Navigating the Void

International Contemporary Art and the Triangle Network

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In memory of Sir Anthony Caro, Sheila Girling and Bill Ainslie.

This thesis is dedicated to all the artists and facilitators whom have worked tirelessly to stimulate dialogue and exchange across the world through the Triangle Network.

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Abstract

This thesis explores the artist-led initiatives associated with the Triangle Network in the United States, United Kingdom, Southern Africa and South Asia, between 1982 and 2015. It considers how artists have set up artist-led initiatives as a response to different circumstances in these regions, and how the idea of a network has influence this development. It is specifically concerned with how artist-led initiatives have contributed to shifts in art-world infrastructures and the writing of contemporary art histories.

In particular it shows how the idea for international artist-led workshops spread from an intitial workshop in Upstate New York to an international network of partner-workshops across the world. It demonstrates how these workshops often led to: the creation of new spaces for artists to work and host visiting artists for residency programs; new exhibitions and publications; and a cosmopolitan sense of international artistic exchange. It also shows how these artistic exchanges have been concerned with better regional and South-South connectivity. It examines why and how such artist-led initiatives have been initiated and run, and what impact belonging to a network has had on the artists and artworks.

The purpose of this thesis is to argue that an understanding of these types of organisations is a useful contribution to international contemporary art history, as they often represent moments of transformation and emergence. Using the notions of assemblages and networks as analytical tools, the thesis explores the possibilities these approaches have to art historical writing. Such an approach allows for analysis of heterogeneous actancts including artworks, materials, artists, institutions, books, spaces, websites, and funding streams. The intention of this thesis is to contribute an approach to writing about contemporary art history from the perspective of ‘grass-roots globalization’ (Appardurai, 1999) that can counter readings of global contemporary art based only on hegemonic institutions.

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A Note on Names of Workshops

Throughout this thesis I have tried in the first instance to given the full title of the workshop in question. However, after this point I have refered to the workshops and partners in the Triangle Network according to their shortened name; thus Khoj Artists Association becomes Khoj and Thupelo International Artists Workshop becomes simply Thupelo. This follows custom and practice within the organisations themselves.

The Triangle Arts Trust changed its name in 2008 to the Triangle Network, and for simplification I have referred to it as the Triangle Network througout apart from when particularly talking about the genesis of the Triangle Arts Trust. I also make a distinction throughout when referring specifically to the Triangle Network as the Network, by using capital letter, and when referring to more generic notions of a network by using the lower case.

0. Introduction, Literature Review and Methodology

0.1. Introduction to Thesis: What is the Triangle Network?

This thesis aims to explore the notion of international contemporary art through an investigation into the Triangle Network of artist-led workshops, residencies, studio spaces and other programs across the world. The thesis will make a comparison between these artist-led initiatives that have been associated with the network, in order to understand how artists in different locations have acted in relation to personal/local needs and the idea of exchange with international artists. Thus, the thesis will offer insight into the role of artist-led initiatives within particular art infrastructures, and the cosmopolitan engagement of artists through exchange with international artists. It considers how artist-led initiatives stimulate artistic production, artistic networks, art-writing and exhibitions.

Tracing the beginnings of the Network, the thesis will open with a discussion of artist-led initiatives and international artistic exchange in the United States and Southern Africa in the 1980s and 1990s. Comparison will then be made with case studies in South Asia between 1997-2013. The thesis does not attempt to offer a definitive analysis of the Network; these case studies refer to only a fraction of the initiatives associated with the Network, with many examples in Australia, South America, China, Europe, the Middle East and other parts of Africa. The case studies have been chosen to offer an understanding of the Network as a phenomenon that has emerged, adapted and transformed through the decades, in response to the compulsions of artists and changes to art-scenes across the globe. The case studies are also designed to offer comparison between the USA and UK, Southern Africa, and South Asia, in order to triangulate analyses of such artist-led initiatives and move away from North-South binary comparisons that have featured in analysis of art from Africa and South Asia (Wood, 2014; Harris, 2013). Furthermore, through these case studies from Southern Africa and South Asia, the thesis will demonstrate how an artist-led dynamic within particular

international networks, has contributed to a rewriting and expanding of art-historical narratives over the past three decades.



