![Stellenbosch University logo] Stellenbosch
UNIVERSITY
IYUNIVESITHI
UNIVERSITEIT

Visual Redress in Africa Conference

Abstract Booklet

7 to 8 December 2023
Visual Arts Building, Stellenbosch University

forward together
sonke siya phambili
saam vorentoe

In-Person Presentations

Re-Dressing the Public Realm in Times of Change

Stephen Townsend

Abstract:

Monuments, memorials and statutes placed in the public realm are always deliberate and self-conscious socio-political statements with, initially at least, clear socio-political intentions and meanings which are underpinned by interpretations of the past in the present (usually a relatively short time after the event or death of the person being memorialised). These actions of memorialisation are, in part, how national identities are negotiated and established.

Over time these meanings fade into the background of public consciousness and the monuments, memorials and statutes themselves become simply physical relics of the past. In many cases, their meanings are forgotten and/or these relics assume new meaning, sometimes generating affection as familiar figures or elements in the landscape or sometimes generating antagonism and even violence.

Also, over time, the function and character of the places where these relics are positioned changes and the memorial or statute is moved, sometimes to a less important place, sometimes to one giving greater visual presence and greater historical (and political) significance.

I hope to show that this repositioning (or re-dressing) of the public realm is ordinary, even if sometimes, but not always, controversial. Indeed, it seems self-evident to me that memorials and statutes must move about the world as the ordinary and continual process of interpreting the past in the present unfolds, underpinned by new interests, values and knowledge, and as the places that harbour them are transformed.

I also hope to show how this re-dressing can enrich the public realm and how this can (or should) contribute to the deepening of historical consciousness and, in recently transformed political contexts, to the deepening and enriching of national identity. I will illustrate this argument and, I hope, substantiate it through the exploration and (re-) interpretation of a number of public sculptures and their settings in Rome and in Cape Town.

Key words: *memorial sculpture, public realm, times of change*

Decolonisation, Heritage Preservation, and the role of Public Art

Amanda Msimang and Alex Noble

Department of Architectural Technology & Interior Design, Faculty of Informatics and Design, Cape Peninsula University of Technology

Abstract:

This paper explores the multifaceted process of decolonisation within the context of public spaces in Cape Town, South Africa, with a specific focus on colonial artefacts and public sculptures. The city's historical landscape is replete with monuments and sculptures that perpetuate colonial narratives and glorify past oppressors. As a response to growing calls for social justice and historical accuracy, the paper delves into the discourse surrounding redress and transformation in public spaces.

The study investigates the various approaches employed to confront and redefine the presence of colonial artefacts within the city. It highlights the role of art, activism, and community engagement in reshaping the city's urban identity, fostering a sense of inclusivity, and acknowledging the trauma of the past. The paper examines the complexities of balancing historical

preservation with the demand for social justice, shedding light on the challenges and possible opportunities during the process of decolonising public spaces. By analysing different case studies within Cape Town, such as the removal of Cecil John Rhodes' statue, the Trojan Horse memorial for anti-apartheid protestors, the District Six Museum, and the cairn of stones in District Six, to name a few. This research aims to contribute to the broader global discourse on decolonisation, heritage preservation, and the role of public art in shapingmore equitable and representative urban environments.

As educators from the Cape Peninsula University of Technology, a campus located in the historically significant District Six, we find ourselves profoundly connected to this subject. The resonance emerges from the fact that District Six stands as a poignant testament to the deeply troubling era of forced removals that scarred South Africa's history. Our institution's physical presence within this area amplifies our sense of responsibility in addressing the issues surrounding decolonisation, redress, and the transformation of public spaces.

Keywords: *Decolonisation, public space, public art, colonial artefacts, redress*

The Changing 'Face' of African Art Memorials: LeavingSpace for the Layers of Collective Memory to Breathe
Jessica Lindiwe Draper
Centre for Visual Arts, University of KwaZulu-Natal

Abstract:
Memorials and monuments, particularly those that draw on African and South African narratives, are contested sites that reflect complex histories, on-going struggles for justice, and evolving national identities. The proposed paper explores the complex interplay between monuments and collective memory, while acknowledging how these structures simultaneously function as symbols of historical trauma and opportunities for transformative redress.

Public monuments become the site of "symbolic transactions" and "the staging posts for new and competing identities" (Coombs 2003: 14). While monuments may serve to honour a particular socio-cultural memory, *art* allows for the simultaneous exploration of more than one 'truth'. Art thus has the ability to be more than a place for present dilemmas, extending to pursuing the memories of the past and the possibilities of the future. In this way, the production of monuments and memorials by practicing contemporary artists holds potential for contemplating multiple narratives. This is particularly significant in the case of compounded historical phenomena such as colonization and apartheid.

The proposed paper looks at two memorial artworks, namely 'Shadows' (2019) by Congolese artist Freddy Tsimba located in Belgium and 'Rona Batho' (2021) by South African artist Mohau Modisakeng located in Amsterdam. In doing so, the paper reflects on what potential is unlocked when an artist chooses to deemphasize the visual representation of the person(s) being memorialized, and how this may allow the work to oscillate between personal and broader social significance. By exploring the ways in which monuments reflect contested pasts and possible futures, this study ultimately seeks to offer insights into how public memorials can be harnessed as catalysts for transformative redress and contribute to the decolonization of historically loaded public spaces.

Keywords: *Freddy Tsimba, Mohau Modisakeng, memorial art, public art and decolonization*

The Faidherbe Statue and Memory-Making in Saint-Louis, Senegal. 1887-2022

Kalala Ngalamulume, PhD
Professor of History and Africana Studies, Bryn Mawr College, USA

Abstract:

The presentation examines the rise and fall of the Faidherbe Statue in Saint-Louis, Senegal. It discusses the circumstances surrounding the erection of the statue in 1887, the colonial discourse justifying it, and its enduring legacy. The presentation also explores Faidherbe's fall, as Senegal has begun in recent years to decolonize its heritage and reclaiming its future.

Keywords: *memory making; ritual processes; commemorative practices; statue; Senegal*

Memorialisation and redress: The Craven statue on the Stellenbosch University campus

Albert Grundlingh and Elmarie Costandius
Stellenbosch University

Abstract:

During the 20th century, Dr Danie Craven (1910–1993) was undoubtedly not only a revered rugby figure at Stellenbosch, but also influential in world rugby. The idea to erect a statue for Craven soon after his death in 1993 was an attempt to pay tribute to one of South Africa's greatest sporting legends. Sculpting the statue took four months, after which it was cast in bronze. Even though this statue represents a person in the past, it had an enduring afterlife, both from white followers who pay homage to their legend and from those who remembered Craven who, during the apartheid years, focused only on promoting rugby without engagement in racial equality and social justice. The apartheid system and South Africa's sporting isolation helped to create a situation in white society that contributed to inflated unrealistic hero-worshipping. Currently, the statue continues to haunt generations whose memories of apartheid have not slid into obsolescence. Derrida deliberates on what we can learn from the dead and what the past could inflict on the future, and conceptualised the term 'hauntology'. There is an embodied memory attached to a place, which therefore still affects and possibly haunts people in various ways. At Stellenbosch University, a Visual Redress project was implemented to visually redress the spaces and places on campus to create welcoming environments for students. The Visual Redress project aims to remove hurtful symbols such as plaques and statues, but also to contextualise those symbols that remain on campus. At Stellenbosch University it was decided to keep statues such as the Danie Craven and contextualise them instead. An extensive process was followed to contextualise the statue and conceptualise an additional artwork for the current space around the Craven statue. The complexities regarding the contextualising and creative process of involving University and community members are critically analysed in this paper. This paper therefore contributes to the broader aim of visual redress to engage in dialogue on the continuing production, reconstruction and reimagining of space.

Rescripting contested monuments amid shifting regions of concern

Hendrik Auret and Kobus du Preez
Department of Architecture, Natural and Agricultural Sciences, University of the Free State

Abstract

Monuments seem stable, predictable and enduring, yet their 'meanings' migrate and their traditionally accepted roles shift. Instances of transformation may render old assumptions untenable. In South Africa there are monuments that commemorate achievements once considered laudable, that have become symbols of oppressive systems. The challenge facing the current generation is to make sense of these monuments in a way that will

dignify the lived situation of all stakeholders. One such contested monument is the statue of President M.T. Steyn that used to stand in front of the Main Building of the University of the Free State. The statue divided the campus community. It provoked some students to violent unrest, while others saw it as an important heritage marker. How could the seemingly irreconcilable conflict between these stakeholders be resolved while adhering to heritage laws and without alienating a significant portion of the student body? The complex process that followed relied on creative leaps to provoke public participation and stimulate new forms of appreciation amid shifting regions of concern. One important facet of this process was the construction of a reflective prism installation which provoked new visual relationships with the monument, including the visual removal of the statue from the 'axis of power', the celebration of oblique views, and opportunities to face the statue in a distorted mirror. This paper will critically reflect on the process that was followed in the relocation of the President M.T. Steyn statue in order to illustrate how traditional conflict resolution strategies can be reinterpreted in terms of German philosopher, Martin Heidegger's notion of inceptual thinking. The resulting approach moves beyond conflict resolution to open new possibilities for rescripting contested monuments; a way of thinking which acknowledges and engages the inceptual regionings holding sway over the way people live as beings of emplaced care.

Keywords: *conflict resolution, statue relocation, inceptual thinking, rescripting monuments, visual provocation*

Redressing South Africa through Mandela-Monuments

Tanja Schult
Associate Professor, Senior Lecturer, Researcher, Department of Culture and Aesthetics, Stockholm University

Abstract:
According to Nadine Gordimer, culture had been an effective weapon in the struggle against apartheid. One central figure of the political transition was of course Nelson Mandela. After the end of the regime, the performative engagement with monuments resulted in a make-over of the memorial landscape. In which ways were monuments dedicated to Mandela effective tools to shape a democratic South Africa?
I will answer this question by juxtaposing two personal monuments dedicated to this cultural icon: Andre Prinslo and Ruhan Janse van Vuuren's *Nelson Mandela Sculpture* in Pretoria (2013), and Marco Cianfanelli's *Release* in Howick (2012). I will ask critically in which way monuments like the one in Pretoria risk to transport the hegemonic thinking of the former colonizers by taking over an established formal canon which by its monumentality alone ridicules the on-going economic injustices in the country (as highlighted in a performance by Miss Milli B at a similar Mandela monument in Sandton). I argue that new protagonists in the memorial landscape are not enough, not even if they are Mandela. Despite the friendly gesture and the big smile, the monumental Mandela in Pretoria is rather reminiscent of monuments to modern dictators erected in South Korea. But luckily, democracies allow pluralism. Around the same time, another Mandela monument was created: Cianfanelli's stele portrait. The spatial experience of the place where Mandela was captured, in Howick, before the long walk to freedom began, is important. Mandela's face becomes visible only by walking to one specific point. The work hints that the struggle for freedom was marked by uncertainties, and this did not cease with the end of apartheid. Furthermore, the work reflects the essence of democracy: this always being in the making. It translates this core phenomenon into a form which demands the physical engagement of the user. The work is part of a now widely established combination of a monument accompanied by a museum recognising that knowledge is best mediated by addressing both emotional and cognitive engagement.
By comparing the two monuments dedicated to Mandela, different

conceptions of democracies come forward. But both examples are bound to conventions established in the West. The work in Pretoria stands clearly in the tradition of Great Men. Instead of the numerous personal, figurative monuments dedicated to Mandela, the new republic could have chosen to commemorate the joined resistance or even skip this very Western phenomenon altogether. Also Cianfanelli's participatory design stands in a tradition established in the West, in countries as the US and Germany facing the crimes committed by their nations. Such works hold on to core ideas of the counter-monument: the idea of encouraging critical thinking and self-critical response. By their designs, these monuments invite new behaviour, giving audiences more active roles. This aligns with broader expectations on citizens in democracy, namely to be active agents shaping cultural memory.

