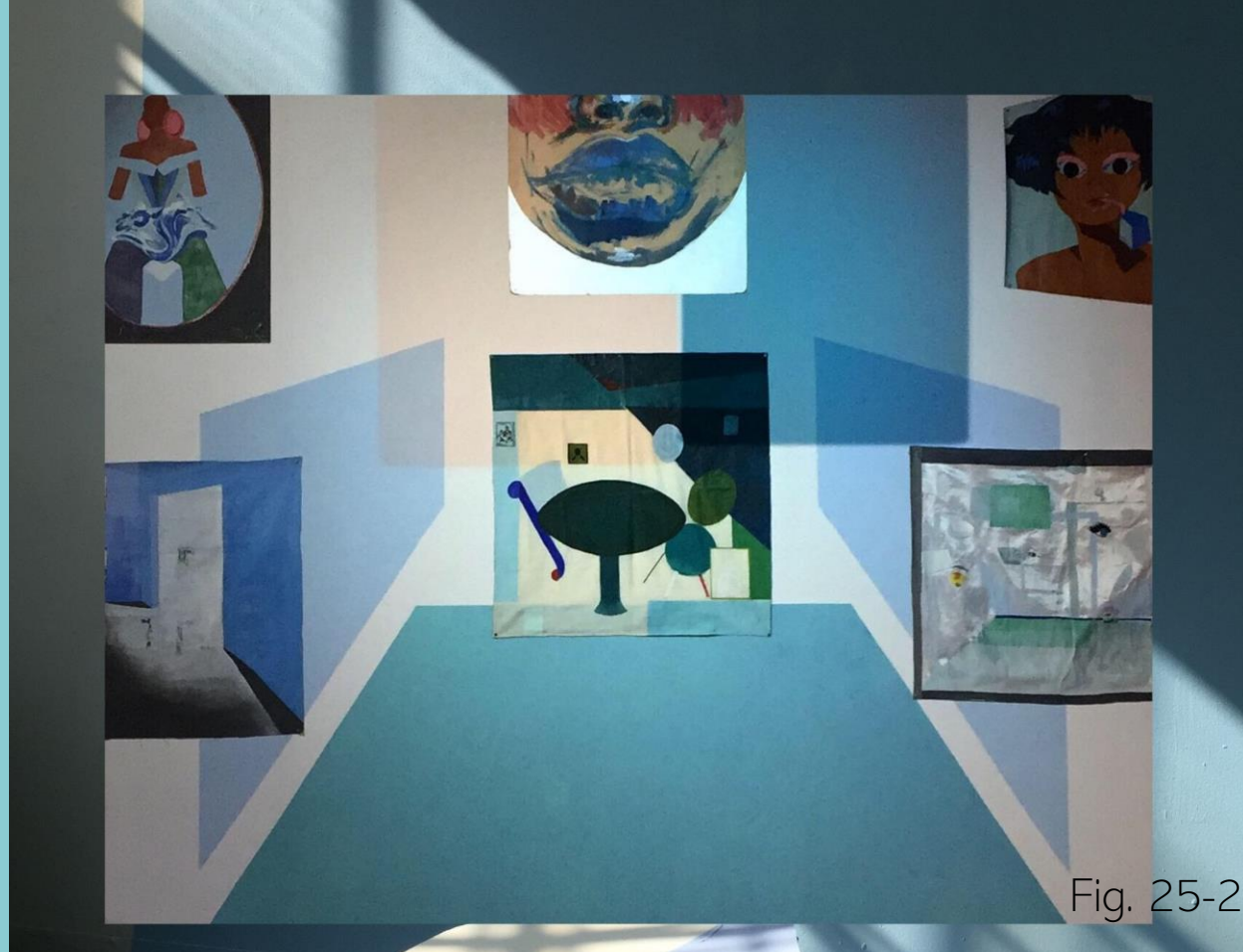
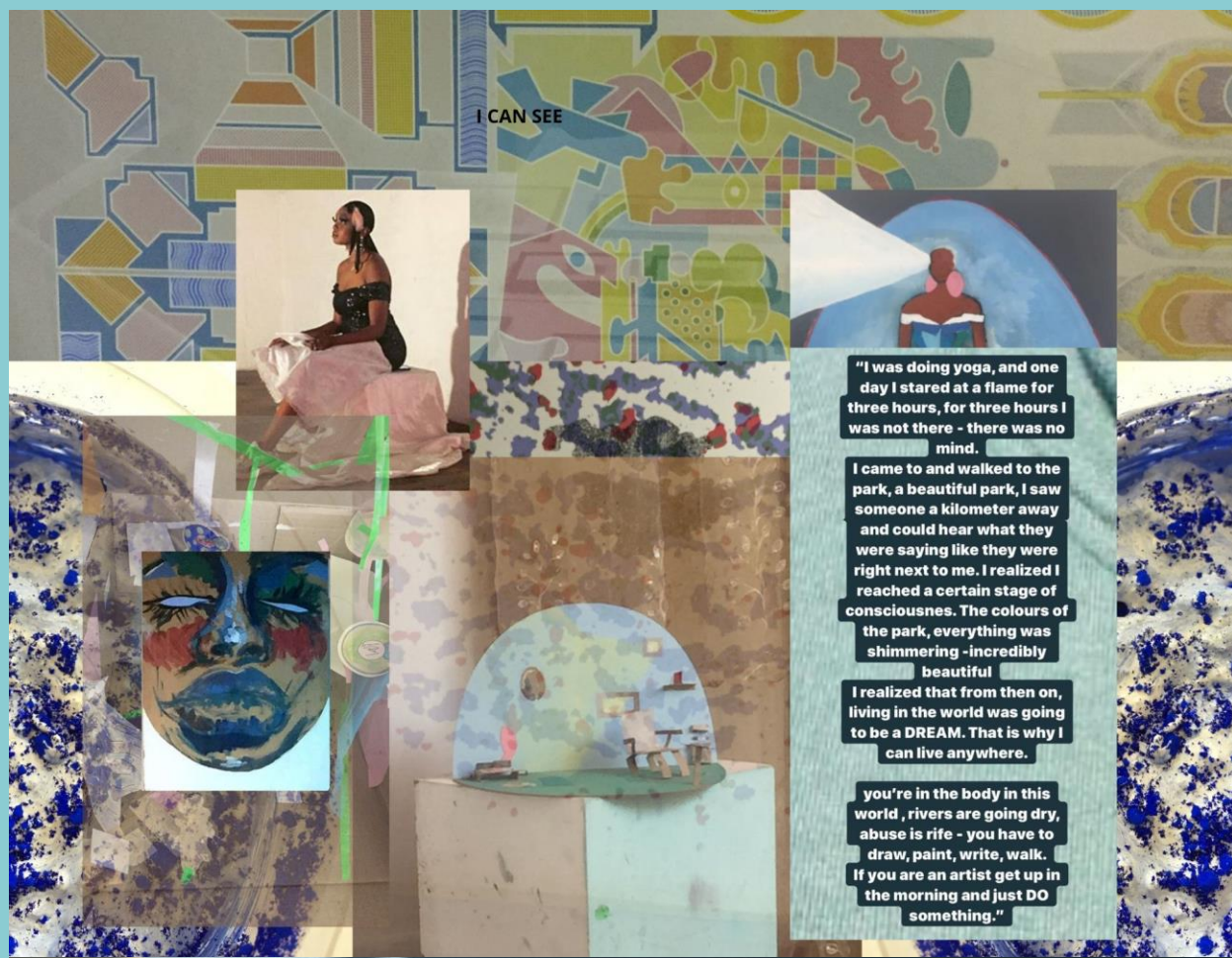
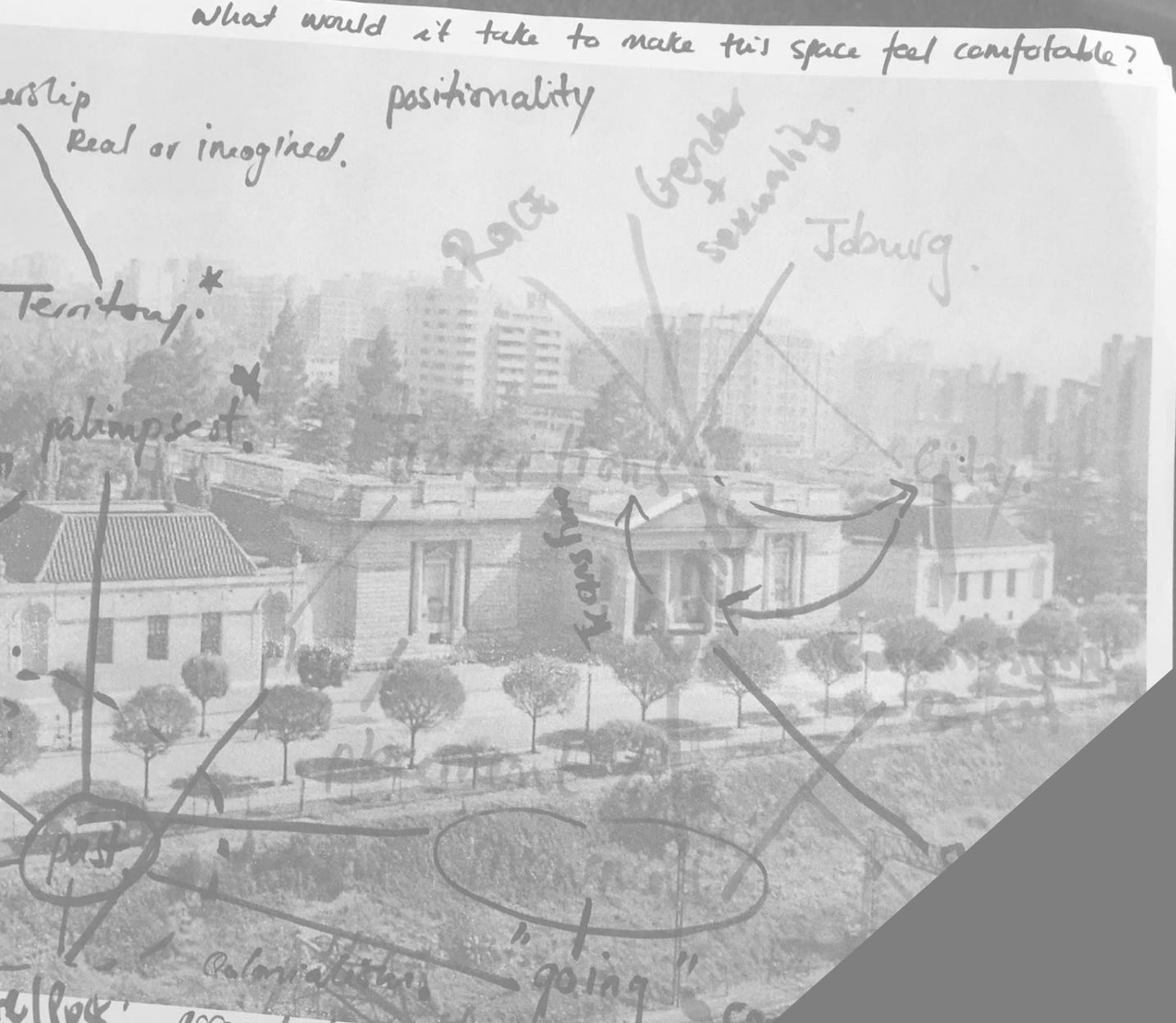