(Fig. 0.1) Open day at the Pachipamwe International Artists' Workshop, 1988; (Fig. 0.2) Frances Richardson and Anthony Caro in conversation at the Pamoja International Artists' Workshop, 1995. Courtesy of Triangle Archive

The Triangle Network, according to the official website, 'is an international network of artists and arts organisations that promotes exchange of ideas and innovation within the visual arts.'[1] More specifically this aim is achieved through international artist-led workshops, residency programs, exhibitions, outreach events, training and consultancy, all with a particular focus on peer-to-peer learning, professional development for artists and art professionals, and the dissemination of emerging international visual art practices.[2] The focus of the thesis is to consider what case studies from this network can tell us about international contemporary art practice and how new and engaging histories about it might be written. It will begin by considering the origins the first workshop held in 1982 in upstate New York and the roles Anthony Caro (Fig. 0.2) and Robert Loder have played in developing a model for workshops and spreading the idea to new locations. This will lead onto a discussion of how new workshops were set up in Southern Africa (Fig. 0.1) and South Asia, and how the notion of a network developed from the spread of this artist-led 'workshop idea'. My overall aim, therefore, is to use this material to shed light on the vital role of artist-led initiatives across different locations, and how a study of them can enhance our current understanding of international art and how the writing of contemporary art histories might be approached.

[1] http://www.trianglenetwork.org/about#about, accessed 10/09/2010
[2] Ibid.

0.2. Global Contemporary Art: Designations and Disciplinary Boundaries

Various labels have been generated to encapsulate the 'global turn' in contemporary art: 'global contemporary art', (Bydler, 2004, 2011; Belting, 2007; Philipsen, 2010; Belting and Buddensieg, 2009; Belting, Buddensieg and Weibel 2014); 'international contemporary art' (Fisher, 1994; Kapur, 2000) and 'cosmopolitanism and contemporary art' (Mercer, 2005; Appiah, 2006; Papastergiadis, 2007, 2013; Bydler, 2011; Meskimmon, 2011). All attempt to portray shifts in attitudes and perspectives about where contemporary art is being made and by whom. Much of this discourse, and my own motivation to consider an international network, evolved from engagements with developments in art history associated with inter-disciplinary dialogues with anthropology (Schneider & Wright, 2005a, 2005b; Morphy & Perkins, 2005) and the particular issues brought to attention through World Art (Summers, 2003; Zijlmans and van Damme, 2008; Sekules, Lau and Thøfner, 2011, 2012, 2013, 2014; Rycroft, 2013), post-colonial studies (Spivak and Guha, 1988; Spivak, 1999, 2003; Guha-Thakurta, 2004; Dave Mukherji, 2014), and studies on globalization and culture (Tomlinson, 1999; Papastergiadis, 2003a; Zijlmans & van Damme, 2008; Philipsen, 2010; Okeke-Agulu, 2012; Harris, 2011). In tandem with disciplinary shifts, these terms signal the opening up of new markets and the growing visibility of artists from outside the northern hemisphere centres of New York, Paris, London and Berlin etc.

Terms such as 'Global' or 'International' contemporary art are intertwined with more specific localizing categorizing terms such as 'African Contemporary Art' or 'Indian Contemporary Art' (Bublatzky, 2011; Philipsen, 2010; Tomlinson, 1999). Whatever the prefix or label, most artists dislike these sub-categories chosen for them, preferring to be called just 'an artist' rather than an Indian artist or African artist (Bublatzky, 2011).[3] Yet, these classifications, and the resentment of them, reveal the wider and rather complex dynamics that are at play. The expanding abundance and

[3] This view was expressed to me by many of the artists I spoke with throughout the research and is an opinion I have encountered in some of the workshop catalogues, found in the Triangle Archive in London.

heterogeneity of artists making their careers internationally, from an increasing number of locations, unsurprisingly creates an urge to make sense of, 'locate', canonise and categorise, the diversity of art being made and displayed across the world today. Thus, my thesis also aims to create an intellectual context through which the human and institutional aspects of those art worlds can be unpacked and reconsidered.

'International contemporary art' was chosen as the label for the title of the thesis as a response to the language used within the Triangle Network itself. The majority of the workshops and residencies I will discuss are foregrounded with the label 'international', to signal the invitation extended to artists from outside the country in which the initiative is taking place. Interrogations of 'internationalism' and 'new internationalism' have been undertaken by various cultural commentators that help to contextualize this usage; from South Asia (Araeen, 1994; Spivak, 1989; Kapur, 1994, 2000; Adajania, 2011a), Africa (Jantjes, 1991, Oguibe, 1994; Maharaj, 1994), and Latin America (Mosquera, 1994, 2004). The central tenets of these critiques focused on the need for a plurality in what we understand as 'international art', and internationalism, and an active transformation of the hegemonic, centre-periphery model of its previous incarnations. Kapur, for example, argues that 'the first world has entirely appropriated the term international for its own perceptions and exploits'; she relates the concept of New Internationalism to a context of post-colonial nationalism in India and the non-alignment movement, whilst advocating a confrontation of the 'International Trans-Avant-Garde' aesthetic.[4] Nancy Adajania emphasizes the tradition of an internationalism articulated in and from the global South, arguing that there are alternative beginnings to internationalism by citing pre-colonial transnational networks of the Mughal, Ching, Safahvid and Ottoman empires and also Nehru's commitments to the Non-Alignment Movement as was demonstrated in the ideological positioning of the 1968 Triennale India (Adajania, 2011a; Hoskote, 2010).

