

Works of Art Committee

Annual Report 2022



UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD



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Grant Jurius installation, *The Fire This Time* (2022)

Overview

"We must live in the radiance of tomorrow, as our ancestors have suggested in their tales. For what is yet to come tomorrow has possibilities, and we must think of it, the simplest glimpse of that possibility of goodness. That will be our strength. That has always been our strength" – Ishmael Beah (Radiance of Tomorrow, 2014)

2022 can best be defined as a year of transition. The vision for a representative and well-researched art collection necessitates that we make changes that will allow us, as a committee, to be better aligned in terms of governance. Changing how we see, use and learn from the art collection is key in contributing to the university's transformation purpose, its heritage expression and its research, teaching and learning mission. Although change is not always easy, it opens up opportunities that may not have always discernible but will become crucial in future. As we engaged in continued discussions about the place of the university's art collection, we realised how important today's

decision-making is in shaping the vision for times to come.

Building an art collection that is recognised by other institutions and researchers nationally and internationally takes time, careful planning and requires adequate resources. In 2022, we focussed our energies on the fundamental aspect of this: positioning the university's art collection as research, teaching and learning resource. Taking our cue from the two main concerns that we raised in the 2021 annual report – the need to have the full art collection located on campus and to appoint a Curator & Collections Manager – the committee compiled and submitted two proposals.

The first proposal for a University Art Gallery and Creative Research Space forms part of the vision through which the university's valuable collection can be made available to the university community, the general public and researchers worldwide. This is a vision that is shared with the University's Libraries and considers artwork as a transformative intellectual repository for cultural, educational, scientific, and artistic research scholarship shared by academics, students, staff and all communities in and around the university. We envision the Art gallery and creative research space on campus, not as an empty room full of artworks but a vibrant hub for creative thinking, learning and research, where artworks are a valuable knowledge resource which forms part of the University's heritage. We hope that an Art Gallery and Creative Research Space would provide dynamic teaching spaces for scholarly work, collaboration and public engagement. As such, it would attract international researchers in fields of art history, curation and museum studies seeking to study artworks in the UCT art collection. It would also provide the spaces to host travelling exhibitions and for established external curators to collaborate with the university. Repositioning of the art collection in this way, would stimulate research outputs, broaden social responsiveness through public programming, and enrich multidisciplinary teaching programmes. An interim space has

been identified while a long-term solution is being sought.

The second proposal for a Curator & Collections Manager seeks to ensure that the collection is managed properly. As a committee, we oversee acquisitions and public programming geared towards the university's transformation principles. However, the day-to-day obligations in managing a collection of this size and the duty of care is crucial to avoid damages or loss and to ensure that up-to-date records are kept. The Curator & Collections Manager would then be responsible for curating and managing the university's permanent art collection and loaned works, administering the approved accessioning and de-accessioning of artworks, completing condition reports, monitoring conservation needs, ensuring the continued relevance of the collection, co-ordinating periodic appraisal and valuation of works in the collection, producing an on-going program of exhibitions and events, liaising with internal and external stakeholders, and promoting the university's art collection. Towards this proposal, the initial steps in acquiring a contract position in lieu of a permanent position have been taken and supported by the university executive.

These initial steps towards the fundamental building blocks for an institutional art collection will also enable the efficient realisation of the focus areas that we identified

in 2020; namely, well-researched and responsible curation, conservation, public engagement and online presence, collaborations with other institutions, galleries and curators, continued fundraising, as well as informed acquisitions and commissions of artworks by cutting-edge, recognised and pioneering artists in South Africa and the African continent.

In 2022, we also successfully completed the projects which we planned and began in 2021; namely *it is a gathering of elders*, *The Fire This Time* and hosting the Goethe Institut's *Feminism Ya Mang, Yethu, Yani*. The exhibition, *it is a gathering of elders*, curated by Ingrid Masondo and Tshegofatso Mabaso was opened on the 25th of June, with a keynote by award-winning journalist, playwright and film maker, Sylvia Vollenhoven and closed on the 16th July 2022. We completed the recording and accessioning of the four commissioned Live artworks into UCT's permanent collection. We focused on research and addressing a gap in the university's collection: live art. This is an area that was identified as a gap in our WOAC Strategy Working Group sessions in 2020 that contributed to our planning. The commissioned works were conceived as part of the objective to uncover the hidden histories of the Sarah Baartman precinct as a site where many narratives, many paths, converge and intersect. The project came to be known as *The Fire This Time* and was publicly

launched on the 15th of September 2022, and featured artists such as Athi-Patra Ruga, Odwa Bongo and Sky Dladla as well as expert scholars in translingualism such as Dr Xolisa Guzula. From the 6th of May until the 11th of June 2022, WOAC hosted the *Feminism Ya Mang* exhibition in collaboration with the Goethe Institut in Johannesburg, which was well-attended and included a panel discussion. The completion of these projects showed the importance of collaboration and sustaining public engagement with the university collection.

Although, we are still facing challenges with ensuring the conservation of artworks across campus, delays in re-curation in UCT buildings and budgetary constraints – issues that will be mitigated by the appointment of a Curator & Collections Manager – we continue to work hard to ensure that the foundation has been put in place to make this work more efficient.

I am grateful to members of the Works of Art Committee for stepping in to support when we needed to lodge the committee proposals, particularly Prof Jay Pather, and Nadja Daehnke for taking the time from her responsibilities at the Irma Stern Museum for the laborious day-to-day work of managing the UCT collection.

Nomusa Makhubu
WOAC Chairperson

Committee Members

- A/Prof. Nomusa Makhubu, Fine Art Department, (Chair)
- Dr Portia Malatjie, Senior Lecturer, Fine Art Department, Art History Representative (Deputy Chair)
- Nobukho Nqaba (Servicing Officer)
- Prof. Elelwani Ramugondo, Deputy Vice-Chancellor: Transformation
- Prof. Jay Pather, Director: Institute for Creative Arts
- A/Prof. Kurt Campbell, Director: Fine Art Department
- A/Prof. Alta Steenkamp, School of Architecture, Planning & Geomatics, University Building & Development Committee (UB&DC) Representative
- Dr Ruchi Chaturvedi, Senior Lecturer, Dept. of Sociology, Senate Representative
- Prof. Jane Alexander, Fine Art Department, Senate Representative
- Dr Nyakato Phillipa Tumubweinee, Director: School of Architecture, Planning & Geomatics, Senate Representative
- Nadja Daehnke, Director: Irma Stern Collection
- Curator of the University Collections (Vacant)
- Chairperson of the University's Heritage and Collections Stewardship Committee (Vacant)
- Student Representative Council (SRC) Representative
- Student Representative Council (SRC) Representative
- Michaelis Student Council Representative
- Humanities Students Council Representative
- Amogelang Maledu, Co-opted member
- Voni Baloyi, Co-opted member
- Chiara Mzizi, Co-opted member



Faatimah Mohamed-Luke installation, d-school (2022)

Curation

d-school

In 2022, we worked with the d-school towards commissioning an artwork to be placed in the entrance of the Hasso Plattner School of Design Thinking building. We recommended the artist, Faatimah Mohammed-Luke, whose work is now part of the in the UCT Collection.

