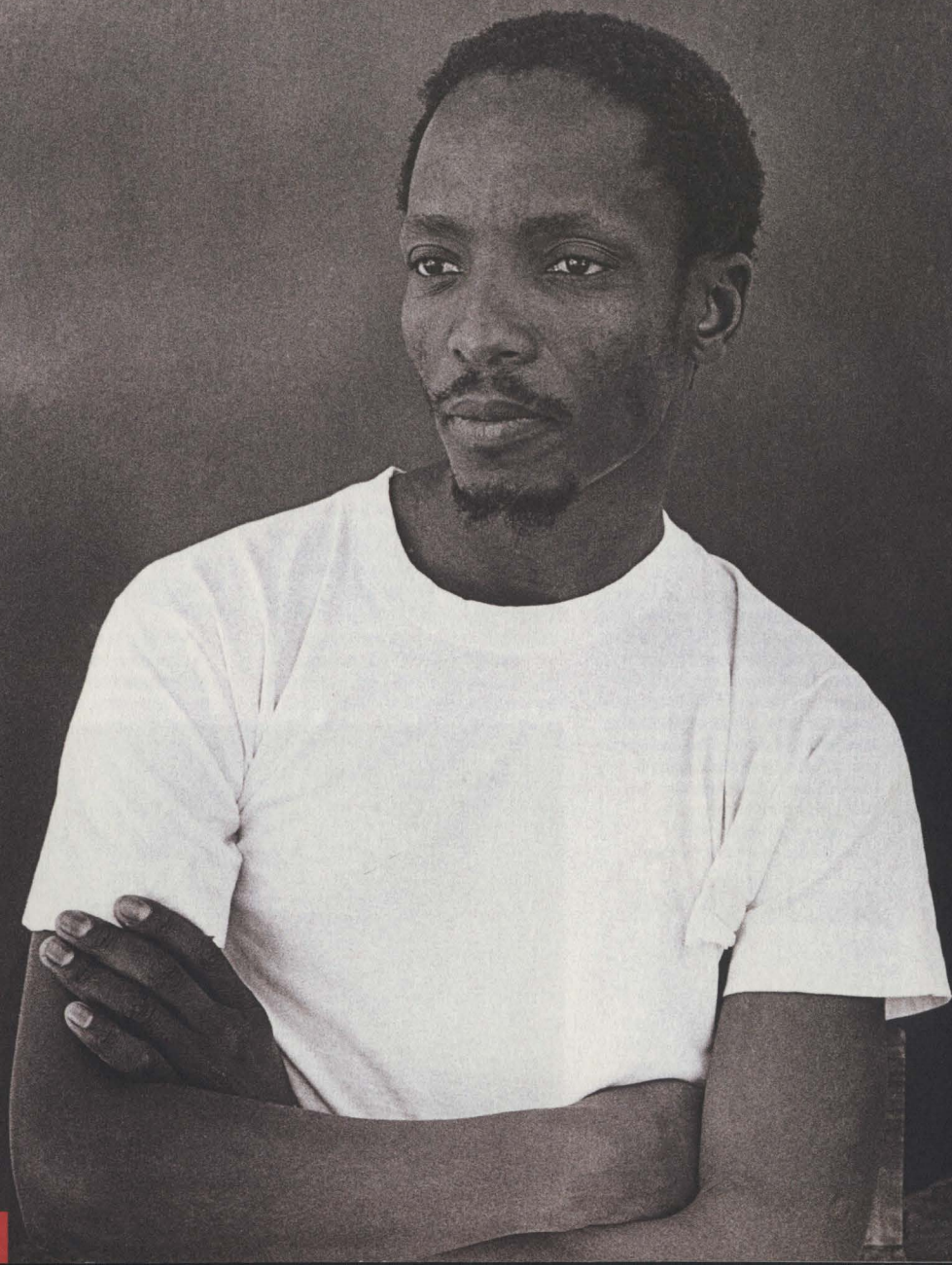


7.1.3
JAGGED

November 2008 - February 2009 Johannesburg Art Gallery Exhibitions & Events



Visitor Information

THE SHOP David Krut Books is now located at the Johannesburg Art Gallery. The bookstore stocks an exciting range of local and international publications, art books and catalogues.

THE LIBRARY is home to over 9 000 art books and is complemented by comprehensive archival material, pamphlets, and news-cuttings, art and museum journals and videos, CDs and DVDs. To make use of this valuable collection, please make an appointment with Jo Burger or Tshidi Qakisa at job@joburg.org.za. Hours: Tuesday to Thursday 10am to 4pm, Friday 10am to 1pm.