Fig. 25-26



Chapter III

A Curatorial Residency at the Johannesburg Art Gallery

Chapter III: Curatorial Residency at the Johannesburg Art Gallery

This chapter will trace the trajectory of the time-based immersive residency research project. Firstly, by describing the practices of the participating practitioners as a means to contextualise their work and desires for the programme. This will be followed by a discussion of the residency components - in the form of dialogical workshops centred around professional practice, a reading group based on Trans-Atlantic post-colonial discourse and the shadowing of JAG staff. Secondly, it will chronicle the forms of collaboration and intervention engaged with by the fellows of the project - concluding in an exhibition moment. Lastly, this chapter will contemplate how this process could be improved upon to develop a more successful model. Throughout, it will consider the ideas around dialogic engagement and modes of practising in a part-residency, part-workshop, part-lab model - in terms of how the theoretical framework was actualised. This chapter considers how the fellows' politically-orientated practice can be supported through the use of the museum as a pedagogical platform.

To further substantiate the necessity for this kind of research project, a report⁹⁴ by the The Human Sciences Research Council (HSRC) (2010) describes how public art museums⁹⁵ in the country have managed to produce a significant output of exhibitions and educational programmes⁹⁶ despite being under severe financial constraints⁹⁷ (2010: 2). It recommends that there be far greater investment in the educational programmes of these institutions (HSRC 2010: 2). The report states that a defining feature of the South African landscape is a lack of independent and artist-run initiatives⁹⁸ outside of commercial ventures. These kinds of organisations and initiatives play a critical and innovative role in the ecology of the visual arts, but are often beholden to funding entities in a way that is not conducive to the growth of said initiatives (HSRC 2010: 6; Hlasane & Malahlela 2014: 243). In what has previously been a sector dominated by white

⁹⁴ The research was conducted by the The Human Sciences Research Council, African Micro-Economic Research Umbrella (AMERU), the University of the Witwatersrand and the Thompson Research Services for the Department of Arts and Culture.

⁹⁵ Their collective store of these artworks is conservatively estimated, at R2.2 billion in value (HSRC 2010: 2).

⁹⁶ These are largely programmes targeted at school-age learners (HSRC 2010: 2).

⁹⁷ This pattern was established under the apartheid government that has continued to the present day. For example, local government in major metros and secondary cities collectively invested in the region of R50 million in 12 municipal museums in 2008/9 (HSRC 2010: 7).

⁹⁸ Only a handful of independent (artist-driven and non-profit project spaces and residency programmes) across the country have a mandate to expose new talent and work with exchange/ collaboration outside of a commercial, profit-driven framework (HSRC 2010: 6). In an interview with Molemo Moiloa (2019), she corroborated this by saying that when she was at VANSa, they would produce an 'art map' (mapping all the different spaces in Joburg). Over a duration of years, it becomes evident that most independent spaces, "just tanked" (Moiloa 2019).

practitioners, *some* 'post'-democracy demographic transformation is reflected in the statistics generated by the report. However, in the 'post'-apartheid context, Black women artists have *remained* the minority⁹⁹ of the sector workforce. The report reveals that the burgeoning Visual Arts Sector comprises of a comparatively young and educated workforce - many of whom are under thirty-five years of age¹⁰⁰ and a substantial segment of artists have some form of tertiary education¹⁰¹ (HSRC 2010: 2). This indicates that a university education does not necessarily ensure success in the competitive and commercially driven sector. The findings of this report illustrate an urgent need for educational programmes that cultivate and grow the larger ecology through the enrichment of specifically young practitioners.

The site-specific projects described in Chapter II were largely process-based explorations of the museum. Each of them approached the institution from a political, social, ideological or physical perspective and are useful to this research project in terms of thinking through failure or absence as a catalyst for change. 'JPP' and 'Johannesburg Circa Now' as pedagogical interventions also engaged modes of 'trespassing' between space. These two projects are perhaps more closely related to the concerns of my research paper that the artistic interventions of 'Time's Arrow' and 'JAG/SNAG'. 'JPP' and 'Johannesburg Circa Now' highlight the value of artist-led initiatives in the 'condition of collectivity' where social exchange is privileged over material output. The focus of my research project - clearly not the first intervention at JAG and hopefully not the last - explores how existing museum structures can offer a pedagogical platform for young practitioners in the form of a part-residency, part-lab, part-workshop model.

The Residency

The residency¹⁰² was designed to be layered and multi-faceted in order to best meet the practitioners' needs and develop the museum as a pedagogical 'micro-site'. In planning the structure, I intuitively felt based on my own experience that the programme should have a combination of elements to make for a dynamic experience. As such, the

⁹⁹ At the time of the study, just over 57% of the entire workforce consisted of Black practitioners and just over 50% of women. However, the representation of Black women artists comprises just 12% (HSRC 2010: 4). The socio-economic and cultural reasons for this are complex; endeavours into visual arts are perceived as high risk from an economic point of view and the canon of South African art history has privileged men (HSRC 2010: 50).

¹⁰⁰ Approximately 53,4% of people working in the sector (including artists) are under-35 in age (HSRC 2010: 2).

¹⁰¹ 72% of artists and 48% of employees and contract workers in businesses and organisations are qualified with a tertiary degree or diploma, making this a highly educated workforce. (HSRC 2010: 2).

¹⁰² The residency ran from 1 November 2019 - 28 February 2020.

residency was devised in three interconnecting components. The workshops were framed as a responsive and reflective space, focusing specifically on incubating ideas and providing professional practice skills. Whereas the reading group offered a broad contextual theoretical grounding to locate the project within a larger discourse of knowledge production. The shadowing of the professional museum by the fellows was an opportunity for the practitioners to get a sense of the different roles within the institution. The form of the research residency took inspiration from curator Bisi Silva's Àsikò project - as a part-residency, part-workshop, part-lab model - to integrate the gap between knowledge and practice (Silva 2017: xv). In approaching the museum as an experimental 'lab', the residents were also encouraged to do their own independent research - making use of the JAG library and archives. During the process, the fellows engaged individual mentorship from curators; Dr Same Mdluli, Nontobeko Ntombela and Molemo Moiloa - as a means of extending the pool of knowledge and curatorial expertise that they residents could draw from.

Theorist Irit Rogoff's understanding of the museum as a site of possibility and potentiality (2008) - a sentiment shared by Stephen Hobbs in JAG/SNAG (2015: 118) - instilled a sense of excited anticipation within me. I hoped to develop a programme that facilitated the museum as a 'micro-site' (Di Leo et al. 2002: 11). In thinking through knowledge production, I've often been taken aback at how conservations often pivot around possessive attitudes towards seemingly coveted information. The sentiment, "knowledge is power" rings true in many ways, however, in my observations there seems to be an unwillingness to part with it. Phrases like, "I had to fight for this" or "no one ever taught me this" are often thrown around in resentful or dismissive tones. It is clear to me that these kinds of sentiments are not conducive to generating collaborative practice or growing the larger art ecology. In my mind, the residency presented an opportunity to *unlearn* this kind of toxic thinking and test an *otherwise* - to find an alternative. I found myself pondering what happens when knowledge is shared, not as a way to leverage power, but given freely? What happens when we create a context of reciprocity? What happens when we can actively listen and learn from one another? To some, these may seem like lofty ideals or overly optimistic sentiments, but as Zen Marie says, let's not be cynical.

The Participating Practitioners

Three emerging practitioners, all under thirty-five, with diverse interests and backgrounds; Simangaliso Sibiya, Omphemetse Ramatlhatse and Tammi Mbambo, were selected to participate in the residency research project. I was aware that as young practitioners with developing careers, transitioning¹⁰³ into the professional art world, they should be treated with sensitivity and great care while respecting their individual autonomy. The kind of care that is often largely absent from institutional spaces. Educators Jeffrey Di Leo, Walter Jacobs and Amy Lee in *Sites of Pedagogy* (2002), argue that any generation of a 'micro-site' of pedagogy should consider participants as complex and multi-dimensional (2002:2). As a minority group in the arts sector¹⁰⁴ the project aimed to support young Black women practitioners who form a significant fraction of the residency. Given the complexities of subject positions and their relation to power dynamics, I was mindful to never present knowledge from a position of 'saviour' or 'all-knowing oracle'. Rather, support was produced through constant consultation and dialogue. All of the fellows have had some engagement with formal arts training, whether that be in the form of a university degree or experience of community college. Di Leo et al urge us to include individuals who have not participated in a 'traditional' university education when considering new sites of pedagogy (2002: 12). Doing so creates a necessity to look beyond the classroom or academy space - and presents the museum as a viable alternative when considering expanded access (Di Leo et al. 2002:11; Kearney & Leyde 2015: 73; Nkosi & Sunstrum 2013: 1). Despite coming from different socio-economic and educational backgrounds, the premise of the project for all was based on providing support, skills and theoretical grounding to the participants for their budding careers. The following section contextualises the fellow's practices - by mapping out their interests and aspirations as starting point for the project.

Simangaliso Sibiya describes his practice as twofold; firstly as an artist, and secondly as a curator. He has been engaging curatorial practice over the course of the last two years¹⁰⁵ but also has a keen interest in arts education, with aspirations of eventually wanting to be an authority on the subject (Sibiya 2019). "I think there needs to be a shift, especially in the context of South Africa... how do we use education and innovation?" (Sibiya 2019). His line of thinking is echoed in the premise of this research project. Sibiya's long-term goals are to open an art school¹⁰⁶ and claims that this particular interest

¹⁰³ By this I mean a transition out of the academy or art-training space.