New Neville Alexander Building.

The curatorial sub-committee conducted a recce visit to the New Neville Alexander building and selected a number of works for installation. The re-curation of Neville Alexander was to include new works acquired from the exhibition titled *When Rain Clouds Gather* that was shown at the Norval Foundation and curated by Dr Portia Malatjie and Nontobeko Ntombela, bringing together 20th century Black women artists. The works selected for the New Neville Alexander building will be installed once the Curator & Collections Manager is appointed.

WOAC also curated and installed works in the following spaces:

- Bremner – Chief Financial Officer's (CFO) office, passage and Finance Boardroom.
- Dean of Commerce – Dean's Office and Dean's Reception area.
- Kramer – Reception and Law Offices.



Collaborative Projects

WOAC embarked on projects that spanned 2 years; namely, *it is a gathering of elders* and *The Fire This Time*, both of which officially opened in 2022. The committee also hosted the Goethe Institut's travelling exhibition titled *Feminism Ya Mang, Feminism Yethu, Feminism Yani*. Planning for these projects began in 2021 for execution in 2022. This section contains a detailed report on each completed project.

it is a gathering of elders



This was a research project based on the life and work of George Hallett. WOAC approached the curators Ingrid Masondo and Tšhegofatšo Mabaso for this project. It consisted of 2 [Panel Discussions and exhibition](#) on Hiddingh Campus with opening event and keynote speech.



This project, based on the 17 black-and-white photographs that were acquired by WOAC in 2020, took months of research beginning in 2021. The idea was to draw from the Hallett photographs that UCT had in its collection and the recent acquisition of Hallett photographs by the Iziko South African National gallery. The curators pointed out that they were “inspired to explore a curatorial approach that was not only focussed on the pictures on the wall model”, the idea was to consider the exhibition as a discursive space. The curators noted that during the research process they realised that there is limited available material on these 17 works and that most belong to different and unrelated bodies of work. Further, many libraries and archives remained closed and inaccessible in 2021, following the 2020 global pandemic (including the UCT Library which has a substantial Hallett collection but was also adversely affected by the fire in early 2020). The curators point out that these challenges catalysed a series of research questions that are not only focused on the photographs, but also questions of artistic production and practice, notions of collaboration, disciplinary and institutional entanglements with photography, and the politics of the archive. Through a series of discursive platforms and an exhibition, the curators sought to engage with key issues:

Ways of being and working: exploring the shared experiences and anecdotes from those who have worked with George, with contributions from some of the many relations that touched Hallett’s practice and life. Through others, the curators sought to construct portraits of Hallett (the ubiquity of photography and of Hallett’s works vs the multiple lives of Hallett). Grappling with the notion of photographs as relational items, and portraiture as a strategy of representation amongst the marginalised, they

engaged in some critical debates about portraiture and biography as constitutive processes.

Practice and archive: to engage with some of the artistic modes and works and biographies of the people that Hallett photographed and who influenced him.



How did Hallett's explorations and relations contribute to notions of a portrait, of authorship, biography and/or the mythology of "the artist"? What notions and politics of archive are all the interlocutors engaged in - they could share about their archival practices and speak broadly about such practices/institutions from their context(s). How do these interlocking connections also speak to networks of artistic production, collaboration and creative activism? What does it mean to be a custodian of Hallett's work?

The lives and contexts of Hallett's photographs: these may include the people and places that have contributed to the productions and circulations, interpretations and care of Hallett's work such as family members, some of the people photographed, printers, publishers, collectors, archivists, curators, etc. Tracking the movement and uses of the photographs, locally and internationally. Also, many of the photographs acquired from the WOAC form part of larger bodies of work. Thinking through notions of archival practice, what is at stake when presenting and/or collecting single images that form part of larger narratives, and even movements?

Voice, text, discourse: the attempt to track Hallett's utterances beyond image through written and spoken word in interviews, catalogues, presentations, etc.) seeks to engage with his contributions to the debates about the relationship between text and image, which is critical to photography and other productive discourses. How these questions of voice and text are also situated in different socio-political context: the suppression of apartheid South Africa, conditions of exile, and post-apartheid democratic South Africa.

PUBLIC PROGRAMMING

Conversation series

A series of virtual conversations was developed to engage with some of the above questions.

Conversation 1: Thurs 03 February 2022



Participants: elders Eugene Skeef and Lefifi Tladi, who developed friendships with Hallett during his exile years in London in the 1980s, shared their personal experiences (and archival materials) on Hallett. The conversation was guided by researcher-musician-curator, Valmont Layne.

Conversation 2: Thurs 05 May 2022



Participants: Maymoena Hallett, Gavin Jantjes and Rashid Lombard with Kwezi Gule shared their experiences about what it means to work with and care for collections and archives of George Hallett.

EXHIBITION

The exhibition opened on the 25th of June 2022 at Michaelis Galleries and remained on view until the 16th of July 2022.

This timeframe also marked two years since the passing of Hallett on Friday, the 1st of July 2020. After months of archival research, the curators received positive responses from custodians of archives about the possibility of viewing materials by/about Hallett. We hope to have the resources and support to curate a live public event to commemorate the life and work of Hallett.



The exhibition was opened by journalist and playwright, Sylvia Vollenhoven and was well attended.





Feminism Ya Mang, Yethu, Yani

WOAC hosted the [Feminism Ya Mang](#) travelling exhibition at the Centre for African Studies Gallery on Upper Campus with public discussions, walkabouts and an opening event. The exhibition opened on the 6th of May 2022 and remained on view until the 11th of June 2022.



