

https://dspace.org/

Translating through curating: Ivan Vladislavi's portrait with keys and the creation of translating the keys

Appelbaum, Victoria

2020
https://hdl.handle.net/10539/30825

Downloaded from a DSpace repository. https://dspace.org/

Translating through Curating:

Ivan Vladislavić's *Portrait with Keys* and the Creation of *Translating the Keys*

Victoria Appelbaum

Student Number: 791639

Supervisor: Nontobeko Ntombela

Rory Bester



A Dissertation submitted to the Faculty of Humanities, University of the Witwatersrand, Johannesburg, in fulfilment of the requirements for the degree of Master of Arts by Dissertation (History of Art).

Johannesburg, 2020

PLAGIARISM DECLARATION

1. I know that plagiarism means taking and using the ideas, writings, works or inventions of another as if they were one's own. I know that plagiarism not only includes verbatim copying, but also the extensive use of another person's ideas without proper acknowledgement (which includes the proper use of quotation marks). I know that plagiarism covers this sort of use of material found in textual sources and from the Internet.

2. I acknowledge and understand that plagiarism is wrong.

3. I understand that my research must be accurately referenced. I have followed the rules and conventions concerning referencing, citation and the use of quotations as set out in the Departmental Guide.

4. This assignment is my own work, or my group's own unique group assignment. I acknowledge that copying someone else's assignment, or part of it, is wrong, and that submitting identical work to others constitutes a form of plagiarism.

5. I have not allowed, nor will I in the future allow, anyone to copy my work with the intention of passing it off as their own work.

Name: Victoria Appelbaum Student #.: 791639

Signed  Date: 12/07/2020

ACKNOWLEDGEMENTS

I would like to thank Rory Bester for supervising the bulk of this project. Your supervision made this project possible. Without your guidance and support this dissertation and the exhibition element of it, *Translating the Keys,* would not have been possible. I also owe enormous thanks to Nontobeko Ntombela for stepping in to supervise the latter part of this dissertation. Your willingness to step in and give such sage advice and invaluable support is greatly appreciated. Thanks also go to the Wits History of Art department for providing the stimulating environment that made this project possible.

Thank you to Ivan Vladislavić for your willingness to engage with and aid in this project and dissertation. As well as for writing your extraordinary book, *Portrait with Keys*, without which this project could not have existed. To Tammy Hodgskiss and the Origins Centre, thank you for allowing me to hold *Translating the Keys* at the Origins Centre, and for all your assistance in the exhibition.

On a personal note, I would like to acknowledge my family for their support. Thank you to my mother, Tanya, for your immeasurable support and help. From helping set up *Translating the Keys* to editing, to endless encouragement and support, I greatly appreciate all you have done. To my sister, Alli, thank you for your invaluable academic input, help in setting up *Translating the Keys*, and incredible support. To my father, Robert, thank you for the support and encouragement that allowed me to get through this degree. To my friends who supported me through this MA, I appreciate you more than you know.

Thanks also go to the Arts and Culture Trust for the funding of this MA.

ABSTRACT

Interdisciplinarity in academia has become more prominent in recent years as the intersections of academic fields have become evident. This dissertation explores how a book can be translated through an exhibition, and what the implications of that translation are. Taking *Portrait with Keys* (2006) by Ivan Vladislavić, this project curatorially translates the book into exhibition form, then analysing the implications of the translation. The dissertation utilises the methodology of postcolonial translation theory to enact a curatorial translation of *Portrait with Keys* through participatory curation. In this way, the audience of the exhibition translated the book. The effectiveness of this translation is shown through the analysis of audience translations and the implications they have both for the book and curation, drawing out the ways in which the book was translated, proving how curation can be used to produce an afterlife of a text. In undertaking this research, the scholarly writing around exhibitions and exhibition praxis in South Africa is developed, furthering the study of curating and participatory exhibitions as a mode of research. This dissertation delves into a variety of fields, bringing together translation studies, curatorial studies, literary studies, and urban studies. By developing interdisciplinary links, this dissertation illustrates the possibilities for researching across disciplines in order to further all fields involved.

KEYWORDS

Curation, translation, *Portrait with Keys*, curatorial research, participatory exhibitions, interdisciplinarity

TABLE OF CONTENTS

INTRODUCTION **6**

SECTION A **15**

CHAPTER 1: LITERATURE REVIEW: PORTRAIT WITH KEYS **16**

CHAPTER 2: METHODOLOGY: (POSTCOLONIAL) TRANSLATION THEORY **32**

CHAPTER 3: CREATIVE PRACTICE: CURATION **45**

SECTION B **67**

CHAPTER 4: INTRODUCING *TRANSLATING THE KEYS*: EXHIBITION AND ANALYSIS **68**

CHAPTER 5: ROUTING MEMORY **87**

CHAPTER 6: MOVEMENT AND MIGRATION **107**

CHAPTER 7: FEAR, SECURITY, AND CRIME **122**

CONCLUSION **131**

LIST OF ILLUSTRATIONS **136**

BIBLIOGRAPHY **139**

VIDEO OF WALKTHROUGH OF 'TRANSLATING THE KEYS' ..... **LINKED IN LIST OF ILLUSTRATIONS**

INTRODUCTION

BACKGROUND

In the Twenty-First Century, the world and how it is viewed, conceptualised, understood, and created is influenced by a multiplicity of media, languages, communication, and interaction. Interdisciplinarity in academia is becoming increasingly necessary to understand the world in which we live, even on small scales. This research explores how a book can be translated through an exhibition, and what the implications of that translation are. Therefore, the dissertation utilises ideas across several disciplines in the fields of literature, translation, curation, and exhibition praxis, to understand the implications of translating literature through exhibitions and across media.

PORTRAIT WITH KEYS

The case study on which this dissertation is based is *Portrait with Keys,* a work of narrative non-fiction by South African author, Ivan Vladislavić. Published in 2006 by Umuzi, this book has become seminal in the literature of Johannesburg and Vladislavić's oeuvre. The book follows Vlad, as he narrates his experiences of Johannesburg and its residents, buildings and spaces, memory, and walking. The book is 211 pages long, and has a non-traditional structure. It is not divided into chapters but rather comprises 138 'keys', which are small segments varying in length from a paragraph to several pages. The 'keys' are not in a chronological order or a form that is overtly connected throughout the book, but the reader is provided with 29 'thematic pathways' or 'routes' through the 'keys' in the 'Itineraries' section at the end of the book. These 'routes' are lists compiled of different 'keys' that relate to a specific theme such as "Ghosting Through", "City Centre", and "Engaging the Gorilla". These 'pathways' allow an alternative

way of reading the book, focusing on themes and recurring motifs. The book can, therefore, be read by following the pages or the different 'routes' through the text. *Portrait with Keys* delves into a variety of themes and topics, most of which are centred on Johannesburg and its city-ness.

TRANSLATING THE KEYS

A core element of this dissertation is the exhibition, *Translating the Keys.* It opened on the 10th of August 2019 at the Temporary Gallery at the Origins Centre, Johannesburg, and ran for ten days. The exhibition was the primary element of data collection for this dissertation. Through the exhibition I was able to grapple with how curatorial practice could inform the translation of *Portrait with Keys*, and the implications of using participatory curation in the translation.

Translating the Keys focused on *Portrait with Keys* and Johannesburg. The exhibition was participatory, encouraging the audience to add their experiences of the city to the exhibition. With each addition from the audience, the exhibition grew, developing and changing with the participation. The use of participatory curation was informed by both *Portait with Keys* and the methodology of translation theory utilised for this dissertation. The responses from the audience participation were utilised as data that is analysed in Section B.

The exhibition was designed to lead the audience through the space sequentially, with numbers on the wall text guiding their path through the exhibition. In addition to wall text, large maps of Johannesburg were hung on the walls as the primary visual element. These maps were printed on canvas and the audience was encouraged to write their own 'keys' to the city either directly on the maps, pin their own written 'keys' onto the maps or pin passages or 'keys' from the book onto the map. The 'keys' and 'routes' from the book were provided on tables. The 'keys' and 'routes' from the book were provided on tables in the middle of the room, organised into four 'thematic groupings', namely: Artistic and Literary Representations, Engaging Nature, In-Between Safety and Security, and Traversing the City. In addition to selected parts of the book, these tables held pages on which the audience

could write their own key (containing prompts on one side). The combination of 'keys' from the book and the provision of a place for the audience to write their own keys provided a context for the audience and elements to encourage them to create their own translations. The last section included a table where audience members could leave objects that they felt added to their translations. The exhibition had a variety of translations that enabled me to develop clear findings. The exhibition culminated in a walkthrough with Ivan Vladislavić in the exhibition space, recording his responses to the translation of his book.

Translating the Keys allowed for creative research and data collection. It foregrounded the multiplicity of memory and lived experiences of Johannesburg, allowing my research to explore not only the transaltion of *Portrait with Keys*, but also transaltions of the city itself.

TRANSLATION THEORY

The field of translation studies has a long, complex, and contested history. The primary ongoing debate is around direct translation versus free translation. Direct translation focuses on taking one written or verbal text and changing it, word-for-word, into a written or verbal text in another language. Free translation focuses on translating a text sense-for-sense from one language to another, not concerning itself with every word being directly translated, but rather the meaning and message of the text being translated. One of the key theorists in looking at free translation is Walter Benjamin who in his 1923 text *The Task of the Translator* examines how literature can communicate and how translation can, in turn, convey those messages. Benjamin focuses on the poetics of translation, highlighting the fact that elements of a text are 'untranslatable' as poetic, and proposes that a translation is the 'afterlife' of a text, a renewal, rather than a copy.[1] Similarly, Paul Ricoeur in *On Translation* (2004/2006) grapples with the 'untranslatable' as loss. Yet this loss, he proposes, can produce meaning making, creating liminality in meaning and translation.[2] These two theorists are key to understanding

[1] Walter Benjamin. 1921. 'The Task of the Translator: An Introduction to the Translation of Baudelaire's Tableaux Parisiens', in *The Translation Studies Reader*, (2000) ed. by Lawrence Venuti, trans. by Harry Zohn (London: Routledge), pp. 15-17.
[2] Paul Ricoeur. 2006. *On Translation*, trans. by Eileen Brennan (New York: Routledge). pp. 3-5.

translation as a general field and in the way it is utilised in this dissertation.

Translation theory is contested around its colonial history, and power relations, as will be explored in the Methodology section. What becomes important in this dissertation is being cognisant of the skewed power relations of translation, and disrupting those through the mode of participatory curation. This develops new understandings of curation across media and multiple meaning productions, not relying solely on one source of knowledge. Furthermore, the question of what gets translated and by whom is significant. As this dissertation demonstrates, the power dynamics of translation and specifically postcolonial translation are complex and informed by a number of factors and actors.

AIM

This dissertation aims to understand the implications of using curation, specifically participatory exhibition practice, as a way to enact postcolonial translation. The aim is not only to understand the implications for postcolonial translation theory but also how the curation of participatory exhibitions can be used as a tool for research. This research is framed by the questions: How can curatorial practice shape the translation of *Portrait with Keys* from book to exhibition form? And what are the implications of the use of participatory curation for this translation? In asking these questions, I am enabling the study of forms of curating and translating in the postcolonial context,[3] as well as providing a deeper understanding of the ways with which literature can be engaged, and given an afterlife. Furthermore, by using the curation of an exhibition as part of my research, I am aiming to extend the ways in which data can be collected, exploring the benefits of creative research methods.

This dissertation is not a piece of literary analysis or a review of postcolonial studies. The focus of this work is on the implications of using curation, specifically participatory curation as a way

[3] The reasons for the use of postcolonial instead of postapartheid in this dissertation are two-fold. Firstly, this dissertation makes use of the field of postcolonial translation studies as part of the methodology. Secondly, this disseration aims to extend past the purely South African context in order to be more applicable across a multiplicity of contexts.

to enact translation, using the book as a case study from which to draw the translation. Due to the scope of this project, it is not possible to delve into questions regarding *Portrait with Keys*, Vladislavić, or address all facets of the broad and complex field of postcolonial studies.

RATIONALE

There is a lack of scholarly writing on exhibitions, especially in South Africa. By writing about exhibitions in an academic form, I am extending the literature in the field. Furthermore, by discussing exhibition making, from conception to analysis, enables a greater understanding of exhibition making for future researchers and curators. The use of curating as research has not been well researched in the South African context, and there is a need for the practice of exhibition making and its uses in research to be studied. This dissertation develops this field, academically engaging with how exhibitions can be used for research by curating and analysing an exhibition curated for the purposes of research. Similarly, the curation of participatory exhibitions used for research is under researched in South Africa, with this dissertation being a substantial contribution to the literature of this field, showing the possibilities for both practice and analysis of the data collected. The curation of participatory exhibitions in relation to translation is unresearched in published literature. This dissertation opens up this field, offering possibilities for understanding how translation can be multiple and participatory, not based solely in academic realms but in the experience, memory, knowledge and ideas of a varied audience. This extends the base of what can be translated, and how, expanding the fields of translation and participatory curation in relation to one another, speaking to how literature and exhibitions can connect and communicate.

The field of translation studies and more specifically postcolonial translation studies are under-researched in the area of translation across media. In an era where multiple media are utilised every day in different forms, it is important for literature to be translated and understood in a multiplicity of forms. One such form is exhibitions and curation, an area

central to visual culture. The fields of translation and postcolonial translation as language (in all forms, including written and visual) is constantly developing and in addressing translation across media, the academic field of understanding the relationship between languages and the multiplicity of meanings and conceptions can be expanded. By translating a book through an exhibition, this project contributes to new knowledge fields of interdisciplinary approaches to understanding translation, language, exhibition praxis, and literature. The understanding of the ways in which literature can be translated is taken outside the realm of written languages and into realms of visuality, and multimedial languages.

The specific use of *Portrait with Keys* as a case study links to the position of the book as seminal in the writing of both its author, Ivan Vladislavić, and of Johannesburg. The book enables a translation of not only direct elements of the text, but also of Johannesburg as a city. By seeking to translate the city-ness of *Portrait with Keys*, I hope to contribute ideas of how cities can be understood and translated through curatorial practice.

Thus, by undertaking this research I am developing the scholarly literature surrounding exhibitions and exhibition practice in South Africa, furthering the study of curating for research and participatory exhibitions as a mode of research. I am also expanding the fields of translation and postcolonial translation across media and visual languages. Furthermore, I am creating an original area of study surrounding participatory curation and translation, as participatory methods have not been utilised in the curation of literature previously. I am also developing the knowledge fields of interdisciplinary methodologies between translation, participatory curating, literature, and city-ness.

SUMMARY OF CHAPTERS

This dissertation is split into two sections: Section A contains chapters one, two and three and looks at the theoretical concerns of the project, establishing how curation can be used in the

translation of *Portrait with Keys*. Section B provides the analysis of the exhibition *Translating the Keys* contained in chapters four, five, six, and seven.

Section A starts with Chapter 1, the Literature Review of *Portrait with Keys* by Ivan Vladislavić. The chapter establishes the case study and its surrounding literature. I draw out four themes from the book that feature prominently in the surrounding literature, namely: Artistic and Literary Representation; Engaging Nature; In-Between Safety and Security; and Traversing the City. Each theme engages elements through which the text can be understood. This chapter sets up the book and its surrounding academic literature, providing the basis on which the translation is enacted.

Chapter 2 provides the Methodology section: (Postcolonial) Translation Theory that examines the methodological paradigms with which I am engaging in this dissertation. The chapter starts by outlining the differences between direct and free translation. It then proceeds to examine Postcolonial Translation Studies and its key paradigms. The chapter then examines visual translation, which is rooted in Benjamin's idea of translation as an afterlife. Finally, it examines the critiques of Postcolonial Translation levelled by Carli Coetzee in her idea of accentedness. Chapter 2 establishes Translation theory and how *Translating the Keys* utilises these paradigms.

Chapter 3 is focused on the Creative Practice: Curation. The Curation chapter first examines the history and developments in curation, establishing the context in which I am working; looking at the 'discursive turn', the 'educational turn', and the history and developments in African curation. The chapter then engages with curatorial positions, speaking to curatorial research, curating literature, postcolonial curating, and participatory exhibitions. This chapter forms the theoretical basis for *Translating the Keys* and the next section of the dissertation.

Section B engages with *Translating the Keys* and its analysis. The first chapter of Section B is Chapter 4: Introducing *Translating the Keys*: Exhibition and Analysis. This chapter describes and lays out *Translating the Keys*, providing insights into the exhibition and the curatorial

choices made. It also speaks to the implementation of participatory methods, the choice of maps, and the inclusion of part of the book. Finally, I talk to the selection of three 'routes' through the exhibition for analysis, each dealing with themes or core ideas under which the audience translations can be grouped.

Chapter 5 focuses on Routing Memory, and the significance of memory in the audience translation of *Portrait with Keys*. This chapter, and the two following it analyse the responses, drawing forth ideas of the implications of *Translating the Keys* and its audience translations for *Portrait with Keys*. By analysing these three 'routes' of translations, we can start to see how the translation functions in relation to the book, and what this means for the book's afterlife.

Routing Memory examines the manifestations of memory in the audience translations of *Translating the Keys* and how they translate and complicate ideas of memory in *Portrait with Keys*, exploring the manifestations of four kinds of memory: memory of familiar spaces; memory of events and spaces; political memory; and intergenerational and historical memory. Routing Memory explores and analyses memory in a translation of *Portrait with Keys*.

Chapter 6 is about Movement and Migration. This chapter examines the translations of movement and migration in *Translating the Keys*. I examine psychogeography in the exhibition, explore modes of moving through the city, and migration in and out of Johannesburg, This chapter shows the ways in which movement and migration extend and translate *Portrait with Keys* and the prominence of traversing the city.

The final chapter grapples with Fear, Security, and Crime. This chapter looks at three elements of the translation of fear, crime, and security, examining fear of spatial change and white fear, securitisation, and the 'talk of crime'. This adds a layer to how crime, fear, and security are expressed in *Portrait with Keys*, expanding its afterlife.

Section B of the dissertation illustrates and analyses audience translations and responses to the exhibition, showing how there is a space for exhibitions to be utilised for translations

across media. The audience translations and the insights they provide for how the translation of *Portrait with Keys* functioned, and the implications it has for the book, clearly speaking to the usage of participatory methods and how they allow for multiple translations and understandings that can be read, interpreted and utilised to broaden how translation can be enacted and understood.

SECTION A

CHAPTER 1: LITERATURE REVIEW: PORTRAIT WITH KEYS

INTRODUCTION

Portrait with Keys, as the case study translated in this research, forms a central part of this dissertation. This chapter surveys the literature related to *Portrait with Keys*, working to establish the central ideas of the book that were highlighted for the audience in the exhibition component of this dissertation. Through analytic reading of *Portrait with Keys* and the academic literature surrounding the book, I have extrapolated four themes from the book to analyse, namely: artistic and literary representations; engaging nature; in-between safety and security; and traversing the city. Each theme engages with different elements of the text, and develops key threads through which the book can be understood. The representation of art and literature links to ideas of memory, ownership, and re-translation. In engaging nature, I explore how nature speaks to issues of urbanisation, and liminality. With safety and security I expand on liminality and anxieties. Finally, I investigate traversing the city, and the significance of walking, mapping, and the flâneur.

The selection of themes with which to engage enables me to draw out the central ideas from *Portrait with Keys* that form a clear part of the translation. Furthermore, it allows me to narrow the scope of the surrounding academic literature, providing a more detailed analysis of each theme. The selection of themes also played a role in the curation of the exhibition, and I, therefore, did not want to overwhelm the audience with too much complex information about the book. I selected these specific themes for two primary reasons; firstly they allow me to grapple with core ideas pertaining to the book and surrounding academic literature; and secondly they are the most emphasised themes in the connected academic literature.

Portrait with Keys: Joburg and what-what (internationally published as *Portrait with Keys: The*

City of Johannesburg Unlocked), a 211 page book, published by Umuzi in 2006,[4] provides a narrative account of Johannesburg, its residents, history, buildings, spaces, ideas, and hidden elements. It is often seen as seminal in the writing of both its author, Ivan Vladislavić and of Johannesburg.[5]

Ivan Vladislavić is a South African writer, academic, and editor. He has, over his career, written prolifically, winning a number of prestigious South African and international literary prizes.[6] Born in Pretoria in 1957, Vladislavić studied English and Afrikaans literature at the University of the Witwatersrand (Wits).[7] Vladislavić has worked in writing, editing, and academia throughout his life, and is currently a Distinguished Professor in Creative Writing at Wits.[8] He has written several short story collections, and novels that are primarily centred in and on Johannesburg, including *The Restless Supermarket* (2001), *The Exploded View* (2004), *Flashback Hotel* (2010), *The Loss Library and Other Unfinished Stories* (2011), and *Double Negative* (2011).[9] In *Marginal Spaces: Reading Ivan Vladislavić* (2011), Gerald Gaylard suggests that Vladislavić is "arguably South Africa's most prominent author in the post-apartheid era".[10] This statement, even if hyperbolic, indicates the esteemed position Vladislavić holds in the literary and academic canon of post apartheid South African literature. It is not within the scope of this dissertation to examine Vladislavić's position in the literary canon. Rather, I use *Portrait with Keys* as a springboard to examine how literature can be translated into exhibition form, with *Translating the Keys* being the focal point of the research, rather than a literary analysis.

Kudzayi Ngara suggests that Vladislavić is considered a postmodern, postcolonial, and post-apartheid writer, whose engagement with individuality, and the ambiguity of existing in a changing world speaks to these literary styles.[11] Vladislavić engages with the realities of societal

[3] Ralph Goodman in *Ivan Vladislavić's Portrait with Keys: A Bricoleur's Guide to Johannesburg* states that the international version of *Portrait with Keys* was published differently because the term "what-what" is uniquely South African and un-translatable (Goodman 2009: 223).
[4] Kirby Manià. 2013. '"On the Brink of the Mundane": Postapartheid Literary Representations of Johannesburg in the Work of Ivan Vladislavić' (unpublished PhD in English Literature, University of the Witwatersrand), pp. 11-12.
[5] Ibid. pp. 17-19.
[6] Ibid.
[7] Ivan Vladislavić. 2010. 'About Ivan Vladislavić', *Ivan Vladislavić*.
[8] Gerald Gaylard. 2011. 'Introduction', in *Marginal Spaces: Reading Ivan Vladislavić*, ed. by Gerald Gaylard (Johannesburg: Wits University Press), p. 4.
[9] Ibid. p. xiv.
[10] Kudzayi M. Ngara. 2011. 'Imagining and Imaging the City – Ivan Vladislavić and the Postcolonial Metropolis' (unpublished Doctor of Philosophy, University of the Western Cape), p. 7.

fluctuations by writing about the everyday, focusing on individual experience rather than on grand narratives.[12] Kirby Manià furthers Ngara's argument, proffering that Vladislavić's work embodies the centring of marginal aspects of the mundane to explore larger social realities.[13] Vladislavić thus engages the postmodern idea of fragmentation and lack of grand narratives, which works, in turn, with the micro-histories that post-apartheid and postcolonial literature aim to move towards.[14] Ralph Goodman suggests that Vladislavić employs the postmodern device of decentering meaning.[15] The placement of Vladislavić in these categories of writing is important in understanding the literature surrounding his work in general, and specifically *Portrait with Keys*, as it informs his style and form.

Portrait with Keys is a work of narrative non-fiction,[16] taking the form of "a sequence of documentary texts on Johannesburg".[17] Comprising 138 'keys', the book follows Vlad, the narrator's musings on Johannesburg, life, objects, and memories. These keys are small segments or chapters, with the naming, in my opinion, playing on keys unlocking a city or door, the key on a map, and keys to understanding. While the keys are not in a chronological or overtly connected pattern throughout the book, Vladislavić, in his 'Itineraries', offers 29 'thematic pathways' or 'routes' through the book.[18] The Itineraries is a section at end of the book that organises the keys into sections with similar themes, called thematic pathways"or routes, such as "City Centre", "Ghosting Through", and "Object Lessons". These pathways produce ways of reading *Portrait with Keys* that do not follow the traditional writing structure of following a book from beginning to end, and suggest central themes and ideas in the book, as well as recurring motifs. Through the use of segmented keys Vladislavić illustrates the disconnected nature of city life, producing a 'portrait' of Johannesburg, writing cities, memories and nostalgia, and the objects that exemplify his experiences. As a semi-autobiographical book, *Portrait with Keys* blurs the lines between reality and fiction, with Vladislavić and Vlad

[11] Ibid. pp. 8-9.
[12] Kirby Manià. 2013. '"On the Brink of the Mundane": Postapartheid Literary Representations of Johannesburg in the Work of Ivan Vladislavić' (unpublished PhD in English Literature, University of the Witwatersrand).
[13] Ibid. pp. 31-34.
[14] Ralph Goodman. 2011. 'Ivan Vladislavić's Portrait with Keys: Fudging a Book by Its Cover?', in *Marginal Spaces: Reading Ivan Vladislavić*, ed. by Gerald Gaylard (Johannesburg: Wits University Press), p. 280.
[15] Narrative or creative non-fiction is a form of writing in which the author presents a narrative based on real events or facts, producing a form of storytelling that is rooted in reality, not fiction (Vare 2000: 18).
[16] Ivan Vladislavić. 2010 'About Ivan Vladislavić', *Ivan Vladislavić*.
[17] Ivan Vladislavić. 2006. *Portrait with Keys: Joburg & What-What* (Umuzi), p. 205.

becoming interchangeable, as Jane Poyner argues.[19] The structure of routes and keys is a central feature of *Portrait with Keys*, one that needs to be considered in how the book can be translated.

ARTISTIC AND LITERARY REPRESENTATIONS

The first theme I will examine is artist and literary representations. *Portrait with Keys* has a well-developed relationship with art and literature, translating literary and visual images into the book, allowing me to grapple with ideas of translating and retranslating. The book engages the idea of an afterlife of objects, art, and literature, and their relationship to memory. Afterlife forms a core part of the ideas of translation that I use in this dissertation, as will be explored in the methodology chapter. In the Itineraries, the routes "Artists' Book", "Writer's Book", "Object Lessons", and "Painted Walls" are presented. In these routes, artistic and literary representations are grouped, collecting the most 'keys' that delve into art and literature.

As a repeated theme in both the book and surrounding academic literature, I selected artistic and literary representations as a topic to examine. Furthermore, it allowed me to engage with the translation, and retranslation of art and literature in *Portrait with Keys* providing a starting point for thinking about how art and literature have connected and developed in Vladislavić's writing.

The title of the book itself suggests a link to art, something around which memory can be formed. The idea of a portrait illustrates a direct link to art, painting an image of the city, and establishing the city as a character within the book. In painting a portrait, the book develops an image made through the keys, or brush strokes, of a complex city.

> It took a couple coats; after the first one, you could still see the African geometry,

[19] Jane Poyner. 2017. 'Art and Visual Culture in Ivan Vladislavić's Portrait with Keys', *The Journal of Commonwealth Literature*, 52(1): 42–55.

developing, like a Polaroid image, as the paint dried.[20]

This portrait is often revised, full of 'pentimento', a visible alteration made to an artwork.[21] The 'pentimento' is a literal image used in relation to art in *Portrait with Keys,* focusing on the Ndebele painted wall being repainted, with the previous layers remaining visible underneath the paint as is expressed in the above quote. However, the image of the 'pentimento' extends beyond the literal, and into the idea of the layering of memory. Peter Beilharz and Sian Supski propose that *Portrait with Keys* uses place and objects to layer and rewrite memory, specifically through the 'pentimento', enacted through revision and re-envisaging Vlad and Vladislavić's past, present, and futures.[22] In this way he sees and sees again the world around him, changing his opinions and narratives while still engaging with how and why he remembers different realities, as is extended by Clea Schultz.[23] New identities develop, yet the old do not disappear, they are revised and built upon with the 'pentimento' as a central idea of how memory is established in *Portrait with Keys*. As Jane Poyner also postulates, both the history of objects and the city become layered.[24]

Vladislavić also engages with public art and the sense of ownership, exploring public interaction with Herman Wald's *Leaping Impala* (1960) sculpture in Key 127, in which pieces of the sculpture are stolen. As Poyner suggests, for Vlad, the sculpture contains artistic value and memory, yet for the 'poachers' the sculpture is valuable monetarily, presenting how art can be experienced and owned.[25] Similarly, the Ndebele wall holds artistic value for Vlad, but lacks value for the new owners of the house on whose wall it is painted. This concept of objects differing in value is explored by Megan Jones who suggests that each object in *Portrait with Keys* holds value differently for every person.[26] This is evident in the "Object Lessons" route, in which the objects discussed differ in forms of value.

[20] Ivan Vladislavić. 2006. *Portrait with Keys: Joburg & What-What* (Umuzi), p.62.
[21] Clea Schultz. 2013. 'Reading Affect in Post-Apartheid Literature: Compassion and Other Difficult Feelings in Ivan Vladislavić' (unpublished Master of Arts (English Literature), University of the Witwatersrand), pp. 134-135.
[22]Peter Beilharz and Sian Supski. 2016(b). 'Finding Ivan Vladislavić – Writing the City', *Thesis Eleven*, 136(1): 15-16.
[23] Clea Schultz. 2013. 'Reading Affect in Post-Apartheid Literature: Compassion and Other Difficult Feelings in Ivan Vladislavić' (unpublished Master of Arts (English Literature), University of the Witwatersrand), pp. 134-135.
[24] Jane Poyner. 2017. 'Art and Visual Culture in Ivan Vladislavić's Portrait with Keys', *The Journal of Commonwealth Literature*, 52(1): 45.
[25] Ibid. p.52.
[26] Megan Jones. 2017. 'Junk Aesthetics from South Africa, Brazil and India: Re-Evaluating the Object'. Journal of Southern African Studies 43 (5): 1001.

Furthermore, Sean O'Toole argues that in *Portrait with Keys* engagements with art and literature provide a form of art criticism.[27] Beyond art criticism, Vladislavić builds a book of objects, places, and scenes, allowing the reader to see and engage with Vlad's personal memory, community memory, and their own visual connections. By quoting other literature and describing artworks, *Portrait with Keys* allows for the reader to expand their ideas of Johannesburg through a multiplicity of perspectives, and memories. This provides the texts and works, with which Vladislavić engaged, to have an afterlife, translating them to the viewer. In the exhibition component, these texts are re-translated from the book, by the audience, and into the exhibition.

The engagements with art, literature, and objects in *Portrait with Keys* develops ideas around memory, visuality, layering, and the painting of Johannesburg as a portrait. These elements are all possible points of entry in understanding and translating *Portrait with Keys*, allowing the audience to engage with these ideas in their translations.

ENGAGING NATURE

> In Johannesburg, the Venice of the South, the backdrop is always a man-made one. We have planted a forest the birds endorse. For hills, we have mine dumps covered with grass. We do not wait for time and the elements to weather us, we change the scenery ourselves, to suit our moods. Nature is for other people in other places.[28]

Nature is a significant thread in *Portrait with Keys* and is therefore present in the surrounding literature. The ideas of nature speak to urbanisation and modernisation, developing ideas about the construction of nature in Johannesburg. Several routes allow a focus on nature in *Portrait with Keys*. In the keys that make up the itineraries of "Water", "Gardens", "Engaging the Gorilla", and "An Accidental Island", a picture emerges of Johannesburg's fraught relationship

[27] Sean O'Toole. 2017. 'Uncommon Criticism: Reading Ivan Vladislavić's Collected Work as Art Criticism'. The Journal of Commonwealth Literature 52 (1): 12.
[28] Ivan Vladislavić. 2006. *Portrait with Keys: Joburg & What-What* (Umuzi), p.94.

with nature.

One element of this is what Kirby Manià discusses as an engagement with the colonial legacy left on Johannesburg.[29] A key example of this arises in the writing regarding mine dumps, which Vladislavić highlights as a man-made attempt to integrate nature back into the city, as is expressed in the quote that begins this section.

The quote explores how Johannesburg has grown out of its mining legacy, rooted in the colonial development and exploitation of Johannesburg for its mineral resources. Manià argues that colonial ideas perceived nature as a resource to be exploited and controlled. She suggests that in post apartheid and postcolonial Johannesburg, residents have been left to grapple with a fraught relationship to nature, an idea highlighted in *Portrait with Keys* in the routes on 'Gardens', 'Water', and the Johannesburg zoo, mentioned in the route, 'Engaging the Gorilla'. All three of these elements provide a perspective on the man-made nature of Johannesburg, and grapple with a sense of liminality linked to nature in the city.[30] The idea of liminality is central to *Portrait with Keys*, with the reader being situated in an in-between space of memory and the city. This is seen clearly in the liminal existences Vladislavić tracks, such as the gardener in Key 119, whose meeting with Mike in nature, interacting along the Braamfontein Spruit, allows the men to interact as social equals in a space intersecting and in-between each of their lives, yet only existing in that moment. This presents nature as a liminal space in a divided city.

It is also in the nature of the city that Vladislavić explores the layering of the city, presenting ideas of 'pentimento' beyond direct artistic definitions.[31] In the routes of 'Water' and 'An Accidental Island', Vladislavić establishes Johannesburg as an island, one that lacks natural water sources of its own, yet as a unique city. Manià proposes that *Portrait with Keys* establishes the city as layers of nature, history, and artifice.[32] The layers are present in the

[29] Kirby Manià. 2017. '"A Garden Had Been Left to Grow Wild There": Considering Nature in Ivan Vladislavić's Johannesburg'. Safundi 18 (1): 70.
[30] Liminality refers to a space in-between, often transitional or uncertain.
[31] Palimpsest, like 'pentimento' refers to visible traces of changing, often in writing. It is often the superimposition of new writing over an older text.
[32] Kirby Manià. 2016. 'Diving the Reef: Water Metaphors in the Work of Ivan Vladislavić'. English in Africa 43 (2): 64.

routes of nature, appearing too in the layers of meaning in 'Engaging the Gorilla', with gorilla playing a dual role of representing Max the Gorilla, an animal, and the Gorilla steering lock, the brand name of a car security device. Manià argues that the figure of Max the Gorilla establishes a dichotomy between urbanisation and the integration of nature, showing the colonial influence in the establishment of zoos, exhibiting nature in the city where it would not have existed naturally.[33] The repetition of nature in Johannesburg as layered and linked to the modernisation and urbanisation clearly establishes Vladislavić's idea of the city as a complex and constructed place.

By engaging with ideas of nature and constructedness, the routes regarding nature in *Portrait with Keys* create an engagement with urbanisation and layers in the book. These ideas are central for my translation and curation as the perspective of nature allows for a translation of the city through a layered lens, reflecting shifts and overlaps. The liminal space of nature in *Portrait with Keys* is also a possible entry point for the audience in understanding and translating the book.

IN-BETWEEN SAFETY AND INSECURITY

> In the past two decades, the private security industry has grown faster than any other economic sector. At the end of August [1999], according to Matin Schönteich of the Institute for Security Studies, the official South African Police Service employed 127 000 people. By contrast, the private security industry employed between 300 000 and 350 000 people, and had an estimated annual turnover of R11 billion.[34]

A clear preoccupation in *Portrait with Keys* is that of safety and security. The routes focused on this, namely "Engaging the Gorilla", "Safe and Sound", "Security", and "Insecurity" develop ideas of liminality, anxiety, and uncertainty. Johannesburg, as Martin Murray argues, is one

[33] Kirby Manià. 2013. 'Zoo-Keeping in Johannesburg: Man/Beast Contestations in Ivan Vladislavić's Portrait with Keys'. Current Writing: Text and Reception in Southern Africa 25 (1): 103-104.
[34] Ivan Vladislavić. 2006. *Portrait with Keys: Joburg & What-What* (Umuzi), pp. 75-76.

of the most securitised cities in the world.[35] As is seen in the above quote, the high crime rates have resulted in the proliferation of the privatised security industry, focused on guarding middle and upper classes, and centres of business from crime.[36]

While crime is a silent focal point of *Portrait with Keys*, it is security and security measures that are central to the book. This is evidenced by the fact that, as Patrick Lenta shows, approximately one third of the keys in the book relate to security and crime.[37] Lenta further argues that despite the repeated grappling with crime and security, Vladislavić does not merely represent Johannesburg as a city overrun by crime, but rather allows the reader insights into the anxieties of Vlad and other residents of the city.[38] In doing this, Vladislavić poetically engages with the liminal and anxious realities of Johannesburg's suburban middle-class residents.

Much of the anxiety that is experienced around crime shows larger fears regarding societal changes. Ralph Goodman proposes that the anxieties surrounding crime also illustrate the concerns regarding social change and the end of apartheid in *Portrait with Keys*, often satirising middle-class anxieties about a changing South Africa.[39] The shifts influencing Johannesburg in the post-apartheid era are discussed and elucidated in the book.[40] Sally-Ann Murray proposes that Vladislavić's work expresses the shifts in South African society through depictions of a changing city; realities 'haunted' by the past, and lived experiences.[41] This idea is elucidated by Rebekah Cumpsty who suggests that in *Portrait with Keys* the uneven city is traversed, with Vladislavić using individual experiences to illustrate the inequality, desire for mobility, and shifting sites of memory.[42] These anxieties link to crime and the changes in South African society and the city, enacting feelings of liminality and being unsettled.

---

[35] Martin J. Murray. 2011. City of Extremes: The Spatial Politics of Johannesburg. Duke University Press. pp. 18-20.
[36] Ibid. p. 287.
[37] Patrick Lenta. 2009. '"Everyday Abnormality": Crime and In/Security in Ivan Vladislavić's Portrait with Keys'. The Journal of Commonwealth Literature 44 (1): 118.
[38] Ibid. p. 131.
[39] Ralph Goodman. 2011. 'Ivan Vladislavić's Portrait with Keys: Fudging a Book by Its Cover?', in *Marginal Spaces: Reading Ivan Vladislavić*, ed. by Gerald Gaylard (Johannesburg: Wits University Press), p. 278.
[40] Also see: Caraivan; Gulesserian; Schultz; Goodman 2011; Gaylard 2011, Poyner 2011; and Nuttall 2011.
[41] Sally-Ann Murray. 2009. 'Ivan Vladislavić and What-what: Among Writers, Readers and "Other Odds, Sods and Margin-als"', *Current Writing: Text and Reception in Southern Africa*, 21(1–2): 140-144.
[42] Rebekah Cumpsty. 2017. 'Writing Johannesburg into Being: Rituals of Mobility and the Uneven City in Mark Gevisser, Ivan Vladislavić and Lindsay Bremner's Writing', *Sanglap*, 3(2): 34-44.

Vlad's brother, Branko is emblematic of the anxious middle class, fearful of crime and the changing city, becoming increasingly unwilling to leave the northern suburbs of Johannesburg as the city changes. Vlad's preoccupation with crime does not stop him from engaging with parts of the city in the way Branko does. Rather, Vlad takes precautions, such as the Gorilla steering lock and hiring security guards. These actions highlight both Vlad's fear and his liminal position, unable to feel secure, living in an attempt to be safe, yet knowing that it is not possible. Despite his attempts to quell his fear, Vlad is still a victim of crime, and continues to exist in a liminal and anxious space throughout the book. The ending of the book with a scene of striking security guards emphasises this in-between nature of safety in Johannesburg, the perceived agents of safety being rendered unsafe.

This engagement with the liminal, uncertain, and anxieties around safety and security provides an angle through which to translate the emotions provoked by *Portrait with Keys* for the reader, narrator, and audience into exhibition form. Vlad's relationship with Johannesburg is complicated by his fear and liminal relationship between safety and insecurity. This liminality allows the audience to examine their own experiences of security and liminality in their translations.

TRAVERSING THE CITY

> Johannesburg, as people often remark, is one of the few major cities in the world that has no river, lake or ocean. It has a reef, of course, but no diving.
>
> I walk, in the afternoons, along something as unnatural and persuasive as an extended metaphor.[43]

Walking and traversing the city is central to *Portrait with Keys* and to its translation. Vlad's movements through the city not only produce an image or map of Johannesburg for the

[43] Ivan Vladislavić. 2006. *Portrait with Keys: Joburg & What-What* (Umuzi), p.18.

reader, they also allow for an experiential reading, depicting emotions and connections to spaces, rather than a detached account of urban space. The act of walking in *Portrait with Keys* embodies ideas regarding psychogeography, walking the city, and the flâneur. This is integral in the understanding of the book, the translation of it, and its curation, as the curation engages mapping and how the audience sees, maps, and translates the city and book.

