

THE IMAGINED NEW

Working through alternative archives

Art, History & the African Diaspora

University of Johannesburg 10-12 May 2019

Convened by the Visual Identities in Art and Design Research Centre
& the Center for the Study of Slavery and Justice (Brown University)

www.viad.co.za | www.brown.edu/initiatives/slavery-and-justice

Or, what happens when History is a catastrophe?

UJ ARTS & CULTURE

FACULTY OF ART,
DESIGN &
ARCHITECTURE



A rich tradition of critical work around African and African Diasporic art and culture has opened up over the second half of the 20th century. This critical development was prompted by such initiatives as *The 1956 Paris Conference of Black Writers and Artists*, and *The 1969 Pan African Festival of Algiers* – not to mention the work of, amongst others, the Art Society in Nigeria, the Black Arts Movement in the United States of America, and the Caribbean Artists' Movement of the 1960s. On the Continent, dialogues initiated by these radical departures have been further developed through debates that both attended and followed important biennials in Dakar, Bamako and Johannesburg, and more recently Lagos, Kampala and Lubumbashi.

This discursive tradition has been enriched but also complicated by the growing attention given to modern and contemporary African and African Diasporic art practices – through exhibitions and publications ranging from contested mega-shows such as MoMA's 1984/5 *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern* to the more critical responses of Okwui Enwezor, Chika Okeke-Agulu, Kobena Mercer and others. Through the input of its participants, *The Imagined New* seeks to move this conversation forward through a distinguishing set of focal concerns. We hope to reflect on, and think through, ways in which Living Histories working through Black Memory as archives might offer a plurality of imagined futures. We do not claim to be operating on the scale of the above-mentioned conferences and biennials, rather we engage with this tradition by asking questions about refusal, freedom, art practices, history, memory, archives and Black subjectivities, as historically enacted and embodied in the present.

Seeking to facilitate a generous and generative space – focused on meaningful dialogue and productive exchanges, meetings, and future collaborations – this gathering brings together invited scholars, curators and artists recognised for their work and preoccupations with creative and curatorial practices related to legacies of slavery, colonialism and apartheid; alternative approaches to history-making and the 'archive'; as well as the political work of the radical Black imagination.

THE IMAGINED NEW (OR, WHAT HAPPENS WHEN HISTORY IS A CATASTROPHE?)

is a collaboration between the Visual Identities in Art & Design Research Centre (VIAD), University of Johannesburg, and the Center for the Study of Slavery and Justice (CSSJ), Brown University.

PROGRAMME

FRIDAY 10 MAY 2019

UJ Arts & Culture, Dance Studio (DS1) | UJ Kingsway Campus

11:00 – 11:30	Registration Tea & coffee
11:30 – 11:50	Welcome Leora Farber (VIAD Director)
11:50 – 13:00	Participant introductions
13:00 – 14:00	Lunch Adjacent Dance Studio (DS2)
14:00 – 14:30	Session 1 Workshop rationale & objectives Anthony Bagues
14:30 – 16:00	Group sessions Workshop expectations & group feedback
16:00	Tea & coffee

FRIDAY EVENING EVENT

[The Roving Bantu Kitchen](#) | 125 Caroline Street, Brixton

18:00 for 18:30	Book launch <i>COMMITTED TO MEMORY. The Art of the Slave Ship Icon</i> (Cheryl Finley) In conversation: Cheryl Finley & Nicola Cloete (HoD Art History, Wits)
20:00 –	Music & Dinner

Please note: Whilst a welcome drink and snacks will be catered for, dinner and drinks will be available but not included. Please join us for this special evening!

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SATURDAY 11 MAY 2019

UJ Arts & Culture, Dance Studio (DS1) | UJ Kingsway Campus

- 9:30 – 10:00 Tea & coffee
- 10:00 – 12:30 Session 2 | Facilitated by Surafel Wondimu Abebe
LIVING HISTORIES. Black memory as performing archives of the Imagined New
- 12:30 – 13:00 Alberta Whittle: *sorry not sorry* | Screening & Performance | (DS2)
- 13:00 – 14:00 Lunch | UJ Arts & Culture foyer
- 14:00 – 16:30 Session 3 | Facilitated by Tina Campt
REFUSAL. Black precarity, and creative strategies for Living Otherwise
- 16:30 Tea & coffee
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SATURDAY EVENING EVENT

Goodman Gallery | 163 Jan Smuts Ave, Parkwood

- 18:00 Exhibition walkabout with photographer Jabulani Dhlamini
ISISEKELO | A solo exhibition by Jabulani Dhlamini
For his fourth solo exhibition, Jabulani Dhlamini presents a recent series of photographs taken across South Africa and the Continent. Marking a departure for Dhlamini, this work sits between figuration and abstraction which results in images that are both decisive and critical, resisting easy interpretation or categorisation.
SHOWING | Selected works from the Goodman Gallery Showing Room
- 20:00 Dinner, hosted by the Goodman Gallery and Jabulani Dhlamini
La Cucina di Ciro, 43 7th Avenue Parktown North