LIBRARY AND ARCHIVE

Our sincere appreciation to ABSA Art Gallery, ACASA, Bag Factory, Bell-Roberts, The California African American Museum, Gabriel Clark-Brown of South African Art Times, CLASSICfeel magazine, Michael Coulson, Graham's Fine Art Gallery, JAG Staff, William Kentridge, David Krut Publishing, MTN, Sean O'Toole, Colin Richards, Katesa Schlosser of Museum für Völkerkunde Kiel, Kathryn Smith, South African National Gallery, Standard Bank Art Gallery, Janet Stanley of the Smithsonian Institution, Michael Stevenson, Lize van Robbroeck, Lolo Veleko, Warren Siebrits Modern and Contemporary Art. Your generous donations to JAG research library and archives are of immense value.

GUIDED TOURS of permanent and temporary exhibitions are offered to schools, universities, adult groups, community centres and organisations, or anyone who can gather a group of ten or more people. Trained voluntary guides also offer special and one-on-one tours for physically or mentally challenged visitors.

To make a booking, please contact Tiny Malefane at tinym@joburg.org.za.

SATURDAY ART CLASSES are a firm favourite for children and adults. Through basic art education and exposure to the art world, learners develop important skills for problem-solving self-improvement.

If you are interested in joining a class, please contact Tshidiso Makhetha at tshidiso@joburg.org.za.

FRIENDS OF THE JAG support and enhance the activities of the Gallery. In their bid to involve many communities they co-ordinate a diverse range of events and, in this way, help members broaden their arts knowledge and appreciation.

For information on how to join, please contact Fiona Graham at the Gallery or e-mail fionag@joburg.org.za.

FREE ADMISSION allows unlimited access to all exhibitions, library and archives, restaurant, shop and tours.

SECURE PARKING is available and a guard is on duty. Please note that the visitors' entrance is situated at the north of the Gallery.

The south entrance is reserved for staff, appointments, deliveries and contractors.

PHYSICALLY CHALLENGED VISITORS may use the wheelchair access at the north entrance. In addition, ramps and lifts within the building allow access to all levels.

THE AUDITORIUM seats 120 people, and is suitable for conferences, presentations, and lectures. For bookings please contact Peter Jackson at peterj@joburg.org.za or 011 725 3130 80.

OPENING HOURS are from Tuesday to Sunday, 10am to 5pm. The Gallery is closed on Mondays and, during installation of new exhibitions, parts of the Gallery may be temporarily closed.

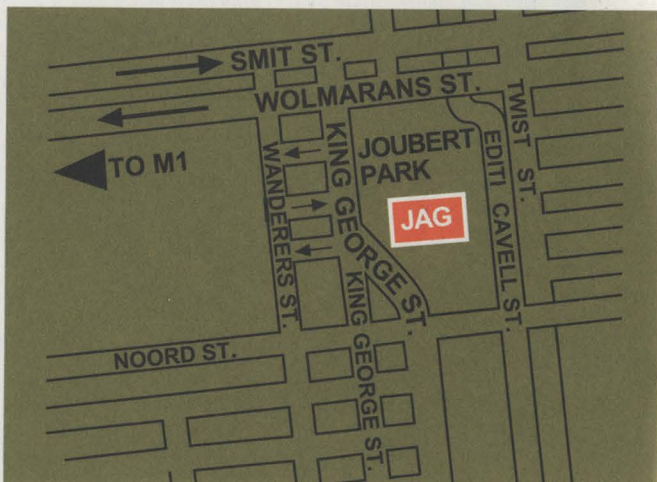
CONTACT Johannesburg Art Gallery, King George Street, Joubert Park, Johannesburg Box 30951, Braamfontein, 2017, Johannesburg

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www.joburg.org.za

Cover

Thami Mnyele

Photograph: Sergio-Albio Gonzáles





Clive and Gilah at the *Africa Remix* opening; photo John Hodgkiss

It is with great sadness that we bid Clive farewell at the end of 2008, after four-and-a-half years of extraordinary change at the gallery under his leadership. With uncommon vision for the future, Clive set about transforming the museum from the inside out when he started as Director in 2004.

The physical revamp of gallery has seen a complete renewal of the building. From the reopening of the North public entrance and Joubert Park fence, specialised cleaning of the sandstone façade, repainting of the interior galleries and offices, and the new street entrance, to the upgrading of security systems and procedures, as well as refurbishing the library and restaurant. In 2008 David Krut Books opened a branch in the JAG foyer, and most recently, there is now a Children's Corner at the entrance. Soon the JAG's mobile education studio bus will be on the road! The Gallery's image has also changed during these years with the new logo and design, as well as the newsletter format.