In order to understand how *Portrait with Keys* enacts ideas of walking the city, it is vital to understand the theoretical concepts of psychogeography, walking the city, and the flâneur. 'Psychogeography' is a term coined by The Situationist International, and refers to what Guy Debord calls "the effects of the geographical environment […] on the emotions and behaviour of individuals".[44] This field has a focus on moving through cities, with an emphasis on the acts of walking, observing, and mapping. Keith Bassett argues that *dérive* and *détournement* are key tactics in the psychogeographical practice.[45] *Dérive* translates to 'drift', something that is enacted through playful experimentation in cities, in which the walker immerses themselves in the city, giving an opportunity for chance encounters and exploration of new areas. The walker experiments in familiar and unfamiliar spaces, 'drifting' while consciously observing and interacting critically, constructing and deconstructing space through emotional responses.[46] *Détournement* refers to diversion and subversion, often through the construction and subsequent disruption of place and expectations. This is frequently done through representing and then defamiliarising a space, often in films, art, and literature.[47] These two ideas come together to create, as is explained by Christopher Keep, a documentation and understanding of lived experiences of cities.[48]

Throughout *Portrait with Keys*, *dérive* and *détournement* are evident in Vlad's interactions with Johannesburg. As the narrator discusses the city, he drifts, immersing himself in the city. This is clear in the 'route', 'Street Addresses' in which Vlad drifts down a street in Johannesburg

[44] Guy Debord. 2008/1955. 'Introduction to a Critique of Urban Geography', in *Critical Geographies: A Collection of Readings*, ed. by Harald Bauder and Salvatore Engel-Di Mauro, trans. by Ken Knabb (British Columbia: Praxis (e)Press,), p. 23.
[45] Keith Bassett. 2004. 'Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments', *Journal of Geography in Higher Education*, 28(3): 401-402.
[46] Ibid. p. 399.
[47] Ibid. p. 399.
[48] Christopher Keep. 2009. 'Situationism, Aestheticism, and the Psychogeograhy of the City', *Canadian Review of Comparative Literature*, December: 370-372.

interacting with and encountering the city on a micro level, playfully experimenting with his experience of the city. Similarly, *détournement* is enacted in Vlad's disruptions of the reader's expectations of the city, established throughout the book, as is highlighted in the quote at the beginning of this section, and in the 'route', 'An Accidental Island'. In Key 69 the reader's conception of the people of Johannesburg is disrupted by Vlad's observation of a schoolgirl wearing a diving mask and snorkel, defamiliarising the reader from the expectations of Johannesburg's residents.[49] In addition to small defamiliarisations, Vlad's own reactions to shifts in the city show a form of *detournement*. Many keys illustrate Vladislavić's devices of small and large changes, from the Ndebele style wall, to the Carlton Centre parking lot, or to Vlad's meeting with his brother Branko in different locations, the modes of experiencing Johannesburg change with the narrator's experiences. In mapping Johannesburg through walking, Vlad maps his Johannesburg, his interactions with the city, its people, memories, buildings, and ghosts, producing a personal portrait of the city. The shifts that have happened between the publication of the book and the exhibition indicate an ever-changing city, as Vladislavić suggests, and therefore *Portrait with Keys* becomes a disrupted map of Johannesburg.[50]

A large part of *Portrait with Keys,* and the Situationist and subsequent understanding of the city is the act of walking and travelling. A seminal text that speaks to the role of walking the city is 'Waking the City' in *The Practice of Everyday Life* by Michel de Certeau. The chapter speaks to different manners of seeing and interacting with a city, voyeurism through possession, and higher perspectives of a city, and practitioners of the city who live and create on the streets.[51] He proposes that to walk is an elementary form of experiencing a city, from which they can write their own use and understanding of urban space. Drawing on the work of the Situationists, De Certeau explores how walking makes and changes meanings of the city, and produces linguistic and visual formation through movement.

While De Certeau's text is seminal regarding interacting with and walking the city, numerous

[49] Ivan Vladislavić. 2006. *Portrait with Keys: Joburg & What-What* (Umuzi), p. 95.
[50] Ivan Vladislavić and Victoria Appelbaum. 2018. Interview with Ivan Vladislavić.
[51] Michel De Certeau. 1984. 'Walking in the City', in *The Practice of Everyday Life*, trans. by Steven Rendall (Berkeley: University of California Press), p. 91.

academic texts deal with ideas surrounding walking and psychogeography. As is suggested by Jennie Middleton, walking is an embodied practice that involves both interaction with space, and the self.[52] It is this embodiment that Tracey Eve Winton explains by showing that walking is not only exemplified in the present, but embodies history and memory, through an unpacking of the layers of meaning in a city by observing and interacting.[53] This can translate into questions of how memory and nostalgia are used to understand the emotional effects of the city, questioning whether this is an emotion that should be valued or discarded.[54] Middleton also suggests that in the relationship between the walker and city, there is a form of communication. This can be through social interactions while walking or travelling the city, or by interacting with memories and meanings of places.[55] This enables literacy of areas, prompting responses and developing emotions regarding place and place making. Walking becomes an act of reflexivity on the self and the city, and includes a sense of auto-ethnography, producing new ways of viewing the self, theorises Bridger.[56]

Walking in *Portrait with Keys* is central to both the narrator and reader's understanding of the city. Rebekah Cumpsty argues that walking enables Vlad to articulate his reality in relation to the city.[57] Much of Vlad's interaction with the city is established on memories, and the disruption of memory. It is not only personal memory that is constructed, a constant rewriting of national and community memory is explored. As Lisa Ann Gulesserian argues collective memory is written in *Portrait with Keys* through illustrating the incongruities of differing experiences and enacting memory through shared spaces.[58] In moving through these spaces, Vlad maps different forms of memory.

[52] Jennie Middleton. 2010. 'Sense and the City: Exploring the Embodied Geographies of Urban Walking', *Social & Cultural Geography*, 11 (6): 576.
[53] Tracey Eve Winton. 2004. 'Footprints in Stone: A Psychogeography of Rome' (presented at the Cities of the Mind Conference, Toronto: University of Toronto), pp. 2-3.
[54] See Bonnett 2009; Winton 2004; and Overall 2016.
[55] Jennie Middleton. 2018. 'The Socialities of Everyday Urban Walking and the "Right to the City"', *Urban Studies*, 55(2): 305; 310-311.
[56] Alexander John Bridger. 2011. 'Psychogeography and the Study of Social Environments: Extending Visual Methodological Research in Psychology', in *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*, ed. by Paula Reavey (East Sussex: Psychology Press), pp. 284-286.
[57] Rebekah Cumpsty. 2017. 'Writing Johannesburg into Being: Rituals of Mobility and the Uneven City in Mark Gevisser, Ivan Vladislavić and Lindsay Bremner's Writing'. Sanglap 3 (2): 37.
[58] Lisa Ann Gulesserian. 2010. 'Incongruent Experiences: Literary Representations of Post-Apartheid Johannesburg in Ivan Vladislavić's Portrait with Keys' (unpublished Master of Arts, University of Texas), pp. 9-11.

In the routes 'Walking' and 'Falling' (which consist of the same keys), the different forms of movement in the city are highlighted. Cumpsty proposes that while walking, Vlad often stays within a specific space, walking and re-walking similar paths.[59] Vladislavić expressed that the focus on a small number of areas, primarily Kensington, was because *Portrait with Keys* was originally intended to be a book focused on Kensington, which then expanded out to a larger scope of writing Johannesburg.[60] Yet, by expanding into the larger city, *Portrait with Keys* allows the reader to engage with larger issues of the uneven city. This is, as Pablo Mukherjee, Elleke Boehmer and Dominic Davies argue,[61] seen in large ideas of the organisation of suburbs and engaging the colonial and apartheid history of Johannesburg, and on a small level, in the focus on walls, fences, and abandoned spaces.[62] The concept of walking and writing Johannesburg is the writing of boundaries, suggests Cumpsty, proposing that the boundaries produce liminal spaces of existence in the writing of Johannesburg, determining how the city can be walked and written by people from varying socio-economic backgrounds.[63]

The link between art, and psychogeography extends into artistic and literary walkings and mappings of cities. Walking is a visual practice, with the walker looking and interpreting the city while moving through it. In literature, the tradition of walking and documenting the city became a significant movement in response to modernity, as Walter Benjamin discusses in relation to Baudelaire's work on 19th century Paris, [64] and Christopher Keep furthers these ideas in his analysis of the British Aesthetes.[65] The figure of the flâneur and the act of flânerie are central to this form of writing. The flâneur is a traditionally male figure that observes the city, charting the unknown, and painting a picture of everyday life. As an observer of the city, the flâneur is a figure utilised in literature to understand the nature and implications of modernity, and later postmodernity.[66] In a sense, as is proffered by Jamie Coates, the

[59] Rebekah Cumpsty. 2017. 'Writing Johannesburg into Being: Rituals of Mobility and the Uneven City in Mark Gevisser, Ivan Vladislavić and Lindsay Bremner's Writing'. Sanglap 3 (2): 41.
[60] Ivan Vladislavić and Victoria Appelbaum. 2018. Interview with Ivan Vladislavić.
[61] Elleke Boehmer and Dominic Davies. 2015. 'Literature, Planning and Infrastructure: Investigating the Southern City through Postcolonial Texts', *Journal of Postcolonial Writing*, 51(4): 395–409.
[62] Pablo Mukherjee. 2012. 'Ivan Vladislavić: Traversing the Uneven City', *Journal of Postcolonial Writing*, 48(5): 479-481.
[63] Rebekah Cumpsty. 2017. 'Writing Johannesburg into Being: Rituals of Mobility and the Uneven City in Mark Gevisser, Ivan Vladislavić and Lindsay Bremner's Writing', *Sanglap*, 3(2): 36.
[64] Walter Benjamin in Christopher Keep. 2009. 'Situationism, Aestheticism, and the Psychogeography of the City', *Canadian Review of Comparative Literature*, (December): 370.
[65] Ibid. p. 370.
[66] Keith Tester (ed.). 1994. *The Flâneur*. (Oxon: Routledge), p. 16.

flâneur is an ethnographer and biographer of the city, observing and acting in the city, idle but negotiating different circumstances of the streets.[67] Nancy Forgione, states that flânerie is articulated not only by walking and the body but by the act of recording, traditionally in literary form, [68] something that Merlin Coverley argues plays a central role in establishing a mental map of the city in the mind of a reader. [69] David Pinder further suggests that in writing the city, an author and character allow the audience to traverse space they would not usually be able to access.[70] The writer is a recorder of city life, wandering to tell a story. In the case of this research, psychogeography provides a lens through which a story of the city, told by a walker, can be translated.

In *Portrait with* Keys, Vlad clearly fills the role of a flâneur, providing a way in which the city is seen and experienced on both a small and large scale. Through writing the city by walking, Vladislavić establishes an experiential account of Johannesburg, walking segmented keys to produce a portrait of the city, painting Vlad's personal experiences onto the cityscape.[71] By doing this, *Portrait with Keys* not only shows the city as its own character but also shows how Johannesburg is a different portrait dependent on how each person characterises it.[72] Caraivan proposes that in walking and mapping the city, Vlad has characteristics of a Dickensian flâneur, narrating the city from a personal perspective, yet making clear the lives of others in the space.[73] Gerald Gaylard also argues that as a flâneur, Vlad maps, illustrates, and develops a sense of Johannesburg for the reader, allowing them to follow along with his drifting and ever changing conceptions of the city.[74] Furthermore, Gaylard suggests that Vlad as a flâneur leads the reader through Johannesburg with a sense of wandering and being lost in the city in defamiliarised spaces.[75] As a flâneur, Vlad paints an image of the city created

[67] Jamie Coates. 2017, 'Key Figure of Mobility: The Flâneur', *Social Anthropology*, 25(1): 30-33.
[68] Nancy Forgione. 2005. 'Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris'. *The Art Bulletin* 87(4): 669-670.
[69] Merlin Coverley. 2006. 'London and the Visionary Tradition', in *Psychogeography* (Harpenden: Pocket Essentials), pp. 54-56.
[70] David Pinder, 2005. 'Arts of Urban Exploration', *Cultural Geographies*, 12: 388-390.
[71] See: Murray 2009; Penfold 2012; Beilharz and Supski 2016(b); Caraivan 2012; Gasser 2014; Cumpsty 2017; Ngara 2011; Gaylard 2011; Manià 2013 (b); and Nuttall 2011.
[72]Jane Poyner. 2011. 'Dismantling the Architecture of Apartheid: Vladislavić's Private Poetics in Portrait with Keys', in *Marginal Spaces: Reading Ivan Vladislavić*, ed. by Gerald Gaylard (Johannesburg: Wits University Press), pp. 309-321.
[73] Luiza Caraivan. 2012. 'Re-Assembling the City in Ivan Vladislavić's Novels'. Romanian Journal of English Studies 9(2): 229.
[74] Gerald Gaylard. 2011. 'Introduction'. In Marginal Spaces: Reading Ivan Vladislavić, edited by Gerald Gaylard,. (Johannesburg: Wits University Press), pp. 1-4.
[75] Ibid. p. 11.

through memory, change, and nostalgia. Through documenting walking through the city, Vlad develops a personal map of the city. This is often mediated through objects, people, or buildings, producing an insight into the pasts and futures of Vlad and Vladislavić. The structure of the book, as an episodic map of Johannesburg echoes the very act of walking and stopping, allowing the reader brief portraits of the city as Vlad traverses space.

Walking, psychogeography, and the role of the flâneur are all central to the structure, translation, curation, and engagement with *Portrait with Keys* that I undertake in this dissertation. Many of the other ideas developed in the book become clear in the acts of walking, *dérive,* and *détournement* that Vladislavić develops. The interactions with art, nature, and safety as outlined in this chapter are enacted through walking through the city, providing the reader with insights into each. The idea of walking and movement are therefore central to understanding the book and how it can be translated. Therefore, mapping, walking, and traversing the city is key in the structure of the book and its translation.

CONCLUSION

This chapter has developed the ideas of walking and mapping, safety and insecurity, nature, and the representation of art and literature. By doing this, I have highlighted different issues that will be grappled with in the exhibition, looking specifically at how they can be translated. In examining ideas of afterlife and re-translation, urbanisation and the artifice of the city, liminality, anxieties, walking the city, mapping, and the flâneur, I have defined the central ideas from which I will translate *Portrait with Keys* from book to exhibition form. This chapter has provided the literature and context necessary for the academic and creative acts of translation and curation.

CHAPTER 2: METHODOLOGY: (POSTCOLONIAL) TRANSLATION THEORY

INTRODUCTION

In this dissertation, I am using postcolonial translation studies as my methodology. While translation is traditionally utilised to take a written or verbal text from one language and translate it into written or verbal text in another language, this research is extending the scope of translation by using a written text – *Portrait with Keys* – and translating it into the visual and interpretative form of an exhibition. The methodology of translation allows me to engage with *Portrait with Keys* and curation on linguistic, conceptual, interpretive, and analytical levels. This provides not only a way of assessing how a book can be translated curatorially, but also a manner of engagement with how translation developed in relation to visual and multiple translations.

This chapter begins with an exploration of Walter Benjamin's ideas of translation as the afterlife of a text, and the poetics of untranslatability. I then examine Paul Ricoeur's conceptions of translatability and untranslatability, and the role of the translator. Following that, I delve into core ideas of postcolonial translation, examining power relations; postionality; the disruption of Western translation; and hybridity in translation. I also explore limited literature on the translation of written texts into visual art. Finally, I engage with Carli Coetzee's critique of postcolonial translation and ideas of accentedness.

Translation theory has traditionally been split in the ideas of literal or direct translation, and free or oblique translation. Literal translation focuses on the mechanics of translating each word from one language to another. Free translation is connected to the translation of the message of the text, focusing on transmitting the meaning and message of a text, rather than

on the exact word usage.[76] This idea of translation engages with meaning in the linguistic, denotative, and connotative senses, often tackling ideas of semiotics.[77]

WALTER BENJAMIN

The concept of free translation is argued by Walter Benjamin in his work on translation, allowing translation to be read and enacted in relation to interpretation and meaning, rather than a purely linguistic approach. In understanding the form of translation that I am undertaking, Benjamin's *The Task of the Translator* (1923) is seminal and central to this dissertation.[78]

The Task of the Translator, originally published in 1923, speaks to the modes of translation. Benjamin questions how literature can communicate and how translation can in turn convey those messages.[79] He suggests that this is done through the mode of translation and delves into ideas of '(un)translatability', speaking to questions around what can and cannot be translated, often involving the loss of meaning across language.[80]

The fundamental idea of Benjamin's conception is that a translation is not the copy of an original text into another language, but is rather a renewal of the original.[81] He argues that a translation takes the form of an afterlife of the initial text, renewing it in an act of continuously producing new life for it.[82] This afterlife allows the text to be interacted with, but not replaced.[83] Furthermore, the relationship between the texts and languages must be reciprocal, creating a kinship between the languages, and a 'pure language' that exposes the intentions underlying the languages, and produces a supplemental relationship between the texts and languages,

[76]Jeremy Munday 2001. *Introducing Translation Studies: Theories and Applications*, Second Edition. (New York: Routledge), pp 19-20.
[77] Ibid. pp, 90-92.
[78] Lisa Foran. 2010. 'Translation as a Path to the Other: Derrida and Ricoeur', in *Translation and Philosophy*, ed. by Lisa Foran, Intercultural Studies and Foreign Language Learning, 11 (Bern: Peter Lang), p. 80.
[79] Walter Benjamin. 1921. 'The Task of the Translator: An Introduction to the Translation of Baudelaire's Tableaux Parisiens', in *The Translation Studies Reader*, (2000) ed. by Lawrence Venuti, trans. by Harry Zohn (London: Routledge), pp. 15-16.
[80] Ibid. pp, 17-18.
[81] Ibid. p, 17.
[82] Ibid.
[83] Ibid.

transmitting and creating meaning.[84]

Benjamin's notion of translation as the afterlife of a text speaks to the relationship between texts and history, allowing a new text to be born out of the translation.[85] The afterlife is a manifestation of the history of the translated text, and the renewal and transmission of meaning from the source text to the translation.[86] Benjamin argues that in translating, the afterlife of a text represents the significance of the original text, while in turn producing a noteworthy text in its own right, and in a relational sense to the source text.[87] Benjamin links translation to the ideas of poetry and poetics, suggesting that as an art form in its own right, translation is separate from that of the original poet, expressing new imaginings of meaning rather than a word-for-word translation.[88] The translator, according to Benjamin, must engage with ideas of fidelity to the original text, and license to engage with the intended effect of the original, rather than a direct linguistic translation.[89] The translation, therefore, is poetic in its own right rather than a mimicry; a creative piece that develops its own meaning. Benjamin speaks to loss as poetic, a moment of creation born out of the untranslatable.[90]

In translating *Portrait with Keys*, I am utilising Benjamin's ideas of afterlife, and poetics to shape the translation. In conceptualising the exhibition and how I would guide the audience translation of *Portrait with Keys,* I focused on how I could prompt the audience to translate and develop the message of the book, rather than directly translating the text. I engaged with the essence of *Portrait with Keys*, keeping fidelity to the way in which Vladislavić maps Johannesburg and his experiences with the city. Knowing that there is loss in the untranslatable of the book, I wanted to engage with creating a poetic moment from the loss, allowing *Translating the Keys* to be a poetic translation of *Portrait with Keys* drawn from audience translations and understandings of the city.

[84] Ibid. pp, 18-20.
[85] Ibid. pp, 16-17.
[86] Ibid. p, 17.
[87] Ibid.
[88] Mathelinda Nabugodi. 2014. 'Pure Language 2.0: Walter Benjamin's Theory of Language and Translation Technology', *Open Humanities Press*.
[89] Walter Benjamin. 1921. 'The Task of the Translator: An Introduction to the Translation of Baudelaire's Tableaux Parisiens', in *The Translation Studies Reader*, (2000) ed. by Lawrence Venuti, trans. by Harry Zohn (London: Routledge), pp. 20-22.
[90] Ibid.

PAUL RICOEUR

Benjamin's conceptions of free translation offer possibilities in the ideas of interdisciplinary translation, allowing multiple media to become an afterlife of a text, rather than merely moving from one written text to another. Paul Ricoeur's work similarly enables an interdisciplinary mode of translation. As Kenneth Reynhout argues, Ricoeur enables discussion and interaction between disciplines and ideas in his work.[91] Ricoeur's work, *On Translation* (2004/2006) is significant in understanding two key ideas regarding translation for this dissertation: translatability and untranslatability, and the role of the translator. Ricoeur puts forth that a significant element of translation is the inability to translate certain ideas or concepts, resulting in a form of loss.[92] While Benjamin sets up loss as having a possibly positive outcome – the renewed and changed life of the original through translational shifts;[93] Ricoeur explores loss as an act of balancing what is gained by translation and what is left out due to it.[94] This fraught relationship between gain and loss is related closely to untranslatability. According to Ricoeur, the untranslatability of concepts is a form of resistance put up by the original text; in order to overcome this, the translator must act as a mediator between the text and untranslatability – sitting in a liminal position.[95] This cannot always be overcome but the loss can produce meaning making in the translation.[96] The usefulness in the ideas of mediation, liminality, and untranslatability in the methodology provide a possibility to explore what cannot be translated through written language and pushing the boundaries of how visual and exhibition practices can translate literature in a different manner.

Ricoeur focuses on the translator, discussing the relationship between the self and the other through translation, as Richard Kearney elucidates, speaking to translation as a site of

[91] Kenneth Reynhout. 2013. 'Ricoeur and Interdisciplinarity', *Literature and Theology*, 27(2): 147-148.
[92] Paul Ricoeur. 2006. *On Translation*, trans. by Eileen Brennan (New York: Routledge), pp. 3-5.
[93] Walter Benjamin. 1921. 'The Task of the Translator: An Introduction to the Translation of Baudelaire's Tableaux Parisiens', in *The Translation Studies Reader*, (2000) ed. by Lawrence Venuti, trans. by Harry Zohn (London: Routledge), pp. 15-16.
[94] Paul Ricoeur. 2006. *On Translation*, trans. by Eileen Brennan (New York: Routledge), pp. 3-5.
[95] Ibid. pp. 4-5.
[96] Ibid. p. 38.

negotiation between the self and the other.[97] The relationship between the original language of the text and the language being translated into creates a sense of self and other for the original author, translator, and reader.[98] In this case, the interactions with language become interactions with the ideas of the self and the other.[99] In the case of this dissertation, the self and other manifests in multiple ways: between the text and the audience; the curator and the audience; the curator and the text; and the text and the mode of translation.

POSTCOLONIAL TRANSLATION STUDIES

The idea of othering is central to postcolonial translation studies,[100] as it both points to the colonial history of translation, and illustrates the power relations within the field. André Lefevere proposes that in order to understand non-Western cultures, colonial translation took the non-Western and translated it into Western categories, creating ideas of self and other when these categories were not fulfilled.[101] Postcolonial translation studies takes the methodological concerns of translation studies and challenges and extends them through postcolonial theory, thus developing a subfield, one which focuses on how to translate in a manner that is cognisant of postcolonial concerns, and is often subversive in its tactics and products of translation. This is not a complete survey of postcolonial studies or every idea in postcolonial translation studies. Rather, I will be focusing on key ideas and writers in postcolonial translation studies, examining the paradigms and how they relate to this dissertation.

Power and power relations are crucial to understanding postcolonial translation. Power is a field with an extensive amount of study, with each idea of it informed by the history of

[97] Richard Kearney. 2007. 'Paul Ricoeur and the Hermeneutics of Translation'. *Research in Phenomenology* 37 (2): 150.
[98] Paul Ricoeur. 2006. *On Translation*, trans. by Eileen Brennan (New York: Routledge), pp, 10; 38.
[99] Lisa Foran. 2010. 'Translation as a Path to the Other: Derrida and Ricoeur', in *Translation and Philosophy*, ed. by Lisa Foran, Intercultural Studies and Foreign Language Learning, 11 (Bern: Peter Lang), pp. 85-86.
[100] The term 'postcolonial', rather than 'post-apartheid' is utilised in this dissertation, as the field is an international field, across multiple countries, known as postcolonial translation studies.
[101] André Lefevere, 1999. 'Composing the Other'. In *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, (London: Routledge), p. 77.

theoretical perspectives. One of the most significant theorists in the field of power and power relations is Michel Foucault. In his essay, Subject and Power (1982), Foucault discusses power relations as not being unidirectional, but rather a mesh of antagonisms.[102] Power, which is a history of how people have been made into subjects,[103] is not only exerted by the institutions, but by both actors (or partners) in the power relationship.[104] He suggests that power only exists when put into action.[105] Often power is analysed, as Foucault advocates, solely from the perspective of the institution exercising power on a subject, rather than as the action of exchange.[106] This is an idea that Ricoeur speaks to, suggesting that both languages and texts in a translation exert power on one another.[107] Foucault discusses the concepts of power as held in the centre as opposed to the periphery.[108] This a concept furthered in postcolonial studies on power; yet the multidirectional power relations influence whether the centre continues to be dominant or if the margins become more centralised. In postcolonial studies, the colony as marginal has been proposed; yet through works such as *The Empire Writes Back* (1989),[109] the power relations between former colonial centres and colonised peripheries have shifted.

The asymmetrical or unequal power relations, which are established in the ideas of power held in the colonial centre, and the oppression of the periphery, are similarly seen between colonial languages and cultures and those of the postcolonial countries and are explored by many writers in the field.[110] Susan Bassnett asserts that power is always integral to the discussion of language, and this is more evident in the marginalisation of texts, languages, and cultures. As Tejaswini Niranjana suggests in her seminal text, *Siting Translation* (1992), the context of translation is one interwoven with the asymmetries and inequalities between people, genders, races, and languages developed in the colonial era.[111] These asymmetries are not only present in written languages, but also in visual languages, with an historical

[102] Michel Foucault. 1982. 'The Subject and Power', *Critical Inquiry*, 8(4): 786.
[103] Ibid. p. 777.
[104] Ibid. p. 786.
[105] Ibid. p. 790.
[106] Ibid. p. 793.
[107] Paul Ricoeur. 2006 *On Translation*, trans. by Eileen Brennan (New York: Routledge), p. 13.
[108] Michel Foucault. 1982. 'The Subject and Power', *Critical Inquiry*, 894): 781.
[109] See Ashcroft et al. 1989.
[110] Paul St-Pierre. 2000. 'Translating (into) the Language of the Colonizer', in *Changing the Terms: Translating in the Postcolonial Era*, ed. by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), p. 261.
[111] Tejaswini Niranjana. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley: University of California Press), p. 1.

emphasis based on Western art forms, with a focus on the centre, not the periphery.[112] In *The Politics of Translation* Gayatri Chakravorty Spivak (1993) furthers this claim by arguing that biases, which support Western sites of power, are imbedded in many translations, and the role of the postcolonial translator is to unlearn the rhetoric of superiority of colonialism and colonial languages.[113] Sherry Simon explains how translation was used as an expression of the coloniser's cultural power. She proposes that there is a need to destabilise sites of power in order to create a postcolonial translation.[114] The ideas of power are integral to understanding how translation can be performed, and how power exists in all language, including the curatorial. There are power relations between the written text and exhibition, relating to tension between the original and the translation, the poetics of writing and curating, and the history of the city. By using postcolonial translation studies conceptions of power, I am able to grapple with these relations, their dynamics, and how I am implicated in them as the curator. Who is translated, how and by whom is an important consideration when examining power and translation. By translating Vladislavić's work, there is a question as to privilege and whose perspective is centred. Yet, in using participatory methods of translation from a wide audience, a much wider range of experiences and understandings of the book and city are translated, taking the power of singular storytelling away from Vladislavić.

This destabilisation can be born from a rethinking of translation studies, as Niranjana suggests.[115] Several theorists, including Niranjana,[116] Spivak,[117] Simon,[118] Bassnett,[119] and Bandia[120] further argue that there is a need for counter-histories, disruptions, and reclamations of translations in order to rethink translation; aiming to produce forms of subversive translation. Niranjana

[112] See: Simon 2000; 1997; Cronin 2000; Wolf 2000; Bandia 2008; Cooppan 2005; and Bassnett 2005.
[113] Gayatri Chakravorty Spivak. 1993. 'The Politics of Translation', in *Outside in the Teaching Machine* (New York: Routledge), pp. 183; 189-190.
[114] Sherry Simon. 2000. 'Introduction', in *Changing the Terms: Translating in the Postcolonial Era*, ed. by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), pp. 10-13.
[115] Tejaswini Niranjana. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley: University of California Press), pp, 5-6.
[116] Ibid. pp. 166-167.
[117] Gayatri Chakravorty Spivak. 1993. 'The Politics of Translation', in *Outside in the Teaching Machine* (New York: Routledge), p, 186.
[118] Sherry Simon. 2000. 'Introduction', in *Changing the Terms: Translating in the Postcolonial Era*, ed. by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), pp. 13-15.
[119] Susan Bassnett. 2010. 'Postcolonial Translations'. In *A Concise Companion to Postcolonial Literature*, edited by Shirley Chew and David Richards, (Massachusetts: Blackwell Publishing), pp, 82-83.
[120]Paul Bandia. 2008. *Translation as Reparation: Writing and Translation in Postcolonial Africa*. (Manchester: St. Jerome Publishing). pp, 13-15.

suggests that it is the role of postcolonial translation to disturb and displace history and writing, elucidating the idea that translation needs to engage actively with the past and future of what a text could contribute.[121] In the case of my research, I am utilising the idea of multiple translation, coming from a variety of people and their experiences, rather than a single translation, as a form of subversive translation. Instead of relying on a singular translation of the meaning of the book, I am asking the audience to utilise their own experiences and perspectives to translate *Portrait with Keys.* This disrupts the establishment of a single translation of meaning – in both the changes in languages and in providing a way in which the reader or viewer creates their own translation, not only of *Portrait with Keys* but also of Johannesburg.

Positionality and how the translator's experiences inform their translation is discussed by multiple postcolonial translation theorists.[122] Michaela Wolf suggests that through a constant awareness of subjectivity, the translator allows space for individuality in the act of translation and the final product, subverting the idea that a direct translation is possible[123] By using the paradigm of positionality and subjectivity, this exhibition and dissertation both address how *Portrait with Keys* can be translated through multiple angles by the audience and by me as the curator. I am engaging with a multiplicity of subjectivities and positionalities by asking the audience to engage with their own translations of *Portrait with Keys* and Johannesburg.

Another significant element of postcolonial translation is hybridity, the space in-between, the *third space* as termed by Homi Bhabha.[124] This is a space beyond the binaries produced in colonial society and translation, the linear concept of otherness is disrupted as the postcolonial subject inhabits multiple spaces, and become hybrids as fixities are shifted.[125] In translation

[121] Tejaswini Niranjana 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley: University of California Press), pp, 39;42.

[122]See: Gentzler 2002; Simon 1997; 2000; Berman 2005; Cronin 2000; Maggio 2007; Bassnett and Lefevere 1998; Bassnett and Trivedi 1999; Bandia 2008; Spivak 2005; 1993; Munday 2001; and Niranjana 1992.

[123] Michaela Wolf. 2000. 'The Third Space in Postcolonial Representation'. In Changing the Terms: Translating in the Postcolonial Era, edited by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), pp. 141-142.

[124] Homi Bhabha in *Of Mimicry and Man and The Third Space* suggests, colonial subjects become part of a middle space, an ambivalent category in which their identities are influenced by their own community practices and ideas but are forced to exist in a colonial framework (Rutherford &Bhabha 1990: 208). He further suggests that, "mimicry is at once resemblance and menace" (Bhabha 1994: 123). By this, he indicates the mimicry can destabilise the binaries on which colonialism was built (Rutherford& Bhabha 1990: 211). By destabilising these binaries, hybridity subverts the colonial system.

[125] Michaela Wolf. 2000. 'The Third Space in Postcolonial Representation', in *Changing the Terms: Translating in the Postcolonial Era*, ed. by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), pp. 132-135; 140-142.

studies, the development of pidgin and creole languages indicates a hybridity of language, argues Paul Bandia.[126] The *third space* in translation, as Wolf suggests, leaves translators to question the boundaries of language, and to exist with the hybridity of mediating between languages.[127] Furthermore, she proposes that the translator is situated ambiguously in hybrid spaces, and in order to communicate, must express the overlapping and shifts with culture and language.[128] The *third space* lies in between ideas of loss and gain in translation. Between translatability and untranslatability is the liminal space in which the translator exists, valuing the poetics of what is lost as important to a new creation through translation, while also having to, in Ricoeur's terms, mourn the loss of meaning between languages that may result in the reader of the translation having a different comprehension of the text than if they understood it in the original language. Therefore, I see the *third space* of translation as a place in which loss can be celebrated and mourned, and always acknowledged. Niranjana speaks to how cultures and languages influence each other, stemming from colonialism and globalisation.[129] Furthermore, translators need to deconstruct culture and language to understand its intersections.[130] The concept of hybridity manifests in this methodology through the idea of the exhibition, a space that operates in-between a multiplicity of translations and meanings, both mine and the audiences' derived from interactions with the exhibition, book, and city. In this dissertation, I mediate the meanings between the audience translations and the book.

Spivak suggests that translation is an act of reading, producing relationships between the text and context.[131] She proposes that reading bridges the divide between the original and translated languages, in doing so targeting how the translation can be understood, reading the imagined audience and translating for their perspective.[132] She furthers that the reader also plays the role of a translator, translating as they read, understanding and communicating

[126]Paul Bandia. 2008. Translation as Reparation: Writing and Translation in Postcolonial Africa (Manchester: St. Jerome Publishing), p. 122.
[127] Michaela Wolf. 2000. 'The Third Space in Postcolonial Representation', in *Changing the Terms: Translating in the Postcolonial Era*, ed. by Sherry Simon and Paul St-Pierre (Ottawa: University of Ottawa Press), pp. 140-142.
[128] Ibid. pp. 170.
[129] Tejaswini Niranjana. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context* (Berkeley: University of California Press). p. 167.
[130] Ibid. p. 173.
[131] Gayatri Chakravorty Spivak. 1993. 'The Politics of Translation', in *Outside in the Teaching Machine* (New York: Routledge), pp. 181-182.
[132]Ibid.

meaning.[133] Therefore, the translator must understand how a reader operates, interpreting the text as well as understanding the linguistic formations, aiming to communicate to the reader the meanings of the original text, or how they want the reader to comprehend it. In this project, I am engaging with the audience to translate their readings of *Portrait with Keys*, and Johannesburg.

It is important to engage with the ways in which curating complicates the ideas of 'traditional' Western translation. Translation usually results in a fixed output, a text or image that is stagnant. On the other hand, exhibitions are temporary, never existing in the same manner again. In *Translating the Keys*, the exhibition changed with every piece of audience participation. This means that the translation was not a fixed, stagnant work, but rather disrupts this idea of translation, allowing a more temporal afterlife of the text. Furthermore, in writing up the exhibition in this dissertation, the book and exhibition are retranslated into a text. These complications of the translation create the space for subversive translation that destabilises Western forms of translation. It draws out the relationship between translation, representation, and interpretation, relationships that are hidden in 'traditional' Western forms of direct translation. Rather, by utilising visual and participatory forms of translation, the slippages between interpretation, representation, and translation are engaged with, making transparent that the translator's interpretation and the representation of the text are prominent elements of translation. Therefore, curatorial translation in its very form embodies the disruptive, subversive, and liminal ideas of Postcolonial Translation Theory.

VISUAL TRANSLATION

Translation can extend past written texts to visuals. However, this field is limited in general, and more so in relation to visual arts, and focuses on film adaptations of books. This leaves a knowledge gap to fill, in how I translate a book into an exhibition.[134] The translation of visual

[133] Gayatri Chakravorty Spivak. 2005. 'Translating into English'. In *Nation, Language, and the Ethics of Translation*. (Princeton: Princeton University Press), p, 197.

[134] On general visual translation see: Bal and Morra 2007; Neef 2007; Bal 2007; Venuti 2007; and Coetzee 2013.

culture is discussed in Mieke Bal and Joanne Morra's editorial 'Acts of Translation' (2007). They root their argument in Benjamin's ideas of translation, leaning against codification and imitation in translation and towards the idea the translation does not have to serve the original.[135] Through an understanding of contexts and texts, translation into visual culture is enacted across media and develops free rather than direct translation. Using the ideas of intermedial translation, I will employ the translation into visual culture as central in my research, with mapping being my primary mode of visuality.

Visual or artistic and curatorial translation both exist within modes of visuality and visual translation. They differ in the way in which the translation's gesture is articulated. The artistic is a fixed gesture, one that is created and remains, in theory, in that state. The curatorial is a layered and continually changing gesture, especially in the case of participatory curation, as the translation shifts and develops with each response, or audience member entering the space. However, artistic and curatorial gestures are not always clear-cut, with slippage occurring in curating as an artistic role. As Anton Vidokle argues, there is an embodiment of the artistic in the curatorial gesture.[136] Therefore, in curatorial translation there is an element of artistic translation. In the case of *Translating the Keys*, the artistic gesture is not within artworks, but rather in the maps, table of objects, and the visualisation of how the translation could be enacted, as well as in the audience's role in translating *Portrait with Keys*. Therefore, the book is visually translated by me, the curator, and by the audience as they add to the visuality of the exhibition by adding their own translations.

CARLI COETZEE

My use of postcolonial translation studies is not without understanding critiques of the field. One of the most significant critics is Carli Coetzee, who in *Accented Futures* (2013) argues that although postcolonial translation engages asymmetrical power relations, it is still embedded in

[135]Mieke Baland Joanne Morra. 2007. 'Editorial: Acts of Translation'. Journal of Visual Culture 6 (1): 5–6.
[136]Vidokle, Anton. 2010. 'Art Without Artists?' E-Flux 16: 1–9.

a manner of thought regarding discourses of transformation and development.[137] She proposes the use of accentedness – a theoretical concept that is resistant to the absorption that she states is a hallmark of translation, and works to defy aims of reconciliation, homogeneity, and power, bringing to the surface contested histories.[138] Accent is related to the idea of idiolect, the study of language usage as belonging to the individual, producing a personal accent rather than a collective expression.[139] While Coetzee makes a strong argument for the use of accent over translation – reflecting on histories and examples of colonial and postcolonial translations – the scope of her work does not develop the similarities between accent and postcolonial translation studies. Coetzee's ideas connect with postcolonial translation theory in areas of subversion and resistance, resurfacing excluded narratives, the silencing and violent effects of colonial translation, and the privileging of Western languages over non-Western ones. Due to the connection between the areas of study, and Coetzee's overlooking of the similarities in arguments for accent and postcolonial translation, her case against postcolonial translation does not stand firm with regard to intermedial and multiple translations. Therefore, I will continue with postcolonial translation as a methodology, incorporating her ideas whilst being wary of her critiques of translation studies in postcolonial and post apartheid contexts.

CONCLUSION

The field of translation studies is contested, varied, and immense, and thus in curatorially translating *Portrait with Keys*, I have narrowed down the paradigms of translation with which I will be engaging. My focus is on free translation, rather than literal translation. I have explored the ideas of Benjamin around the afterlife of a text, and the poetics of untranslatability, and Ricoeur regarding the untranslatable and the role of the translator. I have also delved into postcolonial translation studies, highlighting concepts of power asymmetries, positionality, the disruption of Western translations, and hybridity or the *third space*. Furthermore, the

137 Carli Coetzee. 2013. *Accented Futures: Language Activism and the Ending of Apartheid* (Johannesburg: Wits University Press), pp. 2;7.

138 Ibid. p. 7.

139 See: Catford 1965; Louwerse 2004; Coulthard 2000; 2004; Brezina 2013; and Hatim and Mason 1997.

limited literature on written text to visual art translation has been surveyed. Finally, I have explored Coetzee's conceptions of accentedness versus those of postcolonial translation.

The methodology of translation allows me to grapple both with *Portrait with Keys* and curation on linguistic, conceptual, interpretive, and analytical levels, while engaging with how audiences interact with the book and city of Johannesburg. The idea of multiple translations enables a much more extensive understanding in which the meaning of *Portrait with Keys* can be translated as opposed to that of a single translation. As the curator, I am able to direct and analyse these multiple translations in order to understand the possibilities of translating through curating.

CHAPTER 3: CREATIVE PRACTICE: CURATION

INTRODUCTION

Curation is steeped in histories, theoretical framings, methodological concerns, and positions. This chapter will explore these concerns and positions, selecting relevant ideas for the broader project of this dissertation. In this chapter, I provide a brief examination of the developments in curation, allowing for a more in-depth understanding of how curation has come to be positioned in contemporary consciousness, and the development of participatory exhibitions. I follow the 'discursive turn' in curating; discuss ideas of curation and the curatorial; examine the role of education and the 'educational turn'; delving into a history of the curation of Africa; and finally examining participatory exhibition praxis. By engaging with these histories and developments, I provide a context and underpinning to the selected curatorial positions with which I will be working. I examine curatorial positions, postcolonial and decolonial modes of curation, and the curation of participatory exhibitions.

As a curatorial research project, this dissertation is rooted in the histories, ideas, and debates surrounding curation. By engaging with the theoretical concepts of curating, this chapter tackles themes that run through the processes of this research. It provides a theoretical starting point from which I can implement the creative research of curating, allowing this project to expand into practice. The theoretical and historical perspective of this chapter provides an entry point into curating as an expanded practice for this dissertation.

