



**ZEITZ  
MOCAA** ANNUAL REPORT

**2021-  
2022  
&  
2022-  
2023**







(Cover) **SKYLIGHT** Evening light spills into the Atrium bowl via the building's rooftop skylights on level 6.  
 (Previous page) **REFLECTIONS** The skyline and surrounding buildings are reflected in the museum's unique pillowed windows.  
 (Above) **CONCRETE HERITAGE** The building exterior retains the original grain silo's dense cellular structure of 42 tubes.

**2021-2023 IN REVIEW**

From the Trustee  
Co-Chairmen

**page 10 – 11**

---

**MUSEUM OVERVIEW**

Vision and Mission

**page 14 – 15**

---

**2021-2022**

**THE YEAR IN NUMBERS**

**page 20 – 21**

---

**CURATORIAL**

- Overview
- Exhibitions
- Programming, Research and Publications
- Museum Fellowship Programme
- Registrar
- Exhibition Management

**page 22 – 23**

**THE CENTRE FOR ART EDUCATION**

- Overview
- Numbers
- Family Programming
- Schools Programme
- Community Collaboration

**page 54 – 55**

---

**INSTITUTIONAL ADVANCEMENT**

- Overview
- Memberships
- Events and Private Tours
- Communications, Marketing and Branding

**page 78 – 79**

---

**OPERATIONS**

- Overview
- Finance
- Human Resources
- Visitation
- Facilities Management

**page 88 – 89**

**2022-2023**

**THE YEAR IN NUMBERS**

**page 104 – 105**

---

**CURATORIAL**

- Overview
- Exhibitions
- Registrar and Collections Management
- Exhibition Management
- Programming
- Museum Fellowship Programme

**page 106 – 107**

---

**THE CENTRE FOR ART EDUCATION**

- Overview
- Numbers
- Family Programming
- Schools Programme
- Community Collaboration
- Publications

**page 136 – 137**

**INSTITUTIONAL ADVANCEMENT**

- Overview
- Memberships
- Event Management
- Communications, Marketing and Branding

**page 158 – 159**

---

**OPERATIONS**

- Overview
- Finance
- Human Resources
- Front of House
- Facilities Management
- Retail

**page 166 – 167**

---

**GOVERNANCE**

- Overview
- Global Council
- American Friends of Zeitz MOCAA
- Trustees
- Management Team

**page 186 – 187**

**FUTURE OUTLOOK**

**page 200 – 201**

---


**ACKNOWLEDGEMENTS**

- 2021-2022 Annual Donor List
- 2022-2023 Annual Donor List
- Museum Management

**page 204 – 205**



**FIRST THURSDAY FEVER** Zeitz MOCAA patrons stand in a queue for the popular half-price entry to the museum, offered on selected first Thursdays as part of the First Thursdays programme.



**SPATIAL PLAY** The landings on each floor of the museum are positioned to create an interplay with the grain silo tubes of the original building.

It has been an exceptional two years at Zeitz MOCAA, setting the stage for even greater achievements during the transition to a post-pandemic landscape. The museum's achievements are a testament to its unwavering team, generous supporters and engaged audience, all of which have contributed to solidifying its position as a prominent institution dedicated to contemporary art from Africa and its diaspora.

Amid restrictive pandemic conditions, the curatorial team has assembled ground-breaking exhibitions that challenge conventional perspectives. The non-juried *Home Is Where the Art Is* exhibition, which closed in October 2021, offered a heartfelt celebration of Cape Town's artistic spirit, showcasing art created and cherished by the city's residents. This exhibition resulted in the museum's largest publishing agreement to date and paved the way for further publishing endeavours. *Shooting Down Babylon*, a retrospective of the work of renowned South African artist Tracey Rose, was a pivotal moment for the museum, concluding with the publishing of an artist monograph and symposium. The exhibition is set to travel internationally, with its first stop in New York, United States. The landmark *When We See Us: A Century of Black Figuration in Painting* exhibition, generously supported by Gucci, brought together works created over a century and demonstrated the evolution and enduring power of global Black subjectivities and Black consciousness. It further amplifies the voices of artists from the African continent and beyond and will travel internationally from May 2024, beginning at Kunstmuseum Basel in Switzerland.

As a complement to the museum's ongoing exhibition schedule, the Atelier residency programme provides a platform for artists to explore new avenues of creative expression and engage with the public. Residencies

have included exhibitions, captivating performances and investments in advanced equipment for the Atelier space, empowering artists to expand their horizons and experiment with new mediums. Two pivotal programme launches further highlight the institution's commitment to fostering creative expression among diverse groups. The Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme marked a significant step towards the nurturing of the next generation of art and museum professionals while the Centre for Art Education's Zeitz MOCAA Mobile Museum underscores the museum's commitment to community engagement and education.

Beyond these collaborations and exhibitions, Zeitz MOCAA has implemented various initiatives — from workshops and artist talks to film screenings and art education, amongst others — to foster community engagement and artistic

dialogue. In June 2022, Executive Director and Chief Curator Koyo Kouoh announced the museum's Global Council at a cocktail event at Art Basel. This international membership group of art enthusiasts supports Zeitz MOCAA's vision and mission as global ambassadors, working towards raising the institution's profile through advocacy and communication. They are a crucial element in Zeitz MOCAA's fundraising efforts, which were further supported by generous donations and sponsorships towards exhibitions and programmes from Hasnaine Yavarhousen, Bloomberg, Art Mentor Foundation Lucerne, the Stavros Niarchos Foundation, Google Arts & Culture South Africa, The Mellon Foundation, The Ackerman Family Foundation, Stichting Ammodo, Rockefeller (Africa No Filter) and AKO Foundation, amongst others, in 2021 and 2023. A further fundraiser supporting vital curatorial research and education programmes, the Zeitz

MOCAA Gala Dinner + Party, themed Art + Opulence, returned with much splendour in 2022. The event was a success, thanks in part to generous sponsorship by Gucci, and included a special preview of the *When We See Us* exhibition for VIP guests.

As we continue to build the legacy of Zeitz MOCAA, envisioning a vibrant future, we remain dedicated to championing artists' voices, fostering cross-cultural understanding and inspiring collective ownership. We aim to shape authentic African narratives that resonate globally through impactful programming, education, exhibitions and collaborations. To do this, we have always relied on our staff, visitors and donors — and it is they to whom we would like to express our deepest gratitude for their unwavering support and partnership to ensure the museum's ongoing success.

**DAVID GREEN &  
JOCHEN ZEITZ,  
CHAIRMEN & TRUSTEES**

**SYMBIOSIS** Swazi artist Nandipha Mntambo's *Sengfikile* and *Zeus* (both 2009) form part of the Zeitz MOCAA Permanent Collection.



**ADAPTIVE REUSE** The museum building is a successful adaptive reuse project, with the external gantry now home to a coffee shop.



## VISION AND MISSION

Central to Zeitz MOCAA's mission is the historicisation of art, which acts as a powerful catalyst for understanding our societies through the realm of imagination. Embracing diverse practices that extend beyond conventional academia, particularly in the context of modern and contemporary art from Africa and its diaspora, is a cornerstone of our approach. The museum aims to be the impetus and generator of rich dialogues surrounding artistic histories with roots on the continent.

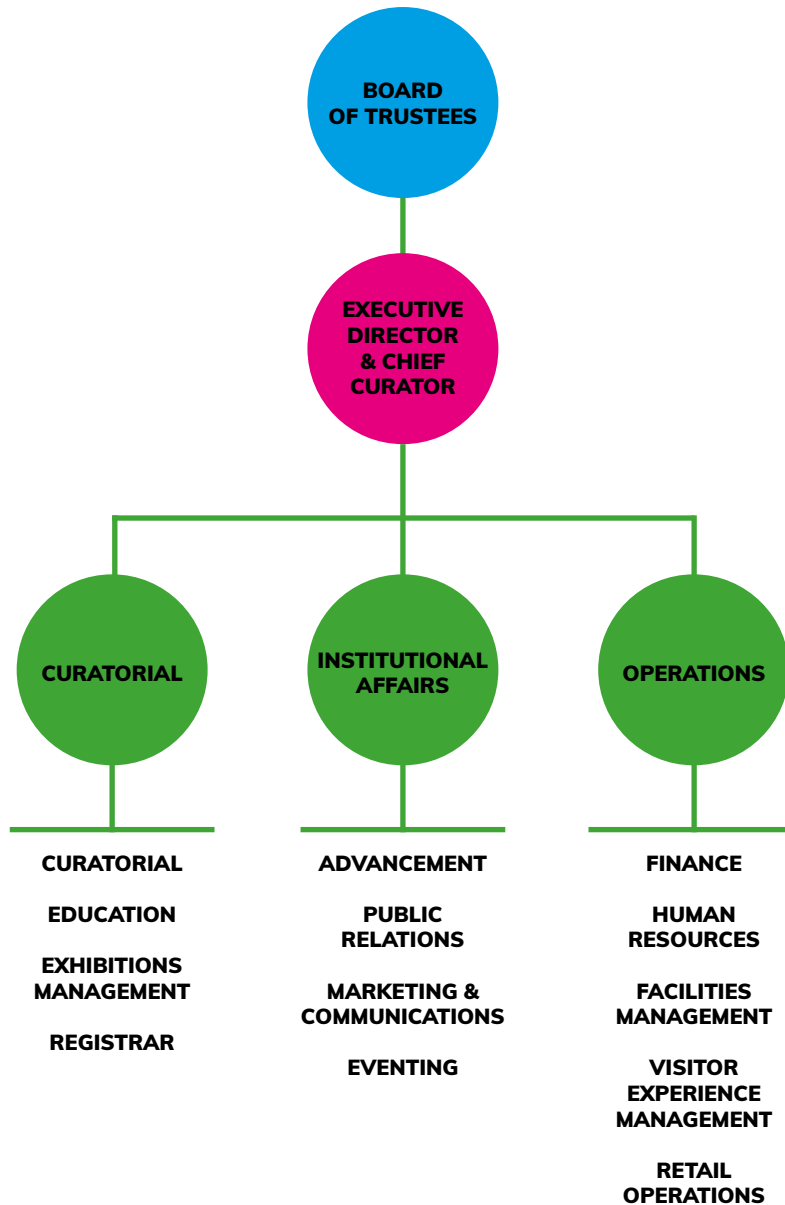
To achieve this, we are committed to in-depth research spanning the global modernist project, emphasising the contributions of African artists and thinkers. This endeavour has necessitated a critical re-examination and reconfiguration of our collection practices, exhibition methods and audience engagement.

Zeitz MOCAA places immense value on interlocution, providing access to knowledge that transcends traditional educational contexts. Recognising the emergence of significant art historical knowledge outside of academic circles, from independent art centres to non-academic critical publications, we are driven to redirect critical weight to its rightful place.

As such, the past two years have focused on both stabilising the artistic programming and financial position of the institution while navigating the transition into a post-pandemic future. Our short- to medium-term priorities remain central to our work and include:

- Securing the institution's financial stability while exploring new revenue streams and intensifying fundraising efforts;
- Focusing resources on impactful programming and publishing initiatives that align with our vision and address contemporary issues while judiciously investing in new exhibitions;





- Sustaining our artist-centred exhibition programme that delves into comprehensive, monographic exhibitions to offer a nuanced historical account of contemporary art from Africa and its diaspora;
- Continuing to develop a transformative and inclusive governance structure for the museum;
- Strengthening internal curatorial research methodologies to bolster the philosophical, artistic, educational and theoretical practices of the museum;
- Actively contributing to the broader contemporary art ecosystem through collaborations, partnerships and acts of solidarity; and
- Advancing accessibility through the museum’s Centre for Art Education (CAFE) and facilitating art participation for youth and adults, teacher training and advocacy with not-for-profit organisations and art education bodies.

Furthermore, the institution aims to expand our impact through publishing initiatives, collaborative programming and offerings that are centred on community and connection. In particular, Zeitz MOCAA’s commitment to prioritising the voices of artists is central to creating a dynamic space that engages with both local and global communities.



**BELOW GROUND** Beneath the museum, the basement tunnels are an echo of the building’s previous life as a grain silo.



2021 - 2022



(Previous page) **BRAND NEW DAWN** Sunlight spills into the museum's Atrium from the rooftop skylights.  
(Above) **PICTURESQUE PANORAMA** The sixth-floor terrace at Zeitz MOCAA offers majestic views of the Silo District, harbour, city and Table Mountain.

- **131 days**  
museum closed from 1 July to 30 November 2021 due to COVID-19 pandemic restrictions
- **67 005**  
visitors, from 1 July 2021 through 30 June 2022
- **26 112**  
free visitors as part of access-for-all initiatives, including Africa Wednesday and CFAE programming
- **R58 million**  
revenue from admissions, memberships, other earned income and contributions
- **R45 million**  
costs incurred, including salaries, property and operating costs, exhibitions, programmes and education
- **R18 million**  
cash reserves
- **2 139**  
memberships



**STRIKING SPIRAL** Pictured from below, the museum's spiral staircase seems endless and is a popular photography spot for visitors to Zeitz MOCAA.

**OVERVIEW**

The past year has been defined by exceptional challenges for the museum, affecting, in particular, the work conducted by the Curatorial department. In the aftermath of the pandemic, a strategic, necessary and difficult decision was made to pause the presentation of new exhibitions for most of the calendar year of 2021. The temporary pause was to preserve financial resources and to focus the activities of the department on low-cost programming, research and preparation for a future dynamic schedule.

*Home Is Where the Art Is* became central to this period while the team worked towards opening ground-breaking exhibitions, including the solo exhibition of Johannes Phokela, the long-due and large-scale retrospective of Tracey Rose and the ambitious, dialectic engagements and new

commissions of our first international guest curatorial collaboration *Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora*. The months that followed kept us deeply immersed, preparing the ground for important work.

As the world re-opened, it was also important to start re-engaging with our colleagues in other parts of our work. This included the *Unfinished Camp* project, led by Hans Ulrich Obrist and András Szántó, which plugged the institution into current conversations around technology, art and the striving for a just and democratic society from the perspective of emerging practitioners.

Our first participation in the Investec Cape Town Art Fair in February 2022 also provided an opportunity to showcase curatorial collaborations with our partners in the Zeitz MOCAA Shop, where artist-led

products have become an important cornerstone in the offerings of the museum. The launch of the large-format tome for *Home Is Where the Art Is*, which took place at the Fair, was a celebratory moment to reflect on our institution's commitment to the people of Cape Town as well as an opportunity to share it with a larger audience.

I salute the incredible work of an unbelievable team in the curatorial, collections and exhibitions departments, who maintained an extraordinary ethic and commitment to the work of our institution. I am continuously humbled by their sustained contribution through challenging circumstances.

**STORM JANSE VAN RENSBURG, SENIOR CURATOR AND HEAD OF CURATORIAL AFFAIRS**

**GARDENSCAPES** An installation view of Home Is Where the Art Is, a non-juried exhibition of art from Capetonians held at Zeitz MOCAA in 2020.



## EXHIBITIONS

### HOME IS WHERE THE ART IS

22 October 2020 – 31 October 2021

Facilitated by the entire staff at Zeitz MOCAA

In 2020, at the height of the pandemic, Zeitz MOCAA believed that there had not been a more pertinent moment for us to celebrate the lifeblood of our existence: people and art. For the better part of the initial lockdown period of the COVID-19 pandemic, many of us had been confined to our homes. Homes are the cornerstone of civil society and places where many of our memories are stored and made. After a three-week open call to Cape Town, residents responded and delivered artwork in person to several collection points. This included the museum and partner institutions across the larger Cape Town metropolitan: Tygerberg Art Centre, Parow; PJ Olivier Art Centre, Stellenbosch; Soha Gallery, Langa; Isivivana Centre, Khayelitsha; Butterfly Art Project and Casa Labia Cultural Centre, Muizenberg; and Lalela Project, Hout Bay.

This exhibition was a non-juried, democratic celebration of art belonging to and made by the people of Cape Town. Encompassing nearly 2 000 works by children, emerging and established artists, hobbyists, crafters, photographers and masterworks from private collections, it came at a pivotal moment as the country emerged from a hard-hitting lockdown.

*Home Is Where the Art Is* was — and will remain — a love letter to art, artists and our city, Cape Town.

**OUT OF PLACE** An installation view of South African artist Thania Petersen's 2021 open-studio investigation KASSARAM, part of Zeitz MOCAA Atelier.



**ATELIER: THANIA  
PETERSEN –  
KASSARAM**  
27 May 2021 –  
9 January 2022

Part of Zeitz MOCAA Atelier, KASSARAM was an open-studio investigation by Thania Petersen. Meaning a 'big mess, out of place or upside down', the term is taken from the title of one of Petersen's art films, which analyses strategies used in creating and perpetuating cultural divides amongst people of colour through art — from colonialism to our present day. Petersen is a Cape Town-based multi-disciplinary artist who uses photography, performance and installation to address the intricacies and complexities of her identity in contemporary South Africa.

**JOHANNES PHOKELA – ONLY SUN IN THE SKY  
KNOWS HOW I FEEL – (A LUCID DREAM)**

28 October 2021 – 8 January 2023

Curators: Storm Janse van Rensburg, assisted by Beata America

This exhibition marked almost a decade since Johannes Phokela's last institutional show and included a select survey of his oeuvre from the last three decades. It was organised around Phokela's obsessive engagement with pictures, his concerns with pictorial traditions and the idea of images as tools to critique social mores and corrupt value systems in the aftermath of empire. The ideas that Phokela unrelentingly returns to are embedded in the meaning, power and properties of images. His vision is of a world history drenched in the spoils of violence and his sardonic and, at times, nihilistic take on current affairs and the state of things holds up a mirror to society. Doing this through lushly painted surfaces and allegory, Phokela's medium is not the message; his painting is a subversive tool in an intellectually rigorous practice that provokes the viewer.



**POWER OF GOLD** An installation view of Johannes Phokela's 2021 exhibition titled *Only Sun in the Sky Knows How I Feel – (A Lucid Dream)*.



**SCREENING ROOM** An installation view of *Unfinished Camp* (2021) which screened works at the museum's Scheryn Arena.

### **UNFINISHED CAMP: 'WHAT IS THE FUTURE OF ART IN A DECENTRALIZED WORLD?'**

23 September 2021 – 27 February 2022

Zeitz MOCAA Facilitators: Storm Janse van Rensburg and Julia Kabat

Unfinished Camp is an interdisciplinary partnership of nine of the world's leading art institutions, including House of Electronic Arts (H3K) in Basel, LUMA Arles in Southern France, Pivô in São Paulo, the Serpentine Galleries in London, The Shed in New York, UCCA Center for Contemporary Art in Beijing, The Australian Center for the Moving Image (ACMI) in Melbourne, The High Line in New York and Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) in Cape Town. The partnership provides a global platform to next-generation voices by inviting young artists to contribute to the search for imaginative ways of innovating museum practices. The first iteration of the alliance spanned five continents and included 27 young artists from around the world. Each institution commissioned three young artists to produce a short video artwork exploring the question 'What is the future of art in a decentralized world?' Artists selected by Zeitz MOCAA were The Botswana Pavilion, a collective of artists from Botswana, Naomi Lulendo from Senegal and Angolan-South African artist Helena Uambembe. In addition to activations at The Shed in New York, United States and in Basel, Switzerland during Art Basel week, Zeitz MOCAA screened works by their selected artists at the museum's Scheryn Arena.





(Left) **'SOFT RADICAL'**  
Goldendean's large-scale inflatable sculpture *Soft Vxnxs* (2021) filled the Atrium bowl of the museum during its run.

(Opposite page) **DISPLAY ART**  
Zeitiz MOCAA Shop and front of house staff preparing the museum's booth at the Investec Cape Town Art Fair 2022.

**GOLDENDEAN – SOFT VNXS**

15 February – 10 July 2022

Curators: Storm Janse van Rensburg, assisted by Beata America

*Soft Vxnxs* was a large-scale, inflatable sculpture installation placed in the Atrium bowl of the museum. By inviting museum visitors to touch or embrace the

work, the artist — as a 'Fat Queer White Trans body' in the context of South Africa — questioned who or what is entitled to take up space. In doing so, they addressed the personal and political of hypervisibility: being visible (as a fat, queer, white, trans body) and invisible and unimportant at the same time (as a fat, queer, white, trans body).

Goldendean calls their Tenderqueer sculptures 'soft-radicals' as they are round, soft, flexible and inviting. Society expects fat and messy bodies to turn up traumatised and out of breath; never cheerful, horny or beaming with political speech. In response, *Soft Vxnxs* created comfort and space for vulnerability.

**EXHIBITION BOOTH AT INVESTEC CAPE TOWN ART FAIR 2022**

18–20 February 2022

Cape Town International Convention Centre

In the museum's first participation in the Investec Cape Town Art Fair in the non-profit organisation section, we shared a focus on our artist-led design objects and limited editions. It was an opportunity to launch our *Home Is Where the Art Is* publication as well as invite artists and the public who contributed to the exhibition to celebrate with us.



**TRACEY ROSE – SHOOTING DOWN BABYLON**

19 February – 18 September 2022

Curators: Koyo Kouoh, assisted by Tandazani Dhlakama

This exhibition was the largest comprehensive retrospective of the evolutionary work of Tracey Rose. A radical voice in the international and South African art world since the mid-

1990s, Rose’s uncompromising vision was foregrounded in a large-scale exhibition that included work from 1990 to 2021. The work pointed to several themes that stem from post-colonial entanglements such as repatriation, recompense and reckoning. The exhibition encompassed film, sculpture, print, photography, performance, painting and multi-layered participatory elements,

with the body and performativity being central to every aspect. *Shooting Down Babylon* traced the artist’s trajectory from earlier interests in interrogating and exploring narrow identity tropes to her interest in the aesthetics of violence, her subversive performative interventions and, more recently, an interest in processes of healing and rituality. The exhibition was supported by the Ammodo Foundation.

**INDIGO WAVES AND OTHER STORIES: RE-NAVIGATING THE AFRASIAN SEA AND NOTIONS OF DIASPORA**

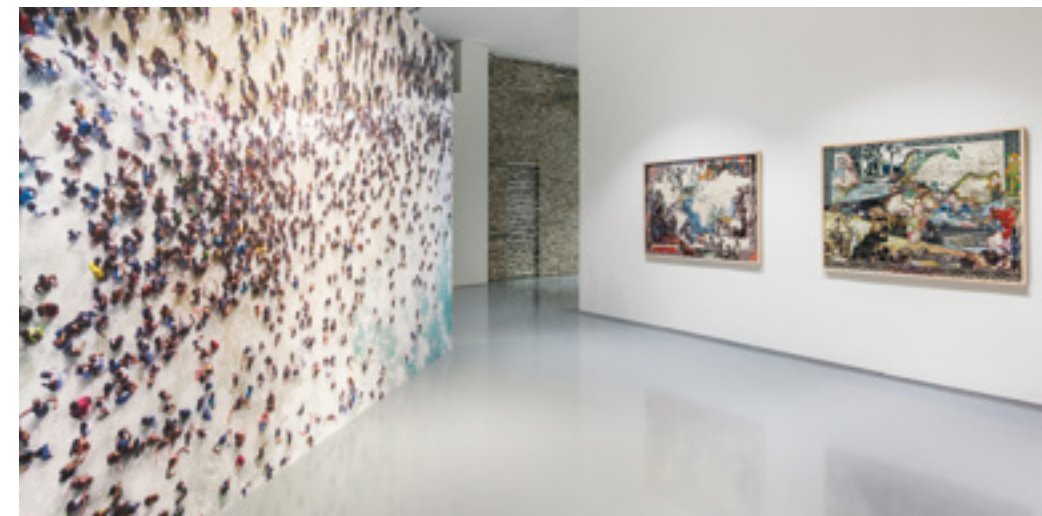
30 June 2022 – 19 February 2023

Zeitz MOCAA Curators and Facilitators: Storm Janse van Rensburg, Thato Mogotsi, Beata America, Julia Kabat and Lee Burgers

Guest Curators: Natasha Ginwala and Bonaventure Soh Bejeng Ndikung, with Michelangelo Corsaro

Taking the stories and histories of the Indian Ocean as its departure point, this group exhibition brought together 13 contemporary artists, historians, filmmakers, musicians, writers and thinkers to investigate, unpack and shed light on some of the smaller and bigger historical, cultural and linguistic links between the continents of Africa and Asia. This multi-year, international research and exhibition project was produced and curated in collaboration with numerous institutions, including SAVVY Contemporary and Gropius Bau, both in Berlin, Vasil Artists’ Association in Karachi, Frans Hals Museum in the Netherlands and Zeitz MOCAA in Cape Town, amongst others. The Zeitz MOCAA iteration had several special new installation commissions, including *Rampies Sny* by South African artist Thania Petersen, *Silent Poets* by Hasawa and *Berceuse au Patriarcat / Lullaby to the Patriarchy* by Myriam Omar Awadi, both from Réunion, and *Lamer Vide, Later Ruz* by Shiraz Bayjoo in dialogue with Traci Kwaai.