Learning Feminisms is a regional project that was initiated by the Goethe-Institut Kigali, Rwanda. *Feminism Ya Mang, Yethu, Yani* (FYM) first opened at the Goethe-Institut Johannesburg in 2021 as part of the South African iteration of Learning Feminisms. Following the Johannesburg showing, the exhibition travelled to the Polokwane Art Museum; then to the Centre for African Studies Gallery at UCT before proceeding to the North-West University campus. The Cape Town exhibition was financed by the Goethe-Institut and UCT and facilitated by the Works of Art Collection.

WOAC secured the Centre for African Studies Gallery for a one-month period from 3 May to 10 June. FYM would become the first exhibition (and medium-term activation) hosted by the gallery since its 2019 renovation and 2020-21 Covid-lockdown.

The exhibition was described by the curators as “a reflection of the diversity of experiences and expressions in being woman in spaces such as those represented in the exhibition images, artwork and installations. Notions of

gender or queerness are not static and are constantly being challenged by a myriad of lived experiences. By engaging with this complexity, the exhibition aimed to celebrate the diversity of knowledge that contributes to our regional experience of Feminisms.”

CURATORS, ARTISTS AND ARTWORK

Feminism Ya Mang, Yethu, Yani was conceptualised by Samantha Modisenyane and Masechaba Moloi in collaboration with artists Danci Mupotsa, Motlatsi Khosi and Lindiwe Mngxitama. The exhibition included images, artwork and installations by nine artists:

- Jodi Bieber, 6 photographic prints from the collection *Women who murder their husbands*.
- Amy Ayanda, 2 prints of large-scale water colour paintings titled *Return to the Skin* and *Embrace*.
- Teresa Firmino, 1 print of large-scale painting titled *Respect, Waste, Recycle*.
- Helena Uambembe, 2 prints of works titled *As Meninas* and *Brothers in Arms*.
- Kelly Johnson, 1 photographic print titled *I See You*.
- Lulama ‘Wolf’ Mlambo, 2 prints of paintings titled *the existence is lived* and *Let your will be done on earth as it is in heaven*.
- Saaiqa, 4 photographic prints, one titled *Dog Rose* and a Triptych titled *Carrion Flower*.
- Thato Ramaisa, 2 photographic prints, portraits, the subjects titled *Bafana Khumalo, Alexandra and Glow, Marshall Town*.
- Jabu Newman, 2 video installations titled *Inside Out* and *Untitled: Friends*.

The exhibition included two more videos, produced for the purpose of providing “visual dictionaries” titled *African Feminism, An Introduction*, and *African Feminism – Shebeens and Shebeen Queens*.

The exhibition was further enhanced by two installations, conceptualised by the curators. *Home of Empty’s* mimicked a shebeen set up – beer cases, empty beer bottles - the title displayed via a bright mural on a green painted wall background. The second



was titled Pinky's Hair Salon and included a salon swivel chair, a wig display, a set of hair extensions, towels and various nail care items. The title was again displayed via a bright mural, on a bright pink background. The murals were prepared by Cape Town artist Wayne Beukes.

"New" elements added were an installation of newsprint across two walls in the space, adding to the Shebeen feel, and an impromptu 'banner' – the exhibition title *graffiti'd* on newsprint and visible from outside the gallery.

PLANNING AND INSTALLATION

The Curators and WOAC project coordinator liaised over a period of three months, from early February 2022, a sufficient timespan given that the exhibition was already one year in the making and with Cape Town seeing its third incarnation. All aspects to do with exhibition material, artwork, installation components, text and exhibition collateral, as well as programming and artists' liaison, being the responsibility of the Curators. The Curators also took responsibility for their own travel and accommodation arrangements. Exhibition transport was facilitated by the Goethe Institut.

The WOAC project coordinator managed the budget allocated by WOAC, in close consultation with the Curators; and facilitated invoicing and payments, with the assistance of Robert Keith, Hiddingh Campus Finance Administrator. Given the Curators physical distance, limited Cape Town network and limited time in Cape Town, the WOAC project coordinator was responsible for all venue liaison and preparation; and for actioning any advance installation requirements, within budget allocated. This included scheduling, sourcing and overseeing a painting contractor.

Installation was scheduled over three days, with the curators, project coordinator and one hired production assistant on the floor. It being a travelling exhibition, a considerable amount of time went into "re-staging", but all bar the vinyl installation was completed in good time. Most of the exhibition was self-installed, while a UCT service provider, Picture Hanging Services hung the bulkier work and were responsible for the vinyl installation.

Following its close on June 10th, the exhibition was de-installed by WOAC project coordinator and packed and transported by Goethe service provider. The venue was returned to its original by contractor, Nazeem Petersen of Petersen Projects and accepted with acknowledgement by the CAS Gallery curator.

DOCUMENTATION

Photographic documentation was done at and during the Opening, by photographer Xolani Tulumani; with additional documenting done by the UCT News team of CDM. The opening event panel discussion was recorded (sound only).

COMMUNICATIONS, MEDIA AND PR

With the exhibition having premiered in Johannesburg one year earlier all collateral, exhibition text, communications material, generic press release, some images etc. were already in place and could simply be duplicated and amended where necessary.

Specific to the Cape Town exhibition, an e-invite and e-flyer were designed and circulated. These were also used as 'posters' at the entrances to the Centre for African Studies. An exhibition guide (full colour A3 leaflet) was left for visitors/audiences as a takeaway.

The following media and social media platforms were utilized, and as follows:

WOAC website

21 April – the event was posted on the WOAC What's On pages

<http://www.artcollection.uct.ac.za/news/woac-hosts-touring-art-exhibition-womanhood>

4 May – the programming was posted on WOAC What's On pages

<http://www.artcollection.uct.ac.za/news/event-launch-and-opening-feminism-ya-mang-feminism-yethu-feminism-yani>

The event was posted on WOAC Facebook Banner between 22 April to 7 June, 9X posts. The event was also posted on WOAC Instagram between 22 April to 7 June, 12X posts. Further posts were done on the Goethe website, Facebook, Instagram and Twitter accounts; as well as a FYM Project Instagram account managed by the curators.