HISTORY AND DEVELOPMENTS IN CURATION

The word curation has a long and detailed history, becoming used in relation to museums in the 1600s. Initially, curation referred to the care and responsibility for a collection, encompassing preservation and organisation of the objects, artworks, and archival pieces in the collection under the curator's care.[140] The definition of curation has evolved over time, and by the 1960s, began to encompass a definition related to exhibition making, organisation, and design.[141] Curation has shifted into being less collection-based and into a realm of exhibition making that is independent or external to specific museums or collections. Paul O'Neill, a renowned curator and author of several seminal texts on curation, suggests that to understand curation is to tackle ideas of exhibition making in relation to the display – how objects are placed in relation to text and layout, as well as to each other – mediation and history of objects – the artworks and pieces placed on display – and exhibitions – in which objects are displayed.[142] To elucidate what O'Neill proposes, curation is the practical element of exhibition praxis, encompassing the role of the curator in display, artwork and object placements, organisation, mediation, design, and framing of exhibitions. Curation centres on the ideas of exhibition making, focusing on the exhibition itself as the primary concern.[143]

Expanding the practice of curation, the curatorial encompasses exhibition making and an inquiry into how exhibitions are formed – developmentally and conceptually – the ways in which art and objects, as well as surrounding contexts, have been thought about.[144] The curatorial aims to examine the theoretical and academic manifestations that arise through curating.[145] Therefore, ideas of the curatorial blend with and expand the concepts of curation.

[140] Sarah Chaplin and Alexandra Stara. 2009. 'Introduction', in *Curating Architecture and the City*, ed. by Sarah Chaplin and Alexandra Stara (Oxon: Routledge), pp. 1–6.
[141] Paul O'Neill. 2012. The Culture of Curating and the Curating of Culture(s). (Cambridge, USA: MIT Press), p.1.
[142] Ibid.
[143] Paul O'Neill, and Mick Wilson. 2015. 'An Opening to Curatorial Enquiry: Introduction to Curating and Research'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), p. 12.
[144] Paul O'Neill. 2012. The Culture of Curating and the Curating of Culture(s). (Cambridge, USA: MIT Press), p.1.
[145] Paul O'Neill, and Mick Wilson. 2015. 'An Opening to Curatorial Enquiry: Introduction to Curating and Research'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), p. 13.

The curatorial can be seen as a reaction to the power held by curators by the 1980s. The role of the curator became that of an auteur. O'Neill argues that due to the authorial role of the curator, art was defined by exhibitions, rather than exhibitions being defined by art.[146] By the 1990s, artists responded to the power of the curator by engaging in a wider field of exhibition making, with artists as curators. O'Neill suggests that the curatorial emerged as this expanded field, encompassing and extending curation, pulling back the role of the curator as an individual, meaning making figure.[147] As artists and art practitioners developed ideas of the curatorial, curating moved into different forms of meaning making, not solely attached to the practice of exhibition making.[148] This expanded field blurs the lines between artist and curator, and researcher and practitioner. O'Neill proposes that the muddling of artistic and curatorial roles allows exhibitions to be sites of collaboration, artistic and curatorial expression, meaning making, and communication.[149]

The ideas of curation and the curatorial are not starkly divided. Rather, the curatorial is an expansion of curation, and has become part of how curation is studied and understood. Therefore, since the curatorial informs and is informed by curation, I will not be outlining the distinctions between the terms throughout this dissertation, as it informs the history of curating, but does not form a key part of my study.

THE 'DISCURSIVE TURN'

O'Neill argues that while the field of curation has a long tradition, it is retroactively written and studied.[150] While a 'demystification'[151] of curation began to take place in the 1960s, it was only in the 1990s that more critical spaces of curation and exhibition practice developed intoa

[146] Paul O'Neill. 2012. The Culture of Curating and the Curating of Culture(s). (Cambridge, USA: MIT Press), p.28.
[147] Ibid. pp. 6; 87-88.
[148] Ibid. pp. 88-89.
[149] Ibid. pp. 97-100.
[150] Paul O'Neill. 2007. 'The Curatorial Turn: From Practice to Discourse', in *Issues in Curating Contemporary Art and Performance*, ed. by Judith Rugg and Michèle Sedgwick (Bristol: Intellect Books), pp. 13-14.
[151] The term 'demystification' refers to the growing audience awareness of the processes of curation.

field of study in its own right.[152]

From the 1960s to the 1990s, the understanding of curation developed discursively – focusing on dialogue and discussion regarding exhibitions – and is often referred to as the 'discursive turn' in curation.[153] Curation went from being seen as a 'mystical' or hidden element of exhibitions into its own field of study. This turn grew from the awareness of curatorial gestures, and expanded to understand and encompass the making visible of curatorial actions and authorship.[154] The exhibition developed into an area of critical scholarship, allowing the curator, as a figure, to be examined as an authorial voice.[155] By engaging in the discursive realm, curation came to be understood as a creative form that structures experiences of art, and directs communication between the viewer and objects.[156] By understanding the critical role of the curator, curatorial discourse mobilised the fact that the curator is responsible for organising meaning, and mediation.[157] The role of the curator as auteur shifted from sole author, to a more mediatory role during the 'discursive turn'. Like exhibitions, the productions and understandings of curating were redefined, a process that has continued to the current moment. In some cases the curator was seen as solely responsible for the authorship of exhibitions, as well as commissioning and selecting artworks, while in other cases, exhibitions became centred around delving into the narratives surrounding objects already in collections.[158] The 'discursive turn' was definitive in the history of curation, developing the verb 'curating', and progressing to a field of critical study. By the 1990s, curation was a fully established academic field, developed through the discursive turn.[159]

[152] Paul O'Neill. 2011. 'Introduction', in *Curating Subjects* (London: Open Editions), pp. 12-19.
[153] Ibid. p. 4.
[154] Paul O'Neill. 2011. 'Introduction', in *Curating Subjects* (London: Open Editions), p.9.
[155] Ibid. p. 9.
[156] Ibid. p.19.
[157] Paul O'Neill. 2007. 'The Curatorial Turn: From Practice to Discourse', in *Issues in Curating Contemporary Art and Performance*, ed. by Judith Rugg and Michèle Sedgwick (Bristol: Intellect Books), pp. 13-14.
[158]Søren Andreasen, and Lars Bang Larsen. 2011. 'The Middleman: Beginning to Talk about Mediation'. In Curating Subjects, edited by Paul O'Neill. (London: Open Editions), pp. 27-28.
[159] Ibid. p. 33.

THE 'EDUCATIONAL TURN'

The 'educational turn' focuses on an educational praxis and pedagogy of curation.[160] It concentrates on the shifting of strict boundaries in curating, developing collaborative models of exchange.[161] By doing this, it produces curating as a space for educational interchange and encounter rather than being under a singular voice.[162] In this way it develops creative spaces for education, knowledge production, research, learning, and pedagogy; expanding curating into both practical and educational realms.[163] Curating – through the 'educational turn' – focuses on processes rather than organisation and procedures, an idea that is embodied in my dissertation through curatorial research. Instead of only focusing on the formalities of organising an exhibition, the emphasis on processes allows a glimpse into how exhibitions are intellectually and conceptually developed, and realised.

This turn is not explored in the literature of curation emanating from the Global South, illustrating the contested ideas of education. While postcolonial scholars are working to decolonise education and cultural institutions, the literature regarding the 'educational turn' has developed in the Global North, meaning that much of this literature does not engage with the educational contexts of the Global South. However, whilst this is a large consideration in writing about these ideas of curation, the realm of my dissertation, spanning the ideas of knowledge production, research, and taking place in an academic institution, indicates a need to engage with the educational elements of curating. Furthermore, by engaging with this from a postcolonial framework within a South African university, I am extending the applications of the 'educational turn'. In integrating audience members into the exhibition through participation (which will be explored later in this chapter), I create the space for the educational explorations of the audience, guiding their experience while allowing them to

[160] Paul O'Neill, and Mick Wilson. 2015. 'An Opening to Curatorial Enquiry: Introduction to Curating and Research'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. (London: Open Editions). p. 12.
[161] Ibid. pp. 16-19.
[162] Paul O'Neill, and Mick Wilson. 2015. 'An Opening to Curatorial Enquiry: Introduction to Curating and Research'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), p. 19.
[163] Ibid. p. 12.

learn for themselves about translation, *Portrait with Keys*, and Johannesburg.

HISTORY AND DEVELOPMENTS IN AFRICAN CURATION

The relationship between postcolonial countries and curating is complex and deeply engrained in a history of colonial oppression and unequal power relations. The Western academy, in an attempt to defend colonialism, produced a specific narrative regarding the Global South, and particularly Africa, through exhibitions of art and objects, such as *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern* (1984)*, Magiciens de la Terre* (1989), *Seven Stories about Modern Art in Africa* (1995), and *Africa Explores* (1991).[164] Beginning as anthropological exhibitions, such as the curiosity cabinet and empire exhibitions; the exhibition of Africa was steeped in a desire to show Africa as undeveloped and 'uncivilised', providing the narrative that the colonisers needed to 'civilise' the colonised.[165] The 1851 Great Exhibition held in London is a key example of empire exhibitions that aimed to prove the need for continued colonisation. Kylie Message and Ewan Johnston argue that a large element of the Great Exhibition was the promotion of the British colonial actions, ethnographically depicting communities and subjects from the colonies as the exotic and 'primitive' other.[166] These types of exhibitions, showing Africa and African art as 'uncivilised' and undeveloped continued throughout the twentieth century. Even in the late Twentieth Century, exhibitions regarding Africa still held onto the narrative of Africa as 'primitive', as is seen in the exhibition *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern* (1984), held at the Museum of Modern Art in New York. International exhibitions aiming to oppose these narratives often recreated them, as is evident in Jean-Hubert Martin's blockbuster exhibition *Magciens de la Terre* at the Centre Georges Pompidou in 1989. *Magciens de la Terre*, as Debora J. Meijers argues, was aimed at illustrating

[164] Sylvester Okwunodu Ogbechie. 1997. 'Exhibiting Africa: Curatorial Attitudes and the Politics of Representation in "Seven Stories about Modern Art in Africa"'. African Arts 30 (1): 10.
[165] Same Mdluli. 2015. 'From State of Emergency to the Dawn of Democracy: Revisiting Exhibitions of South African Art Held in South Africa (1984-1997)'. Ph.D., (Johannesburg, South Africa: University of the Witwatersrand), pp. 4-6.
[166] Kylie Message, and Ewan Johnston. 2008. 'The World within the City: The Great Exhibition, Race, Class and Social Reform'. In Britain, the Empire, and the World at the Great Exhibition of 1851, edited by Jeffrey A. Auerbach and Peter H. Hoffenberg. (Hampshire: Ashgate Publishing Company), pp. 28-32.

difference between Western and non-Western art.[167] Okwui Enwezor argues that *Magiciens de la Terre* aimed to place African art within a modernist framework while violently ignoring the colonial histories that the exhibition perpetuated, including othering African art and artists, as well as referring to them as magicians of the earth rather than as artists.[168] Furthermore, exhibitions based in Africa, specifically South Africa, continued these narratives,[169] aiming to place African art within the frameworks of Modernism and modernity in the West. Despite endevouring to self author, they echo Western exhibitions. As Same Mdluli argues, exhibitions like *Tributaries* (1985) and *The Neglected Tradition* (1988) have continued this pattern by categorising black artists into random aesthetic categories that were not equally applied to white artists.[170] An example of the continuations of these patterns can be seen in *Africa Remix* (2005). An exhibition, that Rory Bester argues, played on a continental African artistic identity, despite claims of Simon Njami – the curator – to the contrary.[171] Similarly, Anthony Downey suggests that *Africa Remix* fell into patterns of homogenising Africa.[172] However, there is a question as to whether it was Njami's responsibility to fix the colonial framing of exhibitions of Africa. The complexities of exhibitions regarding Africa show a need to shift colonial modes of curation and curatorial framing. There is a long history of curating being utilised to develop narratives of Africa as other. Part of the reaction to this history of curating Africa as backward is the idea of allowing for a broader study and production of exhibitions utilising new and postcolonial modes of curating.[173] The need for this project to actively engage in postcolonial display strategies is clear, in order for it to show nuanced curatorial thinking. Therefore, a knowledge of this history of curating and Africa mobilises an active engagement with postcolonial curatorial positions in this dissertation. In utilising participatory methodologies in my curation, I am also allowing the audience to guide and produce meaning relating to African literature and an African city.

[167] Debora J. Meijers. 1996. 'The Museum and the "Ahistorical" Exhibition: The Latest Gimmick by the Arbiters of Taste, or an Important Cultural Phenomenon?' In Thinking About Exhibitions, edited by Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne. (London: Routledge), p.11.

[168] Okwui Enwezor. 2003. 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition'. Research in African Literatures 34 (4): 68.

[169] McGee, Julie. 2007. 'Canons Apart and Apartheid Canons: Interpellations beyond the Colonial in South African Art'. In Partisan Canons, by Anna Brzyski. (Durham, United States of America: Duke University Press). p. 298.

[170] Same Mdluli. 2015. 'From State of Emergency to the Dawn of Democracy: Revisiting Exhibitions of South African Art Held in South Africa (1984-1997)'. Ph.D., (Johannesburg, South Africa: University of the Witwatersrand), pp. 6 and 141.

[171] Bester, Rory. 2008. 'Africa Remix: An Immigrant, to Be Looked at from the Other SIde of Reinforced Glass'. Nka Journal of Contemporary African Art (Spring/ Summer): 86.

[172] Downey, Anthony. 2005. 'Curating Africa: "Africa Remix" and the Categorical Dilemma'. Wasafiri 20 (46): 47.

[173] Reilly, Maura. 2018. Curatorial Activism: Towards an Ethics of Curating. (London: Thames & Hudson), pp. 104-105.

CURATORIAL POSITIONS

In order to engage with curating in my dissertation, I need to explore curatorial positions that are relevant to my project. I will be surveying the role of research in curating; curating literature; postcolonial modes of curating; and curating participatory exhibitions. All of these ideas are linked to the histories of curating outlined above and will inform, and be informed by my creative practice.

CURATORIAL RESEARCH

Curating and research are inextricably linked. This research can involve the form of a traditional exhibition, or operate in different modes.[174] Curatorial research is key in contemporary artistic knowledge production, studying and creating relationships between objects, artworks, people, and ideas.[175] As Simon Sheikh argues, curatorial research acts as a vehicle for art as an exploratory tool, allowing artist, viewer, and curator to investigate meaning.[176] Curatorial research can act in multiple manners – it can be the afterlife, histories, and study of an exhibition – or a way of looking at and producing knowledge visually and textually.[177] A significant direction of curatorial research that Sheikh proposes, is the idea of an exhibition setting out to research a thesis statement. He suggests that by an exhibition setting out to answer a curatorial question, a questioning of research and curatorial processes enable a deeper consideration of the curatorial and exhibition praxis.[178] Exhibitions can involve the presentation of research results in a visual form.[179] By creating these spaces, audiences, artists,

[174] Simon Sheikh. 2015. 'Towards the Exhibition As Research'. In Curating Research, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), pp. 33-34.
[175] Henk Slager. 2015. 'Academy as Exhibition'. In Curating Research, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), pp. 81-82.
[176] Simon Sheikh. 2015. 'Towards the Exhibition As Research'. In Curating Research, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), p. 34.
177 Ibid. pp. 36-39.
[178] Ibid. pp. 39-40.
[179] Ibid. pp. 39-40.

curators, and researchers can engage with research on multiple levels, producing a form of accessibility of research with which the public can connect.

By utilising the curatorial in research, a relationship between educational praxis, artistic production, and curatorial strategies develops – allowing for dynamic investigations that combine different forms of research and thought.[180] These ideas of curatorial research are key as I engage with utilising an exhibition as a form of creative research methodology to investigate how postcolonial translation can operate in the curatorial realm. In utilising an exhibition to collect the data of how *Portrait with Keys* is translated by the audience, I am able to understand how curating, specifically in participatory modes, allows for deeper understandings of curating, postcolonial translation, *Portrait with Keys*, and Johannesburg. In analysing the translations, I am able to research the way in which curation prompts ideas in audience members.

CURATING LITERATURE

Projects like The Museum of Innocence are unusual; art and literature have referenced each other through history, yet exhibitions and museums focused on a particular book, series, or character are rare. Literary museums, focused on the history of books in general, play a large role in the preservation and exhibition of writing. However, these museums concentrate on a more general or country specific literary history, rather than on a particular piece of writing.[181] Authors are often memorialised in house museums, expressing the heritage and history of literature in a specific place. This type of museum provides a domestic image of the author, operating to produce a narrative of how and where books were written, straddling the public and private, as Han Salzmann discusses.[182] Literary house museums utilise objects to mask

[180] Henk Slager. 2015. 'Academy as Exhibition'. In Curating Research, edited by Paul O'Neill and Mick Wilson. (London: Open Editions), pp. 86-87.
[181] Some examples include: the American Writers Museum (Chicago, USA), the Vladimir Dahl Russian State Literary Museum (Moscow, Russia), Writers' Museum (Edinburgh, UK), Leteraturmuseum der Österreichischen Nationalbibliothek (Vienna, Austria), and the National English Literary Museum (Grahamstown, South Africa).
[182] Han A. Salzmann. 2004. 'Reading Historic Sites : Interpretive Strategies at Literary House-Museums' (unpublished Master of Science (Historic Preservation, University of Pennsylvania), pp. 1-9.

the line between the author and their reality, and the fiction they produce.[183] Objects are curated to give relational meaning to both the domestic and public lives of the authors.[184] These museums focus on the authors rather than on books or characters, yet they play an important role in the history of the museumification of literature and novels. Exhibitions and museums such as The Sherlock Holmes Museum in London, The *Harry Potter a History of Magic* exhibition at the British Library, and the exhibition of Lauren Beukes's book *Zoo City* curated by Wits students, all presented examples of how literature is curated. These centre objects and themes of the books, presenting insights into the writing and meaning of the texts.

In 2012, a museum eponymous with a 2008 novel opened in Istanbul, Turkey called *The Museum of Innocence* by Orhan Pamuk.[185] Both the novel and the museum are key in the interaction of literature and curatorial practice, understandings of how narrative books can become museums or exhibitions, and the role of objects in books and curatorial displays. The Museum of Innocence is unique in its inception and design, with Pamuk playing the dual role of curator and author, as well as having written the novel with the museum and collection of its objects in mind.[186] The museum is not an adaptation of the novel; rather it is an accompaniment that can be understood by all visitors,[187] presenting two parts of one story.[188]

The Museum of Innocence, both book and museum, focus on the story of Kemal and Füsun. The protagonist, Kemal, creates a museum, collecting objects related to memories of Füsun, his dead lover. The novel is Kemal's detailing of the objects through narrative form, cataloguing and explaining the stories behind each one. After Füsun's death, Kemal purchases her family house to turn it into a museum, displaying his collected objects. The narrative of both the museum and novel is that the fictional Kemal contacted Pamuk to catalogue his objects and

[183] Ibid. pp. 15; 60.
[184] Ibid. p. 43.
[185] Due to the eponymous naming of book and museum, I will refer to the novel as *The Museum of Innocence* (using italics) and the museum as The Museum of Innocence (without italics).
[186] Orhan Pamuk. 2012. *The Innocence of Objects* (New York: Harry N. Abrams). p. 15.
[187] This includes visitors who have not read *The Museum of Innocence.*
[188] Orhan Pamuk. 2012. *The Innocence of Objects* (New York: Harry N. Abrams). p. 18.

stories, and help curate Füsun's house into a museum.[189]

Pamuk's physical museum is a complex space, one connected to a literary history, and to a history of Turkey, Istanbul, and personal histories. As Pamuk suggests in 'A Modest Manifesto for Museums', placed near the entrance to the museum, "The measure of a museum's success should not be its ability to represent a state, a nation or company, or a particular history. It should be its capacity to reveal the humanity of individuals".[190] This statement lays out Pamuk's aim to produce a museum about individuality. He comments on the grand narratives of museums' suggesting closer focus needs to be placed on individuality. In his expression of Kemal's story throughout the museum and novel, Pamuk's depiction of individuality comes to express the spaces that Kemal inhabits.[191] In curating the translation of *Portrait with Keys*, I am centring how individuals interact with and understand the book and city, allowing for the exhibition to be about individuality rather than a grand narrative.

The museum's narrative is connected to a history of Turkey, Istanbul, and their inhabitants. As Allmer advises, the museum extends to a museum of Istanbul.[192] The city is manifested in the objects held in the museum, becoming an archive, as Yin Xing puts forth.[193] As Eva Louise Grant expresses, the novel and museum present a memory of Turkey and Turkish history seen through the characters' lives and experiences.[194] This makes The Museum of Innocence a museum of memory, both of space and experience. The key focus of my exhibition is Johannesburg, and the manifestations of the book, audience experience, and memory that are informed by the city and maps of it.

Furthermore, the literature of The Museum of Innocence has a focus on ideas of nostalgia, a sense of longing for the past – how the museum is about memory and its enaction through

[189] Ibid. p. 49.
[190] Orhan Pamuk. 2012 A Modest Manifesto for Museums. Wall text in entrance to The Museum of Innocence. Istanbul. Opened in 2012.
[191] Açalya Allmer. 2009. 'Orhan Pamuk's "Museum of Innocence": On Architecture, Narrative and the Art of Collecting', *History*, 13(2): 165.
[192] Ibid. p. 163.
[193] Yin Xing.2013. 'The Novel as Museum: Curating Memory in Orhan Pamuk's The Museum of Innocence', *Critique: Studies in Contemporary Fiction*, 54(2): 199-200.
[194] Eva Louise Grant. 2017. 'Made in Turkey: The Nostalgia of Time and The Search for Authenticity in Orhan Pamuk's Museum of Innocence', *Watermark*, 11: 34.

physical objects. As Silke Arnold-de Simine proposes, nostalgia is not solely a sentimental longing for the past;[195] it is a mix of complex emotions, including pain and sorrow with joy.[196] Much of the framing of nostalgia in the literature on The Museum of Innocence rests on the encyclopaedic collection display of objects, and playing out as an organising structure of the museum.[197] Each object holds the power of the memory to which it is connected, and by centring the memory connected to the object, the objects become further entrenched in the connection to the memory.[198] The prompting of nostalgia in the museum echoes the nostalgia for bygone Istanbul and Turkey that Grant discusses.[199] Nostalgia plays a role in *Portrait with Keys* and how the audience views Johannesburg, and therefore is an important consideration to account for in the curating and analysis of the translation.

Pamuk's 'A Modest Manifesto for Museums' expresses his desire for museums to become more personal, not monuments to state and cultural power, but rather be about individuals and humanity.[200] His objectives are clear: "The future of museums is inside our own homes".[201] A home may not be constituted as a house, but a city, space, or area. Thus Pamuk's aim for museums is that they are established in relation to places of belonging, residence, familiarity, and connection. This is embodied in *Portrait with Keys*, its curation and translation, with a focus on individual thought, and memory.

POSTCOLONIAL CURATING

Curating in the postcolonial context is a complex and nuanced realm, which differs between

[195] Silke Arnold-de Simine. 2013a. 'Introduction', in *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia* (Basingstoke: Palgrave Macmillan), p. 1.
[196] Silke Arnold-de Simine. 2013b. 'Nostalgia and Post-Nostalgia in Heritage Sites', in *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia* (Basingstoke: Palgrave Macmillan), p. 54.
[197] Anis Shivani. 2013. 'Orhan Pamuk's Radical Project to Visualize the Making of Novels', *The Yale Review*, 101(4): 137-139; 146.
[198] Ibid. pp. 144-147.
[199] Eva Louise Grant. 2017 'Made in Turkey: The Nostalgia of Time and The Search for Authenticity in Orhan Pamuk's Museum of Innocence', *Watermark*, 11: 37.
[200] Orhan Pamuk. 2012. A Modest Manifesto for Museums. Wall text in entrance to The Museum of Innocence. Istanbul. Opened in 2012.
[201] Ibid.

countries and continents, as is seen in differences in exhibitions and museums. A clear example of this is in the Dakar Biennale/Dak'Art (held in Senegal), the Kochi Biennale (held in India), and the Sao Paulo Biennale (held in Brazil). Despite all three being postcolonial countries, the issues and focuses of the curation differ vastly, showing that there is not one primary manner of postcolonial curation. It is multifaceted, with much taking the form of large-scale exhibitions, and biennales. Therefore, I am not going to survey postcolonial curation in its totality, but rather focus on key ideas that prove relevant for my larger project. I will be examining the need to produce local curatorial identities within the global curatorial context, and engagement with lived experiences through curation.

Enwezor proposes that curators are tasked with examining the entanglements between art, society, and institutions, interpreting and exposing the encounters between these players through exhibitions.[202] Therefore, the curator is required to be conscious of the histories of curatorial and artistic practices.[203] This reasoning speaks to the postcolonial ideologies of this curation,[204] and the understanding of art and art history as institutionalised in the West (often in ideas of Modernism).[205] Reacting to the effects of postcolonial definitions of art, Enwezor in *The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition* suggests that a broader knowledge base of contemporary art, culture, and curation is being developed.[206] This knowledge base, he argues, is constantly questioned and revised by the subjectivities, and the entanglements of complex, geopolitical, historical, and contemporary power relations.[207] Enwezor further develops the idea that, although entangled in issues of institutions, display, and questions around the effectiveness of exhibitions, curating in the postcolonial context allows for the creation of a critical space for artistic and intellectual engagements.[208]

[202] Okwui Enwezor and Paul O'Neill. 2011. 'Curating Beyond the Canon: Okwui Enwezor Interviewed by Paul O'Neill', in *Curating Subjects*, ed. by Paul O'Neill (London: Open Editions), pp. 118-120.
[203] Ibid. p. 114.
[204] Ibid. p. 110.
[205] Okwui Enwezor. 2003. 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition', *Research in African Literatures*, 34(4): 58.
[206] Ibid. pp. 69-70.
[207] Ibid. p. 58.
[208] Ibid. pp. 69-74.

This broader knowledge base allows for specific local ideas of curating to be formed within a larger global curatorial context. Sarah van Beurden argues that while large-scale global exhibitions develop, including in postcolonial countries, it is important for each curator in these countries to develop their own display methods, engagements, and institutions.[209] Raphael Chikukwa suggests that Western influences on curating are impossible to escape.[210] However, this does not mean that curation cannot utilise certain ideas of Western curation, but rather when using these ideas develop a criticality and reflexivity. A large part of creating local curatorial identities is acknowledging and rejecting the homogenisation enacted by colonialism. By understanding the violence of historical curating in colonial eras, local curation can begin to reflect a more accurate picture of artistic, and social production in individual African contexts, moving towards exhibitions that illustrate the diversity of exhibition praxis. Therefore, exhibitions that tackle thematic topics, single ideas, or periods allow for more in-depth arguments that work against the homogenisation of all African ideas, subjects, and issues.[211] This form of postcolonial curation works to individualise experiences and illustrate the complexities and multifaceted nature of art, and exhibitions.

The multifaceted approach to postcolonial curating works together with a focus on curating lived experiences. Nontobeko Ntombela suggests that African curators recentralising embodied and personal knowledge in exhibitions leads to a tackling of local challenges in curating.[212] By engaging with personal positions and positionalities, exhibitions can work to contradict and complicate narratives.[213]

The concept of embodying lived experiences in creative production is primarily theorised by Njabulo Ndebele in his work on domesticated and intimate knowledge.[214] By depicting and engaging with personal knowledge and narratives, curators act to illustrate realities, showing

[209] Sarah van Beurden. 2016. 'Art, the "Culture Complex," and Postcolonial Cultural Politics in Sub-Saharan Africa'. Critical Interventions 10 (2): 25.
[210] Chikukwa, Raphael. 2011. 'Curating Contemporary African Art: Questions of Mega-Exhibitions and Western Influences'. African Identities 9 (2): 225.
[211] Kelly Crawshay-Hall. 2013. 'African Modernism and Identity Politics: Curatorial Practice in the Global South with Particular Reference to South Africa'. Master of Arts (Fine Arts), (Pretoria, South Africa: University of Pretoria), p. 67.
[212] Nontobeko Ntombela. 2017. 'Practitioning: A Few Notes on Curatorial Training in Africa'. In ÀSÌKÒ: On the Future of Artistic and Curatorial Pedagogies in Africa, edited by Stephanie Baptist. (Lagos: Centre for Contemporary Art), pp. 169-172.
[213] Ibid. p. 173.
[214] Njabulo Ndebele. 1991. Rediscovery of the Ordinary: Essays on South African Literature and Culture. Scottsville: University of KwaZulu-Natal Press, p. 18.

their positionality rather than the universalising understandings and experiences of Africa.[215] By moving away from the grand narrative curation of Africa, postcolonial curation can be implemented to provide more in-depth, personal exhibitions that allow the curator to engage reflexively with the subject matter. By doing so, the curator can disrupt histories, ideologies, and re-engage with the local, while curating in a larger global context. By focusing on individual and community experiences and understanding rather than on grand narratives, my curation takes on postcolonial methodologies, with a focus on participatory exhibitions.

PARTICIPATORY EXHIBITIONS

Participatory exhibitions and curating work to engage audiences to participate in exhibitions instead of being passive observers.[216] Exhibitions and museums have developed as spaces of observation rather than those of active input, engagement, and participation.[217] Nina Simon in *The Participatory Museum* (2010) argues that in the past two decades, there has been a significant reduction of visitors to museums and exhibitions due to the alienating and often inaccessible perceptions of museums.[218] In response, many museums are now working to include participatory practices in order to bring cultural institutions back into a key role of community life.[219] The literature surrounding participatory exhibitions primarily focuses on museums and accessibility, and therefore is not always relevant to this dissertation. However, I have narrowed down the salient curatorial positions surrounding participatory exhibitions for my project, enabling me to explore the theories and practices of audience engagement through exhibitions.

Participatory exhibitions can be utilised for a number of purposes, one of the primary ones being research, such as in this dissertation. A key consideration in utilising participatory

[215] Nontobeko Ntombela. 2017. 'Practitioning: A Few Notes on Curatorial Training in Africa'. In ÀSÌKÒ: On the Future of Artistic and Curatorial Pedagogies in Africa, edited by Stephanie Baptist. (Lagos: Centre for Contemporary Art), p. 173.
[216] Paul Clements. 2011. 'The Recuperation of Participatory Arts Practices'. Journal of Art & Design Education 30 (1): 19.
[217] Nina Simon. 2010. The Participatory Museum. Museum 2.0. pp. 1-2.
[218] Ibid. pp. 1-2.
[219] Ibid. p. 1.

exhibitions for research is using it as an exchange of knowledge between the audience and curator(s).[220] The academic aims need to be balanced with the visitor experience, with both being considered in the curation of the exhibition.[221] These objectives should also be clearly communicated to the audience, sharing for what their participation is intended to be utilised.[222] The participatory exhibition needs to be about dialogue and mutual benefit rather than solely for the curator. It is important not to assume that the audience participation is always honest, as many participants are taken off guard and therefore respond in the moment. The audience response offers a window into temporal responses, which could be viewed as inauthentic due to their spontaneity. However, just because a response is written in the moment does not mean that it does not reflect the genuine ideas, emotions, or thoughts of the participant. Rather, it provides data of the initial reactions and reflections of the participant to the exhibition.

In order to make sure an exhibition is mutually beneficial, participatory exhibitions need to move beyond the participation being a 'fun' activity.[223] Rather, the curator needs to create a space for education, reflection, dialogue, and personal fulfilment.[224] Education in participatory exhibitions need not be didactic, as is often used in participatory exhibitions aimed at children, but can be focused on self-reflection, and self-lead learning for the audience. [225] The audience should be enabled to think critically about the exhibition, ideas, and means of participation, with the curator providing springboards for thinking and response.[226] The best way for curators to produce critical forms of engagement is to guide participants instead of directing responses.[227] Audiences need prompts in order for their participation to be in keeping with the aims of the exhibition, but should not be told what to say or do in the exhibition.[228] The forms of participation need to be diverse, giving the audience options of how and with what

[220] Ibid. p. 14.
[221] Catherine Evans. 2014. 'The Impact of the Participatory Visitor-Centered Model on Curatorial Practice'. *Journal of Museum Education* 39 (2): 156.
[222] Anna Marie Greco. 2014. 'Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History'. Masters of Liberal Arts in Museum Studies, (Cambridge, USA: Havard University, Extension School), pp.7-8.
[223] Nina Simon. 2010. The Participatory Museum. Museum 2.0. pp. 10-11.
[224] Ibid. p. 14.
[225] Anna Marie Greco. 2014. 'Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History'. Masters of Liberal Arts in Museum Studies, (Cambridge, USA: Havard University, Extension School), p. 16.
[226] Catherine Evans. 2014. 'The Impact of the Participatory Visitor-Centered Model on Curatorial Practice'. *Journal of Museum Education* 39 (2): 156.
[227] Nina Simon. 2010. The Participatory Museum. Museum 2.0. p. 14.
[228] Ibid. p. 14.

they are engaging.[229] By providing options, the exhibition allows for individual responses from each audience member.[230] However, participatory exhibitions, while focusing on the individual audience responses, is a space for both collective and personal experiences for the audience, and should provide a space for the audience members to interact with each other.[231] In this way, the exhibition can become a social space.[232]

The exhibition component of this dissertation, *Translating the Keys*, was curated with these ideas in mind. I made sure to have clear prompts, such as guiding wall texts, and spaces for reflection on the book and city, in which the audience members could lead their own learning on *Portrait with Keys* and Johannesburg. Furthermore, the maps of the city gave a tangible space for engagement in which the audience engaged in self-reflectivity and their personal fulfilment was enabled. The 'Creating the Keys' sheets gave guides for the audience to write their own keys, providing an option to write responses within the prompts, or choosing not to use them and write freely. Despite providing clear guides and prompts for participation throughout the exhibition, there is a point at which the curator needs to relinquish control of how the audience responds and participates, as Anna Greco argues, participatory exhibitions are unpredictable and often have unforeseen outcomes.[233]

Having narrowed down the salient curatorial positions surrounding participatory exhibitions, it is clear that the curator plays a significant role in conceptualising, developing, and mounting the exhibition. However, the curator cannot control the outcome of the data collected, relying on the audience participation. While the collection of data is important, it needs to be balanced with providing the audience with a simulating and reflective experience. Therefore, participatory exhibitions must take into account both the research aims, and the audience experience.

[229] Ibid. p. 14.
[230] Ibid. p. 28.
[231] Catherine Evans. 2014. 'The Impact of the Participatory Visitor-Centered Model on Curatorial Practice'. *Journal of Museum Education* 39 (2): 158.
[232] Nina Simon. 2010. The Participatory Museum. Museum 2.0. p. 67.
[233] Anna Marie Greco. 2014. 'Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History'. Masters of Liberal Arts in Museum Studies, (Cambridge, USA: Havard University, Extension School), p. 60.

CONCLUSION

This chapter has provided a backing in literature and theory for the histories and positions of curating with which I am engaging in this dissertation. By examining and grappling with these ideas, I have illustrated their significance to this project, allowing me to build on these ideas in my own curating practices.

Delving into ideas of tracking the history and development of curating through the 'discursive turn', the 'educational turn', and the history of curating Africa; and reviewing curatorial positions of curatorial research, curating literature, postcolonial curation, and the curating of participatory exhibitions. I have mapped out the central ideas of curating relevant to this research, enabling these ideas to inform how I curate the exhibition aspect of the dissertation, and how I analyse the data.

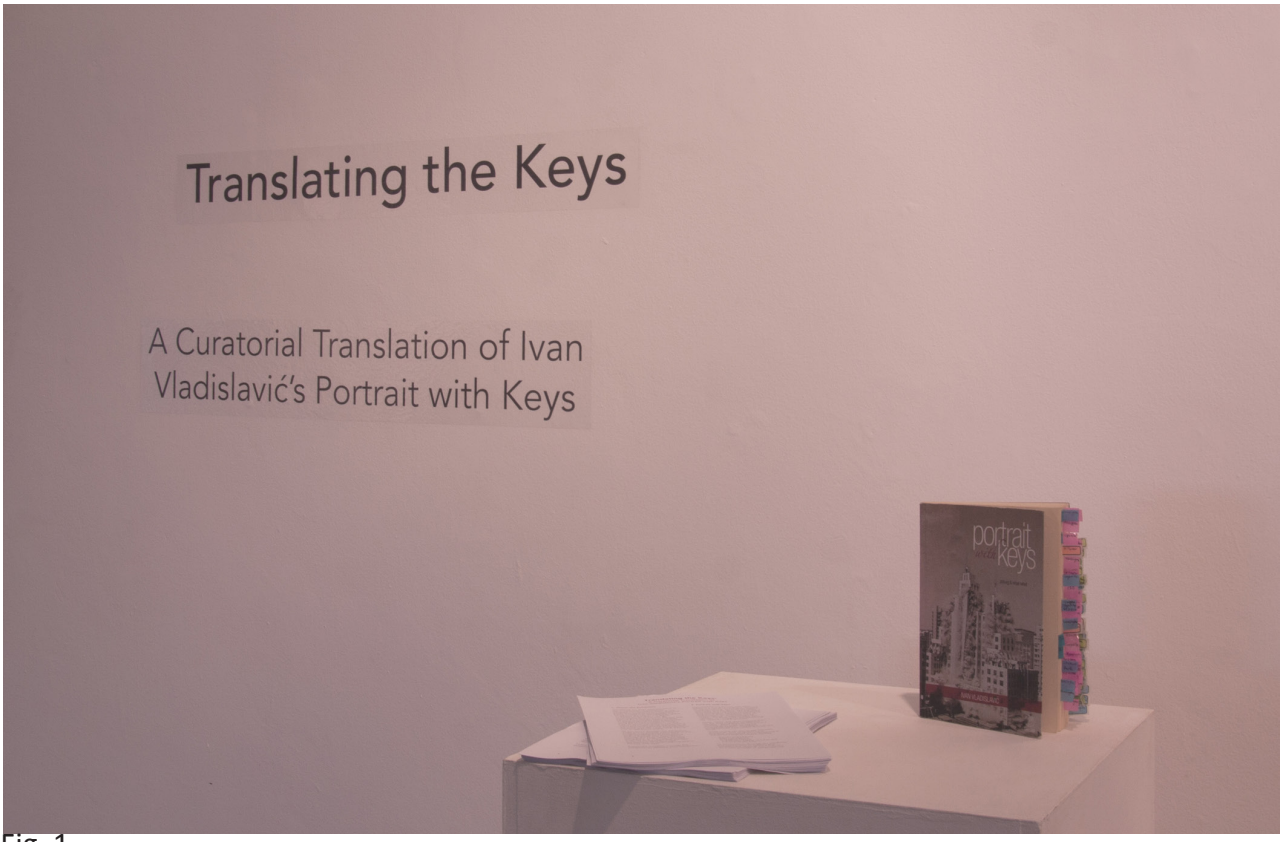

Fig. 1.
Layout of *Translating the Keys*: Title and Copy of *Portrait with Keys*. Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 2.
Layout of *Translating the Keys*: Copy of *Portrait with Keys* and Wall Text "1. About the Exhibition". Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 3.
Layout of *Translating the Keys*: Wall Text "1. About the Exhibition", "2. Portrait with Keys" and "3. Exploring and Creating the Keys". Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 4.
Layout of *Translating the Keys*: Wall Text "1. About the Exhibition", "2. Portrait with Keys" and "3. Exploring and Creating the Keys". Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 5.
Layout of *Translating the Keys*: Wall Text “1. About the Exhibition”, “2. Portrait with Keys”, “3. Exploring and Creating the Keys” and "4. Mapping the Keys", maps of Johannesburg and tables with pages. Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 6.
Layout of *Translating the Keys*: Wall Text “4. Mapping the Keys" and "5. Leaving Your Translations", maps of Johannesburg, tables with pages and table with objects. Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 7.
Layout of *Translating the Keys*: Wall Text "4. Mapping the Keys", maps of Johannesburg and tables with pages. Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 8.
Layout of *Translating the Keys*: Wall Text"4. Mapping the Keys", maps of Johannesburg and tables with pages. Taken 10 August 2019. Photo image by Victoria Appelbaum.

SECTION B

CHAPTER 4: INTRODUCING *TRANSLATING THE KEYS*: EXHIBITION AND ANALYSIS

The exhibition, *Translating the Keys,* opened on the 10th of August 2019 at the Origins Centre, Johannesburg, and ran for ten days. It was focused on Ivan Vladislavić's *Portrait with Keys* and Johannesburg. *Translating the Keys* was the primary element for the data collection of this dissertation, becoming the vehicle through which I could practically explore how literature can be translated into exhibition form, and the ramifications of that translation through participatory curation.

