



ZEITZ

MOCAA

ZEITZ MUSEUM OF CONTEMPORARY ART AFRICA

ZEITZ MUSEUM VAN HONTEMPORÊRE KUNST AFRIKA

IZEITZ UMZI WOGCINO BUGCISA BASEAFRIKA

AN ICON OPENS ITS DOORS

IN REVIEW:
FIRST YEAR OF OPERATION
SEPTEMBER 2017 - AUGUST 2018

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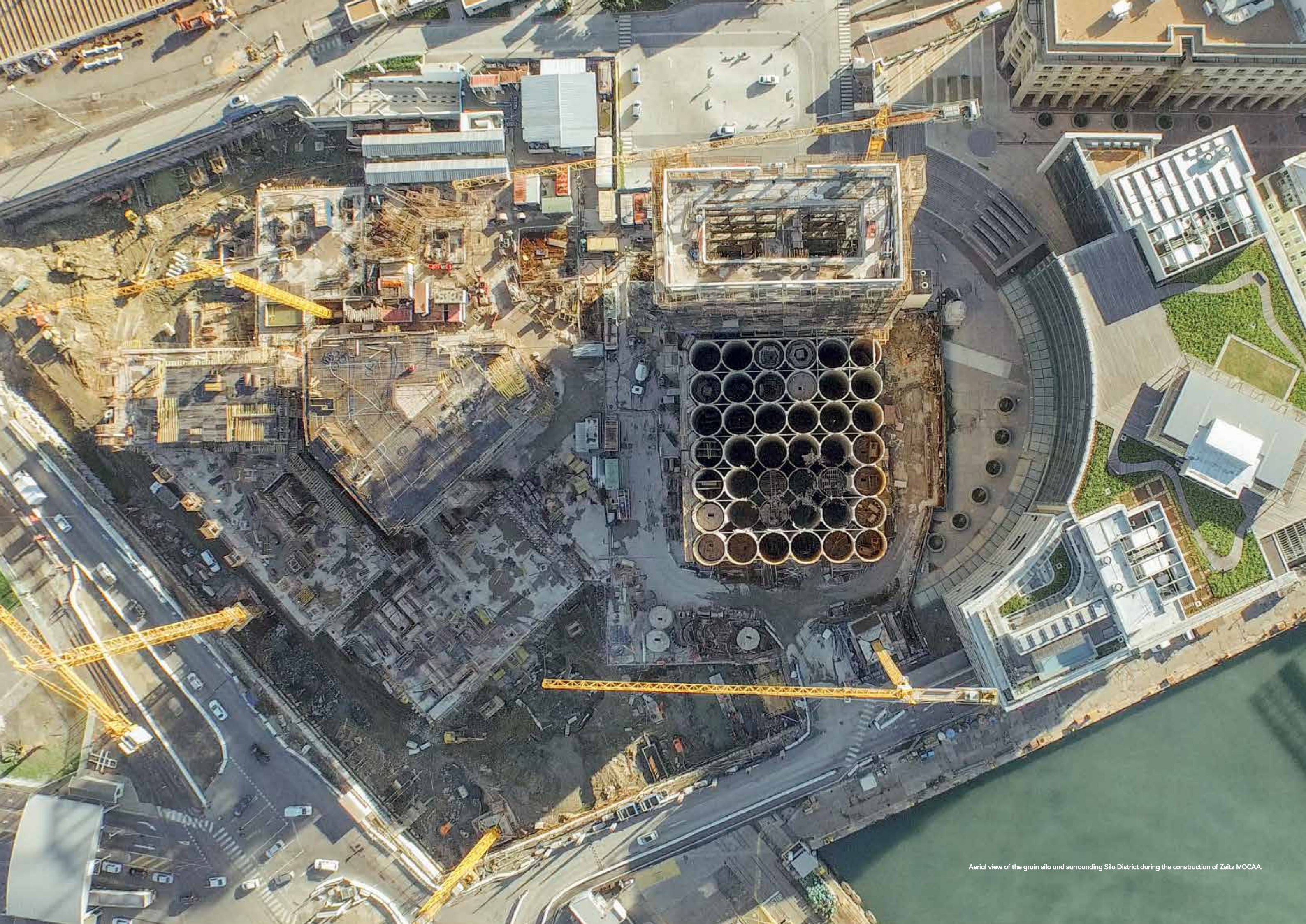
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Aerial view of the grain silo and surrounding Silo District during the construction of Zeitz MOCAA.



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LETTER FROM
THE TRUSTEE
CO-CHAIRMEN

Dear Zeitz MOCAA Friends,

When we completed our first year of operating in September 2018, we had much to celebrate and much to look forward to in the coming years. The museum's inauguration on 22 September 2017 captured the imagination of the global art community, and set the foundations for us to commit to building a sustainable future, while engaging wider African and international audiences. The positive response to our opening weekend exceeded our expectations, and we were honoured to have welcomed Archbishop Emeritus Desmond Tutu to perform a blessing of the building when it was opened to the public.

We are delighted to have welcomed nearly 300 000 visitors to Zeitz MOCAA in our inaugural year; over 130 000 of these visitors were admitted FREE of charge as part of our "Access for All" initiatives, underscoring our commitment to accessibility, specifically targeting student and educational groups. This record number of inaugural-year visitors positions Zeitz MOCAA as the most highly attended contemporary art museum on the African continent.

We were honoured to be the recipient of a number of accolades during this year, including winning the Cultural Architecture category in the ArchDaily Building of the Year Awards; the Best New Public Building in the Wallpaper* Design Awards; the Best New Museum in Africa/Middle East/UAE, and the overall Cultural Destination of the Year at the Leading Culture Destinations Awards; and being named as one of TIME magazine's The World's 100 Greatest Places of 2018.

Year one saw us continue to work hard to attract world-class professional talent for the museum, as well as to ensure good governance across the institution. Early in the year, we expanded our leadership team with the appointment of three

co-directors to head our Curatorial, Institutional Advancement and Operations departments.

The museum's management team was further strengthened by the appointment of several senior staff and heads of departments, overseeing Education and Programming within the Curatorial department, as well as Patron and Member Relations, Communications, Marketing, and Publications within the Institutional Advancement department. This has been driven by our commitment to diversity, and we are proud of the diversity and talent demonstrated by our nearly 50-strong staff complement.

Towards the end of the year, the museum engaged and appointed a dynamic Curatorial Advisory Group to guide the exhibition programme, while strengthening the museum's connection to the global art community. Chaired by Gavin Jantjes, the Curatorial Advisory Group includes curators Koyo Kouoh, Gabi Ngcobo, and Zeitz MOCAA Board of Advisors member, Isaac Julien.

The year was filled by a number of exciting exhibitions, public programmes,

and special events taking place in and around the museum – ranging from artist talks and lectures, to children's workshops and a fashion film series. With this steady development in programming, the museum continues to engage existing members while increasing our offerings and appeal to new audiences. In addition, we have cemented our commitment to driving research, much of which will be guided by the new hires we have made at a senior level, as well as implemented training and development programmes for museum staff, including the curatorial team.

In the months following the museum's opening, we presented a number of new exhibitions. Notably, these included a major survey exhibition featuring 29 artists from Zimbabwe, entitled *Five Bhobh: Painting at the End of an Era*; and, *Now and Then: Guercino and Kudzanai Chiurai*, an intimate comparative display that featured a Baroque-era Italian masterpiece painting by Guercino, in conversation with a contemporary video work by Kudzanai Chiurai.

Since Zeitz MOCAA's inauguration, the museum has pursued numerous programmes guided by our mission to advance, promote and preserve arts and culture from Africa and its diaspora; to provide public access to contemporary art, to operate schools' programmes that enrich, inspire and bring art and culture to school children; and to help create a new platform for African art and culture.

It is with these successes that we are pleased to present this review of our first year. This review includes highlights of exhibitions, developments and achievements, as well as some topline numbers from our audited

financials from our first year of operation. And with this report complete, we look ahead to what the future has in store. At the time of publication of this document, we were extremely pleased to have announced the appointment of Koyo Kouoh as our permanent Executive Director and Chief Curator, beginning May 2019. Koyo is an outstanding arts leader and a passionate visionary who has exemplary competence and extended network in all capacities of institutional operations, in Africa and globally. She will be invaluable to us in writing a progressive plan for the museum, and we are very much looking forward to seeing her ideas for Zeitz MOCAA unfold.

Thank you to our Board of Advisors for their wise counsel and constant support. Your efforts and guidance have been invaluable to us in our first year of operation. And of course, thank you to all of our staff and partners – past and current – for the essential roles that you have played in bringing the museum into existence. Without you, we would not be where we are today.

We are confident in our vision to become a contemporary art museum that represents our times, one that participates in and leads global discourse, one that grows in relevance, and one that is a leading voice in the international art world. We very much hope that you will join us on the next part of our journey at Zeitz MOCAA.

David Green, Co-founder
Jochen Zeitz, Co-founder



Zeitz MOCAA, as seen from the Silo District at the V&A Waterfront, Cape Town, South Africa.



William Kentridge, *More Sweetly Play The Dance*, 2015, digital video (colour, sound), 4 megaphones, 15 minutes, on loan from the artist and Goodman Gallery.



Queues outside Zeitz MOCAA in anticipation of Museum Night (25 October 2017). Image courtesy of Museum Night and First Thursday Projects.



2

THE YEAR
IN NUMBERS

An abstract painting featuring a central figure with a white, textured body and dark, swirling patterns. The figure is surrounded by a dense, swirling pattern of white, yellow, and orange. The background is dark, with a large, dark, swirling pattern on the right side. The overall style is expressive and textured.

AWARDS
WON

17

THE YEAR AT A GLANCE

298 551 VISITORS

29 565 VISITORS
during opening weekend

131 809 FREE VISITORS
as part of "Access for All" initiatives

10 152 PARTICIPANTS
in our education programmes

4 025 HIGHEST RECORDED VISITORS
in one day

R39 916 672 REVENUE
from admissions, membership, other earned
income, and contributions

R39 079 165 COSTS INCURRED
including, salaries, property and operating costs, exhibitions
and programming, education

R20 335 819 CASH RESERVES

17 AWARDS WON

143 354 SOCIAL MEDIA FOLLOWERS
across all channels

175 049 WEBSITE VISITS

19 158 MEMBERSHIPS

*All numbers refer to the time period of 22 September 2017 - 31 August 2018 unless otherwise noted.

** Financial numbers are currently unaudited and will be replaced should they differ once audited.



MUSEUM OVERVIEW

Mission

Launched in September 2017, the Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) is the first museum of its kind dedicated to collecting, preserving, researching and exhibiting 21st century art from Africa and its diaspora.

The museum hosts international exhibitions, develops supporting educational and enrichment programmes, encourages intercultural understanding, and guarantees access for all.

Objectives

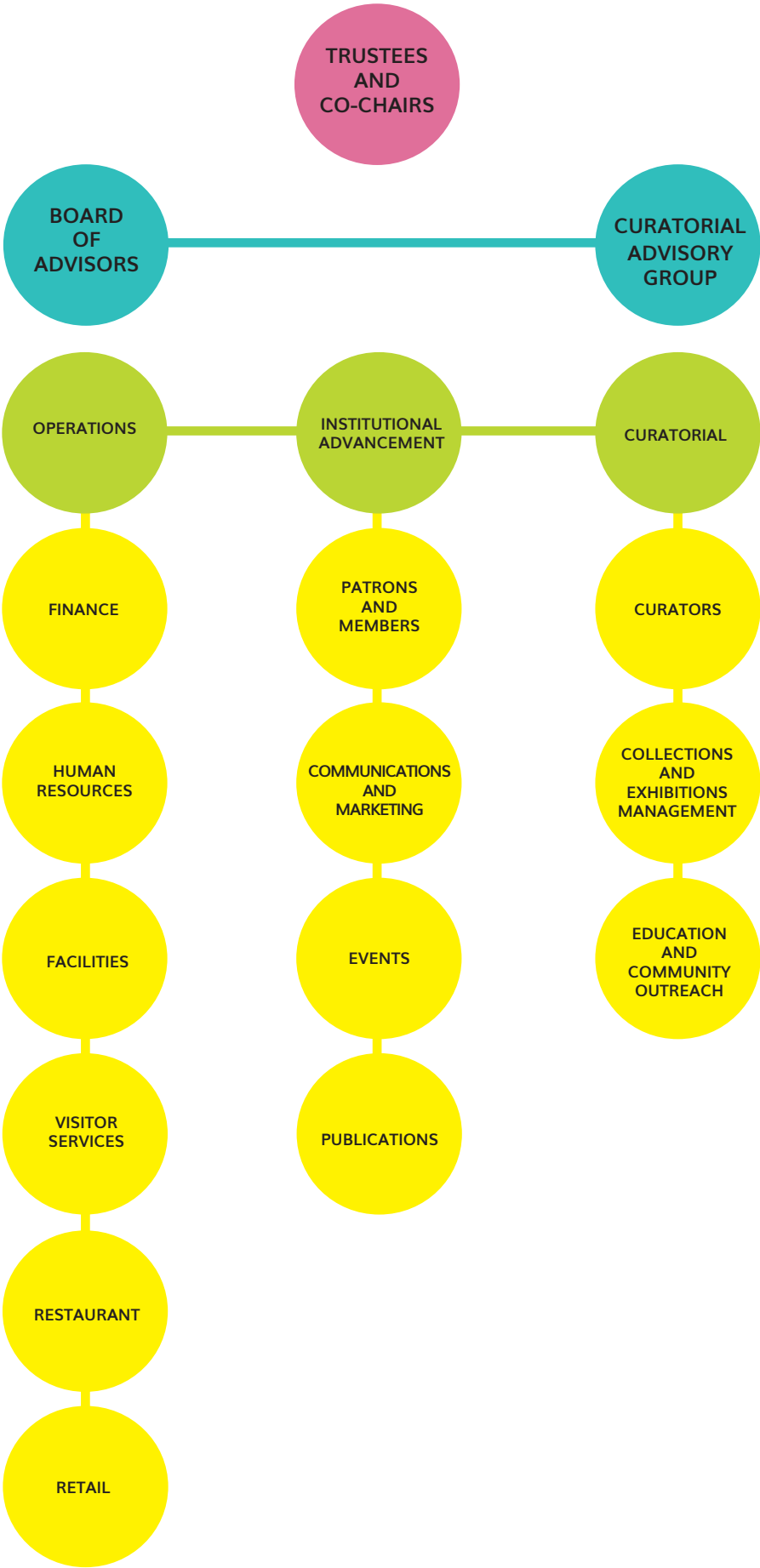
In addition to fulfilling the museum's mission, our primary objectives are to provide the public with economically viable access to contemporary art; to operate school programmes that enrich, inspire, and bring art and culture to school children; and to provide artists from Africa and its diaspora with an opportunity to present their achievements in the field of visual arts on their own terms.