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SUNDAY 12 MAY 2019

UJ Arts & Culture, Dance Studio (DS1) | UJ Kingsway Campus

- 9:30 – 10:00 Tea & coffee
- 10:00 – 12:30 Session 3 | Facilitated by Geri Augusto
- THE EVERYDAY AND ITS OTHER FUTURES.**
Rethinking African/Diasporic sacral art practices
- 12:30 – 13:30 Lunch | UJ Arts & Culture foyer
- 13:30 – 14:30 Session 4 | Facilitated by Saidiya Hartman & Anthony Bogues
- CLOSING REFLECTIONS**
- 14:30 Announcements & thanks: Leora Farber
- 14:45 Tea & coffee
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AFTERNOON EVENT | PUBLIC PANEL

The Centre for the Less Good Idea

261-279 Fox Street, Maboneng

- 15:30 – 18:00 Public Panel Discussion
- MUSEUMS FOR WHOM, MUSEUMS FOR WHAT?**
- Facilitated by Khwezi Gule, Chief Curator, Johannesburg Art Gallery
- Panelists: Molemo Moilola, Thomas J. Lax, Ingrid Masondo & Cláudia Rocha
- Welcome address by William Kentridge
- This public panel discussion initiates **THE JAG CONSULTATIONS** – a series of focus groups & public sessions presented by the Johannesburg Art Gallery (JAG) and VIAD during 2019. For more information, visit: www.viad/jag-consultations

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PARTICIPANTS | [Short biographies can be found at the end of this document](#)

Surafel Wudime Abebe, AAiT, Addis Ababa

Geri Augusto, Brown University

Anthony Bogues, CSSJ, Brown University

Tina Campt, Brown University

Nicola Cloete, Wits University

Felicia Denaud, CSSJ, Brown University

Cheryl Finley, Cornell University

Maiyah Gamble-Rivers, CSSJ, Brown University

Gabrielle Goliath, Artist

Thembinkosi Goniwe, Rhodes University

Khwezi Gule, Johannesburg Art Gallery

Keitu Gwangwa, Windybrow Art Centre

Keval Harie, GALA

Saidiya Hartman, Columbia University

Russel Hlongwane, Cultural Producer

Nomvuyo Horwitz, University of Johannesburg

Erica Moiah James, University of Miami

Saarah Jappie, Wits University

Sharlene Khan, Wits University

Thomas J. Lax, MoMA

Lesley Lokko, GSA, University of Johannesburg

Ingrid Masondo, Iziko SANG

Same Mdluli, Standard Bank Art Gallery

Thabang Monoa, University of Johannesburg

Thato Mogotsi, Independent Curator

Farieda Nazier, University of Johannesburg

Shonisani Netsia, University of Johannesburg

Zamansele Nsele, University of Johannesburg

Cláudia Rocha, MnBA, Rio de Janeiro

João Roxo, Visual strategist, Maputo

Huda Tayob, GSA, University of Johannesburg

Deborah Thomas, CEE, University of Pennsylvania

Alberta Whittle, Artist

Mabel Wilson, Columbia University

Nelisiwe Xaba, Artist

VIAD team

Leora Farber (Director), James Macdonald (Curatorial & Research Manager), Amie Soudien (Curator & Researcher), Mandisa Tshiqi (Administrative Coordinator), Nikita Keogotsitse (Curatorial Intern)

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Surafel Wondimu Abebe is a public-intellectual who uses academia, performance, and media as his sites of un/re/thinking representational practices. He has worked with the Ethiopian National Theatre and various arts institutions as an actor, playwright and poet. Abebe has also been involved in Ethiopian electronics and print media for more than 25 years as a co-founder of different programmes, as an editor, producer, and host. He obtained a degree in English Literature minoring in Political Science and International Relations from Addis Ababa University, and received his MA in Cultural Studies at the same university, where he served as a lecturer and Assistant Dean in Humanities. Having completed his PhD in Philosophy of History and Performance Studies at the University of Minnesota, Abebe works as a researcher at the Institute of Ethiopian Studies, Addis Ababa University, where he also serves as an Assistant Professor at the Center for African Studies and College of Performing and Visual Arts.



Geri Augusto is Gerard Visiting Associate Professor of International and Public Affairs and Africana Studies at Brown University, and a Watson Institute Faculty Fellow. She is interested in epistemologies of practice, subjugated knowledges, histories of science and technology, and radical black transnationalism. Augusto has published widely on her interests, including chapters in the volume, *What Do Science, Technology, Innovation Mean from Africa?* (MIT Press, 2017), and in *The Road to Democracy: International Solidarity*, Vol. 3 (SADET, Pretoria, 2018). She serves on the board of the Student Nonviolent Coordinating Committee (SNCC) Legacy Project, and is one of the editors of its Digital Gateway. In Brazil, where she was a Fulbright scholar, Augusto collaborates with the Steve Biko Cultural Institute (Salvador), the research groups Traduzindo no Atlantico Negro (UFBA), and the Escola das Aguas (Salvador). Her current projects are a multimodal book entitled *Plant Thoughts*; an annotated volume entitled *Kalunga Letters*; and a photo-essay on *Historical Spaces, Hierarchical Gods*. Her assemblages *Liquid Remedies, Plants of Bondage/Liberation Flora and Negro Cloth Nkisi*, depicting the knowledges of enslaved women, have been exhibited in Miami and Providence. Augusto lived in Southern Africa for 18 years, where she worked with the Tanzania Publishing House and SADC, among other institutions.