¹⁰⁴ Illuminated by the HSRC Report.

¹⁰⁵ This came from wanting to better understand and participate in the arts sector - specifically as a means to come to grips with the business practice of the arts (Sibiya 2019).

¹⁰⁶ He imagines that this space would offer training from primary school learners all the way up to PhD level students (Sibiya 2019).

stems from his experience studying art at the Funda Community College¹⁰⁷ (2014 - 2016). A crucial aspect of his training instilled a desire to contribute to his community (Sibiya 2019). As such, his approach to knowledge production is inclusive, as a means to, “collectively...create the knowledge” (Sibiya 2019). He argues that this is his motivation for a collaborative practice, “with having learned that, I always bring different people on board” (Sibiya 2019). As I mentioned earlier, a collaborative approach to knowledge production is a central tenet of this residency.

Furthermore, as a practicing curator, Sibiya is interested in themes relating to power dynamics - revealing the complex levels of inequality faced by society. “We hardly speak of power. Every space you go to there are power relations” says Sibiya (2019). In a sense his sentiment illustrates an intuitive cognition of the concerns raised by scholar, Margaret Meban. In which she argues that the efficacy of dialogical practice hinges on an understanding of contextual power dynamics (2009: 35). Sibiya’s interest in destabilising historical power dynamics extends to the larger decolonial project, which he believes should be a reciprocal and mutual engagement, “...it’s not about me as the colonised telling you what should be done” (Sibiya 2019). He has great conviction that art has the potential to play a crucial role in this, but also imagines the possibility of engaging narratives beyond the walls of the White Cube, arguing that this approach is also a means to develop new art audiences (Sibiya 2019). Again, this is reminiscent of what Meban argues - that increasingly artists are seeking to integrate their role into the fabric of society by employing public sites beyond institutional walls (2009: 34). Sibiya’s aspirations for the residency are to grow a network and work towards influencing the art sector. He describes this process as “going [in] to an industry that is not open to a black child from the township, just opening it up and getting familiar with other spaces¹⁰⁸” (Sibiya 2019). This sentiment underscores the historical exclusionism entrenched by the apartheid regime and its lingering legacy in the contemporary arts space. He also articulates a desire for the space to be made familiar. This evokes the argument made by educators Joni Brenner, David Andrew and Theresa Collins, in which they declare a, “deep longing for familiarity” on the part of students - or practitioners in this instance - entering institutional spaces. Although, as I discussed in chapter I, the mechanism for generating familiarity needs to be carefully articulated.

Young artist and activist Omphemetse Ramatlhatse has a similar interest in education and a community-oriented practice. As a recent Fine Arts graduate from the University of the Witwatersrand (2016 - 2019), she hopes to create work that will support herself, her family and her community, “artist first, activist second, again, because I need to save

¹⁰⁷ There is a perceived hierarchical distinction between formal university spaces and other tertiary institutions like community colleges.

¹⁰⁸ Sibiya is referring to galleries, museums, biennales, art weeks and fairs (2019).

myself first before I save the world” (Ramatlhatse 2019). Similar to Sibiya, she has an interest in art as a vehicle for socio-political activism. Meban argues that through connective aesthetics, the re-insertion of art into issues of daily life is both possible and paramount (2009: 35). In a self-proclaimed ‘cocoon state’, Ramatlhatse reflects that she is processing the “traumatic space of the university” (2019). As I mentioned earlier, institutional spaces are not always conducive to the level of care necessitated to grow young practitioners. Part of the complexities around her transition out of the academy include rectifying an experience of “insider-outsider politics¹⁰⁹” (Ramatlhatse 2019). She elaborates by saying that, “I can’t articulate with the same language that I left here. I can’t articulate how fucked up it really was in there without sounding ungrateful” (Ramatlhatse 2019). It is clear that her experience of formalised arts training was less positive than Sibiya’s, but this provides an opportunity for the kind of unlearning that artist Molemo Moiloa calls for. This research project aims to facilitate an unlearning of over-academised, oblique and abstract forms of practice. Despite the challenges that Ramatlhatse faced, she does acknowledge ambivalence and some benefits of her training, saying that, “I can speak English, I can write in English, I can articulate. I have readings and references that I wouldn’t have had. I was able to conquer that space” (2019). I think that it is worth mentioning that language, in the context of South Africa, forms part of the dynamics of power. As a former British colony, the legacy of oppression has trickled down in such a way that English is the *lingua franca* of the art world. Meaning that those who do not speak it are immediately more prone to exclusion from this space.

As an oil painter, videographer, sculptor and performance artist, curatorial practice is a new venture for Ramatlhatse. However, she conveyed an insatiable desire to learn. Like Sibiya, Ramatlhatse has aspirations to open a community centre and gallery rooted in education (2019). “I would like to know how to educate without coming across as educating. I would like to educate while I’m being educated” (Ramatlhatse 2019). This resonates with Freire’s notion of the teacher-student contradiction (1970: 72), in which Ramatlhatse articulates a desire to be teacher *and* student. She goes on to explain how she would like to manifest and share the things that she learns for the benefit of her community (Ramatlhatse 2019). This illustrates how potentially far-reaching the effects of this research project could be. In terms of the residency, “I would just like to have big names in my mailbox” remarks Ramatlhatse (2019). The desire to engage an expanded network of practitioners is similar to Sibiya. In addition to this, she hopes to develop skills around professional practice and have a deeper understanding of the mechanisms of the institution¹¹⁰ (Ramatlhatse 2019). Ramatlhatse ended our initial interview by saying, “so,

¹⁰⁹ By this Ramatlhatse means confronting the feelings of alienation she experienced in the university space (2019). At the time of this interview, a month into the project, Ramatlhatse noted that, “I think this is the project that has exposed me to a whole lot more things than the university space actually” (2019).

¹¹⁰ For Ramatlhatse, this includes getting to grips with the JAG library, the importance of visitor sheets and processes around archiving, “those little things that are taking place in the space. Those are the things that I’m really looking at” (2019).

in conclusion, what I would like to be, is a seed” (2019). This reminded me of Silva’s tenderly titled reflective text, ‘Creating Space for a Hundred Flowers to Bloom’; similarly, I hoped that the residency would be able to provide a nurturing space for the fellows to grow and blossom.

A contemporary of Ramatlhatse and fellow recent graduate, is multi-disciplined artist, Tammi Mbambo. After four years at the University of the Witwatersrand (2016 - 2019) she claims that she is still figuring out what it means to be a product of that space and that despite its imperfections¹¹¹, she remains grateful for what she learned during that time, saying that, “it’s an extremely rare privilege to come across knowledge that can shake you” (2019). While I agree with this sentiment, I would argue that this kind of experience should not be monopolised by tertiary institutions (Kearney & Leyde 2015: 67; Nkosi & Sunstrum 2013: 1). Conceptually, her creative practice is situated around looking through a queer utopic lens. Mbambo notes that this is largely informed by Black Radical Imagination and intersectional feminist theory in practicing modes of strategic thinking, self-re/invention and biomythography (2019). A combination painting, installation and video work converges in the form of what Mbambo calls “world-building” in her imaginative practice (2019). She explains, “often this world that I create or this moment, through the presence of time, of a person, of space, of an idea. It is often referencing an idea of utopia, but it’s always referencing the fantastical and the surreal” (Mbambo 2019). In a sense working with possibility and potentiality is central to her practice.

In terms of the project, Mbambo says that she had always imagined that a residency would only be accessible to her later on in her career (2019). A general perception seems to be that practitioners require developed careers in order to be afforded opportunities like this residency. Although, if residencies are crucial to developing and honing one’s practice, it seems counterintuitive that those at the start of their careers would be excluded from them. In part, this speaks back to the limited number of artist-led initiatives in South Africa outside of commercially driven spaces (HSRC 2010: 6). She reflects that her participation in the project thus far had opened her to the prospect of curatorial potential: “I like the idea of an art-maker venturing into curation”, arguing that the two roles are connected through “a universe of showing work” (Mbambo 2019). Similarly to Ramatlhatse, her interests lie in wanting to garner insights into the workings of an institution, “I want to unpeel and look at it... I think that it’s hard to look at an institution in its entirety, nakedly...I want to do that” (Mbambo 2019). She notes that at this stage of

¹¹¹ During this account, she noted that, “it isn’t a perfect institution, there is no such thing” (Mbambo 2019).

her career, she wanted a programme that would keep her actively engaged and provide guidance around developing an efficient work ethic¹¹².

As a small sample of up-and-coming practitioners, the fellows represent a new generation of cultural workers with eyes set to the future, waiting to flourish. As individuals, inhabiting their own distinctive identities and projected dreams, there are strands of thought that overlap and intertwine. These illustrate a mutual desire to transform arts education through collective practice. To destabilise historical forms of gatekeeping and to imagine an *otherwise* for themselves and their communities. Artists, Thenjiwe Niki Nkosi and Pamela Phatsimo Sunstrum, provide urgent prompts in *Compendium: A New Path to the Waterfall* (2013):

What kinds of support / resources do artists need in South Africa? What are our options for showing, selling and getting critical feedback about our work outside the gallery and university system? What are we creating for ourselves? And how can these creations/solutions be sustainable? (Nkosi & Sunstrum 2013:1).

These questions were central to thinking through framing this research project. The residency process began by asking the residency what they wanted to gain from the process. As is clear from this section, their desires were largely rooted in expanding their networks, learning professional practice skills and gaining insights into the inner workings of institutional organisations. I hoped to match their willingness to learn and collaboratively facilitate an experience that met their contextual needs.

The Workshops

As a point of departure, the workshops were formulated around the desires of the residents. Although at times I think that you don't know what you don't know, until you know, so to speak. As such, I also spent time thinking about the ideas and skills that I had acquired over the years since leaving the academy. Specifically, the nuggets of information that I wish I'd known earlier on in my career. I was also aware of not wanting to fall into the stylistic tropes of pedagogical practice mentioned by Rogoff and Marie (2008; 2012: 55). Over the course of the residency, there were ten workshops¹¹³ across the sixteen-week programme. Rather than deciding on a 'fixed' curriculum, the content was devised and discerned in constant conversation with the fellows. The workshops aimed to be responsive and reflective spaces rooted in dialogical practice. In addition, I

¹¹² At the time of this initial interview, Mbambo described how working in the archive had already assisted in developing a focused way of working, "it has been a few weeks only, but it has taught me to only do one thing at a time when looking for a specific thing" (2019).