This section of the dissertation will examine the exhibition itself, and the data collected from it, analysing the themes that arose from the exhibition, and how those translated and added complexity to *Portrait with Keys* and Johannesburg. Each of the following chapters examines a different route through the exhibition, echoing the routes Vladislavić creates in the book. This introduction will speak to the exhibition design and layout, curatorial decisions, the audience interaction with the exhibition, the conclusion of the exhibition, an interview with Vladislavić in the space, and the choices of the routes through the exhibition that I examine.

Translating the Keys was designed to lead audience members through the space sequentially, with numbers on the wall text guiding their path through the exhibition. It started with the title of the exhibition on the left-hand side of the room. Slightly to the right of the title was a plinth displaying my copy of *Portrait with Keys* and information sheets for the audience. From there, the audience was guided, left to right, by the wall text. Number one in the wall text was 'About the Exhibition'. The text read:

> *Translating the Keys* explores the complexities of translating literature into exhibition form. In this exhibition, aspects of Ivan Vladislavić's book, *Portrait with Keys* (2006), are being curated into an exhibition space to explore the author's multiple understandings

of the city. By encouraging audiences to engage and extend the material, based on their personal knowledge and experiences of Johannesburg, I hope to better understand how translation – not a word-for-word translation, but rather a free, or sense-for-sense, translation, in which the audience can translate their own ideas and personal experiences of the book and city – can 'read' a book into an exhibition space.

As you move through the exhibition, I invite you to actively participate in this project, mapping out your own understandings of Johannesburg and/or *Portrait with Keys*. Read through the keys, write your own, place them on the map, and add anything to the maps that you feel works to translate your own experiences of Johannesburg and/or *Portrait with Keys*.

Follow the numbers through the exhibition to develop your translation.

This first part of wall text provided the audience with the context of the exhibition, explaining what was expected of the audience, and why. Wall text number two provided the audience with an explanation of *Portrait with Keys*, and pointed to the thematic groupings that were emphasised in the exhibition:

Ivan Vladislavić's *Portrait with Keys* (2006) is a narrative nonfiction account of Johannesburg, its residents, history, buildings, spaces, ideas, and hidden elements. The narrative, like the city, is ever-changing and easily reconfigured and rearranged, taking the form of "a sequence of documentary texts on Johannesburg". Comprising 138 'keys', the book follows Vlad, the narrator, in musing on Johannesburg, life, objects, and memories.

These 'keys' are short sections that can be read together as different 'routes'. While the keys are not in a chronological order or overtly connected pattern, Vladislavić constitutes 29 such routes through the book.

These routes fall into larger thematic groupings, four of which I have collated, assembled and highlighted in the printed keys provided, namely

Artistic and Literary Representations

Engaging Nature

In-between Safety and Security

Traversing the City

As you move through the exhibition you will be able to explore and translate the ideas of the book into your own portrait of Johannesburg.

This wall text led onto the next section, three, which contained wall text and three tables placed together which provided keys from the book, organised into routes which were then arranged into four thematic groupings: Artistic and Literary Representations, Engaging Nature, In-Between Safety and Security, and Traversing the City. Additionally, these tables held pages that were blank on one side for audience members to write their own key without prompts, on the other side they had questions to prompt the audience's thinking about writing their own key. The combination of the keys from the book and the opportunity for the audience to write their own keys, provided both a context for the audience, and elements for them to add into or create their translations. The text for this section read:

In this area of the exhibition, you become the translator.

On this table are a number of examples of 'keys' from Vladislavić's book, providing examples of how the book is written and the ways in which the structure and narrative can be moved and shifted by reassembling the 'keys'.

There are also images and texts that relate to these 'keys' – if you would like to add

them to the map, feel free to do so.

There are blank pages for you to write your own keys, which you can either add to the map or leave it on the table. Your own keys can be a response to the prompts or any ideas that you feel translate Johannesburg and/or *Portrait with Keys*.

The fourth section was the primary visual part of the exhibition, the maps of Johannesburg. These were printed onto canvas and the audience was able either to write directly onto the maps with pens provided or stick their paper writings on the maps with pins or a combination of the two. There were eight maps of the city: one was an overview of Johannesburg, the second was a map of the inner city of Johannesburg. On the right of these two maps was wall text. To the right of this text the other six maps were placed. These maps are sections of the overview map, enlarged and split into six. The maps were the focal point of the audience translation, allowing them to map, write, pin, and draw their translations of *Portrait with Keys* and Johannesburg. The wall text regarding the maps stated:

This map of Johannesburg is where you can make an intervention. Feel free to write, map out, draw and place keys or items on the map. Draw or map your own experiences or movements through your suburb or area; pin your written key to the map, or express your representation of Johannesburg and/or *Portrait with Keys* in any way you find fitting. Your addition to the map can be anything; you are not limited to expressing yourself within the given prompts.

The fifth and final section, was a table for the audience to leave objects that they felt represented *Portrait with Keys* or Johannesburg. This table allowed for the audience to incorporate physical objects into their translations, extending the visuality of the exhibition. The wall text above the table read:

This table is for you to place items that do not fit on the map, or that you are unsure where to place. If you would like to leave an object, a piece of writing, or sketch, please

feel free to leave it here.

If you would like to add a photograph as part of your translation, please tag @ translating_the_keys on Instagram. I will print and add your photograph.

The exhibition design and layout was presented to guide the audience through steps of participation in the translation of *Portrait with Keys* and Johannesburg. The spacing and shape the layout took was also influenced by the venue of the exhibition. The use of the Temporary Gallery at the Origins Centre was primarily due to necessity as it was one of the few venues available to me that was within my budget and would allow students to participate in the exhibition with ease of access. I had looked at venues in Hillbrow, Newtown and Kensington but due to budget constraints these venues were not viable. By holding the exhibition at the Origins Centre, the audience was limited to those who felt they could access the museum. The extrance fee for those attending *Translating the Keys* was waived but they museum being located at Wits is not easily accessed by the public that may have come to the exhibition if it had been held at the Windybrow Centre or the Market Theatre for example.

In the Temporary Gallery at the Origins Centre, I had to work within the limitations of the space. The gallery is a white cube space, and the part I used, was rectangular with three usable walls. This shape meant that I had to place the sections going left to right around the room, rather than in one line, or in a triangular or circular shape. This meant that the layout followed quite a traditional exhibition design in terms of leading the audience through the space. Furthermore, due to restrictions in the venue, I was unable to paint the walls, and therefore, I had to work within the white cube space, rather than branching out of it. However, I believe these limitations enabled me to curate in a simple manner for the audience to understand, not over-complicating the design, but rather providing a clear step-by-step process for the audience to follow in their participation.

The ease with which the audience could understand the instructions and move through the space, was important in order for the exhibition to elicit participation from the audience. This

is because participatory exhibitions need to be clear and explicit in how they instruct and move the audience through the space. Excessively complicated spaces or instructions often result in audience confusion or in a reluctance to participate.[234] Therefore, I made sure *Translating the Keys* was accessible and easy for the audience to contribute to, and understand.

My choice of a participatory exhibition was prompted by several elements related both to *Portrait with Keys* and methodological concerns around translation. In order to produce the exhibition, I had to grapple with how the structure, concepts, and meaning of *Portrait with Keys* could be translated. As the conceptualisation of this dissertation was influenced by Orhan Pamuk's *The Museum of Innocence*, and the museum Pamuk created from the book, my first thought in the curation was for me, as the curator, to assemble and display objects representative of parts of *Portrait with Keys*. However, as the dissertation developed, this idea did not seem to fit with the book or the methodology of postcolonial translation theory.

As I delved deeper into *Portrait with Keys*, it became clear that by providing my single translation of *Portrait with Keys*, I would fail to translate the totality of the book. *Portrait with Keys* presents more than Vladislavić's experiences and thoughts surrounding Johannesburg; rather it encapsulates how Johannesburg is experienced, and prompts the reader to think about their encounters with the city. The act of bringing in the audience's ideas of the city and book enabled me to portray multiple translations, capturing this aspect of *Portrait with Keys*. Furthermore, the book itself can be read as a translation of Johannesburg. Therefore, by asking the audience to translate their own experiences of the city, and the book, I created the space for multiple translations, as every person's perspective and understanding of Johannesburg differs. By having multiple translations, I gained depth in the reading and translation of the book and city, rather than working from a singular perspective.

It is not only in relation to the book that having multiple translations was important. My methodological use of free and postcolonial translation often focuses on the power of multiple and subversive translations. As discussed in the methodology section of this dissertation,

[234] Simon, Nina. 2010. The Participatory Museum. Museum 2.0. pp. 10-11.

postcolonial translation aims to destabilise the power held by the single translator, aiming to disrupt Westernised forms of word-for-word translation.[235] By creating a participatory exhibition as the translation of *Portrait with Keys*, I subverted the ideas of a singular and direct translation, asking each audience member to translate *Portrait with Keys* and Johannesburg. In creating a space for numerous individual translations, I also engaged with the fact that there are a multiplicity of perspectives of the book and city, with each audience member having a different positionality and view of the world. By allowing these positionalities to play out in the translations, I made sure that each audience member who participated in the exhibition's subjectivities was seen and represented. The combination of these translations created a hybrid meaning, a space in-between multiple translations in which meaning could be gleaned.

As the primary participatory element, I chose maps of Johannesburg on which the audience could write their keys. The choice of maps had several reasons behind it, a primary one being the link between *Portrait with Keys* and mapping. *Portrait with Keys* is often described as a map of Vladislavić's Johannesburg. In an interview I conducted with Vladislavić at the end of the exhibition, he spoke to the fact that "the book started out as mapping a set of places I felt attached to".[236] In this way, the book is a form of mapping, depicting spaces in the city. The title of the book also references maps, with keys often analysed as a reference to the key of a map, suggesting the book creates a portrait with keys to a map.[237] This form of literary mapping, although not unique to *Portrait with Keys*, inspired my thinking about how the book itself could be translated in a way that the audience could gain insight into the book, and simultaneously provide their own translations of the book and city.

Incorporating the maps was also crucial to bringing visuality into the exhibition. A difficulty I had in conceptualising *Translating the Keys,* was how to make the literary visual, without merely presenting objects that I felt represented *Portrait with Keys*. The maps provided a

[235] Tejaswini Niranjana. 1992. Siting Translation: History, Post-Structuralism, and the Colonial Context. (Berkeley: University of California Press.), pp. 166-167.
[236] Ivan Vladislavić. 2019. Walkthrough of Translating the Keys Interview by Victoria Appelbaum.
[237]Gerald Gaylard. 2011. 'Introduction'. In Marginal Spaces: Reading Ivan Vladislavić, edited by Gerald Gaylard. (Johannesburg: Wits University Press), p. 11.

solution to the issues of visuality and an interface on which the audience could participate. Each audience member had the space to map their own Johannesburg, creating their keys to the city on the maps. The maps provided the opportunity for the audience to express the city in their own ways, be it by marking significant places, routes, or pinning a written key to it, they used it as a way "to create a network or a visible representation of your own connection to things", as Vladislavić suggested.

Another visualisation for the maps was the idea of psychogeography, an idea that repeats in this dissertation through *Portrait with Keys* and the maps. Psychogeographical scholars propose that mapping, in any form, presents embodied experiences of the city. Bridger proposes that mapping develops narrative accounts.[238] These narratives record changes in emotions and reactions to space, sequencing thought and memory, argues O'Rourke.[239] De Certeau builds on these ideas, suggesting that mapping is about manifesting subjective relationships to the city.[240] Drawing on the psychogeographical conceptualisation of maps, I decided that asking the audience to map their experiences of the city would be an apt translation of the memory, narratives, and emotions developed by Vladislavić in *Portrait with Keys*.

I specifically chose street maps of the city, rather than topographical maps, navigation charts, or thematic maps, as I wanted the audience to be able to place themselves in the city, showing where they lived, moved, and worked. This was also informed by the route of 'Street Addresses' in *Portrait with Keys*, and Vladislavić's focus on moving through the streets of Johannesburg.

The vastness of Johannesburg, with questions around where the city starts and ends, proved a challenge for the exhibition. Due to space constraints, I could not include a map of the entirety of the Johannesburg city region. Therefore, I decided to use *Portrait with Keys* to direct where the maps should start and end, utilising the areas mentioned in the book as a guide. This meant that certain areas, such as Fourways, Dainfern, and Midrand did not feature on the

[238] Alexander John Bridger. 2011. 'Psychogeography and the Study of Social Environments: Extending Visual Methodological Research in Psychology', in *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*, ed. by Paula Reavey (East Sussex: Psychology Press), p. 285.
[239] Karen O'Rourke. 2013. *Walking and Mapping: Artists as Cartographers* (Cambridge, USA: The MIT Press), pp. xvii-xviii.
[240] Michel De Certeau in Merlin Coverley. 2006. 'Guy Debord and the Situationist International', in *Psychogeography* (Harpenden: Pocket Essentials), p. 108.

maps in the exhibition.

Selecting the boundaries and scaling the maps, gave me an insight into mapping and Geographic Information System (GiS) software. GiS is the software used globally for mapping, and creates maps through using layers of information, such as roads, green spaces, and suburb names. The mapmaker chooses which of the layers they use, and creates the map with selected data. This process is influenced by the visuality of the map, what data is necessary, and the purpose of the map. Yet, despite working closely with a GiS designer and checking the maps multiple times, there were small errors on the maps, such as a placeholder 'Ipsem Lorem' left in, or the exclusion of a park. These errors made no difference in the audience participation, but they did provide an interesting insight into scaling and visuality of maps. These errors are not evident in the overview map of the city, yet, when scaled up into the six larger maps, these mistakes are clear. This creates a disruption in reading the visuality of the exhibition, creating layers of visuals in the mapping itself.

In addition to presenting the wall text and maps to the audience, I provided parts of the book in the exhibition for the audience to view, modify, and add to their translations. I printed keys from the book, categorised into routes that were organised and placed into thematic groupings. I provided these to the audience for two primary reasons; firstly I wanted to provide the context of the book for audience members who had not read *Portrait with Keys*. Secondly, it was important to illustrate to the audience how the book can be reassembled and reordered according to routes. This presented the audience with the idea that their translation did not have to follow a specific structure or concept, but could be muddled and reordered.

I organised the keys and routes into four specific thematic groupings, namely: Artistic and Literary Representations; Engaging Nature; In-between Safety and Security; and Traversing the City. I selected these four as they are the themes that I believe are core to *Portrait with Keys* and therefore *Translating the Keys*. They recur most frequently, and therefore become a way to organise the book. Furthermore, I wanted to provide the audience with examples of the keys, routes and themes of the book, helping to prompt the creation of their own keys.

In addition to providing parts of *Portrait with Keys* as prompts for the audience, I supplied the audience with a double-side page titled "Creating the Keys: Write your own key to Johannesburg". On the one side I asked if the audience member had read *Portrait with Keys* and then asked them to write their own key. This side was intended for audience members who wanted to write their key without responding to the prompts on the other side of the page. The other side also asked if the audience member had read the book, followed by three prompts for the audience member to answer in order to write their key. These were: "What are your experiences of a neighbourhood of Johannesburg/ part of Johannesburg/ Johannesburg in general?" "What are your experiences of walking/ moving through spaces in Johannesburg or the city as a whole?" and "What is key to your understanding of Johannesburg/ a neighbourhood of Johannesburg?"

The addition of written keys as a form of audience participation allowed the translations to move outside the realm of the maps, and into the literary and written. This provided audience members with a variety of ways to participate, eliciting more responses. Furthermore, these gave more detailed translations and keys to the city, providing an array of translations in a multiplicity of modes.

When asking audience members to write responses in or to an exhibition, it is often necessary to prompt their writing.[241] Therefore, I provided three questions to which the audience could respond. These questions spoke to walking and moving through the city. I chose to focus on these ideas as they provided a written expression of mapping, drawing in ideas of psychogeography and how people feel moving through space. Therefore, while written, these keys allowed for a sense of visuality in their expression of movement and interaction with the city.

Another way for the audience to participate, was in the fifth part of the exhibition, "Leaving Your Translation". In this section there was a table provided for the audience members to leave objects they felt translated *Portrait with Keys* and Johannesburg. I also gave the handle

[241] Nina Simon. 2010. The Participatory Museum. Museum 2.0. p. 74.

of the *Translating the Keys* Instagram page I created, where they could tag photographs that they felt served as part of their translation, which I then printed these and added them to the table. This enabled the audience to add their own visual and physical objects that could not be placed on the map or did not fit on the map. Furthermore, it encouraged different forms of visuality and materiality in the translations, expanding the possibilities for modes of audience participation.

As the translation was dependent on audience participation, their engagement was crucial to the exhibition. The audience engagement with the exhibition was large, and active; with more than 60 people attending over the ten days. The participation in *Translating the Keys* was clear, as the maps filled up, and the audience expressed their enthusiasm verbally. The majority of participation happened at planned events or tours, such as the exhibition opening, a tour I conducted with a group of second year university students from the department of urban planning, and a walkabout. The space itself did not have a lot of foot traffic, but still attracted walk-in attendees during the week. The demographics of participants was mixed in terms of race, and age. As I did not survey the participants, I am unsure as to the exact demographic breakdowns, especially around age and gender, but the general race and age breakdown seemed diverse from my personal observations.

The audience participated actively, following the sequence through the exhibition. The primary form of participation was writing on the maps, and writing their own keys. The maps became filled with marks, writing, and the tracking of routes, as well as covered in many “Creating the Keys” pages. Events, areas, and ideas significant to audience members were mapped. An unexpected form of participation was oral. Many audience members verbally shared their memories or ideas about the map, *Portrait with Keys,* and Johannesburg, both to me, and to other audience members. While I had not expected oral storytelling to form part of the audience response, it provided an interesting insight into the production of memory and how visuals and literature prompt oral memory.

The culmination of the exhibition was an interview that I conducted with Vladislavić in the

exhibition space. This took place on the 19th of August 2019. I conducted it in order to gain perspective and insight into the exhibition, and translation from the author's perspective. This enabled a reading of the translation from Vladislavić's unique perspective on *Portrait with Keys* and Johannesburg, bringing the translation into the realm of the book, through the author. In the case of *The Museum of Innocence*, the book was curated into a museum by Pamuk, the author, and was, therefore, under his authorial vision. However, with *Translating the Keys* and *Portrait with Keys*, Vladislavić lacked control over the exhibition and translation and therefore, I wanted to understand his reaction to the space and how the audience had translated the book, and city. This interview has informed my analysis of the exhibition, as well as gauging the effectiveness of the translation. The link to this video (Fig. 9) can be accessed through this link: https://youtu.be/pqhbFTwqy_g. This is to be used solely for research purposes and may not be distributed.

While Benjamin and postcolonial translation theorists argue that a translation is separate from the author and serves as an afterlife to the text, I still found Vladislavić's perspective after the translation valuable. He could speak to what is lost and gained in the translation from a different perspective, seeing the meaning and poetics of loss in a distinctive manner. This allowed for different perspectives on the exhibition and how it connected to the book.

This interview, the video recording of which is included in this dissertation, provided me with many ideas and perspectives with which to examine the exhibition. Vladislavić noticed elements that I had not fully considered, such as the number of notations about migration in and out of the city made on the maps. Furthermore, his insights into the exhibition as a translation allowed me to see the effectiveness of the translation from his perspective. Walking through the exhibition with Vladislavić gave me the opportunity to view the translations through his understanding of the book and city, which comes from a different perspective to mine. This showed me how as well as there being multiple translations; there are also multiple readings of those translations.

The audience translations of *Portrait with Keys* and Johannesburg provided a variety of ideas

and insights into the book and city. Given the scope of this dissertation, I could not discuss all translations in adequate depth. Therefore, as I analysed the responses, I grouped together the audience's keys to the book and city into routes. From these routes I selected the three, namely memory, movement and migration, and fear and security.

I chose these three routes to focus on for several reasons. Firstly, they were the most recurrent themes in the translations, with many ideas of the exhibition shaped by and around them. These routes also provided insight into the book, illustrating how the translations proved to be an afterlife of *Portrait with Keys*, extending and complicating ideas developed within the book, and showing how translations operate to broaden the original text.

The function of selecting these three routes was not only to understand the audience translations of *Portrait with Keys* but also to analyse how these translations function in relation to the book, the academic theory surrounding them, and the broader translation. By analysing these ideas in depth, I am able to extend how memory, movement and migration, and fear and security can be understood in relation to the theory surrounding each 'route', translation theory, and exhibition praxis.

While this chapter has focused on the mechanics and decisions made in and around the exhibition, the following three chapters will examine the routes through the exhibition. The first chapter deals with the route of memory, and how it manifested in the translation of *Portrait with Keys*. The next chapter examines movement and migration and how it was translated in *Translating the Keys*. The final chapter in this section speaks to fear, crime, and security and its expression in the translation. These three chapters act to analyse the exhibition, working to understand how the audience translated *Portrait with Keys* and Johannesburg, and what those translations mean in relation to this dissertation.



Fig. 10.
Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

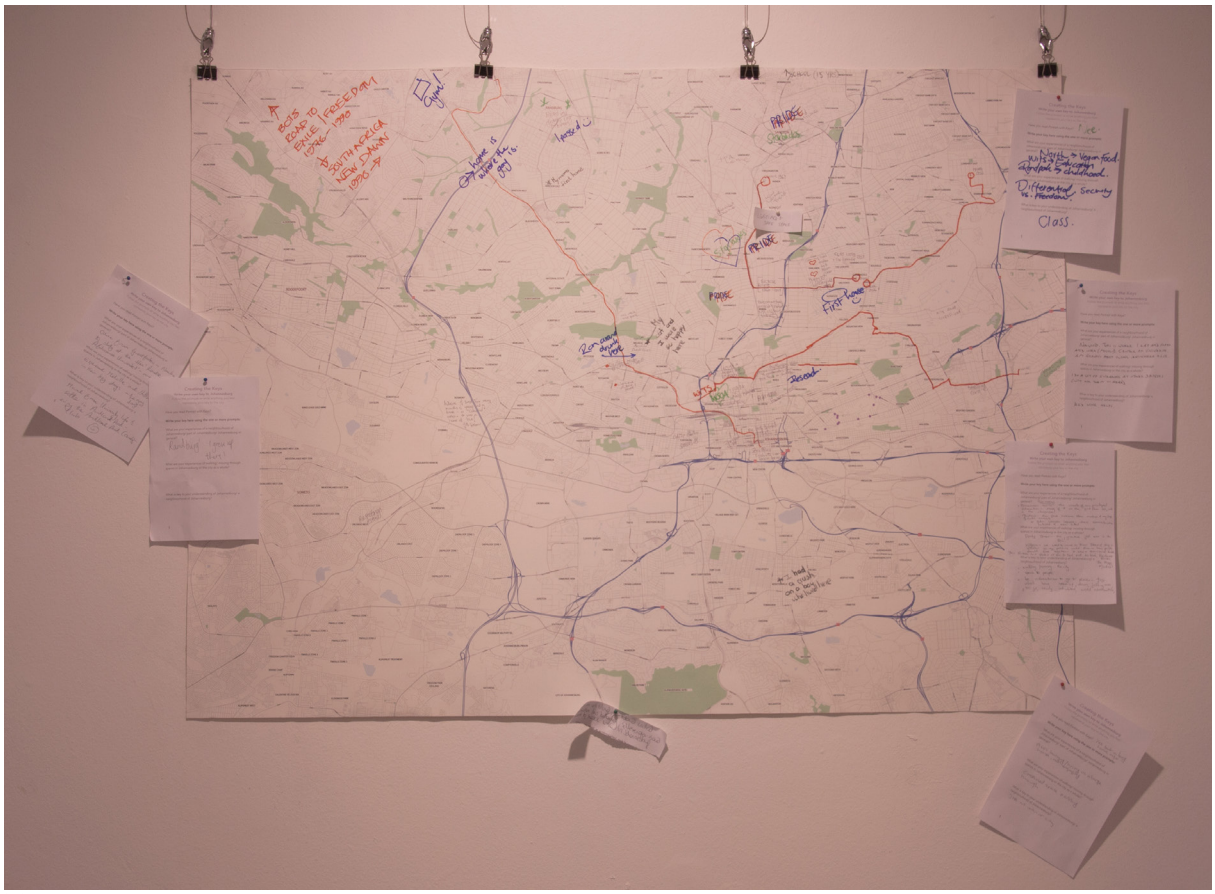

Fig. 11.
Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

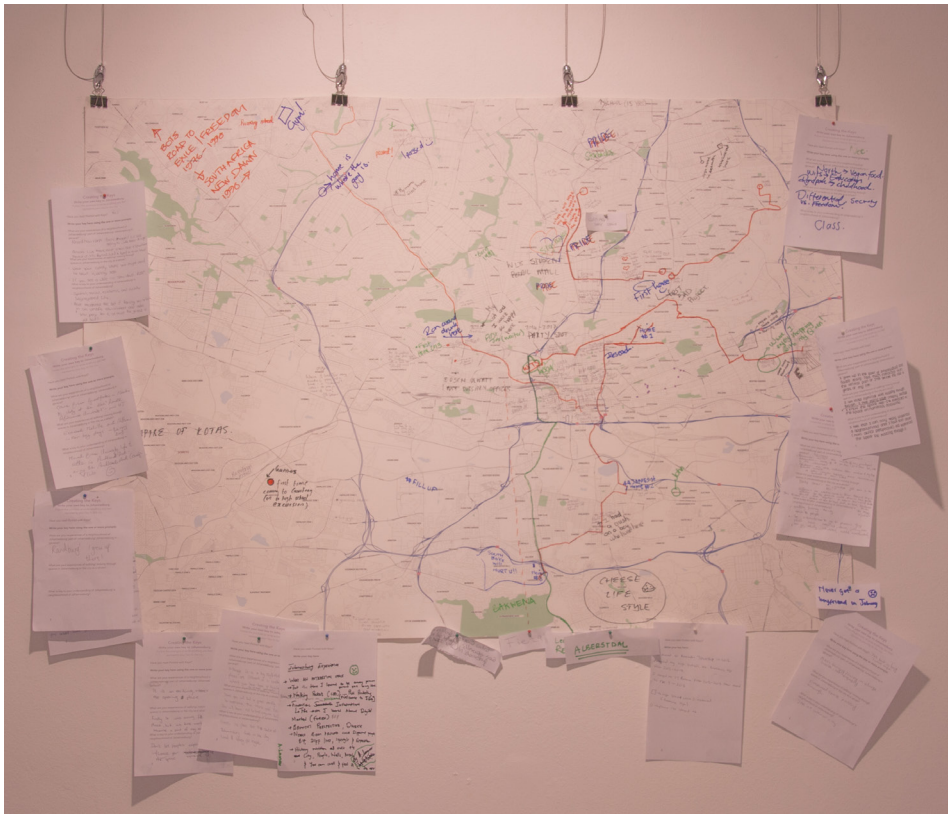

Fig. 12.
Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

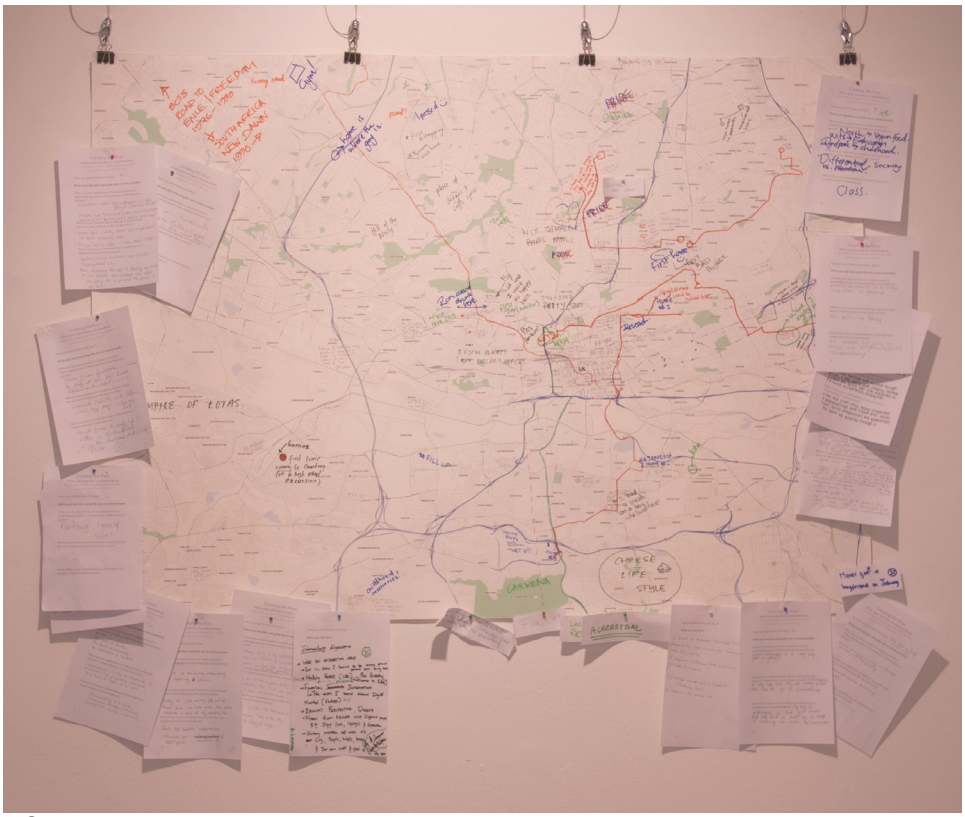

Fig. 13.
Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.



Fig. 14.
Map 2, Central Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.



Fig. 15.
Map 2, Central Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.



Fig. 16.
Map 2, Central Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

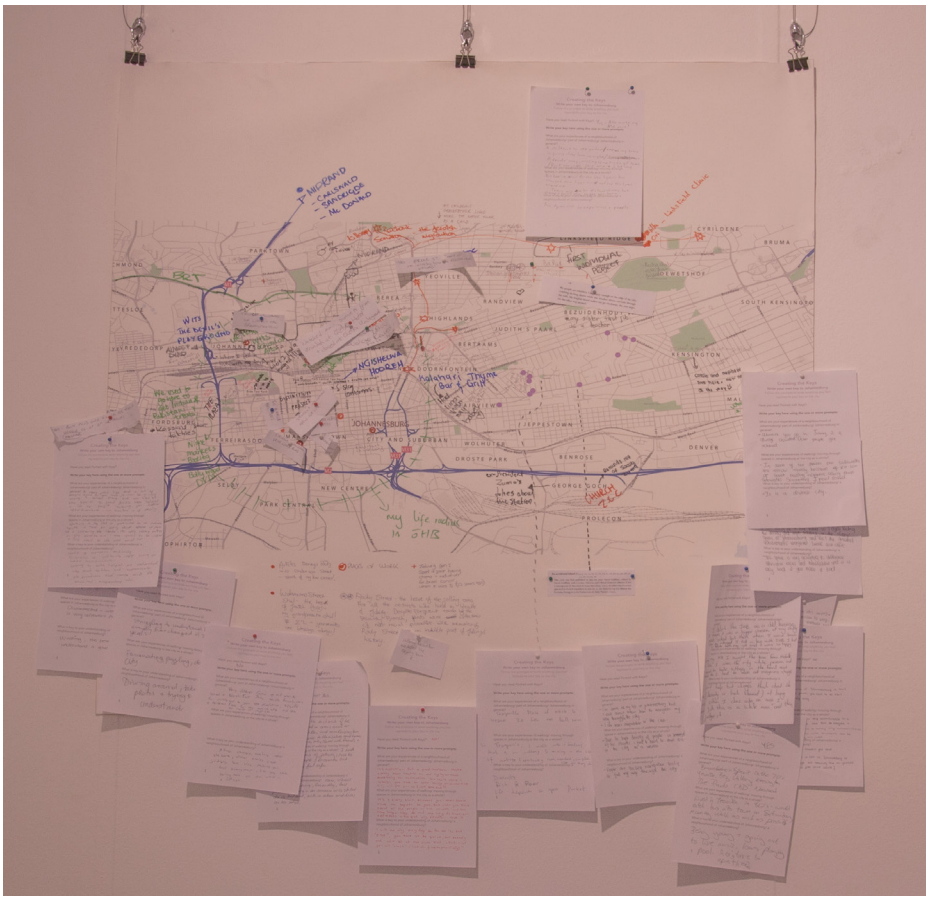

Fig. 17.
Map 2,Central Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

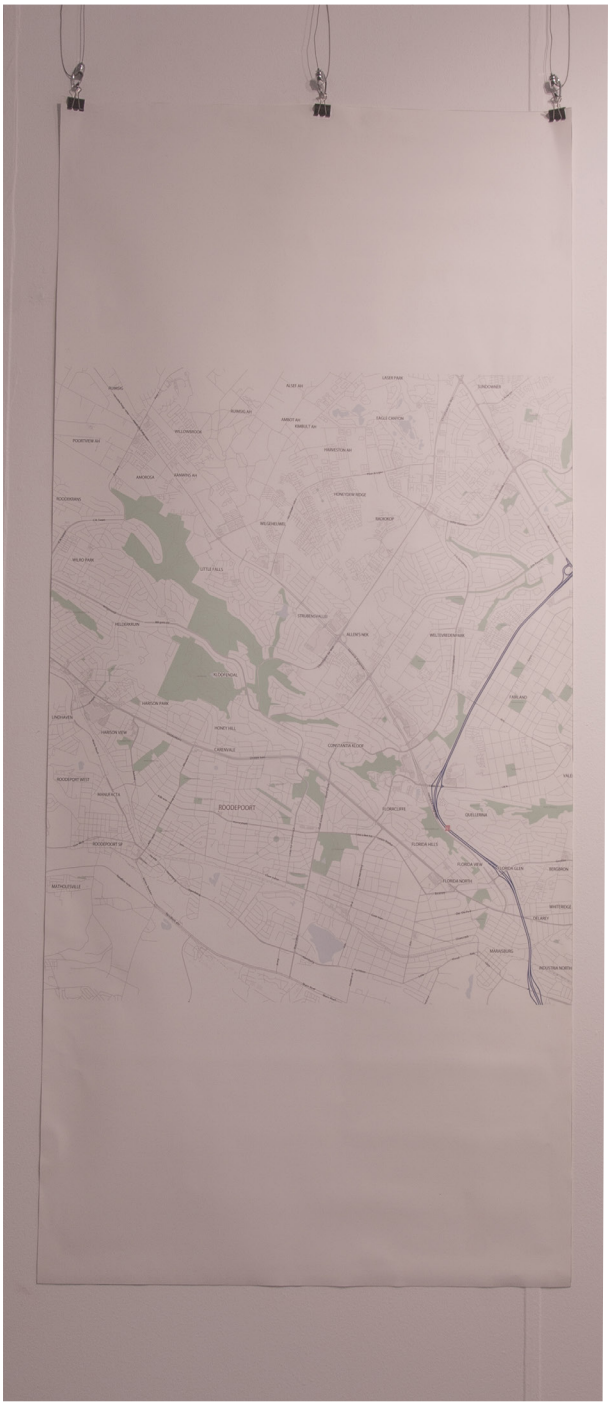

Fig. 18.
Map 3, North West of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

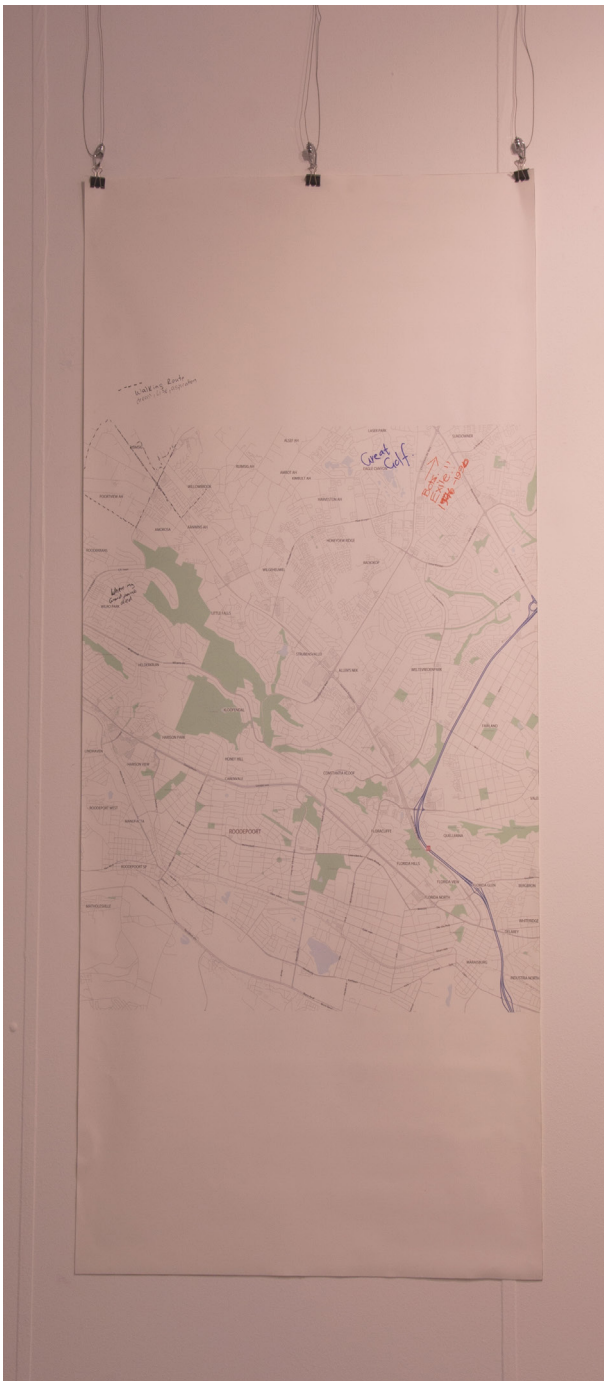

Fig. 19.
Map 3, North West of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

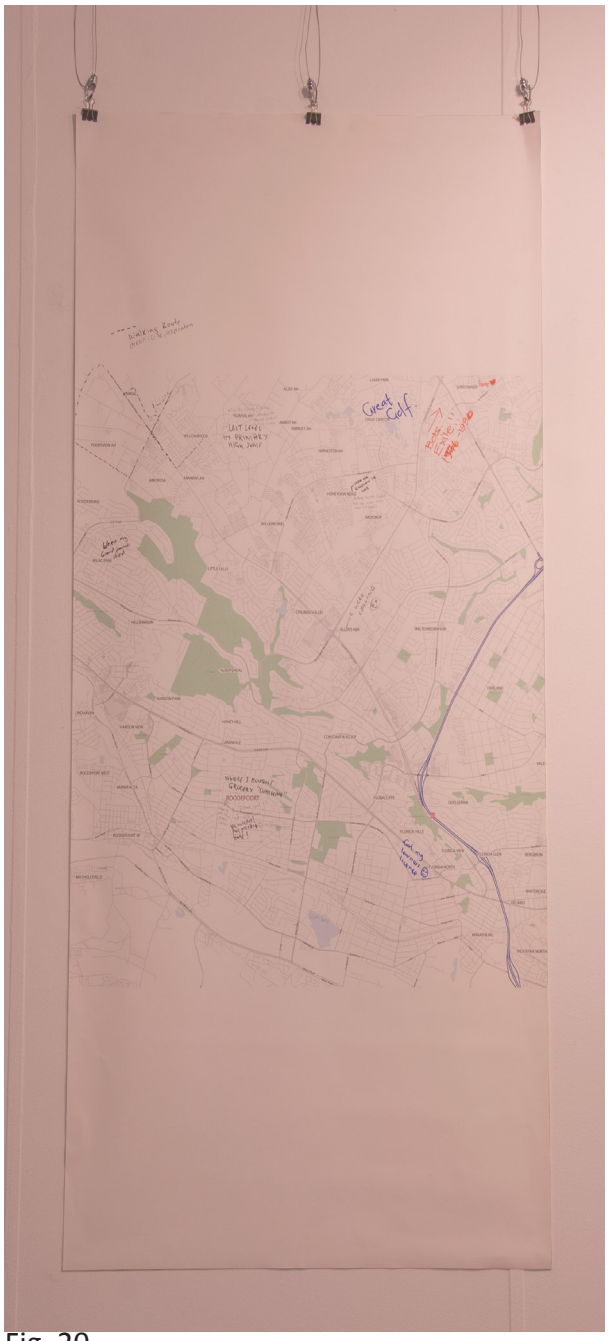

Fig. 20.
Map 3, North West of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.



Fig. 21.
Map 3, North West of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

CHAPTER 5: ROUTING MEMORY

INTRODUCTION

The exhibition component of this dissertation, *Translating the Keys,* provided a multiplicity of translations of the book, *Portrait with Keys*. This chapter, and the two following it examine the ways in which *Portrait with Keys* was curatorially translated through the participation of the exhibition's audience. The range of data collected was vast, and therefore, I will be selecting three recurrent themes to analyse. These are routes through the exhibition, echoing Vladislavić's routes through the book as a way to understand thematic concerns in *Portrait with Keys*. These routes are: memory, movement and migration, and fear, security and crime.