The notion of 'the international' will mean different things to different artists, dependent at least in part on the place in which they are living and

[4] Kapur, Geeta. 2000. *When was Modernism: Essays on contemporary cultural practice in India*. New Delhi: Tulika Books. pp. 325-8.

working. Kapur's rebuttal of an 'International Trans-Avant-Guard' for example, will certainly contrast with the use of the term during the first 'Triangle International Artists' Workshop' in upstate New York, which was made up of artists with similar aesthetic interests in Modernism from the UK, USA and Canada. Analysis of the use of term 'international' within the Triangle Network is therefore a complex task, given the multiple origins of the artists who have utilized it to describe the workshops.

The usage of the term within a UK context is slightly easier to trace, and has been linked with specific movements associated with cultural diversity and the arts throughout the 1980s and 1990s. Alessio Antoniolli, the current Director of the Triangle Network, has written on how both the Institute of International Visual Arts (Iniva) and Triangle Network were funded by the Arts Council of Great Britain, renamed Arts Council England after 1994, for their work with 'international art' within the context of cultural diversity debates in the UK (Antoniolli, 1999). The concept of 'new internationalism' was explored in a pseudo-manifesto for the founding of Iniva in 1991 (Philipsen, 2010), with the idea further deliberated by various authors (namely Araeen, Jantjes, Kapur, Maharaj, Mosquera, Oguibe) in '*Global Visions: Towards a New Internationalism in the Visual Arts'*, edited by Jean Fisher from papers presented at a symposium at Iniva in 1994. In Fisher's volume however, Olu Oguibe warns that 'disparities and inconsistencies in international culture brokering' will not disappear despite the simulation of situations of dialogue, which can easily operate as 'mirages of cultural tolerance'.[5] I return to this critique of the notion of 'dialogue' below, as the idea of dialogue and exchange features as a key term within the Triangle Network.

The label of the 'International' within the network is applied to artists visiting from both neighboring countries and from countries further afield. The significance of this distinction becomes relevant when considering how regional dynamics have contributed to formations of artists at the workshops, as partners of the Network select and invite artists from neighboring countries. On a pragmatic level, the invitation of artists from near-by countries is a cost-effective way of introducing 'the international' into the mix. Beyond this

[5] Oguibe, Olu. 1994. 'A Brief note on Internationalism'. In: Jean Fisher, ed. *Global Visions: Towards a New Internationalism in the Visual Arts*. London: Kala Press. p. 50-59.

however, the 'region' is increasingly significant and is being utilized as an intermediate concept to the polarizing global and local debates associated with globalization (Mitchell, 2011; Bydler and Sjøholm, 2014). Regionality accompanies globality or mondiality (Glissant, 1997), as a tendency to emphasize the regional and local as part of 'an awareness of the need to translate, to create new concepts and new forms of self-understanding'[6] (Rycroft, 2013; Bydler and Sjøholm, 2014). 'Regionalism', 'regional awareness', 'regional identity' and 'regional consciousness' are 'inherently imprecise and fuzzy notions' (Hurrell, 1995), but persist as increasingly significant impulses that signal a sense of affinity and increased integration within a geographic area. While it is not my primary concern to address these impulses as anthropological or political phenomena, I am interested in addressing their significance to the Triangle Network and work of its partners

Like 'internationalism', the meaning and significance of this regionalism will vary according to the place where the workshops are located; regional dynamics in South Asia are different to those of Southern Africa or the North Atlantic. W. J. T. Mitchell usefully defines 'regional imaginaries' as being constructed in terms of emancipation from political boundaries (Mitchell, 2011); regionalism in American culture for example is a form of resistance to the dominance of metropolitan centres (Mitchell, 2011). Critical regionalism in the late 20th century in Latin America, was a strategy for the local to resist the relentless advance of global modernization/homogenization (Hernández, 2011, Frampton, 1985). In South Asia, regionalism has been considered in relation to more formal organizations such as 'The South Asian Association for Regional Cooperation' (SAARC) and the difficulties associated with ongoing conflicts at the interstate and domestic level (Muni, 1979; Gonsalves, 1999; Sahasrabuddhe, 2006; Mukherjee, 2014; Ali, 2014). Conflicts, and the partition of Pakistan and Bangladesh in particular, have been a focal point of South Asian artistic responses to the concept of the region (Suleman, 2008; Dadi and Nasar, 2012; Longo, 2013; Sood, 2014).