Anthony Bogues is a writer, scholar and curator. He is the author/editor of seven books in the fields of Haitian art, history of political thought and intellectual history. He has curated shows in the United States of America (USA), South Africa and the Caribbean. His forthcoming publication is entitled *Haitian Art: Loas, History and Memory* (2019). He is series editor for the book series, *Black Critique* (Pluto Press) and is working on a solo-authored book entitled *Black Critique; Race Slavery Capitalism and Freedom*. He is the Asa Messer Professor of the Humanities and Critical Theory and the Inaugural Director of the Center for the Study of and Slavery and Justice, at Brown University and Visiting Professor in the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg.



Tina Campt is the incoming Owen F. Walker '33 Professor of Humanities and Professor of Modern Culture and Media, Brown University, and a Research Associate in the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg. Campt is a black feminist theorist whose work explores gendered, racial and diasporic formation in black communities in Europe, the USA, and Southern Africa through the oral, sonic and visual cultural texts produced by these communities. She is a founding member of the Practicing Refusal Collective, and the author of three books: *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich* (University of Michigan Press, 2004); *Image Matters: Archive, Photography and the African Diaspora in Europe* (Duke University Press, 2012); and *Listening to Images* (Duke University Press, 2017). She is the recipient of numerous research grants and fellowships and is currently in residence as the Abigail R. Cohen Fellow at the Columbia Institute for Ideas and Imagination in Paris.



Nicola Cloete is Head of the History of Art and Heritage Department, at the Wits School of the Arts, University of the Witwatersrand. Her recent research examines memory politics in representations of slavery in post-Apartheid South Africa. Her current project, *Water Memories*, examines the representational work of slavery and indentured labour in South Africa and Mauritius. She is the recipient of a Harvard South Africa Fellowship for 2011 where she conducted research on feminist methodologies and memory politics. Cloete's research areas include Slavery in South Africa, Gender Studies, Memory Studies, Cultural Studies, Critical Race Theory, Visual Studies, and Postcolonialism. She currently teaches undergraduate courses in Film, Visual and Performing Arts studies and postgraduate courses in postcolonial theory, feminism and visual culture.



Felicia Denaud is a third-year PhD student in Africana Studies at Brown University. She received her BA from Columbia University where she pursued African American Studies and Sociology as a John Kluge Scholar. Her research explores the onto-epistemic relationship between memory, political authority, and resistance/rebellion/revolution in the context of the African diaspora, with particular interest in Haiti, the Kingdom of Dahomey, and the Kingdom of Kongo. In her research, she attends to the spiritual and cultural dimensions of Black political knowledge to both capture the epistemic dynamics of political change and interrogate disciplinary formation. Her work is concerned with the conceptual genealogies of sovereignty, time, movement, and freedom in Black radical thought.



Cheryl Finley is Associate Professor of Art History at Cornell University and a curator, contemporary art critic and frequent essayist. She is a Research Associate in the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg. Finley is the author of *Committed to Memory: the Art of the Slave Ship Icon* (Princeton University Press, 2018) and *My Soul Has Grown Deep: Black Art from the American South* (Yale University Press, 2018). A specialist in the art market and African diaspora art history, Finley's current research examines the global art economy, focusing on the relationship among artists, museums, biennials and migration in the book project entitled *Black Market: Inside the Art World*. Beginning Fall 2019, she will be the Inaugural Distinguished Visiting Director of the Atlanta University Center Collective for the Study of Art History and Curatorial Studies.



Gabrielle Goliath situates her art practice within contexts marked by the traces, disparities and as-of-yet unreconciled traumas of colonialism and apartheid, as well as socially entrenched structures of patriarchal power and rape-culture. Enabling opportunities for affective, relational encounters, she seeks to resist the violence through which black, brown, feminine, queer and vulnerable bodies are routinely fixed through forms of representation. Goliath has exhibited widely, most recently in the Future Generation Art Prize (Pinchuk Art Centre, Kiev, 2019); *Conversations in Gondwana* (São Paulo Cultural Centre, São Paulo, 2019); *Kubatana – An Exhibition with Contemporary African Artists* (Vestfossen Kunstlaboratorium, Norway, 2019); *Verbo Performance Art Festival* (São Paulo, 2018); and the *Do Disturb Festival* (Palais de Tokyo, Paris, 2018). She has won a number of awards including a Future Generation Art Prize/Special Prize (2019); the Standard Bank Young Artist Award (2019); as well as the Institut Français, Afrique en Créations Prize at the Bamako Biennale (2017).



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



Khwezi Gule is a Johannesburg-based curator and writer. He is currently Chief Curator at Johannesburg Art Gallery where he previously held the position of Curator: Contemporary Collections. Before occupying his current position, Gule was Chief Curator of the Soweto Museums (which includes the Hector Pieterse Memorial and Museum, and the Kliptown Open Air Museum). Gule has contributed essays to numerous exhibition catalogues, journals and newspapers and has delivered a number of conference papers straddling two areas of interest, namely Visual Arts and Heritage Studies.