Could a uniquely (South) African approach at all have been an option? 500 years of racism and colonialism have let to a global entanglement which penetrates politics, economics and art. But can renewal, redress, reconciliation come in the shape of established traditions of the former colonizers? What is at risk if contested and misused, but also progressive, reflective artistic approaches established in the West are used? Are they at all apt to overcome colonialism and built a new democracy?

Keywords: *democratic monuments, reshaping memorial culture, Nelson Mandela, global entanglement*

Redressing Colonial Research Methods for the African Context

Zinziswa Mavuso
Department of Art and Music, University of South Africa (UNISA)

Abstract:
The biographical approach is one of the oldest research methods used in art historical and art critical research. In 1550 Giorgio Vasari published *The Lives of the Most Excellent Painters, Sculptors, and Architects* where he profiled a selection of artists from Florentine framing the analysis of their artwork using the artists biographical details. Researchers using the biographical approach believe that conducting a study of the artist's life will enrich the reading of the artwork. Vasari's book being the first extensive study published in art history established the biographical analysis as the prominent research method in art historical studies. His book also, intentionally or unintentionally so, established Florentine as the place where the great masters in fine art come from and their aesthetic as the standard upon which fine art is measured.

From the mid to late 1990s and post the formal de-legislation of the apartheid laws the South African art historians have actively worked on a revisionist history of black South African modernism art. This was in response to the shifting political climate in South Africa and the international pressure to end the apartheid regime from a systematic level. The biographical analysis as developed by Vasari, I argue, disadvantages African artists producing outside of the Florentine art aesthetic. Through a decolonial theoretical approach, in particular a reading of Linda Tihuwai Smith's Decolonialising Methodologies, and Ngugi wa Thiongo's Decolonising the Mind. I propose ways to redress the biographical methodology to consider African experiences, the African context and African knowledge systems in the methodological process.

Keywords*: Biography, Methodology, Decolonisation*

Spirit: Kwesta's allegory of redress

Tsholofelo Moche
University of Kwazulu-Natal

Abstract:
The untimely passing of Jabulani Tsambo (popularly known as Hip Hop Pantsula) and Linda Mkhize, (affectionately known as ProKid) between the

months of August and October 2018 marked a significant loss to South African music, more so, to those who bumped their heads to the sounds of local Hip Hop. Their ascension to the hearts of Hip Hop enthusiasts could arguably be attributed to seeds planted by predecessors such as *Goddessa*, *Prophets of Da City*, *Cashless Society*, *Brasse Vannie Kaap*, and *Skwatta Kamp* to name a few. Hip Hop Pantsula and ProKid's iconic status in the genre should not only be attributed the growing popularity of hip hop the world over. A close reading of their music also reveals a personal and intellectual responsibility to toil and give voice to the off-centeredness of living in South Africa's townships.

Hip Hop Pantsula's agency was affectionately known as *Motswako*, a term that describes how he selects, processes, re-imagines and transmits hip hop culture from his ontological experiences of growing up in Mafikeng, North West. ProKid's artistic oeuvre carries with it a kind of flair that brings answers to Mary Louise Pratt's concerns on how are metropolitan modes of representation received and appropriated in areas such as Soweto?

Since their departure 5 years ago, one musician appears to have taken up themes, or better yet, their duties of language activism and cultural redress. My paper delves into an examination of Katlehong born rapper, Senzo Vilakazi, also known as Kwesta's, recent body of works. The objective of this analysis is to examine the extent to which he has preserved, revitalized, and expanded upon the ways in which these peripheral modes of representation could be transmitted back to the centreor the metropoles.

Keywords: *culture, township, representation*

Art appropriation's effect on South African contemporary art

Siphe Potelwa and Siboniso Nivi
University of Fort Hare, South Africa

Abstract:
The study aims to investigate art appropriation's effect on South African contemporary art in Eastern Cape. The objectives of the study were to identify what is appropriation and better understand its background, to expose knowledge of originality, and to identify and understand its impact on the art of today in South Africa. Purposive and random sampling is used. Data were collected using questionnaires, face-to-face interviews, and recordings. The data were coded, and thematic content analysis was used. The study's findings revealed that much more needed to be done in our communities to bridge the knowledge gaps that currently exist. According to the information received from literature, some were aware of the implications of appropriation in contemporary arts, while others were not, as appropriation is a vast issue.

Keywords*: Appropriation, Arts Appropriation, Cultural appropriation*

The role of nostalgia in decolonizing African art discourse

Olushola O. Olajobi
Department of Creative Arts, University of Lagos, Lagos Nigeria

Abstract:
Art is a powerful tool for decolonization, and nostalgia plays a significant role in African art discourse. The role of nostalgia in art has been a topic of much debate in recent years. While some argue that nostalgia perpetuates harmful stereotypes and romanticizes the past, others see it as a powerful tool for reclaiming cultural heritage and challenging dominant narratives of colonialism and imperialism. In the context of African visual art discourse, nostalgia can play an important role in decolonization, as it offers a means for artists to reconnect with their cultural roots and challenge the legacy of colonialism.
The theoretical framework for this paper will draws on a range of

interdisciplinary perspectives to explore the complex role of nostalgia in decolonizing visual art of Africa. Drawing on postcolonial studies, this paper will examine the ways in which nostalgia can be used to challenge dominant narratives of colonialism and imperialism, and how it can be a tool for reclaiming cultural heritage. This paper will also engage with the field of art history, exploring how nostalgia has been used in the past to create romanticized depictions of Africa and its people. Finally, this paper will draw on cultural studies to explore the ways in which nostalgia is a product of broader social and cultural forces, and how it can both empower and disempower communities.

By drawing on these theoretical frameworks, this paper will provide a robust understanding of the role of nostalgia in decolonizing visual art of Africa through arguments that nostalgia, when used in a critical and self-reflexive manner, can be a powerful force for challenging dominant narratives and reclaiming cultural heritage. For example, contemporary African artists such as Yinka Shonibare and Hassan Hajjaj use nostalgia to create new narratives that challenge colonial representations of Africa. Shonibare's work, for example, reimagines historical figures and events from a postcolonial perspective, while Hajjaj's photographs celebrate the vibrancy of contemporary Moroccan street culture. Kenyan artist Cyrus Kabiru's "C-Stunners" series which celebrates Nairobi Street culture by creating elaborate eyewear sculptures made from found objects is another example not to forget Zimbabwean artist Kudzanai Chiurai's series "Genesis" which reimagines biblical stories with African protagonists, challenging the Eurocentric representation of these stories as well as Nigerian artist Victor Ehikhamenor's "A Biography of the Forgotten" series which reimagines Nigerian history through the lens of traditional Benin art, thereby challenging the colonial representation of Nigerian history. Through their use of nostalgia, these artists are able to engage with the past while also creating new visions for the future. However, the paper will also acknowledge the

potential pitfalls of nostalgia, such as romanticizing the past and perpetuating harmful stereotypes such as some African artists who have been criticized for creating idealized depictions of traditional African life that do not reflect the complexities of contemporary African societies.

Through case studies of contemporary African artists, this paper will illustrate how nostalgia can be used in a critical and self-reflexive manner to create complex and nuanced representations of the past, while also engaging with the present and imagining new futures.

[left] in the cracks: **an immersive travelling site-specific event space performed on the TUT Faculty of Arts & Design campus as reminder of calls for forgotten futures**

Janine Lewis
Associate Professor in the Department of Performing Arts at the Tshwane University of Technology, South Africa

Abstract:
Framed within the theory of hauntology of everyday life, the objective of the project was to remember, acknowledge and heal. Created with the purpose of commentary, this production chose to instill at its heart the silenced voices of the people in protest. *[left]in the cracks* reflects what morphic resonance and energies persist in the cracks of the capital city pavements along the Bloed st route towards the union buildings. The university offers a microcosmic view of society, where the parade across campus metaphorically and nonliterally narrates what was left in the cracks of the city pavements: personal, public, or political.

Waves of protest marches have pounded Pretoria streets on route to the

union buildings to disrupt and expose the systemic violence and the intergenerational trauma perpetrated over the years in South African history. This tumultuous time remains reflected even in today's marches that, decades after liberation, are (still) calling for more economic equality, freedom of education, and protection against gender violence; further entrenching the savage everyday life that these pavements witness.

This paper explores the spectator's encounter of the meta during the travelling site-specific procession across campus, mimicking the route from Church Square to the Union Buildings. The audience journeys with the performers in an illusory sensory experience. This collaborative project intertwines the philosophy about sticks as representing 'being human', with what lies amid the cracks. There is a fascination of what a stick becomes in the hand of a human and how to change the loaded history thereof. The stick is embedded in our behaviour as a weapon, but, more importantly, also how it could unite people as a meaningful utilitarian object in our daily lives. Alongside the incidental imagery the paper will reflect on the ambient sounds of the city and life that the audience encounter during the performance and how these serve to enhance the immersive experience. Offering moments of reflection towards catharsis or redress. This creates a layered effect of the Kairos time in performance, and the reminder of calls for forgotten futures.

Mediums of Memory
Julia Arbuckle

Abstract:
Mediums of Memory is a paper born from my Master's exhibition and accompanying thesis. This paper will engage ways of keeping history, be it archives or memory, focusing on the Eastern Cape as a space highly affected by settler colonization. Being a descendant of the 1820 settlers, this exhibition and accompanying thesis embody my questioning of the modalities of historical recollection by introducing memory and storytelling as viable modes of archival production. This paper highlights that archival curation affects the gaps, schisms, and interpretations of archives as much as the 'unreliability' of memory. Beginning with the archive as a space of power relations this paper will discuss the various modalities that history takes and question why some ways of remembering are considered more viable than others. Writings by Achille Mbembe, Jeltsjie Stobbe, Patrice Ladwig and Maureen De Jager solidify the importance of memory and impermanence in understanding the past, especially in the South Africa context.

Throughout this paper, I will be referring to the exhibition that accompanied this research. The exhibition titled Looking After is a self-referential installation piece aiming to question what constitutes archives and the historic modes of archiving. This piece also references the historic tradition of letter writing while challenging the reliance that the past has on text and taxonomy. Mediums of Memory and Looking After aim to show how art can become a mode of visual redress and resistance to the norms of archival spaces as well as confront and uncover the colonial histories that are embedded in the history of this country, rather than bury them.

The African Art collection at the Iziko South African National Gallery: Past, present, possible futures.
Sophia Rosochacki

Abstract:

The impetus for South Africa's oldest state art gallery (the ISANG) to start collecting 'African art' during the height of the apartheid era in 1967, was *not* specifically about the inclusion of black artists who had been (with very few exceptions) completely excluded from the gallery since its instantiation in 1872. Indeed, the ISANG's systematic efforts to address the legacy of exclusion of black artists only began much later. Instead, the collection of African art was modelled on canons formed by Western museums, which privileged West African figurative art. Cote d'Ivoirian, Guinean and Congolese artworks were imported into the ISANG at a time when South African art officially (and absurdly) referred in the main to white South African art, and when South Africa's physical and ideological borders with the African continent were policed with brutality and paranoia.