In contrast, the concept of the region in cultural debates regarding art from Africa is regularly pinned to the continent as a whole (Oguibe and

[6] Bydler, Charlotte and Cecilia Sjøholm, eds. 2013. *Regionality/ Mondiality: Perspectives on Art, Aesthetics, and Globalizatio*n. Stockholm: Sødertørn University Press.

Enwezor, 1999; Njami, 2005; Spring, 2008), often also including artists of the African diaspora (Kim, 2008; Hassan, 2008; Sim and King-Hammon, 2010), and set in relation to foundational concepts such as Pan-Africanism and Negritude (Senghor, 1964; Enwezor and Zaya, 1996; Harney, 2004; Schramm, 2010; Ratcliff, 2014). Achille Mbembe questions 'what does Africa name?' in his uncovering of the power relations and 'terrible ambiguity' that the word 'Africa' masks[7] (Mbembe, 2008). The compass points of East, West, Central and Southern Africa are also used to break up the enormity of the continent in scholarship. Demarcation is occasionally made in cultural analysis with regards to Francophone, Anglophone and Lusophone Africa (Alem, 1999; Vigouroux, 2008; Bisschoff, 2009), linked of course to the respective histories of French, British and Portuguese colonialism in the region. In Southern Africa, regionalism has also been linked to the struggle against colonialism and was particularly evident in the support and solidarity offered to anti-apartheid activists in the region during the struggles (Serote, 1999; Gilbert 2007; Saunders, 2009; Peffer, 2009; Thorn, 2009; Haugh, 2013; Skinner, 2014; McClendon and Scully, 2015).

Beyond the dynamics of regionalism, the affirmation of solidarity amongst 'the Global South' (Reuveny and Thompson, 2007) is also pertinent to the analysis of the Triangle Network.[8] South-South cultural relations have been discussed in relation to artistic practice and 'biennials of the South' (Papstergiadis, 2003; Hoskote, 2010: Hofmeyr, 2011; Adajania, 2011a; Gardner, 2009, 2013), to create alternative points of reference, comparison and concern that are not necessarily related to artistic-outputs from the established, hegemonic metropolitan centres. Such positioning is similar to debates in the 1970s regarding 'Provincialism', led by Australian art historians Ian Burn and Terry Smith (McLean, 2009; Smith, 2011a; Wood, 2014). They recognized that the unequal system of international relations and

[7] Mbembe, Achille. 2008. 'What does Africa Name?' In: Christine Kim. *Flow*, Exhibition catalogue. New York: Studio Museum.

[8] Some writers I mentioned in relation to these ideas still refer to the 'Third World' (Kapur, 2000). My use of the 'Global North' and 'Global South' acknowledges the complexitiy of these rather simplistic terms that must be understood as categories with 'no high degree of homogeneity', as explained by Reuveny, Rafael, and William Thompson. 2007. 'The North-South Divide and Internatiotal Studies: A Symposium'. *International Studies Review* 9, p. 556.

internationalized capitalist market economy, produced and underscored the newly internationalized art world so that, art from places such as Australia would always be 'provincial' within the centre-periphery model (Smith, 2011a; Gardner and Green 2013; Wood, 2014). To combat such predicaments, Geeta Kapur (2000) and Nancy Adajania (2011a) both cite the Non-Alignment Movement, an alternative third position in the global politics of the Cold War period: 'a robust tradition of an internationalism articulated in and from the global South, a globalism from the South that was based on the shared perception...of being caught up in the same historical predicament, confronting similar crises, looking for instruments and resolutions.'[9] Adajania (2011a) and Ranjit Hoskote (2010) have developed a model of 'critical transregionality' that remaps the cultural cartographies premised on the 'West against the Rest' paradigm (Adajania, 2011a), with a 'strategic and imaginative freedom' for cultural practitioners to link regions on the basis of elective affinities and common cultural predicaments (Hoskote, 2010). My aim in bringing together analysis of Southern African and South Asian partners in the network was to acknowledge these alternative starting-points. To acknowledge South-South relations and move beyond 'West' and 'Non-West' binaries, in a move shared by many contemporary art historians working with material outside Europe and America (Papastergiadis, 2003; Mosquera, 2003; Adajania, 2011a; Gardner, 2013).