¹¹³ These usually occurred at the start of the week on a Monday morning at 10am.

hoped to complicate the facilitator-participant or teacher-student dynamic through social exchange (Freire 1970: 72; Andrew 2011:105). Initially, I sensed some hesitation on the part of the residents to engage in this way. This was marked by the difficulty in generating heterarchy in the deeply hierarchical space of the museum. There was also the question of power; where I, as a white woman, occupied the position of facilitator, researcher and project co-ordinator, which in most contexts would connote some level of authority. Immersed in multiple roles, I was the primary point of contact and intermediary between the fellows and the museum. I had worked with Ramatthatse and Mbambo previously on an exhibition and so there was a degree of familiarity between us. As part of the same graduating cohort, they also knew one another quite well. Whereas Sibiya has been working at JAG for several months as part of a VANSa internship programme before becoming a resident. This meant that he was already introduced to the institution and how it worked - a valuable familiarity that Ramatthatse and Mbambo did not yet possess. This impacted their experience of the institution which I will explore in more detail at a later point. All of these factors added to the complexity of interpersonal dynamics - read through the lens of race, gender, class and language¹¹⁴.

It took a few sessions in the book-lined museum library to eventually develop the trust necessary to destabilise the hierarchy of the facilitator-participant dynamic. However, the fellows' politically orientated practices in a sense ideologically primed them for the dialogical engagement I hoped to achieve. In the workshops, the residents were encouraged to formulate their own interpretations and questions, rather than being limited to the ones that I posed (Rogoff 2008). In the inaugural workshop¹¹⁵ they were asked to do a mapping activity in which they situated their individual practice within the larger arts ecology. This offered them a moment to contemplate and visualise where they positioned themselves as practitioners, as well as imagine where and how they desired to grow. Themes around exchange, education and community enrichment arose - especially in the instances of Ramatthatse and Sibiya's practices.

The second workshop,¹¹⁶ happened several weeks later after several life-gets-in-the-way instances¹¹⁷. During the session I shared the format of a Project Initiation Document (PID) - this document was used as a tool for the participants to articulate the trajectory of their individual projects for the residency. The PID's became crucial in distilling the central concerns and timelines of each of the participants. In reflection, Ramatthatse noted that developing the PID aided in, "seeing your idea manifest itself on a paper before it

¹¹⁴ English is none of the participants' mother-tongue, however, this research project was conducted in English.

¹¹⁵ Week 2 of the programme - 4 November 2019.

¹¹⁶ Week 8 - 18 December 2019.

¹¹⁷ This postponement was largely due to a combination of exams (for two of the fellows completing their university degree), illness, a mentor meeting as well as a delay in funding.

manifests in real life” (2020). The document was useful for tracking progress over the duration of the project. During this same week a further meeting¹¹⁸ between myself and the fellows was hosted at the Commune¹¹⁹. This engagement prompted what felt like a turning point in the project. I sensed that the fellows began to articulate their own agency in the residency. In the session I posed a question, asking if the fellows felt that the process thus far has felt collaborative, and if the collaboration was happening on equal footing (Meban 2009: 34; Sitas 2012: 45). Mbambo answered that workshop-space felt collaborative, “we are all holding and shifting your ideas of curriculum and [what the] programming could be” and that she felt the process could be adapted based on her needs (2019a; Silva 2017:xvii). This was particularly exciting to hear as it, in a sense, validated the efficacy of dialogic engagement in the space.

However, unfortunately, when it came to an engagement with the museum, “you walk into JAG and it’s a ghost town...It’s hard to collaborate with something that is like dead” (Mbambo in Mbambo et al. 2019a). This perception of the museum reflects in part a longstanding view of the institution. As mentioned in chapter II, a newspaper article referenced the museum as a “mausoleum” dating back to the 60s (Carman 2015: 29). Tracy Murinik accurately penned that the museum had been prevented from dying for the last century of its existence (2015: 13). It seems unsurprising then, that the fellows would take the same view. Ramathatse echoed some of Mbambo’s sentiments but took a more optimistic approach, “I do feel like a large part of the project, the four of us, are kind of consultants of JAG in a way. There is that energy that we come in with that kind of like interrupts the death of the space” (2019a). Whereas initially Sibiya did not expect the process to be collaborative, after a few sessions¹²⁰ he reflected that, “nothing was shoved down on me, these are the ideas we have, these are the projects you have, how do we help you get somewhere with this” (2019a). This moment of reflection illustrates an actualisation of the dialogic approach at work. Perhaps the conversational setting of a coffee shop also aided in eliciting an open and honest dialogue about the fellows’ experience up until that point - outside of the museum at a site where the-walls-don’t-have-ears. The fruitful discussion also spawned the idea for the Cousins of JAG - initially offered by Sibiya - as a platform in response to an institutional disconnect¹²¹ between the

¹¹⁸ Technically this was a reading group, but as I facilitated it and chose the text for this week, it made sense to place it in this section of the paper. The meeting occurred on the 20th of December 2019.

¹¹⁹ The Commune is a Pan-Africanist, collectively run bookshop in Braamfontein. This site was selected in response to the frequency with which notions of collective practice came up in the reading groups - I thought that it would be interesting for the fellows to experience a space that explored some of those ideas contemporarily.

¹²⁰ Including the workshops, reading groups and a meeting with the mentors.

¹²¹ The City of Johannesburg has centralised its marketing office for all of its institutions. In response to this the Friends of JAG, has absorbed the marketing portfolio as a voluntary fund-raising entity for JAG. However, posts on all social media platforms are fairly infrequent (one poster per exhibition) although the website does seem up to date. As outlined on their website, they promote the gallery through a

museum and their 'supportive' sister-organisation, the Friends of JAG. Through this conversation it was clear that despite the perceptions of the museum-as-mausoleum, the fellows wanted to make a meaningful contribution to JAG.

In response to the Commune conversation, the next workshop¹²² was situated around audiences and marketing. In which I wanted to devise a means to support the fellows in their desire for creating the Cousins of JAG as a social media engagement with the museum. The practitioners were asked to think through aspects of marketing as a means to develop and work through an effective social media strategy. The first step was to develop a mission statement or manifesto. For this exercise, the fellows imagined that JAG's manifesto incorporate an exhibitions programme that foregrounds education, utilises an innovative workforce, engages young interdisciplinary creatives in the space, hosts initiatives to heal the institution, its employees and the ghosts which roam the museum halls, an awareness of JAG's organisational agency, and operating as a clean and safe space for its patrons and staff. This was followed by a conversation about what kind of audiences they would want to connect with. They determined through market segmentation that they would want to engage cultural workers in the city and beyond, researchers, school and tertiary students, JAG's immediate community, as well as art-goers. Lastly, based on the discussions mentioned above, the fellows were asked to think through which platform would best suit their needs. It was collectively decided that Instagram would provide a productive platform to host Cousins of JAG - as it lends itself to the production of visual content.

The following week,¹²³ the fellows were asked to each produce a social media strategy¹²⁴ for the Cousins of JAG Instagram page. In addition, they prepared texts for a writing workshop as a way of thinking through their projects in textual form. Each of the practitioners wrote texts¹²⁵ from a deeply personal and poetic perspective. I will discuss these in more detail in the section relating to the exhibition. During the fifth workshop¹²⁶ Cousins of JAG finally went live¹²⁷. In this session, based on the previous workshops

subscription programme - which does not necessarily appeal to a young audience. The museum does not have direct control or access to these social media platforms.

¹²² The Residency resumed after a break for the December holidays in Week 9 - 6 January 2020.

¹²³ Week 10 - 13 January 2020.

¹²⁴ Ramatthatse offered that the page could feature objects from the JAG collection juxtaposed with text to fiction narratives - as a way to develop them as characters of the museum. In this way aiming to give them (the artworks) new and exciting lives in a kind of biomythography. Whereas, Sibiya's strategy focused on chronicling the different 'cousins' of JAG; Cousin Critic, Cousin Wendy (a play on Woman Crush Wednesday- describing challenges to women in the industry) and Family Meeting Friday.

¹²⁵ These texts were later used in the exhibition publication - as points of access for the audience to read into the work.

¹²⁶ Week 11 - 20 January 2020.

¹²⁷ The @cousins_of_jag Instagram page was created. Ramatthatse designed the logo featuring an abstract illustration of palm trees (as seen on the peripheral boundary of the museum at the southern

around marketing and social media, an Instagram page was created with shared login details for the fellows to access it. This was a moment of actualisation from the initial conversation, a month prior, which planted the idea for Cousins of JAG. I think that seeing an idea collaboratively come to fruition was exciting for all of us. The subsequent week¹²⁸ was an opportunity for the practitioners to revise their PID documents - first introduced in the second week - in preparation for a meeting with their mentors. I will discuss the mentorship component in more detail later in the chapter.

In thinking about the fellow's contextual needs *beyond* the requests they had made, the seventh session, and perhaps most productive workshop,¹²⁹ was framed around copyright in the arts. As much as I tried to contribute to the workshops from my own pool of knowledge, I also wanted to include other professionals in the field. This session was facilitated by Elroy Bell from DALRO¹³⁰. The HSRC Report I mentioned earlier in the chapter, describes how only a few artists have the resources or means to take legal action against those who violate intellectual property rights or earn income through copyright (2010: 5). As such, I felt that it was crucial to the professional practice of emerging practitioners to be aware of their rights. This workshop was unanimously described as the most valuable by the fellows, specifically in terms of understanding the value of the work they produce, as well as the options for protecting their work. Mbambo reflected that the conversation with Bell has made her more intentional with regards to how she distributes artistic content, specifically on digital platforms (2020). Ramatthatse and Sibiya both expressed that following the workshop, they were able to engage with other practitioners¹³¹ about the information they had acquired (2020). "There are other artists and people like my friends who don't know this stuff. And would love to know this stuff and will know this stuff because now I know this stuff" (Ramatthatse in Mbambo et al. 2020). Moments like these that are really at the crux of the project - casting ripples of shared knowledge. This articulates Freire's approach to pedagogy as a heterarchical process of *becoming* - opening knowledge to flow between agents, rather than just simply trickling down (Freire 1970: 84). As I mentioned earlier, this approach to knowledge is a distinct divergence from the typically possessive and prescriptive attitudes towards information.

entrance) to represent the institution. The inaugural post was an image of Lady Phillips - this was taken from a sticker of an empty wine bottle situated in the JAG library. The humorous caption reads, "Mood: getting rid of toxic friends in 2020". This is also a reference to the museum's sister organisation the Friends of JAG. As well as a riff on #lettinggooftoxicfriends popularised by the platform.

