The Institute for Creative Arts and Michaelis Galleries present

THE SECOND SPACE SYMPOSIUM DECOLONISING ART INSTITUTIONS

ADAM HAUPT
BERNI SEARLE
BRIAN KAMANZI
DAVID ANDREW
DESIREE LEWIS
DRAMA FOR LIFE
HANNAH CLAGER
HARRY GARIBA
IWAZI LUSHABA
HLONIPHA MOKOENA
IAN-MALCOLM RIJSDIJK
JAY PATHER
JYOTI MISTRY
KHWEZI MKHIZE
LISA WILSON
MANDLA MBOTHEW
MARK FLEISHMAN

MAXWELL RANI
MEMORY BIWA
NKULE MABASO
NOMCEBISI MOYIKWA
NWABISA PLAATJIE
REBEKKA SANDMEIER
REHANE ABRAMS
RIKE SITAS
ROBERT MACHIRI
SANDILE NDELU
UMHLANGANO
UNATHI KONDILE
VERONICA BAXTER
WARREN NEBE
ZEN MARIE
ZIMITRI ERASMUS

A4 Arts Foundation
23 Buitenkant Street

UCT
Hiddingh Campus
37 Orange Street
17:30 Refreshments

18:00 Welcome and Introductory Remarks:
Jay Pather, Harry Garuba, Nkule Mabaso

18:15 KEYNOTE: Desiree Lewis
*Cultural Studies in South Africa: In Search of a Third Space*

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

19:00 KEYNOTE: Hlonipha Mokoena
*Headspace / Heartspace: Art and the Archives*

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

19:45 Refreshments
Music by Robert Machiri

20:30 Shuttle to Hiddingh Campus
In 2000, Rehane Abrahams and Sara Matchett made *What the Water Gave Me*, the production that launched The Mothertongue Project. Seventeen years later they are collaborating on *Womb of Fire*. The production weaves the stories of three women, Draupadi from the Indian Epic, *The Mahabarata*; Catrijn (1631-1682), the first recorded female convict slave banished to the Dutch-occupied Cape of Good Hope, and Zara (1648-1671), a Khoikhoi woman born in the Cape and employed as a servant from a young age. The catalyst for the text sprang from Abrahams’ investigation into her motherline and the Khoikhoi DNA that roots her to South African beginnings. The seed for this production was planted in Manipur, where Abrahams and Matchett were visiting Kalakshetra Manipur theatre company. The compulsion to make a new work also came out of Matchett’s PhD research, which explores the body as a site for generating images for performance making.

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

**Conceptualised** by Rehane Abrahams and Sara Matchett  
**Written and performed by** Rehane Abrahams  
**Directed by** Sara Matchett  
**Designed by** Craig Leo  
**Sonic-scape by** Lukhanyiso Skosana  
**Produced by** The Mothertongue Project
Programme | Friday 25 August
Venue | A4 Arts Foundation, 23 Buitenkant Street

9:00  Tea/Coffee | Registration

9:30  Respondent: Zimitri Erasmus and Lwazi Lushaba

10:15  PANEL: Institution I
Adam Haupt: Possessive Investments in Whiteness at a Post-Apartheid University
Hannah Clager: Rethinking Artistic Patronage and Institutional Politics in the Wake of the 2011 Arab Spring in Morocco: A Case Study of the Musée Mohammed Art Moderne & Contemporain
Unathi Kondile: Meaningless Memory: Imaging the Self with the Tongue of an Other

11:00  Tea

11:30  PANEL: Institution II
Brian Kamanzi: “Must Fall”: Revisiting the Role of the University and the Calls for Decolonisation
Umhlangano: The role and position of Womxn within the decolonial project
Trans University Forum: Sandile Ndelu

12:15  ROUND TABLE DISCUSSIONS

13:30  Lunch

14:30  PANEL: Art Practice | Curriculum
David Andrew and Jyoti Mistry: ArtSearch: Punch and Judy, Pavements and Ponzi Schemes
Zen Marie: The Paradox of the Art School in a University.
Khwezi Mkhize: Practices of Freedom: Reflections on De-commodified Labour — the Value of the Creative Process as a Form of Labour that Resists Commodification
Mandla Mbothwe: IYAZIKA . . . Its sinking / Searching for Healing