The event was posted on the CAS website

<http://www.africanstudies.uct.ac.za/news/woac-hosts-touring-art-exhibition-womanhood-cas-gallery>

UCT News reported on the exhibition on the 10th of May

<https://www.news.uct.ac.za/article/-2022-05-10-centre-for-african-studies-gallery-hosts-african-inspired-feminism-exhibition>

The exhibition press release was circulated to a limited number of media outlets, including the following: UCT News UCT Radio FMR, Cape Talk Bush Radio, Weekendspecial.com (website), Whats On in Cape Town (website)

Arttimes (website), CAS Gallery internal newsletter (Noma Africa); and social media (Riyaaz)

The Curator Masechaba Moloi was interviewed on Fine Music Radio's Cape Diary on Wednesday 4 May 2022. No other media coverage of the exhibition was secured.

EVENTS, ACTIVATIONS AND ENGAGEMENT

A curators' dinner was hosted on Thursday 5th May with curators, WOAC production assistant and members of the P_ssy Party Collective present.

The exhibition opening event, on Friday May 6th at 4pm included a Panel Discussion, facilitated by the curators, with artist guests Amy Ayanda,

Kelly Johnson and Jabu Newman as well as acclaimed drag performance artist, Odidiva Mfenyana. The P_ssy Party, offered as part of the programming package, took place on Friday 6th May from 8pm at a venue in Loop Street.

Three Artists' Walkabouts were planned for Saturday 7 May at 11am, 1pm and 3pm. The exhibition was open to the public on Tuesdays, Thursdays and Fridays from 10am to 4pm; and attended to by the WOAC Project Coordinator. A special group request was hosted on Saturday 4 June. Following the opening event, an invitation was extended to Cape Town based artists included in the exhibition, to use the space and exhibition for activations of their preference.





Delicia Govender, a student currently pursuing a Masters degree specialising in inclusive innovation at the UCT Graduate School of Business, brought groups of business interns to the space on two occasions; both group visits were facilitated by the WOAC project coordinator.

A number of postgraduate classes/conversation groups were hosted in the space, with the exhibition providing a welcoming and stimulating atmosphere. These groups were brought by Dr Fatima Seedat, HOD, African Feminist Studies, UCT; and Associate Professor June Bam- Hutchinson, pre-colonial and heritage studies researcher.

The WOAC project coordinator met with two groups of students following such gatherings, provided context, back story and responding to questions.

Two book launches were hosted in the space during the exhibition.

A few walk-ins were recorded during the Gallery's public opening hours, but with at least some student engagement on most days. The colourful activation of the space seemed to attract passers-by, many of whom did not know of the space or of its potential use as Exhibition Gallery, most notably a group of third year Architecture students, very excited about the prospect of utilizing the space for exhibition project of their own.

There were some shortcomings; for example, the spotlights in CAS gallery were not all working. Furthermore, there may be hidden resources in the Gallery storeroom (eg. glasses, other catering equipment, frames, easels – but with no inventory, or easy access available).

VENUE

We became aware in advance of the limited extent of venue resources and could thus manage well throughout. These included for example that only one remote and no headphones were available to use with the 3X television screens and had to be purchased.

Nonetheless, curators, coordinator, contractors and guests were all very well and generously received by CAS Gallery curator Minga Kongo; and basics such as a long ladder, plinths to use in the exhibition, and a cleaning service were readily available.

The activation of the space in this was very well received by academic and administrative staff in the building.





The Fire This Time

The Fire This Time was the launch of the four new acquisitions of Live art. This would be the first time UCT acquires Live artworks formally in their recorded form. The commissioned artists include Qondiswa James, Grant Julius, Lukhanyiso Skosana and the collaborators Lesiba Mabitsela and Lorin Sookool (details have been included under the section on commissions). The launch to publicly announce the works as being inducted into the UCT Permanent collection took place on the 15th of September 2022.

CONCEPT AND PROGRAMME DEVELOPMENT

WOAC had been in discussions about activating the Sarah Baartman precinct since 2020. In 2021, we approached the curator Pamela Dlungwana to discuss the key themes about that site, its heritage significance, its hidden histories, the protest events that took place at the site and the recent fires (literally and metaphorically). From this, Dlungwana developed the title and brief through for commissioned artists. In 2022, all four commissions were recorded and WOAC planned to screen the four

the
fire
this
time

keynote
Uhuru Pholofata

umsebenzi
Odwai Bongo | Sky Dladla
Thyane Dube | Xoliso Gwala
Ukhona Ntsali Mando
Athi-Patira Ruga

live art films
Qondiswa James
Grant Julius
Lesiba Mabitsela & Lorin Sookool
Lukhanyiso Skosana

*A series of live art interventions attending to the complex
(hi)stories that texture the Sarah Baartman precinct
- a key site of protest for decades.*

Thursday 15 September 2022 | 4.30pm
ngoLwesine 15 EyoMantshi 2022 | 4.30pm
Monument on Madiba Circle, Upper Campus

SCAN HERE






recordings and in discussion with the Institute of Creative Arts (ICA), the concept, themes and site-specific activations suggested in a recent proposal to the ICA, by artist/curator Thiyane Duda, were identified by Prof Jay Pather as particularly relevant to the conversation around *The Fire This Time*. The proposal was consonant with the committee's "search for an emancipatory, de-commodified people-centred approach to re-shaping an equitable, aware, justice-led, and enlivened public campus". Thiyane's proposal, titled *umsebenzi*, read as follows:

I have been reading an isiXhosa novel on instagram live for the past couple of months. The book is "Ithemba liyaphilisa" HOPE HEALS by Witness K Tamsanqa. I started the reading as a way of getting indigenous languages on digital platforms and to get black people taking an interest on indigenous literature, especially isiXhosa. Besides the obvious reason that isiXhosa is the language I know best of the indigenous languages, there's also rich isiXhosa literature that I feel is being neglected, especially by the people that can read the language, which is sad.

Recently it struck me that one of the themes explored in the novel, especially chapter two speaks to one of the key issues raised by students during the Rhodes Must Fall protests, that of decolonised education. The book was published in 1979 and the story in the book is set in 1800s when education was being introduced to the world of amaXhosa and their different reactions to it.

Duda's suggestion was for a public reading of a particular chapter of Thamsanqa's book, from the plinth where the statue of Cecil John Rhodes formerly stood; to add indigenous sounds to the reading; and to facilitate a panel to discuss the themes coming out of the chapter and how they link to the issue of decolonised education and the Rhodes Must Fall movement as well as the introduction of education to amaXhosa". Duda proposed Ukhona Mlandu as collaborator and facilitator; Athi Patra Ruga and Xolisa Guzula as panellists; and Sky Dladla and Odwa Bonga as contributing musicians.