(Opposite page) **IDENTITY TROPES** An installation view of *Shooting Down Babylon* (2022) a retrospective of the work of artist Tracey Rose.  
(Below) **COMMON TIES** An installation view of the Cape Town rendition of *Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora* (2021).



**PROGRAMMING,  
RESEARCH AND  
PUBLICATIONS**

**HEAD-TO-HEAD: A  
CONVERSATION**

29 April 2020 –  
24 August 2021

Facilitators: Zeitz  
MOCAA Curatorial team

A series of ongoing conversations with leaders from the art world as they addressed the urgencies, challenges and opportunities impacting contemporary art organisations on the African continent. The episodic conversations took place entirely on Zeitz MOCAA's Instagram Live platform.

**Head-to-Head: How do  
we write our histories  
through exhibitions?**

6 July 2021

Facilitator: Storm Janse  
van Rensburg  
Participants: Sam  
Bardaouil and Till  
Fellrath

**Head-to-Head: Can a  
biscuit be a form of  
resistance?**

24 August 2021

Facilitator: Tandazani  
Dhlakama  
Participant: Thania  
Petersen

**ONLINE PANEL  
DISCUSSION:  
Black Family Archive:  
Unpacking  
Intergenerational  
Trauma through  
Literature and  
Performance**

29 July 2021

Facilitator: Tandazani  
Dhlakama  
Participants: Jay Pather,  
Senzeni Marasela, Remy  
Ngamiye, Nomusa  
Makhubu and Dr Siona  
O'Connell, moderated by  
Storm Janse van  
Rensburg

In this online discussion, the panellists discussed how literary and visual arts can highlight issues around intergenerational trauma, migration and the politics of belonging from post-colonial perspectives. The title was derived from Senzeni Marasela's installation *Black Family Archive*, which was part of *Waiting for Gebane*, Marasela's solo exhibition at Zeitz MOCAA.

**AFTER DARK** As pandemic restrictions eased, Zeitz MOCAA introduced in-person events for small groups.





**A GATHERING** Zeitz MOCAA Executive Director & Chief Curator Koyo Kouoh addresses guests at one of the in-person programmes held at the museum.

**ONLINE PANEL DISCUSSION:**

**Home Is Where the Art Is: Art, Resistance, Civic Engagement and the Formulation of Public Space**  
16 September 2021

Participants: Rita Sitas, Bushy Wopp and Mabel Mnensa, moderated by Storm Janse van Rensburg

Whether it is the bustling market, the edge of the road, the beachfront, the quiet open air or the noisy congested city centre, demarcations of public space are complex and contested. The boundaries around public spaces are often marked by different types of landscapes and landmarks. Panellists were asked to discuss how access is granted as well as to explore questions of how we navigate outside spaces in a manner that makes us and others feel safe and what role art plays in public space.

**ONLINE PANEL DISCUSSION:**

**Unfinished Camp: What Is the Future of Art in A De-Centralised World?**  
23 September 2021

Facilitators: Storm Janse van Rensburg and Tandazani Dhlakama

Participants: Naomi Lulendo, Helena Uambembe and The Botswana Pavilion, moderated by Thulile Gamedze

In anticipation and related to the launch of the Unfinished Camp project in September 2021, Zeitz MOCAA hosted a panel discussion with the two artists and collective that the museum invited to be part of the initiative. The art initiative of Unfinished is an alliance of nine international art organisations driven by the conviction that the next generation of artists should have a seat at the table as we envision the future of ethical technology. Unfinished Camp aims to provide a global platform for the voices of young artists, gathering them periodically for face-to-face meetings (hence the name 'Camp').



**JIEKER** A performance by Thania Petersen, with the Young Men Sporting Club Malay Choir and Sautur-Rahaan Nasheed Group, which took place in the Zeitz MOCAA Atrium bowl on 18 March 2022.

**PERFORMANCE:**  
**Home Is Where the Art Is: Something in Return**  
 30 October 2021

Facilitators: Storm Janse van Rensburg and Beata America  
 Participants: Garth Erasmus, Marie Pauw, Jill Trappler, Charles Palm and hashtag\_blacknoise (Jacques Van Zyl)

To celebrate and commemorate the *Home Is Where the Art Is* exhibition, which ended on 31 October 2021, 'Something in Return' invited an ensemble of musicians, led by Cape Town-based veteran visual artist and musician Garth Erasmus, to gather in the Zeitz MOCAA Atrium to engage with the acoustic characteristics of the space and showcase a special programme of structured, improvised music. The musicians engaged in improvisation and a workshop followed by a free improvised performance with composer Garth Erasmus on ghorrah bow, overtone flute, saxophone and live

electronics; Esther Marie Pauw on flute; Jill Trappler on the weaver's loom (spinning wheel); Charles Palm on the analogue synth and electronics; and hashtag\_blacknoise on proto electronics.

**PUBLICATION LAUNCH:**  
***Home Is Where the Art Is***  
 19 February 2022

Facilitators: Storm Janse van Rensburg and Tiffany Andrews

The *Home Is Where the Art Is* (2020) exhibition was encapsulated into a publication of the same title, compiled by Senior Curator & Head of Curatorial Affairs Storm Janse van Rensburg and renowned art editor and writer Alexandra Dodd, with design led by Naadira Patel of softwork studio. A deluxe, 500-page, full-colour volume of nearly 2 000 artworks, the publication also features inspiring essays by academic and cultural theorist Ashraf Jamal and culture writer Neo Maditla. The book was launched at the

Zeitz MOCAA booth (booth H12) at the Investec Cape Town Art Fair in February 2022.

## RESEARCH GATHERING:

### Invocations #1

18-19 March 2022

Facilitators: Koyo Kouoh, Storm Janse van Rensburg, Thato Mogotsi and Beata America

Participants: Nobuhle Ashanti, Shiraz Bayjoo, Thulile Gamedze, Bongani Madondo, Atiyah Khan, Traci Kwaai, Nomusa Makhubu, Siyabonga Mthembu, Luvuyo Equiano Nyawose, Thania Petersen, Meghna Singh, Ari Sitas and Ilze Wolff

Convenors: Natasha Ginwala and Bonaventure Soh Bejeng Ndikung, with Michelangelo Corsaro

Invocations #1 was a two-day gathering of artists and thinkers participating in a series of conversations and reflection around key themes related to the Indian Ocean. Hosted by Zeitz MOCAA, this research phase of the guest-curated group exhibition *Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora* also included a special performative manifestation, 'JIEKER', by Thania Petersen in collaboration with The Young Men Sporting Club Malay Choir and Sautur-Rayhaan Nasheed Group that was presented on Friday, 18 March 2022, in the Atrium bowl of the museum. Both days featured a robust dialogue between a multi-disciplinary cohort of cultural practitioners of African and Asian descent. The project centred the Indian Ocean as a site to investigate, unpack and shed light on some of the smaller and bigger historical, cultural and linguistic links between the African and Asian continents.

## CONSCIOUS COLLABORATION

In-person programmes became a space for collaborative conversations and insightful reflections amongst artists and experts.





**ARTISTIC KEEPSAKE**

The landmark exhibition *Home Is Where the Art Is* (2020) was accompanied by an eponymous full-colour publication.

**WHEN WE SEE US  
WEBINAR SERIES**

29 March 2022 –  
Ongoing

Facilitators: Koyo Kouoh,  
Thato Mogotsi and  
Tandazani Dhlakama  
Participants: Thelma  
Golden, Divine Fuh,  
Kimberly Drew, Nomusa  
Makhubu and Dr Felwine  
Sarr

Conceived by Zeitz  
MOCAA in collaboration  
with the Institute for  
Humanities in Africa  
(HUMA) at the University  
of Cape Town (UCT), the  
When We See Us  
Webinar Series is a  
multi-vocal online  
discursive programme  
that preceded the major  
landmark exhibition that  
opened at Zeitz MOCAA  
in November 2022. The  
eponymous exhibition  
and its accompanying  
programming, including  
the webinar series, aim  
to unveil the deeper  
historic contexts and  
networks of complex  
and underrepresented  
artistic genealogies that  
stem from African and  
Black modernities and

span several generations  
from the early 20th  
century to the present.  
The webinar takes place  
on selected Tuesdays via  
Zoom and continues  
through the show's run.

**PUBLICATION:  
*Home Is Where the Art  
Is***

The *Home Is Where the  
Art Is* (2020) exhibition  
was encapsulated into a  
publication of the same  
title, compiled by Senior  
Curator & Head of  
Curatorial Affairs Storm  
Janse van Rensburg and  
renowned art editor and  
writer Alexandra Dodd,  
with design led by  
Naadira Patel of  
softwork studio. A  
deluxe, 500-page,  
full-colour volume of  
nearly 2 000 artworks,  
the publication also  
features inspiring essays  
by academic and  
cultural theorist Ashraf  
Jamal and culture writer  
Neo Maditla. The book  
was launched at the  
Zeitz MOCAA booth  
(booth H12) at the  
Investec Cape Town Art  
Fair in February 2022.

## MUSEUM FELLOWSHIP PROGRAMME

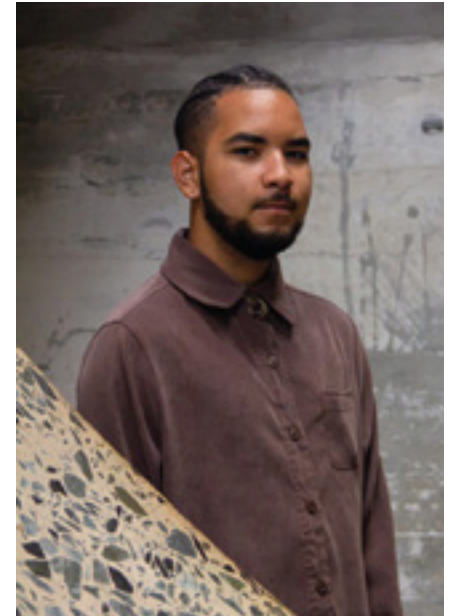
### THE ZEITZ MOCAA & UNIVERSITY OF THE WESTERN CAPE (UWC) MUSEUM FELLOWSHIP PROGRAMME

Launched in February 2022, this year-long programme was developed to educate and contribute to the development of a new generation of art and museum professionals from Africa. With the aim to foster the growth of curatorial practice and advance scholarship on contemporary art discourse from the continent, the programme offers fellows exposure to museum practice facilitated by Zeitz MOCAA senior staff and underpinned by rigorous academic scholarship at the University of the Western Cape's (UWC) Department of History and Centre for Humanities Research (CHR). The pan-African programme is modelled on a one-year tenure where selected fellows study and work with both institutions towards an accredited BA Honours qualification. The 2022 fellows included Rory Tsapayi from Zimbabwe, MIREMBE from Uganda and Motlalepula Phukubje and Monique du Plessis, both from South Africa. The 2022 programme was made possible through the generous support of the AKO Foundation and Africa No Filter.

### REGISTRAR

The Registrar and Collections Management department achieved major milestones in the 2021–2022 financial year. The de-installation and return of the landmark exhibition *Home Is Where the Art Is* was administratively and logistically challenging for the department and involved complex planning that resulted in innovative solutions.

One aspect of the de-installation plan involved recruiting and training a group of casual workers,



(Clockwise from top left)  
**FUTURE ARTISTES** The first fellows of the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme: Motlalepula Phukubje, Rory Tsapayi, Monique du Plessis and MIREMBE.





**SHOOTING DOWN BABYLON** An installation view from the Tracey Rose retrospective exhibition, held across three floors of Zeitz MOCAA in 2022.

which informed our strategies relating to staff capacity for future projects. We developed new approaches towards large-scale or complex projects where additional capacity was required, such as Tracey Rose's *Shooting Down Babylon* and the group exhibition *Indigo Waves and Other Stories*, and were able to re-engage with two of the casual workers from the *Home Is Where the Art Is* cohort.

During the de-installation of Alfredo Jaar's *The Rwanda Project*, the department requested the entire Zeitz MOCAA & UWC Fellowship cohort to be part of the process, providing the fellows with hands-on art-handling training and experience. This coincided with the implementation of newly developed processing systems that were more efficient and subsequently perfected. Tracey Rose's *Shooting Down Babylon* exhibition provided us with conservation challenges as several of her artworks are comprised of unusual mediums that

required non-conventional care. This gave us a greater sensitivity towards non-traditional artworks and artwork care, which were utilised in the *Indigo Waves and Other Stories* exhibition and further challenged the department to find innovative ways to produce, process and care for non-traditional artworks and installations. A highlight was the installation of Sancintya Mohini Simpson's *Vessels*, which made use of a large amount of soil that required a unique pre-treatment aspect as traditional methods (heat/freezer treatments) were not suitable. The solution was simple and effective and made use of specific quantities of non-toxic dry chemicals mixed into the soil, which the artist has now included in the installation manual for future iterations of the installation.

During the same period, the Registrar was able to complete a research visit to Johannesburg and establish peer-to-peer networks with

colleagues at Wits Art Museum, Joburg Contemporary Art Foundation (JCAF) and the Constitutional Court Art Collection. We hope to further develop these connections for the purposes of knowledge sharing and greater collaboration.

### EXHIBITION MANAGEMENT

The Exhibition Management department has embraced a spirit of research, knowledge sharing and collaboration. This was key to producing several large-scale and complex exhibitions and installations. Tracey Rose's retrospective, *Shooting Down Babylon*, occupied 2 000sqm of gallery space across three floors, requiring a high level of exhibition production and project management. In the same vein, the department, in

conjunction with key individuals, began the production of one of the largest installations in the Atrium Bowl to date — that of *The Five Continents of All Our Desires* by Malagasy artist Joël Andrianomearisoa.

During the de-installation of *Alfredo Jaar: The Rwanda Project*, the department was able to reflect on the success of the exhibition's installation, having engaged with field professionals from Jaar's team via Zoom. The team managed to produce the artist's meticulous vision despite the on-site absence of his mandatory representatives and the artist himself due to the pandemic. The production of *Indigo Waves and Other Stories* saw the team engage with 15 artists and produce several complex and medium-defying installations

**BEHIND-THE-SCENES** A rare glimpse of the Exhibition Management team installing works for the *Indigo Waves and Other Stories* (2021) exhibition.





**ON THE RECORD** Zeitz MOCAA curators preparing materials for the archival cases, which formed part of the Johannes Phokela 2021 exhibition titled *Only Sun in The Sky Knows How I Feel – (A Lucid Dream)*.

within the strict parameters of the museum's pandemic protocols. This included hosting an on-site workshop for the artist Hasawa's highly technical installation of his artwork *Silent Poets*.

In the spirit of research, the Exhibition Manager embarked on a trip to Italy and Switzerland, where she visited several museums and numerous field professionals to consult and gain knowledge about sophisticated gallery lighting systems. The trip assisted in realising a future multi-phase gallery lighting upgrade, which, in its early stages, has begun with the implementation of wireless lighting remote controls in the galleries. To further the ethos of knowledge sharing, the department was invited to host several membership engagements. These talks delved into detailed information and in-depth documentation of behind-the-scenes exhibition production processes. The talks granted access to an otherwise inaccessible and somewhat invisible part of the department's work and were well-received by members in attendance.



**ART SCHOOL** Zeitz MOCAA Head of Education Liesl Hartman discusses an artwork with primary school learners at one of the ongoing schools' programmes held at the Centre for Art Education.

## OVERVIEW

How to become a thriving museum with thriving communities. This was the refrain that guided the Centre for Art Education (CFAE) as it focused on reviving programmes coming out of the pandemic in the latter half of 2021 and beginning anew in 2022.

The CFAE team remained committed to providing diverse programming that catered to audiences from all parts of Cape Town and beyond. Our regular programmes, designed for families, schools, teens, teachers and adults, experienced a gradual increase in attendance as 2021 ended. With renewed energy in 2022, we focused on restoring visitor numbers and engaging actively with community NGOs, projects and partners to ensure accessibility to the museum.

The CFAE's collaborations with the City of Cape Town continued, providing support for emerging artists and paving the way for potential future collaborations. We conceptualised and planned exciting initiatives, such as the MOCAA Art Club (M A C) pilot programme for teenagers that began post-reporting period, the grade 12 programme inspired by the work of Tracey Rose, the Zeitz MOCAA Mobile Museum (ZM<sup>MM</sup>) project and renewed discussions on creating the museum's first children's books. We look back on this period with gratitude, particularly the January and April 2021 Canvas Collaboration workshops, supported by the Kevin and Patricia Atkinson Trust. It was also a time of reflection and remembrance as we mourned the passing of Marilyn Martin, a trustee of the Trust, who played a significant role in supporting CFAE's art education initiatives with her donation of canvases.

As the year concluded, our regular programming, such as the Children's Holiday Programmes and Family Learning Workshops, received encouraging support from regular and new attending families. The Zeitz MOCAA Lalela Programme (Lalela Programme) also witnessed improved attendance from participating schools. I can look back on the year as extremely productive, and the CFAE team and I continue to have a positive outlook on the future.

## LIESL HARTMAN, HEAD OF EDUCATION



**L-O-V-E ART** Grade 9 Salt River High Lalela Programme learners.

**NUMBERS**

**JULY TO DECEMBER 2021**

During the period under review, the museum experienced a decline in numbers due to fluctuating COVID-19 infections and the implementation of lockdown measures. The majority of schools and organisations refrained from sending groups for tours or workshops to the museum, however, the CFAE was still able to host masterclasses for the City of Cape Town Emerging Artist Programme, engaging with 20 artists across two days in November 2022, post this reporting period. Additionally, a few educational groups visited for tours and occasional workshops. Attendance remained low, with groups generally consisting of less than 10 participants, specifically for the Children’s Summer Holiday Programme.

Between July 2021 and June 2022, the Lalela Programme recorded a total of 220 participants. The total number of participants for the CFAE from July to December 2021 was 92, however, in January 2022, the CFAE saw an increase in numbers as many schools resumed in-person classes. As the year progressed, the numbers improved further (see table on opposite page) with the return of schools for tours and workshops, injecting life and energy back into the CFAE.

	<b>January to March 2022</b>	<b>April to June 2022</b>
Primary (grades 1-7)	80	526
High (grades 8-12)	800	475
Tertiary	109	47
Other (International)	72	135
Teacher Workshops	0	137
Family Learning	15	42
Lalela	685	865
Community Collaboration	52	223
Holiday Programme	38	49
Visitors	71	13
Meetings	32	16
<b>Totals</b>	<b>1 954</b>	<b>2 528</b>



**POWERFUL TALISMAN** Children display the talismans created during the CFAE Family Learning Workshop inspired by artist Thania Petersen's artwork *In Defense of Our Memories* (2019).

## FAMILY PROGRAMMING

### FAMILY LEARNING WORKSHOPS

The CFAE's Family Learning Workshops take place on the last Saturday morning of each month. This is our most successful programme for Zeitz MOCAA families. Led by Amy Cornfield, the workshop is aimed at parents/guardians and children from the age of four who spend two-and-a-half hours in an activity inspired by an artist or the content of an exhibition showing in the museum.

### CHILDREN'S HOLIDAY PROGRAMMES

Holiday programmes have been a continued success as young Zeitz MOCAA visitors spend part of their school holidays engaging in creative activities, from large expressive paintings and drawings to small, beautifully crafted objects. Ten workshops were offered over a period of five days during the Summer 2021 and Autumn and Winter 2022 programmes.

### MOCAA ART CLUB

The MOCAA Art Club (M A C) is the first programme created specifically for teenagers from diverse backgrounds who are in grades 9 through 11. The first M A C is set to launch in July 2022, post this reporting period, where participants will attend club sessions twice a month on Saturday afternoons and work towards their own exhibition inspired by the artists and art in the museum.

### MEMBER EXCLUSIVE:

#### ASSRA Children's Storytelling Event

In January 2022, the CFAE hosted its first children's storytelling event for members' children. The Scheryn Arena was transformed into a magical space with cardboard trees and colourful beanbags, where

children were encouraged to not only listen but also participate in the story of Nomatsikiri, a story by Yonela Doda created for the 2019 exhibition for children titled *And So the Stories Ran Away...* (ASSRA). The 10 children and their parents/guardians were treated to marshmallows and hot chocolate and then invited to decorate their own story pillows to take home.

#### **MEMBER EXCLUSIVE: Gold and Gracious**

The second member event hosted by the CFAE took place in April 2022. Participants responded to the artist Goldendean's *Soft Vxnxs*, an installation in the museum's Atrium bowl, by creating their own anatomical forms from play dough and gold balloons.

#### **SCHOOLS PROGRAMME**

##### **SCHOOL VISITS AND WORKSHOPS**

The CFAE continues to offer regular tours and workshops to local, national and international schools. In 2022, the

number of groups increased significantly as schools returned to a new normal and allowed learners access to public spaces to enrich their learning experience.

#### **MOCAA ON THE MOVE: Making Museums**

Throughout the year, the visiting schools' programme has been implemented successfully in five schools. Primary school learners, aged nine to 12 (typically grades 4 to 7), have participated in full-day workshops facilitated by CFAE staff. These workshops have included a range of theoretical and practical activities aimed at fostering an understanding of museums, specifically art museums. In addition to the workshops, educators from the participating schools have been provided with a comprehensive teachers' workshop pack. This resource allows them to extend the workshop activities and offer the same learning experience to other learners within their school.

The workshops have received overwhelmingly positive feedback and have proven to be a tremendous success.

#### **THE TRACEY ROSE GRADE 12 PROJECT** March–June 2022

On 28 March 2022, the inaugural group of grade 12 learners from various public and private high school art departments across Cape Town embarked on their first of four workshop days at the CFAE. The workshop focused on the monographic Tracey Rose exhibition, *Shooting Down Babylon*. Over the course of three days, the learners delved into discussions and participated in creative activities inspired by the artist's work. The culmination of their engagement was *WALKING THE PERIPHERIES*, an exhibition showcasing their artistic responses to Tracey Rose's work. The exhibition was documented in a full-colour catalogue, encompassing artist statements and images

**ROSE-TINTED LENS** Grade 12 learners participated in a practical workshop session, creating a collective piece inspired by the work of South African artist Tracey Rose.





**TEACHER TRAINING** Teachers from the Western Cape Education Department, West Coast District. The CFAE team facilitated this practical and theoretical workshop inspired by the Zeitz MOCAA Kentridge Learning Materials for teachers.

of each artwork. A special highlight for the grade 12 artists was the privilege of receiving a face-to-face critique of their artworks by Tracey Rose herself. The project was celebrated at the exhibition opening, which was attended by parents and representatives from participating schools.

As part of this programme, a workshop was also conducted for 36 high school (grades 8-12) art teachers. Each teacher received a comprehensive learning and teaching resource specifically designed for high school learners. Additionally, a 19-minute film documenting the project was produced, capturing the journey and outcomes of the programme.