15:30  Performance Interventions by Drama for Life
Unravelling identities, Performance as Research presented by Margie Pankhurst; Gabriel Marchand and Nokuzola Songa
Ongoing installation performances by Sthe Khali and Busisiwe Radebe

16:00  Tea/Coffee | Round Table discussion

17:20  Introduction to exhibition and performance: Jyoti Mistry and Nomcebisi Moyikwa

17:30  Shuttle to Hiddingh Campus (as needed)

18:00  REFRESHMENTS
Playroom, Quad Building
EXHIBITION OPENING:
Jyoti Mistry: *When I grow up I want to be a black man*, 18’00”
Venue: Michaelis Galleries, Upper Gallery

A black man runs through a field.
A black man runs on the beach.
A black man runs through a city.
The black man is always running, he is always chased, he is always running…
Running to save his life.

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

Jyoti Mistry has created *When I grow up I want to be a black man* as part of her Artist in Residency at the Netherlands Film Academy and the Master of Artistic Research in and through Cinema.
Everything follows from this principle: that the black subject is not to be reduced to a simple — resisting, reactionary — subject, but rather that we hear in her what is “unreal”, calling attention to modes of black articulacy previously overlooked. The necessity for Qash-Qash is to found in the following consideration: that the black subject’s discourse is today one of extreme displacement. This discourse is spoken, perhaps, by thousands of subjects, but warranted by less; it is completely abandoned by the surrounding languages: ignored, disparaged, or decided by them, severed not only from authority but also from the mechanisms of authority. Once a discourse is thus driven by its own momentum into the backwater of the “unreal”, exiled from all the gregarity, it has no recourse but to become the site, however thin, of a confirmation. That confirmation is, in short, the subject of Qash-Qash.

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

21:00 Ends
Programme | Saturday 26 August
Venue | A4 Arts Foundation, 23 Buitenkant Street

9:00 Tea/Coffee | Registration

9:30 PANEL: Decolonisation & Decoloniality: Trigger or Opportunity?


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

11:00 PANEL: Discipline Perspectives I
Fine Art: Berni Searle and members of the Department of Fine Art
Dance: Lisa Wilson & Maxwell Xolani Rani: Untrapping the Teaching and Learning of African Dance in Higher Education Dance Studies
Urban Studies: Rike Sitas: Publics, Politics and Pedagogy in Urban Studies
Music: Rebekka Sandmeier and members of the SA College of Music

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

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

13:15 Lunch

14:00 PANEL: Discipline Perspectives II
Film: Ian-Malcolm Rijsdijk: Decolonisation and South African Film Studies: Pedagogy and the Public Archive
Theatre: Mark Fleishman and members of the Drama Department
Applied Theatre: Veronica Baxter: Decolonising “High” Art
Music: Memory Biwa and Robert Machiri

15:00 COFFEE AND WORKSHOP:

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

17:00 ENDS
PERFORMANCE:

Reimagining The Native Who Caused All the Trouble

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

Cast:

Technical support:
Bunto Tyali.

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

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

The artists perform through an experimental platform, “Pungwe Nights”, to track and reimagine transnational sonic cultures in southern Africa. They re(hear)se historical and contemporary recordings between Namibia and Zimbabwe on a reel-to-reel player, turntables and computer. Their practice with sound technology has parallel currents, whilst it draws on research on the use of African bodies in phonetic experiments in colonial linguists and ethnomusicology, we explore the concept of the body as sound technology and translation of voice to various instruments and vice versa. Through performance they engage the possibilities enunciated by technology, the ability as Alexander Weheliye elucidates, ‘to split sound from source’, only to later reframe and amplify the sound within phonographies. The artists playback Machiri’s mbira tongues (lamellaphone) from Zimbabwe linked with his ethnomusicology collections in response to khoekhoegowab orature recorded by Ernst and Ruth Damman (Sound Collection housed at Basler Africa Bibliographian (BAB), Namibia and Southern Africa Library, Basel, Switzerland). They re-code tongues and produce a new loop anchored in the recordings’ socio-historical context and the performers mastery of their instruments. Using the remix framework, they then interrogate the preservation impulse of hegemonic archives and permit the notion of an un-originary sound or speakerly texts connected to source. Moreover, a remix challenges the value of a mimic as an authentic work which supports its own existence reclaiming authenticity through adaptation and transformation far away from replication. The performance is a continuity and a rupture, same, same but different. “As we contemporaneously playback recordings from 1950s Namibia and Zimbabwe’s colonial and post-colonial, we reinvent a future present.”
REHANE ABRAHAMS
Co-founder of the Mothertongue Project, Rehane Abrahams is a South African actor, writer and director and theatremaker from Cape Town. She graduated from the UCT Drama School and has worked on stage, in film and television in her native Cape Town as well as in the UK, USA and Indonesia where she produced and directed a theatre company, theatre firefly. @MothertongueP