¹²⁸ Week 12 - 27 January 2020.

¹²⁹ Week 13 - 3 February 2020.

¹³⁰ DALRO is a multi-purpose copyright society that administers (or licenses) various aspects of copyright on behalf of authors, artists and publishers. The organisation essentially operates as the middle-man between artists and the licensees who use their works in a commercial or educational capacity.

¹³¹ Sibiya reflected that within a week of the copyright workshop, he was in Durban on a collaborative project and was able to provide insights to his colleagues about copyright. He is also in the process of registering with DALRO (2020).

During this week it was decided by the museum that an exhibition would be the best format to highlight the residency process. Originally this was not within the scope of the project, due to the lack of a production budget. I suspect that the decision was taken to provide something tangible to funders in what was largely quite an intangible process - reminiscent of 'ticking boxes' described by artists, Rangoato Hlasane and Malose Malahlela (2014). Unfortunately, this meant that the residents had little more than a month to produce and curate the exhibition. As such, the remaining three weeks of workshops¹³² were dedicated to thinking through the installation and other logistics of the show. The exhibition will be further discussed later in this chapter.

The Reading Groups

The reading groups aimed to provide an historical contextualisation of Trans-Atlantic post-colonial discourse - to theoretically ground the residency. Presented by JAG's Chief Curator, Khwezi Gule, the marathon-monologues were typically about three hours of densely packed information. It is important to note that the reading groups ran *parallel* to the workshops and other aspects¹³³ of the residency. For each of the seven reading groups¹³⁴ Gule would prescribe readings¹³⁵ for discussions hosted in the confines of his office. As an expert in the field Gule provided a wealth of contextual information and critical thought. Although, I would argue that this was a space where a sense of hierarchy was felt. These meetings followed more of a lecture-style format, making them less dialogical than the workshops and it seemed that the fellows were hesitant to openly voice their opinions. However, this is not to say that the reading groups were not valuable.

Mbambo reflects how, in each of the lengthy sessions, Gule would present, "a mic-drop moment of knowledge" which she claims was usually regarding how to research or gain insight (2020). She also appreciated how the readings related to her personal practice (Mbambo in Mbambo et al. 2020). Whereas, Sibiya particularly enjoyed Gule's inclusion

¹³² Week 14 - 10 February 2020: a discussion with Mbambo and Ramatlhatse (Sibiya was away this week) was held in the exhibition space around the possibilities for their installation. As an extension of the workshop we met with Sumayya Vally from Counterspace Week 15 - 17 February 2020: the fellows engaged in an exit interview for the residency process - this was a productive conversation around what retrospectively did or didn't work during the process. Week 16 - 24 February 2020: the demands on an increasingly tight production timeline are becoming evident. During this session the publication texts (which came out of the writing workshop) are copyedited.

¹³³ By this I mean the shadowing and individual research engaged by the residents.

¹³⁴ These occurred during week 4, week 5, week 7, week 8, week 10, week 11 and week 12 of the project.

¹³⁵ Fourteen 'texts' were covered during the sessions.

of cinematic references¹³⁶ as a means to connect to concerns in literature and art, this allowed him to contemplate things that were not previously conscious observations and made him more aware of the media he consumes (2020). Ramatlhatse also appreciated the discussion about the film, *Krotoa* (2017), read through the lens of Njabulo Ndebele's *Rediscovery of the Ordinary* (1991). She notes that it provided her insight into historical revisionism from a different perspective (Ramatlhatse in Mbambo et al. 2020). Mbambo mentioned that often Gule wove connecting threads through the texts and would use a single moment of a film to explain a concept in detail (2020). I think perhaps what was most interesting about the sessions was 'reading' different media as texts - connecting content, context and critical concerns.

Furthermore, Sibiya claims that through the reading groups he began to develop deeper deconstructing strategies for reading - by breaking the texts down paragraph by paragraph to critically engage with the arguments (2020). However, the texts were largely quite dense and in hindsight he proffered that it would have been beneficial for the fellows to go through them together before the sessions. This is something worth considering for the future. Although generally defined as a *curatorial* residency, the readings were largely concerned with a historical overview of knowledge production as it relates to a South African context. While this foregrounds a valuable understanding of the mechanisms of history-making, a more focused approach to curatorial practice could have been taken. The reading groups, as part of Gule's 'jurisdiction', on the one hand offered a different and insightful perspective; but on the other, highlighted the difficulty in collaborating on a singular vision. I had wanted the sessions to facilitate a bridging between knowledge and practice (Silva 2017: xv). Which to a certain degree did happen, however, I think that there was scope for this aspect to be more deliberately integrated. This is something to bear in mind for future projects.

In the Shadow of the Institution

The decision to include a shadowing component was largely based on my own previous experience at JAG. I had completed a year-long internship during the end of my undergraduate degree at the museum and at the time was struck by the knowledge I gained through *doing*. The shadowing element of the project also aimed to facilitate a contribution back to the institution as well as provide a platform of embodied-learning. I hoped that it would give the fellows insight into the different professional roles of the museum as well as generate an understanding of its organisational structure. The registrar, curators, education officer and installation team all contribute to JAG in different ways according to their various job descriptions. Initially, during preliminary meetings,

¹³⁶ The filmic texts, *Inxeba* (2017) and *Krotoa* (2017) formed part of the reading lists.

there was concern that the residency would place further strain on the already over-capacity and under-staffed body. Through consultation with the museum professionals, I wanted to discern what approach would be most beneficial to assisting them, while also providing a valuable learning opportunity for the fellows. It was collectively decided that by developing 'micro-projects'¹³⁷, that the participants could choose which ones best aligned with their interests and see through to completion, would be the most productive way to move forward.

However, following this decision, Gule was concerned that the fellows would be consumed by the day-to-day disasters of the museum and wanted to ensure that they would have enough time for their research. In wanting to shield the residents, it was decided that shadowing would be limited to one day per week and based on a rotational structure. In which each fellow would shadow a member of staff for a day and then swap the following week. The schedule did try to work around leave days leading up to the December festive period. However, by the eighth week¹³⁸ of the project it was clear that this approach was not working effectively. When the residency resumed in January, a task-based approach was taken to try and course-correct this part of the process as a means to embrace adaptability. Members of staff were asked about which professional duties they would benefit with having assistance from the fellows - who then worked as a group on those specific tasks¹³⁹.

As Ramatlhatse contemplated¹⁴⁰, the lack of success of this aspect was not necessarily a lack of willingness on the part of the staff, rather the structural demands of the institution meant that they were constantly over-capacity (2020). Whereas, Sibiya argued that the cause for this failure was underpinned by assumptions made in absence of clearly communicated objectives. The staff were under the impression of one thing¹⁴¹ and the fellows under another. He also mentioned that this was exacerbated by the disruption of the festive season to the programme (Sibiya in Mbambo et al. 2020). Sibiya proposed that in any future iterations, that there be an introductory meeting to avoid any confusion or miscommunication (2020). In light of the tense undercurrents, "I quickly realised that I'd have to find sneaky ways to immerse myself into the workforce" reflects Mbambo (2020). She notes that this stemmed firstly, from not being able to work in the library - she

¹³⁷ Tasks that staff did not have the resources or man-power to do in typical day-to-day work.

¹³⁸ 16 - 20 December 2019.

¹³⁹ Over the subsequent weeks, the fellows assisted Philippa van Straaten (Traditional Collections Curator) in the storeroom, Tara Weber (Registrar) in the archives and Colin Groenewald (Education Officer) on his Curriculum Exhibition.

¹⁴⁰ Ramatlhatse also remarked that she particularly enjoyed going into the archives with Weber, "it was nice to meet those dead folks" (2020a). By this she is also referring to the ghosts of JAG.

¹⁴¹ The Chief Curator did attempt to shield the fellow from the daily chaos of the institution. As such, the staff were instructed to not treat the fellows like interns. However, an unfortunate consequence of this was that the staff-fellow engagement did not materialise in the way that was envisioned for the project.

claims because of the ghosts¹⁴² - and secondly, because she wanted to be on the ground level in the midst of the action (Mbambo in Mbambo et al. 2020). In response to this, she began working in the office known as the 'classroom' in the administration block of the museum. This provided an opportunity to observe things, like interpersonal dynamics and the way that information is distributed through institutional structures¹⁴³, which she claims would have otherwise been missed. In a sense, Mbambo took to creative 'trespassing' to insert herself in the organisational system. Although the formal shadowing structure on the whole did not work, Mbambo describes how a self-initiated strategy of asking questions and making observations was more successful¹⁴⁴ (2020).

Despite the failings of the shadowing, value was derived from the museum and privileged access to the collection and archive. Mbambo commented on the typically restrictive conventions and policy of the institution, "but I didn't feel that as much when it came to the archive" (2020). Similarly, Ramatlhatse noted that her experience of the museum's archive was crucial to the realisation that, "archiving is not personal, it's political" (2020). Mbambo went on to say that, "I'm grateful that JAG kind of opened itself up in a way that made it quite vulnerable" (2020). Mbambo's sentiment is reminiscent of the call made by educator and curator, Nontobeko Ntombela in chapter II, in which she claims that the only means to engage meaningful change is if the museum makes itself vulnerable to scrutiny (Ntombela 2015: 141). The failings of this aspect highlight the difficulty in attempting to generate a heterarchical system of discursive practice in a *hierarchical* space. This requires having to carefully navigate a collection of, at times, diverging expectations which usually are arranged according to degrees of authority. It is unfortunate that this component was not actualised in the way which I think that it could have been, but this also underscores the importance of collective buy-in when engaging in a project like this one.

Collaboration

Central to the programme was a consideration of collaboration. However, this concept is often much more difficult in practice than in theory. In an interview with Dorothee Kreutzfeldt about her participation on the Joubert Park Project, discussed in chapter II, she describes how collaboration often seems "too easy" in the sense that in many

¹⁴² This is a topic Mbambo expands on in her text *I Can't Work in the Library* (2020) which came out of the writing workshop and is featured in the exhibition publication.