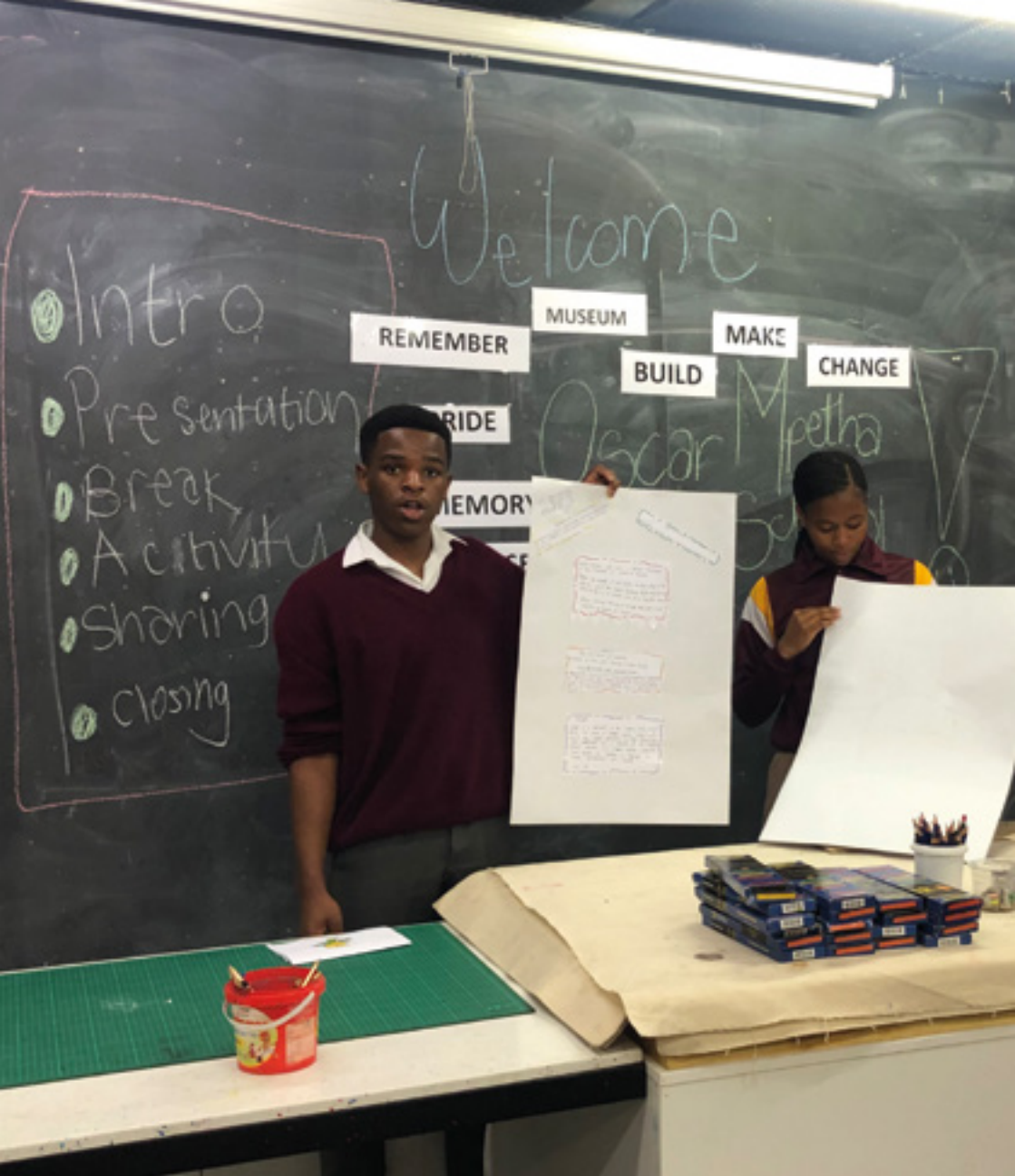
### TEACHER TRAINING WORKSHOPS

The CFAE is committed to supporting and enriching the work of teachers and art teachers, providing them with valuable workshops throughout the year. Our aim is to support the South African Creative and Visual Arts curriculum content while also prioritising the well-being of teachers by encouraging creative exploration of unconventional mediums not typically utilised in a regular classroom setting. We also provide teachers with dedicated time to reflect on their practice.

During the past year, the CFAE organised several teacher workshops that catered to different groups of educators. These included:

- Two workshops for 81 Intermediate (grades 4-6) and Senior Phase (grades 7-9) teachers in the West Coast school district. These workshops drew inspiration from the artwork of William Kentridge and each participating teacher received the William Kentridge resource pack created by the CFAE.
- In May 2022, a workshop tailored for high school art teachers was held to introduce the Tracey Rose resource pack. A total of 36 teachers from across the greater Cape Town area attended the workshop, with the provided materials enthusiastically received.





**MORE THAN A MUSEUM**

Learners participating in one of the interactive workshops as part of the Zeitz MOCAA Mobile Museum project.

- A workshop for 20 primary (grades 1-7) and high school teachers was offered in June 2022. This workshop focused on various fabric painting techniques, allowing teachers to create commemorative cloths inspired by reflections on the losses and triumphs experienced during COVID-19.

By offering these diverse workshops, the CFAE aims to empower and support teachers in their professional growth while fostering a nurturing environment for creativity and self-expression.

**COMMUNITY COLLABORATION**

**ZEITZ MOCAA MOBILE MUSEUM**

The inception of the Zeitz MOCAA Mobile Museum (ZM<sup>MM</sup>) project took place in May 2020, driven by the institution’s unwavering vision to foster greater accessibility. This ambitious initiative was led by the CFAE and built upon the museum’s ground-breaking curatorial efforts, which had already garnered recognition for its expanding critical and educational programming. The ultimate goal of the mobile museum was to materialise a platform that would facilitate dialogue, collaboration and creative expression among diverse groups and individuals. Using African art and its diaspora as a catalyst for exchange and reciprocal learning, the aim of the project is to further develop programmes beyond the confines of the museum building and engage with underserved communities.

Generous funding was pledged by the Stavros Niarchos Foundation and the Art Mentor Foundation in Switzerland, enabling the realisation of this visionary endeavour. In March 2022, the CFAE sought the expertise of community architect Kevin Kimwelle to contribute to the research and design of the project. Kimwelle presented a comprehensive research strategy, outlining a generative design process set to commence in July with the input of social designer Jake Quintens. Together, they embarked on a research journey that involved interactive workshops with various school and community groups, with a primary focus on answering essential questions: What does it mean for a museum to be accessible to all? What products and processes can we put in place to increase accessibility?

**TERMS 3 & 4 2021**



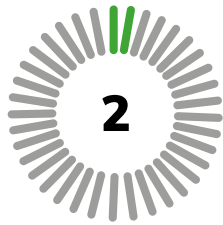
**UNIQUE LEARNERS IN LALELA PROGRAMME**



**CITY BOWL SCHOOLS**



**PRIMARY SCHOOLS**



**HIGH SCHOOLS**

No.	School	Grades
<b>Primary Schools</b>		
1	Dryden Street Primary	4-6
2	Ellerton Primary	5
3	Prestwich Street Primary	4-7
4	St Paul's Primary	4-7
5	Mary Kihn (School for Partially Hearing Children)	Mixed ages
<b>High Schools</b>		
6	Harold Cressy High	8
7	Salt River High	8

**ZEITZ MOCAA LALELA AFTER-SCHOOL PROGRAMME**

**About**

Lalela is an NGO that uses educational arts to teach life skills and foster positive change in youth from under-resourced communities. Its mission is to spark creative thinking and awaken the entrepreneurial spirit. The CFAE hosts a Lalela satellite programme for learners in grades 4 to 8 from seven schools in the City Bowl area. The programme provides a safe space for self-expression, exploration, connection and growth.

**Team**

In June 2021, art facilitator and curriculum writer Amy Cornfield joined Lalela as the new Zeitz MOCAA Programme Manager and Community Art Facilitator. Cornfield brings her expertise to further enhance the programme's impact. Siyolisi Bani continues to work as a Community Art Facilitator alongside Cornfield.

**Museum & Mobile**

As COVID-19 restrictions eased in term 3, we eagerly resumed in-person teaching with a hybrid approach at both the museum and in schools. Three schools had the opportunity to participate in classes at the museum while the team went on-site to four others. Adhering to the COVID-19 guidelines, our on-site classes at the museum maintained a maximum of 20 learners per class. With the arrival of term 4, the museum resumed its regular operations, welcoming the return of all our partner schools.

**New Learners**

After a prolonged period of remote teaching due to the pandemic, the CFAE welcomed many new faces to the Lalela Programme, particularly in our high school classes. At the start of the third term, the team organised a recruitment presentation for the entire grade 8 year at Harold Cressy High School. This presented an opportunity to introduce Lalela and showcase the enriching experiences and creative opportunities available to learners.

**Curricula**

With our newly established classes, we kicked off term 3 with the curriculum 'Innovation Nation' across all our schools. The primary objective of this curriculum

is to create a safe, positive and creative learning environment. We selected a few schools to participate in the 'Kinetic Art Wire Portraits' curriculum, where learners transformed contour drawings of each other into wire sculptures. To conclude the year, all schools engaged in the 'Dala for Dala' curriculum, which encouraged free expression and play using Dala art materials and a creative response to the concept of 'doing it your way'.

#### Exhibition Visit

Home Is Where the Art Is  
16 September 2021

Learners from Prestwich Street Primary were able to visit the *Home Is Where the Art Is* exhibition. After the visit, they expressed their feelings elicited by the artworks they encountered through drawing. The vibrant array of artworks and the inclusive nature of the exhibition, where anyone could submit a work, created a sense of accessibility and sparked boundless possibilities in

the minds of the learners.

#### Special Workshops & Collaborations

*Heritage Day: Thania Petersen – From Me To You*  
21–23 September 2021

Towards the end of term 3, in connection to Heritage Day, we conducted workshops inspired by Zeitz MOCAA artist-in-residence Thania Petersen with classes from Dryden Street, Ellerton and Prestwich Street Primary schools. In response to Petersen's artwork *In Defense of Our Memories*, the learners created their own talisman with a secret positive message or prayer written inside for someone in their life in need of good luck, healing or protection. These workshops encouraged a moment of heartfelt reflection for the learners.

*Ofentse Seshabela – When Fire Meets Paper*  
18 October –  
10 November 2021

As term 4 began, we collaborated with

South African artist Ofentse Seshabela from the Eclectica Gallery. Learners were introduced to smoke drawing as a technique and learnt about past and contemporary artists who utilise this method. Inspired by Seshabela's work, they were encouraged to create their own smoke drawings, using leaves to create an impression or employing a reductive approach to depict a pair of scissors, depending on their age group. The learners found joy and fascination in using candles to create the smoky area on paper, expanding their understanding of artistic possibilities and exposing them to new forms of expression. The opportunity to meet and collaborate with an artist proved to be a valuable and enriching experience.

**Special Programmes**  
24 September 2021

The V&A Waterfront invited the Lalela Programme to collaborate with street artist Aweh Amigo to create an eco-



energy-themed mural at the Ridge Building. On Heritage Day, we organised a special workshop with a group of high school learners from Harold Cressy and Salt River High to design elements for the mural.

**Holiday Programmes**  
4-7 October 2021

During the October Holiday Programme, the group of learners from Harold Cressy and Salt River High worked with Aweh Amigo to paint the murals they helped design for the Ridge Building. Additionally, high school learners from other Lalela programmes

in Hout Bay and Masiphumelele came on outings to the museum during their holiday programmes to visit the Atelier space and engage with art activities developed for the Heritage Day workshops and that were inspired by artist-in-residence Thania Petersen.

**LET'S GET CREATIVE** Lalela Programme learners from St Paul's Primary School express themselves freely in response to the concept of 'Dala', 'doing it your way'.

## TERMS 1 & 2 2022



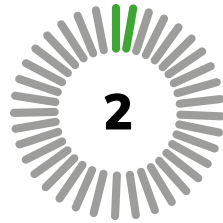
**UNIQUE LEARNERS IN LALELA PROGRAMME**



**CITY BOWL SCHOOLS**



**PRIMARY SCHOOLS**



**HIGH SCHOOLS**

No.	School	Grades
<b>Primary Schools</b>		
1	Dryden Street Primary	4-6
2	Ellerton Primary	6
3	Prestwich Street Primary	4-7
4	St Paul's Primary	4-7
5	Mary Kihn (School for Partially Hearing Children)*	Mixed ages
<b>High Schools</b>		
6	Harold Cressy High	8-9
7	Salt River High	9

\*Mary Kihn discontinued at the end of term 1.

### Attendance

Schools returned to normal at the start of 2022 with learners attending school every day. The Lalela Programme followed suit, with the same learners attending each week.

### Curricula

In 2022, the theme for Lalela was 'An Art Odyssey', with an exploration of the concepts 'Blast Off' in term 1 and 'Journeying Deeper' in term 2. These terms focused on imagination development. The year commenced with the collaborative curriculum 'Creation Nation', which established class dynamics and the creation of class rules. In 'Interstellar Me', learners personified themselves as planets from outer space while 'Dreamscaping' took them on a voyage into their subconscious, where they created photomontages of their dream selves. Term 2 ended with 'African Folktales', inspired by the work of Lady Skollie, where learners depicted characters from African folktales in their artworks.

### Exhibition Visits

Two Together, Soft Vxnxs And Cosmic Alphabet  
Various dates in March 2022

Whenever possible, we delight in taking our learners to explore the art exhibitions in the museum. This privilege is granted as a reward at the end of a term. The learners love these visits, where they can immerse themselves in the world of art. It is always an exciting and meaningful experience for them, exposing them to diverse art forms and opening their minds to new possibilities of artistic expression. In particular, Soft Vxnxs resonated deeply with the learners. The interactive nature of the soft, inflated form that they were allowed to touch and embrace defied the usual taboo surrounding physical contact of artworks. Engaging the learners in a guessing game about the form further served as a springboard for meaningful

discussions about gender identity and politics.

iimpundulu zonke ziyandilandela And Other Artworks  
11–15 April 2022

At the start of term 2, we carried out a week of exhibition visits. The learners had the opportunity to draw Nicholas Hlobo's *iimpundulu zonke ziyandilandela* and respond artistically to other pieces they encountered. It is gratifying to immerse the learners in the museum environment and foster their engagement with the artwork on display.

**Holiday Programmes**  
*Human Rights Day*  
28–31 March 2022

During the March holidays, we organised a thought-provoking Human Rights Day-themed programme at the V&A Waterfront's

Makers Landing.

*June/July Holiday Programme*  
Week 1: 28 June – 1 July 2022  
Week 2: 5–8 July 2022

The theme for the June/July Holiday Programme, which took place at the CFAE, was bullying. Building on the positive response from our previous holiday programme, we decided to mix our schools and age groups again. Over two weeks, the learners engaged in various group, partner and individual projects that deepened their understanding of bullying dynamics. In the first week, they created photo-haikus and anti-bullying time machines. In week two, they designed anti-bullying posters using print-making techniques and mixed media. The final project fostered connections as they worked in pairs and

crafted heartfelt gifts for their partners, expressing gratitude and appreciation. It was remarkable to witness the learners' enthusiasm and aptitude for three-dimensional work. The holiday programme provided an extended period for growth and development.

#### **Special Programmes & Events**

*Makers Landing Youth Day Event*  
16 June 2022

We were honoured to be invited to collaborate with the V&A Waterfront to hold a Youth Day event hosted at Makers Landing. We conducted a workshop for the Lalela Leadership Programme with incoming learners from Vista High School, who joined the Lalela Programme post this reporting period. A public art activation took place in another area at Makers Landing at the same time.



**ART-ITECTURE** Lalela Programme learners from Prestwich Street Primary School engage with the museum's architecture.



**ART FOR ALL** Lalela Programme learners from Prestwich Street Primary School enjoy a drawing session in response to the 2020 *Home Is Where the Art Is* exhibition.

**Special Artist Talk & Performance: Hasawa**  
1 July 2022

During the holiday programme, the learners had a remarkable experience when one of the artists from the *Indigo Waves and Other Stories* exhibition, Hasawa, surprised them with an impromptu talk and performance. Dressed in traditional ritual attire with a painted face, he led the learners to his installation on the second floor, where they sat and watched him perform, connecting with the sense of ritual and the otherworldly atmosphere he created. The sculptured forms of natural wood fascinated the learners, who seemed to grasp the spiritual significance of the space. Being situated at Zeitz MOCAA, the learners on the programme are afforded privileged opportunities to engage with artists and art that are otherwise inaccessible.

**CANVAS COLLABORATION**

The Canvas Collaboration workshops, which commenced in January 2020, continued to thrive with subsequent offerings in January 2021 and April 2021. These two-week workshops, expertly co-ordinated by Jill Trappler, transformed the CFAE classrooms into shared artist studios, characterised by focused painting, drawing, experimentation with materials and profound discussion while also fostering informal conversations and exchanges with Zeitz MOCAA visitors who were granted access to the spaces during designated times throughout the two-week period. Amongst the participating artists were Randy Hartzenberg, Wonder Martinus, Lionel Davis, Barbara Voss, Anthony Cawood, Lionel Bakupa and Theko Boshomane.

## HOSTING & PARTNERSHIPS

### University of Cape Town: Critical Health Humanities and the Arts (CHHA) March and April 2022

The CFAE took great pride in hosting the University of Cape Town (UCT) Faculty of Anthropology interdisciplinary MPhil Programme in both March 2021 and 2022. Under the guidance of Prof Susan Levin, Head of Anthropology, and Dr Steve Reid, Director of Primary Health Care at UCT, the participating candidates were warmly welcomed to the museum for the CHHA introductory session at the CFAE. The candidates received a curated museum tour with a focus on Tracey Rose's *Shooting Down Babylon* exhibition and, in April, the CFAE again hosted the group for a body mapping workshop with Jane Solomon that focused on how trauma

manifests in the body.

### City of Cape Town Art Therapy Sessions for People from Shelters June 2022

Facilitators: Mara Fleicher and Richard Kilpert

Commissioned by the City of Cape Town, six workshops of 120 participants for the community of safe houses around Cape Town took place at the CFAE. The sessions commenced with introductions and an engaging activity called 'Picasso Portrait', which encouraged participants to embrace confidence and express themselves through mark-making on paper. This was followed by a heart-mapping activity that led up to the main highlight where participants paired up to trace their profile shadows. Utilising the insights gained from the heart maps, they then filled in their profiles. Sharing their portrait heart

maps became a deeply emotional experience for many, with some feeling overwhelmed. The most impactful and rewarding moments were when participants — many for the first time — acknowledged their own achievements, affirming to themselves and their peers the positive outcomes and self-affirmation that fuelled their determination to remain drug- or crime-free. With some still in the midst of their transformative process, this brought forth intense emotions for them. The museum tour proved to be a profoundly significant experience for all the participants as it validated their access to art and cultural spaces. Notably, participant Xolile Greyphis Ngumla shared a special connection with the museum building, having worked there in the 1980s when it was a grain silo. For him, it felt like a fresh start that signified new beginnings and opportunities.



### WCED/KKNK Support Learning and Teaching Videos For Grades 8 & 9 April 2022

The CFAE made a valuable contribution to the online Creative Arts resource produced by the Western Cape Education Department (WCED). A series of eight videos were filmed in the Zeitz

MOCAA boardroom, aimed at introducing various aspects of visual literacy. These videos will serve multiple purposes: fostering the development of visual literacy skills, promoting careers in the arts and providing insight into the arts economy. Artists Thania Petersen and Andrew Putter were interviewed to offer a

glimpse into their artistic practices, providing teachers and learners with an authentic understanding of what it truly means to be a practising artist. The launch of the videos took place at the Klein Karoo Nasionale Kunstefees (KKNK) Arts Festival in Oudtshoorn in April, post this reporting period.

### PARTNERING FOR EDUCATION

Educators from the Western Cape Education Department participate in a teacher training workshop facilitated by the Centre for Art Education.



**VANTAGE POINT** Interesting angles provide a different perspective of the architectural feat achieved with the reimagining of the Zeitz MOCAA building.

## OVERVIEW

The Department of Institutional Advancement plays a critical role in the museum's progression, overseeing fundraising events, stakeholder relations, publications, public relations and donor engagement. By securing financial support, organising engaging events, nurturing relationships with stakeholders, producing publications and implementing effective communication and marketing strategies, the department ensures the museum's continued growth, fosters community involvement and raises awareness about its mission and initiatives. Through its multifaceted efforts, the department contributes significantly to the museum's success in engaging diverse audiences and advancing contemporary art from Africa and its diaspora.

The post-pandemic strategy for Institutional Advancement, which was one of the departments most hard hit by the impacts of the coronavirus as it heavily relies on public-facing engagements to fulfil commitments, was to reinforce its staff contingent and external support network of service providers. During the period under review, crucial roles, including that of Head of Institutional Advancement, Communications & Marketing and Philanthropy, remained vacant.

The team worked tirelessly to achieve its objectives of increasing the museum's visibility, reputation and attendance post-pandemic; building and driving relationships with local and international media as well as key partners and stakeholders; positioning the institution as a unique space that provides one-of-a-kind exhibitions and programming that deliver a deeper understanding of contemporary art within the context of Africa and its diaspora; and promoting the museum as an institution that advances the knowledge, appreciation and preservation of art, personal liberties, equality, freedom of speech and expression, and democracy.




In early 2022, the museum made key strategic hires, including Claire Breukel as Senior Advisor to the Zeitz MOCAA Global Council and American Friends of Zeitz MOCAA groups. Breukel's knowledge of institutional structures was integral to aligning the external and internal teams to the department's strategy and her background in international donor cultivation proved advantageous as the museum worked towards its first large post-COVID fundraising event, the Zeitz MOCAA Gala Dinner + Party, which was held post-reporting period.

As the year progressed, additional roles were filled and the department continues to adjust its strategy to accommodate the changing post-pandemic needs of museum visitors and stakeholders. For the next financial year, I have great confidence that the team at Institutional Advancement will be well-rounded to successfully face the various challenges of the post-pandemic and ever-changing digital landscape of the media, marketing and fundraising sectors in which the department operates. Their strength and commitment during unabated challenges and their continuous drive for improvisation and problem-solving, are awe-inspiring and I look forward to another successful year working beside them.

**ZAINAB SLEMANG VAN RIJMENANT, INTERIM  
HEAD OF COMMUNICATIONS & MARKETING, AND  
MANAGING PARTNER, CHIMERA CREATIVE**

**SPUN** Designed by Thomas Heatherwick, the architect behind the reimagining of the museum building, the Spun chairs outside Zeitz MOCAA provide a playful respite before entering the museum.





**GRAND ENTRANCE** The Track Shed at the museum's entrance serves as an arrival area.

## MEMBERSHIPS

Membership enrolment has proven to be a valuable source of revenue for the museum while also fostering and ensuring connections with supporters across our local communities and beyond. The department of Institutional Advancement has placed significant emphasis on driving membership enrolment and renewals, recognising the importance of cultivating these relationships.

By becoming members, individuals gain exclusive access to a range of year-round events, enjoy a 10% discount at the Gantry Café and Zeitz MOCAA Shop, and receive unlimited admission to the museum throughout the year. This not only incentivises return visits to explore new exhibitions but also encourages active participation in our educational and public programmes that are held on a regular basis.

During the period under review, we welcomed 2 139 new members, with 70% classified as general members and 30% as pensioners. Additionally, the department organised a series of engaging member events, including a members' tour of the Senzeni Marasela exhibition (August 2021), an artist walkabout with Thania Petersen (October 2021), a storytelling night (January 2022), a hybrid tour of the Johannes Phokela exhibition (February 2022), members' talks with the Canvas Collaboration artists and Jill Ross (March and April 2022, respectively), and a Gold & Gracious workshop based on the Goldendean exhibition (May 2022). These events provide unique opportunities for members to delve deeper into the art world and connect with renowned artists and industry professionals.

## EVENTS AND PRIVATE TOURS

Contributions in the form of philanthropic support from individuals, collectives and companies have played a vital role in realising our vision and mission. As a not-for-profit institution, we deeply appreciate the generosity of the many individuals and organisations who have supported us throughout the year. Our heartfelt gratitude extends to our presenting partner Gucci, whose generous sponsorship has enabled essential curatorial support.

The prevalence of strict COVID-19 regulations during the 2021-2022 financial year presented significant challenges to our ability to host events, tours and film shoots. The limitations on in-person interactions forced us to adapt our operations to comply with health and safety protocols. Despite these obstacles, we exceeded our own expectations by successfully organising a greater number of

events, tours and film shoots than initially anticipated, which stands as a testament to our commitment to adhering to COVID-19 protocols while continuing to provide engaging experiences.

With the removal of certain regulations in late April 2022, there is a renewed sense of hope as we look forward to gradually returning to a state of normality. We express our immense gratitude to our enduring partners and guests who have stood by us during this challenging year.