Before and during apartheid, expressions of black art, history, tradition and aesthetics from South Africa and Africa more broadly were under systematic erasure by official cultural institutions. Without a clear policy directive, the African art collection very gradually grew through the apartheid years with an inadvertent focus on West Africa, until the eve of democracy when it expanded dramatically via the accumulation of a large mass of Southern African traditional or vernacular material culture. The latter expansion was heralded in liberal humanist language as an heroic act of salvage, as forms like beadwork and basketry were 'recognised' by formal institutions as *art*. At the same time, this expansion was critiqued as a patronising and self-serving gesture by the liberal white elite to legitimise their performance of political and social transformation.

The contradictions and complexity embedded in the ISANG's recalibration from cultural oppression to cultural 'inclusion and celebration' have left scars in the realm of public culture. Today, South African public culture is animated by radically divergent perspectives about the relevance of museum collections and the legitimacy of nation building projects. Guided by neoliberal logics, the chasm between the cultural authority of private and public museums has grown, and public collections occupy a precarious place in a country strongly disillusioned by the once hopeful notion of the Rainbow Nation. The ISANG's African art collection is a pressure point that reflects long brewing and unresolved tensions around race, identity and transformation that the key ideas of restitution might begin to address.

Keywords: *African art histories, appropriation, cultural erasures, public culture, art museums*

Interventions at the Stellenbosch Kruithuis Museum

Charles Palm

Stellenbosch University

Abstract:

The natural phenomenon of camera-obscura has been utilised as a scientific tool for studying optics and light since at least 500 BCE. Early student experiments with this medium brought to light violent shifts within the social order of 18th century Stellenbosch District through the histories of the Stellenbosch Kruithuis that still remain largely unacknowledged today. These events motivated a series of creative student interventions directing the lens towards more immediate institutional subjects on Stellenbosch University campus during 2018.

This initial research is currently being distilled through a focused enquiry into the Kruithuis Museum, reflecting on histories and ideological discourses in the town of Stellenbosch, and its socio-economic development. Specifically framed around the historical context of the Kruithuis' existence in Stellenbosch, it explores interactions between the Stellenbosch Krijgsraad commandos and the local Khoe-khoe -/ and San populations. These

enquiries intends to illuminate instances of early corporate (socio-ecological) externalities within the broader context of the East-Indian Spice trade and 'Western' economic development.

As the Stellenbosch District of the late 18th cent. included most territories that is today known as the Western Cape, this research also provides insights into the role of Krijgsraad commandos and the application of V.O.C. armaments in settler expansion and land appropriation throughout this region. The primary reasons for the building's existence are currently omitted from all official documentation offered to visitors, while the contents of its displays remain unchanged since the 'apartheid era', emphasising only settler trauma during the South African War (aka Anglo-Boer War).

My past and current research on this subject moves towards manifesting a series of public creative interventions at the Stellenbosch Kruithuis museum in partnership with the Stellenbosch Heritage Trust and relevant stakeholders. These interventions and the underlying research aims to offer opportunities for cathartic historical redress as an effective tool for seeing and re-seeing the past within the process of developing equitable and sustainable futures.

Keywords: *Khoe-khoe, Stellenbosch Kruithuis, camera-obscura, catharsis, corporate-externalities*

Re-imagining learning and teaching art: Redressing ways of seeing through embodied mark-making with foundation phase student teachers at Cape Peninsula University of Technology

Jacoba Meiring
Cape Peninsula University of Technology

Abstract
The research presented in this study aimed to explore embodied mark-making with foundation phase student teachers at the Cape Peninsula University of Technology in the context of current normative approaches to learning and teaching in the foundation phase that favour predictive teaching and the need for certainty. Through a post-qualitative inquiry, the study utilised arts-based research methods, incorporating mark-making, anarchiving, and diffraction to challenge normative teaching methodologies. Findings emphasised that the omission of embodied awareness in learning and teaching visual art in classrooms are both personal and collective manifestations of dominant Eurocentric worldviews that shape teachers' ways of seeing, aesthetic sensibilities, subjectivity, teaching methodologies, and visual representation. Shifting focus from content assessment to cultivating sensory awareness and full body-mind engagement offered a solution to normative and disembodied teaching methods. Teacher commitment to gradually enable learners and themselves to develop embodied and relational attunement could over time assist in a better understanding of how the body-mind entangles with human and nonhuman others in the learning and teaching of new content, shifting ways of seeing from learned Eurocentric aesthetics to visual representations rooted in embodied and subjective experiences. The developed material-force conceptual framework provides a foundation for affirmative arts-based praxis, bridging the gap between content, methodology, and student bodies and voices. Emphasising philosophies of embodiment, relationality, and process ontology, this study advocates for fostering sensory intelligence and embodied knowledge in learning and teaching visual art in the foundation phase.

Redressed service learning: Litema rural art and architecture

Gerhard Bosman
Earth Unit, Department of Architecture, Faculty of Natural and Agricultural Sciences, University of theFree State,

Abstract:

Applying service-learning in academic learning and teaching is challenging for most disciplines. Transformed methods of service-learning based on acts of care developed a redress service-learning model at the Earth Unit, Department of Architecture at the University of the Free State (UFS). The new model allows for acknowledging and celebrating traditional wall decoration skills of *litema* rural women artists. The skills of these artists received little attention compared to other indigenous domestic art forms in South Africa. The new model supports the UN's sustainable development goals (SDGs), such as Quality Education, Sustainable Cities and Communities, Gender Equality, Partnerships for the Goals and UNESCO's "Art-Lab for Human Rights and Dialogue" that intervenes ethically for human rights. This case study combined service-learning activities (Stage One) by South African UFS architecture students, which were shared with American art history students from Colorado State University through a COIL (Stage Two) that resulted in a collaborative parallel exhibition in both countries (Stage Three) and heritage month celebrations in redressed exhibition spaces (Stage Four). A spinoff of this approach holds celebration opportunities for heritage month in the Free State Capital to involve school learners, volunteers, and officials. This collaboration demonstrates how students and community members can share in a meaningful cross-cultural exchange that celebrates art and promotes local agency and "artivism". This approach can be useful in disciplines that need help to implement transformed service-learning.

Keywords: *Architecture, care, engagement, COIL, service-learning*

It's not Science!

Prof. Faadiel Essop
Centre for Cardiometabolic Research in Africa (CARMA), Division of Medical Physiology, Faculty of Medicine and Health Sciences, Stellenbosch University

Abstract:

The focus is on equity redress and the institutional culture in the Faculty of Science at Stellenbosch University and the shared experiences from the perspective of a "black" scientist. The process and implications of a visual redress initiative that was conducted in the Faculty of Science are considered. Here, the process adopted for the visual redress initiative allowed for difficult issues regarding identity, redress, and transformation to be dealt with in a sensitive and harmonious way. Efforts to complete the project also revealed the power plays of institutional bureaucrats and that the notion of 'scientific elitism' should be tackled such that the training of scientists be more closely linked to socio-political and historical contexts. It is proposed that such efforts should help accelerate both qualitative and quantitative transformation, and thereby help advance current attempts by management in this regard. It is also concluded that a more diverse student and staff cohort together with a robust inclusive ethos should be a strong catalyst to further propel scientific research endeavours, innovation, and excellence.

An Identity Not Set in Stone: Addressing the Statue Debate and Transitional Justice

Keolebogile Mbebe
Lecturer, University of Pretoria

Abstract:

On the Union Buildings property in Pretoria, South Africa, there stand the statues of two prominent men: South Africa's first Prime Minister Louis Botha, and South Africa's first "democratically-elected" president Nelson Mandela. How did these two antagonists, one a key contributor to the philosophy and politics that would one day inspire the genesis of apartheid, and the other a leading figure in and symbol of the political struggle against apartheid and its defeat, come to be placed on the same historical site? Some argue that the co-existence of these statues is the visual representation of South Africa's

triumph over and transcendence of historical injustice through the implementation of *transitional justice* in the form of South Africa's Truth and Reconciliation Commission. In liberal democracies such as South Africa is purported to be, the statue debate is stuck between preserving the cohesion of the social fabric while respecting the rights of citizens to dignity and freedom of expression. There is a real tension between respecting the dignity of sections of the population who were victimized by the statufied people on the one hand, and respecting the freedom of expression of populations who same valour the same people on the other. My intention in this chapter is to contend that transitional justice discourse is quite impotent in offering a solution to this tension. I will show the limitations of transitional justice discourse and the statue debate in bringing about true justice for the populations of this territory because of its false assumption that South Africa exists as an ethical necessity. In doing so, I will focus particularly on how historical narrative functions in transitional justice mechanisms, particularly those mechanisms that call for national unity since they encourage the reconciliation of different recollections of the past.

Between ruin and redress: The Question of Public and Spatial Remembrance of the Genocide in Rwanda

Lauren van der Rede
Stellenbosch University

Abstract:
Rwanda is known both as the land of a thousand hills but also as a site of genocide, punctuated by ruins that recall various instances of genocidal massacre. The textures of these sites are dynamic: fields, rivers, churches, former schools and formally erected memorial museums. Of these, this paper is concerned with those which remain static, unkempt, uncorrected and uncleaned – in ruin. This paper is focalized through three specific examples of what I will refers to as memorials in and of ruin. The first is the Nyamata Genocide Memorial, in Kigali, in which the bloodied clothes of victims remain clustered in piles across the floor of the former church. The second is the Murambi Genocide Memorial, in which the remains of the school children who were murdered are preserved in lye, some still perched on the school desks on which they died. The third is the Belgian Peacekeepers Memorial, also known as "Camp Kigali Belgian Memorial" in central Kigali, which is still pockmarked by the bullet holes that testify to the murder of member of the UN Peace Keeping Force during the genocide. This paper asks what is at stake in the deliberate decision *not* to redress these markers of genocide and ruin and allowing instead for it to sit in ruin – thus staging the historical trauma as part of the work of memorialization. The focus of this paper, then, is on the tension held between the Rwandan push toward national reconciliation – with innately implies, fixing, redress and repair – and the politics of memorials which deploy ruin as a mode of memorialization.

