

### **Zina Saro-Wiwa**

In this seminal performance-lecture-film, artist Zina Saro-Wiwa navigates the moral, philosophical and cultural conundrums that arise from the very existence of contemporary traditional African art. A large part of Saro-Wiwa's artistic practice explores the masquerade traditions of Ogoniland, her ancestral ethnic group from the Niger Delta. Yet Saro-Wiwa's hybrid identity has forced her to consider how African masks live concurrently in the West and in present-day Africa and how these African art worlds impact one another especially at a moment when restitution is being demanded. In *Worrying the Mask*, Saro-Wiwa challenges the call for the restitution of African art by privileging storytelling over geographical location. She exposes the desires and limitations of Ogoni storytelling to ask whether an object can represent a people at all. And she elucidates how contemporaneity informs the genre of "contemporary traditional African art," suggesting that our attempts to understand and explain it may require a radical ontological shift.

### **Osei Bonsu**

### **Ola Hassanain**

### **Amie Soudien**

In plain sight: visibility and imaging enslavement's violence, I address the near diminished conception of slavery in the foundation of South Africa's – and in particular Cape Town's – founding. I present an adaptation of Nicholas Mirzoeff's conception of the "ordering of slavery" and colonial "visual technologies" (Mirzoeff, 2011b) drawing upon Gabeba Baderoon's theorisation around landscape, the picturesque and its links to the marginalisation of enslavement. I posit that the deployment of colonial visual technologies and the creation of social hierarchy through the construction of raced and gendered subjects is a living legacy of enslavement in South Africa, and briefly examine the co-formation of race and colonial visibility. Following this, I turn to the strategies employed by contemporary artists who grapple with coloniality's visual apparatus and refuse representational modes as seen in Bronwyn Katz' debut exhibition Groenpunt (2016).

### **Atiyah Khan**

South African Journalist and DJ, Atiyah Khan, will present a short sonic lecture around her experience of *crate-digging* or record-collecting, as an archival practice and will discuss the importance of this in unfolding stories of African art and colonial history.

## **Petrina Dacres**

### Marcus Garvey and the Contours of Black Memory

Marcus Garvey and more broadly, symbols of his Universal Negro Improvement Association (UNIA), are prominent visual motifs in the work of African diaspora artists. This presentation reviews a selection of artworks in contemporary African diaspora art to illustrate the various visual experimentations with Garvey and Garvey-related imagery and to demonstrate his continued significance to art practice today. The presentation is interested in how the images of Garvey provides artists with a language to challenge the way in which the past continues to shape the social conditions of the presence. And, to attempt imaginatively to reshape the future.