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MANAGEMENT

Outline of Museum’s Management Structure



Curatorial



Acting Chief Curator, Azu Nwagbogu

The Curatorial Department oversees the planning and execution of all exhibitions, programming, education and community outreach at the museum. It is also responsible for the stewardship and preservation of all artworks in the Zeitz Collection, the Museum Permanent Collection, and any artworks that are on loan to the institution.

The Board appointed Azu Nwagbogu as the Acting Chief Curator, to manage the curatorial, collection and educational programmes.

The team was further strengthened by the appointment of two senior managers and heads of departments, namely Liesl Hartman as Head of Education, to lead audience engagement programmes; and Erica de Greef as Senior Curator, to oversee all fashion related programmes and activities. In late 2018, the museum announced the formation of the Curatorial Advisory Group, chaired by Gavin Jantjes; an artist, curator, writer, lecturer and

respected voice in the global art scene. He brings over 40 years of experience working with leading international institutions, including the Arts Council of Great Britain, Tate Liverpool, London’s Serpentine Gallery and the National Museum of Art, Architecture and Design, in Oslo.

Joining him in the Curatorial Advisory Group are Koyo Kouoh, a Cameroonian-born curator and cultural producer based in Dakar, Senegal; independent curator, artist and educator, Gabi Ngcobo, who also served as curator for the 10th Berlin Biennale for Contemporary Art; and award-winning installation artist and filmmaker, Isaac Julien CBE.

The Curatorial Advisory Group is involved in scheduling, programming and strategy planning for Zeitz MOCAA, from the appointment of the permanent Chief Curator to the formulation of an exhibition schedule for the next three years, through 2021; development of the Museum Permanent Collection; and advising the museum’s curatorial team on the development and research of projects.



Director of Institutional Advancement: Brooke Minto

Institutional Advancement

The Institutional Advancement Department oversees all external relations for the institution, which includes fundraising, management of the member and patrons' programmes, as well as events, communications, and the production of publications.

In May 2018, Brooke Minto was appointed as the Director of Institutional Advancement at Zeitz MOCAA and Executive Director of Zeitz MOCAA Foundation USA, the museum's American affiliate organisation. She comes with a wealth of international experience, having previously served in senior roles at the New Museum of Contemporary Art, New York; the New Orleans Museum of Art, Louisiana; and the Perez Art Museum, Miami.

In July 2018, Linda Pyke was appointed as Head of Patrons; and Emma King was appointed as the Interim Head of Communications and Marketing to lead and grow their respective departments.



Acting Director of Operations: Michael Farquhar

Operations

The Operations Department oversees the day-to-day management and logistical planning of the museum. The Operations team is responsible for everything from admissions to HR, facilities management, security, and oversight of the food and retail operations.

In July 2018, Michael Farquhar joined as Acting Director of Operations. He is also CEO of the Two Oceans Aquarium at the V&A Waterfront and brings over 20 years' experience in managing the operations of a world-class attraction.

VISITORS

during opening weekend

29 565



E

CURATORIAL

Overview

A year after opening, our vision to cement Zeitz MOCAA's place as a leading voice in the art world has only grown stronger. The museum's opening saw a number of different exhibitions and collaborations take shape, with the diversity of artworks found within the inaugural exhibitions forming part of a larger curatorial vision for the museum; one that, through an inclusive approach, attempts to set roots within the local, national, and global contexts, and to solidify our position as a leading platform for contemporary art from Africa and the diaspora.

Some of these occupied unique exhibition spaces within our idiosyncratic and industrial architecture. These included Edson Chagas' popular *Luanda*, *Encyclopedic City* (Tunnels, Level -1); Nicholas Hlobo's *limpundulu Zonke Ziyandilandela* (BMW Atrium, Level 0); Samson Kambalu's *Wounded Negatives* (Centre for the Moving Image, Level 0); Yinka Shonibare MBE's *Addio del Passato*

(Dusthouse, Level 2); and *Now and Then: El Loko and Kyle Morland* (Sculpture Garden, Level 6). Although not produced with the museum in mind, these exhibitions took on new resonances within and above the vast hollows and long, concrete passageways of the old silo complex.

Located within the white cube gallery spaces were the inaugural exhibitions, *All Things Being Equal...* (Level 1 - Level 3); LGBTQI+: Zanele Muholi's 'Faces and Phases' (Curatorial Lab, Level 1); Mouna Karray's *Off-The-Air* (Roger Ballen Foundation Centre for Photography, Level 2); Kudzanai Chiurai's *Regarding the Ease of Others* (Level 3); Michele Mathison's *Harvest* (Level 4); and Nandipha Mntambo's *Material Value* (Level 4).



Tandazani Dhlakama, Curator and Education Manager at Zeitz MOCAA, leads a media tour of the exhibition *Five Bhobh: Painting at the End of an Era* (Level 3, Zeitz MOCAA), which opened 12 September 2018.

The first exhibition to open subsequent to the opening was *Publishing Against the Grain* (Centre for Art Education, Level -1). Conceived and produced by Independent Curators International (New York), this was the first travelling exhibition to be housed at the museum. Subsequent to this were *Penny Siopis: A True Story: Six Films* (1997 - 2017) (Centre for the Moving Image, Level 0); LGBTQI+: *Banele Khoza* (Curatorial Lab, Level 1); *Now and Then: Guercino and Kudzanai Chiurai* (Level 3); and Ruby Swinney's *Human Nature* (Level 4).

and potential trajectory of this flexible and innately universal medium.

These exhibitions have, in turn, been backed by a diverse range of public programmes targeted toward a wide variety of audiences. Programmes held at the museum included lectures, talks, workshops, daily curator-led tours, and artist-led tours, all of which have helped to shed light on the museum's collection and exhibitions.

In the years to come, we will continue to develop and host exhibitions that are built around intention and meaning. This is perhaps most evident in the exhibition of *Five Bhobh: Painting at the End of an Era* (Level 3), which included the work of 29 Zimbabwean artists. Some of the artists taking part in the exhibition produced new work for it, either in residency at the museum or in their own studios. Framed alongside more historical works, these artists and the curatorial vision of this exhibition managed to not only reflect the contemporary moment in Zimbabwe, but also offer an opportunity for visitors and practitioners alike to consider the history



Installation view of Kendell Geers' *Hanging Piece* (1993) as part of the exhibition *All Things Being Equal...* (2017-19), Level 3, Zeitz MOCAA.



Exhibitions from the Collection

Works in the museum's collection include works from the Zeitz Collection and the Museum Permanent Collection. The two collections are complementary and work in unison.

All Things Being Equal...

22 September 2017 - 31 May 2019

Organised by: Mark Coetzee, Executive Director and Chief Curator

Assisted by: Sven Christian; Githan Coopoo; Sakhisizwe Gcina; Kimberly Jacobs, Julia Kabat, Tammy Langtry, Michaela Limberis, Gcotyelwa Mashika, Gontse Mathabathe, Xola Mlwandle, Marijke Tymbios, Bafana Zembe

Numerous questions have been posed around our opening exhibition, the most evocative of these being, "How will I be represented in the museum?" See for yourself. *All things being equal...*

Artists:

Athi-Patra Ruga; Chéri Samba; Chris Ofili; Cyrus Kabiru; Daniella Mooney; El Anatsui; Frances Goodman; Frohawk Two Feathers; Gareth Nyandoro; Ghada Amer; Glenn Ligon; Godfried Donkor; Hank Willis Thomas; Hasan and Husain Essop; Isaac Julien; Jeremiah Quarshie; Jody Paulsen; Joël Andrianomearisoa; Julien Sinzogan; Kehinde Wiley; Kendell Geers; Leonce Raphael Agbodjélou; Liza Lou; Lungiswa Gqunta; Mack Magagane; Marlene Steyn; Mary Sibande; Misheck Masamvu; Mohau Modisakeng; Nicholas Hlobo; Njideka Akunyili Crosby; Owanto; Penny Siopis; Rashid Johnson; Roger Ballen; Sethembile Msezane; Taiye Idahor; Thania Petersen; Wangechi Mutu; William Kentridge; Zanele Muholi.

Temporary Exhibitions

Off-The-Air

15 September 2017 - 31 May 2019



Organised by: Gcotyelwa Mashika, Assistant Curator

Solitary environments, harsh landscapes, and abandoned structures populate Mouna Karray's photographs. Her work portrays forgotten people and forgotten lands. In the *Noir* (2013) series, we see a body, staged in a photographic studio that is constrained in a white sheet. Is the hand clutching the remote shutter release a visual metaphor for a clenched fist, or a persistent symbol of resistance? Karray transforms the camera into an instrument of power, highlighting invisible figures of society and the harsh realities they face.

Taken in the south of Tunisia, *Nobody Will Talk About Us* (2012-15) depicts a region which has lost its economic significance. We see the same figure, but now in a barren landscape. The smoothness of the figure contrasts with the roughness of the brown earth. This is a figure which remains eternally vulnerable in a precarious and inhumane environment.

limpundulu Zonke Ziyandilandela

15 September 2017 - 19 November 2018



Organised by: Mark Coetzee, Executive Director and Chief Curator

Nicholas Hlobo's *limpundulu Zonke Ziyandilandela* was originally created for the 54th Venice Biennale (2011). It combines rubber inner tubing, multicoloured ribbons, an animal skull, and pink theatre lights. As light streams in from the glass-topped BMW Atrium, this massive bird hovers over us. Hlobo seduces us with the haunting lullaby he has created for this piece. As oral histories inevitably disappear, Hlobo represents the Xhosa myth of the Lightning Bird or the witch's servant, manifesting itself as a bird or an attractive man. Hlobo, however, morphs the myth to particular personal concerns, taking into account taboos associated with masculinity and violence. The generosity of Hlobo's practice allows us to enter a fantastical world not normally accessible to us.

States of Grace

16 September 2017



Organised by: Jay Panther, Adjunct Curator

Assisted by: Tammy Langtry,
Kimberly Jacobs

These inaugural performances—by Fanisiwa Yisa, Gabrielle Goliath, Jacki Job, and Mamela Nyamza—highlighted the implicit function of space and time in relation to the black female body. Themes included decolonisation and nationhood, restriction of movement, voyeurism and the fetishisation of the female form, as well as the metaphorical reclamation of space through performance.

Wounded Negatives

22 September - 29 November 2017



Organised by: Michaela Limberis,
Assistant Curator

Film, television, and the internet have created a visual literacy allowing new media to engage the public in an immediate and familiar way. New media's social relevance encourages intergenerational conversations and attention to various modes of image-making.

Wounded Negatives dealt with the fact that migration and displacement are no longer an exception, but rather a universal norm. How do we situate ourselves if our geographical placement is continuously in flux? The new mediums offered by information technology, as seen in the work of Samson Kambalu, liberate us from identities defined by a fixed location and allow us to develop on Glissant's idea regarding the 'gathering of dissimilars.' New media accelerates the conversation and dissemination of this philosophical viewpoint.

Luanda, Encyclopedic City

22 September 2017 - 31 November 2018



Organised by: Paula Nascimento and
Stefano Rabolli Pansera, Curators at Large
Assisted by: Sven Christian

Luanda, Encyclopedic City consisted of 23 stacks of five thousand mass-produced images from the artist's photographic series *Found Not Taken* (2009-2013). This site-specific intervention in the museum marked the first time that this installation had been exhibited since winning the Golden Lion Award at the 55th Venice Biennale (2013). The installation unravels the latent complexity inherent to the theme of the 55th Biennale: *Encyclopedic Palace*.

When a palace is encyclopedic, it becomes a city: in fact, the city incorporates an encyclopedic multiplicity of spatial conditions and situations within a single complex entity. The series *Found Not Taken* is an ongoing figurative investigation on the urban context of Luanda, in which Edson Chagas creates an encyclopedic portrait of the interstitial spaces of Luanda by placing a derelict object in the urban context and reactivating it with unexpected visual associations.

Harvest

22 September 2017 - 15 January 2018



Organised by: Raphael Chikukwa,
Curator at Large

This exhibition included installations by Michele Mathison created for the Zimbabwe Pavilion's *Dudziro* exhibition at the 55th Venice Biennale (2013). These installations were acquired in the same year to keep them intact and preserve them for the people of Africa.

Mathison's work interrogates humanity's dependence on land and traditions of crop cultivation; the value of labour; how symbols of labour become political tools; and the ways in which we embed spiritual significance in nature.

LGBTQI+:

Zanele Muholi's 'Faces and Phases'

22 September 2017 - 28 February 2018



Organised by: Githan Coopoo and Sakhisizwe Gcina, Assistant Curators

The Curatorial Lab's first exhibition series, LGBTQI+, investigated the representation of the LGBTQI+ community in the context of homophobia and the current oppression of gay rights in South Africa. This project strives to promote intercultural understanding regarding a community that has been excluded from society's predominantly heteronormative culture and discourse. This exhibition promoted education through the arts and develops critical thinking about gender and sexuality. Zanele Muholi's ongoing series *Faces and Phases* (2006 - present) is not merely black and white portraits, but an intimate portrayal of lives that have been traditionally marginalised.