Clive's vision also included a shift in the exhibition and education programming. This has included large-scale retrospectives (Dumile

Feni, William Kentridge, David Goldblatt, and the forthcoming Thami Mnyele and Medu Art Ensemble), mid-career exhibitions and solo shows/performance by South African and international artists (Berni Searle, Roger Ballen, Johannes Phokela, Kay Hassan, Marina Abramovich, Meschac Gaba, Samson Mudzunga), as well as large-scale curated exhibitions (Dungamanzi / Stirring Waters, *Africa Remix: Contemporary art of a Continent* – that caused a traffic jam in Joubert Park, with more than 1500 visitors at the opening). Extensive education programmes and publications have accompanied these exhibitions.

We have been voted Joburg's best gallery on several occasions in the Star Reader's Choice and Caxton's Best of Joburg awards. In the Top 100 of 2007, Clive was nominated number 5 of 10 most influential people in the Arts.

But throughout these years, Clive's principal focus has been on the people behind the scenes. He has worked hard at creating and developing a cohesive team of Gallery staff. Training of staff has been significant, even down to OHASA regulations in

I would like to thank Clive for his huge contribution and support to our Library & Archives. Clive made an invaluable impact with his extensive knowledge of Contemporary African Art and the expanding of research material in this section. For many years to come, our researchers will reap the benefits. Our best wishes to you and we will surely miss you.

Jo Burger, Librarian

first aid and fire fighting. None of us will forget the evacuation drills! Included in our team are the JAG's Guides who perform a sterling voluntary service, and have undergone further training to attain SETA Guides qualification.

Clive has been an integral part of the institution during these eventful years. His commitment and contribution will not be forgotten. We wish him the greatest success in his future ventures, and pray that he, Ronel, Gilah and Samuel (born 2007!) enjoy continued health and prosperity.

The Gallery Staff, Security, Friends of the JAG, Art gallery Committee and Guides

Your passion for art and your total commitment to JAG was always an inspiration to us. In spite of your demanding work schedule you were generous with your time – many thanks for your constant encouragement and genuine interest in our activities. It was a pleasure and a privilege to be associated with you.

The voluntary guides of JAG

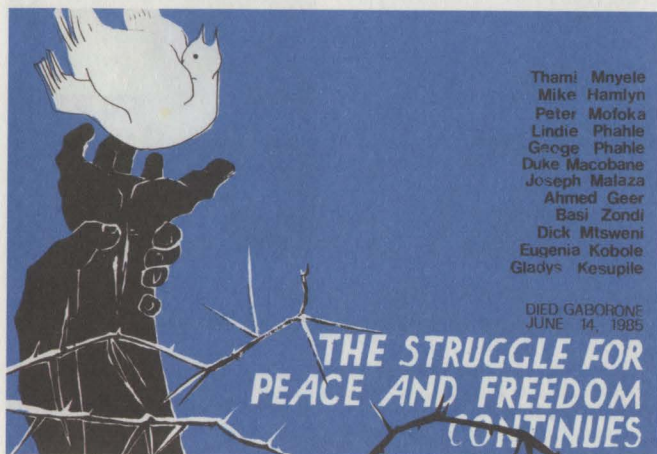


POSTER BY MEDU ART ENSEMBLE

Retrospective Exhibition

Thami Mnyele and Medu Art Ensemble

Opens 30 November 2008 at 6.30pm. Closes 31 March 2009



Medu Art Ensemble

Medu was a group that was initiated by Dr Wally Serote in Botswana after a period of study in the UK. The word 'medu' was taken from the sePedi word meaning 'roots'. *Medu* started as an organisation for Black artists with an embargo on White artists and foreigners. This policy changed with the addition of Albio González and Teresa Devant. *Medu* was initiated as a cultural organisation for the ANC, but had autonomy with regard to the form and content of the material they produced.

The organisation consisted of six units: publication and research, graphic art, music, theatre, photography and film. These units operated under the direction of the publications and research unit.

When Thami Mnyele arrived in Botswana, he contributed to the graphic art unit and acted as head of this unit from time to time. *Medu* conducted workshops in Botswana and promoted resistance to Apartheid in South Africa. Although *Medu* operated from Botswana their focus was the use of culture as a weapon against Apartheid.