This chapter focuses on the route of memory in *Translating the Keys.* Memory manifested in several ways in the exhibition, with the process of writing on the maps evoking memories for the participants. The power of the exhibition to prompt memory is significant in how the audience produces their own portrait of Johannesburg. In the audience's keys to the city, as in Vladislavić's, memory forms an important lens through which Johannesburg is viewed and produced by each person. Memory in the exhibition will be examined through keys to the exhibition, and maps as prompting memory, namely: memory of familiar spaces; places related to events; political memory; and historical and intergenerational memory. Through these keys, I develop a route of memory through the exhibition, analysing how memory manifested in the exhibition.

MEMORIES OF FAMILIAR SPACES

A large part of the translation that the audience made related to personal memory. Sébastien

Caquard and William Cartwright argue that maps can act to prompt memory of personal spaces, allowing the audience to re-experience space related to encounters.[242] This prompting of memory related to personal experience can be either oral or written, they suggest, allowing multiple manners of expressing memory.[243] The original conception of maps is that of establishing a single, 'official' narrative, suggests J. Edward Mallot.[244] Maps have traditionally been used to work out space, but not personal relationships to the space.[245] Therefore, by inserting memory of familiar and personal spaces into the maps, *Translating the Keys* acts to disrupt the singular and authoritative narrative of maps, and engage with personal connections to space and the city. This is similar to how Vladislavić's personal and fragmented account in *Portrait with Keys* disrupts any grand narratives of the city.

The memory of familiar spaces was expressed in *Translating the Keys* through the markings on the map and discussion regarding homes, work, schools, and universities. Many audience members searched for the exact locations of their houses, family homes, schools, and places of work, not only marking them out but also being prompted to discuss their personal histories and memories of these spaces. I will examine several examples of how familiar spaces were marked on the maps and stories told, both orally and in a written format. This preoccupation with familiar spaces provides an insight into how *Portrait with Keys* was translated, as the book itself in many ways forms a map of Vladislavić's familiar spaces in the city, his home, friend's homes, restaurants and areas frequented, and places related to his work. The audience similarly produced their own maps of familiar space, therefore translating their Johannesburg as one of personal experience.

Familiar spaces were mapped out in a variety of manners in *Translating the Keys*, focusing on personal sites of memory. Important sites of personal memory allow for the person marking the space to engage with the tangible presence of a physical space, and the intangible idea that this place and memory have disappeared, as Laura Gibson argues when analysing the use

[242] Sébastien Caquard and William Cartwright. 2014. 'Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping'. *The Cartographic Journal* 51 (2): 102.
[243] Ibid. p. 102.
[244] J. Edward Mallot. 2007. '"A Land Outside Space, an Expanse without Distances": Amitav Ghosh, Kamila Shamsie, and the Maps of Memory'. Lit: Literature Interpretation Theory 18 (3): 261.
[245] Ibid. p. 262.

of mapping in the District Six Museum.[246] One way in which an audience member mapped memory of familiar spaces in *Translating the Keys* was by marking the houses they lived in with the years indicated underneath. This manner of mapping allows for the external viewer to track the experiences and memories of the audience member. This not only allows the audience member to map their personal history, but also makes their history and movement tangible and accessible to other audience members, visually representing their memories. This is akin to how the reader of *Portrait with Keys* tracks Vlad's areas of familiarity, possibly without ever seeing those places themselves. In this way the translation echoes an element of *Portrait with Keys*, the significance of the memory of personal spaces.

Orality played a significant part in the audience's expression of memory of familiar places. There are two audience members who opted to share their memories orally, rather than write them down on the maps. This form of oral testimony combined the significance of points on the map with the storytelling aspects of the 'Creating the Keys' responses. The prompting of oral storytelling by maps is a common phenomenon, one that is explored by Caquard and Cartwright, who suggest that oral expression has often been translated into maps, usually to trace the stories.[247] The verbal expression of memory adds a dimension to how *Portrait with Keys* is translated, and how the exhibition functioned; the need for a person, in this case – me as the curator – to bear witness to the stories. Without a listener, these memories are lost as a translation and testimony. This echoes Benjamin's ideas of loss in translation, as not only is the exact translation lost but the expression and recollection of the telling is a poetic moment in that loss. Mark Tebeau suggests that the key element of oral histories is the listening as it evokes the listener to understand the memory with a more personal connection.[248] As a witness to places of familiarity, I accessed the spaces discussed, despite not being familiar with the places. As a point on the map was shown, I was able to visualise the story being told. This form of translation through storytelling, echoes the book in providing the reader with a map and stories through which they familiarise themselves with the space through the eyes

[246] Laura Gibson. 1-9. 'District Six Museum's Critical Pedagogy: Making Spaces to Heal Community Memories'. Faculty of Information Quarterly Housing Memory Conference Proceedings 1 (2): 2009. p. 6.
[247] Sébastien Caquard and William Cartwright. 2014. 'Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping'. *The Cartographic Journal* 51 (2): 102.
[248] Mark Tebeau. 2013. 'Listening to the City: Oral History and Place in the Digital Era'. *The Oral History Review* 40 (1): 28.

of the narrator. This gives the possibilities of multiple translations of any area on the map. Multiple translations of familiar and personal spaces disrupt many traditional elements of the map as a tool to express a singular narrative. Mallot argues that especially in the Global South, the map was used as a hegemonic instrument to speak to ideas of ownership of space, with colonial mapping as a way of controlling space.[249] By telling personal stories of familiar and personal spaces, the hegemonic quality of the map is disrupted with the singular narrative, as are written elements of mapping. In this way *Translating the Keys* allows not only for a disruption of word-for-word and traditional written translation, but also provides a postcolonial disruption of mapping.

A clear example of this is the audience member who orally mapped out the memories of his houses and schools, providing a personal perspective of Soweto, an area not explored in *Portrait with Keys*. He pointed out where his grandfather had lived, his first house and the two schools he attended. With these places came stories of his childhood; how he walked to school, the field of the school on which he played soccer, and his transition from primary to high school under the system of Bantu Education, and the difficulties of growing up under the apartheid system.[250]

It was clear that the memories prompted by familiar spaces on the map were not always positive, translating the realities of experiences. The noting on the map of the place where an audience member's grandparents died also illustrates this evocation of complex and negative memories. The fact that the memories of personal space were both negative and positive, illustrates the level of audience engagement, with them being willing to engage with the reality of memory on a personal level while noting it down in the public space of the exhibition. This translates similarly to how Vladislavić depicts the reality of his own experiences around familiar spaces in *Portrait with Keys*, with both negative and positive memories and emotions being documented.

[249] J. Edward Mallot. 2007. '"A Land Outside Space, an Expanse without Distances": Amitav Ghosh, Kamila Shamsie, and the Maps of Memory'. *Lit: Literature Interpretation Theory* 18 (3): 262-264.
[250]Bantu Education refers to the separation of the education of white and black students during apartheid in which black student were given an inferior education and were forced to learn in Afrikaans (South African History Online 2011).

The act of marking where the audience member is from on a map is not uncommon in museum practice. As Anna Greco suggests, many museums, such as the Oakland Museum of California, asks visitors to mark the city from which they come on large maps in order for the museum to understand where the audience is from and how they should cater to them.[251] Similarly, The District Six Museum asks the audience to mark and interact with their large floor map, specifically speaking to memory of the area, its residents, and its daily life.[252] This form of participatory mapping is disrupted in *Translating the Keys* as the audience can mark anything they desire on the map, not only from where they come. The fact that the audience in *Translating the Keys* chose to mark familiar spaces points to an enacting of memory, rather than it being the only manner in which they could participate. This indicates that the idea of familiar spaces is a form of translation of *Portrait with Keys* onto the map.

The translation of the memory of familiar space in the exhibition allows for the personal experiences of the audience to be translated onto the map, prompting the telling of personal stories. This translation takes on a form of postcolonial translation as the multiplicity of stories told disrupts the colonial framework of single translations, and of a single, hegemonic understanding of maps from which personal experience is excluded. By creating a space for multiple translations of *Portrait with Keys* and Johannesburg, the audience engaged with multiple types of memory related to the space, one being that of familiar places. The mixture of mundane, positive, and negative memories also provides a clear translation of the reality of personal memory and spaces.

SPACES OF EVENTS AND MEMORIES EVOKED

Personal memory extends past familiar spaces and into places where events took place. These places of events are not always familiar spaces for the audience members documenting them.

[251]Anna Marie Greco. 2014. 'Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History'. Masters of Liberal Arts in Museum Studies, (Cambridge, USA: Havard University, Extension School), pp. 5-7.
[252]Laura Gibson. 1-9. 'District Six Museum's Critical Pedagogy: Making Spaces to Heal Community Memories'. Faculty of Information Quarterly Housing Memory Conference Proceedings 1 (2): 2009. p. 5-8.

Unlike the familiar spaces, the act of marking them is not related to a multiplicity of memories, but rather to one single memory or event that makes the place memorable. These events range from concerts, to first dates, to muggings, and car accidents. The type of memory that is evoked allows insights into what happens when moving through the city, rather than in stagnant spaces.

The evocation of a single event related memory translates the elements of *Portrait with Keys* in which Vlad speaks to happenings that are out of the realm of the familiar. A clear example of this in the book is when he is accidentally caught up in a security guard strike outside the Johannesburg City Library. Similarly, events noted such as muggings contain elements of unexpected happenings in the city. These places, though possibly unfamiliar, become memorable due to the event, rather than an emotional attachment to the space itself.

The connection of events to space, rather than emotional memory, evokes one of the ways narratives are established in maps. Caquard and Cartwright speak to one form of non-traditional mapping as locating chains of events.[253] These events are not necessarily traumatic or significant in the life story of the audience member but continue to stay with them. Two different audience members noted where they saw Johnny Clegg in concert, memories that Vladislavić thought may have only been prompted by Clegg's recent death and were notable to the audience members because of the context.[254]

The translations of events are significant as they speak to the importance of the specific memory, rather than the memory of place embodied in familiar spaces. This illustrates how seeing a place, in this case on a map, acts to prompt memories of events and significant happenings. It translates the significance of space related to events that Vladislavić develops in *Portrait with Keys*.

[253] Sébastien Caquard and William Cartwright. 2014. 'Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping'. *The Cartographic Journal* 51 (2): 102.
[254] Ivan Vladislavić. 2019. Walkthrough of Translating the Keys Interview by Victoria Appelbaum.

POLITICAL MEMORY

Political memory recurs as a frequent key to memory in *Translating the Keys*. Similarly to event-based memory, the spaces marked on the map regarding politics are often related to specific events or organisations. The political marks on the map draw on either historical political protest (anti-apartheid protest being most prominent), or current political resistance and ideas. The insertion of political memory speaks to the significance placed by the audience on their memories of resisting the state, and therefore reflects how they deal with power relations and injustice.

This translates the political elements of *Portrait with Keys*, seen in the images of the murder of David Webster and the memorial mural dedicated to him that Vladislavić discusses. What develops in *Portrait with Keys* and the translation into *Translating the Keys* is the move from strictly personal memory to a collective memory of significant events and spaces with a political resonance.

One example of an area or space attached to political memory is Crown Mines. This area had two significant annotations regarding political memory; the first was related to the headquarters of the United Democratic Front, an anti-apartheid organisation dedicated to non-racialism, the second referred to a commune of leftist activists in the area whose members played a role in the anti-apartheid struggle. The inclusion of these points illustrates how the audience members relate space to a political, and not strictly personal memory. These memories are not about a personal event or connection to a space, but rather a memory of political activism. In the same vein, the marking of the landmarks of Regina Mundi church, the Tutu and Mandela houses, and the Hector Pieterson Memorial in Soweto speak to significant events and spaces. They are connected to a vast political history of South Africa, and the remembrance of political events.

An audience member also mapped out the offices of anti-apartheid newspapers in the Johannesburg CBD, translating the importance of media in memory. In *Portrait with Keys*, Vladislavić often references newspaper articles, such as those with crime statistics or Max the Gorilla. These articles act to prompt both Vlad and the reader's memory of events or ideas. The mapping of newspaper offices points to a translation of the importance of newspapers in memory, specifically political memory in this case. This illustrates how memory can be related to the media, either through the prompting of articles or the role of the institutions themselves.

More recent political memory is also marked on the map, with a clear example being the association of George Goch with Jacob Zuma. On the map, two audience members connected George Goch to Zuma. This association is due to a comment Zuma made in a parliamentary address regarding the area. The comment caused confusion as to the meaning, making the comment become part of political memory. Although not a significant event, a small piece of commentary made by the then president has become associated in political memory with George Goch, translating how the audience relates space to political memories.

The marking of the places in which Johannesburg Pride has taken place over the years also speaks to space and political memory. Pride marches are innately political, acting to bring visibility, further rights, and celebrate the LGBTQIA+ community.[255] Furthermore, Johannesburg Pride has been heavily criticised for its use of exclusionary spaces, such as Melrose Arch and Sandton.[256] The mapping of these spaces of Johannesburg Pride speaks to a political memory of the queer rights movement as well as the politics of space and inclusion in Johannesburg. This mapping of exclusionary or uncomfortable spaces translates the grappling with space in *Portrait with Keys*. This is seen in Vlad going to Sandton to meet with his brother and speaks to how alien he finds the area. The feeling of alienation from space feeds into political memory as it speaks to class in the city. Class was mentioned by an audience member in their written key to the city, and is embodied in the political memory related to space. Similarly, many

[255] Staff writer, South African History Online. 2011b. 'The First Gay Pride March Is Held in South Africa'. South African History Online. 10 April 2011. https://www.sahistory.org.za/dated-event/first-gay-pride-march-held-south-africa.
[256] Hugo Canham. 2017. 'Mapping the Black Queer Geography of Johannesburg's Lesbian Women through Narrative'. *Psychology in Society*. pp. 91-93.

comments on the Sandton area of the maps referenced wealth and class. The political memory of class and exclusion translates common experiences of Johannesburg, illustrating how the audience members perceive specific spaces in the city as political in their exclusion.

The key of political memory in *Translating the Keys* translates a collective memory rather than a personal one. These political memories relate to events, spaces, media, exclusion, and class. This provides a varied translation of political memory in the city, allowing an insight into memories of injustice and power, both historical and current.

INTERGENERATIONAL AND HISTORICAL MEMORY

Political memory often has elements of historical memory, and historical memory in South Africa is difficult to divorce from apartheid. The exploration of intergenerational and historical memory speaks to the ways in which memory – often external to the audience member – is expressed. This form of memory connects to memory passed down through generations to the audience member, and how historical changes in space are remembered.

Intergenerational memory is a form of embodied memory that resonates across multiple generations, either of a family or a specific group.[257] In the case of *Translating the Keys*, parts of the city were translated through intergenerational memories. These were not experienced directly by the audience members but still form part of how they remember space. This phenomenon of people expressing memory that is generational, and not specifically their own is not uncommon. In the Santa Cruz Museum of Art and History exhibition *The Memory Jar Gallery* (2012), participants were asked to write down memories, place them in jars and label the jars.[258] Greco discusses the range of responses, including intergenerational memories as one form of response.[259] This echoes the connections to intergenerational memory made in

[257] Valerie Walkerdine, Aina Olsvold, and Monica Rudberg. 2013. 'Researching Embodiment and Intergenerational Trauma Using the Work of Davoine and Gaudilliere: History Walked in the Door'. *Subjectivity* 6 (3): 279.
[258] Anna Marie Greco. 2014. 'Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History'. Masters of Liberal Arts in Museum Studies, (Cambridge, USA: Havard University, Extension School), pp.5-7; 35-37.
[259] Ibid. p. 38.

Translating the Keys.

One clear example of intergenerational memory was the marking of the World War Two-era Modderfontein dynamite factory on the map. Along with the annotation, the audience member orally remembered the story of his grandparents moving from Italy to South Africa. The audience member's grandfather got a job at the dynamite factory and left his wife in Italy. The grandfather told his wife she needed to find her own way to Modderfontein because he knew she would not like living there and wanted it to be her decision to join him, rather than his insistence. This memory is not one that is directly experienced by the audience member, but rather illustrates how intergenerational memory can shape a translation, and understandings of areas or the city.

Similarly, two audience members noted where their grandparents and great grandparents had lived. One tracked the houses their grandparents had moved to, orally discussing the improvement in class involved with moving from Bertrams to Cyrildene. The other discussed how her great grandfather had built the Windybrow Centre, as his house at the time. This intergenerational memory links to the history of the establishment of Johannesburg, as her great grandfather was a Randlord of Johannesburg in the late 1800s. Both of these memories centre on personal intergenerational connections to space, shaping their translations of the city.

The history of Johannesburg is grappled with in historical memories. In *Portrait with Keys*, Vladislavić discusses changes in the city, often with places becoming defamiliarised. This is translated in *Translating the Keys* through audience members presenting historical memories of space and changes in space. The repeated mentions of Rocky Street, Yeoville – which was in the mid to late Twentieth Century – a vibrant area that held many cafes, restaurants, bars, and clubs illustrate this. Rocky Street's make up has now changed to a more residential area and one in which many people feel unsafe. The notation of historical memories of Rocky Street on the map translates the changes in the city, and the memory of what areas had been characterised by. The shifts in Vilakazi Street, Soweto are also noted as moving from an area

of resistance to one of tourism and leisure. In the same vein, the observation of the change in place names speaks to a historical memory of the city. One audience member noted the change of name of Fietas to Vrededorp, translating the changes in space after apartheid.

Historical memory of the city is not only about changes in place but also about how places were historically established. A clear example of this is the marking of the spatial segregation between Sandton and Alexandra. This demarcation of segregation points to apartheid city planning and the ways in which racial segregation is built into the fabric and history of Johannesburg. This translates a lived experience of the history of Johannesburg, and how this history continues to play a role in contemporary life.

The history of Johannesburg and its residents is embodied in the translation of historical and intergenerational memory in *Translating the Keys*. Just as Vladislavić establishes the significance of changes in space to Vlad in *Portrait with Keys*, the expression of historical memory translates how space and its history continue to play a role in the lives and memory of Johannesburg's residents. A more familial historical memory, intergenerational memory also illustrates how history and memory influence how space is read, seen, and translated.

CONCLUSION

This chapter has explored the route of memory in the exhibition component of this dissertation, *Translating the Keys.* The manifestation of memory is evident in four keys. The first is the memory of familiar spaces, in which the process of the exhibition, writing and interacting with the maps, triggered memory of familiar spaces. This enabled audience members to express memories related to a specific, familiar place from which a multiplicity of memories manifested. The second form of memory was that of spaces of events. In this case, the memories provoked by spaces on the map were related to significant events, rather than to a multiplicity of memory developed in one space. One of the clear forms of memory

that manifested on the maps was political memory. This illustrated the significance placed on resistance and political events by the audience, speaking to power relations and injustice. The final key to memory is intergenerational and historical memory. This speaks to the significance of history, both personal and more general or political, and how places and their history remain present in the lives and memories of Johannesburg residents, influencing how they see and read space.

These four keys make up the route of memory through the translation of *Portrait with Keys* in the exhibition. They provide a way of reading the audience response in *Translating the Keys* and how they translated Johannesburg and *Portrait with Keys*. Using this as a route does not provide a complete image of the audience response, but rather displays a key theme. In the following two chapters I will explore two more routes, movement and migration, and fear and security. The combination of these three routes will give a more complete view of the themes translated in *Translating the Keys*.

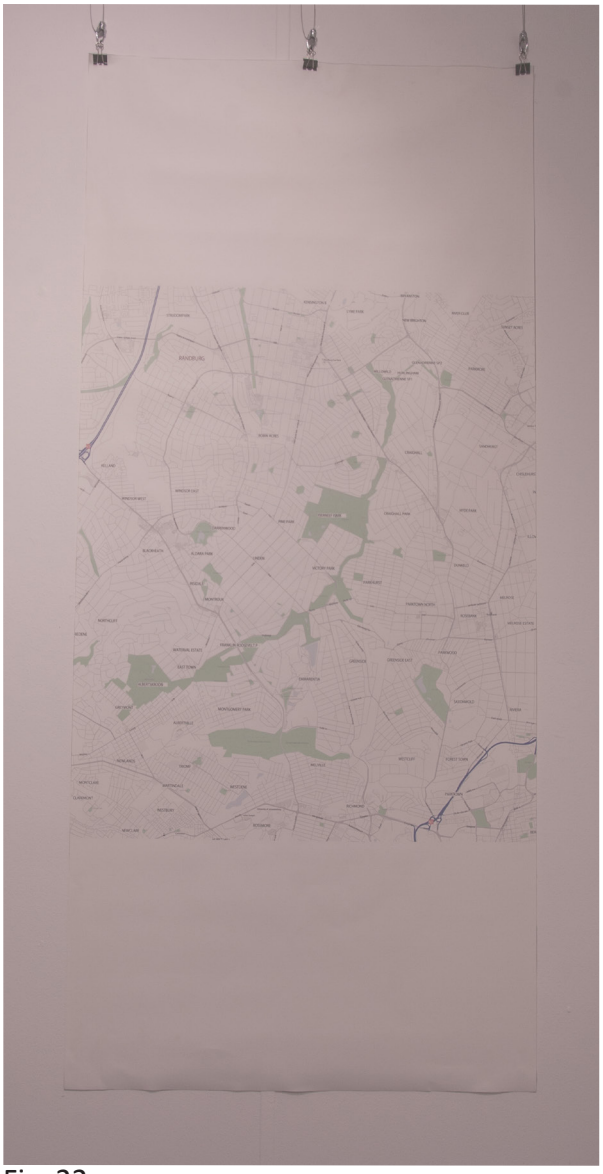

Fig. 22.
Map 4, North Central Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

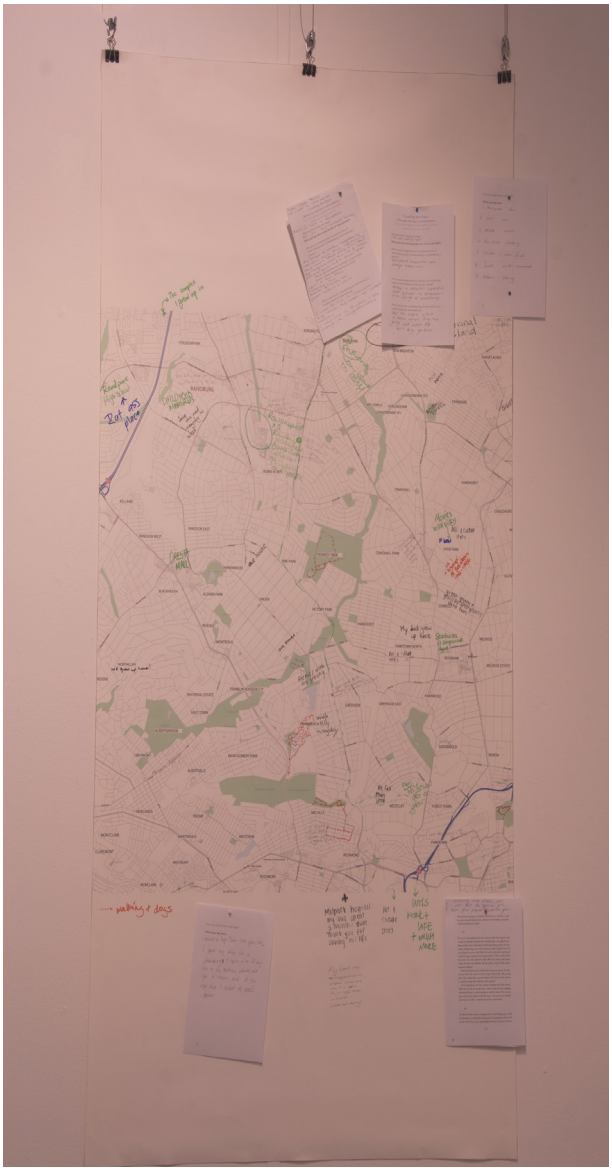

Fig. 23.
Map 4, North Central Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

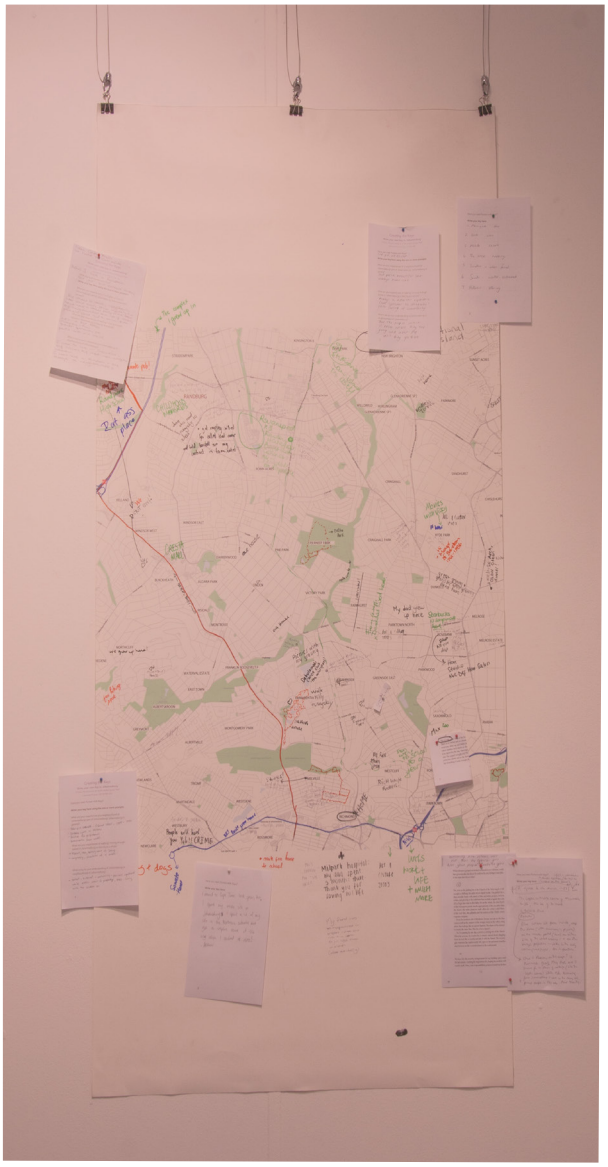

Fig. 24.
Map 4, North Central Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

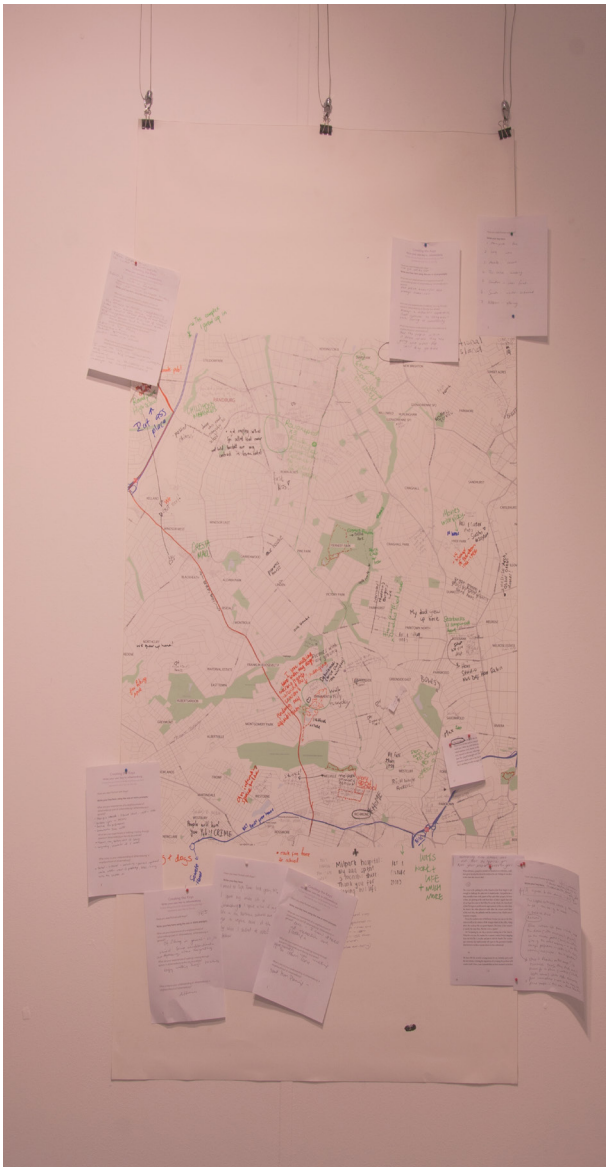

Fig. 25.
Map 4, North Central Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

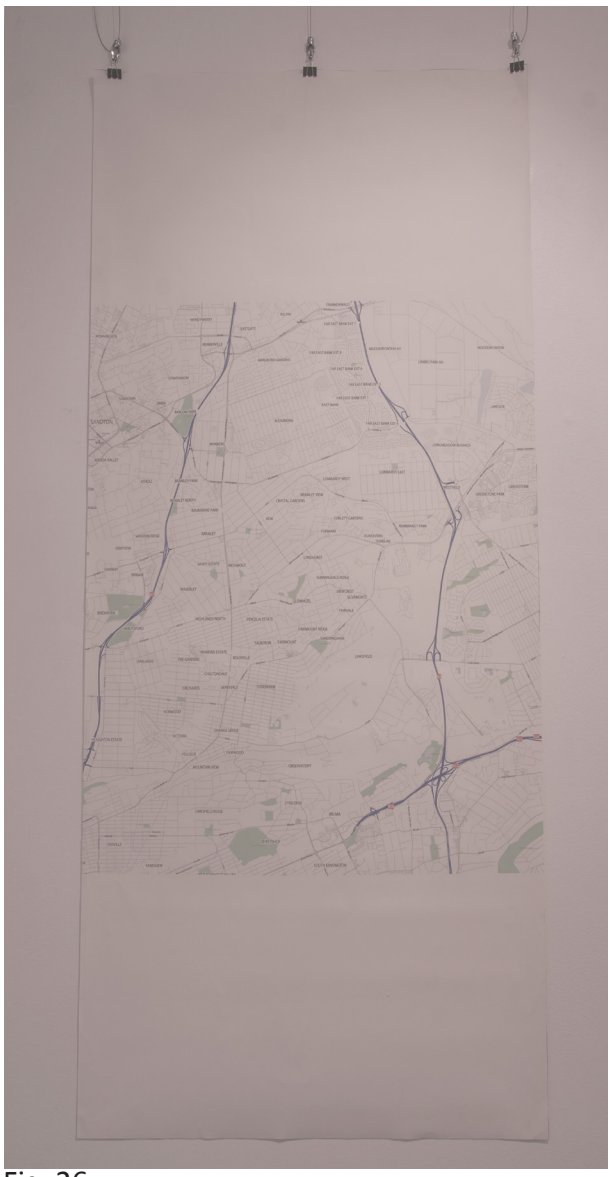

Fig. 26.
Map 5, North East of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

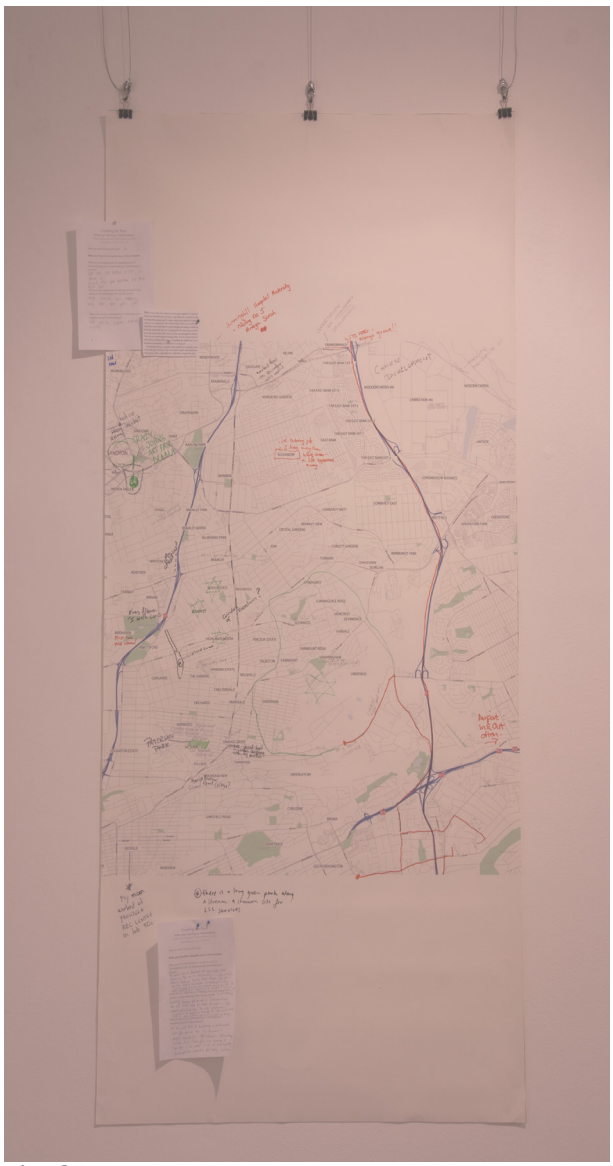

Fig. 27.
Map 5, North East of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

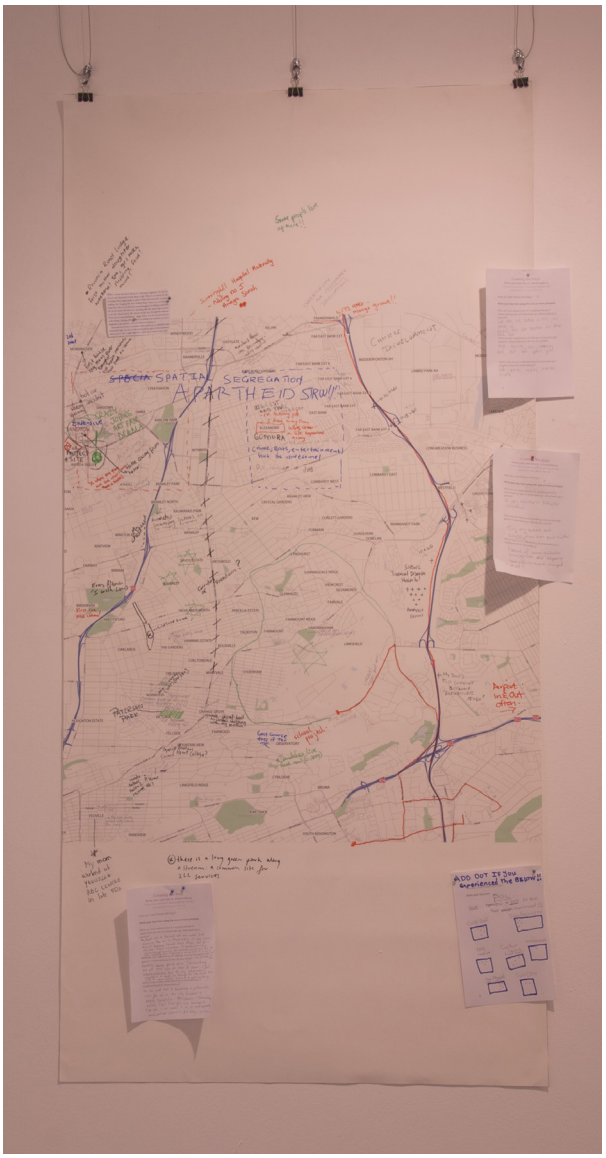

Fig. 28.
Map 5, North East of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

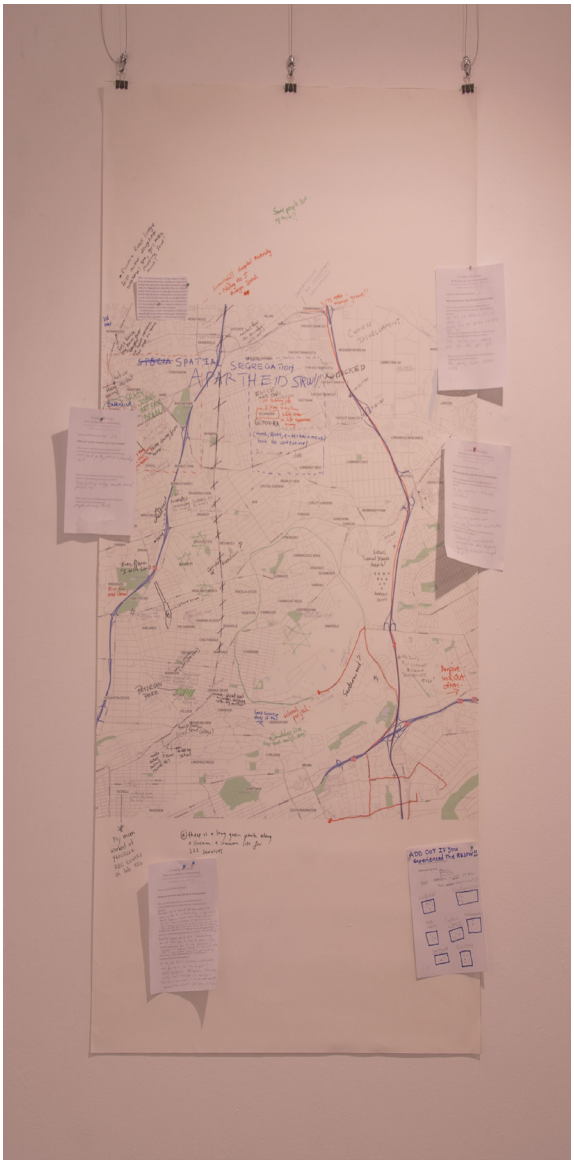

Fig. 29.
Map 5, North East of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

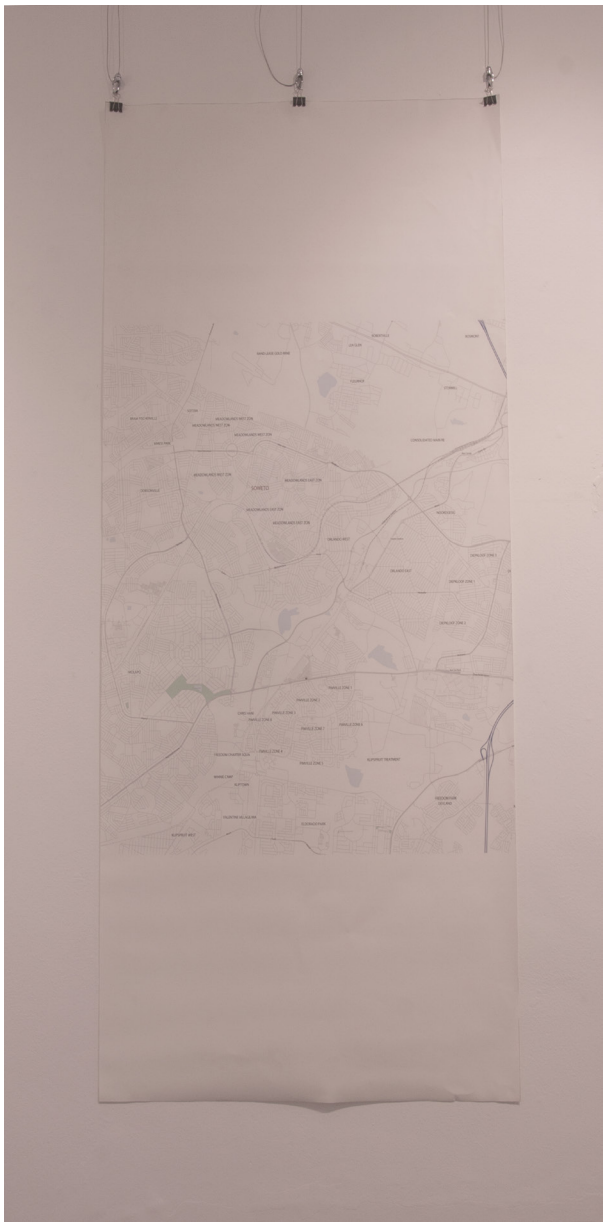

Fig. 30.
Map 6, South West of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