Material Value

22 September 2017 - 04 March 2018



Organised by: Mark Coetzee, Executive Director and Chief Curator

Assisted by: Xola Mlwandle, Marijke Tymbios, and Julia Kabat

Nandipha Mntambo's solo exhibition, *Material Value*, presented artworks that span an entire career of using cowhide, and the cultural, historical, and universal associations we attribute to this material. The obsessive use of bovine by-products and the complex associations we attribute to cattle allowed for a multiplicity of readings of Mntambo's work. The idiomatic and proverbial references and associations of *tauramaquia* (bullfighting) in Mozambique, imbue her work with ambiguities and contradictions that arise from the assumption of a binary universe and the problematics of the obvious dichotomies they present: male/female, human/animal, protection/destruction, attraction/repulsion, and public/private.

Mntambo strives to fuse imagination, desire, memory, and material with images that not only challenge a conventional framework but also the occidental reading of image-making and art history. Does the power of representation lie in the seen or in the remnants and memory of it? How do we equate the deafening silence of the empty stadium, the hollow gown, the silent army?

Addio del Passato

22 September 2017 - 31 May 2019



Organised by: Michaela Limberis, Assistant Curator

Yinka Shonibare MBE (RA)'s occupation of the Dusthouse, the third building that forms part of the Zeitz MOCAA campus, was an extraordinary acknowledgement of how the past and present engage to create meaning. Historically, the Dusthouse filtered the air of the adjoining industrial structures to protect the lungs of the workers and stop the building from exploding.

Shonibare MBE (RA)'s *Addio del Passato* tells the story of Lord Nelson's rejected love and plays out as an endurance performance. The sound of the opera resonated throughout the Dusthouse twenty-four hours a day. Four floors of stained glass windows were illuminated from the interior. The extraordinary projection drew in audiences across the bridge from the interior of the museum or from the stairways from the museum parking below.

Now and Then: El Loko and Kyle Morland

22 September 2017 - 31 May 2019



Organised by: Marijke Tymbios, Assistant Curator

Now and Then: El Loko and Kyle Morland introduced an intergenerational dialogue between a historical artist and a young artist, resulting in a greater understanding of the often derided, linear progression of artistic practice. The inaugural exhibition in the museum's sculpture garden unveiled a major commission by El Loko (Togo) and works by the local sculptor Kyle Morland (South Africa).

El Loko's nine laminated glass discs are both the ceiling of the museum and the floor of the rooftop Sculpture Garden, now standing as a memorial to the artist and his contribution to the universality of artistic expression. Kyle Morland's presentation is an ongoing acknowledgement of the technical and conceptual inheritances from 20th century abstract sculpture. El Loko was born and raised in Pédakondji, Togo, and trained as a textile designer in Accra, Ghana. Joseph Beuys initially funded Loko's studies at the Kunstakademie in Düsseldorf, Germany, leading to later collaborations between the two.

Regarding the Ease of Others

22 September 2017 - 13 June 2018



Organised by: Azu Nwagbogu,
Curator at Large

Assisted by: Gcotyelwa Mashiga
and Bafana Zembe

Independence from colonial rule came with a responsibility for African leaders to construct new democratic symbols of nationhood. This exhibition invited us to consider how the symbols of an African heroic male figure can be challenged. It also reflected on the role of women as victims, observers, witnesses, and sometimes initiators, in the violence that ensues during conflict and power struggles.

The attempt of nations to find a resolution to the political, religious, and cultural cycle of conflict in the post-colonial era is depicted throughout Kudzanai Chiurai's work. He challenges the fallacy of an independent state and reimagines a feminist nation where female empowerment is admired. Women are no longer subjected to political violence, but represented as the country's decision makers—revolutionary leaders and holy saints—all in control of their own symbolic power. The alternative nation states in Chiurai's work are places where the marginalised can envision a hopeful future, with women being recognised participants in the building of democracy.

Publishing Against the Grain

18 November 2017 - 29 January 2018



Organised and produced by: Independent
Curators International (ICI), New York

Initiated by: Alaina Claire Feldman,
Becky Nahom and Sanna Almajedi

Organised at Zeitz MOCAA by:
Sven Christian, Assistant Curator

Publishing Against the Grain begins with the question: What is the role of critical cultural production and discourse in the contemporary landscape? This exhibition highlighted the current state of publishing and art criticism as it actively exists in small journals, experimental publications, websites, and radio, as well as in other innovative forms.

Publishing Against the Grain provided a space for reading, thinking, and conversing, where slowing down can become a form of intellectual resistance. It encouraged discursive public participation, self-reflective investigation, and invited visitors to discover new perspectives while connecting differing and analogous spheres of contemporary art.

Publishing Against the Grain is an exhibition organised and produced by Independent Curators International (ICI), New York, and initiated by ICI's Alaina Claire Feldman, Becky Nahom, and Sanna Almajedi. The exhibition was made possible with the generous support of The Andy Warhol Foundation for the Visual Arts, ICI's Board of Trustees and International Forum.

Penny Siopis: A True Story: Six Films (1997 - 2017)

14 February 2018 - 31 July 2018



Organised by: Michaela Limberis and
Precious Mhone, Assistant Curators

This exhibition brought together works made over a twenty-year period by South African artist Penny Siopis. While Siopis is best known for her painting, the focus of this exhibition was on the medium of film as an essential part of her practice. This exhibition chronologically mapped Siopis' film works, allowing us to experience the continuation of her production over time.

In addition to her growing archive of 8 mm and 16 mm found footage, the artist drew from official documents, newspaper clippings, and personalised accounts of history, to project a multiplicity of voices through combined fragments of text, image, and music. The concrete silos of the Centre for the Moving Image may be likened to the mind, alluding to its cognitive faculties in the making of memories and the assembling of time.

LGBTQI+: Banele Khoza

11 April 2018 - 15 October 2018



Organised by: Sakhisizwe Gcina,
Assistant Curator

Banele Khoza's figurative abstraction depicts colourful portraits of the male nude—obscure ghostly figures in a palette of mostly pink and blue. The acrylic pigments are combined and blurred together in fervent brushstrokes that seem to be applied with acute sensitivity and a sense of the uninhibited. They bleed and drip into empty spaces, while pencil sketch marks reveal compositional forms. Romantic and dreamlike, the portraits allude to sensual fantasies underpinned by homoerotic desire and feelings of vulnerability.

Now and Then: Guercino and Kudzanai Chiurai

04 June 2018 - 19 November 2018



Organised by: Julia Kabat, Curator;
Gcotyelwa Mashiqa, Assistant Curator,
Erica de Greef, Senior Curator: Fashion

Now and Then is an ongoing exhibition series at Zeitz MOCAA. This iteration, the second in the series, presented the work of Italian painter Guercino (1591-1666) in dialogue with Zimbabwean contemporary artist Kudzanai Chiurai.

Guercino's *Madonna con Bambino benedicente* (1629) depicts a benediction: Madonna and child. Chiurai's single-channel film *Moyo* (2013), meanwhile, depicts a maternal figure nursing a wounded woman. Wiping the blood from her wounds, she sings *Wakrazulwa ngenxa yam* (you were ripped and torn for my sake). The song is typically sung when mourning the loss of life. The film references Michelangelo's sculpture *Pieta* (1499), which portrays Christ's lifeless body lying across the Virgin Mary's lap after the crucifixion. Included is the blood-stained bandage dress used in the film (a collaboration between Chiurai and fashion designer Marianne Fassler), completing the triad in this exhibition.

This exhibition was organised in partnership with the Console d'Italia a Cape Town.

Human Nature

01 July 2018 - 31 October 2018



Organised by: Julia Kabat, Curator

Human Nature was a debut solo exhibition that presented an extensive body of ethereal paintings by Ruby Swinney. The exhibition took the viewer on an existential journey, prompting self-reflection as one navigated through the various curated terrains. These included *The Province*, *The Cityscape*, *Water*, *Nature*, and *The Garden*. It became clear that humans actively seek to establish a place in nature, a space that is often vastly unknown and uncontrollable. Nature's mastery over us is evident in how it influences our emotional states. In this sense, the meanings of Swinney's paintings transcend rational thought. The silence evoked resonated with the quotes that graced the walls of the exhibition.

Five Bhoobh:

Painting at the End of an Era

10 September 2018 - 21 March 2019



Organised by: Tandazani Dhlakama, Curator
Assisted by: Julia Kabat and
Sibonelo Ndwalande

This exhibition featured 29 artists from Zimbabwe. In various ways, they marked the end of an era, offering foresights into an alternative dispensation. Painting has a long history in Zimbabwe. In its broadest sense, it can be defined as the application of pigment on a surface or the manipulation of materials that are traditionally associated with painting. This exhibition provided a synopsis of the medium as it applies to Zimbabwe today, challenging traditional ideas around how painting is defined. In some cases, the painting is stripped to its most basic form, exposing threadbare canvas. At other times, paint is mixed into substances such as silicone, synthetic hair, and wood. For decades, artists from Zimbabwe have manipulated this medium as a way of subtly articulating complex issues, speaking in intricate, allegorical codes.



Installation view of Cyrus Kabiru's *C-Stunners* series, as part of the exhibition *All Things Being Equal...* (2017-19), Level 1, Zeitz MOCAA.



Installation view of Nandipha Mntambo's *Material Value* (2017-18), Level 4, Zeitz MOCAA.



Installation view of the exhibition *Five Bhoobh: Painting at the End of an Era*, (2018-19). Level 3, Zeitz MOCAA. Photo: Johann Laurens. © Zeitz MOCAA.



Installation view of Isaac Julien's *Ten Thousand Waves* as part of the exhibition *All Things Being Equal...* (2017-19), Level 2, Zeitz MOCAA.



An hour-long appearance by Lhola Amira entitled 29°06'S 26°13'E. This performance was hosted by Zeitz MOCAA in collaboration with the Institute for Creative Arts (ICA), and Museum Night (25 October 2017).

Public Programming

In addition to the daily curator-led tours and school-oriented education programmes, there have been a wide variety of public programmes hosted at the museum over the course of the year. These included lectures, talks, specialised tours, panel discussions, performances, film screenings, live music, poetry readings, storytelling, and family orientated activations. Each programme functioned to complement exhibitions held at Zeitz MOCAA, creating a platform for a variety of avenues through which audiences could access and interpret the artwork on display.

There were 37 talks, lectures, and panel discussions held at the museum between September 2017 and August 2018. These included a range of invited speakers, from exhibiting artists through to visiting artists, curators, academics, and writers. In order to broaden our scope, many of these individuals were drawn from disciplines outside of visual art,

and provided an important contextual framework for understanding not only the work on exhibition, but also the role of the museum. They included architects, designers, game developers, lawyers, members of civil society organisations, musicians, psychologists, poets, publishers, social media specialists, and urban planners, amongst others.

Another component of this period's public programming focused on performance art, with performances held at different sites around the museum. The first four months after opening saw a variety of performances by 14 thought-provoking artists. The first of these included Gabrielle Goliath, Jacki Job, Mamela Nyamza, and Faniswa Yisa (States of Grace: 15 September 2017). It considered the implicit function of space and time in relation to the black female body. The second formed part of a collaboration between Zeitz MOCAA, the Institute for Creative Arts (ICA), and Museum Night,



Artist-led tour with Owanto, Level 2, Zeitz MOCAA (4 February 2018).

and included two performances by Lhola Amira and Mandla Mbothwe (Museum Night: 25 October 2017).

Held on International Human Rights Day, a third performative series marked the end of 16 Days of Activism Against Gender-Based Violence: a global campaign which aims to combat violence against women, including lesbian and transgender individuals. This programme included drag, contemporary dance, poetry and song performances by Odidiva Mfenyana, Lindiwe Dlamini, Tandile Mabtsha, Yanela Mhlawuli Ncetani, Thembisa Mhlawuli, Kyle Linde, Tracey Rose, Thando Feni; as well as a talk by Zanele Muholi (Sisonke: A Celebration of Unity in Diversity: 10 December 2017).

The opening of new exhibitions in 2018, such as Ruby Swinney's *Human Nature* and *Five Bhobh: Painting at the End of an Era* brought further opportunities for performative interventions. Examples include performances by Belinda Blignaut (Working from the Inside: 04 August 2018); Silke Sponheuer, Michelle Kaplan, Perry Havranek, and Timothy Hyslop (The Art of Eurythmy: 31 August 2018); and Admire Kamudzengerere (Identity: 10 September 2018). These initiatives have also served

to strengthen working relationships with a number of our collaborators. In September 2018, we hosted a performance by Nástio Mosquito (*Respectable Thief*) as part of the ICA Live Art Festival 2018, the second collaboration with ICA in what we hope will be a long, healthy relationship. The museum has also hosted two screening events through Black Filmmakers Festival (4 May 2018 and 3 August 2018), as well as a series of four KpaKpaKpa Design Sessions (February 2018), hosted by Cher Potter and the Nest Collective's Njoki Ngumi in collaboration with the Victoria and Albert Museum, London College of Fashion, and AfriDesignX.



Odidiva Mfenyana performing during Sisonke: A Celebration of Unity in Diversity on International Human Rights Day, Scheryn Collection Arena, Zeitz MOCAA (10 December 2017).

Other activations of the museum's exhibitions and collection included the Africa Day Storytelling Project, which saw storytellers Phillipa Kabali Kagwa, Vusumuzi Mpofu, Afeefa Omar, and Nolubabalo Rani activate different artist galleries in the museum, as well as the recurring MOCAA Speaks, and Discover MOCAA programmes, tailored to a variety of audiences.

Over the last year, the museum has hosted a total of 25 internal workshops with visiting professionals, including Clementine Deliss, Emma Bedford, Ibrahim Mahama, Isaac Julien, Nora Chipaumire, N'Goné Fall, Roger Ballen, and Sammy Baloji, to name a few.

These programmes served to build relationships between the museum staff and industry professionals and have helped to enrich our curatorial vision. We are very grateful to the many individuals who have shared their knowledge with us, and look forward to sharing more of this knowledge in the years to come.



Michaela Limberis, Curatorial Assistant, discussing the work of Joël Andrianomearisoa during one of the daily curator-led tours, Level 3, Zeitz MOCAA.