In 1982 *Medu* hosted the *Symposium on Culture and Resistance*, one of the most

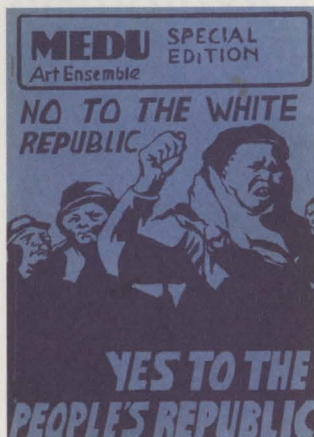
important gatherings of South African and international cultural activists in Gaborone, Botswana, which was accompanied by an art exhibition of South African and exiled artists, entitled *Art Towards Social Development*.

A selection of works from that exhibition are presented as part of this exhibition. The exhibition was curated by Thami Mnyele and Gordon Metz. They were assisted by a co-ordinating committee including David Koloane in Johannesburg and Emile Maurice in Cape Town. The conference was important not only because it placed culture at the forefront

of the resistance to Apartheid but also because it allowed participants to envisage a role for culture in a liberated South Africa. After the raid in 1985, *Medu* disbanded and many of its surviving members left Botswana for different countries except for Wally Serote who remained in Botswana for a further two years. Other noteworthy South Africans who were part of *Medu* are Baleka Mbete (now Deputy President of the Republic of South Africa), Poet Laureate Willy Kgositsile, Police Commissioner Tim Williams, Jonas Gwangwa, Professors Patrick Fitzgerald and Heinz Klug, Basil Jones and Adrian Kohler.

Opening on 30 November this retrospective explores the works of the late Thami Mnyele and the Medu Art Ensemble.

Born in 1948 in Alexandra, Mnyele was committed to the idea of bringing about social change through art. Forced into exile in Botswana in 1979 he joined the Medu Art Ensemble, an art organisation initiated by South African exiles, dedicated to the anti-apartheid struggle. During his time in Botswana, Mnyele exhibited work in a solo exhibition entitled *Statements in Spring* held at the Botswana National Museum in 1980. He also organised cultural workers through the Medu Arts Ensemble, all while being an active member of Umkhonto we Sizwe (MK), the ANC's military wing. In 1982, *Medu* hosted one of the most important conferences on South African art in the 1980s, the *Symposium on Culture and Resistance* in Gaborone. On 14 June 1985, Mnyele was killed by South African Defence Force soldiers outside his home in Gaborone. He was planning to move to Lusaka the next day.



Medu Art Ensemble Newsletters

Publication Unit

This unit was headed by Wally Serote and its main activity was publishing a newsletter. Through the newsletter, the unit published literature, reviews, interviews, political analysis, literary criticism and poetry. The newsletters were smuggled into South Africa where they were consistently banned. These newsletters were accompanied by posters which proved very popular with people inside South Africa. The publication and research unit consisted of Wally Serote, Mandla Langa, and Willy Kgosisile among others.

Theatre Unit

The theatre unit consisted primarily of Wally Serote, Teresa Devant, Kush Mudau, Bhachana wa Mokwena. Their first performance was a play called 'Take a Look at the Child' which was performed in Gaborone and Lobatse.

In 1982 the theatre unit produced a play called: 'Shades of Change' which was performed at the *Culture and Resistance Conference*. Two versions of this play will be presented at the Johannesburg Art Gallery. The script for the play as well as a video projection of the performance are part of this exhibition.

The theatre unit also conducted workshops in the communities around Gaborone as did the other *Medu* units.



Graphic Art Unit

This is the unit that Thami Mnyele belonged to and would later head. This unit designed and produced posters, newsletter covers and pamphlets for *Medu*. These designs were 'commissioned' and approved by the publications and research unit.

The primary means of production was silkscreen. Other key members of the graphics unit were Judy Seidman Albio González, Miles Pelo, Heinz Klug, Gordon Metz and Lentswe Mokgatle.

The graphics unit also conducted workshops with school children and prison inmates. One such prison inmate who benefited from these workshops was Zimbabwean-born George Nene.

Music Unit

The music unit consisted among others of Jonas Gwangwa, Steve Dyer, Hugh Masekela, and Denis Mpale, Gwen Ansell and Tony Cedras. They held several concerts in Botswana under the auspices of two groups Shakawe (led by Jonas Gwangwa) and Kalahari (led by Hugh Masekela). A selection of recordings from the music unit will be available for listening during the exhibition.

Photographic Unit

This unit consisted primarily of Mike Kahn and Tim Williams who recorded *Medu* events, social events, newsletter images,



organised exhibitions at the National Museum in Gaborone as well as some reportage.