DAVID ANDREW
David Andrew is Associate Professor and Head of the Division of Visual Arts at the Wits School of Arts, an artist and lecturer in Fine Arts and Arts Education. His current research interests include the tracking of histories of arts education in South Africa and southern Africa. Current projects include Another Road Map School Africa Cluster; the On Location research project with the Konstfack University College of Arts, Craft and Design in Sweden; and the reimagining of the arts school and artistic research in the context of the Global South.

VERONICA BAXTER
Veronica Baxter (PhD) has taught at South African and UK universities, focusing on social/applied theatre and drama, directing and South African performance. She currently teaches and supervises undergraduate and postgraduate students in the UCT Drama department. Her research is concerned with applied/social theatre and arts-based research working in health, education and social justice contexts. In recent years she has partnered with health professionals around the tuberculosis epidemic, conducted a theatre-in-health-education project, an arts-based research project in occupational health, and an arts festival.

MEMORY BIWA
Memory Biwa is a historian and lecturer in the faculty of Education, in the department of Languages, Humanities and Commerce at the University of Namibia. Her research is concerned with how subjectivity is produced through alternative historical commemoration in the aftermath of colonial violence. Her work focuses on genocide and transnational memory politics in southern Namibia and the Northern Cape South Africa. Biwa explores her research through history, anthropology, performance and sound studies.

HANNAH CLAGER
Hannah Clager lives in Rabat, Morocco, where she is conducting research on Moroccan contemporary art and institutional critique as part of a Fulbright Scholarship. She studied Photography and Contemporary Art at the Corcoran College of Art & Design in Washington, D.C., and received her BA in Art History and African Studies from The University of North Carolina at Chapel Hill in 2013, where she received the Undergraduate Prize in Art History for her thesis work and research: Dak’Art Dilemma – Curating Beyond Biennial Politics in Dakar. @hannah_clager
DRAMA FOR LIFE

Drama for Life, based at the Wits School of Arts of the University of the Witwatersrand, is dedicated to arts for social transformation and healing. The organisation is internationally recognised as Wits’s unique postgraduate academic, research and community engagement department that brings together the disciplines of Applied Drama and Theatre, Performance Ethnography, Performance as Research, Arts Education, Drama Therapy and Expressive Arts Therapies within the context of a critical reflexive praxis.

@Drama_for_Life

ZIMITRI ERASMUS

Zimitri Erasmus is an Associate Professor of Sociology at Wits University. One of her key interests is innovative pedagogies. Her scholarly work on creolisation and anti-racialism informs her published critique of the continued use of apartheid race categories and of normative ways of knowing race. Zimitri is the editor of the seminal volume Coloured by History, Shaped by Place: New Perspectives on Coloured Identities in Cape Town (2001). She currently holds a fellowship with the Stellenbosch Institute for Advanced Study as part of her work with the joint project Being Human: The effects of race. Her first monograph, Race Otherwise: Forging a new humanism for South Africa (Wits University Press 2017), continues her long scholarly engagement with the commonly held assumption that ‘race’ is self-evident and permanent.

MARK FLEISHMAN

Mark Fleishman is Professor in the Department of Drama at UCT and artistic director of Magnet Theatre, an independent theatre company established in 1987. His works for Magnet involves development projects in urban townships and rural communities using theatre as a tool for social justice and transformation. His articles have appeared in the South African Theatre Journal, Contemporary Theatre Review and Theatre Research International and he is editor of Performing Migrancy and Mobility in Africa: Cape of Flows in the Studies in International Performance series at Palgrave (2016). Mark is an active member of the Performance as Research Working Group of the IFTR, and was co-convenor from 2009-2013.