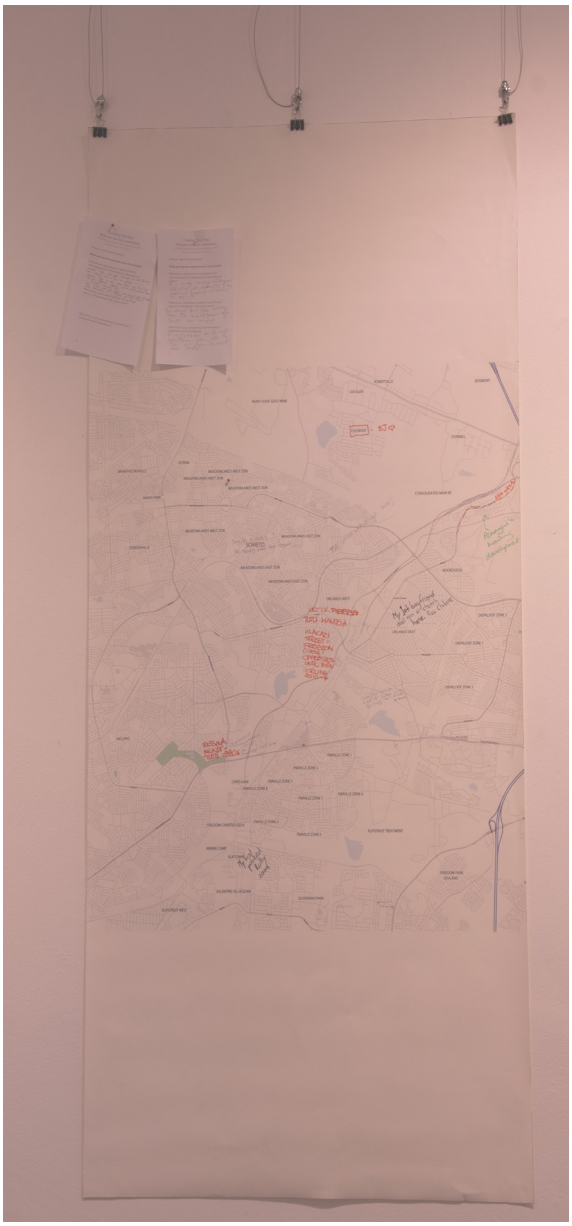

Fig. 31.
Map 6, South West of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

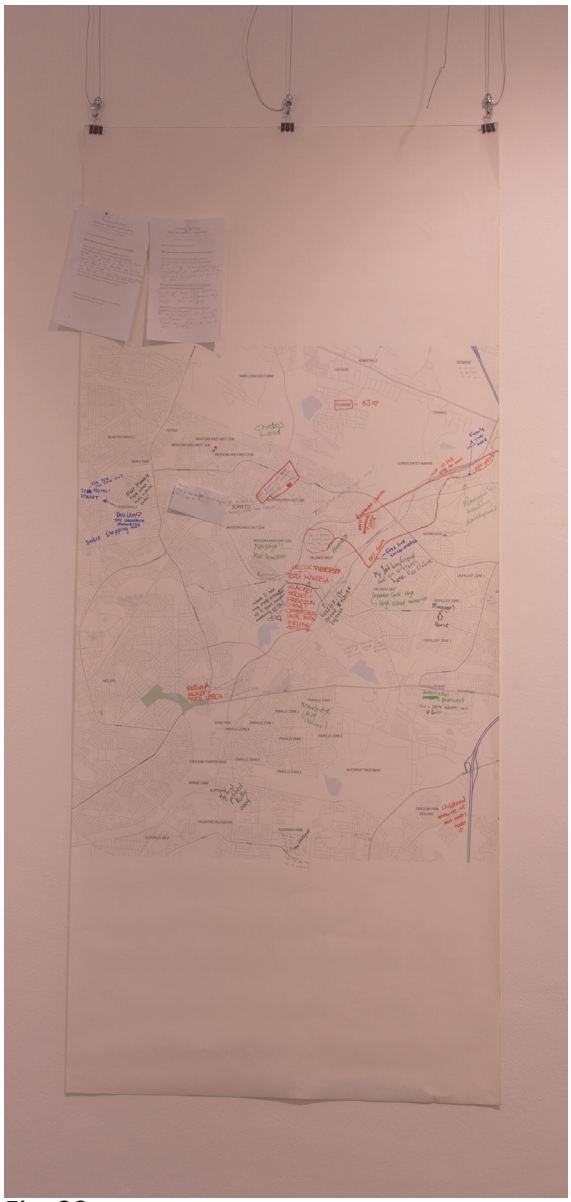

Fig. 32.
Map 6, South West of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

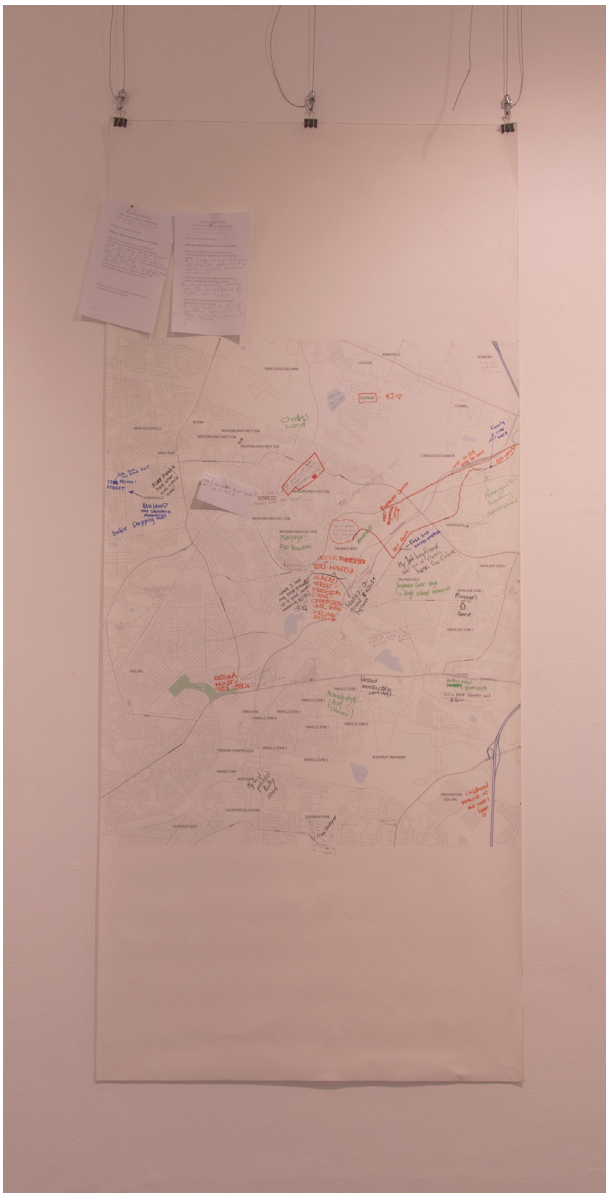

Fig. 33.
Map 6, South West of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

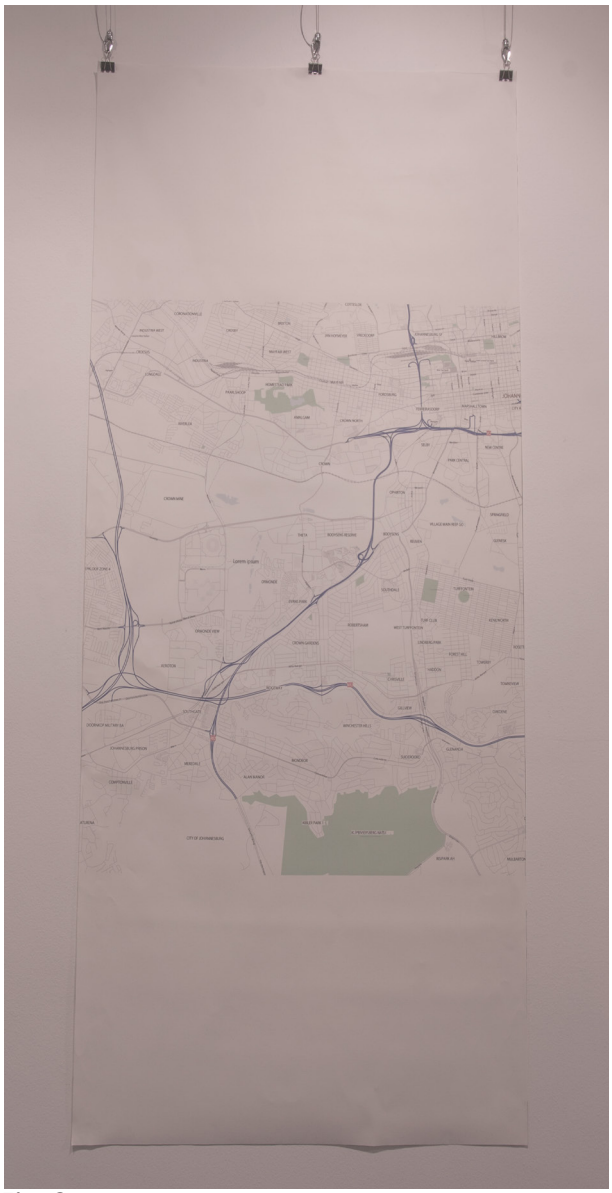

Fig. 34.
Map 7, South Central Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

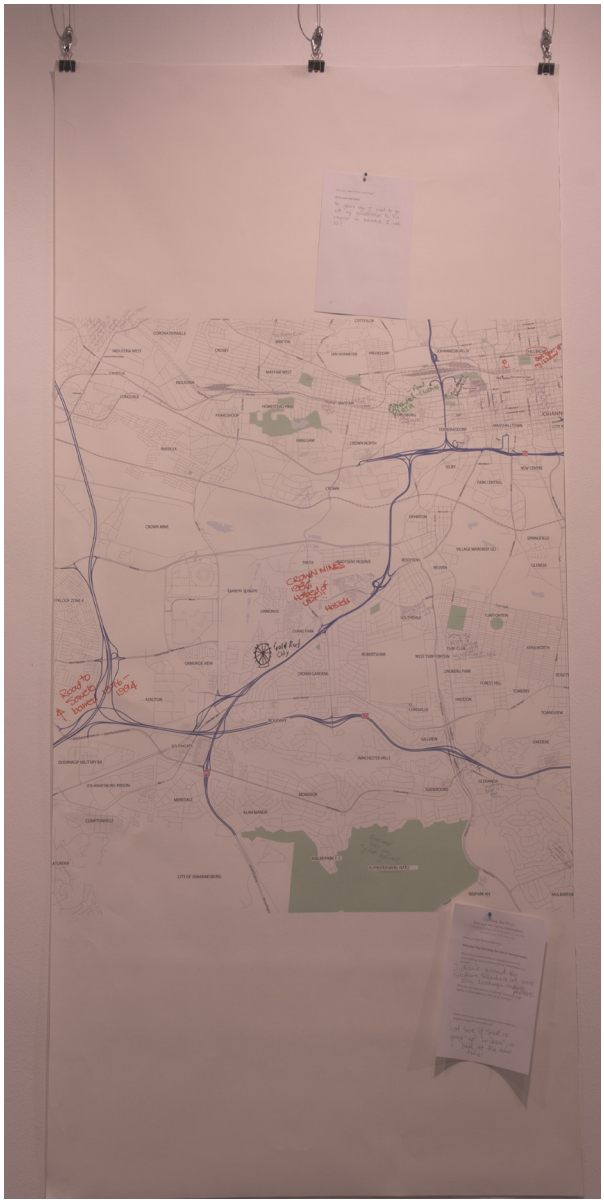

Fig. 35.
Map 7, South Central Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

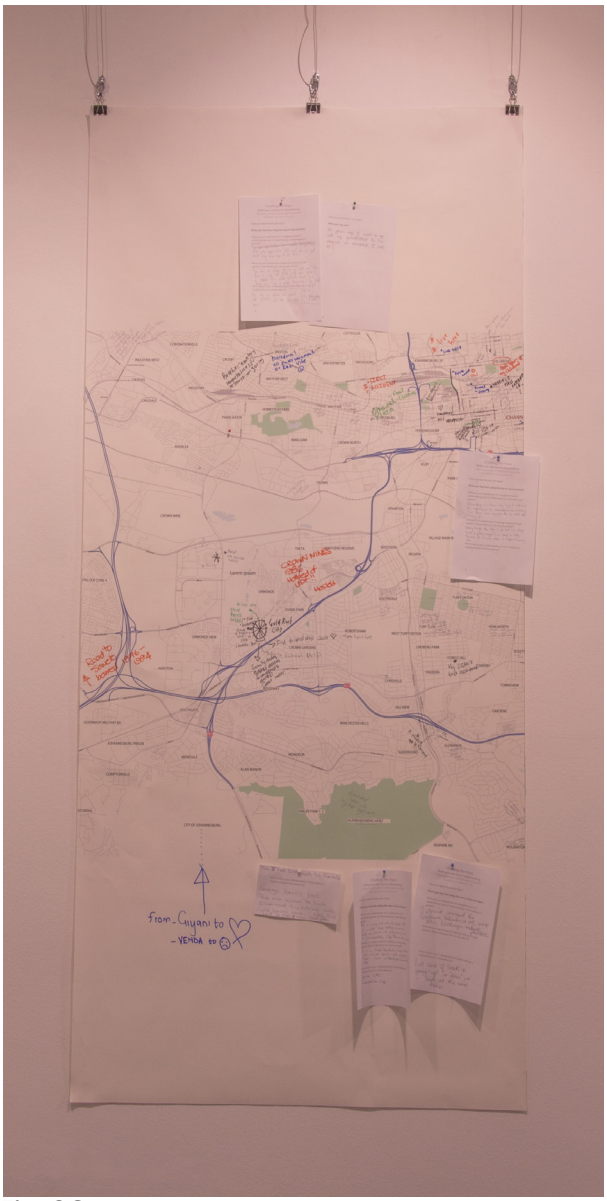

Fig. 36.
Map 7, South Central Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

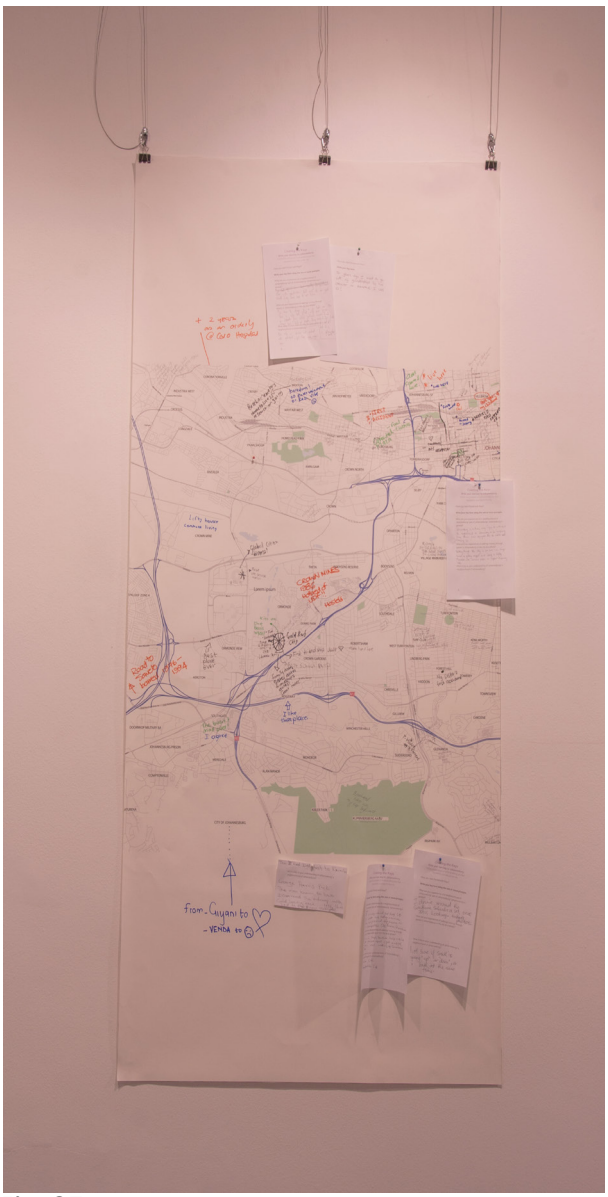

Fig. 37.
Map 7, South Central Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

CHAPTER 6: MOVEMENT AND MIGRATION

INTRODUCTION

The routes through *Translating the Keys* were as varied as *Portrait with Keys* and Johannesburg itself. Movement and migration emerged as a clear route through *Translating the Keys*. The acts of walking, moving, and traversing Johannesburg stood out as a central translation. The demonstration of the role that movement through space plays in the audiences' lives speaks to ideas of psychogeography, and migration. This chapter will explore the translations of psychogeography and walking the city, traversing the city, and migration into and out of Johannesburg, providing an insight into how movement and migration developed as a route through *Translating the Keys*.

PSYCHOGEOGRAPHY AND WALKING THE CITY

The idea of psychogeography frames much of how I read the translation of *Portrait with Keys*. Psychogeography is a term coined by The Situationist International, and refers to what Guy Debord calls "the effects of the geographical environment […] on the emotions and behaviour of individuals".[260] This field has a focus on moving through cities, with an emphasis on the key acts of walking, observing, and mapping. As the primary element of the exhibition was the maps of Johannesburg, psychogeography was a prominent part of *Translating the Keys* and how I curated the exhibition to guide the audience translation of *Portrait with Keys*.

Before the formation of The Situationist International, movements and groups such Dadaists,

[260] Guy Debord. 2008/1955. 'Introduction to a Critique of Urban Geography', in *Critical Geographies: A Collection of Readings*, ed. by Harald Bauder and Salvatore Engel-Di Mauro, trans. by Ken Knabb (British Columbia: Praxis (e)Press,), p. 23.

Surrealists, and The Lettrist International used psychogeographical ideas in their work and methodologies, as is discussed in *Psychogeography* by Mervin Coverley.[261] The main body of work of the Situationists was the theory and practice of constructing and deconstructing situations, rooted in psychogeography, the psychological effects of geographical environments, primarily cities. [262] Keith Bassett argues that *dérive* and *détournement* are key tactics in the Situationist practice.[263] *Dérive* translates to 'drift', something that is enacted through playful experimentation in cities, in which the walker immerses themselves in the city, giving an opportunity for chance encounters and new areas of a city. The walker experiments in familiar and unfamiliar spaces, 'drifting' while consciously observing and interacting critically, constructing and deconstructing space through emotional responses.[264] *Détournement* refers to diversion and subversion, often through the construction and subsequent disruption of place and expectations. This was frequently done through representing and then defamiliarising a space, often in films, art, and literature.[265] These two ideas come together to create, as is explained by Christopher Keep, a documentation and understanding of lived experiences of cities.[266]

Walking and its psychogeographical effects are often manifested in acts of mapping. Mapping is central to *Portrait with Keys* and to the translation, with maps of Johannesburg as the primary entry point to the translation in *Translating the Keys*. Through mapping, whether it is in literature, collage, painting, physical mapping, mapping with technology, performance, or poetry, embodied experiences of traversing and travelling the city are expressed and developed. Karen O'Rourke speaks to mapping as an experience of perceptions, a recording of changing emotions and reactions to the space; a sequence of thought and memory is produced in this form.[267] Bridger similarly addresses how mapping can be utilised to develop

[261] Merlin Coverley. 2006. 'Guy Debord and the Situationist International', in *Psychogeography* (Harpenden: Pocket Essentials), pp. 81-82.
[262] Ibid. pp. 92-93.
[263] Keith Bassett. 2004. 'Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments', *Journal of Geography in Higher Education*, 28(3): 401-402.
[264] Ibid. p. 399.
[265] Ibid.

[266] Christopher Keep. 2009. 'Situationism, Aestheticism, and the Psychogeography of the City', *Canadian Review of Comparative Literature*,
December: 370-372.
[267] Karen O'Rourke. 2013. *Walking and Mapping: Artists as Cartographers* (Cambridge, USA: The MIT Press), pp. xvii-xviii.

narrative accounts.[268] Karla Schuch Brunet argues that mapping is an enaction of the *dérive*, marking the city through playful interactions with spaces and places. In her research, the mapping is performed through photography, audio, video, and texts, allowing for creative forms of mapping.[269] For Coverley, the map does not have to be drawn or designed to look like one, but can take other creative forms such as books or mental maps, evoking the sense of the city rather than merely landmarks.[270] Psychogeographical mapping is not about noting down streets and buildings, it is about expressing the emotional effects of the city, be it through mapping important sites of memory, or intertwining art and maps. As De Certeau suggests, there is no objectivity in walking and recording journeys, and psychogeographical mapping is about manifesting subjective relationships to the city.[271]

In *Translating the Keys*, the maps were selected for the audience to record and evoke their emotions, understandings, memories, and translations of both Johannesburg and *Portrait with Keys*. I utilised a more 'traditional' form of map so that it was easier for the audience to map and trace their movements, memories, and conceptions of the space. Yet, by highlighting themes and 'routes' from *Portrait with Keys*, I also provided the audience with an alternate form of mapping to explore, not limiting their responses to writing or drawing on the maps, but enabling them to translate using writing, objects, drawing, or any form they desired. The variety of responses evidenced the personal nature of the mapping and translation in *Translating the Keys*. Responses ranging from personal memories to observations of spaces to associations with parts of the city to direct connections to *Portrait with Keys*, illustrated how mapping, psychogeography, and the exhibition design allowed for differing forms of interpretation.

Dérive and *détournement* were both embodied in translations created in *Translating the Keys*.

[268] Alexander John Bridger.2011, 'Psychogeography and the Study of Social Environments: Extending Visual Methodological Research in Psychology', in *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*, ed. by Paula Reavey (East Sussex: Psychology Press), p. 285.
[269] Karla Schuch Brunet. 2008. 'Mapping and Psychogeography', in *Proceedings of ISEA2008: The 14th International Symposium on Electronic Art* (Singapore: Sang Choy International), p. 78.
[270] Merlin Coverley. 2006. 'London and the Visionary Tradition', in *Psychogeography* (Harpenden: Pocket Essentials), pp. 32-34.
[271] Michel De Certeau in Merlin Coverley. 2006. 'Guy Debord and the Situationist International', in *Psychogeography* (Harpenden: Pocket Essentials), p. 108.

Dérive can be seen in the ways audience members discussed "exploring" or "discovering" parts of the city. Furthermore, discussion of wandering around areas of the city featured prominently in the written keys that the audience members added. This is shown in several responses, one clear example is "I walk a lot in all areas of Joburg." One of the prompts mentioned moving and walking as I felt this would aid the audience in conceptualising their translation in relation to one of the most prominent features of *Portrait with Keys*, walking. This prompt elicited a variety of responses, with several pointing to ideas of *dérive* or drifting through and observing the city. Walking in *Portrait with Keys* is expressed in several ways, including Vlad's wanderings through areas of the city, which is translated in the audience responses referencing their personal wanderings through the city, showing their routes or referencing them in their 'Creating the Keys' responses.

Détournement can be seen through the way in which areas have shifted and changed for people who have lived in Johannesburg for a number of years. The area of Yeoville was highlighted as having shifted over the years, from housing a predominantly white, wealthy community to a largely migrant low-income community. Similarly, Bertrams was highlighted as a Jewish area prior to 1990, a community that has left the area in the last 30 years. The presence of *dérive* and *détournement* in the audiences' translation of *Portrait with Keys* speaks to the fact that ideas of psychogeography are unintentionally enacted in how people interact with walking and the city.

A large part of the Situationist and subsequent understanding of the city is the act of walking and travelling. A seminal text that speaks to the role of walking the city is 'Waking the City' in *The Practice of Everyday Life* by Michel de Certeau. The chapter speaks to different manners of seeing and interacting with a city, voyeurism through possessive, and higher perspectives of a city, and practitioners of the city who live and create on the streets.[272] He proposes that to walk is an elementary form of experiencing a city, from which they can write their own use and understanding of urban space. Drawing on the work of the Situationists, De Certeau explores how walking makes and changes meanings of the city, and produces linguistic and

[272] Michel De Certeau. 1984. 'Walking in the City', in *The Practice of Everyday Life*, trans. by Steven Rendall (Berkeley: University of California Press), p. 91.

visual formation through movement.[273]

While De Certeau's text is seminal regarding interacting with and walking the city, numerous academic texts deal with ideas surrounding walking and psychogeography. As is suggested by Jennie Middleton, walking is an embodied practice that involves both interaction with space, and the self.[274] It is this embodiment that Tracey Eve Winton explains, showing that walking is not only exemplified in the present, but embodies history and memory, through an unpacking of the layers of meaning in a city by observing and interacting.[275] This can translate into questions of how memory and nostalgia are used to understand the emotional effects of the city, questioning whether this is an emotion that should be valued or discarded.[276] Middleton suggests that in the relationship between the walker and the city, there is a form of communication. This can be through social interactions while walking or travelling the city, or by interacting with memories and meanings of places.[277] This enables literacy of areas, prompting responses and developing emotions regarding place and place making. Walking becomes an act of reflexivity on the self and the city, and includes a sense of auto-ethnography, producing new ways of viewing the self, theorises Alexander John Bridger in *Psychogeography and the study of social environments*.[278]

The ideas of De Certeau and other theorists who grapple with walking are embodied in both *Portrait with Keys* and the translation of *Portrait with Keys* developed by the audience of *Translating the Keys*. What manifested in the translations was the interplay between walking and voyeurism in the city. De Certeau outlines voyeurism of the city, highlighting how viewing the city from above indicates a feeling of possession, while being on street level, walking, allows for an interactive understanding of the city.[279] The references to the Carlton Centre in

[273] Ibid. p. 98.
[274] Jennie Middleton. 2010 'Sense and the City: Exploring the Embodied Geographies of Urban Walking', *Social & Cultural Geography*, 11(6): 576.
[275] Tracey Eve Winton. 2004. 'Footprints in Stone: A Psychogeography of Rome' (presented at the Cities of the Mind Conference, Toronto: University of Toronto), pp. 2-3.
[276] See Bonnett 2009; Winton 2004; and Overall 2016.
[277] Jennie Middleton. 2018. 'The Socialities of Everyday Urban Walking and the "Right to the City"', *Urban Studies*, 55(2): 305; 310-311.
[278] Alexander John Bridger. 2011. 'Psychogeography and the Study of Social Environments: Extending Visual Methodological Research in Psychology', in *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*, ed. by Paula Reavey (East Sussex: Psychology Press), pp. 284-286.
[279] Michel De Certeau. 1984. 'Walking in the City', in *The Practice of Everyday Life*, trans. by Steven Rendall (Berkeley: University of California Press), p. 91.

Translating the Keys provide an insight into how the city can be viewed from above, yet the majority of the audience spoke to seeing the city at street level. Many audience members tracked their acts of walking and movement through the city, particularly through areas of familiarity. Yet some audience members spoke to seeing parts of the city as alluring or strange to them, suggesting a form of voyeurism in visiting these of parts of the city. One audience member discussed driving through areas of the Southern suburbs of Johannesburg to take photographs, suggesting a form of voyeurism in how they view these parts of the city, rather than interacting with them, viewing them from an enclosed space.

However, the majority of the ways in which the city was mapped and translated pointed to ideas of walking and familiar space. The role of walking, and how the audience relates it to memory speaks to the embodied nature of walking experienced by the audience, pointing to Middleton's discussion of embodied walking. The role that walking plays in memory is also established in the translation, an idea developed by Winton, and exemplified in how the audience members were able to unpack layers of historical and personal memory by interacting with the city. This illustrates a relationship that is developed between the walker and the city, as is shown in how the audience tracked their routes of movement and the meaning involved in this walking. Some examples of this are as mundane as the routes in which people walk their dogs, yet they speak to how a relationship is developed and communicated with the city. The act of walking does not have to take the form of *dérive* or drift, the interaction with familiar space that is indicated by the translation is important as it presents a form of auto-ethnography of the audience members, tracking their lives and providing a sense of self in space, an idea presented by Bridger that is embodied in the translation.

Psychogeography and walking play a large role in how the translation of *Portrait with Keys* can be read and understood. The manifestations of *dérive* and *détournement* in the translations speaks to the ways in which psychogeographical principles come into play in how people walk and experience the city. Similarly, the ways in which walking manifested in the translations illustrates how audience members connect to the city and book through walking.

TRAVERSING JOHANNESBURG

Moving through Johannesburg is not only seen in walking the city. Audience members spoke to different forms of traversing the city as their translation of Johannesburg. The two primary translations that arose dealt with how people move through and navigate the city, and the (in) accessibility of moving through parts of the city.

Given the vast nature of Johannesburg, transportation through it is key in experiencing the city. Johannesburg is a city in which the majority of people commute from home to work or university, creating the everyday presence of travel in the lives of most of its residents. Due to the history of spatial segregation that shaped the city, the areas in which people work are often not where they live. Johannesburg was spatially designed to isolate black people from the city, pushing them to live on the outskirts of the city, in townships and designated areas.[280] Although there has been an effort to desegregate space in Johannesburg, issues of race and class continue to affect the upward mobility of most people into areas closer to centres of business. The areas of the Johannesburg CBD, Sandton CBD, and Rosebank have become central areas of the economy, yet most people working in these areas do not live there.[281] Due to this, most people in the city commute distances to and from work. This is influenced by the sprawling nature of the city, creating a need to access transportation.

Due to the need to travel and traverse the city daily, multiple audience members noted down the routes they take to work, university, and school. These routes indicate the distances people traverse, and in what way this influences how they see and translate the city. With drawn lines snaking through maps of the city, it becomes clear that travelling the same paths regularly plays a large role for the audience in how they understand and translate the city. This indicates

[280] Susan Parnell and Alan Mabin. 1991. 'Rethinking Urban South Africa'. *Journal of Southern African Studies* 21 (1): 44-48.
[281] Ibid.

the effects of segregated planning and the vastness of Johannesburg on the everyday lives of its residents.

On the maps, a primary form of transportation that was highlighted was the Rea Vaya (BRT) buses. Rea Vaya and the 'Corridors of Freedom' designed around them were mapped and mentioned multiple times.[282] These provide a way of viewing the city on street level, and thus their inclusion in the translation of *Portrait with Keys* speaks to a different form of moving through the city that still enables personal reflection and observation that is from a street view rather than from above. Furthermore, the inclusion of the BRT translates changes in the city between *Portrait with Keys* and *Translating the Keys*. The Rea Vaya did not exist when Vladislavić wrote *Portrait with Keys*, yet in 2019 they are a prominent part of people's lives and movements through Johannesburg. As understandings of the city shift, so do the ways in which it is traversed, understood, and lived.

In addition to the marking of BRT or Rea Vaya stations on the maps – making clear the role these have in everyday lives – a line was drawn demarcating a route with the writing "Corridors of Freedom?" This question speaks to whether the Corridors of Freedom and Transit-Oriented Development can be effective in achieving the aims set out by the project, illustrating the contested nature of projects in Johannesburg. This suggests that the aims set out in large projects like the Corridors of Freedom may be enacted ineffectively to audience members. This translates the contestations in the city and how it is run and seen, with personal ideologies of change coming into play, something that Vlad speaks to in changes in Johannesburg in *Portrait with Keys*, translated through contested projects and spaces, such as the Corridors of Freedom.

A large part of traversing the city is how people move through areas seen as accessible and inaccessible. The translation of (in)accessible spaces in the city speaks to ideas of belonging, class, spatial segregation, and the disconnection of areas in Johannesburg.

[282]The 'Corridors of Freedom' are part of a Transit-Oriented Development plan, in which the City of Johannesburg aims to connect Johannesburg through the bus routes, and develop the areas through which the buses travel, creating safer neighbourhoods, economic development, and a diverse range of housing options that lessen the racial and class divides of the city (Rubin and Appelbaum 2016: 4).

A sense of belonging in the city links to ideas of the Right to the City. The term 'Right to the City' was popularised by Henri Lefebvre in 1967. Among other ideas, he argued that the Right to the City is the right for citizens to access services, spaces, and use of the city.[283] This idea speaks to a city which is accessed, used, and owned by all who live in it, making sure that all citizens, not only the upper classes, make use of the city.[284] This idea is, as David Harvey argues, a utopian view of how cities should be accessed and owned.[285] He states that the Right to the City is impossible to attain in a capitalist society, in which the interests of the rich will always be placed above those of the working class.[286] The idea of the Right to the City suggests that all should be able to access and find a sense of belonging in all areas of the city. However, this idea fails in practice, due to the classist nature of capitalism.

The role of class in Johannesburg, and how it influences the ways in which people access and belong in the city was made clear in the translation of *Portrait with Keys*. One audience member stated that part of their key understanding of Johannesburg was 'class', clearly showing a relationship between class and the city. Furthermore, the notation on the map in the Westcliff area stating "rich white fuckers" speaks to a sense of alienation, both in terms of race and class experienced by audience members, showing how they do not feel that they have access to parts of the city due to racial and economic divides. The Right to the City in Johannesburg becomes linked to both class and race, often defined by the spatial segregation enacted in the apartheid era, and it remaining unchanged in many ways today. The writing on the Sandton area was aspirational, speaking to wanting to move to a place of wealth, whilst the area of Alexandra next to Sandton was labeled "Gomora" (sic). This suggests that these areas, although side-by-side, are divided along class and racial lines, as well feelings of inaccessibility to the Sandton area for people from Alexandra.

This feeling of inaccessibility to certain areas of the city expressed by audience members in *Translating the Keys* also speaks to how disconnected areas of Johannesburg are from one

[283] Henri Lefebvre. 1996. 'The Right to the City'. In *Writings on Cities*, edited by E Kofman and E Lebas. (London, United Kingdom: Blackwell), p. 134.
[284] Peter Marcuse. 2009. 'From Critical Urban Theory to the Right to the City'. *City* 13 (2–3): 190-191.
[285] David Harvey. 2003. 'Debates and Developments: The Right to the City'. *International Journal of Urban and Regional Research* 27 (4): 939.
[286] Ibid. p. 941.

another. One audience member suggested that a key to the city was “disconnected areas”, speaking to how residents feel that certain areas are disconnected and inaccessible. On the maps in *Translating the Keys*, the area of Bryanston was circled as “An intentional island”, suggesting that residents of elite areas like Bryanston desire to be disconnected from the rest of the city, creating exclusivity, and denying accessibility.

Traversing Johannesburg was a clear translation of movement and migration in *Translating the Keys*. There were two ideas around traversing the city that arose, namely: how people move through the city; and people’s relationship with (in)accessibility in the city. These ideas show how Johannesburg is traversed, as well as how belonging in the city manifests.

MIGRATION IN AND OUT OF JOHANNESBURG

It is not only movement within Johannesburg that arose as a key to understanding movement and migration. Migration in and out of the city became a clear theme in the translation of *Portrait with Keys* in *Translating the Keys*. This is something Vladislavić noted when walking through the exhibition, that many audience members had noted how they came to Johannesburg from outside areas.[287]

Johannesburg is often seen as a city of migrants, as Vladislavić establishes in *Portrait with Keys* and restated in my walkthrough with him in *Translating the Keys*.[288] With its history being built on migrants who came to the Witwatersrand after the discovery of gold.[289] In addition to white settlers who began mining the land, black migrant workers became the largest group to come into the city to work on the mines.[290] Throughout apartheid and into the post apartheid era, the migrant working population of Johannesburg is prominent, with international and local people looking to Johannesburg for opportunities and employment. From people

[287] Ivan Vladislavić. 2019. Walkthrough of Translating the Keys Interview by Victoria Appelbaum.
[288] Ibid.
[289] Keith Beavon. 2004. *Johannesburg: The Making and Shaping of the City*. (Pretoria, South Africa: University of South Africa Press), p. 7.
[290] Ibid. p. 9.

coming to the city to study, work, and live, Johannesburg is a city composed of migrants or the descendants of migrants. This means that the city contains a large mix of people with differing backgrounds.

In *Translating the Keys*, notations such as "from Giyani to Venda to [arrow pointing to] City of Johannesburg" and "coming into Jozi from Bloem[fontein]" indicate the movement of migrants into the city. Furthermore, the writing that states "BOTS ROAD TO EXILE/ FREEDOM" suggests that the population of Johannesburg is ever changing, with people moving in and out for different reasons. Johannesburg is not translated as a stagnant city but rather an ever-changing space, with people coming and going.

Therefore, the translation of the city and *Portrait with Keys* is not only a translation of living in Johannesburg but also a translation of living within and out of the city. This is indicative of Johannesburg, from its establishment until today, an ever-shifting population, drawn to the city by opportunity and possibility. While life in the city is complex and varying, the lure to Johannesburg seems to live on from the first residents to those of today.

CONCLUSION

Within the variety of translations that developed throughout *Translating the Keys*, movement and migration became clear routes through the exhibition. In the acts of walking, traversing, and migrating through Johannesburg, audience members translated their experiences of the city. The demonstration of the role movement through space plays in the audiences' lives speaks to ideas of psychogeography, and migration. This explores psychogeography and walking the city, traversing the city, and migration into and out of Johannesburg, providing an insight into the key role of migration and movement in the lives of Johannesburg residents. Movement and migration becomes a key translation of *Portrait with Keys*, providing insight into the audience's wanderings and traversing of the city comparable to the way Vlad moves

through the city and space.

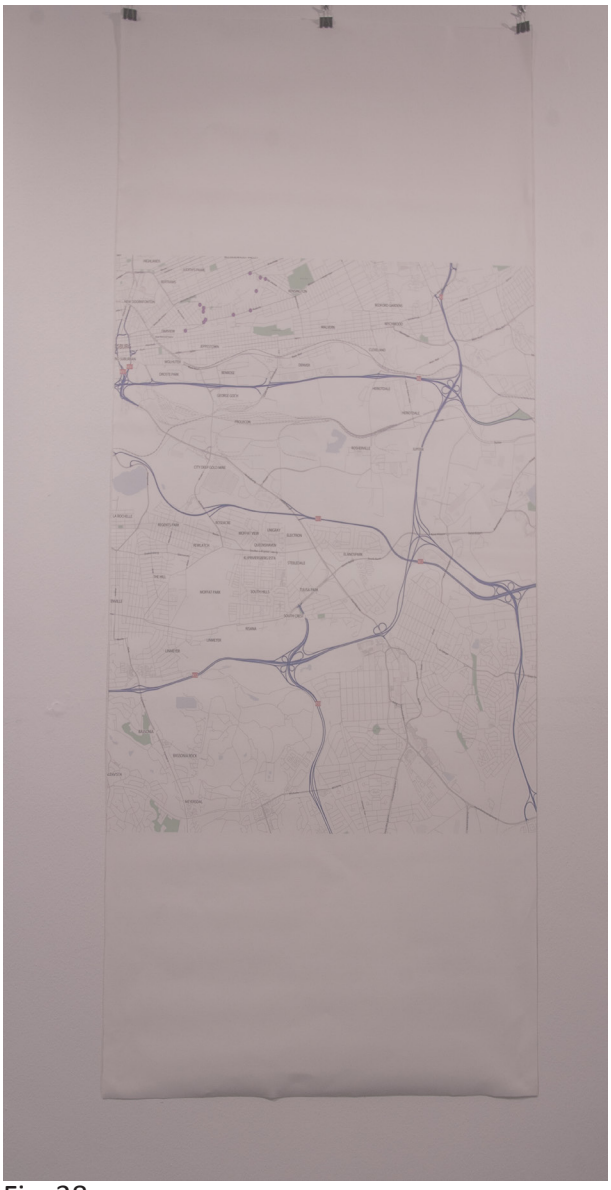

Fig. 38.
Map 8, South East of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum.

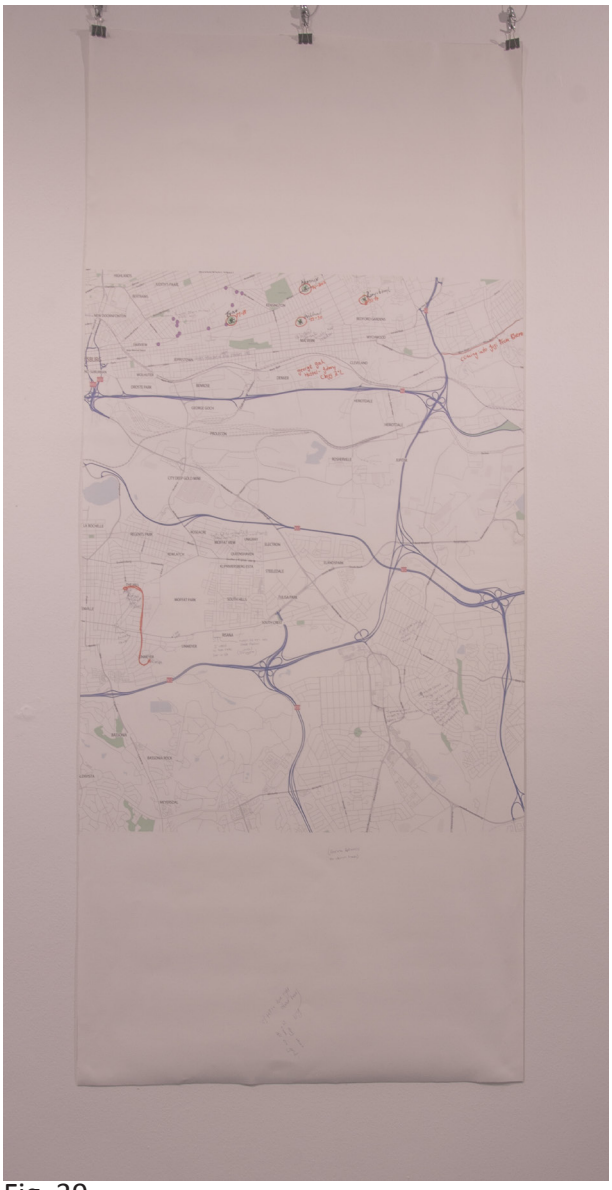

Fig. 39.
Map 8, South East of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.