## COMMUNICATIONS, MARKETING AND BRANDING

As part of Zeitz MOCAA's larger communications and marketing plan, the museum's external communications and content consultancy, Chimera Creative, assisted the department with several project-related campaigns and activities to drive Zeitz MOCAA's new vision and promote the museum's collaborative efforts

within the art, education and wider communities.

The first of these endeavours was Cape Town Art Weekend 2021, a collaborative initiative launched to invite new and existing audiences back to the city of Cape Town's art spaces. With no budget and multiple stakeholders, it was important that the communications about the event were consistent no matter which partner was promoting it. Zeitz MOCAA took the lead and created supporting campaign materials in the form of a media toolkit that could be distributed to all the participating venues and locations. The team further drafted generic copy for all participants and a Zeitz MOCAA-specific media release that was distributed alongside the event's official release. Another large engagement was the introduction of a project that spoke directly to the museum's vision: the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme.

**MEETING SPACES** As pandemic restrictions eased, patrons were once more allowed to roam the museum's floors.






**DETAILS EVERYWHERE** Inspiration can be found throughout the museum, including in spaces hidden from public view, such as the Level 2 boardroom.

While the programme's official run began in 2022, the project required PR, communication and social media efforts to begin earlier and, in August 2021, the team started a roll-out with a call for applications, marketing material and public relations. An outstanding 61 pieces of coverage, including two broadcast interviews, six pieces of Tier 1 coverage and interest from global media outlets such as Al Jazeera, China Global Television News (CGTN) and Contemporary And (C&), was achieved. Social media efforts also included responding to all queries regarding the programme, translating messages from other languages spoken across the continent and facilitating a paid social media campaign to garner audience reach.

In previous years, the Centre for Art Education (CFAE) has successfully undertaken numerous ongoing projects; however, communications regarding exhibitions tended to take centre stage. In early 2022, the communications team made a dedicated effort to highlight CFAE programmes and special projects, leading to a notable increase in interest and engagement with these valuable initiatives. The CFAE also introduced its MOCAA Art Club (M A C), with the team providing a M A C-specific look and feel for the programme and dedicated PR and social media.

The first quarter of 2022 also saw the delivery of a renewed Communications & Social Media Strategy that outlined a working framework to align with Zeitz MOCAA's renewed vision and mission. Institutional Advancement is pleased to report that this strategy was more than 95% implemented and the team hopes to continue to work towards achieving a benchmarked communications process and flow that uses the museum's vision and mission as its foundation.



**LIVING LEGACY** The exterior of Zeitz MOCAA harks back to the building's past life as a grain silo.

## OVERVIEW

The Operations department plays a vital role in overseeing various aspects of the museum's functioning. It encompasses Finance, Information Technology, Human Resources, Facilities (including maintenance, cleaning and security) as well as Front-of-House operations, which includes reception services.

In addition, the department is responsible for managing the Zeitz MOCAA Shop, which consists of both the physical store on the ground floor and the online gift shop. This retail operation is a collaborative effort between two parties: Platform Creative, which handles product design and merchandising, and Attractions Retail Partners, which is responsible for operational management. The sixth-floor multi-purpose venue operates as Ocular Lounge, a daytime restaurant, and transforms into an event space after hours. This space, along with the Gantry Café, located on the ground floor, is leased to an independent operator known as The Aleit Group.

The past year has been greatly influenced by the ongoing challenges of the COVID-19 pandemic, with government-imposed restrictions continuously changing in response to the situation. Despite these obstacles, we express our gratitude to the founders and trustees for their generous financial and strategic support during this critical period. The museum

has demonstrated remarkable resilience by implementing strategic principles developed in the previous financial year. These principles, underpinned by strong treasury management and robust financial reporting, include:

- Cost reduction measures;
- Retention of key staff members;
- Shifting focus to local markets;
- Engaging audiences through online platforms; and
- Seeking funding opportunities from governments, corporates and foundations.

As part of our long-term strategy, the Zeitz MOCAA Foundation Trust has made amendments to its Trust Deed, facilitating the expansion and diversity of its Board of Trustees. These amendments have formalised the annual contributions of trustees as the initial

level of support for the institution. Furthermore, contractual changes have been finalised, resulting in significant agreements, including a 99-year lease with the V&A Waterfront, which provides the museum with a certainty of tenure. The Zeitz family has also made a substantial funding agreement, offering working capital and contributing to the museum's endowment. Art donations and loan agreements from the Zeitz family have further enhanced the museum's collection.

These developments have resulted in the museum's strongest financial position to date, with an increase in total assets from R27 million to R80 million, compared to the previous year. The notable increase in assets can be attributed to funding received from the Zeitz family as well as the lease agreement with the corresponding application of IFRS16 that creates a right-of-use asset and

corresponding lease liability. The endowment has also been increased from R5 million to R15.8 million.

Consequently, the fiscal year ending 30 June 2022 has yielded a net surplus of R13 million. On an operational level, the institution has shown strong signs of recovery post-pandemic, with visitation numbers increasing to 67 005 visitors compared with 20 806 visitors in the previous year. This represents a remarkable 222% increase year-on-year and signifies 32% of the pre-pandemic visitation levels.

We are grateful for the unwavering support of our dedicated staff, trustees and visitors, whose collective efforts have contributed to the museum's resilience and ongoing success during a time like no other.

**FAWAZ MUSTAPHA,  
CHIEF OPERATIONS  
OFFICER**

**WHERE OLD MEETS NEW** Each visit to Zeitz MOCAA presents an opportunity to discover new and interesting features that meld the remains of the old grain silo with the re-envisioned museum.



## FINANCE

In the 2022 financial year, the museum achieved a surplus of R58 million, a significant increase compared to the previous year. The year ended with revenue of R13 million, with costs amounting to R45 million.

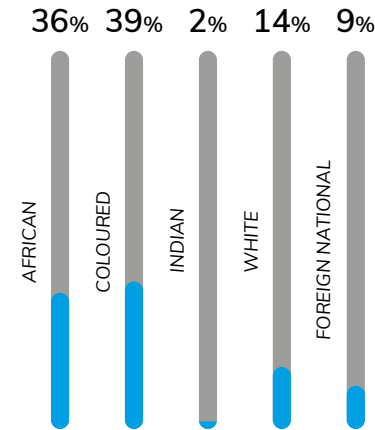
The financial year started off in level 4 lockdown, which moved to level 3 on 25 July 2021. The museum continued to operate under level 3 lockdown and our internal austerity measures continued until September 2021. The country finally moved to level 1 restrictions in October 2021 and Zeitz MOCAA's operations resumed on a four-day week basis. Based on the hospitality industry slowly picking up and the gradual increase in international visitors, the museum moved to a six-day week in December 2021. Throughout this period, the online store and Zeitz MOCAA Shop kiosk at the V&A Waterfront mall remained operational, generating additional revenue for the museum.

As lockdown restrictions eased and visitation increased domestically and internationally, the museum's revenue streams improved. The finance team prioritised cash flow management, debt settlement and cost-saving measures while witnessing a return to in-person tours, events and increased membership. With cautious optimism, management aims to meet objectives and forecasts by anticipating an increase in on-site events and continued growth in the upcoming financial year.

## HUMAN RESOURCES

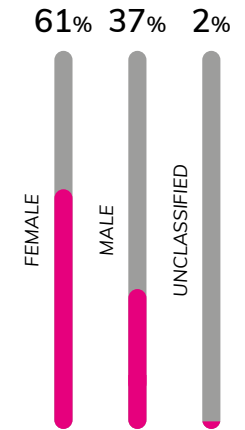
Throughout the year, the museum implemented dynamic changes in response to the pandemic,

## RACE



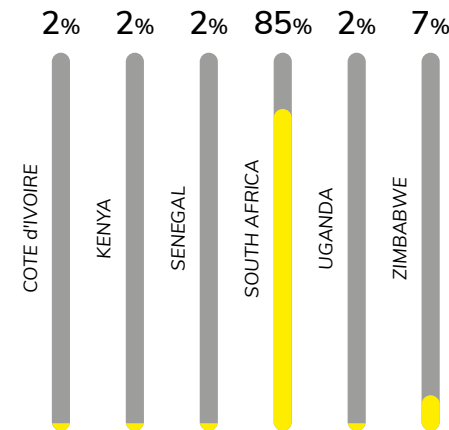
Zeitz MOCAA staff by racial population group as defined by the South African national government

## GENDER



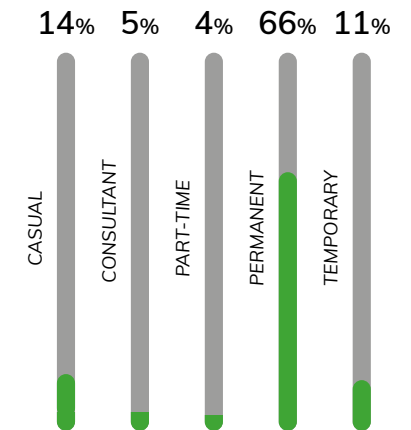
Zeitz MOCAA staff by gender

## NATIONALITY



Zeitz MOCAA staff by nationality

## EMPLOYMENT



Zeitz MOCAA staff by employment status



**MULTI-FUNCTIONAL** Once used to deliver grain from the shipping elevator to the shiploaders, the gantry has been transformed into a coffee shop.

supported by austerity measures and TERS funding, until salaries could be normalised in October 2021.

The core human resource strategies had to be deferred but efforts were made to focus on skills development, employee engagement, rewards framework and culture enhancement. Well-being initiatives, team-building and staff meetings were conducted to support employees and raise awareness of well-being. The well-being programme, which aimed to enhance mental, physical and psychological health, resulted in a positive change in employee engagement.

During the respite, Human Resources took the initiative to enhance people skills development with training on career development followed by managers having career development conversations with their teams. External training to further upskill employees was delivered, based on a needs analysis and identification of core skills development areas. Cross-functional development opportunities also took place, giving employees the opportunity for succession planning.

In an effort to improve team effectiveness and organisational culture, and to further upskill management, a 360-degree feedback assessment for managers was initiated. The rewards philosophy and framework were developed and implemented, which positioned Zeitz MOCAA salaries to that of benchmarked companies. Job-grading exercises were concluded on all active positions, serving as a guide for benchmarking. This allowed for a more structured approach to rewards by identifying gaps that provided insight into the retention plan.

COVID-19 compliance and hybrid working processes and structures continued to minimise COVID-19 risks. The HR team continued to attend sessions with the National Institute for Occupational Health (NIOH) for COVID-19 Compliance updates and changes. Following the promulgation of the Protection of



Personal Information Act (POPIA), Act 4 of 2013, and the Promotion of Access to Information Act (PAIA), Act 2 of 2000, which aims to protect the individual's right to privacy, HR implemented POPIA compliance through awareness and training sessions with museum staff to ensure risk mitigation and understanding of the incident report processes to follow.

For the period being reported, all recruitment remained on hold with only key replacement roles being recruited for and only on approval by the trustees. In February 2022, the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme kicked off with five fellows being welcomed to the team as part of an arts and curatorship educational outreach programme.

Additionally, HR prepared a one-year employment equity plan, which was submitted to the Employment Equity Committee and signed

off by the executives. The plan was then submitted to the Department of Employment and Labour, with some key actions closed off as per previous plans. Workplace Skills plans and Actual Training reporting were submitted to the Sector Education and Training Authority (SETA), following the delivery of training. At the start of the reporting period, there was a complement of 45 staff, with 38 permanent team members.

#### **VISITATION**

The year under review saw the museum receive 67 005 visitors, which is an increase of 222% compared to the previous year. While this is a significant increase, the museum is currently only at 33% visitation of pre-pandemic levels.

Visitation was heavily impacted by COVID-19 and the year started while the country was experiencing a third wave fuelled by the Delta variant. The museum was forced to close as part of level 4 restrictions from

28 June to 25 July 2021 but continued to show great resilience against the ever-changing restrictions, which eased to level 1 by October 2021. During the first half of the financial year, the museum traded four days per week, from Thursday to Sunday.

Up to December 2021, visitation was anticipated to make significant inroads towards pre-pandemic levels, however, a new variant of concern — Omicron — was announced and South Africa was placed on a list of countries banned for travel from our major source markets. This resulted in a drastic decrease in the number of visitors during the peak seasonal travel time.

By December 2021, the museum resumed its six-day trade week, from Tuesday through Sunday. From this time up to 4 April 2022, when the National State of Disaster was terminated, most pandemic restrictions were eased. Since then, visitation has grown steadily year on year.



**UNPARALLELED SIGHTS** In addition to the extraordinary artworks, the museum's pillowed glass windows offer stunning views of the harbour and city.



**INNER GLOW** The museum's spiral staircase offers a different view of the Atrium and entrance to Zeitz MOCAA.

It was with great relief that we were able to increase the number of trading days from 1 January 2022, which was made possible by a sustained increase in visitation and activities across the various departments. The museum resumed trading from Tuesday to Sunday but remained closed on Mondays.

We are also pleased to report that the museum was able to resume Africa Wednesdays, when citizens of all African countries receive free entry until 1 pm every Wednesday on presentation of valid identification.

#### **FACILITIES MANAGEMENT**

Facilities is a back-of-house team that covers a wide range of services, including HVAC, electrical, plumbing, security, cleaning, vertical transport, fire detection and suppression, pest control, and more. It is a requirement that the team have expertise across multiple disciplines. Facilities management is managed by Matrix Consulting Services and supported by the museum's internal facilities team.

Despite the ongoing challenges posed by COVID-19 and the resulting restrictions, the Facilities team demonstrated remarkable adaptability in adjusting their maintenance to the ever-changing lockdown levels. The team's primary focus remained public and staff safety, and we implemented extensive measures to ensure optimal air quality within the museum building. The team worked tirelessly across various disciplines, from HVAC to fire safety, dedicating additional hours to create a safe environment for staff and visitors and mitigate the spread of the virus.

During September 2021, the commissioning and installation of a 500kVA Doosan generator was a significant milestone, enabling uninterrupted power supply during load shedding and allowing the museum to remain open. The generator is connected to the V&A Waterfront's intelligent automatic diesel network, which does not require manual filling of diesel and reduces the risk to staff members. It furthermore solves the logistical challenge during higher stages of load shedding when diesel is in short supply. When the generator's diesel reaches below 30%, the generator automatically begins to fill from the diesel network, assisting with power to the building while ensuring the temperature and humidity for artwork remain within the prescribed range.

A particular challenge the Facilities team faced during the reported period was the sourcing of spare parts for equipment. Much of the museum's equipment utilised by the team is imported, with the prices of certain components increasing while availability decreased due to both the pandemic and the Russian-Ukraine war. This negatively impacted the department's budget and team members sought clever solutions to repair equipment and ensure their safe and correct operation while spares were on back order.

We thank Matrix Consulting Services and our internal facilities team for the sacrifices made during the various levels of lockdown, including the many additional hours spent on duty, to ensure the building remained safe and operational. To remain motivated in what was certainly a demotivating time shows the unique character of this close-knit team.

**EXIT THROUGH THE GIFT SHOP** Zeitz MOCAA Shop sells one-of-a-kind gifts and unique exhibition-specific items to patrons visiting the museum.





2022 - 2023



— **125 747**  
visitors, from 1 July 2022 through 30 June 2023

— **36 353**  
free visitors as part of access-for-all initiatives,  
including Africa Wednesday

— **5 344**  
participants in online and education programmes

— **R107 million**  
revenue from admissions, memberships, other  
income and contributions

— **R80 million**  
costs incurred, including salaries, property and  
operating costs, exhibitions, programmes and education

— **R30 million**  
cash reserves, including endowment

— **2 187**  
memberships

(Previous page) **TOWARDS A HISTORY OF BLACK LEISURE** An installation view of photographs by Luvuyo Equiano Nyawose, part of the *Indigo Waves and Other Stories (2022)* exhibition.  
(Above) **OUTREACH** Zeitz MOCAA staff engage with visitors to the Silo District as they pass the entrance of the museum.



**BODY LANGUAGE** Garage Dance Ensemble, presented by Zeitz MOCAA Atelier artist-in-residence Igshaan Adams, performed beneath the track shed at the museum's entrance in a special performance that interacted with Adams' suspended dust-cloud sculptural installations on Level 2 of Zeitz MOCAA.

## OVERVIEW

We celebrate a remarkable year of significant achievements, consolidating the work of our institution and exceptional team, not only in our Curatorial department but across the museum, with each member of staff's contribution pivotal to our success. From the many highlights, perhaps *When We See Us: A Century of Black Figuration in Painting* both stretched us the most and set the bar high. The complex global logistical and administrative work that followed deep curatorial research and reflection in the two years leading up to the exhibition also resulted in our biggest publishing agreement for the beautiful exhibition catalogue, published and internationally distributed by Thames & Hudson. Witnessing the joy of our visitors as they made their way through the exhibition's scenography was incredibly rewarding, as was welcoming some of the artists to participate in programming and touring the collectors that lent work.

The exhibition turned the dial on what our institution previously included in the timeframe of the 'contemporary'. Having artworks made a century apart hanging next to each other did not increase the temporal distance between them but collapsed it. Bringing the work of Black artists — who could never meet in person but worked in different parts of the world at the same time — together in the exhibition spaces also collapsed geographical spaces and imposed borders that delineate difference. Dialogues never before possible, became real.

We are thankful to every artist, lender, partner, sponsor and audience member who continues to support our work and efforts. In turn, we will continue to surprise and challenge ourselves, working experimentally, thoughtfully and responsively in our ongoing efforts to hold and narrate the contemporary art histories of the African continent and its diaspora.

**STORM JANSE VAN RENSBURG, SENIOR CURATOR AND HEAD OF CURATORIAL AFFAIRS**



#### **BETWEEN AFRICA AND ASIA**

An installation view of works by Thania Petersen, Oscar Murillo and artist duo Sancintya Mohini Simpson with Isha Ram Das, part of the *Indigo Waves and Other Stories* (2022) exhibition held on Level 2 of the museum.

#### **EXHIBITIONS**

##### **INDIGO WAVES AND OTHER STORIES: RE-NAVIGATING THE AFRASIAN SEA AND NOTIONS OF DIASPORA**

30 June 2022 – 29 January 2023

Zeitz MOCAA Curators and Facilitators: Storm Janse van Rensburg, Thato Mogotsi, Beata America, Julia Kabat and Lee Burgers

Guest Curators: Natasha Ginwala and Bonaventure Soh Bejeng Ndikung, with Michelangelo Corsaro

Taking the stories and histories of the Indian Ocean as its departure point, this group exhibition brought together 13 contemporary artists, historians, filmmakers, musicians, writers and thinkers to investigate, unpack and shed light on some of the smaller and bigger historical, cultural and linguistic links between the continents of Africa and Asia. This multi-year, international research and exhibition project was produced and curated in collaboration with numerous institutions, including SAVVY Contemporary and Gropius Bau, both in Berlin, Vast Artists' Association in Karachi, Frans Hals Museum in the Netherlands and Zeitz MOCAA in Cape Town, amongst others. The Zeitz MOCAA iteration had several special new installation commissions, including *Rampies Sny* by South African artist Thania Petersen, *Silent Poets* by Hasawa and *Berceuse au Patriarcat / Lullaby to the Patriarchy* by Myriam Omar Awadi, both from Réunion, and *Later Ruz* by Shiraz Bayjoo in dialogue with Traci Kwaai.

**THE ARTIST'S STUDIO** Artist assistants work in the studio space as part of Igshaan Adams' residency at Zeitz MOCAA Atelier.



**ATELIER: IGSHAAN ADAMS – 'NOT WORKING (WORKING TITLE)'**  
20 October 2022 –  
28 May 2023

Facilitators: Beata America, with Lee Burgers and Julia Kabat

'Not Working (Working Title)' is a studio residency by Igshaan Adams, part of Zeitz MOCAA's ongoing Atelier programme. Adams, who works collaboratively and communally to produce increasingly complex and large-scale works, used the residency to reconsider the pathways and routes of his practice. A starting point for the

artist's intention during his period in the museum was to re-evaluate his work that presents in different forms and re-look at, re-visit and re-work artworks that never had the opportunity to be seen outside of the studio. He further used the Atelier to foreground the people, practices and networks that are so intricately part of his work. In addition to bringing back into the light projects that did not quite 'work' and lingered in storage in his studio, Adams explored the movement and dance traditions of Namaqualand, bringing performative aspects into his work.



**ATELIER: UNATHI MKONTO – ‘TO LET’**

22 June 2023 – 25 February 2024

Facilitators: Khanyi Mawhayi, with Lee Burgers and Julia Kabat

‘TO LET’ was a Zeitz MOCAA Atelier studio residency by Eastern Cape-born, Cape Town-based artist Unathi Mkonto. The artist’s practice sits at the juncture between art, design and architecture, and engages the museum as a maze of which his work is part. Thinking about how people interact with ‘the edge of the city’ — a commercial and domestic strip of land — Mkonto created a site for himself and the audience to play, investigate and contemplate, revealing hidden processes within his work. Consisting of photographs, drawings, maquettes, sculptures and installations, ‘TO LET’ was an open investigation that used the physicality of space to engage and implicate the people who encountered it. The artist questioned how architecture encourages a particular performance from the people living, working and playing in and around it.



**DOMESTICATED INTERACTIONS** A view of ‘TO LET’, Unathi Mkonto’s Atelier studio on Level 2 of Zeitz MOCAA, which explored how people interacted with ‘the edge of the city’.



(Left) **BLACK MASS** Zeitz MOCAA visitors experienced multiple views of Joël Andrianomearisoa's *The Five Continents of All Our Desires* (2022), displayed in the museum's Atrium bowl. (Opposite page) **JOY AND REVELRY** An installation view of the Joy and Revelry-themed gallery, part of the landmark *When We See Us* (2022) exhibition.

ambiguous, open-ended view of the world that alludes to new possibilities for human contact. The work was conceived in dialogue with the concrete interior of the museum and what remains of the original silos of the building; it is both in play and in visual tension with its surroundings. *The Five Continents of All Our Desires* was accompanied by a sound installation and 40 drawings — the first, significant showing of the artist's graphic works. This commission was made possible through a grant from Fonds Yavarhousen, Madagascar.

**JOËL ANDRIANOMEARISOA – THE FIVE CONTINENTS OF ALL OUR DESIRES**

2 August 2022 – 6 August 2023

Curators: Storm Janse van Rensburg, assisted by Khanyi Mawhayi

Joël Andrianomearisoa's *The Five Continents of All Our Desires* celebrates relations and connections.

Constructed from Andrianomearisoa's signature material, black silk paper, six large-scale sculptures formed a suspended archipelago in a poetic reference to land masses and geographies of the imagination. For Andrianomearisoa, the work speaks to both migration and language — and the ongoing search for zones of engagement and desire. He constructed a fragile,

**WHEN WE SEE US: A CENTURY OF BLACK FIGURATION IN PAINTING**

20 November 2022 – 3 September 2023

Curators: Koyo Kouoh and Tandazani Dhlakama

Funded by Gucci, this project comprised an exhibition, publication and discursive

programming that explored Black self-representation and celebrated global Black subjectivities and Black consciousness from pan-African and pan-diasporic perspectives. It boldly brought together artworks by Black artists working globally over the last 100 years into dialogue with leading Black thinkers, writers

and poets who are active today. With a focus on painting, the exhibition celebrated how artists from Africa and its diaspora have imagined, positioned, memorialised and asserted African and African-descent experiences. The project contributes to critical discourse on African and Black liberation, intellectual and philosophical movements. The title of the exhibition is inspired by Ava DuVernay's *When They See Us*, the 2019 mini-series. Flipping 'they' to 'we' allows for a dialectical shift that centres the conversation in a differential perspective of self-writing as theorised by Cameroonian political scientist Professor Achille Mbembe. The exhibit was designed by Wolff Architects and featured nearly 200 works of art from 74 institutional and private lenders located in 26 countries.