Nastio Mosquito performs *Respectable Thief* as part of the ICA Live Arts Festival 2018 (15 September 2018), BMW Atrium, Level -1, Zeitz MOCAA.

10 15 2



STUDENTS & LEARNERS

participating in education programmes

Nandipha Mntambo, Emabutfo, 2009,
made from cowhide, resin, polyester mesh, waxed cord.
Consisting of 24 figures, each approx 120 x 60 x 20 cm; installation dimensions approx 120 x 230 x 440 cm

6

CENTRE
FOR ART
EDUCATION

Overview

The Centre for Art Education (CFAE) aims to create insightful and enriching learning experiences that give diverse audiences meaningful access to the museum and its collection. Their goal is to create and structure education programming that will contribute to enjoyable and memorable audience experiences in and around the museum. In addition, their aim is to build new audiences from communities that do not have easy and ready access to the museum; to initiate, establish, and grow local, national, and international arts educational collaborations that are of mutual benefit to the museum, its partners, and its audiences; and to generate new knowledge and insights regarding art, artists from Africa and its diaspora, and arts education practises through educational exhibitions and programming.

The team works closely with the Curatorial Department and is currently made up of a Head of Education and an Education Manager, with plans to fill further Museum

Educator positions in the near future.

These positions will help to facilitate schools, youth, and family programming; as well as community collaboration. A vital component of the development of the CFAE is our partnership with the Lalela Project, which has overseen the facilitation of the Lalela After School Programme and the Lalela Holiday Workshop Programme in order to provide art education to low-fee or no-fee paying schools.

In our first year of operation, the CFAE has had over 10 000 students and educators benefit from educational programming. These programmes have mostly included tours, however, in July 2018 we introduced practical workshops linked to the content of the tours for students of varying ages. The reason for these workshops, which are linked to the CAPS curriculum, is to encourage greater participation from primary and high schools. They are designed to give learners a richer experience of the museum.



Centre for Art Education, Level -1, Zeitz MOCAA.

The CFAE works closely alongside the curatorial team to develop programming and the themes, content, and structure of our programmes feed directly into the exhibition schedules.

Future plans include developing daily activities for children (from schools and the general public), including open studio workshops, regular children's holiday programmes, public holiday museum activities, tours specifically designed for children, and an exhibition tailored for children, which is scheduled for 2019.

We also intend to develop more programmes tailored to tertiary students, who have been using the space and the collection for predominantly self-motivated research and study.

One of the major challenges that we have faced during the year was that the vast majority of Cape Town's ordinary public schools couldn't afford the transportation

costs to get to the museum. As such, a transport budget has been allocated in the general CFAE Operational Budget for 2019.

We are also extending the reach of our educational programmes through nurturing and supporting the work of teachers, both in informal and formal education sectors, who will hopefully benefit from the opportunities which we can provide to enrich their teaching. The teacher workshops have been particularly well received, with over 130 educators participating so far.

The CFAE supports the sustained functioning of the museum and helps to ensure maximum contact with audiences. To this end we will also be coordinating a Volunteer Guide programme, to assist with the daily public tours, and a new Museum Training Programme will commence in 2019, which will involve trainees in projects and tasks across all departments of the museum.



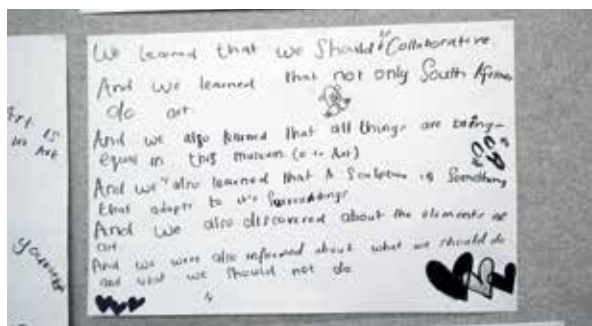
Feedback from students following a visit to Zeitz MOCAA displayed in the Centre for Art Education, Level -1, Zeitz MOCAA.



Cyrus Kabiru-inspired eyewear, made by students in the Centre for Art Education, Level -1, Zeitz MOCAA.



Cyrus Kabiru-inspired eyewear, made by students in the Centre for Art Education, Level -1, Zeitz MOCAA.



Feedback from students following a visit to Zeitz MOCAA displayed in the Centre for Art Education, Level -1, Zeitz MOCAA.



Sculptural objects made by students in the Centre for Art Education, Level -1, Zeitz MOCAA.



Discussing the work of Penny Siopis with a school group, Level 1, Zeitz MOCAA.



Thania Petersen discusses her work Flamingo (2017) with students from the Peter Clarke Art Centre.



Artist Sethembile Msezane discussing her work Signal Her Return (2016) with students from the ID Mkhize Art Centre, Level 3, Zeitz MOCAA.



Students enjoy the first Lalela Holiday Workshop, held in collaboration with the Centre for Art Education (April 2018), BMW Atrium, Level -1, Zeitz MOCAA.



Students enjoy the first Lalela Holiday Workshop, held in collaboration with the Centre for Art Education (April 2018), BMW Atrium, Level -1, Zeitz MOCAA.



Students enjoy the first Lalela Holiday Workshop, held in collaboration with the Centre for Art Education (April 2018), BMW Atrium, Level -1, Zeitz MOCAA.

Community Partnership with the Lalela Project

'Lalela provides educational arts for youths-at-risk to spark creative thinking and awaken an entrepreneurial spirit. Through Lalela's arts curriculum and critical messaging component, we ignite imagination and teach children how to map and manifest their dreams and goals, launching the possibility of a different future for themselves and their communities.'

— Lalela Mission Statement

The CFAE currently run two programmes in partnership with the Lalela Project: the Lalela After School Programme (which runs through school terms), and the Lalela Holiday Workshop Programme (which runs during the school holidays). This partnership provides after-school

art classes for 192 learners from inner-city public, primary, high, and Special Educational Needs schools. There are currently eight school groups that take part in this programme. These learners are bussed to the museum and make use of the classroom facilities for their art lessons. They are all from low-fee or no-fee paying schools. In addition, the Lalela Project hosted a headmaster workshop, designed to recruit more schools to the Lalela After School Programme.

Based on statistical insights and qualitative feedback received from these groups, the greatest need for educational tours have come from high schools, particularly those that offer Visual Arts or Design as subjects. In the future, we intend to develop more programmes tailored to primary school learners, families, and children (aged 5–12). A guided interactive tour for children between the ages of 9 and 12 has been planned to roll out from 2019 (as are audio guides for younger audiences). Another pilot project combines educational tours and practical



Students enjoy the first Lalela Holiday Workshop, held in collaboration with the Centre for Art Education (April 2018), BMW Atrium, Level -1, Zeitz MOCAA.

art-making workshops for children from primary schools. Given the success of these initial projects, this initiative will be formally introduced into the CFAE curriculum from July 2019 onwards.

Zeitz MOCAA Curatorial Training Programme

Inaugurated in 2016, the Zeitz MOCAA Curatorial Training Programme offers practicing professionals and recent graduates the benefit of gaining practical curatorial experience and skills by participating in all components of a functioning contemporary art museum. The programme also provides an intensive period of intellectual stimulation through individual research and through dialogue with colleagues, artists, collectors and art professionals.

Participants are involved in all aspects of the museum, from organising and producing programmes, to hosting visiting museum and special interest groups, and generating educational projects for the local community.

After becoming acquainted with the museum, trainees conduct guided tours independently and benefit from interaction with the public by providing visitor services.

The museum's registrar works with participants to familiarise them with the procedures of keeping active inventories, storing artwork, archiving of visual documentation, art handling, packing and shipping, and customs formalities. Trainees also work alongside the museum's preparators, gaining practical experience in the preparation of exhibition spaces, hanging of artworks, setting of lighting, and labelling of artworks.

The programme includes visits to local museums, galleries, artist studios, and private collections. Collectors visit the museum on a regular basis and interact with the trainees individually and as a group, providing insights into collecting and discussing recent developments in contemporary art.

The first year of the museum's operations included the participation of 14 trainees, listed below:

Sven Christian
Githan Coopoo
Sakhisizwe Gcina
Kimberly Jacobs
Julia Kabat
Tammy Langtry
Michaela Limberis
Gcotyelwa Mashiga
Precious Mhone
Xola Mlwandle
Sibonelo Ndwalande
Mbali Tshabalala
Marijke Tymbios
Bafana Zembe

The 2017-18 Curatorial Training Programme was generously underwritten by the following sponsors:

The African Arts Trust
AKO Foundation
Wendy Fisher
Adriane Iann
Mikael Kamras and Fredrik Oweson
Mark Semonian and Dona Garcia Berges
South African Friends of the Israel Museum
Torben Wind



Five Bhobh: *Painting at the End of an Era* (Level 3, Zeitz MOCAA), which opened on 12 September 2018.



7

THE
COLLECTION

Overview

The museum plays host to our founding and permanent collection, as well as temporary exhibitions that are regionally rooted and internationally relevant. The Collections Management and Exhibition Registration team manages and facilitates the loans, insurance, security, preservation, handling, installation, preparation, logistics, and packaging of all artwork that is in the custody of the museum. In addition, the team oversees the care and maintenance of all the gallery spaces housed within the museum building. Works in the museum's care include works from the Zeitz Collection and the Museum Permanent Collection as well as those on loan from external collections.

The department is supported by, and works in coordination with, a number of external contractors. These include Aspiring Logistics Group (logistics contractors); AV Digital (audio-visual technicians); ORMS Print Room & Framing, FRAMED Masters and ET & H Canvases (framing, stretching, and printing contractors); and Picture Hanging Pros (specialised exhibitions installers). We also work closely with a team of external conservators, including DK Conservators (Dieter Wikert-Ludemann and Keith Seaford) and Angela Zehander.

In October 2017, the museum appointed Ellen Kondowe to the position of Registrar and also added the positions of Senior Preparator and two Assistant Preparators to the staff complement. This core team works collaboratively with the other departments in order to ensure the safe and timely passage of artworks and the implementation of exhibitions.

The team also focuses on the development of the Zeitz MOCAA digital archive. This is an ongoing project in collaboration with the Communications and Digital Platforms departments. The goal of this endeavour is twofold: the first being the digitisation of the museum's founding collections; while the second (still in its foundation stage) is the creation of an accessible digital archive platform of the museum's collection.

The conservation, safety, and security of artworks housed within the Zeitz MOCAA building is of the greatest importance. The museum building has the highest level of climate control; air throughout the museum is filtered through Hepa-filters to avoid pollution particles entering into gallery spaces, and double-door airlocks protect all galleries by maintaining climate control at all times. To date, the museum has had no incidences of mould. To avoid light damage, there is no natural light in galleries and all gallery lights are UV protected. In addition, the gallery walls are painted with titanium dioxide to reduce UV exposure, whilst reinforcing helps to secure paintings to the walls. The museum has both rodent control and insect control systems in place. There is also a fire suppression system throughout the museum. The receiving and processing area for artwork is both fully secure and above ground, in order to avoid any damage caused by natural disasters (such as flooding). Should there be a power failure, there are back-up generators to maintain all climate control and security systems.



Uncrating Italian painter Guercino's *Madonna Col Bambino Benedicente* (1629) in preparation for the exhibition *Now and Then: Guercino and Kudzanai Chiurai* (04 July - 19 November 2018), Level 3, Zeitz MOCAA.

Our climate- and humidity-controlled facilities have enabled the institution to play host to innovative and one-of-a-kind exhibitions. These include *Publishing Against the Grain*, the first loaned exhibition held at Zeitz MOCAA in partnership with Independent Curators

International. Following this was *Now and Then: Guercino and Kudzanai Chiurai*, which, in partnership with the Italian Consulate, placed the work of a Baroque-era, Italian painter in conversation with Zimbabwean contemporary artist, Kudzanai Chiurai.

The Zeitz Collection

Philanthropist Jochen Zeitz's personal collection forms the founding collection of Zeitz MOCAA. The Zeitz Collection has been specifically developed as a museum collection of contemporary art from Africa and its diaspora, taking into account issues of scale, representation, relevance and archival responsibilities.

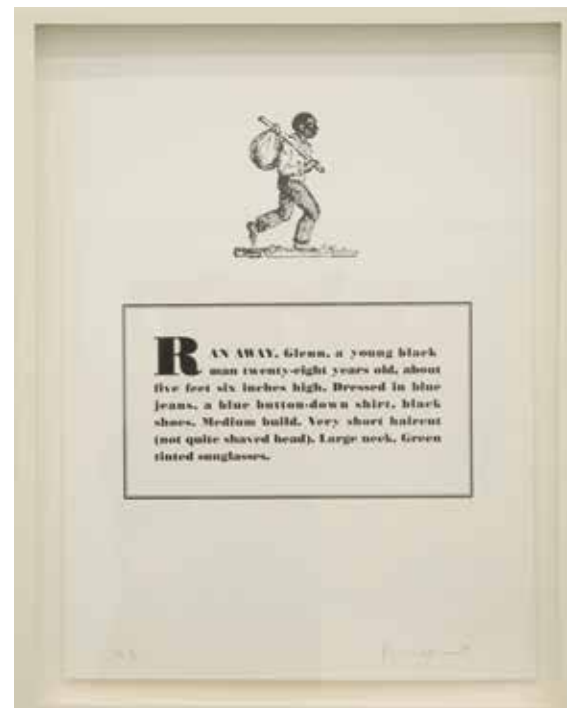
The collection is on lifetime loan to the museum. Jochen Zeitz has committed to the long-term development of his collection and to provide the museum and its curators with access to new works.

Works from the founding collection are on long-term display in the museum and are included in exhibitions throughout the year.

The Zeitz Collection comprises contemporary artworks from 21st century Africa and its diaspora. It includes works from both established and up-and-coming artists and is a collection responding to debate and dialogues of this moment. The collection also attempts, whenever possible, to collect large bodies of work from artists to allow viewers access to an artist's full vision; and also includes works that are large in scale or multiple pieces to dialogue with the architecture of a public museum building.