Utilising a Stellenbosch stone age heritage site for sport historical studies and teaching

Francois J. Cleophas and Karabo abuki
Division of Sport Science, Department of Exercise, Sport and Lifestyle Medicine, Stellenbosch University

Abstract:
Although there is a gap in the recorded sport history of Stellenbosch prior to colonial settlement, it does not mean an absence. There is evidence to suggest that the Western Cape was inhabited for many thousands of years, first by

Stone Age humankind, later by Bushmen and still later by Khoisan tribes. This presents historians, conservationists, town planners and others with an opportunity of creating narratives that could be converted into material for their field of endeavour. According to Louis Péringuey, an archaeologist, there was human activity in the present Stellenbosch area, about 250 000 years ago during the Earlier Stone Age period. Péringuey's finds were made at a site, today called Bosman's Crossing, named after the railway station situated nearby. Péringuey's find led to the use of the term 'Stellenbosch Culture' to describe bifocal tools of the Earlier Stone Age period but has since been replaced by the international term, 'Acheulian', derived from the archaeological site of St Acheul in France. The place where Louis Péringuey drew his conclusions was declared a provincial heritage site with a stone monument. By 1965 this "brick clay" was gone and the grass of the Archaeological Reserve, which laid in a triangle between two roads and the Plankenberg River was level with the Main road that ran over the Adam Tas bridge into Stellenbosch. This site has been vandalised and the plates to commemorate this finding has been removed. Today there is, due to human activity, very little, of the original flora in the valleys and districts of the Early Stone Age period, left in Stellenbosch. However, historians claim that many human movement activities at Bosman's Crossing were similar to those practiced elsewhere in the world. Hand-axes found in India, the Thames Valley in England and in Stellenbosch are almost identical. Those holds great value for scholars of sport history who trace the origins of human movement patterns.

Reimagining Belonging: Visual Redress as Restitution
Renee Hector-Kannemeyer and Otto van Noie
Stellenbosch University

Abstract:

This conversation between Stellenbosch University (SU) through the Division for Social Impact and a voice from the Stellenbosch community was informed by the statement of the late Prof. Russel Botman, who encouraged the University to move from success to significance, to redefine success as being relevant to the oppressed and the marginalised, and to produce knowledge in the interest of society to the benefit of all (Hector-Kannemeyer & van Noie, 2021).
The HOPE Project, inspired by Brazilian philosopher Paulo Freire, was launched at SU by the late rector and vice-chancellor, Prof. Russel Botman, in July 2010. The HOPE Project envisioned a long-term strategic plan, which the University committed to, with the application of its knowledge and expertise in a strategic and intentional approach to benefit society.

Based on the pragmatic definition of the HOPE Project of the role of the University, the two authors of this chapter, Mr Van Noie and Ms Hector-Kannemeyer, started their three-year conversation on restorative justice as a basis for restoring community and healing the broken relationships that existed between the University and the local community.

Mr Van Noie reflects the reiterative voice from the community on the possible repurposing of the Lückhoff Precinct. He is a proponent of a deeper form of restitution as opposed to the proposed visual redress initiatives currently being advanced by the University, which he believes do not go far enough in conferring dignity on the broader Stellenbosch community.

Lückhoff School has come to represent a space with possibilities for concrete transformation. Transforming the school is not merely constituted by the opportunity to rectify; it implies the obligation to do what is necessary to re-establish a moral-ethical environment that was unilaterally betrayed by fellow townspeople and, institutionally, by the University. The Lückhoff building, left standing among the ruins, echoes the collective voice of generations uttering the same cries for justice, which no other voice or message can ever supersede. Ms Hector-Kannemeyer shares that the University should aim to

address one of the core questions posed by Prof. Russel Botman when he reminds us that our focus should be centred around developing a pedagogy where the issues and concerns of the most marginalised are prioritised (Botman, 2007). We need to ask how we as a university are advancing the project of redress and development and whether the current parameters of the Visual Redress Policy fall short of giving expression to our commitment to the local community. (Hector-Kannemeyer & van Noie, 2021).

Clark and Costandius (2020), who caution that although the aim of visual redress is an attempt to right the wrongs of the past through the removal of hurtful symbols and the addition of more inclusive symbols, this is not enough. Healing the wounds of the past has to accompany visual redress activity. In the case of the previous Lückhoff High School building, the call for the handing over of the building to its rightful owners must be given concrete expression.

Keywords: *Restitution, Visual Redress, Community*

Unveiling the Visual Redress in Higher Education at the North-West University: A Disruptive Narrative

Merna Meyer

Subject Head: Creative Arts, Faculty of Education, School of Commerce and Social Studies in Education, North West University

Abstract:

South Africa's complex history of apartheid has left a legacy of deep-seated social and economic inequalities, often manifesting in stark disparities between different racial and ethnic groups within communities. Visual redress, the process of addressing historical injustices and promoting social cohesion through visual media and art, has emerged as a powerful tool for reconciliation and empowerment, or has it? In this report, various new installations at the North-West University, Potchefstroom will be discussed, including the topical utilisation of the NWU gallery, the JB Marks Museum and the removal of statues that have alienated many inhabitants of the city. Reference will be made to a more pluralistic inclusion of different heritages from different cultural groups with the Kedar heritage lodge, close to Rustenburg in the North-West Province as the locus. But, while working within the LOVE paradigm and exploring the intersection of visual redress and project-based learning in higher education and its role in nurturing social entrepreneurship, I discovered that my own narrative changed. I started to revise the PART model which serves as a tailor-made academic mantra that I use to guide student-art teachers towards a more nuanced lens of their professional development as leaders in socially engaged contexts. This report will, therefore, focus more on how I approached and adjusted my PART (Participatory artist, researcher and teacher) model to enhance the LOVE paradigm I am working in. It will refer to the importance of cultural sensitivity, local narratives, historical contexts, grassroots self-efficacy and customised solutions, striving towards sustainability, educational opportunities and African solidarity. Based on participatory action research, students' digital posters and community performances will be displayed with an eye on the future and an interest in healing. As Nakia remarked to King T' Challa in an inspiring scene in the Black Panther Marvel movie, based on the Dahome culture, "You Can't Let Your Father's Mistakes Define Who You Are", I propose that instead of carrying on with mistakes from our fathers' fathers, we need to leap towards new horizons of unity through wisdom and understanding.

Keywords: *creative arts, decolonisation, inclusion, LOVE paradigm, PART model, project-based learning, visual redress*

Internalised colonialism and the resistance to visual redress

Chiedza Kehle

Stellenbosch University

Abstract:

When Harare was still Salisbury, it was illegal for Black people to walk on First Street. First Street epitomised Salisbury's beauty with its boutiques, department stores, water fountain, lined trees, and flowers. Attempting to walk in this street would lead to beatings and arrests. And so, at independence, to finally walk down this street was a long-awaited feat. Despite its difficult history, First Street was never renamed, perhaps to reclaim it as is for the Black Africans or through internalised colonialism, for its prestige to be maintained and make walking through it an aspiration and an achievement. In some ways, a visual redress is seen as a loss of prestige and compromise of quality. In 2001, an attempt was made to rename schools that bore colonialists' names. The schools were to bear the names of the heroes of the first and second Chimurenga wars, such as Nehanda and Kaguvi, instead of Cecil John Rhodes and Alfred Beit. Public debate raised the idea that the politicians supporting the bill sent their children to be educated in England and the USA. So the regular citizen had a right, too, to aspire to schools with Westernised values.

A parent was quoted saying:
Our children prefer these colonially named schools . . . If their names are changed, their tradi8ons would sink into oblivion. The school would go under. The enthusiasm that inspired our pupils to perform their best would probably wane (*The Daily News*, 22 January 2002).

Why would a visual redress lower the perception and prestige of an institution?

Theoretical perspectives of critical citizenship, and decolonisation can inform the research on this yearning and colonial upholding of formerly forbidden spaces.

Ways of reading the GG Cillié Building's inauguration reported in the magazine, *Matieland* (1970)

Faaiz Gierdien

Abstract:

We do not know to what extent the inauguration of the GG Cillié Building on 22 September 1970, reported in the alumna magazine, *Matieland* (1970), signalled a significant moment in the history of Stellenbosch University (SU). The report mentions several details, for example, the presence of the prime minister of apartheid South Africa, who was also SU's chancellor, the retired SU rector HB Thom, his dedication speech, the career of GG Cillié who was the first Dean of SU's Faculty of Education, and the building's modern architecture. Despite knowing that the inauguration occurred during the era of 'high apartheid' (c.1959 – 1973), our knowledge of the event remains poor (Dubow, 2017). Studying the report therefore addresses a knowledge gap with respect to the current *visual redress* at SU (VRSU) initiative. This initiative, in part, calls for renewing the public meaning and symbolism of SU's buildings in a resolute, intentional and coordinated way. The relevant research question reads: What are ways of reading the GG Cillié Building's inauguration reported in *Matieland* (1970) in relation to the VRSU initiative? Answers come from analysing selected excerpts in the report. The analytical framework consists of three literature strands, namely, (a) the role of magazines, such as *Matieland*, in societies (Haveman, 2015; Weiss & Sternadori, 2020), (b) the 'grammar' and associated language game in the report's discourse (Wittgenstein, 2010), and (c) 'imagined communities' in relation to Afrikaner nationalism, as reflected in this discourse (Anderson, 2006).

Analysis shows how this three part framing helps in unmasking an

'educational disciplinary reason' that emphasises an apparently neutral 'objectivity,' accompanied the building's racist educational imaginary. This was all part and parcel of advancing the apartheid project, during a period that witnessed a brutal suppression of oppositional forces.

References:
Anderson, B. (2006). *Imagined communities: Reflections on the origin and spread ofnationalism*. Verso books.
Dubow, S (2017). New approaches to high apartheid and anti-apartheid, *South AfricanHistorical Journal, 69*(2), 304-329.
Haveman, H.A. (2015) *Magazines and the Making of America: Modernization, Community, and Print Culture, 1741-1860*. Princeton, NJ: Princeton University Press
Weiss, D., & Sternadori, M. (2020). Viewing the magazine form through the lens of classic media theories. In M. Sternadori and T. Holmes (Eds.), *Handbook of Magazine Studies*, 51-65. Hoboken, NJ: Wiley Blackwell.
Wittgenstein, L. (2010). *Philosophical investigations*. John Wiley & Sons.

Keywords: *Magazines, Afrikaner nationalism, visual redress, higher education, contextualizingbuildings*

Is the Springbok rugby emblem a symbol of hope or despair?

Omar Esau
Senior Lecturer, Curriculum Studies, Stellenbosch University

Abstract:
Symbols are central features of organized human life, helping to define perception, shaping the way we view the world and understand what goes on within it. But, despite this key role in shaping understanding, there is never a single interpretation of a symbol that everyone within the community will accept, and the way in which symbols can mobilize antagonistic political factions demonstrates that they are as much a central element for power struggles as they are avenues to facilitate processes of identification. Symbolic Power in Politics Objects and representations normally go unexamined during our daily activities however symbols hold a power capable of subconsciously influencing our way of thinking. Symbolic power poses a danger since the represented object carries the potential to be domesticated, manipulated or distributed for political and personal use.

The first Springbok colours were created during the 1906–07 tour of the Northern Hemisphere when captain Paul Roos decided that the team needed to create their own emblem and nickname to prevent the British press creating one for them. During the 1995 Rugby World Cup hosted in South Africa Nelson Mandela embraced the Springbok as the accepted symbol and emblem of South African rugby.

Rugby as a priority sport code in South Africa, offers benefits across the socio-economic spectrum in terms of administrators, players, coaches and referees. I employ an auto-ethnographic case study methodological approach, which enables one to draw on 'personal and experiential data,' for example, my own observations and experiences as a past rugby player and administrator. The use of auto-ethnography as a strategy and process is about recounting and critically reflecting upon one's own lived experiences. According to Donmoyer (2012), it is about reflecting on personal experiences, and it differs from personal narrative, autobiography and life writing in general by being more critical and political (Speedy 2013). Auto-ethnography is about retelling a story, 'to challenge the underpinning assumptions of that story' (Gibbs2011: 269) Drawing on my lived experiences, I employ an auto-ethnographic approach to rewrite, retell and reanalyse the Springbok as a rugby emblem symbolising apartheid and white hegemony. Thus, the question being posed – Is the Springbok a symbol of hope or a symbol of despair?