**TRAVELLING EXHIBITION:  
TRACEY ROSE – SHOOTING DOWN BABYLON  
(QUEENS MUSEUM, NEW YORK)**  
23 April – 22 October 2023

Zeitz MOCAA Facilitators and Organisers: Zeitz MOCAA in collaboration with Tracey Rose  
Queens Museum Organisers: Lauren Haynes and Sarah Cho

We proudly prepared and packaged the travelling of the Zeitz MOCAA-curated Tracey Rose retrospective for an international tour, with a first stop in New York, United States. The city is a significant place for the visibility of Zeitz MOCAA and holds a special place in the artist's biography. A radical voice in the international art world since the mid-1990s, works included in this exhibition interrogate several themes including repatriation, recompense and reckoning that stem from post-colonial entanglements. *Shooting Down Babylon* examines the wide-ranging mediums and concerns that are prevalent in Rose's practice and comprises film, sculpture, photography, print and painting, with the body and performativity central to every aspect. For Rose, the body — often her own body — is a site for protest, outrage, resistance and related discourse. The exhibition traced her trajectory from her earlier interests in expanding narrow identity tropes to the aesthetics of violence, her subversive performative interventions and her interest in processes of healing and ritual.

(Opposite page) **HISTORY PAINTING** An installation view of 1976 and 1990, two artworks created by artist Mary Evans for her 2023 Zeitz MOCAA solo exhibition titled *GILT*.  
(Below) **TO NEW YORK AND BEYOND** The Tracey Rose retrospective *Shooting Down Babylon* made its first stop at Queens Museum in New York, United States, in 2023.



**MARY EVANS – GILT**  
17 February –  
19 November 2023

Curators: Thato Mogotsi, assisted by Khanyi Mawhayi

*GILT* was a solo exhibition by Nigerian-born, British artist Mary Evans. The title of the exhibition is a play on the words 'gilt' and 'guilt'. While the former refers to something that resembles gold laid on a surface, the latter

suggests the feeling of inadequacy and, in the context of the Black experience, what may be a consequence of surviving the historical wounds of slavery, colonialism, apartheid and even late-stage capitalism. A central motif of Evans' decades-long practice is that of the life-sized silhouette. She assembles many silhouetted figures in a narrative form, which she calls 'history paintings'.

*GILT* uses familiar visual motifs — that of the silhouette — to highlight Evans' consideration of the interrelational experience of Black diasporas, migration and global exchange. As part of the exhibition, Evans presented new work commissioned by Zeitz MOCAA that is a site-specific response informed by a period of research and exploration of Cape Town and, by extension, South Africa.



## REGISTRAR AND COLLECTIONS MANAGEMENT

The period under review consisted of major milestones for the Registrar and Collections department, including Tracey Rose's *Shooting Down Babylon* travelling exhibition, the landmark *When We See Us* exhibition and the first comprehensive stocktake of the Zeitz MOCAA Permanent Collection that coincided with an upgrade to the on-site art storage facilities.

The de-installation and travel of *Shooting Down Babylon* to Queens Museum in New York allowed the team to draw from the pool of casual workers that were trained during the previous year and illustrates the success of building capacity for the department. The non-traditional materials used in the artist's mixed media works created unique administrative and logistical challenges to which solutions were achieved in collaboration with our partner

institution and shipping agents.

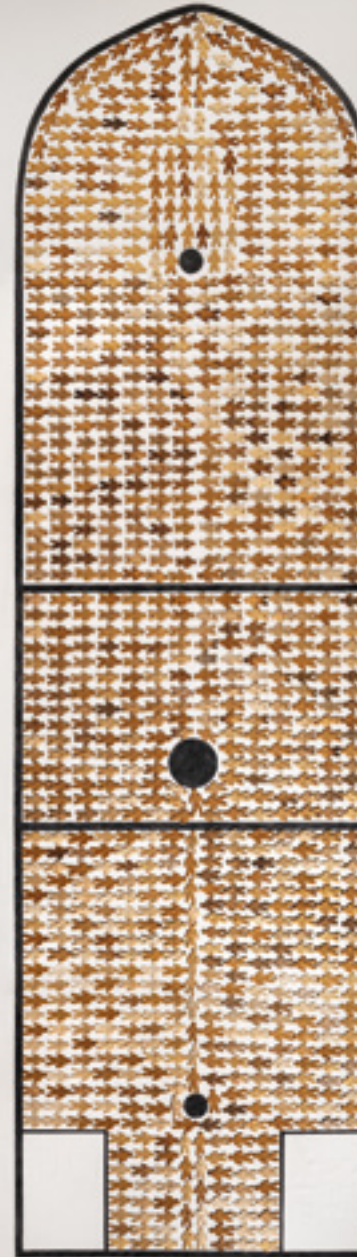
The major highlight for the team was the *When We See Us* exhibition, which included the administration of 197 artworks from 73 lenders with 26 international and 11 local shipments. The scale of the logistics involved in mounting this exhibition was a significant achievement for the department and included the implementation of new processes to allow for greater care and efficiency in processing high-volume, high-value artwork loans.

To assist with the first comprehensive stocktake of the Zeitz MOCAA Permanent Collection, the team onboarded additional casual workers, including *Front of House* staff, who were provided with fine-art handling and condition-report training. This process involved compiling condition reports for all artworks and items and updating records, which will continue as part of

the institution's digitisation process in capturing correct information in the MuseumPlus database used by Zeitz MOCAA. Simultaneously, the period coincided with an upgrade to the museum's on-site storage facility, which included a change to the storage layout and an overhaul of the shelving system. The artworks are currently being prepared for long-term storage while additional research into the provenance and discourse around artworks in the Permanent Collection continues as part of the collections management strategy.

During the past year, the Zeitz MOCAA Permanent Collection also received generous donations of artworks directly from artists. This included *Real Pictures* by Alfredo Jaar and 40 framed drawings, a furniture sculpture set and preliminary sketches all titled *THE FIVE CONTINENTS OF ALL OUR DESIRES* by Joël Andrianomearisoa.

**GINGERBREAD** The centrepiece of Mary Evans' *GILT*, *Gingerbread* (2023) features hundreds of delicately baked and eminently consumable gingerbread figures stowed neatly in the hand-drawn outline of a slave vessel.



## EXHIBITION MANAGEMENT

The zeitgeist of the Exhibition Management department from July 2022 to June 2023 can be described as one of collaboration and quantifiability. The department is incredibly unique on the African continent, especially considering the scale and calibre of artists invited to exhibit at Zeitz MOCAA.

In October 2022, the department assisted with various production aspects and the facilitation of Igshaan Adams' Atelier residency at the museum. It was the largest studio welcomed to date, with approximately 16 studio members in the programme. Thereafter, the department welcomed Unathi Mkonto, which saw an investment in a few heavy-duty cutting machinery and other useful equipment. This investment speaks to the ongoing aim of offering artists a physical and conceptual space with facilities that allow them to rethink and expand their artistic practices.



**IN SUSPENSION** Joël Andrianomearisoa's *The Five Continents of All Our Desires* (2022) comprises six large-scale sculptures that form a suspended archipelago in the museum's Atrium bowl.

The production and installation of Malagasy artist Joël Andrianomearisoa's *The Five Continents of All Our Desires* encapsulates the notion of collaboration and quantity. The department set up a studio space in the Scheryn Arena to assist the artist with the production of this large-scale installation. Approximately 12 500 sheets of silk paper imported from Paris, France, were used to create six large-scale paper-sculpture continents measuring up to 12 metres long. Thereafter, the team collaborated closely with Skysite Rope Access on the highly technical and complex rigging process that involved suspending the six continents in the voluminous Atrium bowl.

In May 2022, the department began the intense preparations for the ambitious *When We See Us: A Century of Black Figuration in Painting* exhibition. It was a privilege to collaborate with Ilze Wolff of Wolff Architects on the exhibition design, the first time the museum worked with an architect on the exhibition design of a show. Wolff's insights and conceptualisations helped the team rethink spatial treatments within the museum.

Further driving the narrative of quantity and collaboration, the department reflects on the design, production and installation of *GILT*, Mary Evans' exhibition. There is a particular moment in which the team fondly remembers everyone standing in their kitchens baking more than 1 200 gingerbread cookies for Evans' 2023 *Gingerbread* installation, later placed on a grandiose five-metre-long table. There is also the memory of the awe-inspiring moment when Evans breathed life into her 27-metre-long *Vista* as part of her *History Paintings* series.

The Exhibitions Management department is both committed and passionate towards ongoing knowledge sharing. That said, assisting with the Centre for Art Education's annual matric exhibition *Pathways* was a highlight for the team and opened opportunities for us to discuss exhibition-making and artwork installation processes with the exhibitors.

## PROGRAMMING

### SHOUTING DOWN BABYLON: A SYMPOSIUM & BOOK LAUNCH CELEBRATING THE WORK OF TRACEY ROSE

8-9 July 2022

Facilitators: Koyo Kouoh and Tandazani Dhlakama  
Participants: Adrienne Edwards, Gabi Ngcobo, Khwezi Gule, Koyo Kouoh, Renaud Proch, Nomusa Makhubu, Simon Njami, Tandazani Dhlakama, Ashraf Jamal, Emma Bedford, Tracy Murinik and Zen Marie

For this two-day symposium centred on the work of South African artist Tracey Rose and titled 'Shouting Down Babylon', the metaphor of shouting and calling out was used to articulate and amplify important discourse around race, politics, identity, history and performative practice. The title was a play on the title of Rose's retrospective exhibition *Shooting Down Babylon*,

which showed at Zeitz MOCAA through 28 August 2022. The exhibition's title derives from the artists' iconic installation *Shooting Down Babylon (The Art of War)* (2016), which reflects on varied exorcist, birthing and resistance rituals. For Rose, Babylon is synonymous with the Roman Empire, a long-standing, complex regime that can be said to still exist in multifarious oppressive forms today. The symposium examined Rose's work in depth, creating a space for reflection and theoretical articulation. The two-day programme included critical discourse and performative interventions facilitated by local and international thinkers.

**ARTIST TALK:  
Zeitz MOCAA in  
Conversation with Yinka  
Shonibare CBE, RA**  
17 September 2022

Facilitator: Koyo Kouoh

A conversation between artist Yinka Shonibare CBE, RA and Zeitz MOCAA

Executive Director and Chief Curator Koyo Kouoh, this discussion explored issues around colonialism, materiality, appropriation and the complex histories that are highlighted in Shonibare's practice. Shonibare's oeuvre includes sculpture, film, photography and painting. His film *Addio del Passato* (2011) was part of Zeitz MOCAA's inaugural exhibition in 2017 and his sculptural installation *Adam and Eve* (2013) was part of *Still Here Tomorrow to High Five You Yesterday*, an exhibition that took place at Zeitz MOCAA in 2019.

Shonibare was elected as a Royal Academician in 2013 and awarded the honour of Commander of the Order of the British Empire in 2019. He received the Whitechapel Gallery Art Icon Award in 2021 and the Anderson Ranch Art Center's International Artist Award in 2022. He was previously nominated for the Turner Prize in 2002 and 2004.



(Above) **ENGAGING EXHIBITIONS...** Visitors watch performances as part of the *Shooting Down Babylon* exhibition at Zeitz MOCAA. (Right) **... AND INSIGHTS** A discussion between Zeitz MOCAA Executive Director & Chief Curator Koyo Kouoh and famed artist Yinka Shonibare CBE, RA, drew an attentive crowd.

**WEBINAR:**  
**When We See Us: A Century of Black Figuration as Representation of Self**  
28 September 2022

Facilitator: Thato Mogotsi  
Participants: Huey Copeland, Keyna Eleison and Athi Mongezeleli Joja

As part of Zeitz MOCAA's When We See Us Webinar Series in collaboration with the Institute for Humanities in Africa (HUMA) at the University of Cape Town (UCT), the third session of the When We See Us Webinar Series considered how and why Black figuration offers a space for the projection of new vocabularies and shared imaginaries in the representation of the self. Initially launched on 29 March 2022, the conversations in the When We See Us Webinar Series took place entirely via Zoom.

**PERFORMANCE:**  
**\$/he Who Feeds You... Owns You – The Brother Moves On**  
22 October 2022

Facilitator: Thato Mogotsi  
Participants: The Brother Moves On featuring Nobuhle Ashanti

Zeitz MOCAA hosted a live performance by South African performance art sonic ensemble The Brother Moves On with Cape Town-based jazz pianist Nobuhle Ashanti in the museum's Atrium bowl. This unique, one-night-only performance formed part of the internationally acclaimed band's tour to mark the release of their sophomore album titled *\$/he Who Feeds You... Owns You*.

**FUNDRAISER:**  
**Zeitz MOCAA Gala Dinner + Party, supported by Gucci — Art + Opulence**

19 November 2022  
Facilitators: Zeitz MOCAA and Gucci

Themed Art + Opulence, the museum's annual fundraising event was a night of celebration, proudly supported by Gucci. Marked by an evening of glamour and art, the fundraising gala dinner and party foregrounded the themes of the landmark exhibition, *When We See Us: A Century of Black Figuration in Painting*. The exhibition previewed to VIP guests before opening to the public on 20 November, the day following the event. All proceeds from this fundraiser supports curatorial research and education programming.

**WEBINAR:**  
**When We See Us: Black is Beautiful: Pan-Africanism & the Afropolitan Impulse in Contemporary Art**

29 November 2022

Facilitators: Thato Mogotsi  
Participants: Taiye Selasi, Nana Adusei-Poku (PhD) and O'Neil Lawrence

As part of the museum's ongoing When We See Us Webinar Series in collaboration with the Institute for Humanities in Africa (HUMA) at the University of Cape Town (UCT), this online discussion considered the identifiable turn towards Black figuration and portraiture as a way of visualising a liminal and multifaceted sense of Black identity and experience in the work of contemporary artists of African descent. The discussion informed and complicated perceptions of contemporary Black identities, inviting connection and relation across the African diaspora.

**OPULENT BEAUTY**

British actress Gugu Mbatha-Raw was the co-chair for the Zeitz MOCAA Gala Dinner + Party, supported by Gucci and themed Art + Opulence.



**IN PRINT** The booklet for the trans\*missions Symposium presented by the 2022 Zeitz MOCAA & University of the Western Cape (UWC) Fellows.



**SYMPOSIUM:  
trans\*missions,  
presented by the 2022  
Zeitz MOCAA &  
University of the  
Western Cape (UWC)  
Museum Fellows**  
21 January 2023

Facilitators: Zeitz MOCAA & University of the Western Cape 2022 Fellows, Tandazani Dhlakama (Zeitz MOCAA) and Rory Bester (UWC)  
Participants: Rory Tsapayi, MIREMBE, Monique du Plessis and Motlalepula Phukubje, with Vicky Lehone

To mark the completion of the inaugural year-long Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme, participating fellows Rory Tsapayi, MIREMBE, Motlalepula Phukubje and Monique du Plessis conceived and organised a culminating symposium. Following Christina Sharpe's theorisation of 'trans\*' as a form and space that is open for trans\*gressive thinking against the grain, the trans\*missions gathering was a presentation of different but interrelated research projects that spoke to the trans\*generational, trans\*geographic and trans\*formational exchanges that took

place during the year. Taking the landmark exhibition *When We See Us: A Century of Black Figuration in Painting* as a launching point and emphasising practice-based research from a variety of departments in the museum, these projects offered a moment to reflect on the lessons of the year while projecting what is to come. Closely considering curatorial ethics, exhibition-making strategies, museum architectures, artistic practices and professional reciprocity, the mix of topics incorporated the different goals and interests of the fellows and offered an optimistic forecast of cultural, institutional and intellectual life in Africa and beyond.

**EXHIBITION:  
Zeitz MOCAA Mobile  
Museum (ZM<sup>MM</sup>) Booth  
Presentation at the  
Investec Cape Town  
International Art Fair**  
16–19 February 2023

The Zeitz MOCAA Mobile Museum (ZM<sup>MM</sup>) was driven by Zeitz MOCAA's Centre for Art Education (CFAE) in collaboration with Kevin Kimwelle, a community architect, researcher and social innovator in sustainable development. Visitors to

the Investec Cape Town Art Fair (ICTAF) 2023 were invited to view a prototype of one of the Mobile Museum 'typologies' and contribute to the co-creation of the Mobile Museum. The installation was made from paper-tube cores, reminiscent of the concrete grain silos that are a distinctive feature of the museum building and was a direct response to the green agenda. The scaffolding system symbolises the materiality of creating agile and flexible public spaces for creativity. The project is a direct result of a rigorous curatorial programme that identified an increased awareness of the reach and scope of current museum audiences.

The Mobile Museum will endeavour to further the development of programmes beyond the physical confines of the museum building to bring art and art-making to underserved communities. The eventual physical manifestations of the Mobile Museum will enable conversations, dialogue, collaboration and creative production with groups and individuals using art from Africa and its diaspora as the catalyst for

engagement, exchange and reciprocal learning. The success and sustainability of the Mobile Museum will create greater access to local and pan-African audiences. It will further make possible ongoing conversations, consultations and collaboration with communities, organisations, the V&A Waterfront, local government, the City of Cape Town, the public and private sectors, and the museum's generous funders. The ZM<sup>MM</sup> is supported by the Ackerman family, the Stavros Niarchos Foundation and the Art Mentor Foundation Lucerne.





**IN MOTION** Garage Dance Ensemble, presented by Zeitz MOCAA Atelier artist-in-residence Igshaan Adams, performed beneath the track shed at the museum's entrance in a special performance that interacted with Adams' suspended dust-cloud sculptural installations on Level 2 of Zeitz MOCAA.

**PERFORMANCE:**  
**Atelier: 'Not Working (Working Title)'**  
 17–18 February 2023

Facilitators: Storm Janse van Rensburg and Beata America  
 Participants: Garage Dance Ensemble and Igshaan Adams Studio

Presented in collaboration with Zeitz MOCAA Atelier artist-in-residence Igshaan Adams, the performers and dancers of the Garage Dance Ensemble responded to and interacted with Adams' now signature suspended dust-cloud sculptural installations created in the Atelier environment on Level 2 of the museum. The first performance took place in the studio space and the second spilled from the grain silos into the public square located beneath the track shed outside of the entrance to the museum.



**WEBINAR:**  
**When We See Us: Creolization and Syncretism:  
 To Whom Do 'We' Belong?**  
 28 March 2023

Facilitators: Tandazani Dhlakama  
 Participants: Paula Nascimento, Firelei Báez and  
 Dominique Somda (HUMA)

Concepts like creolization and syncretism, particularly as it is understood to be the combination of different forms of belief or spiritual practices, have shaped much of the Black diaspora experience. Can we speak of a divergence or difference in the politics of belonging within such transcultural societies across the globe? This session invited an exploration of the nuanced spectrum of this experience from specific vantages that extend beyond the geopolitical

(Clockwise from top left)  
**MEETING OF MINDS** The ongoing When We See Us Webinar Series, in collaboration with the Institute for Humanities in Africa (HUMA) at the University of Cape Town (UCT), brought together intellectuals Micheal Armitage, Tandazani Dhlakama, Edouard Duval-Carrié and Cassi Namoda.

constructs of nationhood and citizenry. How do we locate ourselves within a Black-majority world? The conversation was guided by sociocultural anthropologist Dominique Somda, a Junior Research Fellow at the Institute of Humanities in Africa (HUMA) at the University of Cape Town (UCT), the partner institution collaborating with Zeitz MOCAA on the When We See Us Webinar Series.

**PANEL DISCUSSION:**  
**When We See Us:  
 Patronage, Politics  
 and Place**  
 4 April 2023

Facilitators: Koyo Kouoh  
 and Tandazani Dhlakama  
 Participants: Atose  
 Ageuele and Pule  
 Taukobong, moderated  
 by Koyo Kouoh

As part of Zeitz MOCAA's larger project around the landmark exhibition *When We See Us: A Century of Black Figuration in Painting*, which ran from November 2022 through September 2023, the museum presented a panel discussion titled 'Patronage, Politics and Place'. The first of many panel discussions, the in-person event provided insights into the idea/s of patronage and how practices of collecting art

from across the African continent can contribute to framing Black art history. The discussion took place at Zeitz MOCAA's Scheryn Arena and was moderated by Zeitz MOCAA Executive Director & Chief Curator Koyo Kouoh, with collectors Atose Ageuele and Pule Taukobong as participants. Both collectors loaned several works to the *When We See Us* exhibition.

**WEBINAR:**  
**When We See Us:  
 'Nobody was dreaming  
 about me': A Black  
 Queering of the Canon  
 (... after A. Lorde)**  
 25 April 2023

Facilitators: Rory Tsapayi  
 and Thato Mogotsi  
 Participants: Frieda  
 Ekotto, Serubiri Moses,  
 Jota Mombaça and Tavia  
 Nyong'o

In this conversation, part of Zeitz MOCAA's *When We See Us* Webinar Series, in collaboration with the Institute for Humanities in Africa (HUMA) at the University of Cape Town (UCT), speakers were invited to reflect on how Black queer identity is encapsulated within radical artistic practices of figuring uniquely intersectional subjectivities. How does a queered canon of Black

figuration contribute to new visual vocabularies that continue to subvert or reject dominant visual cultures that either erase or impose a violent, gendered and fetishising gaze? Speakers included novelist and literary critic Frieda Ekotto (Cameroon/USA), independent writer and curator Serubiri Moses (Uganda), artist Jota Mombaça (Brazil) and curator and academic Tavia Nyong'o (Kenya). The conversation was guided by Zeitz MOCAA Research Assistant and Visual History and Theory fellow at the University of the Western Cape's Centre for Humanities Research Rory Tsapayi.

# WHEN WE SEE US

**A Century of  
Black Figuration  
in Painting**

**WARM WELCOME** The entrance to the landmark *When We See Us* (2022) exhibition.

**ARTIST TALK:**  
**When We See Us:**  
**Commodity, Aspiration  
& Opulence: Painting  
as a Space for  
Imagination**  
6 May 2023

Facilitators: Koyo Kouoh and Tandazani Dhlakama  
Participants: Mmakgabo Mmapula Helen Sebidi, Zemba Luzembe, Cinthia Sifa Mulanga and Katlego Tlabela, moderated by Tandazani Dhlakama

This in-person discussion engaged several of the locally based and multi-generational artists whose work was featured in *When We See Us: A Century of Black Figuration in Painting*. The conversation between the artists explored how painting can be used as a space of imagination and the roles that commodification, aspiration and opulence play therein.

**WEBINAR:**  
**When We See Us: 'No**

**Black Woman Can  
Write Too Much'**  
(... after b. hooks)  
30 May 2023

Facilitator: Tandazani Dhlakama  
Participants: Yuderkys Espinosa Miñoso, Pumla Dineo Gqola, Kudzanai-Violet Hwami and Suzana Sousa

In this conversation, speakers reflected on how Black queer identity is encapsulated within radical artistic practices of figuring uniquely intersectional subjectivities. How does a queered canon of Black figuration contribute to new visual vocabularies that continue to subvert or reject dominant visual cultures that either erase or impose a violent, gendered and fetishising gaze? The webinar formed part of the *When We See Us* Webinar Series, in collaboration with the Institute for Humanities in Africa (HUMA) at the University

of Cape Town (UCT).

**WEBINAR:**  
**When We See Us:**  
**Fabulation &  
Figuration: Navigating  
the Tension Between  
Image & Imaginaries**  
27 June 2023

Facilitator: Tandazani Dhlakama  
Participants: Cassie Namoda, Edouard Duval-Carrié and Michael Armitage

In this session, part of Zeitz MOCAA's *When We See Us* Webinar Series, in collaboration with the Institute for Humanities in Africa (HUMA) at the University of Cape Town (UCT), speakers expounded on how fabulation in painting can encompass particular forms of world-building, myth-making and poetics of Blackness. All three speakers had work included in the *When We See Us: A Century of Black Figuration in Painting* exhibition.

**MUSEUM FELLOWSHIP PROGRAMME**

Started in 2022, the Zeitz MOCAA & University of Western Cape (UWC) Museum Fellowship Programme contributes towards a redefinition of curatorial practice as well as art history scholarship on contemporary art discourse from the continent. This pan-African programme fosters knowledge production around curatorial practice, arts administration and heritage management. It offers fellows exposure to museum practice facilitated by senior museum staff and underpinned by academic rigour in contemporary art scholarship offered by UWC's outstanding Humanities faculty.