Keitu Gwangwa is Head of the Windybrow Arts Centre in Johannesburg, and is also a qualified sangoma. She has garnered national and international experience as an artist, skilled arts administrator, arts advocate and events manager. She has worked as an assistant director to her father (legendary South African jazz musician Jonas Gwangwa) and French film director, Sophie Loucachevsky. Gwangwa honed her skills at the arts administration organisation, Cultural Helpdesk, managing a Dutch/South African arts exchange website while simultaneously working as a Producer/Director with 2004 Standard Bank Young Artist for Dance, Portia Mashigo and choreographer Gladys Agulhas, whose projects headlined at the National Arts Festival in Grahamstown; the Wits 969 Festival; and Dance Umbrella. As Head of the Windybrow Arts Centre, with its specific focus on Pan-African cultural expression, Gwangwa draws from two organisations which she has lead previously – Ndebi Creations and African Zazi, both of which focused on celebrating African culture and heritage.



Keval Harie is the Director of the GALA Archives. Harie, a qualified attorney, has always sought to put South Africa's constitution at the centre of his career, using it to find new ways to promote social justice and human rights across the country. Harie joined GALA (Gay and Lesbian Memory in Action LGBTIQ+ archives) in January 2017 from the University of Cape Town's (UCT) Research Contracts and Innovation Department, where he helped students and faculty grow and apply their research in new and implementable ways. While at UCT, Harie also focused on developing a stronger culture of activism and advocacy for social justice in South Africa's higher education sector, particularly regarding the application of legislation related to higher education and university policy on transformation. At GALA, Harie is most excited about the opportunity to connect the archives to new intersections of activism, particularly around gender identity and sexuality. In his spare time, Harie enjoys cooking, reading, and Instagramming – you may already know him by his online name 'Kevstix'.



Saidiya Hartman is the author of the books, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth Century America* (Oxford, 1997); *Lose Your Mother: A Journey Along the Atlantic Slave Route* (Farrar, Straus & Giroux, 2007) and *Wayward Lives, Beautiful Experiments* (Norton, 2019). She is currently working on a new book project entitled *N Folio: An Essay on Slavery and the Archive*. She has published articles on slavery, history and the archive, and black women's lives, including 'The Terrible Beauty of the Slum'; 'Venus in Two Acts'; and 'The Belly of the World'. She is a Guggenheim Fellow for 2018-2019. She has been a Cullman Fellow at the New York Public Library, a Fulbright Scholar in Ghana, a Whitney Oates Fellow at Princeton University, and a Critical Inquiry Visiting Professor at the University of Chicago. She received her BA from Wesleyan University and her PhD from Yale. She has taught at the University of California at Berkeley and is Professor of English and Comparative Literature at Columbia University. She is the former Director of the Institute for Research on Gender and Sexuality, Columbia University.



Russel Hlongwane is a cultural producer and creative industries consultant based in Durban, South Africa. His work is located at the intersection of Heritage/Modernity and Culture/Tradition as it applies to various disciplines of artistic practice. His practice includes cultural research, creative producing, design, curatorship and the creative economy. He is part of a number of collectives, working groups and programmes spread across the SADC region, the Continent and internationally. He operates as a curator, writer, producer, researcher, theorist and consultant. He has shown work in Munich, Marrakech, London, Maputo, Karlsruhe, Harare, Bristol, Tokyo and throughout South Africa.



Nomvuyo Horwitz is Assistant Lecturer in History of Art at the University of Johannesburg, and is completing a MA degree in the same subject at the Wits School of the Arts, University of the Witwatersrand. Her research is concerned with the impact of social and political change on the production of meaning and 'value' for art objects from across Africa. More specifically, she focuses on how archives of mission-generated collections of 'art' objects from the contemporary Democratic Republic of Congo can be refigured in ways that decolonise Art History in Africa. In 2016/2017, Horwitz undertook a pre-doctoral research fellowship as part of The Arts of Africa and the Global South Programme at Rhodes University. She completed a BA (Hons) in History of Art at University of the Witwatersrand in 2015, where she was awarded the Stein-Lessing Scholarship, and the Standard Bank Group African Art Essay Prize. In 2014, she received a BA from the University of Cape Town, and was awarded the Class Medal in her final year. She has presented papers at a number of conferences, including the South African Visual Art Historians (SAVAH), and the Arts Council of the African Studies Association (ACA-SA). Her research has been published in *African Arts* (2017), and in the volume *Lifescapes* (Wits University Press, 2016).



Erica Moiah James is an Assistant Professor in the Department of Art and Art History at the University of Miami. Before arriving in Miami she taught at Yale University and was the founding Director and Chief Curator of the National Art Gallery of the Bahamas. Her publications include: 'Speaking in Tongues: Metapictures and the Discourse of Violence in Caribbean Art' (*Small Axe*, 2012); 'Dreams of Utopia: Sustaining Art Institutions in the Transnational Caribbean' (*Open Arts Journal*, 2016) (Manchester University Press, 2017); 'Every Nigger is A Star: (1974) Re-imaging Blackness from Post Civil Rights America to the Post Independence Caribbean' (*Black Camera*, 2016) and 'Crisis of Faith: Charles White's *J'Accuse!* (1966) and the Limits of Universal Blackness' (*AAAJ*, 2016). Curatorial projects and essays include *Reincarnation: R Brent Malone a Retrospective*, (National Art Gallery of the Bahamas, 2015); 'Sunsplash' for the exhibition *Nari Ward: Sunsplash* (Perez Art Museum Miami, 2015); *Caribbean Queer Visualities* (Outburst Queer Arts Festival, Belfast 2016; Transmission Gallery, Glasgow, 2017); and 'Graham Fagen: Opus V' for the exhibition *Graham Fagen: The Slave's Lament* (Galerie de L'Uquam, Université du Québec à Montréal, 2017). Her forthcoming book is entitled *After Caliban: Caribbean Art in the Global Imaginary*.



