

THE SECOND 3RD SPACE SYMPOSIUM DECOLONISING ART INSTITUTIONS

24 TO 26
AUGUST 2017

UCT Hiddingh Campus
37 Orange Street

A4 Arts Foundation
23 Buitenkant Street

Book at
ica@uct.ac.za
Programme at
www.ica.uct.ac.za

Decolonisation
*and the
Scopic
Regime*

PAPERS DISRUPTIONS PERFORMANCES INTERVENTIONS

An interdisciplinary event exploring ideas around the imperative to decolonise the university, the role of creative arts in provoking change, and the dialectic between the settled nature of academic curricula and the spontaneity of transformation.



MICHAELIS
GALLERIES



swiss arts council
prohelvetia



BRITISH COUNCIL CONNECT/ZA

Programme | Thursday 24 August

Venue | A4 Arts Foundation, 23 Buitenkant Street

17:30 Refreshments

18:00 **WELCOME** and **INTRODUCTORY REMARKS**: Jay Pather, Harry Garuba, Nkule Mabaso

18:15 **KEYNOTE: Desiree Lewis**

Cultural Studies in South Africa: In Search of a Third Space

What have the intellectual and discursive influences on South African cultural studies entailed, and what have they both opened up and drowned out? Critiquing South African academics' preoccupation with biographies of cultural studies in the country, this talk presents a positioned critical reflection of trends in South African cultural studies. It focuses on responses to race, gender, sexuality and neo-liberalism, considering how the quest for a "third space" has often been compromised by laudatory ideas about "post-apartheid", or by ossifying race, gender and sexuality. The talk reflects on the salient influence of certain approaches within British cultural studies (associated with scholars such as John Fiske, for example), raising the liberating potential for exploring a third space with reference instead to thinkers such as Stuart Hall.

19:00 **KEYNOTE: Hlonipha Mokoena**

Headspace / Heartspace: Art and the Archives

This paper explores how art has informed Mokoena's work as a biographer/social scientist/intellectual historian. It begins with the paintings produced by young Zulu students at a mission school in Ekukhanyeni, Pietermaritzburg in the 1850s and ends with *The Night Watch* painting by Rembrandt van Rijn.

19:45 Refreshments

MUSIC by **Robert Machiri**

20:30 Shuttle to Hiddingh Campus (as needed)

21:00 **PERFORMANCE: Womb of Fire**

Venue: P4 Studio, Hiddingh Campus

In 2000, **Rehane Abrahams** and **Sara Matchett** made *What the Water Gave Me*, the production that launched The Mothertongue Project. Seventeen years later they are collaborating on *Womb of Fire*. The production weaves the stories of three women, Draupadi from the Indian Epic, The Mahabharata; Catrijn (1631-1682), the first recorded female convict slave banished to the Dutch-occupied Cape of Good Hope, and Zara (1648-1671), a Khoikhoi woman born in the Cape and employed as a servant from a young age. The catalyst for the text sprang from Abrahams' investigation into her motherline and the Khoikhoi mDNA that roots her to South African beginnings. The seed for this production was planted in Manipur, where Abrahams and Matchett were visiting

Kalakshetra Manipur theatre company. The compulsion to make a new work also came out of Matchett's PhD research, which explores the body as a site for generating images for performance making.

What the Water Gave Me traces Abrahams' paternal line, and *Womb of Fire* her maternal line. Abrahams and Matchett see this as the beginning of a larger body of work that researches the transmigration of souls and how ancestral memories live in the bodies of those who follow.