(Mis)representations of class and 'race' on and around *Die Braak* in Stellenbosch

Francois J. Cleophas and Karabo abuki

Division of Sport Science, Department of Exercise, Sport and Lifestyle Medicine, Stellenbosch University

Abstract:

Two accounts appeared, over the past five years, about a 19th century recreational space that still exists today, 'Die Braak' in Stellenbosch. This first is an online article of the Stellenbosch Media Forum that presents this open space in a nostalgic throwback to Apartheid and colonial times. The article concludes with reference to the work of the Stellenbosch Heritage Foundation who, together with a team of international researchers, are in the process of evaluating the importance and use of the space. It is a work that has suggested regarding alternative landscaping of Die Braak and surrounding areas, which could be a first step in restoring the area to its former local significance. The second account, by two black scholars from outside Stellenbosch, traced the development of sport in Stellenbosch to 1863. This was when there was an increasing influx of young white men into the town who came to pursue studies at Stellenbosch Gymnasium, a forerunner of Stellenbosch University. These men engaged with people, across the racial and class divide, on 'Die Braak'. The methodological aim of this presentation is to decontextualise existing narratives in terms of 'race' and class (mis)representations on 'Die Braak'. A historical reinterpretation of the dominant narratives of Stellenbosch features in our presentation. Attention was directed specifically to historically marginalised minorities. Our study covers a period from 1863–1886. However, several documented accounts point to there being sports activities in and around 'Die Braak' as early as the 1700s. Slight reference was also made to human and sport activity during the Stone Age period in the area referred to as Stellenbosch in the 21st century. In conclusion, the contribution of marginalised groups, that has been misrepresented in existing sport narratives of 'Die Braak', was placed at the centre of the research. This study thus intervened by providing new scrutiny of sport facilities in colonial society by rooting 'Die Braak' in a colonial context.

Reshaping the Future of Design Education: Exploring Womxn of Colour's Journeys in South African Universities

Cheri Hugo

Applied Design, Faculty of Informatics and Design, Cape Peninsula University of Technology, Cape Town, South Africa

Abstract:

Innovative and artistic "research making" approaches were employed throughout the meeting, including scamming, making, painting, sketching, nail art, braiding, strolling, and swimming. Through storytelling and visual strategies, investigated the possibility for transforming the future of postgraduate programmes in design education. These tools allowed a group of womxn academics of colour to dive into their own experiences. The research was heavily influenced by new materialisms and feminist techniques, which gave it a strong foundation for analysing the experiences of womxn of colour in this particular setting. These techniques allowed for the reflection in this paper to emphasise the relevance of intersectionality and how race and gender significantly influence educational opportunities and experiences. Aesthetic investigation, revealing the possibilities for changing the postgraduate programmes in design education. The participants metaphorically connected the ocean's constant changing and reshaping to the process of self-discovery about gender and sexualities throughout their conversations. This metaphor reflected the understanding of various gender identities and sexual orientations, stressing the potential for advancement but

also outlining the challenges and prejudices that members of marginalised populations must contend with in both society and educational institutions. The study highlighted the transformational potential of universities as sites of development and opportunity, albeit surrounded by obstacles and uncertainties, by drawing comparisons between the vastness and complexity of the ocean and the academic institutions they traverse. These reflection hope to provide insight to lived experiences and offer possibilities for shifts and changes.

Keywords: *research-making, storytelling, intersectionality, racism, gender, design education, and womxn academics of colour*

The margin as an ambivalent space: The rural women trope in South Africa

Andisiwe Diko
Junior Lecturer, Department of Art and Music, University of South Africa (UNISA)

Abstract:
The work of re-imagining and re-telling African women's histories has developed and gained traction over the past decade, especially within cinema and contemporary art. This paper interrogates the significance of re-telling black African women's histories recognizing the need for more nuanced visual representations of African women from rural spaces. I focus on Senzeni Marasela's work *Waiting for Gebana* (2013 – 2019) and my exhibition entitled *Ndibulele bani? Ndibe Ntoni?* (2021) When translated means who have I killed? what have I stolen?. This body of work was inspired by my grandmother's story and arrest in 1957. I reflect on the utterances of Salmonson (1992).

> "As I see it there must be a reason why the typical textbook overlooks the woman warrior ninety-nine percent of the time, and creates instead a corrupt history, whether of samurai society or castle life in medieval Europe, that is grotesquely false in its portrait of absent or subservient women"

Senzeni Marasela's *Waiting for Gebane (2013 – 2019)* is read within the historical context of South Africa. Marasela engages with concepts of identity, memory, place and the material in her work. This paper looks at artistic practices that draw from biographies of ordinary women which were historically left out as their narratives fell outside of the political discourse of post-apartheid South Africa. I look at the use of the biography in art practice as a form of resistance to erasure, as the artist returns the gaze to themselves as objects of knowledge and truth, a truth of their own experiences or of those close to them, that can be deciphered and learnt from.

Keywords: *Resistance, narrative, biography, discourse and ambivalence.*

An in-depth investigation into the safety of Nyanga's public spaces from a gender-sensitive perspective

Tiisetso Dieketseng Mofokeng
Interior Design Lecturer, Vega School, Cape Town, South Africa

Abstract:
Historically - and currently - women in the global South have generally been viewed as subordinate to men. This is often centred around social perceptions of the different genders and is especially apparent in modern-day leadership, policymaking and managerial roles, where roles are often set aside for men. In the Cape Town township of Nyanga, three public spaces have been identified as crime hotspots. Women who live in the area do not feel safe in these spaces and are often the victims of crime. Thus, there is a need for an in-depth, gender-sensitive investigation into the safety of Nyanga's public spaces. This study seeks to do this and to explore how and why Nyanga's public spaces are failing to deliver gender-sensitive safety outcomes.

Methodologically, the aim and main research question of the study is geared towards answering "how" and "why" questions, which necessitate a qualitative (case study and ethnographic research) approach. The tools that are used to collect such data are interviews, observations and mapping as well as Instagram question polls. The results of this study show that in order to provide safe gender-sensitive outcomes, appropriate spatial interventions and safety tools need to be implemented for public spaces in Nyanga.

Going forward, knowledge from this research recommends planning interventions and design resolutions that encourage South African planners and other built environment practitioners to incorporate gender-sensitive inventions in their thinking and practices. Above all else, this knowledge is geared towards empowering women by not confining them to the indoor realm of the household, but empowering them to reclaim their rights to public spaces.

Keywords: *women empowerment, urban safety, public spaces, gender-sensitive perspective, spatial planning interventions*

Object of Thought
Lonwabo Kilani

Several suggestions on how the aesthetic of post-94 South Africa's visual landscape should take shape has been a contestation of various ideological turns. As the work of public memory continues being an important part of the commons, it remains largely shaped by the history of apartheid, the public/private sector and the racialised power relations. With the Rhodes Must Fall student movement, such ideological contestations were enhanced and dragged back into the public debate. It is this moment that the broader South African public enters the fray. As it is suggested time and again that a more democratic engagement is best suited to engage the post-94 dilemma,

this moment reveals an embedded institutional power relations between Blackness and Whiteness. A revelation of impossibility than the suggested possibility.

I argue that this impossibility is made possible by ontological relations that humanize Whiteness and dehumanise Blackness. This paper situates the argument of Blackness as that which fall in the zone of non-being (Fanon, 1952). In this paper, I argue that regardless of gender and class, Whiteness seals off Blackness into an objecthood. This means that there is an incapacity to recognize Blackness as a living form. Here, I argue that the monuments are not just bronze and stones of dead people but represent living ideas whilst Black people, breathing in their flesh and bone, have no such capacity.

Using Black radical philosophical texts, I argue that Blackness lacks both speech and appearance. Because its status as a being-for-Other (Fanon), when represented in images and language, a subversion takes place so that Blackness can only fulfil objectives of others. This is because any attempts at radicalizing demands for its own sake, an existential anxiety takes place in others that an attack is taking place.

Virtual Presentations

Creating Counter Narratives through Digital Archives in Zimbabwe: The Centre for Innovation and Technology (CITE) and the *Gukurahundi* Genocide

Dr Nkululeko Sibanda
University of Pretoria: SOA: Drama

Abstract

This paper examines the role played by CITE in creating counter discourses and narratives on *Gukurahundi* in Zimbabwe through its *Asakhe* Film festival and the Gukurahundi digital Archive. Since 2020, CITE has created platforms for engagement on issues related to Gukurahundi through film screenings and panel presentations. In 2020, CITE screened "*We will Crush them*" (2020), while in 2021, it screened "*One Night in 1985*" (2021). In 2022 the organisation screened "*I Want My Virginity Back*" (2022). All these documentary films were created from fieldwork material collected as part of the Gukurahundi Digital Archive project where victims and perpetrators are interviewed and video recorded to express their Gukurahundi experiences and what they envision as a redress mechanism. Deploying Michel Foucault's ideas on the archive, this paper examines what CITE's archival projects say about Gukurahundi and how they say it. This paper critiques how CITE positions the subjectivity of the victims and the objectivity of the perpetrators in setting an redress agenda and a counter narrative around issues related to Gukurahundi. This paper will argue that CITE's Digital Archive project provides an important voice in a polarized environment where debates and discussions around Gukurahundi have either been influenced by the donor community or government. The ZANU-PF government has been accused of orchestrating Gukurahundi by the Ndebele people while the government has pointed a finger at donor funded NGOs for instigating affected communities to speak out placing it in a difficult position. As a result, ZANU-PF has blamed its losses in parliamentary elections to the role of civic organisation in polarising the Matebele people. This paper thus argues that when CITE stands with the affected communities and avail primary footage of interviews and unseen videos that documented what transpired during Gukurahundi, it provides a site and platform for honest debate and redress.

Guiding Principles for the Architectural Design of Traditional Health Practicesin Gauteng, South Africa

John Kagiso Molebatsi (PhD Candidate), Dr Gary I. Stafford (Senior Lecturer), and Dr Christina A. Breed, Senior Lecturer
University of Pretoria

Abstract:

The practice of traditional medicine, in its various forms and to varying degrees, has always been an integral part of the majority of South African's lives. Among indigenous people, the practice of traditional medicine is highly revered, however, these African traditions were not valued under colonial rule. This has resulted in the largely informal, underdeveloped, and unregulated traditional healthcare sector that persist today. Currently, there are no purpose-built spaces for traditional health practices. The aim of this study is to assess the state of the practice of traditional medicine in South Africa, and through semi-structured interviews, develop guiding principles for the design of consulting spaces for traditional health practitioners in an urban context in Gauteng. The following research question guided the study: What are the guiding principles for the spatial and material design of consultation spaces for traditional health practices in Gauteng that can enhance meaning response through a strong African identity?