To further complicate the 'global/international/regional/national' dilemma of designation, the notion of 'contemporary art' can also be problematized (Aranda, Kuan Wood, and Vidokle, 2010; Smith, 2011; Bydler, 2011). The 'contemporary' signals both specific aesthetic or conceptual concerns, those that grew out of modernism and post-modernism in art historical lineage, whilst also holding a more common meaning relating to something happening in the present (Tomii, 2004; Aranda, Kuan Wood, and Vidokle, 2010; Smith, 2011). This leads to some further knotty questions. Is all art made today accepted as contemporary art, and if not, why not? Is the term global

[9] Adajania, Nancy. 2011. ''Global' Art: Institutional Anxiety and the Politics of Naming'. Conference Paper at the Salzburg International Summer Academy of Fine Arts. http://www.summeracademy.at/media/pdf/pdf815.pdf, accessed 3/7/2013.

contemporary art (Belting, 2007) a meaningful one and if so, what exactly are its parameters?

Contemporaneity in art has been conceptualized along two aspects of the word contemporary (Tomii, 2004; Smith 2011b); it defines work being made contemporaneously with the lives and experiences of the viewer/writer/reader, but also read as work that is created at the same time as other artwork being made across the world. These definitions point to an awareness of multiplicity in the production and consumption of art, most often framed as seeing art from, and in, different parts of the world (Tomii, 2004; Smith 2011b). Our ability to see art happening at the same time in different geographical regions is predicated on the technologies of globalization such as cyberspace and air-travel, and processes of post-colonialism that have encouraged the making, collecting and display of fine art across the world.



(Fig. 0.3) Screenshot of the map published on the Triangle Network website, pointing out previous and current workshops and partners.
http://www.trianglenetwork.org/partners, accessed 12/11/2012

The visualization of the Triangle Network on their website shows a world map with various points marked in blue and green to connote past and current initiatives respectively. This microcosm of artists working presently, and with an awareness of the presence of other artists from elsewhere, offers a model for thinking about contemporary art more widely. It helps us to understand conceptualizations of the contemporary as imagined and understood as a constellation (Enwezor, 2003), archipelago (Bourriaud, 2009), assemblage

(Bennet, 2010), meshwork (Ingold, 2007) or network (Latour, 2005). Through the real existence of partners in this specific network of artist-led initiatives, one can comprehend how different artistic hubs or clusters work in time with one another with a concern for the present and for each other. Thus they capture a sense of the contemporaneity in the multiplicity of conditions of art production today (Smith, 2011c; Enwezor, 2003; Bourriaud, 2009).

If then the contemporary reflects both being in the present and being present to each other, always relational (Glissant, 1997), the workshop format encapsulates these two ideas as a reality for artists. The format brings artists together to make work that is newly created in the presence of each other. An awareness of belonging to the same age or period, being coeval, requires both dialogue, experience and imagination; the experience and imagination engendered by the internet and the circulation of various other types of media, is compounded and confirmed by international travel that helps individuals to imagine this coeval, co-temporality, through dialogue with others. Such dialogue, through experience and imagination, requires a degree of cosmopolitan desire to navigate new ideas, places and people. Dialogue, however, is not always an equal encounter (Oguibe, 1994; Chaudhury and Sen Chudhuri, 2014) and is reliant on those who host an encounter (Werbner, 2008) for the 'emergence of a shared cosmopolitan dialogue'.[10]

Terry Smith (2011b), pondering on the semantics and meaning of contemporary and contemporaneity, attempts to define three currents in contemporary art practice relating to 're-modernisms', 'the transnational turn', and 'alternative networks'.[11] These 'world currents' attempt to analyse shifts since the 1980s, from 'distanced presumptions about art's universality to awareness that new kinds of art were coming *from* the world, connecting cultures all over the globe, thus creating, genuinely, an art *of* the world.'[12] His italics, as shown here, indicate the sea-change that contemporary art historians, critics and theorists battle to comprehend. With the pluralisation of possible artistic approaches and the seemingly infinite range of experiences

[10] Werbner, Pnina, ed. 2008. *Anthropology and the New Cosmopolitanism: Rooted, Feminist and Vernacular Perspectives*. Oxford: Berg. p. 25.
[11] Smith, Terry. 2011b. *Contemporary Art: World Currents.* Upper Saddle River: Prentice Hall.
[12] Smith, Terry. 2011b. p.325.

that artists can draw on, conceptualising contemporary art is a necessarily complex, fractured and segmented enterprise.