The unit depended to a large extent on Mike Kahn's job as photographic lecturer at the University of Botswana which he used for developing negatives of photographs for *Medu*.

Film Unit

The members of this unit were Wally Serote and Teresa Devant. They were responsible for documenting events including exhibitions as well as parts of the *Culture and Resistance Conference* held in 1982. They also scripted and shot but did not publish a health-related documentary.

Thami Mnyele and Medu Art Ensemble retrospective exhibition conference:

Keynote lecture:
2 Dec 2008, 3pm
Venue: Hector Pieterson Museum, Soweto

Sessions:
3 Dec 2008, 10am-4.30pm
Venue: Johannesburg Art Gallery

4 Dec 2008, 10am-4.30pm
Venue: Constitution Hill Conference Centre



Thami Mnyele

Harry Thamsanqa 'Thami' Mnyele was born in in Alexandra township, near Johannesburg, the third of five children, on 10 December 1948. He spent most of his childhood in Makapanstad, in the North-West province.

While living in Alexandra he joined Molefe Pheto and Wally Serote who formed the Mhloti Black Theatre which was followed by MDALI (Music, Drama, Art and Literature) collective. The Mhloti group performed theatre, poetry and mounted exhibitions at the Donaldson Orlando Community Centre (DOCC) and the Dube YWCA. In 1977 Thami Mnyele, Fikile Magadlela and Ben Arnold organised the 'New Day' exhibition that toured several venues in Soweto.

Thami Mnyele had one exhibition with a commercial gallery in 1972 as part of a 21-person group exhibition that included a number of prominent Black artists of the day such as Dumile Feni. This was at the Gallery 101 in Hyde Park.

In 1973 Thami went to the Evangelical Lutheran Centre for Arts and Crafts, popularly known as Rorke's Drift. He did not finish his course, abandoning it after eight months of study. After his return from Rorke's Drift he worked at Sached Trust as an illustrator and in 1976 he married his first wife Naniwe Mputa (now

Ramatsui) with whom they had one child Nomathamsanqa.

In 1979 Thami Mnyele went into exile in Botswana to join his long-time friend and mentor Wally Serote. In Botswana he married his second wife Rhona Segale after his relationship with Naniwe had ended. Soon after arriving in Botswana Thami joined the ANC and became a cadre in uMkhonto weSizwe.

Thami Mnyele's Artwork

Thami Mnyele began drawing in 1962. Although his love for art would not find an appropriate avenue for expression until he met Wally Serote and the formation of Mhloti. By many accounts Mnyele was strongly influenced by the work of Dumile Feni, Julian Motau, Ezrom Legae, Vincent van Gogh and Goya. As far as making art is concerned Mnyele seems to have found a kindred spirit in Fikile Magadlela. Their works were similar both formally and stylistically. Their medium of choice was primarily pencil on paper. Conceptually their work was akin to surrealism. The figures and landscape he rendered in a dream-like manner. Thami Mnyele was to turn increasingly towards work where the figures were much more active while still maintaining their mystic quality. Later, while in exile, his imagery turned away from the mystical sensibility towards a more didactic and militant stance.

The Raid

On the 14th June 1985 Thami Mnyele was murdered, along with Michael Frank Hamlyn, Cecil George Phahle, Lindiwe Phahle, Joseph Malaza, Themba Duke Matshobane, Ahmed Geer, Basil Zondi, Eugenia Kobole, Gladys Kesupile, Dick Mtsweni and Peter Masoke (age 6) in a raid perpetrated by the South African Defence Force. From Monday, 31 July to 4 August 2000 the Truth and Reconciliation Commission heard the amnesty applications of the men of the Gaborone raid. They were granted amnesty in 2002.

Thami Mnyele's remains were exhumed from his grave in Botswana and reburied on the 24th September 2004 in Thembisa township, where a memorial now stands in his honour.

The Thami Mnyele Foundation

The Thami Mnyele Foundation (TMF) was established in 1992 and runs a three month artists-in-residence program in Amsterdam. According to the TMF website the main objective of the Foundation is to 'advance cultural exchange between artists from Africa, the Netherlands and Amsterdam in particular'.

Over the years the TMF has hosted artists from South Africa, Zimbabwe, Angola, Benin, Malawi, Burkina Faso, Benin, Senegal, Egypt, Nigeria, Mozambique, Zambia, Mauritius and Uganda.

The exhibition presented here is but a small selection of artworks made by artists that have been artists-in-residence at the TMF. These artists in their own unique way represent a victory for the South Africa that Thami Mnyele believed in and fought for. They also represent the diversity of concerns that the post-apartheid South Africa has to confront as well as different experiences and forms of expression. The TMF is a fitting tribute to the legacy of an artist who dreamed of becoming an international artist but chose instead to use his talent for the liberation of South Africa.