A qualitatively inductive and deductive content analysis of the interviews provided rich primary data for interrogation guided by the research question. The findings reveal that, firstly, the practice of traditional medicine is still pertinent to the indigenous people, including those in an urban setting such as Gauteng. Secondly, there are guiding principles that define the practice of traditional medicine. These include location, orientation, preferred indigenous fractals, steaming and bathing facilities, storage of muti, outside spaces and landscape, and amabhayi (printed cloths with strong cultural motifs). Thirdly, there are unique colours, materials, and artefacts that are significant to the practice of traditional medicine. Lastly, indigenous healers are facing unique challenges when practicing and performing rituals in urban settings. In conclusion, the study makes recommendations regarding the design process, the arrangement of internal spaces, indigenous symbols, construction materials, the interior décor, the design of the landscape, the construction process, and post-constructionmaintenance

Embodied learning and visual redress

Elmarie Costandius, Amelda Brandt and Gera de Villiers
Stellenbosch University

Abstract:
The Visual Redress project was launched at Stellenbosch University, South Africa that introduced new artworks and contextualised existing statues around campus. However, it became clear that this dual installation and contextualisation did not sufficiently provide a means to address structural, systemic racial injustices inherent in the colonial and apartheid past; a more embodied way of engagement was needed. Therefore, workshops combining art and performance were introduced where lecturers, students and community members worked through social, political, and personal issues. This entanglement of art, performance, bodies, and space became a method that changed and evolved with each workshop. It was a dynamic, fluid, and relational process that could not be prescriptive as it depended on the elements constituting it. In this article, the various workshops are discussed, and it is shown how new topics and affective reactions at each workshop emerged through the art processes and practices.

Reclaiming heritage: The re-memorization of colonial symbols of (dis)possession and the return of Gungunhana to Maputo

Lisandra Franco de Mendonça[1] and Ricardo Mendonça[2]
[1]Lab2PT/Landscape, Heritage and Territory Laboratory, University of Minho, EAAD/School of Architecture, Art and Design, Campus de Azurém, 4800-058 Guimarães, Portugal,
[2]Independent Scholar, Berlin, Germany

Abstract:
In analysing the behaviour of the Mozambique Liberation Front (Frelimo) party-state towards colonial-built heritage in the aftermath of Mozambique's Independence (June 25, 1975), the policies of the former Portuguese administration must be taken into account, especially from the 1940s onwards, when a list of Classified Historical Monuments was drawn up. The built heritage and performing identity and political-legitimacy, substantiated by material culture, forged the collective memory and constituted "dissonant inheritances" left by colonialism. In the capital city, the old Fortress was the first to be listed (1943), stylistically restored and transformed into the Military History Museum, which told the imperial version of "pacification". With independence, the Fortress was closed, its exhibition collection removed and its chapel desecrated, and a new programme on the "history of colonial

occupation and resistance" was created. Statues of "pacification" agents, toppled from the city's main squares, were brought to its inner courtyard. And when Frelimo and the Portuguese authorities reached an agreement (1980s) on the return of the remains of former emperor Nguni Gungunhana (c. 1850-1906), the urn was carried in procession, with military honours, through Maputo, and taken to the old Fortress chapel, now stripped bare. There it remains, alone, in the centre, at the level of the altar. Frelimo too strove to substantiate its envisioned nation's history with a body of material traces, i.e. "evidence". A distinctive repertoire, rooted in the past, populated with (in some cases, appropriated colonial) historical sites, followed closely by highly mediated and controlled practices and rituals, testified to its undeniable narrative of liberation and political insight. This paper examines not only the socio-political transformations of the revolutionary period in Maputo (1975-1980s),but also associated heritage practices as representative of a particular strand of memory, identity, and legitimacy production, such as the attempts to decolonise the Fortress of Maputo and redress resistance.

Keywords: *Mozambique; Revolutionary period; Fortress of Maputo; Decolonisation of spaces; Portuguese late colonialism*

A curt farewell? The power of social media in organizing the fall of a colonial symbol
Hugh Ellis, PhD
Namibia University of Science and Technology, Department of Journalism and Media Technology

Anti-colonial activists in Namibia – calling themselves 'A Curt Farewell' – scored a victory in November 2022 after a statue of a colonial German officer, Curt von François, was removed from outside the Windhoek City Council Building in the country's capital.

This movement was led not primarily by political parties or government but by young black activists and artists, who crucially used social media and the hashtag #ACurtFarewell as central point of organizing and awareness-raising. Crucially, the demand for the removal of the statue was not raised in isolation but as part of a broader empowerment agenda, including LGBT+ rights and measures to combat gender-based violence. Art, including poetry and short films/ videos, was a central part of the campaign.

Social media is widely considered to be a growing force in politics in southern Africa, especially among the youth. This was particularly true during the Covid-19 pandemic and associated lockdowns when more traditional ways of organizing (e.g. protest marches) were barred to activists.

This paper will examine the role of social media and on- and off-line activism in the 'success' of 'A Curt Farewell' though interviews with the activists and participants in the online movement, as well as journalists and local government officials who responded to it. It will also examine some of the inherent limitations of this approach.

Museum B | (Re)collecting contentious statues in Belgium and Congo
Nikolaas Vande Keere
Associate professor at Hasselt University (Belgium) and partner at UR architects.

Abstract:
The German word, 'museal' ['museumlike'] has unpleasant overtones. It describes objects to which the observer no longer has a vital relationship and which are in the process of dying. They owe their preservation more to historical respect than to the needs of the present. Museum and mausoleum areconnected by more than phonetic association. Museums are like the family sepulchres of works of art.They testify to the neutralization of culture.

- Theodor Adorno, Prisms, 1967

This paper proposes an atypical approach to the architectural characteristics of postcolonial iconoclasm in Belgium and Congo. Beyond the current question of how to redesign museums or public spaces, it will focus on the overlooked destinations of the removed contentious monuments and sculptures.

Conceptually referring to the notion of 'Museum B', the paper will examine the storage spaces and depots that (re)collect the historical statues in question as discarded artefacts. By shifting the focus from the charged transformation of the original monumental sites to the object graveyards or ambiguous spaces in suspension of meaning, the research will attempt to uncover some of the underlying characteristics of the visual redress campaign hidden from public view.

It will examine the spatial plans and developments of different cases in both countries, analysing and comparing different conditions (interior versus exterior, collection of artworks or monuments, realised recently or in the earlier years of independence, etc.), as well as the variety of often clumsy or discrete design approaches (in terms of scenography, materialisation, iconographic criteria for their collection, etc.).

The hypothesis is that these seemingly secondary spaces and their collections are increasingly gaining potential as contemporary exhibition spaces in the current debate. Considered as new sites of memory or critical spaces of postcolonial encounter, the paper will show how their architectural design can play a crucial role in the process of decolonisation.

Keywords: *Museum, Depot, Iconoclasm, Architectural Design, Postcolonial Encounter*

Decolonize Bismarck-Monuments? What Germany wants to learn from African Countries

Urte Evert
Military historian and folklorist, and director of the historical museums at Zitadelle Spandau, Berlin.

Abstract:
Germany has a long history of dealing with problematic monuments. Since the end of National Socialism, a culture of remembrance has developed that focuses on the suffering that Germany brought to the world – initially enforced by the Allies, but socially incorporated over the decades and brought into the common visual memory with memorials. Moreover, there were four system collapses here in the 20th century alone, during which the monuments of old rulers fell and those of the new ones were erected. In the museum "Unveiled. Berlin and its Monuments", which is still unique in the world, these historical upheavals can be seen on the basis of some of these monuments and their stories can even be literally touched.

But something is missing from the ensemble: the history of German colonialism. Since 2020 at the latest, this has been the focus of a lively reappraisal that does not remain in a kind of pride of atonement, but instead looks at new developments and changes in perspective. In this context, the Imperial Chancellor Prince Otto von Bismarck has come into view, in whose term of office the beginning of the comparatively short but brutal German colonialism falls. There are more than 700 Bismarck monuments not only in Germany – in Buea, Cameroon, for example, there is a freshly renovated Bismarck fountain, and all over the world there are colonialist-motivated landscape names after him, such as the Mountains "Bismarckberge" in Namibia.

The lecture will not only use the specific examples of the museum and Bismarck to tell how Germany struggles with colonialist memory. Above all, it will also ask how we can learn from the experiences and perspectives of African societies in order to find a currently appropriate way of dealing with problematic monuments for the special case of German

Reflecting on the past in the present and the imagination of 'the' future heritage landscape

Motsaathebe Serekoane
Department of Anthropology, University of the Free State

Abstract:
Although the dawn of democracy in South Africa is readily celebrated both locally and globally, the imprinted baggage of spatial separateness enacted by the Natives Land Act, No. 27 of 1913, and entrenched by the Group Areas Act, No. 41 of 1950 (during the apartheid regime) advanced the politics of exclusion and dehumanisation. This remains a challenge for the social cohesion ideals in the National Development Plan (NDP) 2030 (National Planning Commission [NPC], 2012). In line with the country's democratic birth in 1994, the segregation boundaries collapsed and, ideally, public spaces became accessible to all citizens. There is evidence that can attest to widened access across traditionally reserved spaces for exclusive use. However, despite the ideals of epistemic inclusion and participation enshrined in the Constitution, the traditional definition and meaning of spaces people inhabit (including temporarily) still render public spaces unwelcoming and exclusive by virtue of their names and the presence of symbols and inscriptions (Bass & Houghton, 2018). These spatial markers have a significant historical link with certain social identities or representations and become effectively contested spaces for those previously excluded (McGrattan & Hopkins, 2017). In South Africa, the politics of public symbolic representation has been at the heart of decolonisation and post-apartheid transformation (Breakfast *et al.*, 2018; Marschall, 2019). Imminent is the reconfiguration of the heritage landscape for epistemic inclusion. The mainstream argument is dominated by the call for removal and relocation, but nothing is said about the reinterpretation and reappropriation. Drawing from empirical material emanating from the student's research assignment on campus walking ethnography, sensuous scholarship and proceedings of the university of the Free State's process of reviewing the relevance of the MT Steyn statue, the paper seeks to explore and test the notion of interpretation and reappropriation in the post-conflict embedded context.

Development of a walking app for sites of forced removal: The District Six walking tour

Siddique Motala, University of Cape Town
David A. Wallace, University of Michigan

Abstract:
This presentation focuses on the development of a mobile application (app) that is used for walking tours of District Six, the famous site of apartheid forced removals. The development of the app emanated from research that started off as surveying and mapping the historic site. This research moved into a transdisciplinary space, and is informed by scholarship in, but not limited to: geomatics, social justice archiving, computer science, history and posthumanism. Visual resources, in the form of aerial images and historical photographs, trace dramatic changes to the landscape across time and provide compelling evidence of how the site and the lives of its residents were radically transformed by apartheid and are critical to defining redress. They also reinforce how District Six remains a complex site of contemporary

contestation. The work is motivated by a justice-oriented ethic that focuses on land and memory, in the context of a rapidly changing site, and the acknowledgement of the importance of lived memories of ageing ex-residents of District Six. The app places primacy on the embodiedness of walking the land and the exact location of sites - some sites were completely demolished and built over, some were demolished but their foundations remain, and a few sites still remain completely intact. Furthermore, some sites are heritage sites and cannot be altered, some are on public land, and others are on private land. Marshalling visual evidence is central to all of these permutations. In developing the app and during the presentation, we will address several questions:

- How can memorialisation of District Six be accomplished without altering the landscape?
- How can intangible heritage be showcased?
- What emerges when people are taken back to the exact locations of places of destruction?
- What are the experiences of students working on this project across disciplines in higher education?
- How can a large amount of visual and geographical archival material be presented while visiting a site, while still placing importance on the landscape itself?
- How may an app be developed so that it can be made extensible and applicable to other sites of forced removal?