Smith concludes his remarks with the further proposition that 'perhaps…we will be able to look back at the present and say that …contemporary art began to be an art *for* the world.'[13] This aspiration ties in with the thesis expounded by Marsha Meskimmon (2011), in her feminist-inspired conceptualisation of art as a transformative force for challenging the inequalities world by creating cosmopolitan ethics, in her volume, '*Contemporary Art and the Cosmopolitan Imagination'*.[14] Both authors try to make sense of what art means today, in its multitude of forms and locations, and stress the agency art may have for engagement and change. Christina Kullberg (2013) underlines Glissant's understanding of the productive and transformative role of art within forces of globalization through his concept of 'tout-monde', a term that describes globality through the co-presence of people and things in constant relation (Glissant, 1997). 'Breaking with the economic reasoning of the discourse on globalization, Glissant argues that the *Tout-monde* includes a poetic dimension which, contrary to globalization, contains and creates both difference and transformation' (authors italics). [15]

0.3. Dialogue and Exchange

The Triangle Network's focus on dialogue and exchange between artists from different countries prompts a consideration of how this network of workshops integrates with ideas on 'cosmopolitanism' (Derrida, 2002; Mercer, 2005; Appiah, 2006; Papastergiadis, 2007; Werbner, 2008; Meskimmon, 2011). Notions of hospitality, invitation, dialogue, exchange, and cross-cultural interchange are ideas that feature extensively, in both literature on cosmopolitanism (Derrida, 2002; Mercer, 2005; Appiah, 2006; Papastergiadis, 2007; Werbner, 2008; Meskimmon, 2011) and in the literature generated through the workshops and about the Network. These concepts are useful

[13] Ibid.
[14] Meskimmon, Marhsa. 2011. *Contemporary Art and the Cosmopolitan Imagination*. London: Routledge.
[15] Kullberg, Christina. 2013. 'Dust between America and Europe'. In: Charlotte Bydler and Cecilia Sjøholm, eds. *Regionality/ Mondiality: Perspectives on Art, Aesthetics, and Globalizatio*n. Stockholm: Sødertørn University Press. p. 46.

when discerning the dynamics at play within the workshops and residencies, and I will return to them throughout the thesis.

Papastergiadis (2007) argues that seeing the reality of cosmopolitanism is tricky and requires searching for 'traces of its existence' by considering 'the little connections', the 'small degrees of overlap', or 'the micro-connectors'.[16] This refocusing of scale is surprising in relation to Papastergiadis' earlier writing, that challenges the capacity of 'micro-connectors', such as residencies and artistic exchange programs, to 're-orient the mapping of the cultural imaginary'.[17] Leaving the issue of scale and capacity aside for a moment, it is clear that the exercise of inviting artists from different countries to come together, and the undertaking of travel to attend workshops and residencies abroad, shows artists looking to the benefits of broadening their experience and understanding outside their own cultural affiliations (Papastergiadis, 2007).

Cosmopolitan discourse, and its notions of world citizenship and human rights (Appaih, 2006), remain remote, 'utopian ideals that are not anchored in the real politics of any country', and thus, cosmopolitans must 'aspire to resolve the conjunctural dialectics of a universal ethos and particular commitments' (Werbner, 2008). This tension between commitments to the universal and the particular (Appaih, 2006; Werbner, 2008) can be considered in relation to the struggle found in various artworlds (McLean, 2010); an aspiration to participate in global dialogues and discourses on art in order to be globally relevant, whilst struggling to remain relevant and committed to local needs, experiences and subjects. This local/global predicament will be examined in relation to the artworks and programs encountered through my research of partners in the Triangle Network.

The artist-led initiatives discussed in this thesis also negotiate the cosmopolitan ideal through processes of selection and discernment. At workshops and residencies, the invited guests are time-limited, accredited through professional recommendation, and welcomed for a specific

[16] Papastergiadis, Nikos. 2007. 'Cosmopolitanism in the Hospitality of Art'. *European Journal of Social Theory* 10(1) p.144.
[17] Ibid. This is in slight contradiction to his later writing, discussed above, that concerns the tracing of cosmopolitanism in the little connections.

engagement through art. Derrida (2001) locates the role of hospitality in cosmopolitan thought and experience, and makes the distinction between unconditional and conditional hospitality in relation to questions of immigration.[18] As my case studies will demonstrate, this conditional hospitality is a key feature of these exchanges and a mechanism through which cosmopolitanism, as a future-orientated attitude, is in a constant state of becoming (Appiah 2006; Papastergiadis, 2007; Meskimmon, 2011).