Enquiries:

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(011) 673 4995/9272
info@buz.co.za

Exhibition: Khwezi Gule
(011) 725 3130
khwezig@joburg.org.za

Conference: Tshidiso Makhetha
(011) 725 3130
tshidisom@joburg.org.za

New Exhibition

Disturbance. Contemporary Art from Scandinavia and South Africa

Closes 1 March 2009



Maia Urstad: *Sound Barrier VI* (2008); sound installation. Photo: Lars Gustav Midboe

The Johannesburg Art Gallery is currently hosting the exhibition *Disturbance—Contemporary art from Scandinavia and South Africa* with Scandinavian artists Eija-Liisa Ahtila, Bodil Furu, Goksøyr & Martens, Veli Granö, Marja Helander, Astrid K. Jensen, Torbjørn Rødland, Mika Ronkainen, Maia Urstad; South African artists include Siemon Allen, Nicholas Hlobo, Alastair McLahlan, Nandipha Mntambo, Anthea Moys, Athi Patra-Ruga and James Webb.

Our modern world is infused with contradictory and complex definitions of how society is constructed and imagined. Often these ideas create fictitious realities of societies, for example of the 'North' where the state subsidizes society whereas the 'South' is

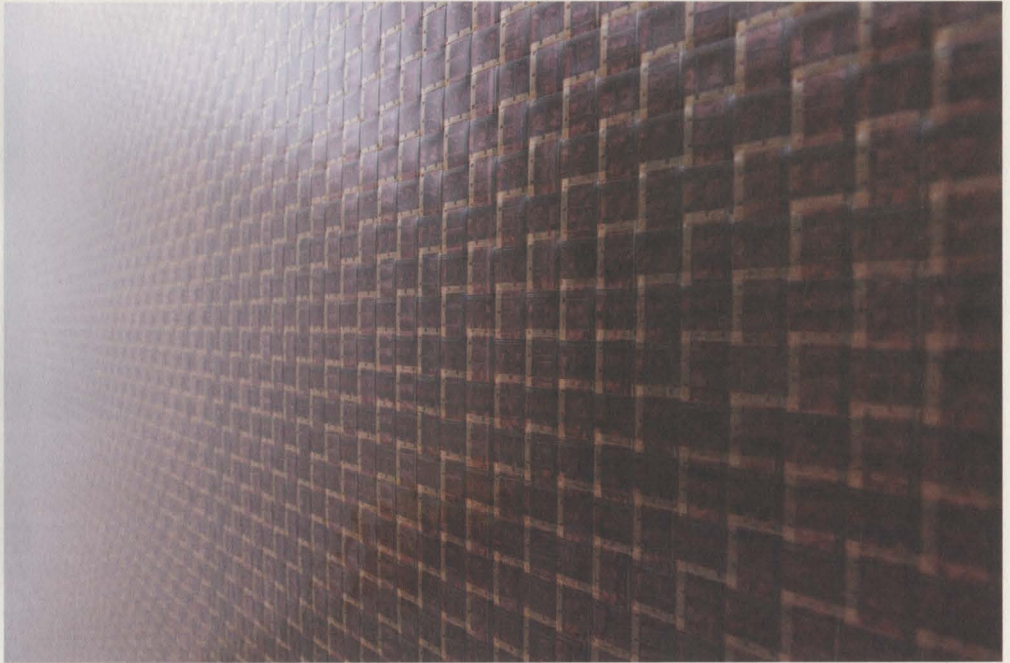
seen as violent and ungovernable. In these imagined realms of ideas the notion of the political and of the poetic exist side by side.

The exhibition looks at the relationship between the individual and society in a contemporary world. By observing their environment, artists communicate narratives that deal with obsession, psychosis, beauty and consumption through a range of techniques and media including performance, video, sound and photography. At times these are poetic—such as the 'behind-the-scenes' of an Opera House—or political reflections when dealing with the body as identity marker.

The libretto of the documentary opera of the Norwegian artistic

group Goksøyr & Martens, titled 'This Is No Dream', is based on the dreams and aspirations of youths in Johannesburg. Parallel to this piece the documentary film by Bodil Furu reflects on the pathos of a social democracy and its contrasting realism. This documentary traces the scenes in Norway's first national opera house as the country holds its breath for the much anticipated opening of its replacement. The film turns the usual hierarchy of opera production upside down and places the backstage staff—the foundation blocks in the pyramid—in front of the camera whilst the director and singers are out of the picture.