Funding from the AKO Foundation and Africa No Filter has enabled the museum to foster professionalism and rigorous scholarship within the African art ecosystem. Zeitz MOCAA and UWC have thought it paramount for the next generation of art and

culture practitioners to be equipped with the necessary training that ensures the successful development of Africa's burgeoning dynamic art, culture and heritage industries. As a result, the 2022 fellows left the programme feeling empowered to continue contributing to the promotion of art from Africa and with very clear research ideas they wanted to explore. Additionally, several universities and organisations in Southern Africa have since shown interest in duplicating or collaborating on the programme.

Zeitz MOCAA and UWC are now seen as leading institutions when it comes to promoting long-term engagements around scholarship and training of the next generation of cultural practitioners. The fellows contributed to the development of current exhibitions and programmes at Zeitz MOCAA as well as critical discourse at UWC. Their academic research has contributed to scholarship on the museum and

around culture and contemporary art practices in general. Such a nascent museum like Zeitz MOCAA needs to have relevant scholarship around its current programming as this is foundational for the continuation of critical engagement in the art and culture industry. At the time of completing the programme, all the fellows had secured relevant study or

professional opportunities in higher or more challenging positions than they had when they initially applied to the programme. Zeitz MOCAA has also received an increased number of external requests to recommend alumni with local employment opportunities. A few notable achievements we would like to highlight for the 2022 cohort include:

- Introducing fellows to more than 30 local and international organisations through talks, tours and workshops;


- Attracting a Mellon Foundation grant providing further support to the programme for the next three years;
- The initial development of an alumni programme to expand and stay connected with alumni;
- Employing one fellow from the 2022 programme and assisting the rest with employment opportunities;
- Initiating the first steps towards Recognition of Prior Learning;
- Introducing the first curatorial course at UWC; and

- Collaborating with the 2022 fellows on the *When We See Us: A Century of Black Figuration in Painting* exhibition research.

The 2023 Fellows cohort include Mozambican architect and urban planner Ana Raquel de Jesus Machava; fine art graduates Bulelwa Lomusa Kunene from Eswatini and Evaan Jason Ferreira from South Africa; educator Mona Eshraghi Hakimi from Malawi; and Namibian visual anthropology graduate Pauline Buhlebenkosi Ndhlovu.



(From left) **A NEW COHORT** The second cohort of Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellows: Bulelwa Lomusa Kunene, Evaan Jason Ferreira, Mona Eshraghi Hakimi, Ana Raquel de Jesus Machava and Pauline Buhlebenkosi Ndhlovu.



**PATHWAYS** Is it really worth it (2023), an artwork by Grade 12 learner Yaqeen Okkerts, that formed part of the CFAE's Pathways exhibition.

## OVERVIEW

Established programmes at the Centre for Art Education (CFAE) continued consistently in the latter half of 2022. As the calendar year ended, new community collaborations were initiated and the team facilitated several workshops with community groups and international and local schools to explore different ideas about what a mobile museum could be. This led to the Zeitz MOCAA Mobile Museum (ZMM<sup>MM</sup>) project, which officially launched at the Investec Cape Town Art Fair (ICTAF) in February 2023.

Art Educator Richard Kilpert resigned from the CFAE to pursue other career opportunities at the end of November 2022. In 2023, the department welcomed Talia Naicker as its new Education Manager in January and Amy Cornfield as its Education Specialist of Community Collaboration in May.

The first half of 2023 can be characterised as a time of new beginnings and anticipation as the department looked ahead to projects that would begin in March and found renewed energy for projects already underway. It was an extremely busy time for CFAE, with the recalibration of the Mobile Museum project, the continuation of the publishing process for Zeitz MOCAA's first children's books, the welcome of new MOCAA Art Club (M A C) members and the start of the second Grade 12 workshop series.

**LIESL HARTMAN,  
HEAD OF EDUCATION**



**IN SESSION** High school Lalela Programme learners from Harold Cressy and Salt River high schools weave in pairs during the Igshaan Adams-inspired April Holiday Programme, a holiday programme held in collaboration with the CFAE.

## NUMBERS

July to December 2022	
Schools Programmes	
Primary (grades 1-7)	1 620
Museum On the Move	48
High (grades 8-12)	1 033
Grade 12: WTP	200
Tertiary	816
Other	160
Teacher Workshops	185
Collaborations	295
Family Programmes	
Holiday Learning	162
MOCAA Art Club	313
Community Collaboration	
Lalela Programme	2 430
Inside Out	226
Canvas Collaboration	83
Mobile Museum	260
<b>Total</b>	<b>7 831</b>

## FAMILY PROGRAMMING

### FAMILY LEARNING WORKSHOPS

The Family Learning Workshops take place on the last Saturday morning of each month and are led by Amy Cornfield. These workshops are aimed at parents/guardians and children from the age of four, who spend two-and-a-half hours in an activity inspired by an artist or the thematic content of an exhibition. Each month's workshop is distinct and explores different themes, techniques and materials. The CFAE conducted 11 Family Learning Workshops with a total of 162 participants during the period under review.

### CHILDREN'S HOLIDAY PROGRAMMES

The CFAE's holiday programmes have been a continued success as young visitors are invited to spend their holiday time in creative pursuits. The Summer Holiday Programme saw children making work inspired by the *When We See Us: A Century of Black Figuration in Painting* exhibition. The Autumn Holiday Programme, which was held in March, welcomed 15 Lalela learners for the three-day workshop that included weaving activities inspired by Zeitz MOCAA Atelier artist-in-residence Igshaan Adams. The Winter Holiday Programme saw the creation of superheroes and scenes from bedroom windows by community groups from Hanover Park, Philippi and Lawrence House.

### MOCAA ART CLUB

The MOCAA Art Club (M A C) continues the CFAE's commitment to advancing art education and access for teenagers in grades 9 through 11 who come from different schools and areas across Cape Town and are connected by their desire to learn about, discuss and create art. Designed to foster an understanding of diverse attitudes and practices, M A C's aim is to



**ART CLUB** MOCAA Art Club (M A C) 2022 members pose in front of their artworks with members of the CFAE team.

develop art literacy and criticality and build social cohesion.

Selection for the Club is based on an application that entails written and practical portfolio requirements. In keeping with the CFAE's aims to create art education opportunities, half of the members are fee-paying while the other half are awarded bursaries. Launched with 15 members, the inaugural Club ran from July until December 2022. The members visited the museum twice a month for nine sessions. Each Saturday afternoon session was jam-packed with ice-breaker games, exhibition visits, talks, discussions and technical guidance, starting with an Orientation Day and ending with an Exhibition Opening. The *Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora* exhibition was the catalyst for critical thinking and discussions that fuelled the conceptual development of the Club's main project. Themes such as colonialism, patriarchy, feminism, slavery and connection were explored.

After the successful pilot in the latter half of 2022, 12 teenagers were selected from an interview process to become M A C 2023 members. The Club kicked off in March, with members pairing up for a textile project in response to Igshaan Adams' Atelier residency, 'Not Working (Working Title)'; Mary Evans' solo show *GILT* inspired the paper-based group project that followed. Before the Club closed for the June/July holidays, the members were taken on an outing to the Goodman Gallery to view Jabulani Dhlamini and Thembinkosi Hlatshwayo's show *iHubo: Nkosi Sikelela*, which acted as the stimulus for an individual photography project. The artworks created at M A C are the outcome of in-depth discussions, feedback and art-making sessions that take place during club sessions.

**ART CLUB FUN** MOCAA Art Club (M A C) 2023 members work together on a group project inspired by artist Mary Evans.







## SCHOOLS PROGRAMME

### SCHOOL VISITS AND WORKSHOPS

The CFAE continues to offer tours and workshops to local, national and international schools regularly. In 2023, the department saw a steady and continued increase in the number of schools settled into pre-COVID timetables and a more confident attitude to outings from local schools.



### MOCAA ON THE MOVE (MOM):

#### A Visiting Schools Programme: Making Museums

Fewer MOM workshops were offered over this period mostly due to the capacity needed for other projects. During the MOM programme schedule, primary school learners from the age of nine to 12 (grades 4 to 7) completed a full-day workshop with CFAE facilitators, engaging in a variety of theoretical and practical-making tasks that led to an understanding of what museums are and, in particular, what art museums are. A MOM workshop took place at the Norma Road Primary School in September 2022 with 48 learners.



### GRADE 12 PROJECT: Pathways 2023

The 2022-2023 financial year saw the closing of the 2022 grade 12 exhibition project *Walking the Peripheries* and the workshop and opening of *Pathways* in 2023. The exhibition for the pilot matric workshop proved to be incredibly successful and helped showcase the power of the programme. *Walking the Peripheries* activated the tunnel spaces in the museum's Level -1 in a unique way that began the transformation of the space into a more dynamic experience for

visitors. The exhibition was open from 18 June through 13 August 2022.

The second *Pathways* workshop took place in April 2023, with 23 learners from 12 different schools participating in the workshop and exhibition. This second iteration provided opportunities to learn and improve from the first workshop, including the importance of writing and curatorial practice relating to the production of artwork. *Pathways* focused on the Igshaan Adams Atelier residency, with a conceptual emphasis on

(Opposite page) **A DIFFERENT PATH** Grade 12 students engaged with Atelier artist-in-residence Igshaan Adams and his artworks as part of the grade 12 project, which culminated in the *Pathways* exhibition. (Above) **THREADED** A close-up of an artwork in the CFAE *Pathways* (2023) exhibition.



#### **CONTINUING EDUCATION**

CFAE's Head of Education Liesl Hartman assists teachers attending a theoretical workshop inspired by the Zeitz MOCAA Kentridge Learning Materials for teachers.

materiality. The workshop took place from 3 to 6 April 2023, with six working Saturdays and Crit Sessions scheduled in the build-up to the exhibition, which opened on 10 June. The exhibition was an improvement on the 2022 exhibition, including better lighting and improved signage and labelling. Social media posts featuring the *Pathways* exhibition and matric workshop gathered 21 969 views across Instagram Stories and posts between June and July 2023, with several visitors commenting on the importance of safe spaces for youth to express their struggles and how the artwork of the Grade 12s resonated with them.

Twenty-six learners from Alexander Sinton High School, Chris Hani High School, Reddam House Constantia, South Peninsula High School, Wynberg Girls High School, Cedar Senior Secondary,

Bridge House School, Fairmont High School, Livingstone High School, Jack Meyer Art Centre, Tygerberg Art Centre and Springfield Convent School participated in the Grade 12 Project, with educational resources on the work of Igshaan Adams written by Jill Joubert. Funding support for the documentary and publishing of the exhibition catalogue was received from the City of Cape Town.

The CFAE looks forward to the third iteration of this programme in 2024 and has greatly improved the offering as part of its annual rhythm of programming.

#### **TEACHER TRAINING WORKSHOPS**

The CFAE is committed to supporting the work of generalist teachers in primary and high schools who teach the visual art component of the Creative Arts curriculum as well as enriching the practice of trained art

teachers. The Teacher Training programme was initiated in 2018 to address the imbalances in the provision of visual arts education in under-resourced schools, however, the workshops are open to all teachers who require up-skilling and enrichment in their teaching practice. The workshops have been well supported by teachers over the years, with a minimum of one workshop offered each quarter. Workshops are provided at the museum, however, the CFAE also travels to other regions and districts in the Western Cape to reach teachers further afield.

For the period under review, the CFAE offered the following teacher workshops to different teacher groups consisting of 120 teachers in total:

- In August 2022, a Creative Arts workshop was held for teachers of grades 4 to 9 in Malmesbury, West Coast

- An online presentation was given as part of the Creative Art Conference hosted by Rustenburg Girls Primary in September 2022.
- A second Creative Arts workshop was held for Malmesbury teachers of grades 4 to 9 in April 2023.

**WCED ART AND MUSIC CENTRE COLLABORATION: Then We Saw Ourselves 2023**

Then We Saw Ourselves was a partnership between the CFAE and the Western Cape Education Department's (WCED) seven art and three music centres. The project was initiated for learners and teachers to respond to and create work inspired by the themes of the *When We See Us* exhibition and included the following participating centres:

- Battswood Arts Centre, Grassy Park
- Frank Pietersen Music Centre, Paarl

- Hugo Naudé Art Centre, Worcester
- Hugo Lambrechts Music Centre, Parow
- Jack Meyer Art Centre, Paarl
- Peter Clarke Art Centre, Claremont
- PJ Olivier Art Centre, Stellenbosch
- Tygerberg Art Centre, Parow
- The Children's Art Centre, District Six.

Learners and teachers from the centres were invited on guided tours of the *When We See Us* exhibition. To ensure access for every centre, the CFAE sponsored two 60-seater buses to each centre and facilitated two major tours in April and May for the Hugo Naudé Art Centre and the Jack Meyer Art Centre, welcoming more than 220 learners into the museum for a guided walkthrough of the exhibition. All the other centres will continue their tours in the 2023 financial year, with the final exhibition expected to take place in September.



**THEN WE SAW OURSELVES** Head of Education Liesl Hartman addresses a group attending a tour of the 2022 *When We See Us* exhibition, part of the CFAE's partnership with the Western Cape Education Department's art and music centres.



#### **A NEW KIND OF MUSEUM**

Children visiting the Zeitz MOCAA booth at the 2023 Investec Cape Town Art Fair use paper and other materials to design and construct their own ideas of a mobile museum.

#### **COMMUNITY COLLABORATION**

##### **MOBILE MUSEUM**

In March 2022, community architect Kevin Kimwelle was engaged by the CFAE to design the process and undertake the research for the Zeitz MOCAA Mobile Museum (ZM<sup>MM</sup>). The process continued throughout 2022, with the ZM<sup>MM</sup> officially launching to the art community at the Investec Cape Town Art Fair (ICTAF) in February 2023. The booth was designed and constructed by Kimwelle, the project leader in the research and initial design of the project. The research involved working with several groups and organisations.

##### **Research and Conceptualisation**

As part of this research and conceptualisation process, Kimwelle presented an exhibition with 14 research students from the Lawrence Technological University of Detroit, Michigan, in

the United States. The presentation linked the concepts of the mobile museum to Kimwelle's green practice and working with a sense of place.

##### **Consultations**

As part of the process of consultation, it was important to make contact with stakeholders at both the city and provincial levels. This included introductions and discussions with Robin Jutzen, Arts & Culture Manager: City of Cape Town, and Helene Vollgraaff, Deputy Director: Museum Services at the Western Cape Department of Cultural Affairs and Sport. The ZM<sup>MM</sup> project was well received and there were synergies with other projects being implemented by both parties, namely The Cape Town Digital Museum project and the City of Cape Town's Emerging Artists Programme.

##### **Mapping Communities**

Kimwelle also worked with Joke Quintens, a

social designer and founder of Wetopia, and postgraduate students from the Fontys University of Applied Sciences in the Netherlands to complete the mapping process. Using the Wetopia design methodology, Kimwelle, Quintens and the students mapped the V&A Waterfront, the neighbourhoods of Salt River, Woodstock and Athlone, and the Langa and Khayelitsha communities.

#### COMMUNITY MEETINGS AND WORKSHOPS

Community workshops commenced in September 2022 and took place in the communities and at the museum.

#### SCHOOL GROUP WORKSHOPS

A total of seven workshops took place with two primary schools and three high schools. The majority of the workshops took place during the period under

review, except the first workshop with Norma Road Primary School, which took place as early as February 2022.

#### LALELA (AFTER-SCHOOL) PROGRAMME

##### PROGRAMME OVERVIEW

Lalela's programme at the CFAE is one of the few Lalela programmes that operate outside of a school setting. Held over three days each week, learners in grades 4 to 11 from schools in the City Bowl attend weekly afternoon workshops at the CFAE. This satellite programme utilises the Lalela-designed curricula while also engaging with exhibitions at Zeitz MOCAA. Consisting of four primary schools — Dryden Street Primary School, Ellerton Primary School, Prestwich Street Primary School and St Paul's Primary School — and three high schools — Salt River High School, Harold Cressy High School and Vista High

School — the programme includes gallery visits and outings as well as collaborations with other non- and for-profit entities.

#### JOY FROM AFRICA PROJECT

In the fourth term, the V&A Waterfront invited the Zeitz MOCAA Lalela Programme to create a special project for their Joy from Africa to the World campaign. Working with grade 4 to 7 learners from Prestwich Street Primary School and grade 8 and 9 learners from Harold Cressy and Salt River high schools, the facilitators taught the learners to draw a self-portrait, many for the first time. The workshops took place during October. The self-portrait drawings were scanned, enlarged and used to decorate the 'Big Tree' outside the Waterfront's main shopping mall. Outings were arranged in November and December for the learners to view

their artwork displayed on the tree, with the experience being a proud moment. The project was an incredible opportunity to showcase and raise awareness about Lalela's work.

#### ANNUAL LEARNER EXHIBITION

Before the school exams began in November, the CFAE hosted the Zeitz MOCAA Lalela Programme's annual end-of-year Learner Exhibition, which was a strong showcase of artwork the learners had created throughout the year and a gratifying occasion to celebrate their achievements. The opening was well attended by learners from the schools on the programme, along with some of their parents and teachers, including a principal. Connecting with the parents and having them experience the impactful work created by their children was a meaningful experience for all.

#### BIG TREE, BIG SMILES

Grade 4 and 5 Prestwich Street Primary School Lalela Programme learners posing in front of the Big Tree at the V&A Waterfront.





**MUSICAL INSTRUMENTS PROJECT**

In 2023, Lalela focused on the theme of mastery, which saw the year beginning with fundamental drawing skills taught across all age groups. The curricula developed from line and culminated in a musical instrument drawing project. Conducted as three-session workshops, learners were guided through the technical aspects of drawing and learnt step-by-step from observation.

**MASIPHUMELELE LALELA PROGRAMME: Mary Evans Museum Outing**

At the end of March, grade 10 to 12 learners from the Masiphumelele Lalela Programme visited the museum for a workshop inspired by the work of artist Mary Evans. The learners visited the *GILT* exhibition before creating doily artworks of their own, reflecting on the themes of nationalism, customs, domesticity, disposability, culture and identity prevalent in Evans' work.

**APRIL HOLIDAY PROGRAMME: Igshaan Adams**

A highlight of the year for learners on the Lalela Programme was the April holiday programme, run in partnership with the CFAE. Positioned in response to Igshaan Adams' Atelier residency, 'Not Working (Working Title)', learners from grades 4 to 10 worked collaboratively on 3D projects over the four-day workshop. The learners learnt about different weaving techniques and were introduced to the personal, spatial and historically collective ideas that Adams explores in his work. On the first day of the programme, the learners had the amazing experience of being taught how to make 'dust clouds' by Adams himself.

**BONTEHEUWEL LALELA PROGRAMME: Igshaan Adams Museum Outing**

As part of the Lalela Bonteheuwel Programme, Grade 5 to 7 learners from Disa Primary School were invited to Zeitz MOCAA in May to visit Igshaan Adams' residency in the Atelier space. This was a special experience as Adams grew up in the same neighbourhood before establishing himself as a renowned artist. Influenced by his upbringing in Bonteheuwel, Adams explores personal and collective themes through weaving. The learners had a unique opportunity to meet and engage with the artist before creating tapestries of their own in pairs, inspired by Adams' practice.

**JUNE/JULY HOLIDAY PROGRAMME: A Gaze from Within**

In response to the *When We See Us* exhibition, the Lalela Programme's high school cohort took part in an eight-day holiday programme workshop series called *A Gaze from Within* during the June/July holidays. Each learner explored their own subjectivities in the form of figurative paintings under the exhibition's six themes.

**LALELA STAFF CHANGES**

At the end of 2022, Lalela Zeitz MOCAA Programme Manager Amy Cornfield was promoted to also become the Lalela Programme Development Manager. In April 2023, she left Lalela to join the Zeitz MOCAA CFAE team. In March, Simamkele Sitwebile joined the team as an Art Facilitator alongside Siyolisi Bani.

(Opposite page)  
**MUSICAL MAGIC** Xian Lopes, a Grade 7 Ellerton Primary School Lalela Programme learner, showing her accomplished musical instrument drawing.



## CANVAS COLLABORATION 2023

The Canvas Collaboration workshop took place from 16 to 27 January 2023. The two-week workshop, co-ordinated by Jill Trappler, transformed the CFAE classrooms into shared artist studios, characterised by experimentation with materials and intense discussion as well as informal conversations and exchanges with Zeitz MOCAA visitors who were allowed access to the spaces at certain

times. Artists could choose to participate in a full-time or part-time capacity. Full-time artists included Jill Trappler, Wonder Martinus, Lionel Mbayiwa Bakupa, Anthony Cawood and Barbara Voss. Part-time artists were Lionel Davis, Randy Hartzenberg and Ayesha Price.

## HOSTING & PARTNERSHIPS

### INSIDE OUT COLLABORATION

As part of a broader

intention of Zeitz MOCAA becoming more accessible to communities through the CFAE's Mobile Museum project, this collaboration with Inside Out and other organisations such as BLAC and the Scalabrini Centre provided an opportunity for communities to tell their stories. The collaboration allowed the museum to engage in difficult conversations with diverse audiences and aligns with Zeitz MOCAA's vision to promote intercultural

**PORTRAITURE** Grade 9 and 10 Salt River and Harold Cressy high school Lalela Programme learners drawing their self-portraits.

understanding. As part of the collaboration, a residency weekend, which took place in the town of Greyton outside of Cape Town in January 2023 as well as several working sessions that took place at Zeitz MOCAA and activist centre Bertha House between February and April, resulted in creative works by the participants.

## PUBLICATIONS


### THE STORIES THAT RAN AWAY CHILDREN'S BOOK SERIES

This publishing project that will result in four Zeitz MOCAA children's books began again with renewed energy in the second half of 2021 and gained steady momentum with the commissioning of four illustrators and a writer. The first series of illustrations for all of the stories were completed in June 2022. All of the stories were rewritten by Meridian Berndt, with former Bumble Books director Robin Stuart-Clarke as the consultant and guide on the project.

The first four titles are based on stories and legends originating in different parts of the continent. Illustrated by Jill Joubert, *The Tale of Mouse* and *the Stories that Ran Away* is an African legend by the Ekoi community and originates from Nigeria and Cameroon. *First Light*, illustrated by Jax Lamb, is a story inspired by Bushman folklore while *Nya-Nya Bulembu* is inspired by a tale from eSwatini and Khvum is a creation story adapted from a Central African legend.

## EDUCATIONAL RESOURCES FOR TEACHERS

Research for the third learning resource for learners and teachers began at the start of Igshaan Adams' Atelier residency in April 2023. The resource was due for completion in July with the first teacher's workshops planned for August and September 2023. The writer began interviews with the artist and his studio workers in May.



**UPWARD GAZE** Visitors to Zeitz MOCAA gaze in awe at an artwork installation suspended above the museum's Atrium bowl.

## OVERVIEW

The Department of Institutional Advancement remains pivotal to the strategic resourcing and advancement of the museum's mission. Tasked with developing and implementing integrated, comprehensive plans, this department supports and financially resources Zeitz MOCAA's diverse activities. Collaborating closely with the executive team, trustees, senior management and staff, the department leads the implementation of a robust fundraising strategy designed to grow the institution's patronage, donor base, partnerships, sponsorships, grants and overall fundraising efforts. Additionally, it oversees event management, production of museum publications, and marketing and communications. During this review period, Claire Breukel led the Institutional Advancement team, where she leveraged her expertise in institutional structures, before transitioning to Head of Global Patronage where she oversees the American Friends of Zeitz MOCAA organisation.

Strategic planning conducted in the third quarter of 2022 highlighted the necessity of building effective foundational capacity for organisational growth. This emphasised the importance of the Institutional Advancement department, particularly in revenue generation and marketing. Key strategic outcomes included recruiting and retaining high-level talent in fundraising, marketing and communications, public relations and social media. Our longstanding PR and content partner, Zainab Slemang van Rijmenant from creative agency Chimera Creative, served as Interim Head of Communications & Marketing, with additional support from the V&A Waterfront team.

This financial year saw the appointment of seven crucial hires — in order of appointment: Jason Raaff as Events Manager, Farren Barnes as Advancement Coordinator, Esther Henderson as Communications Manager, Misha Krynauw as Social Media Specialist, Seni Guwa as Communications Assistant, Lungi Morrison as





Institutional Advancement Director and Namhla Moyeni as Advancement Manager. Samshiya Karsten was promoted internally, moving from Front of House to Events Coordinator. These additions and changes proved invaluable in supporting the museum's mission and its role as a civic space and active agent that caters to and nurtures society.