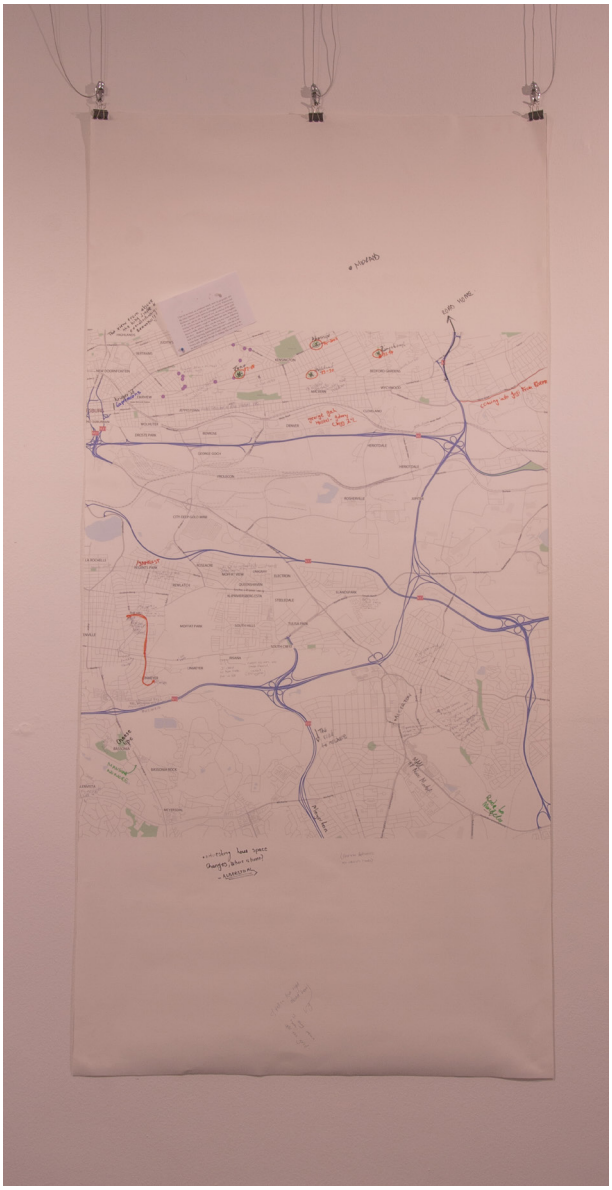

Fig. 40.
Map 8, South East of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum.

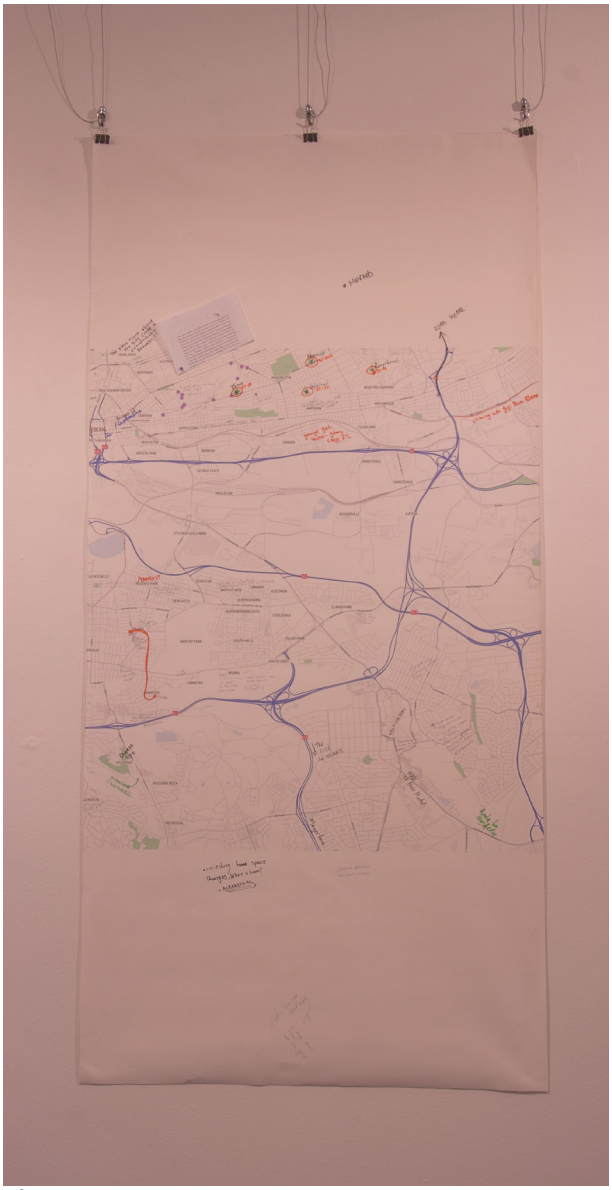

Fig. 41.
Map 8, South East of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.



Fig. 42.
Table of Objects in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum.



Fig. 43.
Table of Objects in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum.

CHAPTER 7: FEAR, SECURITY, AND CRIME

INTRODUCTION

Fear, and specifically the fear of crime became a recurrent theme throughout *Translating the Keys*, with crime and security entwined with these ideas. This chapter focuses on the fear of crime, and security. It examines how the notations regarding crime, fear, and security on the maps and audience written keys in *Translating the Keys* embody, engage with, and disrupt ideas of the fear of crime in South Africa – and how it links to the fear of spatial change, and white fear – as well as the idea of the 'talk of crime', and the securitisation of Johannesburg.

Fear of crime is a global phenomenon, yet it is an ever-present part of life in South Africa and in Johannesburg. With a combination of high crime rates and a constant societal discourse of crime, it is unsurprising that crime is a route that developed in *Translating the Keys.* Just as crime, safety, and security became routes through Vladislavić's *Portrait with Keys*, these issues arose in the audience translation of the book in several ways, seen in notations on the maps and written keys presented by audience members. Many of these expressions not only marked where incidents of crime occurred in places in the city, but also expressed different forms of fear regarding the city, related to crime. Crime in Johannesburg also deeply links to the securitisation of the city, physically manifesting the reaction to the fear of crime in South Africa.

THE FEAR OF SPATIAL CHANGE AND WHITE FEAR

The fear of crime in South Africa is often coupled with a fear of spatial change as found in the

literature about the fear of crime in South Africa. The audience translation of *Portrait with Keys* in *Translating the Keys* interacts with the ideas in the surrounding academic literature in ways that complexify these concepts. This route engages with the spatial change after apartheid, the links drawn between lower income areas and fear, and the connection between feelings of safety and familiar areas.

Lindsey Bremner argues that in the late 1980s and into the end of apartheid, spatial boundaries in South Africa began to be redesigned, creating a sense of unfamiliarity in the city.[291] A large part of this redesigning was intended to overturn the racial segregation of the colonial and apartheid city, making spaces open and accessible to all.[292] In doing this, the post-apartheid city became an open space, in which excluding the other became difficult, prompting (predominately white) anxiety in the city, primarily expressed through the fear of crime.[293] The alleged integration of all races into all spaces meant that perceived criminals, often stereotyped as black men, could not be excluded from places.[294] During apartheid, townships were perceived as spaces of crime, and the suburbs as places of safety.[295] In post-apartheid cities, the white fear of blackness as criminal, an idea entrenched by the colonial and apartheid systems, manifests in the fear of crime, which Bremner, Lemanski, Kynoch, and Teeger all argue is deeply embedded in racism.[296] Kynoch argues that this white fear is often in opposition to the fact that most victims of crime are impoverished black people, rather than wealthy white people.[297] Yet the pervasive fear of crime, the literature argues, stems from white people.[298]

However, the responses regarding crime and security in *Translating the Keys* act to complicate and disrupt the argument that the fear of crime is a predominately white one. In the audience

[291] Lindsay Bremner. 2004. 'Bounded Spaces: Demographic Anxieties in Post-apartheid Johannesburg'. Social Identities 10 (4): 457.
[292] Ibid. p. 459.
[293] Ibid. p. 460.

[294] Charlotte Lemanski. 2006. 'Residential Responses to Fear (of Crime plus) in Two Cape Town Suburbs: Implications for the Post-apartheid City'. Journal of International Development 18: 788.
[295] Ibid. p. 799.
[296] See Bremner 2004, Lemanski 2004, Lemanski 2006, Kynoch 2013, and Teeger 2014.
[297] Gary Kynoch. 2013. 'Fear and Alienation: Narratives of Crime and Race in Post-Apartheid South Africa'. Canadian Journal of African Studies / Revue Canadienne Des Études Africaines 47 (3): 428.
[298] This fear is also inherently gendered, as Mpho Matsipa argues, women are more at risk to be victims of crime, and therefore must adapt to moving through the city in a 'streetwise' manner (Matsipa 2014: 14).

translations of *Portrait with Keys* in *Translating the Keys*, it became clear that the fear of crime and feelings of insecurity in Johannesburg extend across racial boundaries. Many students from Wits – the majority of whom were black – expressed large amounts of fear regarding crime in Johannesburg, specifically Braamfontein. Students expressed feelings of insecurity and the risk of being a victim of crime, with several written keys describing the fear experienced by students. These keys suggest that not only is fear of crime experienced across racial divides but also that fear is experienced in familiar neighbourhoods. This disruption of the theory that fear of crime is experienced by white people due to a fear of spatial change after apartheid shows that crime and security is a more universal concern, affected by a large amount of factors, not only race relations.

However, even though there is a disruption of the narrative of the fear of crime as a white panic, there is also a reinforcement of some of these ideas about whiteness and fear: primarily that of a fear of leaving the suburbs or familiar spaces. This fear was expressed by audience members in their written keys, with one audience member suggesting that they rarely left Norwood, and others writing about the limitation of their movement through the city. This fear of leaving the suburbs speaks both to a white fear of leaving the perceived safety of the suburbs, and a feeling of safety in familiar spaces.

When examining and analysing the written keys and writing on the map, it became clear that audience members associated safety with familiar areas. This is seen in how people write about their own neighbourhoods, implying that the spaces they regularly traverse are comfortable, and noting fear when discussing unfamiliar areas. However, this is disrupted by audience members discussing areas such as Braamfontein as both familiar and unsafe. Furthermore, shifts in familiar areas are perceived to make them unsafe, reinforcing how a fear of spatial change translates into the fear of crime. A clear example of this is the area of Kensington, in which the fear of crime is expressed as a result of changes in the neighbourhood. This is a direct translation from *Portrait with Keys* into *Translating the Keys*, as it is discussed by Vladislavić in the book and reiterated on the maps and written audience responses.

The fear of spatial change, often argued to be a white fear, prompted by shifts after apartheid, is a significant way to analyse the ideas of safety and the fear of crime in Johannesburg, yet it is complicated and extended through the audience translations in *Translating the Keys*. These responses allow for a more complex and varied understanding of how fear operates, especially in relation to race in South Africa.

However, it is significant to note that this analysis is limited to the participants in the exhibition. There are many groups of people whose perspectives and manifestations of fear and security are absent from the discussion. As the exhibition was located at the Origins Centre at Wits, it was not accessible to all. The majority of residents of the inner city did not participate in or access the exhibition, and therefore their perspectives on crime and safety remain unheard in this dissertation. The conversations that may have emerged around 'streetwiseness' and the gender dynamics of fear and crime, such as those argued by Mpho Matsipa in *The Order of Appearances: Urban Renewal in Johannesburg* (2014),[299] were absent from the audience responses and therefore missing from this analysis of crime, fear, and security.

SECURITISATION

The fear of crime manifests in the fortification and securitisation of the city. It is impossible to avoid the fear of crime in Johannesburg, due to the ever-present securitisation of the city. In the literature about crime in South Africa, *Portrait with Keys*, and in the audience translations in *Translating the Keys,* the city is shown as a space of defence, where walls, security guards, and alarms take up residence frequently.

Charlotte Lemanski argues that post apartheid Cape Town and other South African cities have been spatially shaped by the fear of crime.[300] She suggests that cities have become

[299] Mpho Matsipa. 2014. 'The Order of Appearances: Urban Renewal in Johannesburg'. Ph.D., Berkeley, (California: University of California, Berkeley).
[300] Charlotte Lemanski. 2004. 'A New Apartheid? The Spatial Implications of Fear of Crime in Cape Town, South Africa'. Environment & Urbanization 16 (2): 106.

fortified, with boomed roads guarded by private security, high walls and fences, alarms, and gated communities becoming commonplace.[301] These security measures act to isolate and segregate the upper and middle classes from the general population, reordering public and private space in the city.[302] Furthermore, this securitisation effects how people move through the city, with access blocked in many areas, despite the illegality of preventing access to public roads that are boomed off.[303]

One of the effects of this fortification is the feeling that certain areas feel isolated from the city. This is something translated by the audience in *Translating the Keys*, highlighted through the marking of Bryanston as 'an intentional island' on the map. This marking suggests an isolation and fortification, separating this wealthy area from the city, something that is enacted through the securitisation of the area. Similarly, audience members used quotes from *Portrait with Keys* about alarms and security to translate the presence of securitisation on the maps.

The audience engagement with not only crime but also the securitisation that is developed in response to fear, illustrates how the literature on crime in South African cities encapsulates the lived experiences of the city. In doing this, the translation in *Translating the Keys* reinforces the literature on the fortification and lived reality of security in the city, something that Vladislavić similarly captures in *Portrait with Keys*.

THE TALK OF CRIME

The fear of crime is more than an individual internalised idea; it has become a discourse, termed 'the talk of crime' by Teresa Caldeira. The talk of crime forms in cities and countries where crime is prevalent and tends to be made up of repetitive and fragmentary narratives.[304] With the talk of crime, any mention of crime prompts a discussion about crime, with narratives

[301] Ibid.
[302] Teresa Dirsuweit. 2002. 'Johannesburg: Fearful City?' Urban Forum 13 (3): 9.
[303]Ibid. p. 13.
[304] Teresa Caldeira. 2000. 'The Talk of Crime'. In City of Walls: Crime, Segregation, and Citizenship in São Paulo, by Teresa Caldeira. (Berkeley and Los Angeles: University of California Press), p. 19.

being told and retold. The talk of crime is therefore contagious, creating an unending cycle of discourse regarding crime, safety, and security.[305]

The talk of crime deals with and reproduces fear simultaneously, therefore both offsetting and amplifying the violence and effects of crime.[306] These narratives shape perspectives of space, impacting how people move around cities, and where they perceive to be unsafe.[307] The talk of crime is often an effort to understand and order a chaotic, violent, and destabilised world, and place it in simple terms, such as good and evil, lawful and unlawful.[308] The power of crime on the individual is echoed in society by the talk of crime becoming a social discourse, shared and retold through networks of discourse.[309]

The audience translation in *Translating the Keys* featured ideas of fear, crime, and security. The questions that Caldeira's theory of the talk of crime prompts are: did the audience suffer from a contagion of the discourse of crime and is that why it was so prevalent? Or is crime and fear key in most audience member's understanding of Johannesburg without being prompted to think about it?

The answer to these questions is impossible to know, however, they bring up interesting complexities when looking at the translation of *Portrait with Keys* and crime. There are three possibilities as to why crime and security became so important in *Translating the Keys*, and likely the answers lie somewhere in between all of these ideas, in a hybrid and liminal space.

Firstly, in the curation, I selected 'Safety and (in)security" and a thematic grouping from the book for the audience to use as inspiration for their translation. I chose this as it is one of the most recurring themes in *Portrait with Keys* and the literature surrounding it. By foregrounding crime and safety, many audience members had Vladislavić's thoughts on the issues in their minds, and therefore included it in how they thought about Johannesburg and the translation. However, that the audience may have chosen the thematic groups I highlighted as the topics

[305] Ibid. pp. 50-51.
[306] Ibid. p.19.
[307] Ibid. pp.19-20.
[308] Ibid. p.20.
[309] Ibid. p.27.

on which to base their translations is not certain. This is because of the four themes I selected, walking and security were foregrounded in the translations, yet nature and art and literature were largely excluded. Therefore, whether the audience based their translations off the prompts of the thematic groupings is unclear. It is possible they chose to translate crime and security because it is key to their experience of the city and what resonated with them most from *Portrait with Keys*, echoing their own encounters in Johannesburg. Or they may have discussed it because the mention of crime in the curation prompted a contagion and talk of crime.

The second possible explanation for the mentions of crime, fear, and security in the audience response, is the fact that ideas and incidents of crime and security were marked on the maps and so could have prompted a contagion and talk of crime. As the topic was mentioned and translated, audience members saw a discourse of crime, one they may have replicated and repeated. The prior mentions of crime became contagious, leading more audience members to share their experience of crime. That audience members were prompted by each other adds to the idea that *Translating the Keys* was not only a personal translation for each audience member but also a collective translation of *Portrait with Keys* and Johannesburg, bringing together common and disparate experiences of the city. The collective sharing of these ideas indicates a social aspect of the exhibition and translations, in which the audience translations were not written and marked in isolation. Therefore, the talk of crime may have become a significant element of the translation because other audience members made mention of their own experiences and feelings of crime and security.

The third possible reason is that the constant mention of crime may have been prompted by the fact that crime and security is central in almost all audience member's experiences and therefore translations of Johannesburg. The prevalence of crime in Johannesburg means that there is the likelihood that every audience member has been affected by crime, either directly or indirectly. This becomes a clear part of how people interpret the city, meaning that they would include it in their translations. Vladislavić includes constant mentions of crime in *Portrait with Keys* because it is a reality of living in Johannesburg, an ever-present

threat and entity. The audience members have similar experiences to Vladislavić in seeing and experiencing aspects of crime and security as features of the city. It is difficult to traverse the city without seeing reminders of crime, such as security guards, electric fences, walls, and alarms. Thus, the audience may have been expressing this translation and reality, individually of one another.

The answer is a mixture of these three components; crime is ever-present in the lives of Johannesburg's residents, and that presence is turned into a discourse through the talk of crime, with a constant narrative of crime as an element of daily life in the city. By showing crime and security as significant to *Portrait with Keys*, the audience was possibly prompted to think about crime, and other audience members, incited by seeing the previous mentions of crime, may have been inspired to add to the talk of crime on the map. This is indicative of the social element of the discussion of crime, the collective fear experienced by residents of the city. Whatever the reasons, the repeated mention of crime and security creates an interesting translation, one that echoes the book and the city. The inclusion of crime speaks to how social issues in the book can be translated and grappled with, bringing in the complexity of the fear of crime in Johannesburg and South Africa. These translations do not happen in isolation because as a personal and social issue, crime is present in South Africa, as is shown by Vladislavić and reiterated by the translations. The talk of crime allows a complex way of examining the translations of crime, viewing how these discussions form part of a larger societal discourse, and do not exist in a vacuum. The translations of fear, crime and security expand *Portrait with Keys*, illustrating the ways in which multiple narratives and translations come together in the exhibition.

CONCLUSION

In examining fear and security, this chapter has analysed how the audience translation in *Translating the Keys* reinforces and complicates much of how *Portrait with Keys* addresses

the fear of crime and securitisation in Johannesburg, South Africa, and the Global South. The audience focus on crime and security illustrates a collective fear felt across the responses, many of which can be read through the lens of the fear of spatial change, securitisation, and the talk of crime.

The responses disrupted the assumptions regarding the link of the fear of crime to whiteness and a fear of spatial change. The translations illustrate a more common, universal experience of crime, fear, and security in the city. The translations expanded on Vladislavić's ideas, dealing with issues that are peripheral to the book, such suburbs and isolationism, and made them more central to the translation. The role of securitisation is also reinforced by the audience translations of fortification and seclusion. Finally, the idea of the talk of crime shows discussions about crime as a societal discourse, one that is produced in the translations. These ideas complicate and question why crime, fear and security were large translations in the exhibition, allowing the space to grapple with the way in which the curation, other audience responses, and personal experience all influenced the translations in *Translating the Keys*.

CONCLUSION

SUMMARY OF FINDINGS

This dissertation set out to answer two questions: How can curatorial practice shape the translation of *Portrait with Keys* from book to exhibition form? And what are the implications for the use of participatory curation for this translation? Through the creative research of curating, I have worked towards answering these questions. Although given the scope and nature of this dissertation it is impossible to provide a final and complete answer to these questions, I have developed a number of findings through the research conducted.

I developed my arguments and ideas through two primary sections, with the third section providing the visuals of the actual exhibition. Through Section A, I established the theoretical background and paradigms in which I was working. I set up *Portrait with Keys* and the academic literature surrounding the book, selecting key themes to be utilised in the exhibition in Chapter 1. Chapter 2 laid out translation theory, looking at Benjamin and Ricoeur, postcolonial translation theory, visual translation, and Carli Coetzee's idea of accent. Chapter 3 examined curation, laying out a history of curation, then looking at the curatorial positions of curatorial research, curating literature, postcolonial curation, and participatory exhibitions.

This theory section leads into Section B, the creative research element, *Translating the Keys* and the analysis of the translations that arose from the exhibition. It begins with Chapter 4, describing and explaining *Translating the Keys* and introducing the analyses of the translations from the exhibition. Chapter 5 grapples with Routing Memory, speaking to different forms of memory that manifested in the translations, namely: memory of personal spaces; memory of events; political memory; and intergenerational and historical memory. Chapter 6 looks at Movement and Migration, exploring psychogeography, traversing Johannesburg, and migration in and out of the city. The final analysis chapter looks at Fear, Security, and Crime in

the translations of *Portrait with Keys*. It examines the fear of crime as a fear of spatial change, and disrupts the theory of it being a purely white fear. It then looks at the translations of securitisation and the role of the 'talk of crime'.

Examining how curatorial practice shaped the translation of *Portrait with Keys* from book to exhibition form, I found that the role of the curation created a varied, multiple and embodied translation of *Portrait with Keys*. The use of curation acted to enact the paradigm of postcolonial translation to disrupt 'traditional' forms of translation by translating across media, providing multiple translations, and subverting the expectations of what a translation of literature looks like. The use of curatorial practice also shaped the way in which untranslatability manifested in the translation. The responses created poetics in what was and was not translated, allowing for a sense of meaning in what could not be translated from the book to exhibition form. The untranslatability as such had a sense of loss in the fact that the book was not directly translated. Yet this also sets up the exhibition as the afterlife of *Portrait with Keys*.

Curatorial practice also shaped the translation by speaking to multiple postitionalities, allowing for a diverse and complex translation. This created a translation that was an embodied experience, allowing for multiple realities to come together in the translation. This allowed for the exhibition to take on a sense of hybridity as a translation, acting as a space between the book and the audience, the city, and the reading of the translation.

The use of participatory curation had several implications for the translation. I found that the use of participatory curation allowed for the translation to shape its own themes and focuses, allowing for a varied and diverse translation. The fact that the translation shaped itself meant that the commonalities could be collated and analysed, but it was impossible to analyse all translations and responses. The use of participatory curation also created the space for multiple translations and perspectives, allowing for the variety of translations and responses.

Participatory curation and the multiplicity of responses allowed for the translation of *Portrait with Keys* to extend and expand the book as an afterlife. This creates the space for themes of

the translations to be analysed, and their significance to the book and city explored in depth. Part of the afterlife of *Portrait with Keys* that was opened up by the participatory nature of the curation of *Translating the Keys* was the analysis of significant 'routes' through the exhibition. By analysing memory, I found the significance of memory in *Portrait with Keys*, the translation, and how it is held in places and spaces. This memory takes different forms, but is all connected to space on the maps and in the exhibition. By examining movement and migration the prominent role of moving through the city became clear, as did how that illustrates the realities of the city, in both negative and positive ways. In exploring security and crime, I found that fear is an ever-present reality in the both *Portrait with Keys* and the daily lives of Johannesburg's residents. The in-depth explorations and analyses of each of the three 'routes' through the exhibition enabled greater insights into the book, expanding the book and its afterlife, as well as opening spaces for further academic analyses of *Portrait with Keys* itself.

SUGGESTIONS FOR FURTHER RESEARCH

Given the limitations of the scope of this dissertation, there are many areas for further study that can stem from 'Translating through Curating'. Firstly, applying participatory curation as a mode translation to another book or text would enable a broader study of this method and its implications, as this dissertation was limited to one case study. There is also space for further study on the translations in *Translating the Keys*, analysing more 'routes' and translations through the exhibition. Furthermore, there is ample room for study into the use of postcolonial and participatory curation together, and how the collaboration can work to further the aims of both curatorial positions. As a piece of original research into the translation of literature through exhibitions, there are a variety of ways in which this dissertation could be applied to postcolonial translation studies and the place of multimedia translation. This dissertation provides a starting point for looking at translating literature into exhibition form, using participatory and postcolonial curatorial positions, but could be extended and expanded

on in a variety of fields, including literary analysis, translation studies, curatorial studies, and urban studies.

FINAL CONCLUSIONS

'Translating through Curating' has been part of a continuous process, one that has been filled with complexities and questions. When I embarked on this project, I was unsure as to what the exhibition or final dissertation would look like. As the idea of a participatory exhibition developed, I questioned whether anyone would participate or provide usable data. I had to take a leap of faith and hope that there would be participation, understanding that the day the exhibition opened, how it developed was out of my hands. The process of curating the exhibition as a translation, rather than remaining in the theoretical realm, was one of uncertainty. Creative research like *Translating the Keys* has only recently started developing as a viable way to collect data. Therefore, I was concerned that even if there were responses, they would not act to translate *Portrait with Keys*. However, my leap of faith in the project paid off, the exhibition allowed me not only to collect the data that speaks to the translation to write up, but also a free-standing exhibition that by the end was a sizable translation of *Portrait with Keys* in its own right. By combining theoretical, practical, and analytical elements, I was able to achieve a unique research project that enables and furthers curatorial and academic exploration. This dissertation enabled me to answer my research questions, yet it is not the end of what can be done with *Translating the Keys*, which is a continuous project and process that need not end with one dissertation, as the translation continues to live on as an afterlife of *Portrait with Keys*.

This dissertation has delved into a variety of fields, bringing together translation studies, curatorial studies, literary studies, and urban studies. By developing interdisciplinary links, this project has grown into a dissertation that illustrates the possibilities for researching across disciplines in order to further all fields involved. These questions are important for creating

new possibilities for curation and translation, and therefore the dissertation has opened up a new realm of research possibilities.

LIST OF ILLUSTRATIONS

PAGE NUMBER

Figure 1: Layout of *Translating the Keys*: Title and Copy of *Portrait with Keys*. Taken 10 August 2019. Photo image by Victoria Appelbaum. 63

Figure 2: Layout of *Translating the Keys*: Copy of *Portrait with Keys* and Wall Text “1. About the Exhibition”. Taken 10 August 2019. Photo image by Victoria Appelbaum. 63

Figure 3: Layout of *Translating the Keys*: Wall Text “1. About the Exhibition”, “2. Portrait with Keys” and “3. Exploring and Creating the Keys”. Taken 10 August 2019. Photo image by Victoria Appelbaum. 64

Figure 4: Layout of *Translating the Keys*: Wall Text “1. About the Exhibition”, “2. Portrait with Keys” and “3. Exploring and Creating the Keys”. Taken 10 August 2019. Photo image by Victoria Appelbaum. 64

Figure 5: Layout of *Translating the Keys*: Wall Text “1. About the Exhibition”, “2. Portrait with Keys”, “3. Exploring and Creating the Keys” and "4. Mapping the Keys", maps of Johannesburg and tables with pages. Taken 10 August 2019. Photo image by Victoria Appelbaum. 65

Figure 6: Layout of *Translating the Keys*: Wall Text “4. Mapping the Keys" and "5. Leaving Your Translations", maps of Johannesburg, tables with pages and table with objects. Taken 10 August 2019. Photo image by Victoria Appelbaum. 65

Figure 7: Layout of *Translating the Keys*: Wall Text "4. Mapping the Kes", maps of Johannesburg and tables with pages. Taken 10 August 2019. Photo image by Victoria Appelbaum. 66

Figure 8: Layout of *Translating the Keys*: Wall Text"4. Mapping the Keys", maps of Johannesburg and tables with pages. Taken 10 August 2019. Photo image by Victoria Appelbaum. 66

Figure 9: Vladislavić, Ivan. 2019. Walkthrough of Translating the Keys Interview by Victoria Appelbaum. URL: https://youtu.be/pqhbFTwqy_g 79

Figure 10: Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 81

Figure 11: Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 81

Figure 12: Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 82

Figure 13: Map 1, Overview of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 82

Figure 14.: Map 2, Central Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 83

Figure 15: Map 2, Central Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 83

Figure 16: Map 2, Central Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 84

Figure 17: Map 2,Central Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 84

Figure 18: Map 3, North West of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 85

Figure 19: Map 3, North West of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 85

Figure 20: Map 3, North West of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 86

Figure 21: Map 3, North West of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 86

Figure 22: Map 4, North Central Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 99

Figure 23: Map 4, North Central Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 99

Figure 24: Map 4, North Central Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 100

Figure 25: Map 4, North Central Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 100

Figure 26: Map 5, North East of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 101

Figure 27: Map 5, North East of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 101

Figure 28: Map 5, North East of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 102

Figure 29: Map 5, North East of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 102

Figure 30: Map 6, South West of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 103

Figure 31: Map 6, South West of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 103

Figure 32: Map 6, South West of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 104

Figure 33: Map 6, South West of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 104

Figure 34: Map 7, South Central Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 105

Figure 35: Map 7, South Central Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 105

Figure 36: Map 7, South Central Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 106

Figure 37: Map 7, South Central Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 106

Figure 38: Map 8, South East of Johannesburg in *Translating the Keys.* Taken 10 August 2019. Photo image by Victoria Appelbaum. 119

Figure 39: Map 8, South East of Johannesburg in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 119

Figure 40: Map 8, South East of Johannesburg in *Translating the Keys.* Taken 16 August 2019. Photo image by Victoria Appelbaum. 120

Figure 41: Map 8, South East of Johannesburg in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 120

Figure 42: Table of Objects in *Translating the Keys.* Taken 12 August 2019. Photo image by Victoria Appelbaum. 121

Figure 43: Table of Objects in *Translating the Keys.* Taken 20 August 2019. Photo image by Victoria Appelbaum. 121

BIBLIOGRAPHY

Allen, Danielle Burger. 2002. 'Race, Crime and Social Exclusion: A Qualitative Study of White Women's Fear of Crime in Johannesburg'. *Urban Forum* 13 (3): 53–79.

Allmer, Açalya. 2009. 'Orhan Pamuk's "Museum of Innocence": On Architecture, Narrative and the Art of Collecting'. *History* 13 (2): 163–171.

Andreasen, Søren, and Lars Bang Larsen. 2011. 'The Middleman: Beginning to Talk about Mediation'. In *Curating Subjects*, edited by Paul O'Neill. London: Open Editions. pp. 20–30.

Appelbaum, Victoria. 2018. 'Curating Power: A Critical Discourse Analysis of the Our Lady Exhibition'. Honours Research Essay (History of Art), Johannesburg: University of the Witwatersrand.

Apter, Emily S. 2006. *The Translation Zone: A New Comparative Literature*. Princeton University Press.

Apter, Emily. 2007. 'Untranslatable? The "Reading" versus the "Looking"'. *Journal of Visual Culture* 6 (1): 149–156.

Arnold-de Simine, Silke. 2013a. *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia*. Basingstoke: Palgrave Macmillan.

Arnold-de Simine, Silke. 2013b. 'Introduction'. In *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia*. Basingstoke: Palgrave Macmillan. pp. 1–3.

Arnold-de Simine, Silke. 2013c. 'Nostalgia and Post-Nostalgia in Heritage Sites'. In *Mediating Memory in the Museum: Trauma, Empathy, Nostalgia*. Basingstoke: Palgrave Macmillan. pp. 54–67.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. 2003. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge.

Ault, Julie. 2011. 'Three Snapshots From the Eighties: On Group Material'. In *Curating Subjects*, edited by Paul O'Neill. London: Open Editions. pp. 21–38.

Bairner, Alan. 2011. 'Urban Walking and the Pedagogies of the Street'. *Sport, Education and Society* 16 (3): 371–384.

Bal, Mieke, and Joanne Morra. 2007. 'Editorial: Acts of Translation'. *Journal of Visual Culture* 6 (1): 5–11.

Bal, Mieke. 2007. ‘Translating Translation’. *Journal of Visual Culture* 6 (1): 109–124.

Ball, Edward. 1987. ‘The Great Sideshow of the Situationist International’. *Yale French Studies* 73: 21–37.

Bandia, Paul. 2008. *Translation as Reparation: Writing and Translation in Postcolonial Africa*. Manchester: St. Jerome Publishing.

Bandia, Paul. 2010. ‘Post-Colonial Literatures and Translation’. In *Handbook of Translation Studies*, edited by Yves Gambier and Luc Van Doorslaer. Amsterdam: John Benjamins Publishing Co. pp. 264–269.

Bassett, Keith. 2004. ‘Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments’. *Journal of Geography in Higher Education* 28 (3): 397–410.

Bassnett, Susan, and Andre Lefevere. 1998. *Translation, History, & Culture*. London: Continuum.

Bassnett, Susan, and Harish Trivedi, eds. 1999. *Post-Colonial Translation: Theory and Practice*. Translation Studies. London: Routledge.

Bassnett, Susan. 2005. ‘Translation, Gender and Otherness’. *Perspectives: Studies in Translatology* 13 (2): 83–90.

Bassnett, Susan. 2010. ‘Postcolonial Translations’. In *A Concise Companion to Postcolonial Literature*, edited by Shirley Chew and David Richards, Blackwell Publishing. Massachusetts. pp. 78–96.

Batchelor (née Woodham), Kathryn. 2008. ‘Third Spaces, Mimicry and Attention to Ambivalence’. *The Translator* 14 (1): 51–70.

Bauder, Harald, and Salvatore Engel-Di Mauro, eds. 2008. *Critical Geographies: A Collection of Readings*. British Columbia: Praxis (e)Press.

Beavon, Keith. 2005. *Johannesburg: The Making and the Shaping of the City*. Pretoria : Leiden, Netherlands: Unisa Press.

Beilharz, Peter, and Sian Supski. 2016a. ‘Introduction to Special Section on Ivan Vladislavić: Ivan Vladislavic´– Writing Sideways’. *Thesis Eleven* 136 (1): 3–4.

Beilharz, Peter, and Sian Supski. 2016b. ‘Finding Ivan Vladislavić – Writing the City’. *Thesis Eleven* 136 (1): 5–19.

Beilharz, Peter, and Sian Supski. 2016c. ‘Ivan Vladislavić – A Tale in Two Cities’. *Thesis Eleven*

136 (1): 20–30.

Benjamin, Walter. 1921. ‘The Task of the Translator: An Introduction to the Translation of Baudelaire’s Tableaux Parisiens’. In *The Translation Studies Reader* (2000) edited by Lawrence Venuti, translated by Harry Zohn. London: Routledge. pp. 15–25.

Benjamin, Walter. 1930s. *The Writer of Modern Life: Essays on Charles Baudelaire*. Edited by Michael W. Jennings. Translated by Howard Eiland, Edmund Jephcott, Rodney Livingston, and Harry Zohn. Cambridge, USA: The Belknap Press of Harvard University Press.

Bermann, Sandra, and Michael Wood, eds. 2005. *Nation, Language, and the Ethics of Translation*. Princeton: Princeton University Press.

Bermann, Sandra. 2005. ‘Introduction’. In *Nation, Language, and the Ethics of Translation*, edited by Sandra Bermann and Michael Wood. Princeton: Princeton University Press. pp. 1–10.

Bertolino, Nadia, Ioanni Delsante, and Shirin Haddadian. 2016. ‘Consciously Uncontrolled: A Psychogeographic Approach to Urban Mapping’. In *Mapping Urban Changes*. Zagreb: Institut za povijest umjetnosti - Institute of Art History. pp. 559–573.

Bester, Rory. 2008. ‘Africa Remix: An Immigrant, to Be Looked at from the Other SIde of Reinforced Glass’. *Nka Journal of Contemporary African Art* Spring/ Summer: 80–87.

Boehmer, Elleke, and Dominic Davies. 2015. ‘Literature, Planning and Infrastructure: Investigating the Southern City through Postcolonial Texts’. *Journal of Postcolonial Writing* 51 (4): 395–409.

Bonnett, Alastair. 2009. ‘The Dilemmas of Radical Nostalgia in British Psychogeography’. *Theory, Culture & Society* 26 (1): 45–70.

Bremner, Lindsay. 2004. ‘Bounded Spaces: Demographic Anxieties in Post-apartheid Johannesburg’. *Social Identities* 10 (4): 455–468.

Brezina, Vaclav. 2013. ‘Certainty and Uncertainty in Spoken Language : In Search of Epistemic Sociolect and Idiolect’. In *Variation in Language and Language Use : Linguistic, Socio-Cultural and Cognitive Perspectives*. Frankfurt am Main: Peter Lang. pp. 97–130.

Bridger, Alexander John. 2011. ‘Psychogeography and the Study of Social Environments: Extending Visual Methodological Research in Psychology’. In *Visual Methods in Psychology: Using and Interpreting Images in Qualitative Research*, edited by Paula Reavey, 284–96. East Sussex: Psychology Press.

Bridger, Alexander John. 2013. ‘Psychogeography and Feminist Methodology’. *Feminism & Psychology* 23 (3): 285–298.

British Library. 2017. *Harry Potter: A History of Magic*. London: Bloomsbury Publishing Plc.

Brunet, Karla Schuch. 2008. ‘Mapping and Psychogeography’. In *Proceedings of ISEA2008: The 14th International Symposium on Electronic Art*. Singapore: Sang Choy International. pp. 78–84.

Caldeira, Teresa. 2000a. *City of Walls: Crime, Segregation, and Citizenship in São Paulo*. Berkeley and Los Angeles: University of California Press.

Caldeira, Teresa. 2000b. ‘The Talk of Crime’. In *City of Walls: Crime, Segregation, and Citizenship in São Paulo*, by Teresa Caldeira. Berkeley and Los Angeles: University of California Press. pp. 19–90.

Canham, Hugo. 2017. ‘Mapping the Black Queer Geography of Johannesburg’s Lesbian Women through Narrative’. *Psychology in Society*, 84–107.

Caquard, Sébastien, and William Cartwright. 2014. ‘Narrative Cartography: From Mapping Stories to the Narrative of Maps and Mapping’. *The Cartographic Journal* 51 (2): 101–106.

Caraivan, Luiza. 2012. ‘Re-Assembling the City in Ivan Vladislavić’s Novels’. *Romanian Journal of English Studies* 9 (2): 228–233.

Catford, J. C. 1965. *A Linguistic Theory of Translation*. Oxford, United Kingdom: Oxford University Press.

Ceccato, Vania. 2012. ‘The Urban Fabric of Crime and Fear’. In *The Urban Fabric of Crime and Fear*, edited by Vania Ceccato. Dordrecht: Springer Netherlands. pp. 1–33.

Chambers, Iain, Alessandra De Angelis, Celeste Ianniciello, Mariangela Orabona, and Michaela Quadraro, eds. 2014. *The Postcolonial Museum: The Arts of Memory and the Pressures of History*. Surrey: Ashgate Publishing Company.

Chambers, Iain. 2002. ‘Citizenship, Language, and Modernity’. *PMLA* 117 (1): 24–31.

Chaplin, Sarah, and Alexandra Stara. 2009a. *Curating Architecture and the City*. Oxon: Routledge.

Chaplin, Sarah, and Alexandra Stara. 2009b. ‘Introduction’. In *Curating Architecture and the City*, edited by Sarah Chaplin and Alexandra Stara. Oxon: Routledge. pp. 1–6.

Chhabra, Deepak. 2008. ‘Positioning Museums on an Authenticity Continuum’. *Annals of*

Tourism Research 35 (2): 427–447.

Chikukwa, Raphael. 2011. 'Curating Contemporary African Art: Questions of Mega-Exhibitions and Western Influences'. *African Identities* 9 (2): 225–229.

Choi, Sunghee. 2013. 'Relational Aesthetics in Art Museum Education: Engendering Visitors' Narratives through Participatory Acts for Interpretive Experience'. *Studies in Art Education* 55 (1): 51–63.

Clements, Paul. 2011. 'The Recuperation of Participatory Arts Practices'. *Journal of Art & Design Education* 30 (1): 18–30.

Clingman, Stephen. 2012. 'Writing Spaces: Fiction and Non-Fiction in South Africa'. *Safundi* 13 (1–2): 51–58.

Coates, Jamie. 2017. 'Key Figure of Mobility: The Flâneur'. *Social Anthropology* 25 (1): 28–41.

Coetzee, Carli. 2013. *Accented Futures: Language Activism and the Ending of Apartheid*. Johannesburg: Wits University Press.

Collins, Catherine Ann. 2015. 'Curating Visual Memory: Photographic Representations of Identity in Japanese American Concentration Camps'. Dubai: CMD Conference. pp. 98–110.