The Museum Permanent Collection

Zeitz MOCAA is building its own Museum Permanent Collection by adding works of art to those it already owns, with future acquisitions (acquired through purchase or donation), in addition to long-term loans and promised gifts.



Installation view of Glenn Ligon's series Runaways, 1993, Lithograph on paper 40,7 x 30,5 cm (each), exhibition: All things being equal... (2017-19), Level 1-3, Zeitz MOCAA.

The museum has an annual acquisitions budget, which we intend to grow, but will primarily rely on acquisitions through fundraising, similar to other major international institutions. It will grow as the permanent collection owned and held in trust by Zeitz MOCAA.

Through both channels, we endeavour to build a cohesive collection, one that is as representative as possible of Africa and its diaspora, with strong political, social, environmental and personal subject matter. This has been our vision from the museum's inception. Ultimately the two collections will be complementary and work in unison.

Donation Acknowledgements

Our collection strategy includes the receipt of artworks donated to the museum by various stakeholders. In addition to artworks purchased by the museum, these generous donations are put before the Zeitz MOCAA Acquisitions Committee for review to ensure that the proposed artworks are in line with both our mission and collection strategy.

We extend our sincerest thanks to the following artists, gallerists, and foundations who have donated artworks to the Museum Permanent Collection between September 2017 and August 2018:

A Palazzo Gallery
ARTCO Gallery
ARTCO Trust
Cameron Platter and WHATIFTHEWORLD Gallery
David Lurie
Eigre Foundation
Johann C. Porer and Konrad Huettnner
Lara Klawikowski
Lhola Amira and SMAC Gallery
Mouna Karray and Tyburn Gallery
Owanto
Thania Petersen and Everard Read Gallery

Incoming Loans

Exhibitions

Publishing Against the Grain

In November 2017, we hosted our first international traveling exhibition, *Publishing Against the Grain*, in partnership with Independent Curators International (ICI).

Publishing Against the Grain was a unique exhibition, providing visitors with a rare opportunity to engage in a variety of conversations from across the globe that touched on issues often swept under the rug or kept out of the public eye. Due to the nature of these publications—and the subsequent lack of financial support—many of the projects found within this exhibition have shown extraordinary vitality and would otherwise be very difficult to come by.

A selection of key publications was drawn from ICI's worldwide network of collaborators. These curators, artists, and scholars—all involved in independent publishing—were represented in this exhibition through their own projects and those of others who have influenced their work and school of thought.

Artworks

In addition to the artworks found within the Zeitz Collection and the Museum Permanent Collection, many exhibitions rely on loans to broaden the curatorial, conceptual, and contextual frameworks of the exhibitions.

Over the course of the year, numerous artworks have been loaned to the museum. These include:

1. Roger Ballen, *Rooms of the Ballenesque*, 2017. Installation, dimensions variable. On loan from the artist.



2. Kyle Morland, *Inverted Saddle Cut*, 2012, Mild steel, base and clearcoat with coarse silver, 140 x 140 x 35 cm. On loan from the artist. Image courtesy of Blank Projects.



3. William Kentridge, *More Sweetly Play The Dance*, 2015. Digital video (colour, sound), 4 megaphones, 15 minutes. On loan from the artist and Goodman Gallery.

4. Kudzanai Chiurai, *Genesis [Je n'isi isi] IV*, 2016. Pigment inks on premium satin photo paper, 142.5 x 152.5 cm. Loaned from Goodman Gallery. Image courtesy of the artist and Goodman Gallery.



5. Liza Lou, *The Waves*, 2013-17. 1 182 panels comprised of glass beads and nylon thread, 1050 x 974 x 460 cm. On loan from the artist and Goodman Gallery.

6. Duncan Wylie, *Bee sting therapy (Gaza/Zimbabwe), Hommage to Helen*, 2018. Oil on canvas, 157 x 235 cm. On loan from the artist.



7. Penny Siopis, *Transfigure I*, 2017. Glue and ink on canvas, 200 x 800 cm (each). Loaned from the artist and Stevenson, Cape Town and Johannesburg. Image courtesy of Stevenson.



8. Cosmos Shiridzinomwa, *Party of Crooks II*, 2018. Oil on canvas, 143 x 198 cm. On loan from the artist.



9. Mary Sibande, *In the midst of chaos, there is opportunity*, 2017, life-size fibreglass toy soldiers, life-size fibreglass mannequins, painted wood, vinyl, metal, 100% cotton textile, polyester fibrefill; Dimensions variable, plinth: 800 x 400 x 200 cm. On loan from the artist and Gallery MOMO.

10. Wangechi Mutu, *Pussy Pink Urchin*, 2017. Collage, ink and paint on mylar, 113 x 142,9 x 3,8 cm. On loan from the artist and Gladstone Gallery. Image courtesy of Wangechi Mutu Studio.



8

INSTITUTIONAL
ADVANCEMENT

Overview

The Institutional Advancement department at Zeitz MOCAA is responsible for overseeing fundraising, member and patron relations, production management of all museum publications, and marketing and communications.

Several relationships with donors, patrons and corporate partners were secured before the museum opened, allowing the first year of operations to be focused on stewarding these relationships, and fulfilling partner benefits.

In March 2017, before the museum opened, we held our first benefit auction, in partnership with Christie's London. We are very grateful to all of the artists and galleries who kindly donated work to be sold in support of the museum's operations and programming. This essential support has helped to ensure the museum's sustainability in its early years.



Athi-Patra Ruga and Malibongwe Tyilo at the Opening Preview Weekend (15 September 2017), Zeitz MOCAA.



Nandipha Mntambo and Thomas Heatherwick at the Opening Preview Weekend (15 September 2017), Zeitz MOCAA.



Zeitz MOCAA branding for membership cards, developed in partnership with M&C Saatchi Abel.

Membership

Driving membership enrolment and renewals are key priorities of this department. Membership not only contributes essential revenue for the museum, but also allows us to build long-term relationships with supporters throughout the communities in our region and beyond. Members gain access to special events and benefits, and also enjoy free entry to the museum throughout the year, which encourages them to return repeatedly to see new installations and engage in education and public programmes year-round.

In our first year of operation, we were pleased to see over 19 000 members join the museum community.

Of these, 62% were general memberships; and 34% were pensioners.

The remainder were upper tier memberships (gold, silver and bronze); holders of these were invited to attend private events, tours and partake of other benefits, including access to the Donors' Room at the museum.



The unveiling of Guercino's *Madonna Col Bambino Benecidente* (1629) for the exhibition *Now and Then: Guercino and Kudzanai Chiurai* (04 July - 19 November 2018), held in partnership with the Italian Consulate, Level 3, Zeitz MOCAA.

Sponsorship, Fundraising, Patron and Stakeholder Events

As a not-for-profit public cultural institution, contributions to Zeitz MOCAA in the form of philanthropic support from individuals, corporations and foundations are essential to the realisation of our mission.

We are incredibly grateful to our sponsors and supporters, whose generosity has allowed us to pursue the mission and vision of the museum thus far. These lead partners include BMW South Africa, AfriSam, Gucci, Standard Bank and the Sheryn Collection.

In thanks for their early and sustained support, patrons and sponsors have been included in a number of special activities held at the museum. Over the past year, these have included the African Architecture Awards, hosted by Saint Gobain; two cocktail events for Bloomberg Philanthropies,



Member preview for the exhibition opening of LGBTQI+: Banele Khoza, BMW Atrium, Level 0, Zeitz MOCAA.

and Werksmans Attorneys; a seated dinner and breakfast reception for Dimension Data and AfriSam (respectively); as well as patron previews held in celebration of *Publishing Against the Grain* (2017); *LGBTQI+: Banele Khoza* (2018); *Ruby Swinney: Human Nature* (2018); and *Five Bhobh: Painting at the End of an Era* (2018).

In addition, a number of stakeholder events were held to celebrate and thank all the organisations that helped make this project a reality, with 1 000 visitors invited by Growthpoint, the V&A Waterfront, Project Team, and WHBO.

The primary fundraising event held at the museum during this period was the Zeitz MOCAA Professional and Patrons Preview Weekend, which took place from 15 - 17 September 2017 to celebrate the museum's inauguration. This high-profile ticketed event focused on raising funds to sustain the museum's programming and to initiate its Endowment. Tickets and tables were sold at various levels, allowing guests access to exclusive events including the Standard Bank Wealth and Investment Dinner, the Gucci Party, and the Farewell Party.

Private Hire Events and Tours

Private hire events and tours can be hosted at Zeitz MOCAA by individuals or corporate clients. In our first year of operation, the museum hosted a total of 70 private hire events, with an overall attendance of 7 275 guests. These events ranged from corporate cocktails and gala dinners, to weddings and birthday celebrations. Private hire clients included BMW South Africa, AfriSam, ABSA, Audi, Clicks, Design Indaba, Lufthansa, Makro, and Porsche, to name a few.

A number of these private hire events included single or multiple curator-led tours, which the museum also offers as private experiences for museum visitors. Over the course of the year, there were a total of 223 private tours led for 1 508 patrons.



Patrons enjoy a dinner and opening address by Jochen Zeitz at Zeitz MOCAA Food, Level 6, Zeitz MOCAA.



Patrons enjoy a dinner and opening address by Jochen Zeitz at Zeitz MOCAA Food, Level 6, Zeitz MOCAA.



Tammy Langtry (Curatorial Assistant) discussing the work of Nicholas Hlobo during a private tour for visiting patrons, Level 0, Zeitz MOCAA.



Two members of Dear Ribane and a guest pose for a photograph at the opening weekend (15 September 2017), BMW Atrium, Level 0, Zeitz MOCAA.

Communications, Marketing, and Branding

The opening of Zeitz MOCAA in 2017 captured the imagination of the global art community and saw a huge amount of positive engagement from our national, continental, and global audiences.

The excitement in the lead up to the opening resulted in an impressive amount of media coverage that has continued to date. A large portion of our PR and press office function is focused on managing the daily queries and requests for media visits, filming opportunities, and interviews.



Preview weekend collateral, developed in partnership with M&C Saatchi Abel.



Preview weekend collateral, developed in partnership with M&C Saatchi Abel.



Zeitz MOCAA branding, developed in partnership with M&C Saatchi Abel.

Going forward, we will work to keep media interest at this level, and ensure that the content and programming we offer engage the interest of our many audiences.

Our communications priorities comprise building strong relationships with local and international media, and ensuring that this extends wider than trade publications, to include lifestyle, travel, and news media, as well as social media and other influencers.

We have found that face-to-face media engagements are more impactful than press releases alone. To this end, over and above the media engagements we've conducted before and during launch we have held two significant media events post-launch. The first was as part of a partnership with Keyes Art Mile during Johannesburg Art Week, where co-directors Azu Nwagbogu and Brooke Minto hosted an open conversation and Q&A with media and interested stakeholders, updating them on museum plans. The second was a media breakfast and private tour to launch the exhibition, *Five Bhoobh: Painting at the End of an Era*. Both events were highly-attended, well-received, and worked to position us as a transparent organisation, eager to build relationships and open to dialogue.

Our website and social media channels continue to provide popular feedback, with an extremely high level of engagement and a constantly growing fan base. We issue a monthly newsletter to 15 000+ subscribers and members, with updates on programming and other news, along with e-mailers and updates as needed.

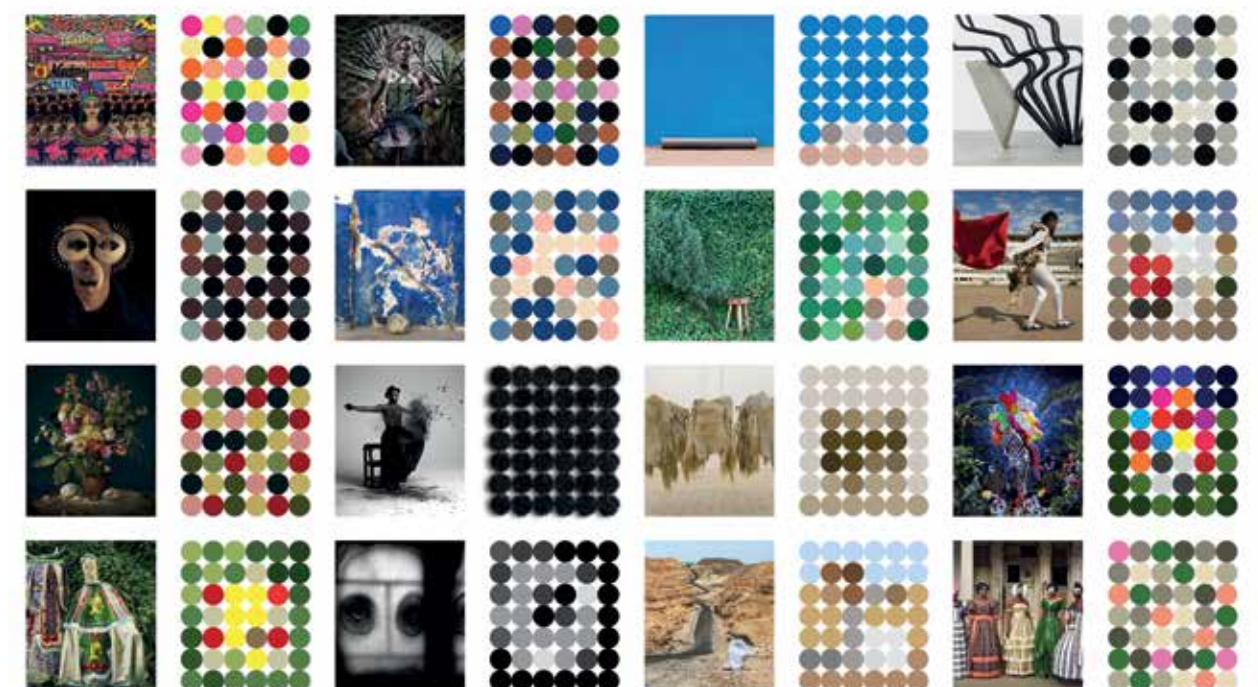
Since the museum's inauguration, our distinctive corporate identity has grown and matured, and we were extremely pleased to celebrate this with our partners and brand custodians, M&C Saatchi Abel, when they were awarded a bronze Loerie (South Africa's pre-eminent marketing and creative awards ceremony), for the work that they did on developing our brand identity.