Keywords: *mobile application development, forced removals, spatio-temporal mapping, social justice archiving, transdisciplinary research*

The afro-future city

Miss Obakeng Kgongoane
Lecturer in Visual Studies, University of Pretoria, South Africa

Abstract:
My paper wishes to assert the presence and visibility of the marginalized poor urban majority in representations of urban planning in the African future. A few Africanfuturistic artists have created safe(r) spaces in their representations of the city that allow critique the absence of black bodies in general planning urban. Although things appear to be different in the post-colony, these changes only mask the real effects of colonialism that continue to plague African attempts to urbanise. The presence of black poverty, and even the absence of black bodies, in their artwork is therefore, among many things, a reflection of the inheritance of African colonial history. Africanfuturist representations of the African city goes to show that for many Africanfuturist artists, it is easier to imagine the future than it is really to imagine the end of colonialism (Kniaź, 2020:61)

Kia Henda on the other hand, critiques the city by chronicling the birth, life and death of the modern city in *A City Called Mirage* (2013-2017) (ACCM). ACCM (figure 2) is made up of a series of artistic practices like sculpture, photography, video, land and performance art used as an expression of his contemplation on the symbolism and representation of the city. By constructing an imaginary ideal city, Kia Henda reclaims and transforms symbols and space; their meanings and narratives into a new structure that probe viewers to shift their thinking around history, heritage, the present and the future. By constructs his city using thin iron sculptures, Kia Henda also draws on a city-yet-to-come; a 'blank' slate of sorts making it the perfect place to re-inscribe the city with a new narrative. In structuring the city around the *sonu* sand drawings of the Tchokwe people in Angola, Kia Henda inserts African symbols and oral tradition at centre of city, and future, making.

Keywords: *Afrofuturism; Africanfuturism; African city; urban planning; development*

[1] According to Massey & Gunter (2021:4), Africa's urban population is estimated to grow to 748 million thusdoubling in size

References:

Kniaź, L. 2020. Afrofuturist Media Ephemera. *Extrapolation.,* 61(1/2):53-68,VI.

Massey, R. & Gunter, A. 2019. *Urban Geography in South Africa: Perspectives and Theory.* Springer

Visual Redress: Mapping the colonial residue in and out of the walls in the city of Polokwane, Limpopo Province.

Kgothatso Shaun Mphahlele and Samukezi Mrubula-Ngwenya (PhD)
University of Limpopo, Department of Cultural and Political Studies

Abstract:

There is a glaring absence of curatorial work that intentionally lifts the veil of hypocrisy, rather than continuing to conceal the colonial violence committed by the Dutch state and private sector. Post-colonial cities and by extension the broader 'colony' is marred with a canon of the colonial legacies that continue to erase and perpetuate the 'death-bound-subjective' status of the colonial subject. This mapping of the colonial residue is explored through a critical interventions of tracing street names documented through photography, to show how they serve as markers of memory, "triumph" and conquest. These geographical markers lead to some spaces in the city deemed a necessity for 'visual redress'. What we find at the centre of the city is the museum archive, flooded with artefacts that monumentalize the lives of the humans the streets are named after. Earlier decolonial interventions proposed the need to move the artefacts from public display while some still remain and serves as sites of protest and memory. There exist implications in moving from display to the archives particular artefacts that often bear political implications on those who interact with the archive, trigger visual hysteria on the psycho-political outlook of those who interface. This exploration maps the role of individual and collective monumentalizing in the making space for the continuity of the colonial legacy. This inquiry is a qualitative research intervention that employs participatory curatorial processes in doing the post-colonial labour of visual violence and the subsequent residue.

Keywords: *Mapping, Colonial, Residue, Polokwane, Legacies*

The (re)design of the University of Johannesburg's student residence and day house logos

Ilhaam Khan, Lecturer and Deirdre Pretorius Associate, Professor
Graphic Design Department, Faculty of Art, Design and Architecture, University of Johannesburg

Abstract:

The University of Johannesburg (UJ) came into being in January 2005 with the merging of the Technikon Witwatersrand (WITS Tech) and Rand Afrikaans University (RAU). The Soweto and East Rand Campuses of Vista University had been incorporated into RAU a year earlier (UJ 2005:1). The merger formed part of the post-apartheid reconstruction of higher education and resulted in one of the largest South African universities with over 50 000 students and five campuses dispersed across Gauteng (UJ 2005:1). UJ was faced with the difficult task of creating a transformed institution and part of this task involved a rebranding and renaming process, which by 2015 extended to the renaming and naming of existing and new student residences and day houses. The University took an "intensive" consultative approach and by 2016 new "names, logos and change management programmes" for the student residences were launched (UJ 2016:36). The project of rebranding the UJ residences offers a rich case study for analysis when viewed as a "visual redress" initiative. The proposed paper will focus on an analysis of the design of the 35 residence and day house logos to examine how the logos represent the transformation of the institution.

Reference list

UJ. 2005. *University of Johannesburg Annual Report 2005.* Johannesburg: University of Johannesburg

UJ. 2016. *University of Johannesburg Annual Report 2016.* Johannesburg: University of Johannesburg

Keywords: *University of Johannesburg, logo design, decolonisation, transformation, visual redress, student residence*

The making of the United Democratic Front (UDF) Memorial: Integrating theory andpractice

Paul Hendricks and Donovan Ward

Lecturer and researcher, Wits School of Education and Freelance artist

Abstract:

Our presentation endeavours to engage the collaborative processes embodied in the design and construction of the UDF Memorial, completed in August 2011, and, furthermore, to illustrate how through an interdisciplinary method, we merged theory and practice.

We intend to demonstrate specifically how from conceptualisation through to the landscaping, the building of the memorial comprised many pedagogical moments where the historical, educational and art making processes coincided. The design and building process also encompassed integrating symbols, imagery and environmental plant-life that alluded to the constructed nature of the past, present, and future. These embedded concepts and features are to be elaborated on, particularly as they sought to engage the broader public actively and imaginatively.

Keywords: *United Democratic Front, interdisciplinary, collaborative, history, art making.*

The sociological dimensions of visual redress

Prof. Ndukaeze Nwabueze

FNASA, Department of Sociology, University of Lagos.

Abstract:

Sociologically speaking, the notion of visual redress is a critical dimension of the complex processes of true decolonization of Africa and the acquisition of continental autochthony. The notion of African independence is false consciousness. Though 'flag independence' was celebrated, Africa is more deeply in colonial bondage now than under colonial rule. From the date of contact with Europeans and Americans, through 400 years of Trans-Atlantic Slave Trade and over 100 years of political colonization, the reality of Africa's relationship with the West is pillage, imperialism, racism, social disarticulation and cultural enslavement under policies of Europeanization and doctrinal assimilation. This legacy survives as Continuing Colonization. In addition to those dimensions of incorporation, African Arts, especially visual arts were stolen, covetously converted, deviously acquired and ownership changed. This dimension did not feature prominently in literature on imperialism until recently even though a wide range of African Arts are significant aspects of the pillage. In the course of received education European architecture, civil and structural engineering replaced African practices; African Arts adorned European museums, monuments and public spaces. Even in Africa, African Arts works on Colonial personalities adorned the roads, streets, public places, museums and monuments. Thus, the idea of Visual Redress in sociology signifies righting the wrongs inflicted on African Arts by Europeans, retrieving what was stolen, rewriting the cultural narratives of African Arts in foreign domiciles, bringing down European symbols in Africa and mounting replacement of displaced works with African equivalents. Sociologically, these measures signify true decolonizing, real visual redressing, cultural renaissance, knowledge revolution, denunciation of colonial hegemony, Afrocentric ascendance, and humanization of African Arts and civilization, etc.

Public Sculptures in Jos Metroplis/Metropolian Areas, a Devastating Loss

Judith Dyeme Daduut
Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Jos, Plateau State Nigeria

Abstract:
Sculptures are vital to a community. During a particular period in Jos, Plateau State Nigeria. most of the public sculptures put in place within that era was brought down and destroyed and wasn't necessarily done to make room for another, but a vacuum was left within these spaces. As a state with the slogan "City of Peace and Tourism" we can agree that most of these sculptures add value and meaning, not just to that slogan but to the environment as well and a city that is void of these or its monumental pieces. And all we have left re memories of what was, and in some cases the rubbles of what was left tells the story. This paper seeks to find reasons why this happens in some states especially Plateau State Nigeria, where I am conducting this study. To also find alternative options and solutions to foster and grow the sculpture ecosystem within the state. I interviewed the sculptor that created most of the statues within the Jos metropolis, I gathered information from the Jos Museum and reached out to other Professors for input.

Artistic practices as resistance in contemporary Nigeria: The Nelson Edewor's sculpture

Felix Onoruarome Ophori, PhD
Department of Fine and Applied Arts, Niger Delta University, Nigeria

Abstract:
Over the years several Nigerian artists have undertaken socially engaging visual artworks that seek to redress societal challenges and rebuild communities. They engaged visual art practices that interface with and expose the ills and injustice that the people undergo in contemporary Nigeria. They have interrogated these challenges artistically, employing various media and genre. This trend is typical of Nelson Edewor's sculptures created to mitigate the psychological and social estrangement of the people and the oil producing companies in the Niger Delta oil-producing region. In his sculptures titled Ivri, produced between 1997- 1999, Edewor created sculptural figures of people impoverished by the polluted environment of the Niger Delta. The forms of the sculptures are stylized to express figures drowned by the barrels of oil in very critical manner. The figures represented by the artist presents the story of a people overtaken by the concomitant of a greedy leadership in cohort with foreigners to scamming the people. He explores the organic form of the petroleum oil pipes in the articulation of different poses of human figures in sculpture using mortar (a sculpture material composed of sand, cement and water). This study took a close look at selected numbers of these artworks by Nelson Edewor that interrogated these social ills in our contemporary Nigeria using the formalistic and iconographic art historical methods. The article examined their socio-cultural implications to engender civil consciousness among the communities. The paper concluded that Nelson Edewor's sculptures have highlighted the depravity of the people and enhanced the fight against the socio-cultural and economic challenges that are prevalent in the exploration activities of these multi -national oil companies in contemporary Nigerian.

Beads as Symbols of Resistance and Resurgence

Duduzile Mathebula

Abstract:

In pre-colonial African cultures there is no formal delineation between art and life. Art, artefact and material culture formed part of daily ritual and the separation of material culture as an independent entity was introduced through the colonization of the African land and by extension the African culture. The separation between man and material culture, I argue, directly contributes to the loss of culture, contributes to fragmented identities and self-knowledge for many African people. In resisting and redressing this loss Africans have used beading as a language, as a practice of self-reclamation and identity performance.

Beaded artefacts played an active role in the resistance to colonization by multiple cultural groups in Southern Africa. The examples I provide are the Ndebele's codification of beads to inform locals of the presence of foreigners in the land, the Tsonga's use of beads as a form of tracing and the Xhosa's use of beads as a means of protection. In contemporary Southern Africa beads are used as a means to reclaim an African identity and language, in this way beads give autonomy and agency to the makers.