HARRY GARUBA

Harry Garuba is an Associate Professor in the African Studies Unit and holds a joint appointment in the English Department. His teaching interests include: African literature, postcolonial theory and criticism, African modernities and intellectual traditions of African nationalist writing. In addition to being an author and poet, he is a member of the editorial advisory board of the Heinemann African Writers Series and one of the editors of the newly established electronic journal, Postcolonial Text. His recent publications have explored issues of mapping, space and subjectivity within a colonial and postcolonial context and issues of modernity and local agency.
ADAM HAUPT
Prof Adam Haupt has taught in the English Department at the University of the Western Cape as well as in the English and Drama departments at the University of Stellenbosch. He occasionally writes for Mail & Guardian, ThoughtLeader, The Guardian UK, Africa is a Country and City Press and is co-editor of Kaapse Styles: Hip-Hop Art and Activism in Cape Town, South Africa with Quentin Williams, Emile Jansen and H. Samy Alim. He also co-produced an EP for this book with hip-hop artist Bradley Lodewyk. The project draws on a great deal of work that has been generated by Haupt’s youth culture project, Staticphlow which aims to bridge the gap between scholars, artists and activists working on different aspects in this field.

BRIAN KAMANZI
Brian Kamanzi is a Cape Town-based writer and electrical engineering Masters student at the University of Cape Town. He describes himself as committed to the social upliftment of his fellow people. He is a Pan-Africanist eager to make contributions to the movement and form cross-cultural connections with others in the struggle.
@BrianKamanzi

UNATHI KONDILE
Unathi Kondile holds an MA in Media Studies from UCT and is the current Editor of South Africa’s first daily Xhosa newspaper, published in the Eastern Cape and Western Cape provinces under Independent Newspapers (Pty) Ltd. Prior to being an editor he worked as Senior Technical Officer at the Michaelis School of Fine Art. He is a recipient of the British Council’s Young Creative Entrepreneur Award (2014) for his work around transforming South Africa’s media via vernacular languages. His current area of research interest is around Language as a tool towards Decolonisation of the media, particularly in a South African context.
@UnathiKondile

DESIREE LEWIS
Desiree Lewis is a Professor in the Women’s; and Gender Studies Department at the University of the Western Cape. The author of Living on a Horizon: Bessie Head and the Politics of Imagining, she has written extensively about the politics of feminism, sexuality and race, South African literature, and popular and visual culture in South Africa. In addition to her ongoing teaching and writing in these areas, she has begun focusing on critical food studies, and is the principal researcher of a Mellon-funded project titled “Food Politics and Cultures” (see https://foodpoliticsandculturesproject.com/).

LWAZI LUSHABA
Dr Lwazi Lushaba has a BA (Hons) from the University of Transkei, an MA in Philosophy from the University of Ibadan, an MPhil from the Centre for Studies in Social Sciences in Kolkata, and a PhD from the University of the Witwatersrand. He has taught at Fort Hare and Wits, and he has held a Visiting Fellowship at the African Studies Centre, Leiden, The Netherlands. Lushaba’s interests include political philosophy, in particular German phenomenology and Enlightenment philosophy; Subaltern Studies (decolonial thought, the politics of representation, and postcolonial theory); African Politics, including African political economy and the postcolonial African state; and radical African/Black traditions of intellectual thought.
NKULE MABASO

Nkule Mabaso graduated with a Fine Arts degree from UCT and received a Masters in Curating at Curating ZHdK, Zürich. She has worked as Assistant Editor of the journal OnCurating.org and founded the Newcastle Creative Network in Kwazulu Natal. She has shown work and curated shows in Europe, Africa and South Africa and currently works as curator of the Michaelis Galleries. She is a PHD Candidate at Rhodes University as part of the research team SARChI Chair ‹Geopolitics and the Arts of Africa›. Her research focuses on the Kwazulu Natal interior and calls for the development of context specific policy to unlock the economic potential of culture in the context of small cities and large towns.

ROBERT MACHIRI

Robert Machiri, also known as Chi – for Chimurenga – is a Zimbabwean multidisciplinary artist based in Johannesburg. Machiri’s work exists at the juncture of two streams of practice; his curatorial concepts and a multi-disciplinary production of artworks. His works draw on de-colonial discourses through the embodied critique, learning and unlearning, interweaving sound, music and image making. His most notable project PUNGWE is an inter-disciplinary project circling African soundings with related contemporary arts discourses and spaces.