Our partnership with AfriSam allowed us to develop our inaugural-year audio tours, which offer visitors a different way to experience the museum. This is a multi-year partnership, which will enable us to develop

tours for new exhibitions and experiences to come.

The museum's Communications team is responsible for archiving all media coverage, collateral, photography, and exhibition elements, in both electronic and hard copy formats for the institution. The Marketing and Communications function comprises a Head of Communications and Marketing, a Communications and Marketing Manager, the AfriSam Curator of Digital Platforms, and an Archivist/Communications Assistant.

Looking forward, we have a number of priorities that we have earmarked for our second year of operation. These include a website revamp; further extension and development of our corporate identity; an extended digital and social media strategy; and the publication of our first exhibition catalogue.



Zeitz MOCAA branding, developed in partnership with M&C Saatchi Abel.



Zeitz MOCAA in the media.

Awards

Since opening, we have been honoured to have been shortlisted, nominated, and selected for a total of 17 prestigious awards.

These include being selected for Time Magazine's The World's 100 Greatest Places 2018 under the category 'Places to Visit'; being made the joint winner (alongside Musée Yves Saint Laurent Marrakech) for Wallpaper* Magazine Design Awards 2018 for the category 'Best New Public Building'; receiving the ArchDaily Building of the Year Award under the category 'Cultural Architecture'; the Campaign Bronze awarded to M&C Saatchi Abel at the Loerie Awards 2018 for Zeitz MOCAA's Communication Design: Identity Programmes; as well as being awarded the IDEAT Future Award 2018 for the category 'Best Architecture – Public Building' and winning the overall 'Best Cultural Destination' Award at the Leading Cultural Destination Awards.



Publications



Five Bhoobh: Painting at the End of an Era

ISBN: 978-0-6399610-0-2

Editors: Sven Christian and Tandazani Dhlakama

Publication kindly sponsored in-part by: Matthias Leridon

Five Bhoobh: Painting at the End of an Era is our first exhibition catalogue, launched in December 2018. It was produced in partnership with M&C Saatchi Abel and sponsored by Matthias Leridon. Contributors included Raphael Chikukwa, Doreen Sibanda, Helen Lieros and Derek Huggins, heeten bhagat, George Shire, and Hayden Proud.

9

OPERATIONS

Overview

When we opened our doors to the public in September 2017, we had recently taken possession of a dramatically repurposed and refurbished heritage building. The building was originally opened in 1924 as a grain silo and was, at the time, the tallest building in Southern Africa.

During the 3 ½ years of construction, which followed at least four years of design and planning, the facility was transformed from its original industrial purpose into a world-class museum of contemporary art, spanning nine floors and containing 62 white cube gallery spaces; a roof terrace; and the Tunnels, an idiosyncratic exhibition space that speaks to the heritage of the original silo complex. This transformation included the installation of everything that comes with a public facility. Since the building was not demolished, it required a multitude of services and facilities to be carefully added and disguised so as not to detract from its intended purpose. Incredibly, the only visible

change to the building's original structure from the outside is the addition of pillowed, multifaceted windows, which at night transform the building into a glowing beacon within the V&A Waterfront.

This transformation can be viewed as part deconstruction, part construction, and part archaeology. The BMW Atrium is surrounded by individual white cube galleries that have been carefully placed in the remaining concrete tubes. The galleries, comprising a combined 6 000 m² of exhibition space, span seven floors and are accessed via lifts and a metal, spiral staircase that was crane-lifted in three parts and then reconstructed inside one of the tubes. The overall development comprises gallery space, a rooftop terrace, storage and conservation areas, a shop, restaurant and bar, and various reading, research and office spaces.

Over the course of the year these facilities have undergone a number of significant

changes, with new equipment and materials being installed as new needs arise. The most notable transformations are those of the Centre for Art Education on Level -1, and the Curatorial Offices on Level 4, which have since become active spaces for research, education, and exhibition planning.

In our first year of operation, the reception has been, on the whole, a positive one, with various criticisms being heard and incorporated as we grow. One of our central challenges, and a core component of our mission, is 'Access for All'. The first year of operation was an important period to implement this objective, with multiple efforts being made from various sectors of the museum to provide free or affordable) access to the museum.



Zeitz MOCAA visitors engaging with Athi-Patra Ruga's *Proposed Model for Tseko Simon Nkoli Memorial* (2017) on Level 1, Zeitz MOCAA. Image courtesy of Museum Night and First Thursday Projects.



Zeitz MOCAA staff outside the front of the museum on opening day, 22 September 2017.



BMW Atrium, Zeitz MOCAA.

Human Resources and Organisational Structure

As with the opening of many institutions, the team that makes it happen is generally small, dedicated, and focuses all of their energy on 'Opening Day'. The inauguration of Zeitz MOCAA was no exception; leaving some key positions and functions still to be filled once the museum was open to the public. At the same time, changes in leadership have provided an opportunity to rethink the museum's organisational structure, following the untimely and unfortunate dismissal of the museum's founding Executive Director and Chief Curator. In order to prevent a recurrence of the challenges experienced in the first

eight months of operation, and to allow for a more collaborative management structure, the museum's Trustees and Board of Advisors divided the responsibilities of the formerly single leadership position.

A key priority of the HR team is to fill vacant positions, especially those unoccupied senior positions across the museum's departments that still need to be filled before the envisaged Zeitz MOCAA team is fully-staffed, and able to realise the potential of this institution. That said, significant progress has been made. Since May 2018, three new Directors have been appointed as well as a Senior Curator, an Interim Communications and Marketing Manager, a Head of Education, and a Head of Patrons. The end of our first year of operation saw a total of 48 staff at the museum: 29 permanent employees, and 19 on fixed-term contracts.

Key priorities for the next period are focused on embedding core HR practices. These include further customer service training centred around visitor experience, and revising current workplace policies to establish boundaries for acceptable behaviour

and guidelines; rollout of generic job descriptions for curatorial and operations functional areas; the introduction of performance evaluations by creating a set of evaluation templates for use with identified learning programmes for non-executive roles; as well as a revision of the Museum Training Programme, which will be managed by the Centre for Art Education going forward.

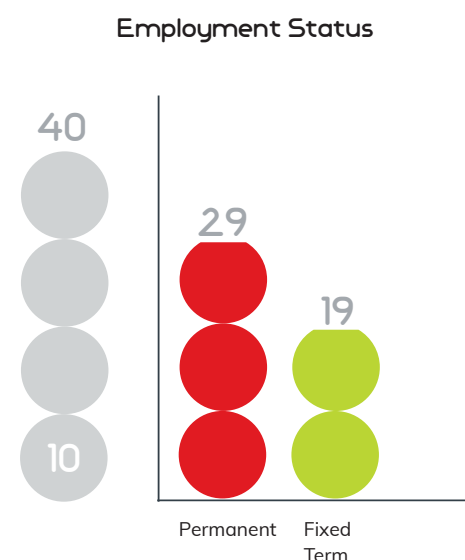
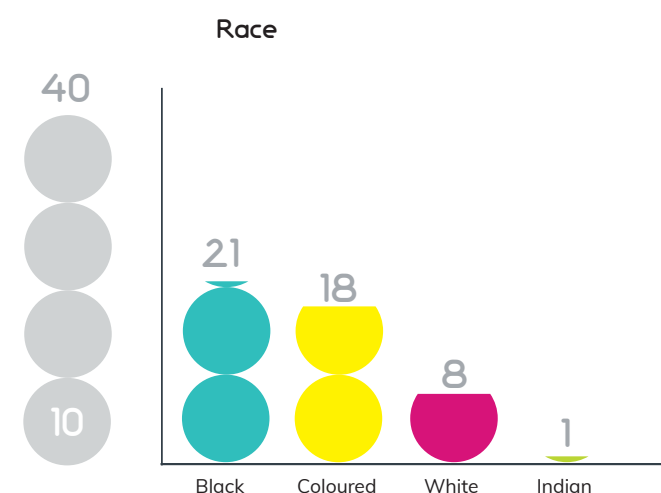
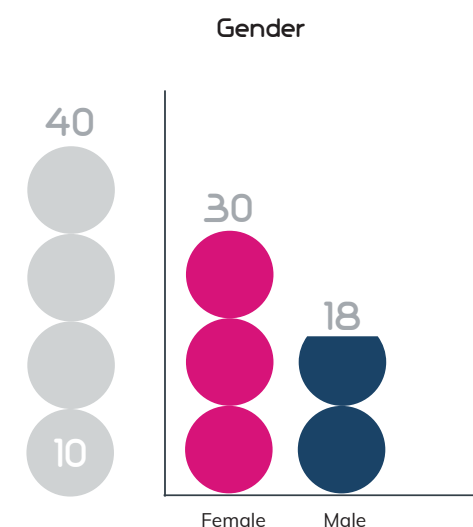
One of the key focus areas for staff development and training is the Front of House operations, including the ticket office, reception, audio tour and membership desks, security, shop, cleaning staff, and visitor flow.

The appointment of a new Front of House Manager at the end of 2018, with considerable experience in the hospitality sector added significantly to this. With visitation being a key driver of success and financial sustainability, it is imperative that the entire customer experience is world-class and that it creates a lasting impression which translates into repeat visitation and word-of-mouth marketing, increasing our visitation numbers. In this regard, we plan to implement customer surveys to better understand our visitors, the service they have received, and what they would appreciate going forward.

Visitation

Of the almost 300 000 people that visited the museum in the first year of operation, a significant portion attended the museum on days that were free, or through our 'Access for All' initiatives. These initiatives made access to the museum free to all under 18s, everyday; and enabled free entry to all citizens of African countries every Wednesday, from 10am to 1pm; on select public holidays and events, as well as through our various educational programmes.

In total, just over 130 000 visitors have taken advantage of these free access opportunities and of these, over 10 000 were students and educators who participated in educational programming (tours and practical workshops)—a great achievement for a fledgling institution and one which demonstrates our intentions for the future.



Queues outside Zeitz MOCAA in anticipation of Museum Night (25 October 2017). Image courtesy of Museum Night and First Thursday Projects.



Queues outside Zeitz MOCAA in anticipation of Museum Night (25 October 2017). Image courtesy of Museum Night and First Thursday Projects.

In addition, our annual memberships entitle the holder to unlimited visits throughout the validity of their membership (as well as other benefits, depending on the category of annual membership selected). Encouragingly, over 19 000 people chose to become part of the museum's family, and are eligible to receive the monthly newsletter and invitations to special events and launches.



Queues outside Zeitz MOCAA in anticipation of Museum Night (25 October 2017). Image courtesy of Museum Night and First Thursday Projects.

Facilities

Since the end of the major construction phase and the opening of the museum in September 2017, the building has undergone a few repairs due to some severe weather conditions. As this was a newly renovated building, every leak was a surprise and we had to be flexible with our expectations. In addition, a number of spaces have since been appropriately equipped, based on arising needs.

Following the exhibition of Independent Curators International's *Publishing Against the Grain*, the Centre for Art Education (CFAE) was transformed into a classroom space, able to host school groups of varying ages. It is also used for talk programmes, workshops, and educational programmes with school groups.

It consists of two classrooms, Classroom 1 and Classroom 2, as well as a shared office space that links the two. There are also two bathrooms situated in the CFAE.

The classrooms function as practical studio spaces for art teaching and are used for meetings, seminars, and workshops. At present, the classrooms are being extended and equipped for a variety of teaching and learning experiences, and between them, can accommodate up to 110 people.

The Centre for Moving Image (Level 0) was repainted, new electrical cabling, a projector, and light fittings were installed, as well as soft furniture and carpets. The Scheryn Collection Arena (Level 0) doubled as a venue for talk programmes and events, as well as a space for performance art. As such, the Arena was equipped with a sound system, a projector, and blinds; while the Curatorial Office Suite on Level 4 was transformed from an exhibition space into a space for curatorial research, with new paint, lighting, power points, carpeting, and soft furnishings.



Classroom 1, Centre for Art Education, Level -1, Zeitz MOCAA.

Shop and Restaurant

The Aleit Group is renowned for its luxury events over the past 20 years and was appointed as the food and hospitality provider for the museum. This partnership includes the management of the restaurant on Level 6. With a 270-degree view of Cape Town, and possibly the best view of Table Mountain that the city has to offer, the restaurant is a truly breathtaking venue that is able to accommodate up to 200 guests. Zeitz MOCAA Food also looks out onto the museum's wonderful rooftop terrace. Inspired by local ingredients it is also SASSI friendly, Halaal friendly, carb-conscious, healthy, and delicious.

The restaurant opened in December 2017, and performed well in its first seven months of operation, having surpassed their own eventing expectations. At night, the restaurant also doubles as an event space, serving a host of different customers. As our partnership with the Aleit Group develops, we will continue to work closely with them going forward to align promotions, communications strategies, and even



Zeitz MOCAA Shop, Level 0, Zeitz MOCAA. Photo: Mohammed Hoosain.



Zeitz MOCAA Food, Level 6, Zeitz MOCAA. Photo: Mohammed Hosaain.



Zeitz MOCAA Food, Level 6, Zeitz MOCAA. Photo: Mohammed Hosaain.



Zeitz MOCAA Food, Level 6, Zeitz MOCAA. Photo: Mohammed Hosaain.

food offerings that speak to the museum's exhibitions and launches.

In its first year of operation the Zeitz MOCAA Shop was able to boast a diverse range of curated products, from impulse items to artist produced, high-end handcrafts. The stable shop team provided good customer service, the new shop-fit fell below our initial budget, and sales exceeded our original monthly estimates. Going forward, the Zeitz MOCAA Shop has highlighted a number of avenues for potential growth. These include promotional products that tie in with corporate events held at the museum; an integrated webstore that offers a modern, omni-channel consumer experience for out-of-town customers; and an increase in artist-related products and exhibition-related publications.