Duda's intention was expressed as follows:

to make links between the themes of the chapter and Rhodes Must Fall movement, staging an isiXhosa reading accompanied by isiXhosa music where Rhodes used to stand decentres whiteness at UCT and it addresses one of the grievances raised during RMF, that black students do not see themselves reflected in the environment and culture of UCT. Furthermore, it responds to a question that was raised during the time, as to what must stand if Rhodes must fall. This reading says when the oppressor falls the oppressed rise.

I also think this reading being done at UCT would be critical in the context of the recent fire that consumed the African Studies Library, which housed many books and archives on black people.

Furthermore, it is also a restitution of isiXhosa and indigenous languages broadly and the contribution of indigenous intellectuals. It is a statement that indigenous languages are not only just functional, a status they have been reduced to, but they are intellectual, philosophical, spiritual, etc.

In a joint conversation, the ICA and WOAC accepted the above proposal, and conceptualised a film launch event that, in addition to screening the four films, would include the abovementioned elements as proposed by Duda.

In a series of discussions to follow, involving Duda, Mlandu and representatives of WOAC and the ICA, the following motivations and potential outcomes of such activations were recorded:

- Restitution of isiXhosa and other indigenous languages.
- Affirmation of the intellectual, philosophical, spiritual status of indigenous languages and representation.
- De-centering whiteness in campus spaces.
- For black students to see themselves reflected in the environment and culture of UCT.
- Addressing the question “What must stand when Rhodes must fall?”
- Reflecting on sparks in the university’s ongoing aspiration for transformation.



In addition to the live art and film project title, *The Fire this Time*, *umsebenzi* was added to describe that part of the programme to be facilitated by Duda and Ukhona, the motivation recorded as follows:

"It means and speak to work/responsibility - as in we are doing the work we are supposed to do, especially in spaces such as UCT. We are attending to our responsibility of fixing what we find problematic in such spaces. We are doing the work of putting our languages and culture where they belong. We are doing the work of restituting the dignity of our languages/culture, therefore our people's, especially in spaces such as UCT that have made black people feel alienated. This project is acknowledging the works/contribution (iimisebenzi) of vernacular intellectuals.

Umsebenzi also speaks to the spiritual component of the project, that it is more than just a reading and discussion these works in that space. We are connecting to Tamsanqa's prayers, as we believe that much like any work, especially creative work (umsebenzi), his work was prayed for. His work is the manifestation of his gift from his ancestors.

Umsebenzi also speaks to the spiritual component of the project, that it is more than just a reading and discussion these works in that space. We are connecting to Tamsanqa's prayers, as we believe that much like any work, especially creative work (umsebenzi), his work was prayed for. His work is the manifestation of his gift from his ancestors.

There's also the gathering of people for a ritual ceremony meaning and in this case the ritual ceremony is sonic and visual transformation on of the space that is UCT Upper Campus. The combination of isiXhosa and English also works because it captures the third space elements that permeates the work, Tamsanqa argument and



languages of engagement that we agreed upon. It also speaks to the fact that the intention of inserting vernacular languages and intellectual works at a space such as UCT is not to the exclusion of English, but to create a space of linguistic equality."



COLLABORATORS, COMPONENTS and LOCATIONS

WOAC and the ICA agreed to a collaborative presentation on Upper Campus.

- Thiyane Duda and Ukhona Mlandu were co-opted as guest collaborators.
- Sky Dladla and Odwa Bongo were invited as guest musicians.
- Athi Patra Ruga and Xolisa Guzula were invited as guest panellists.
- WOAC invited Dr Uhuru Phalafala to present a Keynote as part of the final programme.
- WOAC invited the four artists whose commissioned works would be presented on film, as non-participatory guests at the event.

The event would consist of the following COMPONENTS.

- WELCOME - Prof Nomusa Makhubu
- FACILITATORS' INTRODUCTION - Ukhona Ntsali Mlandu
- KEYNOTE - Dr Uhuru Portia Phalafala
- READING - Thiyane Duda - (*in isiXhosa, no translation*), Chapter 6. Page 34-43 of *Ithemba liyaphilisa*, by Witness K. Tamsanqa (1928 – 1998) ISBN 10: 0869860445 / ISBN 13: 9780869860441 / Publisher: Lovedale Press. 1979.

PANEL DISCUSSION

A panel reflected the theme of colonised education as presented in the novel, published in 1979 and set in the 1800s when formal education was first introduced to the amaXhosa; and explore its trajectory to the Rhodes Must Fall movement and subsequent narrative around the decolonisation of education.

Facilitator: Ukhona Mlandu. Panellists: Athi Patra-Ruga; Thiyane Duda; Dr Xolisa Guzula. There was also music *throughout to fill the transitional spaces between event components* by musicians: Odwa Bongo (vocals, uhadi); Sky Dladla (vocals, uhadi, drum).

<p><i>Ngokwenza njalo ususa lomkhuba wosoloko kujongwe kubumhlophe yay uphakamisa imibuzo ngendawo yelwimi nengqondi zesintu eMzantsi Afrika and in institutions of higher learning njenge Yunivesithi yaseKapa.</i></p> <p>Umsebenzi yi colab okanye umrholiso phakathi kukaThiyane Duda, Ukhona Ntsali Mlandu, Athi-Patra Ruga, Sky Dladla noOdwa Bonga.</p> <p>15 September 2022 4.30pm Monument on Madiba Circle</p>	<p>Umsebenzi wenza i link phakathi kwemiba ephumakwisahluko sencwadi malunga nokufika kwemfundo kwaXhosa/kwaNtu kunye ne call to action yabafundi ababekwintshukumo zeRhodes Must Fall neFees Must Fall zika-2015, calling for imfundo ekhululekileyo kubukolonyali.</p> <p>LO msebenzi ubeka emehlweni deliberately yaye u acknowledg(a) igalelo lendidi- ngendidi zengqondi zesintu in knowledge production eMzantsi Afrika, kwakunye neendlela ezininzi zokwazi nolwazi.</p>	<p>UMSEBENZI vi installation e multi-layered enjongo yaseKapa kunye noMzantsi Afrika at large.</p> <p>Iqukaumculo wesintu, ufundo lesahluko esisuka kwincwadi "Ithemba Liyaphilisa" ngokubhalwanguWitness K. Tamsanga, olwakulandelwa yi discussion ngemiba ephuma kule chapter. Yonke le nto iyakwenzeka kwigonga elalisakuma isi-statue sika Rhodes nakwi world wars memoriam, Sarah Baartman Precinct, Upper Campus, University of Cape Town.</p>
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FILM SCREENINGS

Premiere screenings of the four films documenting the series of commissions for the WOAC project, *The Fire This Time*, the first such project to establish a base for new live artworks in the UCT collection by artists: Qondiswa James & Tapiwa Ghuzza; Grant Julius; Lukhanyiso Skosana; Lesiba Mabitsela & Lorin Sookool.