Saarah Jappie currently lectures in the Department of History, at the University of the Witwatersrand. Her interdisciplinary research explores the afterlives of early modern exile and slavery in the Indian Ocean world, with a focus on written culture, sacred geographies and notions of diaspora in island Southeast Asia and Southern Africa. Alongside her academic projects, Jappie has contributed to public history and art initiatives that aim to both challenge traditional archives and to imagine from them. Such work includes collaborations with the Burning Museum Collective, artist Gabrielle Goliath and the Rijksmuseum, Amsterdam, amongst others. She has also written on transoceanic histories and heritage for popular publications such as *Africa is a Country* and *The Chimurenga Chronicle*. Jappie has studied in Australia, South Africa and the USA, and holds a PhD in History from Princeton University (2018).



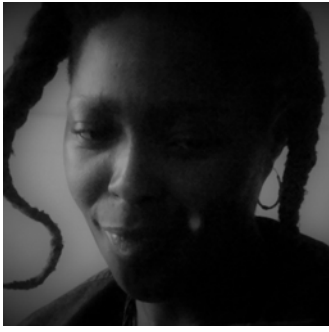
Sharlene Khan is a South African visual artist and scholar whose multi-media artwork focuses on the socio-political realities of a post-apartheid society and the intersectionality of race-gender-class. She runs the National Research Foundation (NRF) Thutuka-funded Art on our Mind project, the Decolonial AestheSis Creative Lab and the Black Feminist Killjoy Reading Group and co-convenes the annual African Feminisms (Afems) conference. She holds a PhD (Arts) from Goldsmiths, University of London and is currently Associate Professor of Visual Arts, Wits School of the Arts, University of the Witwatersrand.



Thomas J. Lax is Curator of Media and Performance at the Museum of Modern Art, New York. He recently co-organised the exhibition *Judson Dance Theatre: The Work is Never Done* (MoMA, New York, 2018-2019) and is currently working with colleagues across the Museum on a major rehang of the collection. He has also co-organised the exhibitions *Unfinished Conversations: New Work from the Collection* (MoMA, New York, 2017); *Neil Beloufa: The Colonies* (MoMA, New York, 2016); and *Steffani Jemison: Promise Machine* (MoMA, New York, 2015), amongst others, and edited the book *Modern Dance: Ralph Lemon* (MoMA, 2016). Previously, he worked at the Studio Museum in Harlem for seven years. Lax is on the board of Danspace Project and teaches at Wesleyan University. He is on the advisory committees of Contemporary And, The Laundromat Project, Participant Inc., and Recess Assembly. He holds degrees in Africana Studies and Art History from Brown University and Columbia University. In 2015, he was awarded the Walter Hopps Award for Curatorial Achievement and was a 2017 Centre for Curatorial Leadership Fellow.



Lesley Lokko is an architect, academic and the author of ten best-selling novels. She is currently Director of School and Professor at the Graduate School of Architecture, University of Johannesburg. She trained as an architect at the Bartlett School of Architecture from 1989–1995, and gained her PhD in Architecture from the University of London in 2007. She has taught at schools in the USA, the United Kingdom (UK), Europe, Australia and Africa. She is the editor of *White Papers, Black Marks: Race, Culture, Architecture* (University of Minnesota Press, 2000); Editor-in-Chief of *FOLIO: Journal of Contemporary African Architecture* and is on the editorial board of *ARQ* (Cambridge University Press). She has been an on-going contributor to discourses around identity, race, African urbanism and the speculative nature of African architectural space and practice for nearly 30 years. She is a regular juror at international competitions and symposia, and is a long-term contributor to BBC World. In 2004, she made the successful transition from academic to novelist with the publication of her first novel, *Sundowners* (Orion, 2004) – a UK-Guardian top-40 best seller, and has since then followed with 11 further best sellers, which have been translated into 15 languages.



Ingrid Masondo's contribution to the arts, culture and heritage sectors span more than two decades. Amongst others, her contributions include her roles in artist and production management in the music sector (1996-2001); as researcher, photo-editor and member of the editorial team at *Chimurenga-Chronic* publication (2010-2013); as curator of Badilisha Poetry Radio (2010-2011); and as co-manager of the photographic collections at the UWC-RIM Mayibuye Archives (2010-2015). She also trained at the Market Photo Workshop, where she worked as projects and curriculum manager, as well as curator (2001-2008). Since 2015, she has been the Curator of Photography and New Media at the Iziko South African National Gallery (SANG), Cape Town, where she was the Acting Director between January and June 2017. Recent curatorial projects include *Museum Night* (CapeTown, 2019); *Not the Usual Suspects* (on invisible alumni of the Market Photo Workshop, 2018–2019), (SANG, Cape Town, 2018); and *interseXion* (on the experiences of transgender sex workers and effects of criminalisation of sex work, 2018), (SANG, Cape Town, 2018).