¹⁴³ Mbambo discerned that the museum would benefit from further analysis of this, "I was wondering how that influences channels of professional communication and information, data, knowledge sharing that would then make things more efficient and effective" (2020). Her exhibition installation of 'The Easter Egg Department' originates from this thinking.

¹⁴⁴ This approach was also employed by Sibiyi, "I had to be sort of active and go after them because they are stretched" (2020).

instances processes are co-opted by those privileged by the dynamics of power. “I think it hides a lot of maybe, not necessarily, power structures but it also hides what happens between humans and the context and so on” (Kreutzfeldt 2019). The idea of partners starting on equal footing is not always a reality, due to the often complex power dynamics at play. It also seems to take an extended duration of time to fine-tune the working relationships between practitioners. On this topic, residency mentor and artist, Molemo Moiloa remarks that it has taken several years to hone her collective partnership with Nare Mokgotho - the other half of MADEYOULOOK (2019).

During the residency these complex interpersonal dynamics had to be navigated by the fellows. As previously mentioned, about half-way through the project, the workshop at the Commune seemed to mark a moment where the group became an ‘us’, a ‘we’, a consolidated team. In reflection, Mbambo found great value in the constant conversations with the residents, “it gives me clarity and it emphasises where I am at, and where I want to be, and how I am when I speak to someone else who is in the same thing” (2020). Similarly, Ramatlhatse felt motivated by the comradery of Mbambo and Sibiya in the process (2020). It took time to develop the relationships between them, although Mbambo notes that the process happened quite organically and that having to produce and curate a show together accelerated the process, “it’s a lot of input in a decision all the time” (2020). On this note, Ramatlhatse remarked that she has had to remind herself that her decisions implicate the rest of the curatorial group (2020). “It also forced us to look at our concepts in alignment to each other. Therefore, finding growth within each other’s practices as well” (Ramatlhatse in Mbambo et al. 2020). Sibiya humorously retorted “I’m not stalking you guys” but articulated that he was able to learn from them even in the minutiae of moments - even when they weren’t aware of it (2020).

However, the level of collaborative engagement faced near-collapse in the week leading up to the exhibition. By this point¹⁴⁵, the residency technically had ended¹⁴⁶ and some of the fellows were engaging in other professional commitments. As such, their presence was markedly absent - leaving the bulk of the work to fall on the shoulders of one fellow. It was disheartening to see months of worth of work and trust almost disintegrate overnight. The tight deadline to produce an exhibition began to look like an impossibility. I called an urgent meeting - to which only two residents showed - as a means to air their grievances and find a solution moving forward. This moment showed how collaborative practice is often aspirational, yet how easily things can begin to fall apart - sometimes leaving lasting damage to relationships.

¹⁴⁵ The week of the 9-13 March 2020.

¹⁴⁶ Technically the residency ended on the 28th of February.

The Exhibition Moment

Despite almost not happening, the exhibition, 'MOVING: Kwa La Fa Daar' (2020)¹⁴⁷, was an initial moment made manifest from the thoughts and ideas incubated during the residency. The residents were invited to visually explore these ideas through a co-curated exhibition. Although the fellows largely focused on their individual projects during the curatorial process, they were able to discuss and develop and assist one another through collective exhibition-making. Each of the individual projects are conceptually connected through the notion of movement. The works on display speak to the act of moving, the transition from one place to another and the potentiality of migrating into imagined space. The fellows were encouraged to also engage with the museum's collection - in conversation with their curatorial concerns. An exhibition publication was produced to sit alongside the exhibition to provide points of access for the audience. Each of the practitioners produced an offering which was true to themselves and their articulated desires for growth.

Hand-painted text presents an urgent call-to-action. On entering the exhibition, graphic poster prompts line the descending steps of a glass vitrine. INVADE¹⁴⁸ is here, present in the space, alongside two carved figures by Philip Rikhotso¹⁴⁹. Adjoined by the recently gutted basement-belly of the museum, a trinity of alcoves speak to a narrative of transition. The first features a tapestry of home¹⁵⁰ - windows into Mountain View offer *Molemo wa Moya*, or "medicine for the spirit"¹⁵¹. In her publication text¹⁵², 'Greetings from the Mountain' (2020) Ramatlatse speaks poetically to her experience of moving to Lawley, specifically a site called Mountain View. The move was prompted by a call for land expropriation without compensation - one answered by her family. This personal account reflects on the site as a possibility to begin anew. Labouring over the land. She poignantly pens:

Land is for occasion. Land is for play. Land is for experimentation. Land is for expenditure of comfort. Land is for Freedom: To imagine without restriction. Land is for pockets of possibilities. To run away not too far from home. To settle in one's own thoughts and tell stories to yourself, refine them in your own pocket, before attempting to tell it to others...Land is for independence. Land is for expelling that

¹⁴⁷ The exhibition opened on 14 March 2020. The title was devised to reflect the motion of movement in a sonic rhythm; *kwa* - there, *la* - here, *daar* - there. The show opened two weeks before a national lockdown in response to the emergence of a global covid-19 pandemic. At the time fears around participating in large gatherings had already started. As such, the visitor numbers were unpredictable, and the museum closed to the public shortly after the exhibition opened.

¹⁴⁸ A young artist collective featuring Omphemetse Ramatlatse, Queenzela Mokoena, Nyakallo Phamuli and Kgalalelo Shoai. A series of their silkscreen posters (2020) line the inside of the vitrine.

¹⁴⁹ These two-piece works, *Hosi Ya Makhema* by Philip Rikhotso, are part of JAG's collection.

¹⁵⁰ *Gar'tina* (2020) by Omphemetse Ramatlatse.

¹⁵¹ This is also a homage to Ramatlatse's mentor, Molemo Moiloa.

¹⁵² This text came out of the writing workshop.

which is in the psyche, so that new things may be imagined. Land is for growth. Land is for manifestation (Ramathlatse 2020a).

In the installation, bound texts are laid before the wall hanging, providing a reading of Ramathlatse's larger discursive practice. Some of the books and publications were gathered from her own collection, others loaned from Gule and Moiloa - speaking to a distribution and dissemination of knowledge. The notion of transitory knowledge is present throughout Ramathlatse's iteration of the exhibition. *Medi ya INVADE* (2020)¹⁵³ is surrounded by a halo of warm light in the central crevice. Texts on how to walk - or move - through the city and zines spill from *INVADE* Case in an ode to her collaborative practice. The third alcove lies relatively bare apart from *MOVING: Kwa La Fa Daar Exhibition Publications*, scattered across a circular table. This offers a quieter moment to contemplate that the journey is not over, it has just begun. Ramathlatse's interest in activism and education comes through clearly in the installation.

In Sibiya's iteration of the exhibition, the notion of movement is explored through references of the taxi industry. It is striking that Sibiya, as someone interested in power dynamics and expanding audiences, explores the taxi industry as a complex network. Ascending the stairs, set behind the glass of a display cabinet, are works in the form of rubber sandals¹⁵⁴, a tyre portrait¹⁵⁵ and iconic bag¹⁵⁶ synonymous with travel. Written from a personal perspective, Sibiya's 'Inzula' (2020) text chronicles concerned conversations with members of his family and friends over his interest in the taxi industry. Sibiya's paternal grandfather met his demise after being shot in an incident of taxi violence. Despite the negative perceptions around the industry, he vehemently feels that it is a space worthy of artistic inquiry¹⁵⁷. In the text, Sibiya unpacks connotative associations of *inzula*. A term he claims has become a synonym with Zulu taxi drivers, but that in a rural context, conjures an image of a wandering dwarf cow (2020a). This understanding is juxtaposed with artist and healer, Credo Vusamazulu Mutwa's interpretation of the term as it pertains to Nguni-Zulu cosmology, in which, "*Inzula* means really a traveller, voyager, somebody moving from place to place, but where?" (Mutwa 1996 in Sibiya 2020a). A reference to Mutwa's definition is visible in a print piece, similarly titled by Sibiya as *Inzula* (2020). This work is also featured in the vitrine - providing a conceptual framing for the rest of his portion of the exhibition.

Located on the ground floor, reflective tape illuminates a series of linocut portraits embedded within the circular tyre frames. Sibiya's curatorial intervention uses the image of Bab' Twala - founding member of WATA (Witwatersrand African Taxi Association) - as

¹⁵³ "INVADE's roots" - an installation by Omphemetse Ramathlatse.

¹⁵⁴ *IziMbadada* (2020) by Simangaliso Mbhekeni Sibiya.

¹⁵⁵ *Uthumbu* (2020) by Simangaliso Mbhekeni Sibiya

¹⁵⁶ *Ukhonza Fm* (2020) by Simangaliso Mbhekeni Sibiya

¹⁵⁷ Sibiya is planning a ten-year project about the taxi industry.

an unsung icon and starting point in *The Father* (2020). The genealogy of his legacy and lineage is traced through the portraits of subsequent Taxi Bosses in *The Son* (2020) and *Indodakazi* (2020). These portraits were co-produced by Sibiya and his collaborator, Fezile Mongezi Twala, Bab' Twala's grandson. The works are curated in conversation with Stephen Hobbs' *Mirage City* (2002)¹⁵⁸ - the triptych mirrors the rhythm of the three portraits and reflects a sense of locatedness in the city. Sibiya hopes to expand his creative research into the taxi industry and extend it over the course of the next decade. The exhibition is merely the initial moment in a much longer trajectory.

Across the threshold of the 'Foundation Room'¹⁵⁹ is Mbambo's Dream World. In the pastel-fantasy, cut-outs of pot-plants, a chair and window-view float suspended in the air. The forest-green walls are peppered surrealist works by the likes of Salvador Dalí¹⁶⁰, Maurits Cornelis Escher¹⁶¹, Credo Mutwa¹⁶² and others¹⁶³ - which leads the eye to the focal point of the room - a painted 'porthole' by Mbambo entitled, *Safe Travels Hun* (2020). In the installation, the theme of movement is illustrated by moving from one reality to another. The door to Mbambo's imagined universe is optimally viewed from a desk positioned in the corner of the room - flanked by Gillian Ayres' *Crivelli's Room 1* (1967) and Eduardo Luigi Paolozzi *Who's afraid of Sugar Pink and Lime Green* (1971). The large archival desk - featuring dying flowers and business cards inscribed with prompts asking "if you could suspend one condition of reality, what would it be?" - is the central site of the Easter Egg Department.