ZEN MARIE

Zen Marie is an artist and lecturer based in Johannesburg. Core to his multi media practice is a concern with how meaning is formed through different media, spaces and processes. While working from a position that begins with photography and filmmaking he increasingly works in performance, sculpture, graphic processes and writing. While Marie has engaged with many thematic areas of focus, including international sport, identity, nationalism, and public infrastructure, the binding link between these diverse areas has always been the relationship between power and the subversion of power.

SARA MATCHETT

Artistic Director and Co-Founder of the Mothertongue Project, Sara holds a PhD in Theatre and Performance from UCT where she is a senior lecturer in the Department of Drama. Her teaching profile centres on practical and academic courses which include, voice, acting, theatre-making, applied drama/theatre, and performance analysis. She is especially interested in interdisciplinary modes of creating. Her research focuses on explorations into breath as a catalyst for making autobiographical performance, with particular focus on the relationship between breath, emotion and image.

MANDLA MBothwe

Multi-award winner, writer, professional director, teacher, curator and artist, Mandla Mbothwe is currently a lecturer at UCT’s Drama Department, the Artistic Director of the Magnet Theatre and the Founder and Director of Mud and Fire Narrative and Mbothwe and Doni Collectives. Mbothwe has worked both locally and internationally with more recent projects including the 2014 re-staged Biko’s Quest for the Artscape Heritage Festival, which toured the Netherlands and the UK, Oratorio of the Forgotten Youth with artists Thembi Mtshali, Mandla Mlangeni, Bo Peterson and Koleka Putuma and 1976 Spirits celebrating youth courage and resilience through mass dance and physical interpretation.
JYOTI MISTRY

Jyoti Mistry is a filmmaker and Associate Professor in the Wits School of Arts. She has taught at New York University, University of Vienna, Arcada University of Applied Science Polytechnic in Helsinki and ALLE Arts School at University of Addis Ababa. Mistry has been artist in residence at Netherlands Film Academy (Amsterdam), at California College of Arts (San Francisco), SACATAR (Brazil) and NIROX Foundation (Johannesburg) and was a visiting scholar at the HFF Film School in Babelsburg (Germany). Mistry’s artistic practice moves seamlessly between filmmaking and installation art practices. She has published widely on the topics of multiculturalism, identity politics, race and memory.

KHWEZI MKHIZE

Khwezi received his undergraduate early post-graduate education from the Department of African Literature at the University of the Witwatersrand. He received his PhD from the Department of Africana Studies at the University of Pennsylvania in 2015. His dissertation, Empire Unbound: Imperial Liberalism, Race and Diaspora in the Making of South Africa, explored the politics of imperial belonging in late nineteenth century and early twentieth century South Africa using black print culture as an archive.

HLONIPHA MOKOENA

Hlonipha Mokoena is Associate Professor at WISER and Assistant Dean for Research in the Faculty of Humanities. She is the author of Magema Fuze: The Making of a Kholwa Intellectual and has a strong research interest in South African intellectual history. Her new research is on the figure of the Zulu policeman, which she explores across the visual historical archive. Hlonipha is a multitalented public intellectual, well known for her work in many different parts of the world, and very strongly placed to both write and speak about the complex entanglements as well as the striking differences between South African and US cultures.

NOMCEBISI MOYIKWA

Feminist scholar, choreographer, writer and teaching-artist, Nomcebisi Moyikwa is currently studying for her Masters in Drama at Rhodes University and holds a fellowship at the Rhodes Unit for Humanities. She is also Arts Manager and Administrator for First Physical Theatre Company. Shortly after producing her first full-length work, her works Inqindi and Waltz premiered at the National Arts Festival where both received Standard Bank Ovation awards. In 2016 she started exploring what she calls choreo-visual theatre and made her first dance film titled One Big Blink. She also curated and produced an interdisciplinary exhibition, Ticking White Boxes and produced her first professional solo work, Here/Hear/Her. Very visible and pertinent in her works is the displacement of black subject and the question of where/how black subjects begin to think.
SANDILE NDELU / TRANS UNIVERSITY FORUM

Sandy Ndelu describes herself as a raging black, poor, queer trans radical feminist. She is invested in what has become known as ‘fallist’ student activism and together with other trans* students, founded and runs the UCT Trans* Collective. The Trans Collective aims to nuance the nationwide discussion about decolonisation by including ‘degendering’ and ‘decisgendering’ as necessary elements of the decolonial project. More recently, Sandy has pioneered the establishment of the Trans University Forum (TUF) which aims to facilitate community and solidarity between transgender and non-conforming students and staff from all 26 South African institutions of higher learning. Sandy has a Bachelor of Arts in Media Studies from the University of Cape Town and is currently completing her postgraduate LLB degree at the same institution. When she is not stressing out the white supremacist, capitalist cishetero patriarchy, she is reading literature from the subaltern or daydreaming about what she plans to do with the land.