LOCATIONS

- The event was conceptualized as an outdoor event, to be hosted at various locations around the Sarah Baartman precinct, geographically anchoring it in the same manner as the four live art interventions/installations.
- The plinth of the former Cecil John Rhodes statue, on Madiba Circle, was chosen for the Welcome, delivery of the Keynote as well as the Book Reading by Thiyane Duda.

- The World War II Memorial monument, in the car park between Jameson and Smuts Halls, were chosen as site for the Panel Discussion.
- Following a series of trials exploring outdoor surfaces for projection of films after dark (Smuts and Fuller Halls, the sides of Sarah Baartman Hall) as well as indoor spaces (Sarah Baartman Hall not available on the preferred date; Molly Blackburn inside wall surface), the front façade pillars of Sarah Baartman Hall was chosen, and for a stretch canvas to be tied around the pillars as 'screen'. Molly Blackburn Foyer was secured as back up venue in case of inclement weather.

The event stretched from 4.30pm, allowing for late afternoon, early evening attendance (not interfering with teaching schedules and other campus activities) until 8.30pm, allowing for films to be projected after dark.

COMMUNICATIONS, MEDIA, PR & DOCUMENTATION

The following event marketing collateral were designed:

- Facebook cover; Facebook post; IG posts X2; and IG story (announcement).
- An IG story series in isiXhosa (X3).

There were also various photographic posts of artists and collaborators.

WOAC social media and web platforms were activated in the following way: WOAC Facebook 6 posts between 2 September and 15 September WOAC Instagram. 8 posts between 2 September and 15 September. 2 posts following the event.

Hard copy Poster

30 X hardcopy posters, with attached 30X leaflets with Umsebenzi text were put up on key locations on Upper, Middle and Hiddingh campus.

WOAC Website

<http://www.artcollection.uct.ac.za/news/event-fire-this-time-launch-live-art-collection-outdoor-films-upper-campus>

UCT Media

The event was publicised on UCT Radio – interview with WOAC chair, Nomusa Makhubu, The event was covered by UCT News:

<https://www.news.uct.ac.za/article/-2022-09-22-a-fire-in-our-heart>

INVITE, RSVP & ATTENDANCE

The WOAC email address received 24 emails representing 35 RSVPs for the event. On the day, at the beginning of the programme, the Project Manager recorded an estimate of 94 active attendees.

DOCUMENTATION

The event was covered by CMD Photographer Lerato Maduna; and a selection of photographs recorded. Videographer Daniel Rutland Manners was appointed for videographic documentation and delivered two edited videos, one an overview of the event, start to finish; the other a recording of the full Keynote address.

Audio Engineering was subcontracted for provision of audio equipment and delivered a sound recording, of excellent quality, covering the event from start to end of Panel Discussion.

CAMPUS SUPPORT & SERVICE PROVIDERS

WOAC liaised and worked alongside the following departments to ensure that event permissions were in place and requirements met.

- ICTS was approached for provision of outdoor sound set up but suggested an external service provider, Symlogic, whose quotation was found to be prohibitive.
- Traffic: Madiba Circle – in particular the stretch known as Rugby Road – was cordoned off for the duration of the programme presented around the CJR plinth and WWII memorial; campus traffic, including Jammie shuttles were successfully diverted. At least one traffic officer was in place for the full duration of the event and including set up and strike. Yellow traffic barriers were set up along Rugby Road as well as in the parking area around the WW memorial.
- Health & Safety were kept informed throughout for event assessment where necessary.
- Campus protection services were kept informed throughout; for event assessment and crowd control where/if necessary.
- Upper campus maintenance, and the electricity department in particular, assisted with provision of temporary DB board on the piazza; and access to power from the World War Memorial.
- Smuts & Fuller Residences wardens were kept informed and approached re. access to power.
- Sport administrators were kept informed of activity in proximity to sports fields.

- Head of Brands & Campaigns were approached re. temporary removal of marketing banner from front pillars of Sarah Baartman Hall; Health & Safety consulted re. erection of 'screen' in its place; Maintenance and P Jacobs consulted re. scaffolding and installation of 'screen'.
- ICA kindly offered the use of their outdoor projector for the film screenings, which was a significant saving on technical spend.

Once clearly briefed, most UCT departments provided excellent support, especially where approaches were made in person and delivery closely managed (reminders, checks, follow ups).

Also worth noting is that the Molly Blackburn Foyer was booked via central Venue Booking system well in advance – as a Plan B venue in case of inclement weather – but was then occupied by a different group on the evening of the event.

EXECUTION

The WOAC and ICA teams are a good match for a project of this nature and scope, well experienced, calm and collected, and with a complementary skill set between them. All WOAC and ICA staff members, including two student ushers/runners who assisted on the day, played their part with efficiency and flair.

- WOAC's responsibilities included managing budget, timeline, event logistics and event payments; artists communication, fees, travel and accommodation; securing venues, sites and locations; vetting and appointing service providers; and managing inter-departmental communication, in particular with regards to campus permissions and support. WOAC also oversaw design, PR campaign and documenting the event.
- WOAC and ICA shared responsibility for marketing and public relations.
- ICA facilitated artists' payments, as per agreement.
- The service providers Audio Engineering (sound), Bedouin Tent Masterz (screen) and Jacobs' Partitioning (banner installation) all delivered service and content of outstanding quality. Two
- ICA runner/ushers, Nonhlanhla Ntlanhla and Bevan Blankenberg were an immense help in carrying, fetching, servicing and crowd control.
- ICA Technical manager, Buntu Tyali, flawlessly executed the film screenings, with ICA equipment on loan.

Proceedings were documented with recordings of outstanding quality; also used in the video documenting the event.

Public Engagement and Online Presence

Website, Database and Social Media

The website is updated regularly to announce new acquisitions and activities of WOAC. Additional to ongoing posts on the WOAC social media pages and WOAC website, the UCT art collection and WOAC projects were also featured in UCT News.

One of the challenges is the continuous updating of the database (to rectify changed locations of artworks, add new acquisitions and remove deaccessioned works).