Same Mdluli is an artist, art historian, and writer living in Johannesburg. She holds a PhD in History of Art, and an MA in Arts and Culture Management from the University of the Witwatersrand, and a BTech degree in Fine Arts (*cum laude*) from the University of Johannesburg. She has worked as an administrator at the Goodman Gallery and on projects in Cape Town and Johannesburg, and has taught art at various school levels. She has participated in various exhibitions, local and international conferences and won a number of art awards. She has also participated in a range of international residencies including being invited as a Junior Research Scholar at the Getty Research Institute in Los Angeles and as guest researcher at the Institut National d'histoire de l'art (INHA) in Paris for the Culture Profession programme under the Department of Art and Globalisation. Her research interests are in contemporary African art, black expressive modes and aesthetics as well as the conversations between jazz and visual art. Before she was appointed as Manager and Curator at the Standard Bank Gallery, Johannesburg, she was a sessional lecturer at the University of the Witwatersrand.



Thato Mogotsi is an independent curator and researcher based in Johannesburg, with a particular interest in photography and the archive. She trained in photojournalism and documentary photography at the Market Photo Workshop, and went on to work as a picture-researcher and photo-editor in South African media houses. Mogotsi has collectively curated projects and exhibitions in varying institutions in Johannesburg, including the Johannesburg Art Gallery, Constitution Hill, WITS Art Museum, The Point of Order, Wits School of Arts (University of the Witwatersrand), Goethe-on-Main and the Market Photo Workshop. She is also affiliated as co-director and collaborator with ROOM Gallery & Projects – an independent project space with an ongoing interest in the interdisciplinary practices of early-career artists in transnational dialogue. Mogotsi was a recent recipient of the Thami Mnyele Foundation Residency Award in Amsterdam (17 January-10 April 2019) and is currently pursuing an MA in Contemporary Curatorial Practice in the History of Art Department, at the Wits School of Arts, University of the Witwatersrand.



Thabang Monoa's academic and creative interests involve academic research, curatorship and visual culture. He has curated and participated in a number of art exhibitions – most notably contemporary glass exhibitions. Monoa is currently working and studying at the Faculty of Art, Design and Architecture (FADA), University of Johannesburg, where he lectures Art History in the Visual Art Department. In his doctoral studies, which are being undertaken with the SARCHI Chair in South African Art and Visual Culture, he focuses on the notion of Blackness in Afrofuturist aesthetics. Monoa is a member of the College Art Association (CAA) and the South African Visual Art Historians (SAVAH).



Farieda Nazier is a Johannesburg-based educator, artist and researcher. For the past eight years, Nazier has been employed in the Faculty of Art, Design and Architecture, University of Johannesburg, where she currently holds the position of Senior Lecturer and Head of the Jewellery Design Department. As a creative practitioner, she explores the psychological and perceptible consequences of historical legacies and how these are intertwined with socio-politics and ideology. She employs provocative installations and performance to engage in discursive opportunities, amongst publics and within her own praxis. Most recently, Nazier launched a responsive sculptural and video-work installation entitled *Post Present Future* at the Apartheid Museum, Johannesburg (2019). Nazier has presented her visual and text-based work on various international platforms including the 56th Venice Biennale, Massachusetts College Of Liberal Arts (MCLA) and Williams College, and Goldsmiths University.



Shonisani Netshia lectures in painting in the Department of Visual Art, Faculty of Art, Design and Architecture, University of Johannesburg. In most of her works she uses Isishweshwe fabric as a visual references in the production of large to small scale paintings. In these, she explores how, through painterly alteration and transformation, shifts can occur in the meanings of patterns derived from these culturally-loaded sources. In her recent works she negotiates her role as a homemaker, nurturer, working mom, and wife by drawing from a selection of 'culturally-loaded' objects from her mother's home. These objects symbolise and carry with them a sense of nostalgia from a specific era in her mother's life, and hers. In 2018 she co-curated the Christo Coetzee exhibition titled, *The safest Place is the Knife's Edge*, with Wilhelm van Rensburg at the Standard Bank Gallery. Her current research explores the visual manifestation of black respectability and how it is articulated in photographic archives.



Zamansele Nsele is an Art Historian and a lecturer in Design Studies, in the Faculty of Arts, Design and Architecture, University of Johannesburg. Nsele obtained her PhD in Art History and Visual Culture and is currently working on her first monograph. Her PhD thesis is on Post-Apartheid Nostalgia and the Future of the Black Visual Archive. In 2018, Nsele was included in the *Mail & Guardian's* prestigious list of the Top 200 Young South Africans. She has presented her work at Vanderbilt and Rutgers Universities in the USA, the University of East Anglia in Norwich; the University of Ghana in Accra; Rhodes University, Grahamstown; and at the University of Cape Town. Nsele was selected amongst the top 15 art historians in the Global South to participate in the CAA-Getty international program in New York in 2019. Her research interests include Post-Apartheid Nostalgias, Contemporary African Art, Black Feminisms, and Blackface in South African Visual Culture and Africana Studies.



Maiyah Gamble-Rivers is the Manager of Programs, Community Engagement, and Curator at the Center for the Study of Slavery & Justice (CSSJ), where she develops programmes and curricula for high school students in the city of Providence, Rhode Island. Through her major curriculum project on the Civil Rights Movement, she engages students in a series of workshops about the history and legacy of the movement, culminating in a weeklong immersive trip throughout the Southern states of the USA, visiting veterans, sites, memorials and museums dedicated to the Civil Rights Movement. Her latest curriculum project, entitled *Racial Slavery in the Americas* will result in a textbook on the topic for high school students and teachers. In addition to her curricula work, Gamble-Rivers serves on the CSSJ's curatorial team, working on both local and international exhibitions. As a part of her curatorial work, she is the staff person responsible for the Arts Initiative project at the CSSJ.