Conceptualised by Rehane Abrahams and Sara Matchett

Written and performed by Rehane Abrahams

Directed by Sara Matchett

Designed by Craig Leo

Sonic-scape by Lukhanyiso Skosana

Produced by The Mothertongue Project

22:00 **ENDS**

Programme | Friday 25 August

Venue | A4 Arts Foundation, 23 Buitenkant Street

09:00 Tea/Coffee | Registration

09:30 Respondents

Zimitri Erasmus and **Lwazi Lushaba** respond to Keynotes by Desiree Lewis and Hlonipha Mokena and Saleem Badat's paper: *Trepidation, longing, and belonging: Liberating the curriculum at universities in South Africa.*

10:15 **PANEL:** Institution I

Adam Haupt: *Possessive Investments in Whiteness at a Post-Apartheid University*

Hannah Clager: *Rethinking Artistic Patronage and Institutional Politics in the Wake of the 2011 Arab Spring in Morocco: A Case Study of the Musée Mohammed VI Art Moderne & Contemporain*

Unathi Kondile: *Meaningless Memory: Imaging the Self with the Tongue of an Other*

11:00 Tea

11:30 **PANEL:** Institution II

Brian Kamanzi: *"Must Fall": Revisiting the Role of the University and the Calls for Decolonisation*

Umhlangano: *The role and position of Womxn within the decolonial project*

Trans University Forum: Sandile Ndelu

12:15 **ROUND TABLE DISCUSSIONS**

13:30 Lunch

14:30 **PANEL:** Art Practice | Curriculum

David Andrew and Jyoti Mistry: *ArtSearch: Punch and Judy, Pavements and Ponzi Schemes*

Zen Marie: *The Paradox of the Art School in a University.*

Khwezi Mkhize: *Practices of Freedom: Reflections on De-commodified Labour – the Value of the Creative Process as a Form of Labour that Resists Commodification*

Mandla Mbothwe and Jay Pather: *IYAZIKA... Its sinking / Searching for Healing*

16:00 Tea/Coffee | **ROUND TABLE DISCUSSIONS**

17:20 **INTRODUCTION to exhibition and performance:** Jyoti Mistry and Nomcebisi Moyikwa

17:30 BREAK

Shuttle to Hiddingh Campus (as needed)

19:00 Refreshments

19:15 **EXHIBITION OPENING:** *When I grow up I want to be a black man*, a multimedia installation by Jyoti Mistry

Venue: Michaelis Galleries

A black man runs through a field.

A black man runs on the beach.

A black man runs through a city.

The black man in always running, he is always chased, he is always running...

Running to save his life.

This diptych uses archival footage from the EYE Film Museum and the GDR Film *Der kleine Kuno* (1959) to create two narratives. The narrative of the colonial past is framed through the alphabet of violence which is contrasted with the alphabet of freedom. Using cinematic strategies with newly filmed footage, the two screens create an opportunity to reflect on how images might be decolonised to imagine a future in which black masculinity might be redefined.

Jyoti Mistry has created *When I grow up I want to be a black man* as part of her Artist in Residency at the Netherlands Film Academy and the Master of Artistic Research in and through Cinema.

20:00 **PERFORMANCE:** *Qash-Qash*, by **Nomcebisi Moyikwa**

Venue: P4 Studio, Hiddingh Campus

Everything follows from this principle: that the black subject is not to be reduced to a simple – resisting, reactionary – subject, but rather that we hear in her what is “unreal”, calling attention to modes of black articulacy previously overlooked. The necessity for *Qash-Qash* is to found in the following consideration: that the black subject’s discourse is today one of extreme displacement. This discourse is spoken, perhaps, by thousands of subjects, but warranted by less; it is completely abandoned by the surrounding languages: ignored, disparaged, or decided by them, severed not only from authority but also from the mechanisms of authority. Once a discourse is thus driven by its own momentum into the backwater of the “unreal”, exiled from all the gregariness, it has no recourse but to become the site, however thin, of a confirmation. That confirmation is, in short, the subject of *Qash-Qash*.

Technical team: Mlonzi Dubazane, Tobias Ngomane, Lebogang Fischer and Ashwin May.