Demand for the latter is evidenced by the rapid rate at which the *Africa Modern* book sold out (500 units in six weeks). As such, we greatly anticipated the arrival of the museum's first exhibition catalogue, *Five Bhozh: Painting at the End of an Era*.

We would like to thank the Aleit Group, as well as Cathy O'Clery from Platform Creative and Jonathan Zukerman from Bajo, for all that they have done to ensure that the restaurant and shop, respectively, have performed so well in their inaugural year of operation.



Left and right: Zeitz MOCAA Shop, Level 0, Zeitz MOCAA. Photo: Mohammed Hoosain.



Zeitz MOCAA Food, Level 6, Zeitz MOCAA. Photo: Mohammed Hosaain.



Zeitz MOCAA Food, Level 6, Zeitz MOCAA. Photo: Mohammed Hosaain.



Zeitz MOCAA Food, Level 6, Zeitz MOCAA. Photo: Mohammed Hosaain.



Retail section, Level 0, Zeitz MOCAA.



Retail section, Level 0, Zeitz MOCAA.

The background of the slide is a photograph of a weathered concrete wall. The paint is peeling and chipped away in several places, revealing a lighter-colored material underneath. A metal grate or mesh is visible on the left side of the image. The overall tone is somewhat somber and industrial.

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GOVERNANCE

Summary of Museum's Governance Structure

Zeitz MOCAA is a not-for-profit institution and Public Benefit Organisation (PBO number 930050395) that is registered with the Master of Trusts in South Africa; and is managed under a Trust Deed. It is governed by its Trustees, alongside a Board of Advisors.

The museum is run as a public institution providing education and 'Access for All,' and as part of the constitution of the Trust, all income is reinvested into the institution.

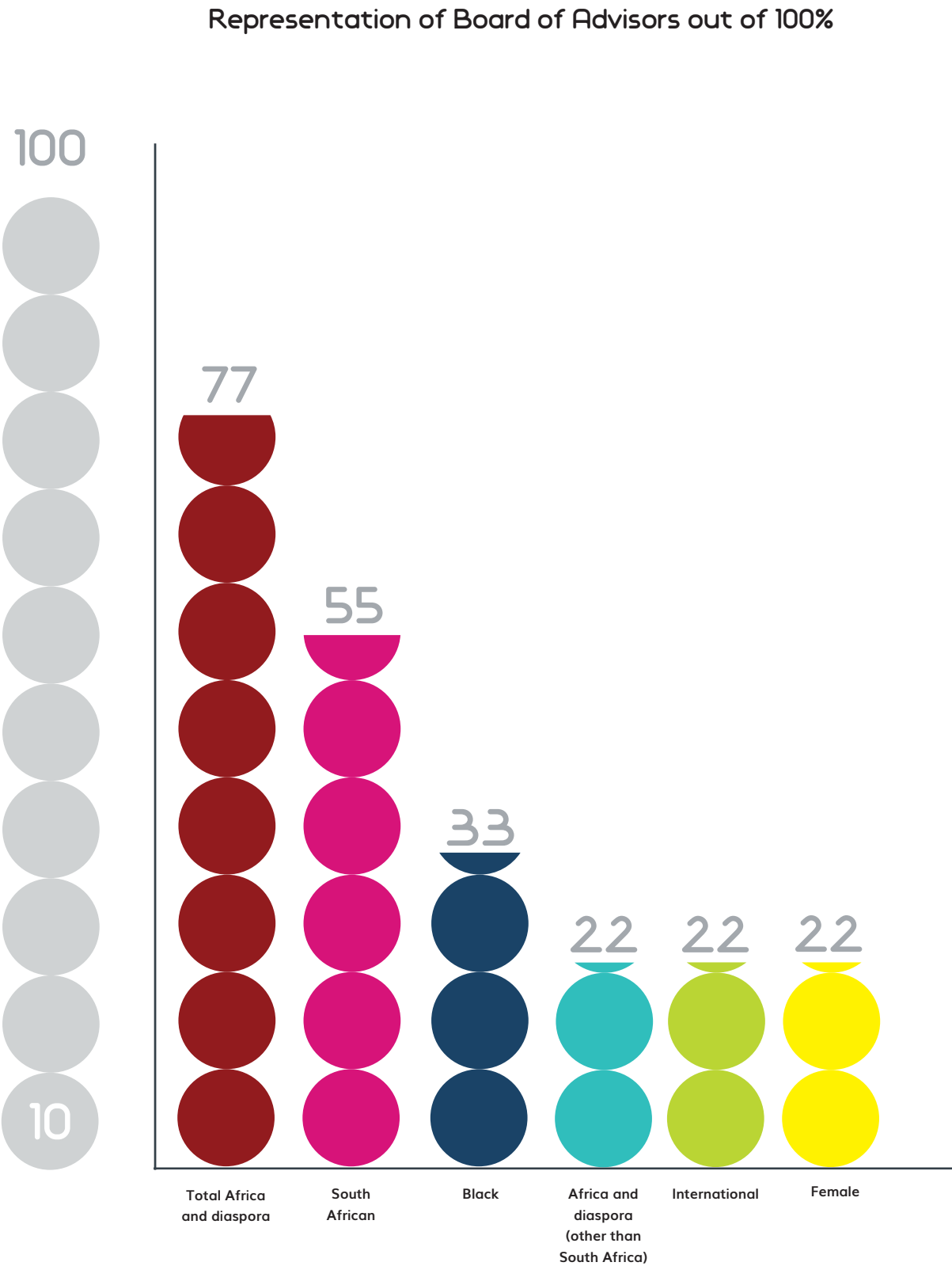
The Zeitz MOCAA Trustees and Co-chairs are CEO of the V&A Waterfront, David Green, and philanthropist Jochen Zeitz, along with Jonathan Bloch and Kate Garwood, who serve as representatives of each Co-chair. Both Co-chairs funded the pre-opening operation and development costs of the museum; and carry the economic risk of the institution.

The Board of Advisors is made up of a diverse group of experts in their fields, who meet three to four times a year. Their role is to ensure that Zeitz MOCAA acts in accordance with its mission and constitution, and to provide governance and oversight of all activities in furtherance of the objectives set down in that constitution.

Zeitz MOCAA follows strict governance and ethical guidelines, which are based on the codes of ethics and conduct as advised by the International Council of Museums (ICOM) and the American Association of Museum Directors (AAMD).

We have started the application process and intend to become a member of ICOM (membership to AAMD is only available to North American museums). In addition, we have various standing committees to ensure further accountability across the organisation. Each committee is required to be constituted according to our commitment to diverse representation.

The Board of Advisors was carefully selected so as to be representative of diversity in its true sense, represented as follows:





David Green, Co-founder and Co-chair

David Green is the CEO of the V&A Waterfront in Cape Town, a post he has held since 2009. During his tenure, Green has overseen increased visitor numbers, consistent commercial growth, and substantial investment in the infrastructure of the V&A Waterfront, including the founding and building of Zeitz MOCAA.

Prior to this role, Green spent a decade in private property and port development in the UK, leading major projects in Glasgow, Liverpool and Ireland. He has also held senior management positions in the manufacturing sector in the UK, Brazil, and Costa Rica. Green is the Chair of the Two Oceans Aquarium and Director of Western Cape Development Board (WESGRO).

Green holds a BA (Honours) from Heriot-Watt University (UK) and is a CA from the Institute of Chartered Accountants of Scotland.



Jochen Zeitz, Co-founder and Co-chair

Jochen Zeitz is recognised as one of the world's leaders in sustainable business, conservation, and philanthropy. After becoming the youngest CEO of a public company in German history, Zeitz served 18 years as Chairman and CEO of PUMA, turning it from near-bankruptcy into one of the top three sporting goods brands in the world. During his time as CEO, sales grew to \$4 billion and share prices by 4 000%.

While at PUMA, Zeitz conceived and pioneered the ground-breaking Environmental Profit and Loss account that puts a monetary value on environmental impacts across a business' supply chain, inspiring a new internationally-recognised environmentally and socially conscious business accountability model.

Zeitz retired from PUMA and the Kering Group in 2013 to focus on his environmental, sustainability, and philanthropic projects. He is also a member of the Board of Harley Davidson and investment company Cranemere.



Jonathan Bloch

Jonathan Bloch has 30 years of experience working in the financial services industry. After graduating from the University of Cape Town (South Africa) with Honours in Economics, he joined Simpson McKie as a stock broker.

In 1996, he moved to Merrill Lynch as Managing Director of their private client business in Cape Town. In 2002, Investec bought Merrill Lynch's Cape Town private client business. Bloch joined the Investec family and became joint Head of Investec Wealth and Investment in Cape Town.

He has been involved in the South African art market for many years, both as a collector and a supporter, particularly of young and emerging artists.



Kate Garwood

Kate Garwood is an award-winning film, TV, and documentary producer. She has worked on a number of successful series, including *24*; *Traffic*; *Californication*, and the Golden Globe winning comedy, *House Of Lies*. Feature films include the Emmy and Golden Globe winning *The Life and Death of Peter Sellers*, selected for the prestigious Cannes Film Festival 'Palme d'Or' competition; *RACE*, the acclaimed true story of the iconic African-American athlete Jesse Owens and his triumph at the 1936 Nazi Olympics in Berlin, and the recently completed *Against All Enemies* about the relationship between the Black Panther party and the FBI in 1969 Los Angeles, set to be released in 2019.

Garwood has also served as producer on a number of documentaries, including Pablo's *Hippos* about the life and crimes of Pablo Escobar in Colombia, and the launch of *The Elders* in Johannesburg with Desmond Tutu, Kofi Annan and Nelson Mandela. Outside of the film business, Kate is active in the Producers Guild of America and dedicates much of her time to philanthropic causes, particularly in the area of art and environmental conservation.



Suzanne Ackerman-Berman

Suzanne Ackerman-Berman is the Transformation Director at Pick n Pay (South Africa), Chairperson of the company's Social and Ethics Committee, and a member of the Chairperson's Executive Committee.

Ackerman-Berman is also the Chairperson of the Ackerman Pick n Pay Foundation, a Board Member of the SMILE Foundation, and the Joint Chair of the South African Friends of the Israel Museum. She is actively involved in the Red Cross Children's Hospital (South Africa), the Sunflower Fund (South Africa), the Global Food Network (USA), the National Poverty Hearing (UK), and other community initiatives.

She has been honoured for her philanthropic work as the first recipient of the National Inyathelo Philanthropy Award, and the Louis Volks Humanitarian Award.

Ackerman-Berman lectures local and international MBA students about the South African retail sector, and has presented at TEDx Berkeley. She has also co-authored a business book about entrepreneurship in South Africa, titled *A Sprat to Catch a Mackerel* (2010).



Jody Allen

Jody Allen is a philanthropist with an intense passion for wildlife conservation, having served for more than two decades as CEO of Vulcan, Inc., Allen also led Vulcan Productions, whose award-winning videos, digital content, and documentaries often explore social or environmental issues.

Allen, serves as the President and CEO of Wild Lives Foundation and is also Co-founder of The Paul G. Allen Family Foundation, President of the Board of the Museum of Popular Culture, Seattle's EMP Museum (recently renamed Museum of Pop Culture), and President of the Board of the Allen Institute for Brain Science.

She has served on the boards of ArtsFund, the Theatre Communications Group, the University of Washington Foundation, the Museum of Glass, the Los Angeles International Film Festival, and the Oregon Shakespeare Festival.



Isaac Julien, Artist Board Member

Filmmaker and installation artist, Isaac Julien CBE RA, was born in 1960 in London, where he currently lives and works. His multi-screen film installations and photographs incorporate different artistic disciplines to create a poetic and unique visual language. His 1989 documentary-drama exploring author Langston Hughes and the Harlem Renaissance titled *Looking for Langston* garnered Julien a cult following while his 1991 debut feature *Young Soul Rebels* won the Semaine de la Critique prize at the Cannes Film Festival.

Julien's work is held in collections that include: Tate, London; the Museum of Modern Art, New York; Centre Pompidou, Paris; the Solomon R. Guggenheim Museum, New York; the Hirshhorn Museum and Sculpture Garden, Washington DC; the Albright-Knox Art Gallery, Buffalo, New York; Fondation Louis Vuitton, Paris; the LUMA Foundation, Arles; the Kramlich Collection; the Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA), Cape Town. In 2016 the Towner Art Gallery Collection (Eastbourne, UK) acquired *Ten Thousand Waves* (2010) as part of a Moving Image Fund programme.



Pulane Kingston

Pulane Kingston's expertise in the private sector covers both the legal and management aspects of business over a period of more than 25 years.

Her professional career includes practicing law at Edward Nathan & Friedland Inc. (now ENS), White & Case LLP, and Webber Wentzel Attorneys (South Africa), where she is a partner specialising in oil and gas regulatory law. She spent a number of years in the corporate sector, working as a Managing Principal at ABSA Capital (Barclays Capital), where she was responsible for the investment bank's Human Capital, Transformation and Diversity, Marketing and Communications, and Sustainability platforms.

Kingston co-founded Sphere Holdings (Pty) Ltd, an investment holding company which has interests primarily in the financial and industrial service sectors of the economy. She is also a board member of Lalela, a charitable organisation that provides arts education to at-risk youth to spark creative thinking and awaken entrepreneurial spirit.

She is a Fellow of the African Leadership Institute and an active patron of the arts.



Wangechi Mutu, Artist Board Member

Wangechi Mutu is an artist currently based in New York (USA). She received the Deutsche Bank Artist of the Year award in 2010 and has had solo exhibitions at the Art Gallery of Ontario (Canada), Brooklyn Museum (USA), Deutsche Guggenheim (Germany), Miami Art Museum (USA), Musée d'art contemporain de Montréal (Canada), Museum Of Contemporary Art Australia (Australia), Museum Of Contemporary Art, San Diego (USA), Nasher Museum Of Art (USA), San Francisco Museum Of Modern Art (USA), and Wiels Museum (Belgium).