Claudia Regina Alves da Rocha is a Museologist, Curator and Technical Co-ordinator at the National Museum of Fine Arts of Brazil (MnBA), Rio de Janeiro. She holds a degree in Museology from the Federal University of the State of Rio de Janeiro (1996), a Postgraduate Diploma in Art Theory (Fundamentals and Artistic Practice) (2002) from the State University of Rio de Janeiro, and an MA from the Interunit Postgraduate Program in Museology of the University of São Paulo (2014). Based at the MnBA, she is a Museologist with the Brazilian Institute of Museums (IBRAM), and is primarily focused on museological documentation, curatorship and art museums.



João Roxo is a Mozambican designer and visual strategist, as well as the co-founder and creative catalyst at Anima Creative Studio – the first Mozambican collective focusing on communication and self-initiated projects for the Arts, Culture and Social Development at large. Having graduated with a BA from the University of Aveiro, he recently completed an MFA from the Design Department at the Sandberg Instituut in Amsterdam. His final research project entitled *The Hands That Feed You* reflects on certain dynamics of global dependency, focusing on the North-South divide. Roxo is interested in exploring new and sustainable educational models within and around the design practice, founded on creative self-reliance. He currently lives and works in Maputo.



Huda Tayob is History and Theory Programme Convener at the Graduate School of Architecture, University of Johannesburg. She holds a PhD from the Bartlett School of Architecture, University College of London, for which she received a commendation for the Royal Institute of British Architecture (RIBA) President's award for research in 2018. Her research interests include a focus on migrant, minor and subaltern architectures, the politics of invisibility, and the potential of literature to respond to archival silences in architectural research.



Deborah A. Thomas is the R. Jean Brownlee Professor of Anthropology, and the Director of the Center for Experimental Ethnography at the University of Pennsylvania. She is the author of *Exceptional Violence: Embodied Citizenship in Transnational Jamaica* and *Modern Blackness: Nationalism, Globalization, and The Politics of Culture in Jamaica* (Duke University Press, 2011), and is co-editor of the volume *Globalization and Race: Transformations in the Cultural Production of Blackness* (Duke University Press, 2006). Duke University Press will publish her new book, entitled *Political Life in the Wake of the Plantation*, in October 2019. Thomas co-directed and co-produced the documentary films *Bad Friday: Rastafari after Coral Gardens*, and *Four Days in May*, and the experimental short film, *Four Days in West Kingston*. She is also the co-curator of a multi-media installation entitled *Bearing Witness: Four Days in West Kingston*, which opened at the Penn Museum, University of Pennsylvania, in November 2017. Thomas is the Editor-in-Chief of *American Anthropologist*, the flagship journal of the American Anthropological Association. Prior to Thomas's life as an academic, she was a professional dancer with the New York-based Urban Bush Women.



Alberta Whittle is an artist, researcher and curator. She is a Research Associate in the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg. Whittle won the Margaret Tait Award (2018). She has exhibited in various solo and group shows, including GoMA (Glasgow, 2019); Pig Rock Bothy (National Galleries of Scotland, Edinburgh, 2019); 13th Havana Biennale (Cuba, 2019); and at The Showroom (London, 2018); National Art Gallery of the Bahamas (2018); RAW Material, (Dakar, 2018); FADA Gallery (Johannesburg, 2018); the Apartheid Museum (Johannesburg, 2017); FRAMER FRAMED (Amsterdam, 2015); Goethe On Main (Johannesburg, 2015); the Johannesburg Pavilion at 56th Venice Biennale (Venice, 2015); and BOZAR (Brussels, 2014) amongst others. In 2019 she is showing *Business as Usual*, (solo exhibition) at the Tyburn Gallery (London); *How flexible can we make the mouth* (solo exhibition) at the Dundee Contemporary Arts (DCA) (Dundee); and *Without Tides*, at Edinburgh Printmakers (Edinburgh). Whittle's writing has been published in *MAP* magazine, and the academic journals *Visual Culture in Britain*, *Visual Studies* and *Critical Arts*.



Mabel O. Wilson, (PhD) is the Nancy and George E. Rupp Professor in Architecture and a Professor in African American and African Diasporic Studies at Columbia University. She also serves as the Associate Director of the Institute for Research in African American Studies. Her transdisciplinary practice, Studio &, works across architecture, art, curatorial, performance and scholarly research to explore black culture, anti-black racism, and the built environment. Along with numerous articles and book chapters, she has authored *Begin with the Past: Building the National Museum of African American History and Culture* (Smithsonian Books, 2016) and *Negro Building: African Americans in the World of Fairs and Museums* (University of California Press, 2012). She is a collaborator in the architectural team for the *Memorial to Enslaved African American Labourers* currently under construction at the University of Virginia, and co-directs Global Africa Lab. Her projects and work have been exhibited at the Venice Architecture Biennale; Architekturmuseum der TU München; Storefront for Art and Architecture; Art Institute of Chicago; Istanbul Design Biennale; Wexner Center for the Arts; and the Smithsonian's Cooper Hewitt National Design Museum's Triennial. She is a founding member of Who Builds Your Architecture? – a collective that advocates for fair labour practices on building sites worldwide.