Research and Writing

WOAC has continued in objective to develop writing and research on the works in its collection by approaching emerging and prominent writers to write about artworks that have been newly acquired for the collection.

In 2022, we approached the writers Cheriese Dilraj and Sihle Motsa to write about Karabo Kim Makin's *Colour Theory* and Senzeni Marasela's *Waiting for Gebane*. These essays have been published and are available on the WOAC website. This project allows deeper engagement with the collection and encourages awareness of the changing face of the UCT Works of Art Collection.



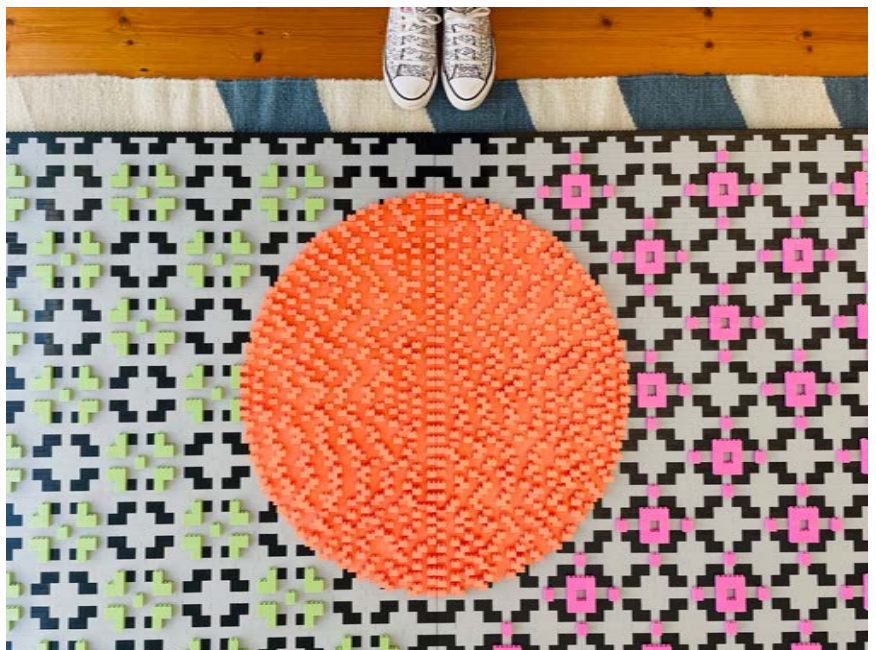


Collection Management

Collection management encompasses the shaping, development and enhancement, and conservation of the full UCT art collection.

Acquisitions & Commissions

Faatimah Mohamed-Luke was commissioned to complete an installation in in the d-school building. This work, titled *Come As You Are*, has now been accessioned into UCT's art collection.



The four commissioned Live artworks as stated in the Collaborative Projects section are:

QONDISWA JAMES

This is durational and performative installation was a moving sculpture, a pilgrimage, from Rhodes Memorial at first light, via the Constantia gate, Upper Campus southern pedestrian entrance and Library Road, to Sarah Baartman Hall, across Jameson Plaza and Residence Road to the vacant Cecil John Rhodes plinth on Madiba Circle. The sculpture arrived as a shadow, shrouded in black, held and then bound to the plinth by rope artist TAPIWA GUZHA.



James views her installations as “busking”, using a “soapbox” as tool to interrogate in/visibility, to share information, to witness, to reflect, to disrupt, to dwell and to imagine alternative presents.

The intervention/installation was performed on Monday February 7th, 2022, from first light, and ending at midday.

GRANT JURIUS

Muralist GRANT JURIUS'S unique surface work, of brown paper charcoal drawings and glue, temporarily lived on the black painted construction boards surrounding the Jagger Library fire site. The work was installed facing the steps of SB Hall and Molly Blackburn foyer side doors. Like the architecture surrounding it, the work was brittle, and withered over a period of weeks, until no trace of it remained. Alongside his haunting imagery, Grant created an imagined live performance by a mythical band, The South Easter Six, which was recorded in studio at The Kreyol Kraal.



Jurius's work was installed over a 5-hour period from 3pm on Monday February 7th, 2022. The work, and remnants of it, remained until the surface it was installed on had to be repainted for an exhibition commemorating the one-year anniversary of the Jagger Library fire during April.

LUKHANYISO SKOSANA

For Skosana, voice-work, the Sanskrit system of “rasa”, body mapping and free writing form the foundation of their performance practice. Their work is centred around the body as site, generating images and narratives through performance.

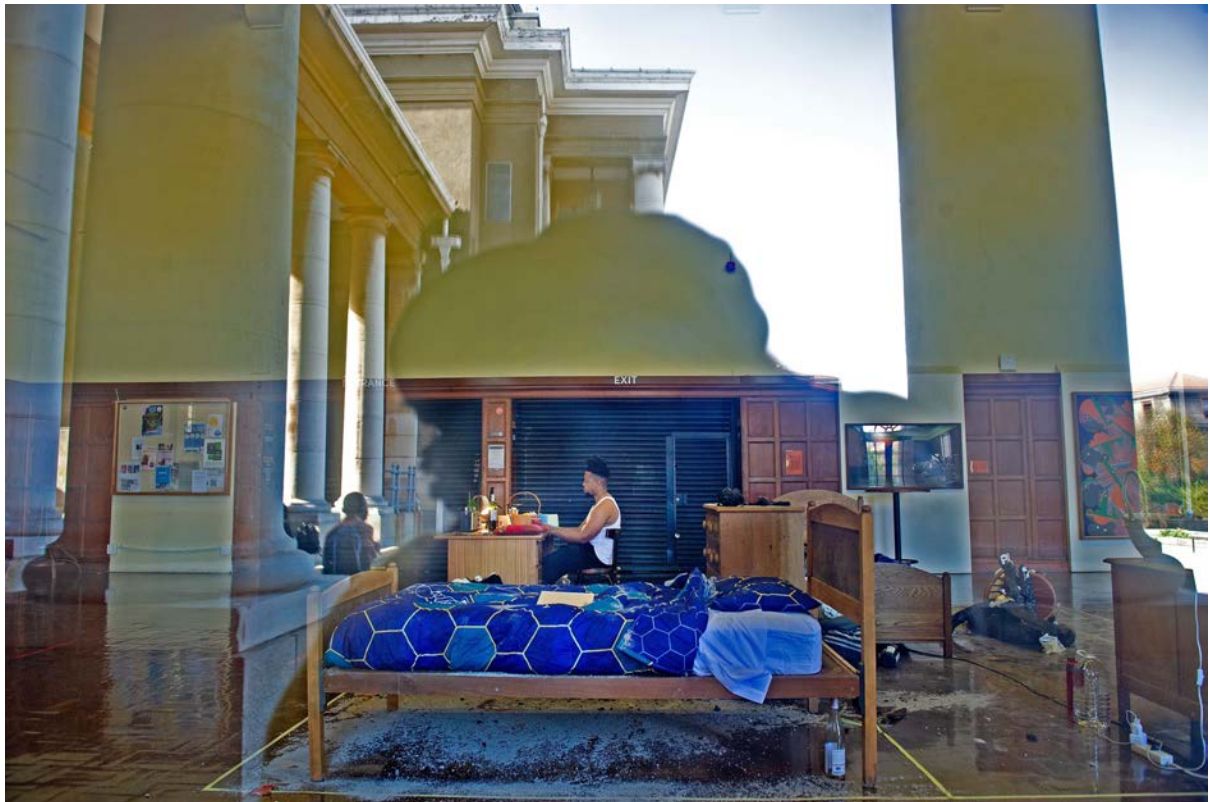
For this project Sarah Baartman Hall provided the intersection of site as body, body as site. Lukhanyiso’s was a performative installation based on the artist’s interpretation of the bodies of Sara Baartman, Zainunnisa ‘Cissie’ Gool, Simon Tseko Nkoli, Kewpie, Eudy Simelane and other prolific womxn, femme, black, queer bodies throughout our South African history.