Mutu's work is collected by major museums internationally, including the Museum Of Contemporary Art, Los Angeles (USA), Museum Of Modern Art (USA), and the Studio Museum in Harlem (USA). She has given lectures at leading museums and universities including Moderna Museet (Sweden), Yale University (USA), and Tate Modern (UK). Mutu holds a BFA from Cooper Union for the Advancement of the Arts and Science (USA) and a MFA from Yale University (USA).

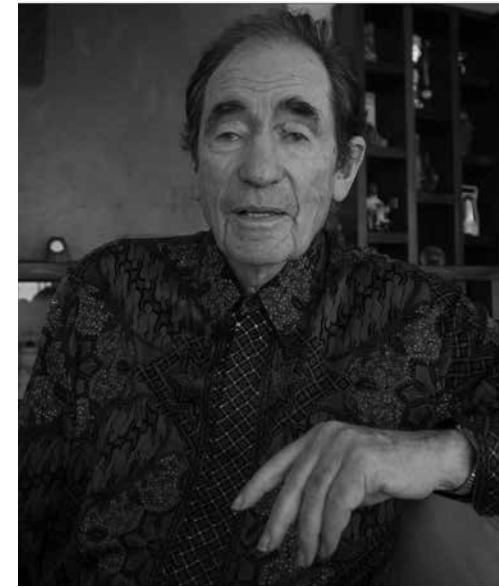


Gasant Orrie

Gasant Orrie is the Cape Managing Partner and Director in the Corporate and Commercial Practice at the leading business law firm Cliffe Dekker Hofmeyr (South Africa). Focusing on mergers and acquisitions in the real estate, hospitality, leisure, and tourism sectors, Orrie has extensive experience working with corporations, government, and public bodies across Southern and East Africa.

He advised the V&A Waterfront in relation to several hotel and office developments, including the establishment of Zeitz MOCAA, and was one of the lead lawyers in the transactions involving the sale and subsequent repurchase of the V&A Waterfront.

Orrie holds BA LLB degrees from the University of Cape Town (South Africa). He also completed an Executive Leadership Programme at Harvard Business School (USA).



Albie Sachs

Albie Sachs is an activist, lawyer and writer who served as a Justice of the Constitutional Court of South Africa from 1994 to 2009. Appointed by President Nelson Mandela, he is well known for his judgments regarding discrimination, including *Prinsloo v Van der Linde*, which addressed equal legal protection for all people, and *Minister of Home Affairs v Fourie*, which addressed same-sex marriage. Early in his career as a lawyer, he defended individuals charged under racial statutes and security laws associated with the Apartheid regime, leading to his arrest and solitary confinement. He was then forced into exile in the United Kingdom and Mozambique.

Sachs is the author of numerous books including *The Jail Diary of Albie Sachs* (1966), *Soft Vengeance of a Freedom Fighter* (1990), and *The Strange Alchemy of Life and Law* (2009) and has received 21 honorary degrees on four continents. In 2015 Sachs was named a Ford Foundation Art of Change Fellow in recognition of the leadership he provided in relation to the artwork of the Constitutional Court, which was built in the heart of a prison where both Gandhi and Mandela had been locked up. He is a Board member of the South African National Arts Festival.



Anton Taljaard

Anton Taljaard is a shareholder and Director of Great Plains Conservation, an enterprise dedicated to the conservation and expansion of Africa's natural habitats. He is also Co-founder and Alternate Chair of the Bright Foundation, a not-for-profit with a range of social and development focuses in South Africa and has a long-standing involvement with MES—a comprehensive inner-city caring and community development organisation—and Abraham Kriel, Johannesburg's oldest orphanage. He also sits on the Board of Helpmekaar College.

Taljaard is Co-founder and Co-managing Partner of the Bright Group, a diversified investment group with a focus on metals beneficiation, technology, and alternative energy. He founded and manages TomorrowCo, a niche property developer that specialises in the creation of smart precincts built on a fusion of art, design, and architecture; as well as TomorrowCo Properties, a private property fund.



Roger Ross Williams

Roger Ross Williams is a film director.

The first film he directed, *Music by Prudence* (2010), won the 2010 Academy Award for documentary short subject. He is the first African American director to win an Academy Award. Williams' latest film, *Life, Animated* (2016), premiered at the 2016 Sundance Film Festival to enormous critical acclaim, and has received countless accolades including DGA and PGA nominations and a 2017 Academy Award nomination.

Williams serves on the board of the Tribeca Film Festival, the advisory boards of both the Full Frame and Sundance Film Festivals, and the Board of Governors for the Academy of Motion Pictures Arts and Sciences.

Curatorial Advisory Group



Gavin Jantjes, Chair

Gavin Jantjes is a painter, curator, writer and lecturer. He attended the Michaelis School of Fine Art at UCT in Cape Town, and completed his post-graduate studies at the Hochschule für Bildende Künste in Hamburg, Germany, on a DAAD scholarship. He was granted political asylum in Germany in 1973. He moved his studio to the UK in 1982.

Jantjes worked as a consultant for the United Nations High Commissioner for Refugees' anti-apartheid campaign and for the European Commission's CIRCLE group, and held several senior positions at major institutions, including documenta 13, the Office for Contemporary Art Norway, the Henie Onstad Kunstsenter, Hovikodden and the National Museum of Art, Architecture and Design, in Oslo.

He has curated over fifty exhibitions of international art that includes many African artists, and was the Project Director of the Visual Century Project on 20th Century and contemporary South African art, resulting in the publication, volumes 1 – 4, (2011).



Koyo Kouoh

Cameroonian-born Koyo Kouoh is the founding artistic director of RAW Material Company, a centre for art, knowledge and society in Dakar.

Previously, Kouoh was the curator of 1:54 FORUM, the educational programme at the Contemporary African Art Fair in London and New York; and served on the curatorial teams for documenta 12 and documenta 13. Kouoh has curated multiple other exhibitions internationally, as well as having published widely.

Besides a sustained theoretical, exhibition, and residency program at RAW Material Company, she maintains a critical curatorial and advisory activity and regularly takes part in juries and selection committees.

In May 2019 Kouoh joined Zeitz MOCAA as our new Executive Director and Chief Curator.



Gabi Ngcobo

South African-born Gabi Ngcobo served as curator for the 10th Berlin Biennale for Contemporary Art. Since the early 2000s, Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and on an international scope. She is a founding member of the Johannesburg based collaborative platforms NGO—Nothing Gets Organised—and Center for Historical Reenactments.

Ngcobo was a co-curator of the 32nd Bienal de São Paulo and A Labour of Love at Weltkulturen Museum in Frankfurt and Johannesburg Art Gallery. She has worked at the Iziko South African National Gallery in Cape Town and at the Cape Africa Platform, where she co-curated the Cape07 Biennale, 2007.

Ngcobo has taught at the Wits School of Arts, the University of Witwatersrand and her writings have been published widely.



Isaac Julien, Board Representative

See biography under Board of Advisors section.

Standing Committees

A number of committees have been created to advise the museum's Trustees, and provide support to the senior management team.

These Standing Committees are:

Acquisitions Committee

Jonathan Bloch, Chair
Isaac Julien
Pulane Kingston
Anton Taljaard

Advancement Committee

Kate Garwood, Co-chair
Isaac Julien, Co-chair
Suzanne Ackerman-Berman
Jonathan Bloch
Roger Ross Williams

Communications Advisory Committee

Jochen Zeitz, Chair
George Prassas

Education and Programmes Committee

Suzanne Ackerman-Berman, Chair
Jody Allen
Kate Garwood
Albie Sachs

Finance, Audit, Risk, IT and Governance Committee

Anton Taljaard, Chair
Jonathan Bloch
David Green
Gasant Orrie

Investment Committee

Jonathan Bloch, Chair
David Green
Gasant Orrie
Anton Taljaard

Audience Engagement Committee

Gasant Orrie, Chair
Wangechi Mutu
Albie Sachs

Nominations Committee

Roger Ross Williams, Chair
Jonathan Bloch
David Green
Isaac Julien
Pulane Kingston
Anton Taljaard
Jochen Zeitz

11

FUTURE OUTLOOK

Future Outlook

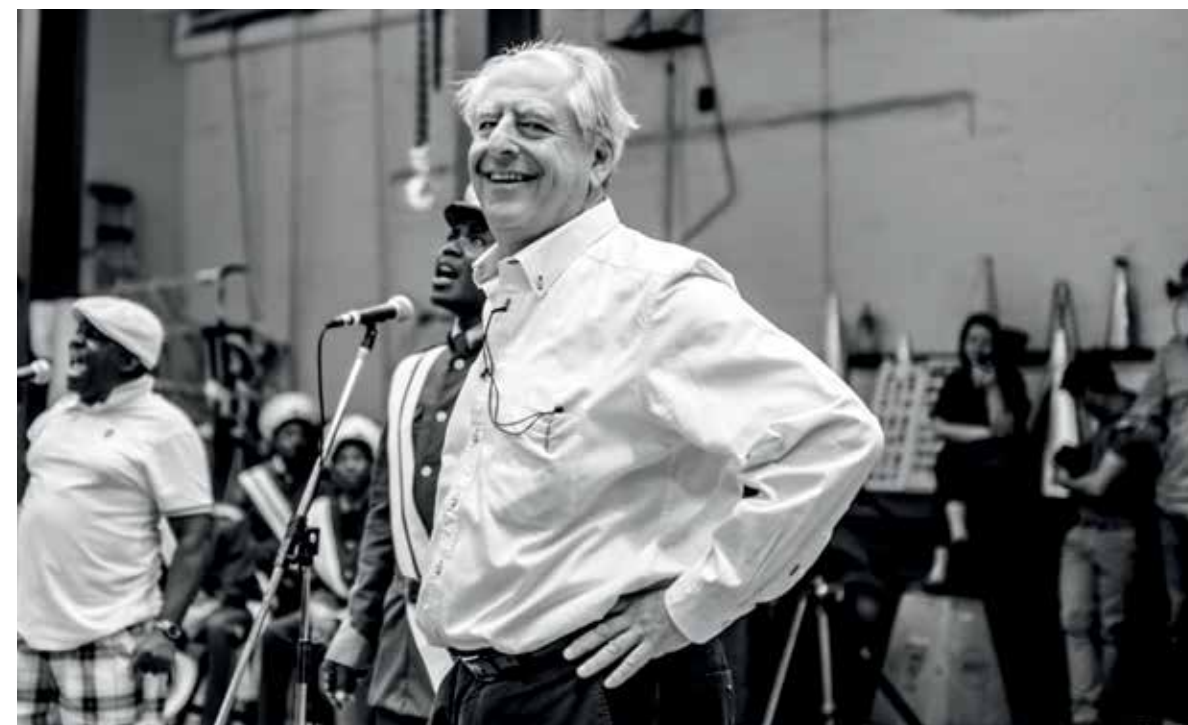
With the first year of operation under our belt, we are pleased and positive about what lies ahead. At the time of publishing this report, we had much good news to share.

In December 2018 we were pleased to appoint Fawaz Mustapha as the permanent Chief Operating Officer, who replaced Michael Farquhar—who was covering the role in a temporary capacity. Mustapha was previously Director of Business Development at the University of Cape Town, as well as Commercial Development, Finance and IT Manager at the V&A Waterfront. He is a seasoned commercial, property and finance executive, with a logical and analytical approach to business and a passion to create and enhance value wherever he can.

In May 2019 we had more good news, as we welcomed Koyo Kouoh to the team as our permanent Executive Director and

Chief Curator. She leaves the Curatorial Advisory group, where her input to our institution was invaluable.

Kouoh brings two decades of experience as an international curator and cultural producer to her new role. As the founding Artistic Director of the thought-provoking RAW Material Company, a centre for art, knowledge and society in Dakar, she developed numerous art programmes and published widely on contemporary art. She has served as Curator of the Educational and Artistic Program of 1:54 Contemporary African Art Fair for eight consecutive editions in London and New York, as well as on the curatorial teams for Documenta 12 and 13.



Artist William Kentridge, whose exhibition *Why Should I Hesitate? Putting Drawings to Work* opens at Zeitz MOCAA in 2019.

She has a formidable reputation in the global arts world, is an exemplary academic and a passionate visionary. She will be important to us in writing a progressive vision for the museum, and we are very much looking forward to seeing her vision for the institution unfold.

August 2019 sees us hosting the largest exhibition ever to be held in Africa, by internationally acclaimed artist William Kentridge. *Why Should I Hesitate? Putting Drawings to Work*, will be staged at Zeitz MOCAA and will be a wide survey of Kentridge's work, including early works, as well as newer pieces on view for the first time in South Africa. It will cover over 40 years of artistic production (1976–2019) in drawing, stop-frame animation, prints, sculpture, tapestry, video and large-scale installation and is an unprecedented survey show of one of the great masters of contemporary visual political poetry.

Thank you once again to our Board of Advisors, our supporters, patrons, members, visitors and staff. You have all played pivotal in roles in bringing the museum into existence and allowing us to continue to build and grow. We very much look forward to what lies ahead and having you as part of this journey.

David Green, Co-founder
Jochen Zeitz, Co-founder



William Kentridge, *Colonial Landscapes (Whitespace Conflict)*, 1996



William Kentridge, *More Sweetly Play the Dance*, 2017



William Kentridge, *black box / chambre noire*, 2005

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ACKNOWLEDGEMENTS

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Zeitz MOCAA thanks the many individuals, foundations, corporations, and government agencies that have played a role in the development of the museum, our programming, and our collections.

Your significant contributions have helped to shape this institution and will ensure that future generations can access the museum and all of the offerings that you have made possible.

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Zeitz MOCCA gratefully acknowledges all of our 2017-18 donors. Although we cannot list everyone in this annual report, we appreciate your continued support of Zeitz MOCAA and its mission.

Thank you!

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Mark Coetzee, Executive Director and
Chief Curator (through 26 June 2018)
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Collections Management and Exhibition Registration

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(through 1 November 2017)

Education

Liesl Hartman, Head of Education
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Elana Brundyn, Director of Institutional
Advancement and External Affairs
(through 30 September 2017)
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