In a fictional future interview¹⁶⁴, Mbambo describes how her approach to space is rooted in a consideration of alternative realities (2020a). The retrospective account reflects on the emergence of the Easter Egg Department¹⁶⁵ - as a "solution-seeking" consultancy firm that originated from her time at JAG¹⁶⁶. Mbambo's initial desires to 'peel-back' the layers of the institution manifest through the development of the Easter Egg Department. Her future-self considers the institution her first case study (Mbambo 2020a). However, the work that she does is not to be mistaken with that of the, "all-knowing 'saviours' who quickly observe a space, offer a one-dimensional solution and leave" (Mbambo 2020a).

¹⁵⁸ This work is part of JAG's collection.

¹⁵⁹ The site where an apparition of Lady Phillips was seen - four years prior in 2016.

¹⁶⁰ *The Merry Wives of Windsor* (1970).

¹⁶¹ *Another World* (1947).

¹⁶² *Untitled* (nd).

¹⁶³ The work of Vito Estrado Campanella, Hokusai Mino-No-Kuni, Richard Hamilton and Walter Battiss are also featured.

¹⁶⁴ *10 Questions: Linda Mbambo in conversation with DreamGirl* (2020) is set in February 2022 - two years after the Residency ends.

¹⁶⁵ This term is a play on the filmic and gaming reference, whereby the audience discovers a hidden message or image. It is what Mbambo calls a "reward for looking closely" (2020a).

¹⁶⁶ Mbambo reflects that her time at the institution informed her ideas around, "work ethic, work relationships, projects, deadlines... it taught me a lot about the importance of delivering" (2020a).

Rather, the approach taken by Mbambo's Easter Egg Department is an immersive engagement of initiatives that the institutional workforce does not have capacity to do (2020a). Mbambo offers a playful approach to imagine possibilities beyond the reality of institutional inadequacy. She states how, "movement is important. Radical change is important and the only way to do it, is to just *do it* and *keep* doing it" (Mbambo 2020a). This sentiment is reminiscent of author Andrea Witcomb's urgent call for a radical break from the past (Witcomb 2003: 54).

As an exhibition, the voices of the curators may seem fairly disparate. This is perhaps informed by the tensions between making *and* curating work for the show. A blurring and collapsing of roles erodes the dynamic tension between them. The fellows' desire to make work for the exhibition, I would argue, is largely because they primarily work as artists. The use of the collection, with the exception of Mbambo, was largely an afterthought, rather than a point of departure. In this sense, this project is more akin to 'JPP' and 'Johannesburg Circa Now' not just in terms of having a clear pedagogical focus, but also in the way the collection was used. Although a more thorough engagement with the collection, like in 'Time's Arrow' could have been achieved if the prospect of an exhibition had been a goal from the outset. The residents did also not apply the skills they learned in the marketing workshop to publicise the show or critically think-through the kind of audience that they wanted to engage. It could have been a moment for the fellows to activate the museum in relation to its immediate environment. Given Ramatlhatse and Sibiya's interest in arts education, it seems that some form of educational programming would have been pertinent. 'Johannesburg Circa Now' in particular offers an interesting model in centering education in exhibition making. Although again, I hope that this was just a matter of time-constraints, but it also does indicate the difficulty of fully integrating knowledge and the disparity between knowledge that is shared versus what is applied. However, it is gratifying that on reflection, that many of the desires expressed in the initial interviews are apparent in the exhibition. In this sense, they have begun to reach for those dreams. In a passing remark following the exhibition, Ramatlhatse reflected that, "being a curator is like being a parent to adopted children" and that existing works can be used to articulate thematic concerns. This illustrates the exhibition as a learning-moment, one which will hopefully inform any future curatorial ventures. However, the fellows did provide approaches to movement from a variety of personal perspectives.

Contribution to JAG

The Cousins of JAG, as a self-initiated programme, was born from a collaborative effort between the fellows. Going forward, the practitioners envision it as a project hub and knowledge exchange. Ramatlhatse argues that the physical space of the museum is one of its biggest assets and that it should be utilised by artists to practice and produce

knowledge - drawing on an engagement with the institutional archive (2020). In thinking through sustainability, Sibiya's objective is for the Cousins of JAG to eventually operate as a Non-Profit Company (NPO) so that they would be able to salary staffing for the project. "It seems that it will grow beyond us", says Ramatlhatse (2020). Mbambo feels that it has the potential to grow beyond JAG too, and offer solutions to other institutions based on their experience (2020). Only time will tell if and how the fellows' plans materialise.

Besides the assistance provided by the fellows to members of staff through the task-oriented shadowing¹⁶⁷ they felt that they contributed to the energy of the museum. "I hope that my biggest contribution, especially in the last four months, will be for the staff of JAG to see that there are people who are eager out there to do the work" says Sibiya (2020). He hopes that this will disrupt the seemingly entrenched apathy in the space (Sibiya in Mbambo et al. 2020). Mbambo echoes this sentiment, noting that there has been a gradual acknowledgement from the staff of their presence and its implications (2020). Ramatlhatse reflects that she had more time at the museum to further her connection with the staff body but she too believes that they have really contributed to the energy of JAG during their time in residence (2020). Mbambo voiced a desire to return to JAG either of their own volition or through an invitation from the museum¹⁶⁸ (2020). There is a distinct mutual enthusiasm among the fellows to continue a relationship with JAG.

Developing Networks

As is evidenced in chapter II, the part of the benefit of collaborative engagements at JAG has been the longevity of sustained relationships - whether that be with the institution or partner practitioners. The aim of developing an expanded network was present in all three of the fellow's agenda going into the project. On the exposure of the residency, Ramatlhatse cheerfully reflects that, "it's nice to walk in a room full of artists and people in the arts industry and know half of the room and have them know you too" (2020). The mentorship of the fellows under Dr Same Mdluli, Nontobeko Ntombela and Molemo Moiloa has been important in generating moments of external feedback.

Over the course of the residency, there were two official mentor meetings hosted at JAG. Although the fellows were encouraged to connect with their mentors outside of this. In chapter II, Kreutzfeldt mentioned the value of having outside input on projects, but I think

¹⁶⁷ The fellows worked quite extensively on Colin Groenewald's Curriculum Exhibition - doing research in the archive and discussing ideas for educational workshops (Mbambo et al. 2020).

¹⁶⁸ In, *10 Questions: Linda Mbambo in conversation with DreamGirl* (2020), Mbambo's future self-described how she had returned to JAG following the residency, "that special place, needs a long, continuous intervention from many brilliant minds – collaborating" (2020a).

that it was beneficial for the residents to be in constant dialogue with one another's projects. Mbambo notes that having the mentor's input enriched her process during the residency (2020). Specifically, a comment from Ntombela around discerning the strength of one's project - measured by the one's ability to speak to it in a layered and nuanced way. Mbambo elaborated by saying that, "her and Khwezi are the voices in my head that remind me, because of how Khwezi teaches and because of how Nontobeko practices...if you are researching, you have to dive in, in a focused way (2020). Similarly, Ramatlhatse gleaned the importance of resisting self-exotification from Ntombela, "I need to be reminded of all the time" (2020). She said that this consideration helped reshape her projects and the thinking around them (Ramatlhatse in Mbambo et al. 2020). The fellows were critiqued by Gule for not engaging the mentors more. I would agree that the residents could have more actively sought advice, but my hope is that the relationships formed in this time will outlive the project.

An Imperfect Process

Pilot programmes are seemingly ubiquitous with some level of failure. Or rather, provide future opportunities for improvement. The residency was rather ambitious given the limited time and financial resources available¹⁶⁹. Perhaps it tried to hold too many elements together at once. However, in terms of providing a foundation for knowledge, collaboration and skills exchange¹⁷⁰, it was fairly successful. The full effect of this is difficult to quantify, but it is clear that the ripple of knowledge sharing is already creating subtle waves through the larger art ecology¹⁷¹. In an exit-interview¹⁷², Ramatlhatse reflected that this process provided a kind of bridge between her home environment and her practice, a connective force inaccessible to her during university (2020). However, it is important to meditate on the project's limitations as a way to identify potentiality versus actualisation (Moiloa 2013:3; Rogoff 2008).

The project proved a steep learning curve for me. Occupying the role of researcher, facilitator and co-ordinator the residency often felt all-consuming. Mentioned by Kreutzfeldt in chapter II, these kinds of projects run high personal resources (2019). There were several lessons in this, one was about communication. There was a point fairly early

¹⁶⁹ The only costs that were covered, included a monthly stipend for each of the fellows and a small budget for the exhibition.

¹⁷⁰ The specific examples of the copyright workshop, meeting with Couterspace and engagement with JAG staff are cited here. The workshops were described as, "very to the point and specific exchange of skills. I was hoping that this [Residency] would give me" says Mbambo (2020).

¹⁷¹ As seen through the examples mentioned above, where Sibiya and Ramatlhatse expressed how they were sharing the information that they had learned in the Workshops with their peers and collaborative colleagues.

¹⁷² All three of the fellows were present for this discussion.

on, when funding had not been delivered in time for the fellow's first stipend, as a result of this, the residents were unable to commute to the museum for a week. Eventually this was resolved, however, it was a sobering reminder that sometimes when you've told everyone everything about the situation, that does not necessarily mean that there has been enough communication. The project required proactively 'keeping tabs' on everyone involved, following up, clarifying and constantly checking-in. This moment also illustrated the precariousness of projects in relation to funding.

Quite surprisingly, in retrospect the fellows agreed that they would have preferred to have *more* time at JAG. The three-days-per-week structure, devised to allow the fellows time for their practice and the arts gig-economy, proved disruptive for a continuous workflow. Mbambo and Ramatlatse¹⁷³ would have preferred a more immersive experience. Unfortunately, the funding did not allow for this (2020). Mbambo argued that this would have allowed for double the development and a "tangibly obsessive" engagement, with more to offer back to the institution (2020). However, this was critiqued by Sibiya, who acknowledged that continuity was crucial¹⁷⁴, but claimed that Mbambo and Ramatlatse could have taken the initiative to be more present, "I believe, maybe it's because of the background that I come from, if someone gives you an opportunity for four months, you make it work" (2020).