The notion of cosmopolitanism as always in a state of becoming, links to another useful theoretical concept for understanding the dynamics of the workshop and Network. The workshops share many properties with the notion of 'assemblages' (Deleuze and Guattari, 1987; Marcus and Saka, 2006; De Landa, 2006; Bennett, 2010; Harrison, 2013, 2015): artists from diverse backgrounds, with different levels of education, contrasting approaches to art and individual personalities, are selected to come together for a temporary period, in a specific location, to develop their work and stimulate change.

Couze Venn has suggested that Assemblage Theory on its own is too abstract, and 'intermediate concepts are needed for the analysis of concrete social processes'.[19] Thus, an assemblage of theories is required to operate 'specific conceptual combinatories in addressing specific problems'.[20] One might argue that assemblage, as the bringing together of disparate heterogeneous phenomena (De Landa, 2006), is an integral part of a cosmopolitanism that operates on the basis of encountering similarity and difference (Appiah, 2006). Marcus and Saka argue that, 'the assemblage is productive of difference (non-repetition). It is the ground and primary expression of all qualitative difference'.[21] Like cosmopolitanism, the notion of 'assemblage' is a conceptual tool for emphasising emergence and heterogeneity in the topic of enquiry (Marcus and Saka, 2006), suggesting a

[18] At the time of writing the question of immigration was high on the political agenda in relation to; UK and European elections; growing support for anti-immigration parties such as UKIP; increased volumes of migrants at Calais; and the horrific scenes of overcrowded vessels as migrants attempt to cross various waters.

[19] Venn, Couze. 2006. 'A Note on Assemblage'. *Theory, Culture and Society* 23(2-3), pp. 107-108.

[20] Ibid. p. 104.

[21] Marcus, George E. and Erkan Saka. 2006. 'Assemblages'. *Theory, Culture, Society* 23 (2-3) p. 103

possibility of understanding social structures beyond the stable states of much classical social theory in order to better account for change, resistance, agency and the event (Venn, 2006; Bennett, 2010).[22] Glissant's concept of globality, influenced by Deleuze and Guattari's theory (Kullberg, 2013), similarly emphasizes the idea of becoming: '*Tout-monde* is not just what we see and what we control in the present, but a movement striving towards the unknown' (author's italics).[23] With this in mind, the thesis will seek out ideas of emergence and dynamics of becoming within artist-led initiatives, including notions of cosmopolitanism, and assess how the workshops and the Triangle Network might stimulate change in individuals, their artwork and shifts in wider artworlds that the artists frequent.

Assemblage Theory, as expounded by Manuel de Landa (2006), points to a consideration of heterogeneous groupings of human and nonhuman actors when reading social structures, in a similar fashion to Actor-Network Theory as proposed by Bruno Latour (2005). These approaches flatten the hierarchy of relationships that separate matter/mind, nature/culture and human/nonhuman (Harrison, 2013; De Landa, 2006; Latour, 2005), in order to read 'the social' not as a stable reified state but as a process and product of movements of re-association and 'reassembling' (Latour, 2005, p.6). As Harrison (2015) has summarized in relation to the study of heritage, 'the notion of assemblage helps us to concentrate on the formation and reformation of social processes across time and space'.[24] Thus the concept of assemblage prompts one to also ask: How are the workshops and the Network formed and reformed? What are the various components that bring different artists together? What do these assemblages then form or reform? The notion of an assemblage prompts an examination of all actors before, between and around any possible link or connection, so as to refrain from falsely reifying any particular node in a network. Thus, an innovative art historical account of the workshops and network can and must consider the

[22] Marcus and Saka. 2006.
[23] Kullberg, 2013. p. 46.
[24] Harrison, Rodney. 2015. 'Heritage and Globalization'. In: Waterton, Emma and Steve Watson. *The Palgrave Handbook of Contemporary Heritage Research.* Basingstoke: Palgrave Macmilllan. Pp.297-313.

artists, materials, spaces, artworks as well as the related infrastructures, precedents and legacies to the workshops in different localities.

The concept of 'assemblages', Marcus and Saka conclude, is a useful resource for understanding the 'imaginaries for the shifting relations and emergent conditions of spatially distributed objects of study in the contemporary period of so-called globalisation...'.[25] Indeed, networks, and the inherent element of connectivity that links disparate phenomena, have been increasingly used in readings of art and globalization (Enwezor, 1997; Rodenbeck, 2011), despite the different ways a network can be defined, work and manifest itself (Bang Larsen, 2014).