Skosana’s performative installation was planned for Wednesday 16th March, at first light, but rescheduled due to a blustering south easter, to Thursday 17th March 2022. It was performed over a two-hour period, from 7am to 9am.



LESIBA MABITSELA AND LOREN SOOKKOO

Interdisciplinary artist and Johannesburg-based fashion designer, Lesiba Mabitsela and performance artist Lorin Sookkool's long distance collaboration for *The Fire This Time* became a format for their durational site-specific installation. The two artists' bodies of work converged in *House house*, a 24-hour *live-in* in the Molly Blackburn Foyer, where the artists carried out domestic activities alongside each other, but in isolation, communicating only via social media platforms. Their process often reminds of childhood play, dress-up, or playing house, through which they explore various forms of performing adulthood, of problem-solving, and of intimacy. They ask whether the games we played as children possibly illustrate, declutter and cleanse the trauma left behind in the shadows?



Mabitsela and Sookkool entered their *House* at 6pm on Friday 18th March 2022 and left at 7pm on Saturday 19th March 2022.

PROJECT SCOPE, TIMELINE and CAMPUS SUPPORT

Four artistic interventions were installed and/or performed between January and the end of March 2022. The interventions were ephemeral in nature, existing for a short period of time and leaving no trace or mark or remnant once complete. These interventions ranged in duration from 2 hours to 24 hours and involved a maximum of 2 (two) artists and 2 production assistants. Except for space and electricity supply (in some instances) interventions are self-contained and self-sufficient. Interventions did not rely on audience or crowd gathering or participation.

WOAC documented the interventions from the angle of a spectator, with all documented material to be made available to artists. Interventions were photographed by UCT's CMD, and videographed by an approved service provider in teams not exceeding three people.

CAMPUS SUPPORT

Ample notice of the project intention and clear communication around the footprint and impact of installations, in the form of a series of in-person and online meetings with key personnel, lay the groundwork for full cooperation, a solid support network and, on more than one occasion, standby support, during all four installations. Some examples include: maintenance and restoration of CJR plinth, provision of portable DB boxes, access to additional cabling where needed; assistance with sourcing furniture.

Campus security assisted in overseeing all installations and in particular the 'overnight' in Molly Blackburn foyer. ICTS ensured wifi access to artists while on site. Venues helped with venue, space bookings. Health & Safety, Traffic assisted with oversight and permissions. CMD made available CMD staff photographer Lerato Maduna to document the project; covered interview with 3 of 4 artists; and edited a cover story for UCT news/online platforms.

DOCUMENTATION & FILMS

CMD Photographer Lerato Maduna was present for all four installations, for photographic documentation. Videographer Daniel Rutland Manners was appointed for videographic documentation and to edit and deliver four short films as well as four trailers. Both service providers were found reliable, with the flexibility often required by live art installations, of excellent production and artistic standard and prompt on delivery.

Without exception, the artists were thrilled at the very first edit Manners delivered. Clear and thorough feedback from the artists inclined to engage more closely with the editing process, made for a relatively quick turnaround

in the delivery of the final four films, delivered by the end of April, two weeks past the original deadline.

Manners' films, as well as a selection of Maduna's photographic work can be viewed on the project page at <http://www.artcollection.uct.ac.za/art/the-fire-this-time>

COMMUNICATIONS, MEDIA AND PR

During the installation period, communication was entirely internally focused, as an external campaign came into effect once the films were launched to the public (15 September 2022).

WOAC social media platforms were activated in the following way: WOAC Facebook (1 April to 14 April, 9 X posts, one overview + 2 per artists/project), WOAC Instagram (1 April to 14 April, 9 X posts, one overview + 2 per artists/project), Web (8 June 2022 CMD's project overview for UCT online platforms, including WOAC webpage *UCT welcomes four new live art commissions to the university art collection*)
<https://www.news.uct.ac.za/article/-2022-06-08-uct-welcomes-four-new-live-art-commissions-to-the-university-art-collection>

<http://www.artcollection.uct.ac.za/news/uct-welcomes-four-new-live-art-commissions-university-art-collection>

Conservation

Conservation remains a major challenge. The UCT collection is displayed across campuses and ensuring continuous monitoring and prevention of damage and loss requires human resources. Currently, we depend on willing committee members to go to particular locations to check the condition of work and sometimes we receive reports from staff and students of damages that have been identified. The appointment of a Curator & Collections Manager will enable the periodical checking of artworks and provide regular conditions reports for continued conservation.

Budget

The WOAC 2022 Acquisitions budget ask of R1m was approved in addition to the Operations budget ask of R693 942. The planning process started in 2021, and planned projects have been executed between January 2022 and now. All project documentation may be found on our website at this [link](#).

Our current funding model continues to be a challenge. In future, we hope to strengthen our fundraising strategies.

End.