Cooppan, Vilashini. 2005. 'National Literature in Transnational Times: Writing Transition in the "New" South Africa'. In *Nation, Language, and the Ethics of Translation*, edited by Sandra Bermann and Michael Wood. Princeton: Princeton University Press. pp. 346–369.

Coulthard, Malcolm. 2000. 'Whose Text Is It? On the Linguistic Investigation of Authorship'. In *Discourse and Social Life*, edited by Srikant Sarangi and Malcolm Coulthard. London: Routledge. pp. 321–340.

Coulthard, Malcolm. 2004. 'Author Identification, Idiolect, and Linguistic Uniqueness'. *Applied Linguistics* 25 (4): 431–447.

Coverley, Merlin. 2006a. *Psychogeography*. Harpenden: Pocket Essentials.

Coverley, Merlin. 2006b. 'Introduction'. In *Psychogeography*. Harpenden: Pocket Essentials. pp. 9–30.

Coverley, Merlin. 2006c. 'London and the Visionary Tradition'. In *Psychogeography*. Harpenden: Pocket Essentials. pp. 31–56.

Coverley, Merlin. 2006d. 'Paris and the Rise of the Flâneur'. In *Psychogeography*. Harpenden: Pocket Essentials. pp. 57–80.

Coverley, Merlin. 2006e. ‘Guy Debord and the Situationist International’. In *Psychogeography*. Harpenden: Pocket Essentials. pp. 81–110.

Coverley, Merlin. 2006f. ‘Psychogeography Today’. In *Psychogeography*. Harpenden: Pocket Essentials. pp. 111–140.

Crane, Susan A. 1997. ‘Writing the Individual Back into Collective Memory’. *The American Historical Review* 102 (5): 1372–1385.

Crawshay-Hall, Kelly. 2013. ‘African Modernism and Identity Politics: Curatorial Practice in the Global South with Particular Reference to South Africa’. Master of Arts (Fine Arts), Pretoria, South Africa: University of Pretoria.

Creagh, Robyn. 2014. ‘Memory and Urban Place: A Visual Enquiry’. Doctor of Philosophy, Perth, Austraia: Curtin University.

Cronin, Michael. 2000. ‘History, Translation, Postcolonialism’. In *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre. Ottawa: University of Ottawa Press. pp. 33–52.

Cumpsty, Rebekah. 2017. ‘Writing Johannesburg into Being: Rituals of Mobility and the Uneven City in Mark Gevisser, Ivan Vladislavić and Lindsay Bremner’s Writing’. *Sanglap* 3 (2): 27–65.

Curnow, Kathy. 1990. ‘Alien or Accepted: African Perspectives on the Western “Other” in 15th and 16th Century Art’. *Visual Anthropology Review* 6 (1): 38–44.

Davies, Wayne. 2004a. ‘A Psycho-Geography of Crime Areas: Variations in the Affective Domain’. *Dela* 21: 341–350.

Davies, Wayne. 2004b. ‘Affective Dimensions of Urban Crime Areas: Towards the Psycho-Geography of Urban Problem Areas’. *Geographica Helvetica* 59 (3): 218–226.

De Angelis, Alessandra, Celeste Ianniciello, Mariangela Orabona, and Michaela Quadraro. 2014. ‘Introduction: Disruptive Encounters – Museums, Arts and Postcoloniality’. In *The Postcolonial Museum: The Arts of Memory and the Pressures of History*, edited by Iain Chambers, Alessandra De Angelis, Celeste Ianniciello, Mariangela Orabona, and Michaela Quadraro. Surrey: Ashgate Publishing Company. pp. 1–24.

De Bruyn, Tom. 2002. ‘Policy, Fear and Systemic Violence: A Review of the Johannesburg Context’. *Urban Forum* 13 (3): 80–98.

De Certeau, Michel. 1984a. *The Practice of Everyday Life*. Translated by Steven Rendall. Berkeley: University of California Press.

De Certeau, Michel. 1984b. 'Walking in the City'. In *The Practice of Everyday Life*, translated by Steven Rendall. Berkeley: University of California Press. pp. 91–110.

Debord, Guy. 1955. 'Introduction to a Critique of Urban Geography'. In *Critical Geographies: A Collection of Readings*, edited by Harald Bauder and Salvatore Engel-Di Mauro, translated by Ken Knabb. British Columbia: Praxis (e)Press. pp. 23–27.

Deliss, Clémentine. 2011. 'Explore or Educate?' In *Curating Subjects*, edited by Paul O'Neill. London: Open Editions. pp. 86–91.

Dirsuweit, Teresa. 2002. 'Johannesburg: Fearful City?' *Urban Forum* 13 (3): 3.

Donegan, Rosemary. 1996. 'Between Zones, Spaces and Sites: A Methodology of Curating'. In Naming a Practice: curatorial strategies for the future. Banff: Banff Centre Press. pp. 105–115.

Downey, Anthony. 2005. 'Curating Africa: "Africa Remix" and the Categorical Dilemma'. *Wasafiri* 20 (46): 47–55.

Dubin, Steven C. 2009. *Mounting Queen Victoria: Curating Cultural Change*. Johannesburg: Jacana Media.

Durington, Matthew. 2009. 'Suburban Fear, Media and Gated Communities in Durban, South Africa'. *Home Cultures* 6 (1): 71–88.

Elias, Amy J. 2010. 'Psychogeography, Détournement, Cyberspace'. *New Literary History* 41 (4): 821–845.

Enwezor, Okwui, and Paul O'Neill. 2011. 'Curating Beyond the Canon: Okwui Enwezor Interviewed by Paul O'Neill'. In *Curating Subjects*, edited by Paul O'Neill. London: Open Editions. pp. 109–122.

Enwezor, Okwui. 2003. 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition'. *Research in African Literatures* 34 (4): 57–82.

Evans, Catherine. 2014. 'The Impact of the Participatory Visitor-Centered Model on Curatorial Practice'. *Journal of Museum Education* 39 (2): 152–61.

Foran, Lisa. 2010. 'Translation as a Path to the Other: Derrida and Ricoeur'. In *Translation and Philosophy*, edited by Lisa Foran. Intercultural Studies and Foreign Language Learning 11. Bern: Peter Lang. pp. 76–87.

Forgione, Nancy. 2005. ‘Everyday Life in Motion: The Art of Walking in Late-Nineteenth-Century Paris’. *The Art Bulletin* 87 (4): 664–687.

Fotiadi, Eva. 2014. ‘The Canon of the Author. On Individual and Shared Authorship in Exhibition Curating’. *Journal of Art Historiography* 11: 11–23.

Frenkel, Ronit, and Craig MacKenzie. 2010. ‘Conceptualizing “Post-Transitional” South African Literature in English’. *English Studies in Africa* 53 (1): 1–10.

Garcia, Leovino. 2008. ‘On Paul Ricoeur and the Translation–Interpretation of Cultures’. *Thesis Eleven* 94: 72–87.

Gasser, Lucy. 2014. ‘Johannesburg: Resisting the Imagination’. *Scrutiny2* 19 (1): 135–141.

Gaule, Sally. 2009. ‘Johannesburg: A Lens for Architecture and Photography’. *The South African Journal of Art History* 24 (2): 128–144.

Gaylard, Gerald. 2011a. ‘Introduction’. In *Marginal Spaces: Reading Ivan Vladislavić*, edited by Gerald Gaylard. Johannesburg: Wits University Press. pp. 1–19.

Gaylard, Gerald. 2011b. ‘Migrant Ecology in the Postcolonial City in Portrait with Keys: Joburg and What-What’. In *Marginal Spaces: Reading Ivan Vladislavić*, edited by Gerald Gaylard. Johannesburg: Wits University Press. pp. 287–308.

Gaylard, Gerald. 2012. ‘Transculturating the Sympathic Imagination: Unfamiliar Feelings in Ivan Vladislavić’. *Current Writing: Text and Reception in Southern Africa* 24 (1): 98–108.

Gentzler, Edwin. 2002. ‘Translation, Poststructuralism, and Power’. In *Translation and Power*, edited by Edwin Gentzler and Maria Tymoczko. Ameherst: University of Massachusetts Press. pp. 195–218.

Gibson, Laura. 2009. ‘District Six Museum’s Critical Pedagogy: Making Spaces to Heal Community Memories’. *Faculty of Information Quarterly Housing Memory Conference Proceedings* 1 (2): 1-9.

Glaser, Clive. 2008. ‘Violent Crime in South Africa: Historical Perspectives’. *South African Historical Journal* 60 (3): 334–352.

Goodman, Ralph. 2009. ‘Ivan Vladislavić’s Portrait with Keys: A Bricoleur’s Guide to Johannesburg’. *Safundi* 10 (2): 223–230.

Goodman, Ralph. 2011. ‘Ivan Vladislavić’s Portrait with Keys: Fudging a Book by Its Cover?’ In *Marginal Spaces: Reading Ivan Vladislavić*, edited by Gerald Gaylard. Johannesburg: Wits University Press. pp. 195–218.

Graham, James. 2008. ‘Ivan Vladislavić and the Possible City’. *Journal of Postcolonial Writing* 44 (4): 333–344.

Graham, James. 2016. ‘The Quiet Editor: Ivan Vladislavić and South African Cultural Production’. *The Journal of Commonwealth Literature* 52 (1): 56–69.

Grant, Eva Louise. 2017. ‘Made in Turkey: The Nostalgia of Time and The Search for Authenticity in Orhan Pamuk’s Museum of Innocence’. *Watermark* 11: 33–43.

Greco, Anna Marie. 2014. ‘Participatory Exhibition Design: Memory Jars at the Santa Cruz Museum of Art and History’. Masters of Liberal Arts in Museum Studies, Cambridge, USA: Havard University, Extension School.

Grillo, Irene, and Maren Brauner. 2011. ‘Walking as a Form of Critical Curating’. *On Curating* 8: 15–18.

Grøtta, Marit. 2015. *Baudelaire’s Media Aesthetics: The Gaze of the Flâneur and 19th-Century Media*. London: Bloomsbury Academic.

Gulesserian, Lisa Ann. 2010. ‘Incongruent Experiences: Literary Representations of Post-Apartheid Johannesburg in Ivan Vladislavić’s Portrait with Keys’. Master of Arts, Austin: University of Texas.

Gurney, Kim. 2015a. ‘Re-Imaginging Johannesburg: Nomadic Notions’. In *The Art of Public Space: Curating and Re-Imagining the Ephemeral City*. Basingstoke: Palgrave Macmillan. pp. 1–16.

Gurney, Kim. 2015b. ‘Curating the Ephemeral City’. In *The Art of Public Space: Curating and Re-Imagining the Ephemeral City*. Basingstoke: Palgrave Macmillan. pp. 17–40.

Gurney, Kim. 2015c. ‘Walking the Footloose City’. In *The Art of Public Space: Curating and Re-Imagining the Ephemeral City*. Basingstoke: Palgrave Macmillan. pp. 41–67.

Gurney, Kim. 2015d. ‘Living the Everyday City’. In *The Art of Public Space: Curating and Re-Imagining the Ephemeral City*. Basingstoke: Palgrave Macmillan. pp. 160–165.

Gyasi, Kwaku. A. 1999. ‘Writing as Translation: African Literature and the Challenges of Translation’. *Research in African Literatures* 30 (2): 75–87.

Hancock, Nuala. 2010. ‘Virginia Woolf’s Glasses: Material Encounters in the Literary/ Artistic House Museum’. In *Museum Materialities: Objects, Engagements, Interpretations*, edited by Sandra H. Dudley. Oxon: Routledge. pp. 114–127.

Hanslmaier, Michael. 2013. ‘Crime, Fear and Subjective Well-Being: How Victimization

and Street Crime Affect Fear and Life Satisfaction'. *European Journal of Criminology* 10 (5): 515–533.

Hanson, Steve. 2007. 'Mind the Gap: Psychogoegraphy as an Expanded Tradition'. *Street Signs* Autumn: 10-13.

Harrison, Julian. 2017. 'Introduction'. In *Harry Potter: A History of Magic*, by Library British, . London: Bloomsbury Publishing Plc. pp. 8–15.

Harrison, Philip, and Alan Mabin. 2006. 'Security and Space: Managing the Contradictions of Access Restriction in Johannesburg'. *Environment and Planning B: Planning and Design* 33: 3–20.

Harvey, David. 2003. 'Debates and Developments: The Right to the City'. *International Journal of Urban and Regional Research* 27 (4): 939–941.

Hatim, Basil, and Ian Mason. 1997. *The Translator as Communicator*. London: Routledge.

Hawkins, Fraser. 2015. 'Reading the Golden City: Spatial Representation and Urban Semiotics in the Work of Ivan Vladislavić'. Doctor of Philosophy, Kingston, Canada: Queen's University.

Heddon, Deirdre, and Cathy Turner. 2012. 'Walking Women: Shifting the Tales and Scales of Mobility'. *Contemporary Theatre Review* 22 (2): 224–236.

Hede, Anne-Marie, and Maree Thyne. 2010. 'A Journey to the Authentic: Museum Visitors and Their Negotiation of the Inauthentic'. *Journal of Marketing Management* 26 (7–8): 686–705.

Helgesson, Stefan. 2004. '"Minor Disorders": Ivan Vladislavić and the Devolution of South African English'. *Journal of Southern African Studies* 30 (4): 777–787.

Hoffmann, Eva. 2015. "Innocent Objects:" Fetishism and Melancholia in Orhan Pamuk's The Museum of Innocence'. *Konturen* 8: 155–76.

Holm, Susanne. 2017. 'Re-Framing SS Mendi: Curating and Commemorating a Missing Memory in South Africa'. Master of Arts (Cultural Anthropology and Development Sociology, Leiden: Universiteit Leiden.

Hutta, J Simon. 2009. 'Geographies of Geborgenheit: Beyond Feelings of Safety and the Fear of Crime'. *Environment and Planning D: Society and Space*, no. 27: 251–273.

Ishaki, N. 2017. 'Curator of Innocence, Taker of Objects'. Artfaimusgal. 2017.

Jacobs, Jane. 1961. *The Death and Life of Great American Cities*. Random House.

Jakubowski, Zuzanna. 2013. ‘Exhibiting Lost Love: The Relational Realism of Things in Orhan Pamuk’s The Museum of Innocence and Leanne Shapton’s Important Artifacts’. In *Realisms in Contemporary Culture: Theories, Politics, and Medial Configurations*, edited by Dorothee Birke and Stella Butter. Berlin: Walter de Gruyter. pp. 124–145.

Jansson, David. 2010. ‘Racialization and “Southern” Identities of Resistance: A Psychogeography of Internal Orientalism’. *Annals of the Association of American Geographers* 100 (1): 202–221.

Jeffery, Thomas. 2012. ‘Creating Common Ground: Transforming the Exhibition Landscape of the National English Literary Museum’. *English Studies in Africa* 55 (1): 107–125.

Jeul-Jensen, Bent. 1992. ‘MUS&Aelig;UM CLAUSUM, OR BIBLIOTHECA ABSCONDITA: Some Thoughts on Curiosity Cabinets and Imaginary Books’. *Journal of the History of Collections* 4 (1): 127–140.

Jones, Megan. 2011. ‘Cars, Capital and Disorder in Ivan Vladislavić’s The Exploded View and Portrait with Keys’. *Social Dynamics* 37 (3): 379–393.

Jones, Megan. 2017. ‘Junk Aesthetics from South Africa, Brazil and India: Re-Evaluating the Object’. *Journal of Southern African Studies* 43 (5): 997–1010.

Jones, Siân. 2010. ‘Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity’. *Journal of Material Culture* 15 (2): 181–203.

Kearney, Richard. 2007. ‘Paul Ricoeur and the Hermeneutics of Translation’. *Research in Phenomenology* 37 (2): 147–159.

Keep, Christopher. 2009. ‘Situationism, Aestheticism, and the Psychogeography of the City’. *Canadian Review of Comparative Literature* December: 370–380.

Knudsen, Lise Aagaard. 2016. ‘Curating Memory Exchange as Artistic Practice’. *Repertório* 27 (2): 60–77.

Kynoch, Gary. 2013. ‘Fear and Alienation: Narratives of Crime and Race in Post-Apartheid South Africa’. *Candian Journal of African Studies* 47 (3): 427–441.

Landman, Karina, and Martin Schönteich. 2002. ‘Urban Fortresses’. *African Security Review* 11 (4): 71–85.

Landman, Karina. 2012. ‘Reconsidering Crime and Urban Fortification in South Africa’. In *The Urban Fabric of Crime and Fear*, edited by Vania Ceccato. Dordrecht: Springer Netherlands. pp. 239–264.

Lazarus, Neil. 2011. ‘Cosmopolitanism and the Specificity of the Local in World Literature’. *The Journal of Commonwealth Literature* 46 (1): 119–137.

Lefebvre, Henri. 1996. ‘The Right to the City’. In *Writings on Cities*, edited by E Kofman and E Lebas, 63–184. London, United Kingdom: Blackwell.

Lefevere, André. 1999. ‘Composing the Other’. In *Post-Colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi, London: Routledge. pp. 75–94.

Lehrer, Erica, and Cynthia E. Milton. 2011. ‘Introduction: Witnesses to Witnessing’. In *Curating Difficult Knowledge: Violent Pasts in Public Places*, edited by Erica Lehrer, Cynthia E. Milton, and Monica Eileen Patterson. Basingstoke: Palgrave Macmillan. pp. 1–22.

Lehrer, Erica, Cynthia E. Milton, and Monica Eileen Patterson, eds. 2011. *Curating Difficult Knowledge: Violent Pasts in Public Places*. Basingstoke: Palgrave Macmillan.

Lemanski, Charlotte. 2004. ‘A New Apartheid? The Spatial Implications of Fear of Crime in Cape Town, South Africa’. *Environment&Urbanization* 16 (2): 101–112.

Lemanski, Charlotte. 2006. ‘Residential Responses to Fear (of Crime plus) in Two Cape Town Suburbs: Implications for the Post-apartheid City’. *Journal of International Development* 18: 787–802.

Lenta, Patrick. 2009. ‘“Everyday Abnormality”: Crime and In/Security in Ivan Vladislavić’s Portrait with Keys’. *The Journal of Commonwealth Literature* 44 (1): 117–133.

Louwerse, Max M. 2004. ‘Semantic Variation in Idiolect and Sociolect: Corpus Linguistic Evidence from Literary Texts’. *Computers and the Humanities* 38 (2): 207–221.

Maggio, J. 2007. ‘“Can the Subaltern Be Heard?”: Political Theory, Translation, Representation, and Gayatri Chakravorty Spivak’. *Alternatives* 32: 419–443.

Mallot, J. Edward. 2007. ‘“A Land Outside Space, an Expanse without Distances”: Amitav Ghosh, Kamila Shamsie, and the Maps of Memory’. *Lit: Literature Interpretation Theory* 18 (3): 261–284.

Manià, Kirby. 2013a. ‘“On the Brink of the Mundane”: Postapartheid Literary Representations of Johannesburg in the Work of Ivan Vladislavić’. PhD in English Literature, Johannesburg: University of the Witwatersrand.

Manià, Kirby. 2013b. ‘Zoo-Keeping in Johannesburg: Man/Beast Contestations in Ivan Vladislavić’s Portrait with Keys’. *Current Writing: Text and Reception in Southern Africa* 25 (1): 100–113.

Manià, Kirby. 2016. ‘Diving the Reef: Water Metaphors in the Work of Ivan Vladislavić’. *English in Africa* 43 (2): 63–89.

Manià, Kirby. 2017. ‘“A Garden Had Been Left to Grow Wild There”: Considering Nature in Ivan Vladislavić’s Johannesburg’. *Safundi* 18 (1): 69–84.

Marcuse, Peter. 2009. ‘From Critical Urban Theory to the Right to the City’. *City* 13 (2–3): 185–197.

Matsipa, Mpho. 2014. ‘The Order of Appearances: Urban Renewal in Johannesburg’. Ph.D., Berkeley, California: University of California, Berkeley.

McGee, Julie. 2007. ‘Canons Apart and Apartheid Canons: Interpellations beyond the Colonial in South African Art’. In *Partisan Canons*, edited by Anna Brzyski. Durham, United States of America: Duke University Press. pp. 289–308.

Mdluli, Same. 2015. ‘From State of Emergency to the Dawn of Democracy: Revisiting Exhibitions of South African Art Held in South Africa (1984-1997)’. Ph.D., Johannesburg, South Africa: University of the Witwatersrand.

Meijers, Debora J. 1996. ‘The Museum and the “Ahistorical” Exhibition: The Latest Gimmick by the Arbiters of Taste, or an Important Cultural Phenomenon?’ In *Thinking About Exhibitions*, edited by Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne. London: Routledge. pp. 5–14.

Message, Kylie, and Ewan Johnston. 2008. ‘The World within the City: The Great Exhibition, Race, Class and Social Reform’. In *Britain, the Empire, and the World at the Great Exhibition of 1851*, edited by Jeffrey A. Auerbach and Peter H. Hoffenberg. Hampshire: Ashgate Publishing Company. pp. 27–46.

Middleton, Jennie. 2010. ‘Sense and the City: Exploring the Embodied Geographies of Urban Walking’. *Social & Cultural Geography* 11 (6): 575–596.

Middleton, Jennie. 2011. ‘Walking in the City: The Geographies of Everyday Pedestrian Practices’. *Geography Compass* 5 (2): 90–105.

Middleton, Jennie. 2018. ‘The Socialities of Everyday Urban Walking and the “Right to the City”’. *Urban Studies* 55 (2): 296–315.

Mukherjee, Pablo. 2012. ‘Ivan Vladislavić: Traversing the Uneven City’. *Journal of Postcolonial Writing* 48 (5): 472–484.

Munday, Jeremy. 2001. ‘Postcolonial Translation Theory’. In *Introducing Translation Studies: Theories and Applications*, Second Edition. New York: Routledge. pp. 131–134.

Murray, Martin J. 2011. *City of Extremes: The Spatial Politics of Johannesburg*. Durham, United States of America: Duke University Press.

Murray, Sally-Ann. 2009. 'Ivan Vladislavić and What-what: Among Writers, Readers and "Other Odds, Sods and Marginals"'. *Current Writing: Text and Reception in Southern Africa* 21 (1–2): 138–163.

Nabugodi, Mathelinda. 2014. 'Pure Language 2.0: Walter Benjamin's Theory of Language and Translation Technology'. Open Humanities Press. 2014.

Ndebele, Njabulo. 1991. *Rediscovery of the Ordinary: Essays on South African Literature and Culture*. Scottsville: University of KwaZulu-Natal Press.

Neef, Sonja. 2007. 'M/Othering Europe: Or How Europe and Atlas Are Balancing on the Prime Meridian, She Carrying the Alphabet, He Shouldering the Globe They Are Walking On'. *Journal of Visual Culture* 6 (1): 58–76.

Ngara, Kudzayi M. 2011. 'Imagining and Imaging the City – Ivan Vladislavić and the Postcolonial Metropolis'. Doctor of Philosophy, Cape Town: University of the Western Cape.

Niranjana, Tejaswini. 1992. *Siting Translation: History, Post-Structuralism, and the Colonial Context*. Berkeley: University of California Press.

Ntombela, Nontobeko. 2017. 'Practitioning: A Few Notes on Curatorial Training in Africa'. In *ÀSÌKÒ: On the Future of Artistic and Curatorial Pedagogies in Africa*, edited by Stephanie Baptist. Lagos: Centre for Contemporary Art. pp. 167–180.

Nuttall, Sarah. 2009. *Entanglement: Literary and Cultural Reflections on Post-Apartheid*. Johannesburg: Wits University Press.

Nuttall, Sarah. 2011. 'The Invisible City: Surface and Underneath in Portrait with Keys'. In *Marginal Spaces: Reading Ivan Vladislavić*, edited by Gerald Gaylard. Johannesburg: Wits University Press. pp. 327–338.

O'Neill, Paul, and Mick Wilson. 2015. 'An Opening to Curatorial Enquiry: Introduction to Curating and Research'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. London: Open Editions. pp. 11–23.

O'Neill, Paul. 2007. 'The Curatorial Turn: From Practice to Discourse'. In *Issues in Curating Contemporary Art and Performance*, edited by Judith Rugg and Michèle Sedgwick. Bristol: Intellect Books. pp. 13–28.

O'Neill, Paul, ed. 2011a. *Curating Subjects*. London: Open Editions.

O'Neill, Paul. 2011b. 'Introduction'. In *Curating Subjects*. London: Open Editions. pp. 12–19.

O'Neill, Paul. 2012. *The Culture of Curating and the Curating of Culture(s)*. Cambridge, USA: MIT Press.

O'Rourke, Karen. 2013. *Walking and Mapping: Artists as Cartographers*. Cambridge, USA: The MIT Press.

O'Toole, Sean. 2017. 'Uncommon Criticism: Reading Ivan Vladislavić's Collected Work as Art Criticism'. *The Journal of Commonwealth Literature* 52 (1): 11–26.

Obrist, Hans Ulrich. 2008. *A Brief History of Curating*. Zurich: JRP| Ringier.

Obrist, Hans Ulrich. 2014a. *Ways of Curating*. London: Penguin Random House.

Obrist, Hans Ulrich. 2014b. 'Curating, Exhibitions and the Gesamtkunstwerk'. In *Ways of Curating.* London: Penguin Random House. pp. 22–35.

Obrist, Hans Ulrich. 2014c. 'Collecting Knowledge'. In *Ways of Curating*. London: Penguin Random House. pp. 39–43.

Ogbechie, Sylvester Okwunodu. 1997. 'Exhibiting Africa: Curatorial Attitudes and the Politics of Representation in "SevenStories about Modern Art in Africa"'. *African Arts* 30 (1): 10,12,83-84.

Ogut, Sebnem Timur. 2017. 'The Struggle of Objects and Meaning: Design, Representation and Material Culture in the Everyday Objects of Orhan Pamuk's "Museum of Innocence"'. *The Design Journal* 20 (1): 45–66.

Overall, Sonia. 2016. 'Walking Backwards: Psychogeographical Approaches to Heritage'. In *Rurality*. Kirkwall: University of the Highlands and Islands.

Overall, Sonia. 2017a. 'Don't Walk That Way! Why Heritage Sites Need Psychogeography'. In *Walking the Archaeological Walk: Walking and Thinking in Archaeology*. Cardiff: Cardiff University. pp. 1–8.

Overall, Sonia. 2017b. 'Reimagining Place: Creative Walking, Writing and Reading'. In *'More Than Pedestrian: Psychogeography, Creative Walking and Spatial Justice'*. Leeds. pp. 1–7.

Pamuk, Orhan. 2012a. *A Modest Manifesto for Museums*. Wall text in entrance to The Museum of Innocence.

Pamuk, Orhan. 2012b. *The Innocence of Objects*. New York: Harry N. Abrams.

Parnell, Susan, and Alan Mabin. 1991. ‘Rethinking Urban South Africa’. *Journal of Southern African Studies* 21 (1): 39–61.

Pels, Peter. 1998. ‘The Spirit of Matter: On Fetish, Rarity, Fact, and Fancy’. In *Border Fetishisms: Material Objects in Unstable Spaces*, edited by Patricia Spyer. New York: Routledge. pp. 91–121.

Penfold, Tom. 2012. ‘Public and Private Space in Contemporary South Africa: Perspectives from Post-Apartheid Literature’. *Journal of Southern African Studies* 38 (4): 993–1006.

Penfold, Tom. 2017. ‘Writing the City from Below: Graffiti in Johannesburg’. *Current Writing: Text and Reception in Southern Africa* 29 (2): 141–152.

Pierce, Joseph, and Mary Lawhon. 2015. ‘Walking as Method: Toward Methodological Forthrightness and Comparability in Urban Geographical Research’. *The Professional Geographer* 67 (4): 655–662.

Pierce, Sarah. 2011. ‘A Politics of Interpretation’. In *Curating Subjects*, edited by Paul O’Neill. London: Open Editions. pp. 159–173.

Pinder, David. 2005. ‘Arts of Urban Exploration’. *Cultural Geographies* 12: 383–411.

Pittard, Christopher. 2009. ‘“We Are Seeing the Past through the Wrong End of the Telescope”: Time, Space and Psychogeography in Castle Dor’. *Women: A Cultural Review* 20 (1): 57–73.

Polezzi, Loredana. 2006. ‘Translation, Travel, Migration’. *The Translator* 12 (2): 169–188.

Powdthavee, Nattavudh. 2005. ‘Unhappiness and Crime: Evidence from South Africa’. *Economica* 72: 531–547.

Poyner, Jane. 2011. ‘Dismantling the Architecture of Apartheid: Vladislavić’s Private Poetics in Portrait with Keys’. In *Marginal Spaces: Reading Ivan Vladislavić*, edited by Gerald Gaylard. Johannesburg: Wits University Press. pp. 309–326.

Poyner, Jane. 2017. ‘Art and Visual Culture in Ivan Vladislavić’s Portrait with Keys’. *The Journal of Commonwealth Literature* 52 (1): 42–55.

Pretorius Wright, Joanna. 2010. ‘Memory, Monuments and the South African National Imaginary: Constitution Hill and the Fiction of Ivan Vladislavić’. Master of Arts, University of KwaZulu-Natal.

Reid, Kate, and James Graham. 2017. ‘Introduction to the Symposium: Ivan Vladislavić, Writing Visual Culture, Andthe Globalization of a South African “artworld”’. *The Journal of*

Commonwealth Literature 52 (1): 3–10.

Reilly, Maura. 2018. *Curatorial Activism: Towards an Ethics of Curating*. London: Thames & Hudson.

Rendell, Jane. 2007. 'Critical Spatial Practice: Curating, Editing, Writing'. In *Issues in Curating Contemporary Art and Performance*, edited by Judith Rugg and Michèle Sedgwick. Bristol: Intellect Books. pp. 59–76.

Reynhout, Kenneth. 2013. 'Ricoeur and Interdisciplinarity'. *Literature and Theology* 27 (2): 147–156.

Richter, Dorothee, and Barnaby Drabble. 2011. 'Curating Critique – An Introduction'. *On Curating* 9: 7–10.

Richter, Dorothee, and Nkule Mabaso. 2014. 'Curating: Politics of Display, Politics of Site and Politics of Transfer and Translation'. *On Curating* 22: 4–7.

Ricoeur, Paul. 2006. *On Translation*. Translated by Eileen Brennan. New York: Routledge.

Risch, Conor. 2017. 'New Ideas in Photo Book Making: Dayanita Singh's "Museum Bhavan"'. Photo District News. 2017. https://www.pdnonline.com/features/photo-books/new-ideas-photo-book-making-dayanita-singhs-museum-bhavan/.

Roberts, Benjamin J. 2012. 'State of Affliction: Fear of Crime and Quality of Life in South Africa'. In *Subjective Well-Being and Security*, edited by Dave Webb and Eduardo Wills-Herrera. Dordrecht: Springer Netherlands. pp. 149–175.

Roberts, Benjamin, and Steven Gordon. 2016. 'Pulling Us Apart? The Association between Fear of Crime and Social Cohesion in South Africa'. *SA Crime Quarterly* 55: 49–60.

Rubin, Margot, and Alexandra Appelbaum. 2016. 'Spatial Transformation through Transit-Oriented Development: Synthesis Report'. 1. Spatial Transformation through Transit-Oriented Development in Johannesburg Research Report Series. Johannesburg, South Africa: South African Research Chair in Spatial Analysis and City Planning, University of the Witwatersrand.

Rugg, Judith. 2007. 'Introduction'. In *Issues in Curating Contemporary Art and Performance*, edited by Judith Rugg and Michèle Sedgwick. Bristol: Intellect Books. pp. 7–10.

Said, Edward. 2005. 'The Public Role of Writers and Intellectuals'. In *Nation, Language, and the Ethics of Translation*, edited by Sandra Bermann and Michael Wood. Princeton: Princeton University Press. pp. 15–29.

Salzmann, Han A. 2004. 'Reading Historic Sites : Interpretive Strategies at Literary House-

Museums'. Master of Science (Historic Preservation, University of Pennsylvania.

Schultz, Clea. 2013. 'Reading Affect in Post-Apartheid Literature: Compassion and Other Difficult Feelings in Ivan Vladislavić'. Master of Arts (English Literature), Johannesburg: University of the Witwatersrand.

Sen, Sudeep. 2017. 'The Pandora Box That Is Museum Bhavan'. India Today. 2017. https://www.indiatoday.in/magazine/books/story/20170918-dayanita-singh-museum-bhavan-conversation-chambers-1039825-2017-09-08.

Sharanya. 2016. 'Walking the Walled City: Gender and the Dérive as Urban Ethnography'. *Etnološka Tribina 39* 46: 198–212.

Shaya, Gregory. 2004. 'The Flaneur, the Badaud, and the Making of a Mass Public in France, circa 1860-1910'. *The American Historical Review* 109 (1): 41–77.

Sheikh, Simon. 2015. 'Towards the Exhibition As Research'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. London: Open Editions. pp. 32–46.

Shivani, Anis. 2013. 'Orhan Pamuk's Radical Project to Visualize the Making of Novels'. *The Yale Review* 101 (4): 136–147.

Simbao, Ruth. 2013. 'Walking the Other Side'. *Third Text* 27 (3): 407–414.

Simbao, Ruth. 2016. 'Infecting the City'. *Third Text* 30 (1–2): 1–26.

Simon, Nina. 2010. *The Participatory Museum*. Museum 2.0.

Simon, Sherry. 1997. 'Translation, Postcolonialism and Cultural Studies'. *Meta* 42 (2): 462–477.

Simon, Sherry. 2000. 'Introduction'. In *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre. Ottawa: University of Ottawa Press. pp. 9–31.

Slager, Henk. 2015. 'Academy as Exhibition'. In *Curating Research*, edited by Paul O'Neill and Mick Wilson. London: Open Editions. pp. 79–87.

Smith, Phil. 2010. 'The Contemporary Dérive: A Partial Review of Issues Concerning the Contemporary Practice of Psychogeography'. *Cultural Geographies* 17 (1): 103–122.

Smith, Yvonne. 2012. 'Literary Tourism as a Developing Genre: South Africa's Potential'. Master of Arts (Heritage and Cultural Tourism, Pretoria: University of Pretoria.

Souzis, A. E. 2014. ‘Momentary Ambiances: Psychogeography in Action’. *Cultural Geographies* 22 (1): 193–201.

Spivak, Gayatri Chakravorty. 1993. ‘The Politics of Translation’. In *Outside in the Teaching Machine*. New York: Routledge. pp. 179–200.

Spivak, Gayatri Chakravorty. 2005. ‘Translating into English’. In *Nation, Language, and the Ethics of Translation*. Princeton: Princeton University Press. pp. 93–110.

St-Pierre, Paul. 2000. ‘Translating (into) the Language of the Colonizer’. In *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre. Ottawa: University of Ottawa Press. pp. 261–288.

Staff writer, South African History Online. 2011a. ‘Bantu Education and the Racist Compartmentalizing of Education’. South African History Online. 31 March 2011. Accessed 29 September 2019. URL:https://www.sahistory.org.za/article/bantu-education-and-racist-compartmentalizing-education.

Staff writer, South African History Online. 2011b. ‘The First Gay Pride March Is Held in South Africa’. Accessed 29 September 2019. South African History Online. 10 April 2011. URL:https://www.sahistory.org.za/dated-event/first-gay-pride-march-held-south-africa.

Stamp, Jimmy. n.d. ‘The Mystery of 221B Baker Street’. Smithsonian. Accessed 25 February 2018. URL:https://www.smithsonianmag.com/arts-culture/the-mystery-of-221b-baker-street-3608784/.

Staniszewski, Mary Anne. 1998. *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art*. Cambridge, USA: MIT Press.

Tebeau, Mark. 2013. ‘Listening to the City: Oral History and Place in the Digital Era’. *The Oral History Review* 40 (1): 25–35.

Teeger, Chana. 2014. ‘Collective Memory and Collective Fear: How South Africans Use the Past to Explain Crime’. *Qualitative Sociology* 37: 69–92.

Tekgül, Duygu. 2016. ‘Fact, Fiction and Value in the Museum of Innocence’. *European Journal of Cultural Studies* 19 (4): 387–402.

Tester, Keith, ed. 1994. *The Flâneur*. Vol. 23. Routledge Library Editions: Social Theory. Oxon: Routledge.

Thyne, Maree, Anne-Marie Hede, and Tabitha White. 2009. ‘Co-Constructing the Museum Visitors’ Experience: A Case of Two Literary Museums’. *ANZMAC*: 1–8.

Till, Karen E. 2008. 'Artistic and Activist Memory-Work: Approaching Place-Based Practice'. *Memory Studies* 1 (1): 99–113.

Unknown Author. nd. 'Orhan Pamuk Biography'. Orhan Pamuk Site. nd. Accessed 14 May 2018. URL:https://www.orhanpamuk.net/page.aspx?id=7.

Van Beurden, Sarah. 2016. 'Art, the "Culture Complex," and Postcolonial Cultural Politics in Sub-Saharan Africa'. *Critical Interventions* 10 (2): 255–260.

Vare, Robert. 2000. 'The State of Narrative Nonfiction Writing'. *Nieman Reports* 54 (3): 18–22.

Venn, Couze. n.d. 'Translation: Politics and Ethics'. *Theory, Culture & Society* 23: 2–3.

Venuti, Lawrence. 2007. 'Adaptation, Translation, Critique'. *Journal of Visual Culture* 6 (1): 25–43.

Vidokle, Anton. 2010. 'Art Without Artists?' *E-Flux* 16: 1–9.

Vladislavić, Ivan. 2018. Interview with Ivan Vladislavić. Interviewed by Victoria Appelbaum.

Vladislavić, Ivan. 2019. Walkthrough of Translating the Keys Interview by Victoria Appelbaum.

Vladislavić, Ivan. 2006. *Portrait with Keys: Joburg & What-What*. Umuzi.

Vladislavić, Ivan. 2010. 'About Ivan Vladislavić'. Ivan Vladislavić. 2010. Accessed 3 March 2018. URL: http://ivanvladislavic.com/about.

Vladislavić, Ivan. 2019. Walkthrough of Translating the Keys Interview by Victoria Appelbaum.

Vorster, Stacey. 2013. 'Picturing Change: Curating Visual Culture at Postapartheid Universities'. *Safundi* 14 (4): 508–510.

Walkerdine, Valerie, Aina Olsvold, and Monica Rudberg. 2013. 'Researching Embodiment and Intergenerational Trauma Using the Work of Davoine and Gaudilliere: History Walked in the Door'. *Subjectivity* 6 (3): 272–297.

Wallen, Derek Cori. 2006. 'A Critical and Historical Case Study of Experience Design: Lynchian Cognitive Mapping and Situationist Psychogeography'. Master of Fine Arts, Ames: Iowa State University.

Weber, Samuel. 2005. 'A Touch on Translation: On Walter Benjamin's "Task of the Translator"'. In *Nation, Language, and the Ethics of Translation*, edited by Sandra Bermann and Michael Wood. Princeton: Princeton University Press. pp. 65–78.

Weder, Nandi. 2016. 'Transculturating the Sympathic Imagination: Unfamiliar Feelings in Ivan Vladislavić'. Master of Arts (English Literature), Pretoria: University of Pretoria.

West-Pavlov, Russell. 2014. 'Inside Out – The New Literary Geographies of the Post-Apartheid City in Mpe's and Vladislavić's Johannesburg Writing'. *Journal of Southern African Studies* 40 (1): 7–19.

Winton, Tracey Eve. 2004. 'Footprints in Stone: A Psychogeography of Rome'. In . Toronto: University of Toronto.

Wiszniewski, Dorian. 2012. 'City as Museum, Museum as City: Mediating the Everyday and Special Narratives of Life'. In *Museum Making: Narratives, Architectures, Exhibitions*, edited by Suzanne MacLeod, Laura Hourston Hanks, and Jonathan Hale. Oxon: Routledge. pp. 119–131.

Wolf, Michaela. 2000. 'The Third Space in Postcolonial Representation'. In *Changing the Terms: Translating in the Postcolonial Era*, edited by Sherry Simon and Paul St-Pierre, 127–46. Ottawa: University of Ottawa Press.

Wollen, Peter. 1999. 'Mappings: Situationists and/or Conceptualists'. In *Rewriting Conceptual Art*, edited by Michael Newman and Jon Bird. London: Reaktion Books. pp. 27–46.

Wood, Denis. 1987. 'I Don't Feel That About Environmental Psychology Today. But I Want To.' *Journal of Environmental Psychology* 7: 417–424.

Xing, Yin. 2013. 'The Novel as Museum: Curating Memory in Orhan Pamuk's The Museum of Innocence'. *Critique: Studies in Contemporary Fiction* 54 (2): 198–210.

Zana, Brigitte. 2005. 'History of the Museums, the Mediators and Scientific Education' *Journal of Science Communication* 4 (4): 1–6.