The culmination of this year witnessed the dynamic growth of our Institutional Advancement team, whose unwavering dedication and support continue to propel our multi-faceted mission. Together, we are driving the museum's success in garnering and maintaining support, engaging diverse audiences and championing contemporary art from Africa and its diaspora.

**ESTHER HENDERSON,  
COMMUNICATIONS MANAGER**

**CITYSCAPES** Zeitz MOCAA's pillowed windows on level 6 provide unparalleled views across Cape Town.

## MEMBERSHIPS

In January 2023, Zeitz MOCAA restructured and relaunched its membership offerings. Four new membership packages were named to reflect the essence of Zeitz MOCAA and the Silo District. The Silo, Grain, Bridge and Facet memberships offer benefits such as year-round access to the museum that encourage repeat visits to view new installations and engage in education and public programmes, access to member-exclusive events and a 10% discount at Ocular Lounge and Zeitz MOCAA Shop.

During the period under review, the museum welcomed a total of 2 199 new members and the Department of Institutional Advancement hosted several member events, including the following:

- September 2022: Member Breakfast with Yinka Shonibare CBE, RA
- January 2023: Member Tour of *Indigo Waves*

and *Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora*

- February 2023: Member Walkabout of the Atelier Studio's 'Not Working (Working Title)' with artist-in-residence Igshaan Adams
- April 2023: Member Tour of *When We See Us: A Century of Black Figuration in Painting*
- May 2023: Member Social in collaboration with Feastival
- June 2023:
  - Member Workshop called *Constructions of the Imagination*
  - Member Tour and Talk called *When We See Us: A Century of Black Figuration in Painting*
  - *Behind the Scenes: Member Tour of GILT* by Mary Evans.

## CORPORATE MEMBERS AND SPONSORS

In this financial year, the museum welcomed Bloomberg and Allan Gray as Corporate Members and received corporate sponsorship from Gucci and the Mellon Foundation.

## EVENT MANAGEMENT

The 2022-2023 financial year marked a significant turning point as we navigated post-pandemic challenges. Removing pandemic restrictions was pivotal to the institution's ability to deliver exceptional experiences to its clientele. Despite facing unprecedented hurdles, we witnessed a gradual resurgence in event, tour and film shoot activities as individuals and corporates emerged from the restrictive COVID-19 National State of Disaster.

The organisation experienced a notable increase in event and tour engagements throughout the year, reflecting a growing sense of confidence and a desire

to return to normalcy. Private tour offerings exceeded expectations, with the museum hosting 587 guests across 55 private tours.

The Events team successfully hosted 39 events, catering to a diverse range of clients and occasions. Notable highlights include Bloomberg's multiple event engagements, daily cocktail events during Africa Energy Week and African Mining Indaba, and the honour of hosting Belgian King Philippe and Queen Mathilde on their inaugural state visit to South Africa. Additionally, the team played a key role in reviving community events such as First Thursdays and hosting the highly anticipated Zeitz MOCAA Gala Dinner + Party

fundraiser, themed Art + Opulence, and supported by the museum's longstanding partner Gucci.

While event and tour activities flourished, film shoot engagements experienced a decline and faced challenges in picking up momentum. Ongoing exhibitions in the Zeitz MOCAA Atrium posed obstacles, as the showcased artwork was incompatible with film and photoshoot requirements. Despite these challenges, the team remains committed to fostering collaboration and innovation within the film industry.

Zeitz MOCAA's Events team extends its sincere gratitude to all clients for their unwavering support throughout this

transitional period. Their continued trust and partnership have been instrumental in the department and museum's success. The department is poised to exceed expectations in the upcoming financial year, leveraging its resilience, creativity and dedication to delivering exceptional experiences.

The financial year under review presented both challenges and opportunities, underscoring the organisation's adaptability and commitment to excellence. Reflecting on the department's achievements and lessons learnt, its mission remains to be a guiding force of innovation and hospitality in the events, tours and film industries.

**ELEGANT EVENTING** An evening setup by Zeitz MOCAA's Events team.





## COMMUNICATIONS, MARKETING AND BRANDING

During most of the 2022-2023 financial year, communications continued to be overseen by the museum's external communications and content consultancy, Chimera Creative. The consultancy further built on the approaches initiated in the previous year, introducing new processes and workflows to orient new team

members and keep everyone aligned as the internal communications team at Zeitz MOCAA grew. In addition to pre-planning PR roll-outs related to exhibitions and projects, Chimera approached new media types, pitched interviews to broadcast media across exhibitions and key groups such as the Global Council, repurposed content from public relations for social and digital media (including newsletters)

and contributed to in-person working sessions with the Zeitz MOCAA team.

The museum further expanded the reach of its project-related campaigns and activities, specifically the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme. In the second iteration of the programme's communications campaign, which focused

**ICONIC** A tote bag bearing the instantly recognisable Zeitz MOCAA logo.

on recruiting fellows for the 2023 cohort, Chimera pivoted communication efforts to also emphasise the existing 2022 cohort. The team spotlighted the fellows and their work on social media and in the museum's monthly mailers through video, still imagery and written content alongside media distribution and marketing, and a call for 2023 applications.

Much of the year was also dedicated to the 2022 Zeitz MOCAA Gala Dinner + Party. The Chimera team facilitated an editorial partnership with one of the leading media companies in the country, the *Mail & Guardian*, and assisted in onboarding sponsors and trade partners such as Radisson Hotel Group and *YourLuxury Africa*. The team used influencer marketing, consisting of a desk drop and ticket to the Gala Party, to further promote the event and the exhibition that was previewed on the evening, which received widespread coverage on both social media and traditional media.

With the appointment of Esther Henderson as the museum's Communications Manager in September 2022, a systematic handover of the communications portfolio was undertaken while Chimera Creative continued to provide public relations, content creation, publicity and social media services. Both the Social Media Specialist, Misha Krynauw, and the Communications Assistant, Seni Guwa, were appointed in December 2022, allowing the growing communications team to navigate the institutional landscape of Zeitz MOCAA and define the full value chain of communications and marketing processes.

In the first quarter of 2023, the internal team took on additional projects, including website development and content management, facilitating a trade exchange with the Investec Cape Town Art Fair (ICTAF), coordinating the media preview for artist Mary Evans' solo exhibition *GILT*, amplifying the opening of the Atelier's newest artist-in-residence Igshaan Adams, implementing communications for the *When We See Us* Webinar Series, the Joburg Art Fair and the Centre for Art Education (CFAE), and facilitating event documentation. During this period, the team developed and implemented various communication tools and platforms, such as the Institutional Advancement portal, communications and related online forms. The

team started weekly alignment huddles with internal stakeholders and monthly alignment huddles with the V&A Waterfront teams, which have proven insightful in the continuing success of communications projects.



**MAJESTY** The museum's Atrium is a sight to behold from any angle.

## OVERVIEW

Zeitz MOCAA capped off a successful 2023 with a healthy surplus of R27 million. This achievement reflects a commitment to smart financial management. Key factors contributing to this success include:

- An increase in revenue to R107 million, outpacing expenses of R80 million;
- A consistent six-day-a-week operations, implemented throughout 2023 compared to the previous year's variable schedule, that boosted revenue generation; and
- The museum secured several significant contracts, further solidifying its financial footing.

While visitor numbers improved year-over-year, they have not yet reached pre-pandemic levels. To address this and enhance accessibility, the museum extended its opening hours in a move to generate additional revenue and cater to a wider audience.

Looking beyond the bottom line, the Finance team prioritised responsible cash flow management to ensure the timely fulfilment of obligations. Additionally, procurement refresher workshops were conducted, promoting accountability and adherence to policies. These proactive steps bolstered operational efficiency, minimised errors and fostered transparency within the museum. Human resources initiatives focused on employee well-being, governance and organisational development and the facilitation of benchmarking and policy awareness.

The Front of House (FOH) operations witnessed a gradual recovery post-pandemic, with notable increases in visitation driven by events such as the Cape Town Cycle Tour and unique exhibitions and efforts to enhance visitor experience. The Facilities team prioritised preventive maintenance, transitioning from reactive to proactive approaches. Internal training, enhanced service agreements and a



**EXCLUSIVE ACCESS** Zeitz MOCAA members gaze at the museum building model at an exclusive members-only event held at the museum.

computerised management system facilitated this shift, resulting in a remarkable 93% preventive task completion rate. Notable achievements included critical repairs to infrastructure and ongoing efforts to optimise guest experiences.

The museum’s retail store demonstrated strong financial performance, aligning with increased visitation. Strategic initiatives include refurbishing the shop to enhance the visitor experience and maximise revenue, and diversifying products to cater to varied visitor preferences.

Zeitz MOCAA’s strategic financial management, HR initiatives, FOH enhancements, facilities maintenance and retail strategies collectively contributed to its sustainable growth and position as a leading cultural institution. Through continuous innovation and commitment to visitor satisfaction, the museum remains poised for success in the upcoming year.

**FAWAZ MUSTAPHA, CHIEF OPERATIONS OFFICER**

**FINANCE**

The museum’s financial performance in 2023 showcased a surplus of R27 million, a result of strategic financial management, including increased revenue of R107 million against expenses of R80 million. This year’s operations consistently held six trading days a week in contrast with the previous year’s mix of four to six trading days that began in December 2021. While the change in trading days contributed to financial success, it is important to note that the approval of several significant contracts also had a substantial impact on the financial results.

It is encouraging that the museum is in recovery mode and experiencing an increase in visitors in 2023 compared to the previous year. Although visitor numbers are rising, it must be noted that those numbers are still below pre-COVID levels. In response to this, it was decided that the museum would operate seven days a week starting in October 2023. This adjustment is a strategic and sustainable move to enhance revenue streams and improve accessibility for visitors.

The finance team prioritised cash flow management to meet obligations effectively and conducted procurement refresher workshops to reinforce accountability and compliance with procurement policies. These proactive measures ensure operational efficiency and minimise the risk of errors or non-compliance, promoting transparency and accountability. Overall, the commitment to good governance and compliance with established policies and procedures is commendable. By prioritising these principles, the institution demonstrates its dedication to sound financial management practices and ethical conduct, which are essential for maintaining trust, credibility and long-term sustainability.

Looking ahead to 2024, we are cautiously optimistic about the museum’s financial outlook. With the increase in visitors and the implementation of new strategies to drive revenue, Zeitz MOCAA is on the right track towards sustainability. The Finance team will continue to monitor the

institution’s expenses closely and make necessary adjustments as needed while exploring new opportunities for revenue generation and seeking partnerships that align with the museum’s mission and values.

## HUMAN RESOURCES

As we transition from the disruptions caused by the global pandemic, the year under review was dedicated to themes of 'refreshing, rethinking, reshaping' and understanding the shifts within the organisation's leadership landscape. The HR focus for this period encompassed employee well-being, HR governance, change and transformation, and organisational development. These initiatives were pivotal to navigating the challenges and opportunities presented in the evolving organisational environment.

A significant milestone during the 2022-2023 period was the development of the organisation's strategy. This involved a three-day off-site session with all leadership and managers. In preparation, the Operations department held a pre-strategy session for alignment.

The organisation's approach to HR

governance, policies and compliance focuses on fostering a culture of awareness and consistency while promoting fairness, diversity and inclusion. Employee engagement sessions were conducted through various means, including staff meetings, team effectiveness workshops and training sessions. These sessions aimed to keep all employees informed on organisation goals, enhance team dynamics and provide direction to employees.

To remain competitive in the market, Zeitz MOCAA completed an annual salary benchmarking exercise to align salaries within market standards, enabling the organisation to attract and retain employees. Additionally, a further salary benchmarking exercise was conducted by an Iziko and Deloitte partnership.

Structural emphasising efforts were geared towards the Institutional Advancement function, with a focus placed on

the scaling of the team through a recruitment drive for key roles, most notably those of Advancement Coordinator, Social Media Specialist, Advancement Manager, Education Manager, and a Manager and Assistant for Communications.

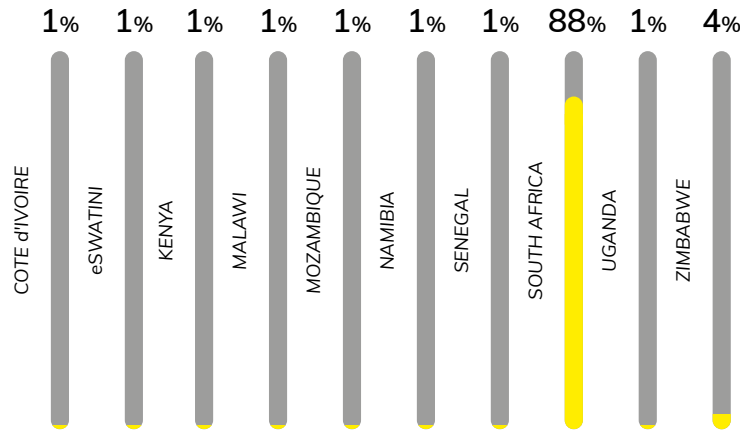
As a responsible employer, Zeitz MOCAA continues to meet statutory requirements by ensuring annual reporting on employment equity (EE) and skills development in consultation with the museum's EE Committee. The institution maintains its status of good standing with the Compensation for Occupational Injuries and Diseases Act (COIDA) by obtaining the most updated letters.

The impact of the museum's COVID austerity measures was felt by employees and as operations moved towards normal visitation levels, salaries were normalised and increases effected. Having reviewed the organisation's structures

**PANORAMA** A different view of the Zeitz MOCAA building shows its unique pillowed windows against a backdrop of the Cape Town harbour and skyline.

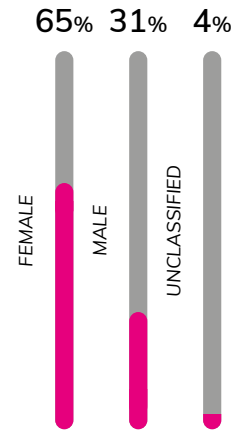


## NATIONALITY



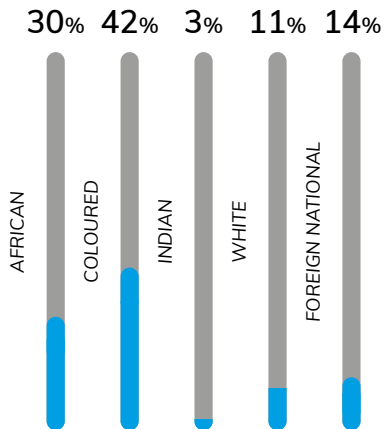
Zeitz MOCAA staff by nationality

## GENDER



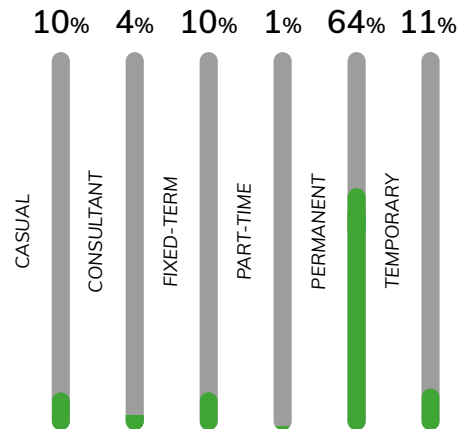
Zeitz MOCAA staff by gender

## RACE



Zeitz MOCAA staff by racial population group as defined by the South African national government

## EMPLOYMENT



Zeitz MOCAA staff by employment status

and human capital needs, the museum was able to hire its first African female Facilities Assistant to join the Facilities team — a key accomplishment.

As part of the institution's change and transformation journey, team initiatives aimed at further enhancing team effectiveness, cohesion and collaboration were conducted. This included training and development to enhance managerial and employee skills. Post-training feedback sessions further assessed the return on investment to individuals, teams and the organisation. Specific intervention highlights

included executive leadership coaching, labour relations and emotional intelligence (EQ) training for managers; first-line leader training on managerial leadership skills and health and safety labour relations; and functional-specific training on contract law for registrar-specific activities. Additional development and staff successions led to promotional opportunities and cross-department skills enhancement. The museum also undertook a museum benchmarking exercise with Perez Art Museum Miami (PAMM), which provided valuable

insights for the museum's future endeavours.

In line with the changes to the labour policy, a review of Zeitz MOCAA's policies was conducted and awareness sessions on changed policies on harassment and bullying were held. The Independent Counselling and Advisory Services (ICAS) held awareness sessions with staff, including financial wellness and disability awareness. The annual ICAS report showed an engagement increase, reflecting how employees are seeking help and supporting the employee well-being agenda.



CENTRE FOR PERFORMATIVE PRACTICE  
SCHERYN COLLECTION ARENA

### FRONT OF HOUSE

During the period under review, people were able to travel freely as COVID restrictions in South Africa were completely lifted. The financial year started slowly with gradual increases in foot traffic at Zeitz MOCAA through November. From December, visitation saw a surge but while numbers doubled compared to the previous year, they still lagged behind pre-pandemic levels.

Factors that contributed to the increase in visitation included the revival of notable events such as the Cape Town Cycle Tour, the Monster Jam and the Investec Cape Town Art Fair (ICTAF), which attracted substantial visitors. The opening of the *When We See Us: A Century of Figuration in Painting* exhibition at the museum further increased visitation while Airports Company South Africa (ACSA) and Cape Town Cruise Terminal both recorded pre-COVID numbers, with thousands of visitors flocking to the city.

**COLLABORATIVE SPACES** The Scheryn Arena on Level 0 of the museum building provides a space for discursive and other engagements.



An analysis of the sub-sections of visitors to Zeitz MOCAA during the 2022-2023 financial year notes that General, iVenture and Africa Wednesday admissions more than doubled compared to the previous year and are in line with visitor numbers into Cape Town. There is still a need to focus on memberships and private tours as these areas saw negative growth during this period.

Comparing museum visitation numbers to the Tourism Research Overview report by Wesgro, the official tourism, trade and investment promotion agency for Cape Town and the Western Cape, Zeitz MOCAA followed similar trends seen in international markets despite a gap within the African market. According to Wesgro, 3.6 million tourists arrived in Cape Town via air between July 2022 and June 2023, with 1.9 million originating

from overseas and 1.7 million from Africa. On average, museum visitation is split between 28% local visitors, 70% international visitors and a mere 2% of visitors from the rest of the continent. The high international visitation at the museum is a major contributor to the high average basket at Zeitz MOCAA Shop.

There has been a remarkable improvement in visitation from the previous financial year despite world politics, protest action, the economy, government policies and other external factors affecting general visitation and operations at the museum. Beginning in June 2023, the objective for Front of House (FOH) for the new financial year will be to drive innovative ways to improve visitation.

To enhance service delivery during the period under review, an

investment was made in uninterrupted power supply (UPS) units, allowing the Front of House team to continue computer and card transactions during load shedding (scheduled power outages) and avoiding financial transfer interruptions and disputed card transactions. The purchase of two wheelchairs and a four-wheel rollator to assist people with mobility challenges was another service improvement to ensure the museum is accessible to all.

To improve visitor interactions, the FOH team gained insights into back-of-house operations and worked with the Facilities team to revamp the luggage storage area, ensuring visitors can be assured that their belongings are stored safely. This area is furthermore being upgraded to an

information desk to assist with enquiries. A dedicated team member was appointed to monitor and attend to the museum's information email inbox while the switchboard now diverts to an FOH member when the line is busy to ensure real-time, uninterrupted communication for Zeitz MOCAA patrons. Service consistency and uniform managerial guidance have also been addressed with the appointment of team leaders who can assist with day-to-day operations, provide support and manage the team when the FOH manager is unavailable or off duty. The FOH team also extended invites to concierges in the surrounding communities, providing them with opportunities to visit and experience the museum to increase promotional opportunities. This proved successful and will be repeated in the next financial year.



**PLAY OF LIGHT** The sun and interior lights create interesting shadows across Level 0 and the Atrium bowl throughout the day.

**STATUESQUE** The exterior of the Zeitz MOCAA building is a sculptural masterpiece carved from industrial heritage.



## **FACILITIES MANAGEMENT**

The Facilities team is dedicated to the maintenance and operations of the museum's complex infrastructure, which presents unique technical challenges. The team's scope furthermore includes a range of soft services such as cleaning, security and landscaping, making it one of the most diverse departments within the museum's operations. Throughout the financial year, the department navigated these challenges with precision and innovation, ensuring the seamless functioning of critical systems and enhancing the overall visitor experience.

For the 2022-2023 financial year, Facilities' core focus was simple: attending to issues before they became serious challenges (both for life safety and for technical operations) and turning the corner from being a team that reactively responds to issues to a team that uses preventive approaches to technical infrastructure. A preventive approach means less potential for equipment downtime, broken or damaged equipment and a reduced capital replacement cost to replace broken equipment.

Achieving this preventive approach required a comprehensive overhaul of operations, which began in mid-2019. This involved internal training, the review of service level agreements and improved management of on-site contractors to ensure tasks were completed correctly and to high workmanship standards. The computerised maintenance management system implemented in the previous financial year assisted in tracking all tasks undertaken by the team and in implementing the preventive strategy.

The summary of results (pictured in the table below) achieved for the period under review was remarkable (noting that these exclude any internal departmental assistance offered by the team). In previous years, the team was almost completely reactive and had trouble attending to serious technical issues and lengthy equipment downtime. This financial year, with 93% of tasks being preventive and only 7% reactive, the team demonstrated an outstanding ability to achieve their objective.

These results include a shift to the team attending work orders themselves instead of calling a contractor. As a rule, first-attempt repairs (where safe, trained and legal to do so) are handled by the internal team. If more specialised assistance is required, a contractor will be called out. As the results show, 73% of tasks were handled internally while 27% were handled by an outsourced contractor. This focus on handling maintenance internally is a strategic approach to reduce costs and uplift, motivate and train the team.

On average, the team attended to a total of 202 work orders a month or approximately seven per day. This is a significant amount of work for a small team that has a high output and impact on operations. While the team and museum's approach to first-fix repairs have changed, the Facilities department recognises the requirement and importance of the institution's

Total work orders* completed in FY 2022-2023	2 429
Total preventive orders	2 269
Total reactive orders	160
Total orders completed by the Facilities team	1 773
Total orders completed by a contractor	656

\*A work order refers to a task or issue that is either planned or reactive.

**CONTEMPORARY CULTURAL CATHEDRAL** The imposing scale of Zeitz MOCAA's Atrium emphasises its role as a central hub for contemporary art and culture from Africa and its diaspora.





**TUNNEL VISION**

The tunnels on Level -1 of the Zeitz MOCAA building provide unique spaces for exhibitions, installations and exploration.

dedicated and specialised contractors. A deep dive into the data (pictured in the table to the right) highlights the general categories (or services) of the types of tasks completed by the team.

Highlights from the year included the commencement of the art store upgrade, which required the Facilities team’s input and ensured the team was able to maintain and monitor the temperature and humidity of the areas. The two one-of-a-kind scenic lifts required an essential repair on the main suspension ropes that, due to the nature of the building, had corroded and required replacement. This was a massive and stressful repair as the lifts were temporarily suspended while the repair took place over approximately five days per lift.

The Facilities team is committed to remaining at the forefront of technical excellence and innovation to meet the evolving demands and challenges of the institution. Key priorities for the upcoming year include progressing our preventive maintenance strategy, bettering the guest experience, training, establishing an innovation hub within the team where new ideas and pilot projects can be incubated, fostering collaboration with external partners and service providers that drive technological advancements, and improving the museum facilities’ performance.

The team remains committed to leveraging technical expertise and innovation to address the unique challenges posed by the museum’s complex infrastructure. The dedication, collaboration and contributions from team members and service providers have been instrumental in helping the Facilities department achieve its objectives and strategy. The department is confident in its ability to continue delivering exceptional services that uphold the highest standards of excellence and contribute to the museum’s continued success.

Service	Total Work Orders	Total Preventive Orders	Total Reactive Orders
HVAC	1 014	955	59
Access Control	14	0	14
Damage	4	0	4
Electrical	137	119	18
Fire	67	43	24
Inspection	650	650	0
Landscaping	13	13	0
Lifts*	59	51	8
Other	10	0	10
Plumbing	29	10	19
Preventive	361	360	1
Safety	69	68	1
Upgrade	2	0	2

\*Does not include call-outs for stops, only repairs.