According to Oliphant (2006) the term resistance conjures spectacular scenes of violent political confrontation…however we can acknowledge the violence of colonization was against the "being" of a people. Beads have symbolized both resistance and resurgence and assist in creating avenues of wholeness – in the face of fragmented identities. The paper will look at the work of Duduzile Mathebula alongside Zana Masombuka through interviews and artwork in exploring common evolution through beadwork to avoid erasure and exclusion. We look at beadwork as providers of intimacy of identity, agency and expansion within expression.

The booklet "The Heart Of Men" or the creation of a racist iconography, made in South Africa, exported to Brazil

Helmut Renders
Methodist University of São Paulo, [Post]Graduate Department of Religion School of Theology

Abstract:

Visual racism as outcome of structural racism is very often subtle, sometime incredibly direct. This paper compares the iconographic redressing of a very popular booklet and its emblems, originally created and used for evangelization in France at least since the 17th century and which was reorganized in 1813 by Johannes Evangelista Gossner. via the Basel Mission, Switzerland, the booklet with ten emblems representing the human heart be filled or by the trinity or by the devil and its demons, surrounded by angels or demons, became a missionary tool all over the world. The method applied is a iconographic comparison between the original iconography from 1813, reproduced since then with a high iconological fidelity up to today, and an alternative edition created and distributed by the All Nations Gospel Publisher, located in Pretoria, South Africa, changing the explanatory text and the coloration of emblems and creating a new one for the front cover.

For the iconographic analyses, I use the iconological method of Erwin Panofsky, including considerations on visual gaze following David Morgan´s reflecting on visual piety. As a result, I conclude that the form how the divine and angelic is related to the colour white, and the devilish and demonic to the colours brown and black, reproduces and reinforces racist stereotypes.

Ikom Monoliths and the Changing Landscape

Prof. Bojor Enamhe

Visual Arts And Technology, Environmental Sciences, Cross River University Of Technology, Calabar – Nigeria

Abstract:

Over four hundred stone figures in unique abstractionism are found in Ikom referred to as monoliths, with outstanding signifying practices of the constitution of cultural knowledge have been under-researched. The monoliths posses high level artistic creativity, phallic in shape but embellished with intricate decorative signs, which could be appraised on the communicative symbolism unified within its physical type, referred to as "type motif." The monoliths in ideational cultural contexts fall within the natural practices of the Cross Riverians whose environment provides the background for cultural conceptualization and representations. Symbols, ideographs or scripts are found on the monoliths, which are highly acclaimed as the state's cultural heritage. The figures' original abode was in the forest, across several communities in Ikom Local Government area. Some of the stone figures have been moved to a park in Alok, a few others taken to the National Museum and Monuments in Calabar, the capital city of Cross River State. The main aim of this study is to ascertain if the new homes assigned to the monoliths do not have underlying repercussions on their functionality. The relocation of the monoliths is not far-fetched from contemporary trends of transforming and renaming art forms. Using the historicity of African beliefs. This study advocates for a conscious reawakening to the realities of traditional African art. Arguing that the movement of the stone figures from their original abode has interfered with the content, thereby separating them from their artistic being.

Key words: *Stone figures, monoliths, symbols, type motifs, ideographs*

Ife art school as a centre of decolonisation and decolonial thinking in Nigerian visual art practice

Alawode, Musa Ajibola PhD

Department of Fine Arts, Faculty of Environmental Sciences, Lagos State University, Epe Campus

Abstract

Ife Art School refers to the location of the Department of Fine and Applied Arts, Obafemi Awolowo University, Ile-Ife, Nigeria. This institution was established shortly after Nigeria was given political independence, and at this time, there was a conscious awareness among the people of the newly independent Nigeria to decolonise every facet of their life. This affected the curriculum of the newly established institution, Obafemi Awolowo University, which was geared towards cultural reorientation so as to decolonise the Eurocentric way of thinking bestowed on the previously colonised people. The Department of Fine and Applied Arts of this institution benefited immensely from the decolonisation process on-going, which made it to be sited at the disbanded Institute of African Studies. Its curriculum was designed towards 'Africanisation' or 'Yorubalisation' of its students. This has a profound effect on its students who are fond of appropriating African indigenous art style, themes, technique, media, motifs, among others into their art rendition. Based on this, this paper dwells on how Ife Art School has been serving as a breeding ground for ideologically conscious students who are mostly ideologues of decolonisation ideological concept. The paper is anchored on decolonisation as an ideological concept, which has to do with the process of revealing and dismantling colonialist power in all its forms through visual narratives. The qualitative research design was adopted for the study, using historical and descriptive approaches. However, the study discovered that there are two ideological art movements in Ife Art School which are *Onaism* and *Araism*. The term *Onaism* is derived from *Ona*, a Yoruba word, which means decoration, pattern, ornament, embellishment, design, composition,

form, art and motif, which are fundamentally related to art and its process of production. *Araism* on the other hand, is derived from *Ara*, which is a Yoruba word that means thunder, wonder, relatives, skin, among others was adapted to visual art practice by its progenitor, Mufu Onifade and it was later popularised by Mufu Onifade and his disciples. The adaptation of Yoruba art forms by members of *Araism* makes their works look like Yoruba arts. They employ the use of crackles to form patterns, texture and image.

Keywords: *art, ideology, decolonisation, Onaism, Araism*

The decline of public art practice in Nigeria: Its effects on artists' current position and the socio-cultural development of their immediate environment from 1980 to 2023
Benjamin Egbele

Abstract:
Public art challenges the very essence of the human experience, as it provokes the creative exploration of all aspects of his being, triangulating his abilities with deep reasoning capacity, resulting in the expressional study of form, in consonance with the evaluation of space. This simply means that man is often inspired, to close-up the spaces he sees, in the event of his adventurous and restless journey through life. As a receptacle, this has led to the creation of all there is that has been created and discovered by man, presumably, in the course of his existence. Public art enjoys a global patronage of some sort and its prominence, in certain spheres, is directly proportional to the level of appeal it attracts and the level of appreciation, there is in such spheres.

This research will draw its background from a quick look, at the nature of Public art in other climes in relation to its early existence and current boom, in Nigeria. This research will further identify and state the problems, militating against the existence of Public art in Nigeria, by prudently tracing factors, responsible for the decline, from the 80s to 2023.

The choice of the research title borders on how troubled the researcher is, especially with his resentment. over the decline of Public art in Nigeria, its effects on Artists' position and the socio-cultural development of their immediate environment geo-political zones of Nigeria, examining the boom and eventual decline of Public art in Nigeria, within a given period of note. Geopolitical zones of Nigeria, examining the boom and eventual decline of Public art in Nigeria, within a given period of note.. This is a research journey that may take the researcher through the five gee-political zones of Nigeria, examining the boom and gradual decline of Public art in Nigeria, within a given period of note. The historic methodology, promises to yield results, through problem identification, capable of resuscitating the state of Public art in Nigeria.

Keywords: *Public art; Nigeria; art practice; Public art appreciation; patronage*

Visual culture in the form of public art: Reflecting on the dynamics of transformation, contextualization and/or requalification
Angela Beatriz Chade

Abstract:
This proposal aims to discuss and highlight the apparent paradox between the need to maintain or change existing symbols, as the entire continent is committed to transform the visual landscape. The research aims to contribute to decision making to intervene and make the process acceptable, smooth and inclusive. The research is centred on Maputo, Mozambique and targets old

buildings, such as the one where the Faculty of Architecture and Physical Planning and the Faculty of Engineering are functioning at Eduardo Mondlane University.

Constructions tell stories! The idea of keeping these elements as long as possible is the desire of most human beings, although nothing lasts forever. Type, size, shape, nature of materials and other technical constructions qualifiers are driving the pertinent rethinking of the need to maintain (or not) old constructions/symbols in Africa, along with other qualifiers such as cultural habits, beliefs, level of education, population growth, continuous urbanization, deforestation, climate change, progressive automation, introduction of the new digital era, Artificial Intelligence, energy transition, and the need to come up with better use of the available land. All the above-mentioned vector requirements guiding construction can be seen as a great opportunity to intervene in the ancient and centuries-old symbols and gently rewrite the history of Africa, then a new story comes over a previous story and everything and everyone collaborates!

Artistic Decay: When Visual Redress in Higher Education gets neglected
Mr Mandla Malandela

Abstract:
For a country or its people to think out of the box, visual redress needs to be part of the equation. For education in the visual arts would later call for a redress. This paper focuses on my field of expertise, which is as a visual arts practitioner. On this paper, I discuss or make an example of two colossal South African visual artists who I believe had original art compasses thus they excelled at making their mark in visual arts on local and international stage. It is with no doubt that their storytelling are solidly original thus they excelled at keeping the flag of this country flying high. Even though I sample on their lives to make examples this paper sets to confront historical epochs of whoever might engaged with it, be it student or a public member. On this paper I try my best to prove through certain articles that the late Dumile Feni and Mary Sibande were and are exemplary enough to make sense and send artistic ripples internationally as well as influence both those who look upon local and international visual artists for inspiration. On this very same paper focuses on the marketing of the visual arts in South Africa as we have so many social media platforms.

Visual Redress, Slavery Heritage Discourses and Memorial Activism in Vlissingen
Reinier Vriend
Media and Culture scholar, presently associated with the Media and Culture Department at Utrecht University in The Netherlands.

Two days prior to the Netherlands commemorating the 150th anniversary of the abolition of slavery, accompanied by a royal apology, a group of civilians prominently placed a slavery memorial on the boulevard of Vlissingen, Zeeland. Their actions were unauthorized and both local and national media rushed to the scene. The former colonial trading center experienced a second surprise the next morning, finding the impromptu monument defaced with right-wing slogans. While the city hall dismissed the defacement, it nevertheless ordered the removal of the memorial within days. In response, the nearby Maritime Museum opted to temporarily host the monument 'for the duration of the discussion.'

This instance of visual redress and the ensuing reactions give rise to a multitude of issues. Shepherd observes that "heritage discourse operates as one of the principal sites... for negotiating issues of culture, identity, and citizenship in the postcolony" (2008, 24). This holds true for the 'postcolonizer' too. The ambiguous Dutch stance towards its imperial heritage (Goddeeris 2020) can be observed in at least four distinct interpretations of Vlissingen's

slavery past and its commemoration. Vlissingen city hall champions an institutionalized and democratized conception of heritage, citing procedures and deviations. The community activists employ moral arguments to assert an obligation to rectify historical injustices and decolonize commemorative institutions, even through unlawful means. The (anonymous) right-wing response, evident in defamatory acts and on social media, demonstrates similarities in their moral appeals, while their racist and alarmist position starkly contrasts. A fourth standpoint is that of the museum, which perceives the unfolding redress as culture coalescing

by adopting the memorial, it also discursively incorporates the Vlissingen polemic as a subject fit for exhibition and scrutinyA critical discourse analysis of selected (social) media coverage seeks to provide a detailed description of the slavery heritage discourse mobilized by the various stakeholders in Vlissingen and how they relate to the five functions of redress (Fataar & Costandius 2021). This analysis enables me to link the increased visual redress in the Netherlands post #BLM and #RhodesMustFall, amplified media attention, escalating political backlash, conflicts between the 'woke' Randstad and the 'backwater' provinces, as well as the relationship of visual redressand culture, identity and citizenship in a colonizing nation.

Keywords: *Slavery heritage, memorial activism, critical discourse analysis, imperial heritage,visual redress.*