Nelisiwe Xaba began her vibrant career in dance almost 20 years ago. In the early 1990s, she received a scholarship to study at the Johannesburg Dance Foundation, as well as the Rambert School of Ballet and Contemporary Dance in London. Returning to South Africa in 1997, Xaba joined Pact Dance Company and later launched her solo career. Since then she has been involved in various multi-media projects, collaborating with visual artists, fashion designers, theatre and television directors, poets and musicians. Xaba's seminal works such as *Plasticization* and *They Look At Me & That's All They Think* have toured to various parts of the world for the past several years. In 2008, Xaba collaborated with Haitian dancer and choreographer Ketty Noel to create a duet titled *Correspondances* – a satirical look into the politics of women to women relationships, which toured to various countries in South America, Europe and Africa. Her piece *Black!..White?* premiered in Paris in 2009. In the same year Xaba produced *The Venus*, combining two of her solo pieces, the earlier work *They Look At Me* and *Sakhozi says 'NON' to the Venus*, originally commissioned by the Musee du Quai Branly. A performance by Xaba formed part of *Imaginary Fact – Contemporary South African Art and the Archive* at the South African pavilion at the Venice Biennale in 2013.

The Visual Identities in Art and Design Research Centre (VIAD)



Leora Farber obtained her BA Fine Art from the University of the Witwatersrand (1985); MA Fine Art (*cum laude*) from the University of the Witwatersrand (1992); and DPhil Visual Art from the University of Pretoria (2013). She currently holds the position of Director, Visual Identities in Art and Design Research Centre (VIAD), Faculty of Art, Design and Architecture, University of Johannesburg, where she is Associate Professor. She works as an artist, academic writer, editor, curator and post-graduate supervisor. Farber's current research is located within theoretical frameworks that address identity construction in contemporary and historical contexts, with specific application to South African visual practice and representation. She has published articles in numerous academic journals, chapters in books and presented conference papers in South Africa and internationally. She has edited three volumes: *Johannesburg and Megacity Phenomena* (VIAD, 2008); *Imaging Ourselves: Visual Identities in Representation* (VIAD, 2009); and *On Making: Integrating Approaches to Practice-led Research in Art and Design* (VIAD, 2010); and has co-edited *The Archive-in-Practice* (Jacana Media Press, 2016). She has been guest-editor for numerous special editions of the journals *Critical Arts* and *Image & Text*. Her major touring exhibition, entitled *Dis-Location Re-Location*, travelled to seven national museums, from 2007-2008.



James Macdonald is the Curatorial and Research Manager at the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg. He is currently facilitating a number of research platforms and exhibition projects, in conversation with local and international scholars and curators. He was co-curator of the 2017 and 2018 ICA Live Art Festivals in Cape Town, as well as of *Ink, Paper Politics – The agency of print as social critique* (Iziko SANG, 2014) and *Impressions of Rorke's Drift – Works from the permanent collection of the Iziko South African National Gallery* (Iziko SANG, 2014). His recent publications present critical re-readings of South African art histories, and the contested politics of Christian/Colonial visualities.



Amie LH Soudien is a curator, researcher and art writer from Cape Town. Soudien completed her BAFA at Michaelis School of Fine Art, University of Cape Town in 2013, and completed her MA in New Arts Journalism at the School of the Art Institute of Chicago in 2016. Her interests include the history of Cape Town, archival studies, popular media, gender and sexuality, and emerging artists from Africa and the diaspora. In 2016 she was a National Fellow at the Institute of Creative Arts (ICA) in Cape Town, and has recently been selected to participate in the Dhaka Art Summit programme, Connecting Modern Art Histories. Soudien currently resides in Johannesburg, and holds the position of Curator and Researcher at the Visual Identities in Art and Design Research Centre (VIAD), at the University of Johannesburg. As an art writer, she has contributed to *ArtThrob*, *Adjective*, *ArtAFRICA*, the *Mail & Guardian*, and *Frieze*. Her current research concerns the use of art, performance and the performing arts in the commemoration of historical events in Cape Town.



Mandisa Tshiqi has a National Diploma in Drama Studies (Durban University of Technology, 2009); a BA (Honours) in Drama and Performance Studies (University of Kwazulu-Natal, 2011); and is currently working towards a Postgraduate Diploma in Business Administration at the WiTS Business School, University of the Witwatersrand. She has worked in a range of performance and art-related organisations, including Business and Arts South Africa (BASA), and in 2018 joined the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg, as Administrative Co-ordinator.



Gwendoline Nikita Keogotsitse recently joined the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg, as a Curatorial Intern, and as such, has played an integral role in the organisation of *The Imagined New* colloquium. Keogotsitse has a BA (Honours) in History of Art (University of the Witwatersrand, 2018), and a BA in Anthropology and History of Art (University of the Witwatersrand, 2017). Her research focuses on photography and the archive, as it relates to issues of gender, race and representation.

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USEFUL LINKS:

The Visual Identities in Art and Design Research Centre (VIAD): www.viad.co.za

The Center for the Study of Slavery and Justice (CSSJ): www.brown.edu/initiatives/slavery-and-justice

UJ Art & Culture: www.arts.uj.ac.za

The Roving Bantu Kitchen: www.rovingbantu.co.za

Goodman Gallery: www.goodman-gallery.com

The Centre for the Less Good Idea: www.lessgoodidea.com

www.viad.co.za