JAY PATHER

Associate Professor Jay Pather is director of the Institute for Creative Arts at UCT where he has created structures for interdisciplinary collaboration in the form of Fellowships, a Post Graduate Programme in public and live art, public lecture programmes and interdisciplinary conferences. His research and artistic work deploys site-specific, interdisciplinary and intercultural strategies to frame postcolonial imaginaries and matters of social justice. He serves as a juror for the International Award for Public Art and on the Board of the National Arts Festival of South Africa. He was recently appointed Fellow at University of London and made Chevalier des Arts et des Lettres by the French Ministry of Culture.

NWABISA PLAATJIE

From Ugie in the Eastern Cape, Nwabisa Plaatjie is a BA Honours graduate in Theatre and Performance from the University of Cape Town where she created Identirrhaging. Her first professional year was spent at Magnet Theatre through their year-long Theatre-Making Internship Programme where she created Aha! and 23 Years, a Month and 7 Days both of which have toured internationally. Most recently she was awarded the Theatre Arts Admin Collective’s 2017 Emerging Theatre Director’s Bursary where she created Reimagining The Native Who Caused All The Trouble as well as being the first recipient of the Baxter Theatre Centre Playlab Residency for 2017.

MAXWELL XOLANI RANI

Rani holds an MMus (Masters) in dance from UCT and is a lecturer and PhD fellow in the School of Dance where he convenes courses for practical and theoretical studies in African dance. He is the founder and the creator of African dance technique called Intsi-ka meaning “the pillar” or “strengthener” and has produced works and taught in South Africa, Senegal, London, Brazil, Germany, United States, China, Jamaica, France, and Canada. Rani delivered research papers at the Daci conference in Brazil-Bahia, South Africa and the USA. He is the co-author of Post Apartheid Dance: Many Bodies - Many Voices - Many Stories (2012).
IAN-MALCOLM RIJSDIJK
Ian-Malcolm Rijsdijk is a senior lecturer in the Centre for Film and Media Studies and a member of the Environmental Humanities South research program at the University of Cape Town. He was raised and schooled in Cape Town. He has published widely on the filmmaker Terrence Malick (the subject of his PhD). His post-doctoral research has moved increasingly into the area of South African film as well as the relationship between film, media and environment. In 2014 he received a National Excellence in Teaching award from the Higher Education Teaching and Learning Association of South Africa.

RIKE SITAS
Rike is based at the African Centre for Cities and coordinates Mistra Urban Futures, UrbanAfrica.Net, Power of Place, and the academic seminar series. Straddling the academic world of urban studies and creative practice, Rike is fascinated by the intersection of culture and cities, and more specifically on the role of art in urban life. Her research explores the idea of an affective urbanism by looking at the role public-facing art can play in producing knowledge about the city. Linked to this is exploring the impact of the creative economy and cultural policy. A large part of this focus means unpacking the notions of public space and public life in Southern cityness.

@rikesitas

UMHLANGANO
Umhlangano is a collective of black student bodies from the Drama and Fine Art Departments at UCT. Its formation was a consequence of 2016 student protests. As creative students the collective’s intention is to imagine and discuss alternatives that allow for radical black self-love and to intervene on FKA Hiddingh through art and innovative ideologies. The collective tasks itself with an active awakening that the black body shall not only be confined to the V-trilogy of Violence, Violated, Violent and in developing and defining our language until it is spoken in a way that is heard. The collective believes in Radical Black Self Love; Radical Black Love and Radical Black Queer Love.