**THE SCENIC ROUTE** The museum's two-of-a-kind scenic lifts provide visitors with distinctive perspectives of the Atrium bowl and foyer as they travel from floor to floor.


## **RETAIL**

Zeitz MOCAA's retail store has demonstrated strong performance in the current fiscal year as sales continued to recover from the pandemic in line with increased visitor numbers. With a robust net profit from retail sales and an upward trajectory in revenue, the museum is well-positioned to build upon its success and drive further growth. Against this backdrop of positive financial performance, strategic initiatives are underway to enhance the visitor experience and maximise revenue potential in the museum shop.

The refurbishment of the shop, which is earmarked for the next financial year, stands as a pivotal step in this endeavour and reflects the museum's commitment to continuous improvement and innovation. By capitalising on the momentum of the current year and implementing key product initiatives, the museum aims to further elevate its retail operations and solidify its position as a premier cultural destination. Upgrading fixtures to contemporary designs, improving lighting and introducing new features such as limited-edition displays and dedicated book units are all aimed at creating a more engaging and enticing shopping environment.

In addition to the shop refurbishment, the museum is implementing several key product initiatives to diversify offerings and boost sales. Updates to the ZM-branded range, collaborations with Curatorial on unique merchandise and margin optimisation strategies are all geared towards maximising revenue potential.

The institution's commitment to enhancing the retail experience underscores its dedication to providing visitors with memorable and enriching cultural encounters. With a focus on innovation, quality and customer satisfaction, the museum looks forward to a successful year ahead, further solidifying its reputation as a leading cultural institution.



**CONCRETE & LIGHT** In hidden corners of the Atrium, raw industrial elements meet ethereal illumination.

## OVERVIEW

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. The institution is governed by its trustees alongside board advisors.

The museum is run as a public institution that provides education and strives to offer access for all. As part of the constitution of the Trust, all income generated by the museum is reinvested into the institution.

The Zeitz MOCAA Trustees and Co-chairs are David Green, CEO of the V&A Waterfront, 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 Advisors are composed of a diverse group of experts in their fields who meet three to four times a year. Their role is to ensure Zeitz MOCAA acts in accordance with its mission and constitution, and to provide governance and oversight of all activities in the furtherance of the objectives as set out in the constitution of the Trust.

In addition to the Board Advisors, the museum also has standing committees to ensure further accountability across the organisation. These committees are required to be constituted according to Zeitz MOCAA's commitment to diverse representation. Currently, the museum has eight standing committees that have been created to advise the museum's



**Liesl Tommy**  
**AFOZM Co-President & Founding Board Member**

Liesl Tommy is a South African-American film director, well-known for her direction of Aretha Franklin's biopic *Respect*. She became the first woman of colour to be nominated for the Tony Award for Best Direction of a Play.



**Naledi K. Khabo**  
**AFOZM Co-President**

Naledi K. Khabo is the Chief Executive Officer of Africa Tourism Association in New York, United States. Her 25 years of strategy leadership include serving as Chief of Staff at the United States Small Business Administration My Brothers Keeper Millennial Entrepreneurial Initiative.



**Roger Ross Williams**  
**AFOZM Secretary & Founding Board Member**

Roger Ross Williams is an American director, producer and writer and the first African-American director to win an Academy Award.



**Rosalind Batheja**  
**AFOZM Treasurer**

South African Rosalind Batheja is based in New York, United States. She is the Senior Vice-President of Operations and New Business at Novita Communications.



**Mariane Ibrahim**

Mariane Ibrahim is a Somali-French art dealer. Her gallery programme is focused on showcasing artists from underrepresented regions such as Africa and the Middle East. In addition to her gallery in Chicago, Illinois, in the United States, she opened an immense new space in Mexico City in 2023.



**Monetta White**

Monetta White is the Executive Director of the Museum of the African Diaspora (MoAD) in San Francisco, United States. She has previously served as Vice-President of the Small Business Commission for the City of San Francisco and sits on the board of several non-profit and business organisations.

Trustees as well as provide support to the senior management team.

Zeitz MOCAA follows strict governance and ethical guidelines 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).

### **GLOBAL COUNCIL**

The Zeitz MOCAA Global Council is a non-voting support and advocacy group that financially contributes, participates in programming and shares Zeitz MOCAA's mission and vision internationally. The Global Council consists of an international network of artists, curators, art philanthropists and businesspeople who are dedicated to the study and showcase of artistic and intellectual excellence from Africa and its diaspora. Founding members include artists Julie Mehretu, Wangechi Mutu and Yinka Shonibare CBE RA, with businessman and philanthropist Acha Leke as founding chair. Council members participate in the visionary growth of Zeitz MOCAA and advocate for the museum's mission and vision across international platforms.

### **AMERICAN FRIENDS OF ZEITZ MOCAA (AFOZM)**

Founded in the United States in 2017 alongside the opening of the museum, the American Friends of Zeitz MOCAA (AFOZM) is a registered 501c3 non-profit organisation governed by an independent board of directors. Founding-chair Pat Mitchell was succeeded by co-chairs Liesl Tommy and Naledi K. Khabo in 2023. AFOZM's mission is to advance contemporary art from and about Africa and its diaspora by supporting and advocating for African creativity and its production throughout the United States and beyond. In December 2022, AFOZM established a membership programme to support the organisation's reach and granting capacity.



**David Green**  
**Co-founder and Co-chair**

David Green is the CEO of the V&A Waterfront in Cape Town, South Africa, a post he has held since 2009. During his tenure, Green has overseen increased visitation 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 United Kingdom, 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 the Deputy Chair of the Western Cape Development Board (Wesgro).

Green holds a BA Honours from Heriot-Watt University in the UK and is a chartered accountant 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. Since 2020, Zeitz has served as the Chairman, President and CEO of Harley-Davidson, having joined its Board in 2007 and established its Brand and Sustainability Committee.

Previously, Zeitz served as Chairman and CEO of PUMA and under his 18-year leadership, transformed the company from near bankruptcy into one of the world's top three sporting goods brands. During this time, Zeitz also conceived the 'Environmental Profit & Loss' that applies monetary values to impacts across a business's supply chain, introducing a new paradigm of corporate social and environmental sustainability.

Zeitz co-founded The B Team with Sir Richard Branson in 2012 and Zeitz MOCAA with the V&A Waterfront in 2017. He is a Board Member of Cranemere and an Honorary Game Warden of Kenya, where he founded Segera (a 50 000-acre wildlife conservancy) and the ZEITZ foundation. Zeitz also founded The Long Run, a global initiative that collectively conserves over 23 million acres of nature and improves the lives of 750 000 people, following the highest standards of sustainability encompassing Conservation, Community, Culture & Commerce (the 4C philosophy).





### Jonathan Bloch

Jonathan Bloch has 30 years of experience working in the financial services industry. After graduating from the University of Cape Town (UCT) in South Africa with Honours in Economics, he joined Simpson McKie as a stockbroker. 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 and Bloch joined the Investec family where he became joint Head of Investec Wealth and Investment. 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.

Jonathan Bloch stepped down from the Zeitz MOCAA Board on 13 February 2023.



### Kate Garwood

Kate Garwood was born in London, United Kingdom, and launched her film career with US blockbuster series *24* and Emmy award-winning *The Life and Death of Peter Sellers*. She served as a producer of the hit shows *Californication*, starring David Duchovny, and *House of Lies* with Don Cheadle. In the field of documentary, she produced the Pablo Escobar film *Pablo's Hippos* for BBC Films and documented the launch of The Elders initiative with Nelson Mandela and Desmond Tutu in Johannesburg, South Africa. In 2015, Garwood founded her own production company, Indikate Productions, producing the feature film *Race*, the real-life story of legendary African-American athlete Jesse Owens and the 1936 Nazi Olympics, and *Seberg*, starring Kristen Stewart as real-life American actress Jean Seberg, which premiered at the 2019 Venice Film Festival and Toronto Film Festival and was released by Amazon Studios in 2020. Indikate has also produced the climate documentary *Breaking Boundaries: The Science of Our Planet*, narrated by Sir David Attenborough and released by Netflix in June 2021, and the 2022 documentary *Ranger*, which tells the story of 12 extraordinary women becoming anti-poaching rangers. Its next feature will be the female-led *Western Lost Sister* based on the acclaimed Dorothy Johnson short story.

Garwood is active in the Producers Guild of America and dedicates much of her time to philanthropic causes, particularly art and environmental conservation. She is on the Board of the non-profit ZEITZ foundation in Kenya and served as a Trustee of Zeitz MOCAA in Cape Town, South Africa until 31 December 2022.



**Koyo Kouoh**  
**Executive Director & Chief Curator**

Prior to Koyo Kouoh's appointment at Zeitz MOCAA in May 2019, she was the founding Artistic Director of RAW Material Company, a centre for art, knowledge and society in Dakar, Senegal. Active in the critical field of the arts community in a pan-African and international scope, Kouoh has a remarkable list of publications under her name, including *When We See Us: A Century of Black Figuration in Painting* (2022), *Shooting Down Babylon* (2022), *Breathing Out of School: RAW Académie* (2021), *Condition Report on Art History in Africa* (2020), *Word!Word?Word!* Issa Samb and *The Undecipherable Form* (2013) and *Condition Report on Building Art Institutions in Africa* (2012), to name a few.

She has served as Curator of the Educational and Artistic Programme of 1:54 Contemporary African Art Fair in London, United Kingdom, and New York, United States, from 2013 to 2017 and on the curatorial teams for *documenta 12* (2007) and *documenta 13* (2012). Kouoh is the recipient of the Grand Prix Meret Oppenheim 2020, the Swiss Grand Award for Art that honours achievements in the fields of art, architecture, critique and exhibitions. At Zeitz MOCAA, her curatorial work focuses on in-depth solo exhibitions by African and African-descent artists. As such, she has organised exhibitions with Otobong Nkanga, Johannes Phokela, Senzeni Marasela, Abdoulaye Konaté, Tracey Rose and Mary Evans. She lives and works alternately in Cape Town, Dakar and Basel.



**Fawaz Mustapha**  
**Chief Operations Officer**

Before joining Zeitz MOCAA, Fawaz Mustapha was previously the Director of Commercial Development at the University of Cape Town (UCT) as well as former 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 his role as Chief Operations Officer, he oversees the Operations department, which is responsible for managing the financial, human resources, facilities management and visitor services at the museum. The role also oversees the management of the museum shop and restaurant.



**Storm Janse van Rensburg**  
Senior Curator & Head of Curatorial Affairs

Storm Janse van Rensburg (b.1972, South Africa) is a curator of contemporary art who has worked in a South African and international context for the past 25 years. He currently serves as Senior Curator and Head of Curatorial Affairs at Zeitz MOCAA. He started his career at the Market Theatre Galleries, Johannesburg (1995-1999) and served as curator of the KwaZulu-Natal Society of the Arts in Durban (2000-2006). He was a founding member of the Visual Arts Network of South Africa (VANSA) and senior curator at Goodman Gallery Cape Town (2007-2012). He lived and worked in Berlin, Germany (2012-2015) as an independent curator and researcher. He was a fellow of the Academy for Advanced African Studies, University of Bayreuth, Germany (2013-2015). He served as head curator of exhibitions at the Savannah College of Art and Design Museum of Art in Savannah, United States (2015-2019), where he oversaw a robust exhibitions programme.

He has edited and written for several exhibition catalogues and contributed to *African Arts Journal*, *Art South Africa*, *Metropolis M*, *Canvas* and *Contemporary And* magazines, amongst others, and was editor of the monograph *Jacob Lawrence: Lines of Influence* (2020). He co-edited *Home is Where the Art is: Art Owned and Made by the People of Cape Town* (2021), a 500-page book chronicling the groundbreaking 2020 Zeitz MOCAA exhibition of more than 1 600 artists.



**Liesl Hartman**  
Head of Education, Centre For Art Education (CFAE)

Liesl Hartman (BAFA, HDE PG SEC) has been involved in formal and community-based visual art and design education for 27 years in her capacity as a teacher, facilitator and manager. Hartman has taught children and adults of all ages in a variety of contexts and is best known in local art educational communities within Cape Town. She was a part-time lecturer for the Visual Arts and Design post-graduate method course at the University of Cape Town (UCT) and the principal of the co-educational government art school Peter Clarke Art Centre, which received the Cape 300 Foundation Gold Medal for Excellence in Arts Education during her tenure. She has received excellence awards for her support of and in-service training for teachers in the Creative Arts curriculum for the Western Cape Education Department (WCED) and for her teaching in the Adult Basic Education and Training curriculum. She is an external moderator for the Grade 12 National Practical Examination process, has written a variety of teaching and learning support material for the Creative and Visual Arts curricula of the WCED and done extensive training for educators.

Since joining Zeitz MOCAA as Head of Education in July 2018, her vision for the museum's art education programming is to provide a learning experience that will be meaningful for visitors and diverse audiences across age, background or expectation. She and her team are committed to translating the museum's custodianship of a permanent collection and robust seasonal exhibitions with sensitivity and humility.



**Claire Breukel**  
**Head of Global Patronage**

Claire Breukel works as a nomadic art professional, including two decades between Miami, New York and San Salvador. Past roles have included Curator for Craig Robins Collection and Miami Design District, Executive Director for the Mario Cader-Frech and Robert Wennett Foundation, Co-producer for the 2013 and 2018 (RED) Auctions and Curator for PUMA.Creative. For three years, Claire has worked as Zeitz MOCAA's Head of Global Patronage, further establishing their non-profit American Friends of Zeitz MOCAA (AFOZM). Claire also writes for Miami and Art Basel magazines and has curated exhibitions in Cape Town, Prague, Paris, New York, Miami, San Salvador and Vienna.



**Petulia Williamson**  
**Head of Human Resources**

Petulia Williamson holds a B Com Honours degree in Industrial Psychology and is a registered psychometrist with extensive expertise in Human Resources. With more than 15 years of experience in Human Resources Management across Africa and internationally, she has a proven track record of success. Her passion for people and their development and success has driven her to spearhead various HR initiatives at Zeitz MOCAA, including coaching, leadership development, training and the implementation of streamlined HR processes.

Her expansive HR network allows her to effectively benchmark and stay current with industry changes. Committed to continuous professional development, she has completed leadership programmes at both the Gordon Institute of Business Science (GIBS) and Stellenbosch Business School. Her contributions to graduate programmes and recruitment initiatives have earned her global recognition. Her career includes senior HR management roles at Cipla Pharmaceuticals, Worldwide Oil and Gas, Amazon, British American Tobacco Southern Africa (BATSA) and British Petroleum (BP), each of which has prepared her for her current role at Zeitz MOCAA. As the Head of Human Resources, she has successfully established a comprehensive HR function that supports both employees and the organisation, fostering a people-centric culture.



**SCULPTURAL SILK** A close-up  
of Joël Andrianomearisoa's *The  
Five Continents of All Our  
Desires* (2022).

Zeitz MOCAA was founded with the vision of being the first major art museum in Africa and the leading museum in the world dedicated to contemporary art from Africa and its diaspora. Since its opening in 2017, spaces for contemporary art from Africa have proliferated across the continent. Still in its infancy, the institution has contended — and continues to contend with — numerous circumstances, including the ongoing aftermath of the pandemic.

When I first joined Zeitz MOCAA in 2019, the museum was undergoing a transformation that included a renewed vision and mission to position it as a space of contemporary art from Africa that provides one-of-a-kind exhibitions and programming to cultivate a deep level of understanding of contemporary art. Part of this strategy was to ensure that Zeitz MOCAA became a civic space and an active agent that caters to and nurtures society, and I can say with great confidence that our pursuit of these objectives has not been in vain. These past two years have set the foundation for work that is important for the governance of the institution and contributes to a strengthening of the artistic programme, one that advances the knowledge, appreciation and preservation of art, personal liberties, equality, freedom of speech and expression, and democracy.

While the museum officially reopened its doors at reduced public opening days in the previous financial year, 2021-2022 became a transitional period as staff and guests returned to the normalcy of post-pandemic everyday life. During this time, we closed the highly regarded *Home Is Where the Art Is* exhibition, a non-juried, democratic celebration of art belonging to and made by the people of Cape Town as well as opened two new exhibitions that spoke to the institution's curatorial ambitions and global aspirations, respectively.

The first of these exhibitions was *Shooting Down Babylon*, a retrospective of the work of South African artist Tracey Rose. Situated across three floors, the exhibition was a significant moment for the institution to make its presence known curatorially. *Shooting Down Babylon* is proving to be a resounding success with plans to travel, beginning in New York, United States, and cementing it as an ambitious and

confident gesture towards the future of Zeitz MOCAA.

Since its inception, the objective of the museum has been to become a place that draws visitors from around the world and to exude the cultural, environmental and social relevance of a prestigious international art museum in the context of Africa. With *Shooting Down Babylon* having set the stage for this goal to become a reality, the institution's programming and international collaborations continued the trajectory of how Africans think about themselves as well as how we think about the museum's context as both complex and interconnected with the rest of the world. *Indigo Waves and Other Stories: Re-Navigating the Afrasian Sea and Notions of Diaspora*, in partnership with Gropius Bau and SAVVY Contemporary in Berlin, and Vasl Artists' Association, Karachi,

amongst others, was a group exhibition of 13 contemporary artists, historians, filmmakers, musicians, writers and thinkers whose work investigates, unpacks and sheds light on the smaller and bigger historical, cultural and linguistic links between the continents of Asia and Africa. The exhibition furthered the narrative of the connection Africans have with the rest of the world and how these stories could be told. It also brought all these themes home, to Cape Town, where Zeitz MOCAA, the institution, and those who work within its walls have an ongoing connection and commitment to the city.

Our Curatorial and Centre for Art Education (CFAE) teams have expanded on the work we do through a multi-pronged, interconnected approach to education, exhibition-making, collaborative programming and publishing. In the coming

years, we aim to include resource depositories, archiving and more to these endeavours, all of which rely on community engagement. Our 2020 *Home is Where the Art Is* exhibition exemplified this and, as we look ahead, it has become a guiding principle of the ways we speak and connect with our local and international communities and further the discourse about collective and community ownership of the institution.

My hope — along with my team, Board and the museum's supporters — is for Zeitz MOCAA to function as a unifying force, intertwining personal and shared experiences with local customs and practices. In doing so, we aim to reintegrate dialogues that both provoke and are true to the African narrative.

**KOYO KOUOH,  
EXECUTIVE DIRECTOR  
& CHIEF CURATOR**



**VIEW FROM THE TOP** Located on Level 6 of the museum, Ocular Lounge restaurant is a modern space that provides unparalleled views and delicious food.



**A SCENTED CELEBRATION** A close-up of Thania Petersen's *Rampies Sny* (2022) in the 2022 *Indigo Waves and Other Stories* exhibition. The installation comprises organza bags, citrus leaves smoked with frankincense and essential oils, which is a traditional gift made by Cape Malay women to celebrate the birthday of Prophet Muhammad (PBUH).

Zeitz MOCAA thanks the individuals, foundations, corporations, government agencies and others that have played a role in our development, programmes and collections. Each significant contribution has shaped this institution and will ensure that future generations can access the museum and all of its offerings.

**2021-2022 ANNUAL DONOR LIST**

**FUNDING AGREEMENT**  
Jochen Zeitz

**TRUSTEE CONTRIBUTION**  
Hasnaine Yavarhousen  
Jochen Zeitz  
V&A Waterfront

**GLOBAL COUNCIL**  
Acha Leke  
Julie Mehretu  
Michèle Sandoz  
Wangechi Mutu

**CURATORIAL SUPPORT**  
Guccio Gucci S.P.A

**PROJECT GRANT: Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme**  
Art Mentor Foundation  
Lucerne  
Stavros Niarchos Foundation

**EXHIBITION SPONSORSHIP: *Home Is Where the Art Is***

Google Arts & Culture  
South Africa

**EXHIBITION SPONSORSHIP: *When We See Us: A Century of Black Figuration in Painting***  
Guccio Gucci S.P.A

**CURATORIAL COLLABORATION**  
Unfinished

**CORPORATE MEMBERS**  
Allan Gray  
Bloomberg  
Dimension Data

**2022-2023 ANNUAL DONOR LIST**

**FUNDING AGREEMENT**  
Jochen Zeitz

**TRUSTEE CONTRIBUTION**  
Hasnaine Yavarhousen  
Jody Allen  
V&A Waterfront

**GALA SPONSORSHIP**  
Guccio Gucci S.P.A

**GLOBAL COUNCIL**  
Acha Leke  
Adam Sheffer  
Bame Pule  
Carsten Holler AB  
Hanneli Rupert  
Joanna Masiyiwa  
Julie Mehretu

Liese Van Der Watt  
Michael Silver  
Oscar Murillo  
Pulane Kingston  
Samallie Kiyingi  
Yinka Shonibare CBE RA

**PROJECT GRANT: Mobile Museum**  
Art Mentor Foundation  
Lucerne  
Stavros Niarchos Foundation

**PROJECT GRANT: Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme**  
The Mellon Foundation

**PROJECT SPONSORSHIP: Mobile Museum**  
The Ackerman Family Foundation

**PROJECT SPONSORSHIP:**  
Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme  
Rockefeller (Africa No Filter)  
AKO Foundation

**EXHIBITION SPONSORSHIP:**  
*Indigo Waves and Other Stories: Re-Navigating the Afrasian Seas and Notions of Diaspora*  
Savvy Contemporary e.V  
KBB GmbH

**EXHIBITION SPONSORSHIP:**  
*Tracy Rose – Shooting Down Babylon*  
Stichting Ammodo

**EXHIBITION SPONSORSHIP:**  
*When We See Us: A Century of Black Figuration in Painting*  
Guccio Gucci S.P.A

**CORPORATE MEMBER**  
Bloomberg

**MUSEUM MANAGEMENT**

**MUSEUM LEADERSHIP**  
Koyo Kouoh, Executive Director & Chief Curator  
Fawaz Mustapha, Chief Operations Officer

**CURATORIAL DEPARTMENT**  
Storm Janse van Rensburg, Senior Curator & Head of Curatorial Affairs  
Tandazani Dhlakama, Curator  
Thato Mogotsi, Assistant Curator

**COLLECTION MANAGEMENT**  
Lee Burgers, Registrar

**EXHIBITIONS MANAGEMENT**  
Julia Kabat, Exhibitions Manager

**CENTRE FOR ART EDUCATION**  
Liesl Hartman, Head of Education  
January 2019 – November 2022: Richard Kilpert, Art Educator  
January 2023 – present:



(This page) **ARCHITECTURAL WONDER** The grandeur of the Zeitz MOCAA Atrium is unmistakable, whether viewed from above or below.  
(Next page) **A SOLID FOUNDATION** The pillowed windows at the top of the Zeitz MOCAA building, supported by its concrete siloed exterior, reflect the blue skies up above.

Talia Naicker, Education Manager

**INSTITUTIONAL ADVANCEMENT**  
February 2023 – present: Lungi Morrison, Director of Institutional Advancement  
July 2021 – January 2023: Zainab Slemang van Rijmenant, Interim Head of Communications &

Marketing and Managing Partner, Chimera Creative  
November 2022 – present: Esther Henderson, Communications Manager  
Namhla Moyeni, Advancement Manager  
2017 – January 2022: Tiffany Andrews, Events Manager  
January 2022 – present:

Jason Raaff, Events Manager  
2022 – present: Claire Breukel, Senior Advisor: Global Council and American Friends of Zeitz MOCAA

**OPERATIONS**  
Petulia Williamson, Head of Human Resources  
Tasneem Tarmahomed, Finance Manager

Mnini Moyo, Visitor Experience Manager  
Roxanne Marais, Front of House Manager  
Ryan Murphy, Facilities Manager, Matrix Consulting Services  
2022 – May 2023: Morné Wagner, Retail Store Manager  
May 2023 – present: Miguel Stallard, Retail Store Manager









---

**ZEITZMOCAA.MUSEUM**

**+27 (0) 87 350 4777 | INFO@ZEITZMOCAA.MUSEUM**

**ZEITZ MOCAA, SILO DISTRICT, V&A WATERFRONT, CAPE TOWN**

**Production  
Chimera Creative, [chimeracreative.co.za](http://chimeracreative.co.za)**