The alternative structure proposed by the fellows in the exit-interview was to have a two week intensive at the beginning of the project - initially loaded with workshops and reading groups, followed by dedicated time in the collection and archive for research (Mbambo et al. 2020). This idea was something that I had considered leading up to the residency, but decided against, based on my own experience of JAG, which indicated that it takes time to ruminate on ideas, nurture relationships and integrate knowledge into practice. However, there is perhaps a middle-ground between these two approaches that is worth considering for future ventures. The failures of the shadowing, illustrate the necessity for collective buy-in at all levels of the institution. This could be approached by establishing clear mechanisms of communication between the staff, project co-ordinator and fellows. I would recommend an introductory meeting with all of the above present, to discern micro-projects or task-based initiatives to work on for the duration of the programme and as a means to ensure transparency.

¹⁷³ She argued that her thought process was distracted by the disjointedness of the programme, saying that each week on Monday she would have an idea, but then by Wednesday she'd forgotten it, due to the other things that needed to happen in the space (Ramatlatse in Mbambo et al. 2020).

¹⁷⁴ Sibiya mentioned that being more present in the space even had an effect on how the staff responded to the fellows, "if you come two days, three days, even the security treats you as someone who is here to see a show. But if you come every day then you become part of the family" (2020).

Furthermore, in reflecting on the site, Mbambo said, “it isn’t an easy place to work in, not only because of its dated systems and shortcomings, but because of its disposition” (2020a). Often mobilising in the face of deeply-instilled institutional apathy is difficult, as is managing a complex network of agendas. Astutely reflected by Mbambo, she mentions that initially she imagined transformation through the simple process of amputating the old and replacing it with the new (2020a). However, having had this experience, she has come to the realisation that change requires a nuanced and integrated approach (Mbambo 2020a). “Things don’t feel possible or inspiring until you dare wipe the dust away and look closer. It needs a really good dose of sustained love and support so that it can come to life” (Mbambo 2020a). I would argue that this has been a mutual experience.

Overall, my emotions on the project ranged from anticipation, excitement, angst, delight, dread, frustration, joy, fatigue, disillusionment, overwhelm and gratitude. Kreutzfeldt (2019) offered that these kinds of interventions hinge on interpersonal relationships. Working closely for an extended duration of time with practitioners does develop deep bonds. Although, maintaining momentum for the project still requires immense personal resources. Nevertheless, having the opportunity to facilitate, nurture the fellows and tenderly incubate their ideas has been a hugely worthwhile pursuit. I have tried to collectively create a dialogical and heterarchical space within the museum while navigating social and institutional dynamics of power. This process has been by no means perfect, but it offers a useful starting point to future endeavours.

To echo the words of Ramatlhatse (2020), “I think that the ghosts are scared”.

As a facilitator / project co-ordinator.

- Point of contact between; constant communication
 - Moment when funding didn't come through.
"Just because you're told everyone doesn't there has been enough communication."
- Keeping tabs on everyone and everything all the time

CONCLUSION

something that does not simultaneously write and

a deeply hierarchical space.

relationships. (link to DK.).

between the individual needs of the for
...ing space for this.

... feel comfortable/safe enough
Takes time to build trust!

reading group → ~~were~~ difficult to integrate

...; preventing my

... of the space.

Conclusion

One of the first considerations of this research was how an intervention into the rigid museum structure could potentially offer a 'micro-site' of pedagogy. In terms of imagining an *otherwise*, I had a clear desire for the residency to be a valuable experience for the participants and the institution. Bisi Silva's curatorial model of the part-residency, part-lab, part-workshop model formed the basis for my multi-pronged approach. In light of the different approaches to 'unlearning' offered by Molemo Moiloa and Silva as a form of institutional critique or to mitigate institutional absence, I used JAG as a vessel to operate *within* an existing arts institution. Similarly based on contextual needs, Thenjiwe Niki Nkosi and Pamela Phatsimo Sunstrum's pressing questions largely framed the position of inquiry taken by this research project (2013: 1). However, as Zen Marie notes, it was important to allow space for the process to take place without being constricted by predetermined outcomes.

In the context of South Africa, it seemed pertinent to focus on both skill *and* process - rather than foregoing one for the other. In this way, the residency articulated a need for integrating knowledge and practice in response to an observed absence of professional practice skills amongst young practitioners. The rigidity of the museum and the varied levels of experience of the participants necessitated an adaptable and fluid approach. Even before the programme started, planning required constant conversation with Khwezi Gule and other JAG members of staff to design a coherent vision for the programme. At times the singularity of this vision was tested, and these meetings were not without various setbacks. The intersection of time, funding and scope being the source of most of them. Goalposts moved constantly. As such, the residency had to fluidly shapeshift - in a way similar to the adaptability that *Àsikò* embraced.

The site, as an hierarchical structure, posed challenges in realising a Freiran notion of dialogic engagement and the destabilisation of the student-teacher contradiction (1970: 72). This dynamic also necessitated sensitivity towards the inherent power dynamics between myself, the participating residency fellows, as well as the professional museum staff. The participants' initial hesitation to dismantle perceived hierarchy was later resolved through generating a sense of familiarity and trust. Joni Brenner, David Andrew and Theresa Collins' argument about the necessity for familiarity (2006: 179) in spaces of learning was further interrogated through the awareness of encoded rules and conventions. I described how introducing elements of other contexts into the institution may produce some temporary feeling of familiarity, but these potentially remain encased in the unfamiliar. During the residency I considered how the familiarity - existing as either pre-established interpersonal relationships or experience with the site - impacted the fellows' engagement with the project especially when attempting to access the organisational structure of the museum.

Furthermore, in responding to the conversation started with Di Leo et al on learning conditions and multi-dimensional students (2002: 10), I actively encouraged a dynamic of knowledge sharing between us and for the fellows to recognise their knowledge, skills and experience as valuable contributions to the conversation. I have attempted to represent a plurality of experience and individual subjectivities of the fellows while also not wanting to fall into the stylistic tropes of pedagogical practice mentioned by Irit Rogoff and Marie (2008; 2012: 55). In the workshops, an attempt to create a context of 'strong participation' through democratic dialogue and collective decision making in order to evoke collective responsibility was consciously made (Sitas 2012: 45). As Freire, Brenner, Kearney and Leyde propose, making the content relevant to the participants offers a point of access. However, privileging the contextual needs of the practitioners - devised through dialogue - is merely the starting point. This was followed by the practitioners beginning to take ownership of the space. A clear example of this was through the residents' articulation of the Cousins of JAG project.

The findings of this research illustrate that it *is* possible to use the museum space as a 'micro-site' of pedagogy for the benefit of young practitioners. However, this demands a high level of personal resources, a commitment to collaboration and negotiation with both the authoritarian structures of the museum and engagement with the residents. Each of the historical interventions approached the institution from a political, social, ideological or physical perspective and were useful to this research project in terms of thinking through failure or absence as a catalyst for change. 'JPP' and 'Johannesburg Circa Now' as pedagogical interventions also engaged Rike Sitas' notion of 'trespassing' between spaces. In the residency, this took a slightly different form. Mbambo creatively 'trespassed' by inserting herself in the organisational system of the museum. The residents did interlope between the public-facing and usually-hidden spaces of the museum, however, 'trespassing' in Sitas' framing of the term was not overt.

A conceptual link between the institution, participants and the project itself is situated around the notion of transitional space and the precariousness that comes with it. The precariousness of changing museum structures in a continual search for relevance. The precariousness of young practitioners transitioning between the academy and professional practice. The precariousness of funding for experimental projects. The precariousness of navigating interpersonal relationships within collaboration. All of these elements and countless others account for a near-perpetual state of uncertainty. Therefore, the approach taken has aimed to work with, rather than against limitations. To maintain flexibility and fluidity within the rigid structures of the institution.

In this process there were many variables, unknowns and unknowables; the complexities of working within a dysfunctional space, institutional hierarchies, interpersonal politics and diverging agendas. During the residency, I was having to write and research simultaneously *while* practicing in the role of facilitator/coordinator/researcher -

reminiscent of the slippage between roles often necessitated by interventionary projects (Marie 2012: 59). Theorising around something that did not yet fully exist while immersed in the process was particularly challenging. Fortunately, this was coupled with some time at the end of the project to meditate on both its successes and limitations. As an inherently experimental space there was also an impossibility around knowing which knowledge-offering would be most beneficial to the individual residents. Initial consultations and reflective retrospective discussions with them did shed insight on the subject. Most of their desires were situated around extending networks and developing their practice. As clearly evidenced by chapter II, the value of these initiatives are in generating artistic material and establishing enduring relationships with the institution and other practitioners.

While at this point it is too soon to discern the long-term value for the residents, I would imagine that this would be the case for them too. Hopefully this experience has solidified professional relationships and the future holds continued collaboration between each other and the museum. I would argue that there is further value in them pursuing initiatives that have emanated from the project, including the Cousins of JAG. It would be worthwhile to revisit the project at a later stage to quantify its impact and trace the development of the residents' careers. This raises Rangoato Hlasane and Malose Malahlela's question around funding and sustainability. Following the conclusion of the project I was asked to provide institutional forms of 'evidence' like attendance registers (Hlasane & Malahlela 2014: 236).

In retrospect, the residency was rather ambitious in attempting to hold the different elements together given the limited time and financial resources available. This process has been by no means perfect, but it offers a useful starting point for future endeavours. As Reshma Chhibba noted regarding historical interventions that despite being well-intentioned, the projects did not manage to have a sustained impact on the museum or its collection (2015: 159). I hope that by theorising and documenting this project, that it is not relegated to history in the same way. Rather, that it will aid in providing insight for future endeavours. The 'Museum of the Future' is not yet here (Janes 1997: 11). I would urge future interventions to focus more on the collection (as seen in 'Time's Arrow') as well as developing audiences (as seen in 'JPP' and 'Johannesburg Circa Now') through education-centered exhibition making and programming. However, any engagement with the museum requires collective buy-in on the part of the participating practitioners and museum staff in order to be successful. This requires clear and mutually-agreed upon expectations as well as continued communication. In order to speak back to colonial legacy and respond to contemporary desires for art institutions the museum should continue this trajectory of making itself vulnerable to public scrutiny (Ntombela 2015: 141). Developing the museum as a 'mico-site' of pedagogy is a difficult but entirely worthwhile

pursuit. In many ways this project has been a labour of love. We've toiled together in the soil of shared experience. The seeds have been planted.

This is just the beginning of growth.

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