Another inference to the general thematic of the show centres on the psychosis experienced by five characters depicted in the work



Siemon Allen: *The Birds* (2008); 16 mm film and aluminium

by the renowned Finnish Artist Eija-Liisa Ahtila. 'The Present' is a work focused on forgiveness of oneself, which is in stark contrast to the generally feared state of extreme fixation as depicted by the various states of the characters. This work is linked to Siemon Allen's latest work titled 'The Birds', speaking of disruption, a 'deliberately destructive act of rendering a rare archival film [Hitchcock's movie 'The Birds' from 1963] as mute'. Here the metaphors of both works resonate in the depiction of random and inexplicable fear and uncertainty. In each of his works the medium of film plays a role: film as the medium of documentation versus the massive hand-woven panels of 16 mm celluloid, in the words of artist Siemon Allen: 'whose

grid construction converses with the language of painting'.

In this exhibition sound installations act as a means of verbalising an emotion linked to a particular event or practice. Upon entry into the space the viewer is faced with an overwhelming barrier, a wall of ambient sound. The work by Norwegian artist Maia Urstad titled 'Sound barrier' is aimed to reflect on issues related to technical development and our culture of consumption.

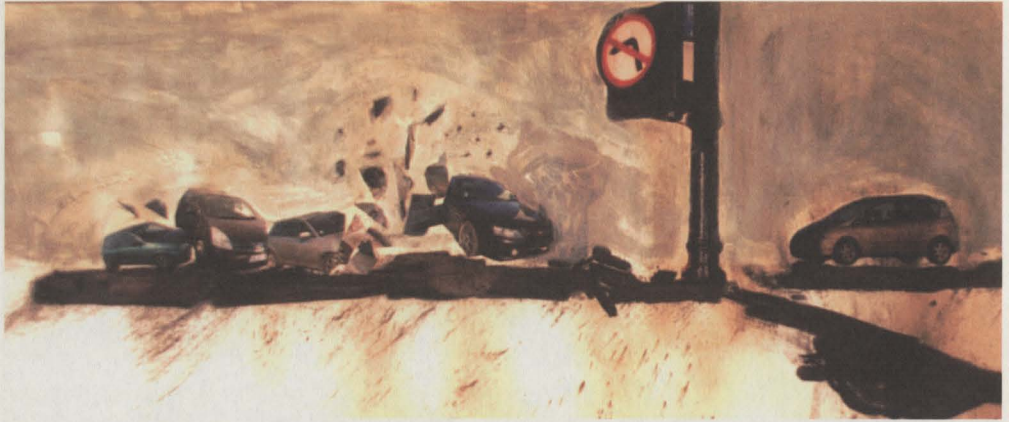
The work by South African artist James Webb reflects on this by commenting on the traditional practice of slaughtering an animal in view of the more contemporary means of its consumption.

For more information on the exhibition please contact Maria Fidel Regueros on mariafr@joburg.org.za or Tel: 011 725 3130

The Nando's Project Room #3

Themba Shibase: The Rush Hour Series

Opens 13 November at 6.30pm. Closes 31 January 2009



Themba Shibase: *Rush Hour Series III* (2008); detail

Themba Shibase was born in Port Shepstone about 120 km south of Durban. He later moved to Durban where he now lives and works. Apart from his work as an artist Shibase also teaches painting and theory at the Durban University of Technology. He was nominated as one of the finalists for the MTN New Contemporaries Award 2008 as well as the Spier Contemporary 2007.

Shibase's most recent work has focused on interrogating issues of leadership and ideology. Although

dealing with very emotive and hard subjects including dictators such as Robert Mugabe and Former Zaire's Mobutu Sese Seko, his paintings are often laced with humour. Using mostly washes, Shibase's loose painting style suggests a sense of urgency and impatience which is in sync with the urban scenes that are characteristic of his earlier work. In the present body of work Shibase incorporates collage to make scenes that are at once playful and grim.

Friends of the Jag

Visit to John Moore

6 December at 3pm
64 Mac Beth Avenue
Witkoppen

John Moore is a Conceptual Wildlife artist whose chosen medium is that of traditional printmaking (Lithographs, Etching, Woodblocks and Linocuts). He is very connected to the Khoi-San and their dream imagery and feels they 'were the first people of the land' and therefore looks to their artwork as a source of inspiration. He looks to their myths and legends and his own dream imagery for inspiration for his artworks.