LISA WILSON
Lisa Wilson is a senior lecturer and current head of department at the School of Dance at UCT. Her research interests are located within the fields of dance pedagogy, African Diaspora dance, and arts-based research. She has authored publications in journals such as Research in Dance Education and notable conference proceedings such as the Congress on Research in Dance. She is an active performer and choreographer whose artistic works exude interdisciplinarity and social consciousness. Her recent body of work was staged at the Grand Opera house in Wilmington, Delaware and the University of Ghana, Accra.
“CURRICULUM CHANGE WORKING GROUP, UCT”

ELELWANI RAMUGONDO
UCT Associate Professor Elelwani Ramugondo served as Head of Occupational Therapy at UCT from 2010 to 2013. Following #RMF she served for a year as Special Advisor on Transformation to the Vice Chancellor and continues to serve at institutional level as Chair of the Academic Freedom Committee and co-Chair of the Curriculum Change Working Group. Her scholarship on intergenerational play led to the conceptualisation of occupational consciousness, informed by liberation philosophy and coloniality as an aspect of western-led modernity. This has laid groundwork for several doctoral studies adopting a decolonial approach to scholarship.

@ERamugondo

AMANDA BARRATT
Amanda Barratt is a senior Planning Officer in Academic Planning in the Institutional Planning Department at UCT responsible for the planning, approval and good governance of streams and qualifications, for facilitating conversations on curriculum change and for supporting the implementation of academic planning initiatives. Furthermore she provides support to executives on academic planning initiatives related to advancing UCT’s Strategic Plan, advising on draft policy in relation to academic planning and the implementation of new national and institutional policy to support decision making.

KASTURI BEHARI-LEAK
Dr Behari-Leak is an academic and professional staff development lecturer in CILT and co-chair of the Curriculum Working Group. She currently convenes a number of programmes, all of which focus on the development of emerging, new and established academics in their teaching roles. Her doctoral research draws on critical and social realist frameworks to account for the exercise of agency among new academics. Her current work is focused on the interplay between structures (national, institutional, departmental and disciplinary), culture (values, beliefs and ideas) and lecturer agency in the context of a transforming university.

THANDO MCUNU
Thando Mcunu is an anthropology Masters student in the Environmental Humanities programme at UCT and a student research assistant for the Curriculum Change Working Group. Mcunu is also a Mellon Mays fellow of 2015 from her alma mater, Wits University. Mcunu’s areas of research include researching the anthropocene, climate change studies, natural resource management, water studies, ecological and cultural studies. Mcunu’s scholarship is broadly interested in ways to study the environment from a decolonial perspective and decolonising the university curricula as a whole.

DENVER HENDRICKS
Currently an Associate Professor in the Division of Medical Biochemistry in the Faculty of Health Sciences at UCT, Denver has a PhD in Medical Biochemistry, teaches at the undergraduate level and supervises MSc and PhD students, and postdoctoral fellows. His research interest is in Cancer Biology with a focus in oesophageal cancer. He also served as Deputy Dean for Post Graduate Education in the FHS for three years and Assistant Dean, Post Graduate Education for two years. He has been involved in educational processes and transformation in the faculty for many years, and has been a member of the Curriculum Change Working Group (CCWG) since its inception.
The Institute for Creative Arts (ICA), formerly the Gordon Institute for Performing and Creative Arts (GIPCA), was launched on 5 April 2016. The ICA is an interdisciplinary institute in the University of Cape Town’s Humanities Faculty. ICA facilitates new collaborative research projects, particularly in the Creative and Performing Arts. Interdisciplinarity, Live Art and Public Spheres are key themes of the Institute, and projects are imbued with innovation, collaboration and a dialogue with urbanism and community.

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The Michaelis Galleries host a wide range of temporary exhibitions throughout the year. Regular collaborations with alumni and local and international visual arts organisations bring noteworthy art shows to these venues. The galleries are a unique opportunity for staff and students of the university to exhibit their artworks or curated exhibitions in a non-commercial, experimental space. It also forms an invaluable teaching resource, allowing students to learn and hone curatorial and exhibition design and management skills.

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MICHAELIS GALLERIES

A4 ARTS FOUNDATION is a not-for-profit organization dedicated to supporting the arts in South Africa. A4 is based on an understanding of art as a reciprocal resource, a powerful catalyst for innovation, and a medium of social collectivity. In September 2017, A4 will open an arts centre in District Six, Cape Town – encompassing a gallery, a multimedia library, an archive, an artists studio and a common or project space. Adaptable and embedded, the centre offers an environment for experimentation, connection and conversation.

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