21:00 **ENDS**

Programme | Saturday 26 August

Venue | A4 Arts Foundation, 23 Buitenkant Street

09:00 Tea/Coffee | Registration

09:30 **PANEL:** *Decolonisation & Decoloniality: Trigger or Opportunity?*

A panel discussion by the UCT Curriculum Change Working Group (CCWG): **Elelwani Ramugondo, Kasturi Behari-Leak, Denver Hendricks, Goitsione Mokou, Thando Mcunu, Harsha Kathard, Amanda-Petra Barratt and Harry Garuba.**

The CCWG will share its journey of engaging members of the UCT community on decolonising the curriculum during 2016-2017. While this process was aimed at facilitating a university-wide dialogue, spaces which invited the CCWG engagements were at times expected, and in other instances completely unimagined. These engagements have in many ways exposed the soul and occupied the body. Many have been triggered, implicated or vindicated. Questions to be asked of a public university in Africa, disciplines and curricula proved urgent.

11:00 **PANEL:** *Discipline Perspectives I*

Fine Art: **Berni Searle** and members of the Department of Fine Art

Dance: **Lisa Wilson & Maxwell Xolani Rani:** *Untrapping the Teaching and Learning of African Dance in Higher Education Dance Studies*

Urban Studies: **Rike Sitas:** *Publics, Politics and Pedagogy in Urban Studies*

Music: **Rebekka Sandmeier** and members of the SA College of Music

12:00 **PERFORMANCE:** *Reimagining "The Native Who Caused All the Trouble"*

Director **Nwabisa Plaatjie** reimagines *The Native Who Caused All the Trouble* which was first presented at the Market Theatre in 1983, written by Danny Keogh, Fink Haysom and Vanessa Cooke. The play was based on a true story that took place in 1937 when a deeply religious man who got evicted from his land refused to leave because he believed that all land belongs to God and cannot be owned by any one man or race. This adaptation starts to engage with land not only as a physical landscape but also as something embodied and gendered.

Cast: Faniswa Yisa, Duane Behrens, Nomakrestu Xakathugaga, Kai Luke Brummer and Anele Kose.

Technical support: Bunto Tyali.

This work was created with the support of The Theatre Arts Admin Collective Emerging Theatre Director's Bursary.

12:45 **PERFORMANCE:** *Listening to a listening at Pungwe*, a conversation between Memory Biwa and Robert Machiri

Biwa and Machiri perform through an experimental platform, "Pungwe Nights", to track and reimagine transnational sonic cultures in southern Africa. They re(hear)se historical and contemporary recordings between Namibia and Zimbabwe on a reel-to-reel player, turntables and computer. Their practice with sound technology

has parallel currents. Whilst it draws on research on the use of African bodies in phonetic experiments in colonial linguists and ethnomusicology it explores the concept of the body as sound technology and translation of voice to various instruments and vice versa.

13:15 Lunch

14:00 **PANEL: Discipline Perspectives II**

Film: **Ian-Malcolm Rijdsdijk**: *Decolonisation and South African Film Studies: Pedagogy and the Public Archive*

Theatre: **Mark Fleishman** and members of the Drama Department

Applied Theatre: **Veronica Baxter**: *Decolonising "High" Art*

Music: **Memory Biwa** and **Robert Machiri**: *Listening to a listening at Pungwe, a conversation between Memory Biwa and Robert Machiri*

15:00 **COFFEE AND WORKSHOP**

Ingxoxo yomphakathi. Umncibisi. Gemernskaps samekoms: An interactive Participatory Dialogue facilitated by **Warren Nebe, Nokuzola Songa, Margie Pankhurst, Faith Busika, Hamish Neill, Sthe Khali and Caryn Green** from **Drama for Life**.

16:30 **CLOSING COMMENTS**: Jay Pather, Jyoti Mistry, Nkule Mabaso

17:00 **ENDS**

TO NOTE

The main symposium venue is A4 Arts Foundation at 23 Buitenkant Street, Cape Town

Performances and exhibitions are hosted at Hiddingh Campus, 37 Orange Street, Cape Town

Space is limited and registration is therefore essential.

To register, email ica@uct.ac.za

For more information on the second 3rd Space Symposium, email mari.stimie@uct.ac.za