John works as a highly defined artist who places much emphasis on the anatomical correctness of the subject matter and works extensively at the Johannesburg Zoo. He gains source material from all areas of his life like his dream, movies, books or simply walking in nature.

Tour to Villa Arcadia

17 January at 3pm
Hollard, 22 Oxford Road
Parktown Ridge
Entrance in Federation Road.

The Friends arranged a fascinating visit to Arcadia a few years ago. Many requests have been received for a return visit.

In 1905 Lionel Phillips relinquished his bid for a seat in the British parliament and decided to sell his English home Tylney Hall. In 1906 he and his wife Florence moved back to Johannesburg where Lionel was to head the resuscitation of the Corner House Group. Their new home, Villa Arcadia, designed by the renowned architect Herbert Baker, was built in 1909/10 on a 16-acre estate in Parktown where Florence established a gracious and stylish home. Florence, assisted by Hugh Lane, a prominent Anglo-Irish art dealer, assembled the artworks for the Johannesburg Art Gallery collection which opened in November 1910 in temporary premises at the South African



Conrad Botes: *Forensic Theatre* (2004); Hollard collection

School of Mines in Eloff Street
In 1915 it moved to the Lutyens building in Joubert Park. Lionel and his fellow Randlords supplied the money.

Arcadia was subsequently sold to the South African Jewish Organisation who opened an orphanage from 1922 to 2001. Hollard bought the property in 2003 and restored Arcadia to its former glory. A tour will be conducted of the premises and Hollard's extensive contemporary permanent art collection.

Presentation by Dr Fred Scott

21 February 2009 at 11am
The venue had not finally been confirmed at the time of going to print. Details will be given when booking.

In his presentation 'Fine Art; its value and investment potential' Dr Fred Scott will elaborate on collecting art for enjoyment as well as for investment purposes. Dr Scott will share personal experiences in establishing an art collection. An artwork may have emotional as well as monetary value and there are many pitfalls in collecting art for profit. Dr Scott will address the grey area in respect of the investment value of artworks.

Dr Scott has an extensive art collection. He started collecting art during his student days, a family tradition of his parents. He takes

pleasure in advising organisations and private individuals interested in establishing a fine art collection.

Born in Vrede in 1948, he grew up in Bloemfontein where he graduated from the University of the Free State. Besides his interest in fine art, Dr Scott completed a PhD in chemistry at Stellenbosch University.

He lectured in chemistry at Universities and during his academic career was awarded a Max Planck Fellowship for a year's sabbatical leave. During 1990 he made a career move to the Chemical Industry and has subsequently been involved with the commercialization of patents.

Farewell to Clive Kellner

The Friends are sad to bid farewell to Clive, under whose inspired leadership the Gallery has become a dynamic institution. Numerous successful exhibitions have resulted in record numbers attending. We wish him success in his future endeavours. He will be sorely missed

Reservations are essential for all JAG Friends functions.

Please telephone 011-720-3479.

**Costs: Friends R25.00;
Visitors R30; Students R10.**

Annual Gerard Sekoto Youth Festival

Held annually since 1991, the Gerard Sekoto Youth Festival has grown and gained popularity in the South African artistic calendar. Aimed at young people between the ages of 8 and 25, the festival pays respect to and nurtures the memory of this celebrated South African artist. Activities include mural and face painting, T-shirt printing, clay modelling, book making, puppet making, drama, film screenings, tours, open mike poetry sessions and a young artists' conference. The conference will focus on questions asked by young artists throughout the years. Experts will give presentations on a range of topics, followed by question-and-answer sessions.



Participants at Gerard Sekoto Youth Festival 2007

The JAG Art Bus will be launched during November 2008.

The Johannesburg Art Gallery has developed a mobile arts programme designed to aid institutional and community development. By developing a mobile arts education and resource unit, JAG is able to engage with skills transfer and outreach at community level. The Art Bus will travel to various

communities which may not have access to the arts, where arts workshops will be facilitated in collaboration with various partners, drawing on examples of artworks in the gallery's collection. Each workshop will culminate in an exhibition within the community, showing what has been created by participants.

By encouraging access to arts and culture for all citizens, the

project aims to promote visual arts as a diverse and meaningful means of communication in the public sphere. The project has been granted funding by the Goethe-Institute to implement its first module early next year. In collaboration with the Artist Proof Studio, a printmaking workshop will be conducted at two schools (Noordgesig Primary School and Fidelitas Secondary School) in Diepkloof, Soweto.

Collection Name: MEDU ON-LINE

PUBLISHER:

Publisher: Historical Papers Research Archive, University of the Witwatersrand

Location: Johannesburg

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