0.4. Approaches to understanding global contemporary art

Whilst the fever-pitch of international biennials promoting the inclusion of artists from all over the world may have peaked (Enwezor, 2002), the notion of 'global art' has nevertheless been recently and emphatically put forward by Hans Belting and a team of curators and academics from ZKM, Karlsruhe, Germany.[26] The four large edited volumes generated through the ZKM 'Global Art and Museums' project, demonstrate the wealth and variety of possible material and conceivable approaches to writing about contemporary art in a global sense (Weibel and Buddensieg, 2007; Belting and Buddensieg, 2009; Belting, Birken, Buddensieg and Weibel, 2011; Belting, Buddensieg and Weibel, 2014). The approach of the GAM project was mostly centred on museums and exhibitions; reading art through the canonising institutions where curators consolidate what is accepted and known of art being made today from across the world. In this context, as Jonathan Harris (2013) argues, global contemporary art is a selection made by 'particular gatekeepers' and, as such, is defined by a particular set of aesthetic, political

[25] Ibid.

[26] Weibel, Peter and Andrea Buddensieg, eds. 2007. *Contemporary Art and the Museum. A Global Perspective.* Ostifldern: Hatje Cantz Verlag. Belting, Hans and Andrea Buddensieg, eds. 2009. *The Global Art World. Audiences, Markets and Museums*. Ostifldern: Hatje Cantz Verlag. Belting, Hans, Jacob Birken, Andrea Buddensieg and Peter Weibel, eds. 2011. *Global Studies. Mapping Contemporary Art and Culture*. Ostifldern: Hatje Cantz Verlag. Belting, Hans, Andrea Buddensieg and Peter Weibel, eds. 2013. *The Global Contemporary and the Rise of New Art Worlds*. Cambridge, MA: The MIT Press.

and ethical parameters that differentiate it from a more generic sense of the term.[27]

Much of the writing on globalisation and art has hinged on other key aspects of the structures for the circulation and appraisal of art. Increasing focus on curatorial practice has opened up reflection on key exhibitions that have shaped the boundaries and possibilities for art internationally (Bublatzky, 2011; Hoffman, 2014). The globally expanded phenomena of international biennials has provided a rich and fertile ground in which to assess global contemporary art through the assemblage of artworks by prominent curators, each with particular ambitions and to varied ends (Filipovic, Van Hal, and Øvstebø, eds., 2010; Oren, 2014; Marchart, 2014).[28] Art writing has also benefited from an analysis of the proliferating financial art markets, and an assessment of the important monetary component in the creation and dissemination of art globally (Stallabrass 2004; Thornton, 2008). These examinations have brought some awareness to the global flows of art and art discourse, which, nevertheless, remain difficult to conceptualise and grasp hold of (Harris 2011).[29]

Nancy Adajania has argued that there has been 'a tendency to map the paradigm shifts in our understanding of the global condition onto exhibitional and discursive structures…[but] what was left undiscussed was the way in which paradigm shifts in the understanding of what constitutes globality, globalism, or globalization have been attempted outside the West'.[30] The prominence of certain approaches to an analysis of contemporary art is also highlighted by Papastergiadis (2003, p.3-4), who warns of the place writers occupy in relation to dominant institutions, particularly European universities, in many of the examples given above. Despite his awareness of the influence large museums and universities have in these debates, in his 2003 volume '*Complex Entanglements'*, he challenges the capacity of 'micro-connectors',

[27] Harris, Jonathan. 2013. 'Gatekeepers, Poachers and Pests in the Globalized Contemporary Art World System. *Third Text* 27 (4), pp. 536-548.
[28] Filipovic, Elena, Marieke Van Hal, and Solveig Ovstebo, eds. 2010. *The Biennial Reader*. Ostfildern: Hatje Cantz.
[29] Harris, Jonathan, ed. 2011. *Globalization and Contemporary Art.* Oxford: Wiley-Blackwell.
[30] Adajania, Nancy. 2011a.''Global' Art: Institutional Anxiety and the Politics of Naming'. Conference Paper given at the Salzbury Internaiotnal Summer Academy of Fine Arts. http://www.summeracademy.at/media/pdf/pdf815.pdf, accessed 3/7/2013.

such as residencies and artistic exchange programs, to 're-orient the mapping of the cultural imaginary'.[31] This thesis will argue that, within the larger matrix of 'gatekeepers', market and institutional mechanisms, these 'micro-connectors' have played a vital role in the production of art and, through large chains of connection, have dynamic potential for 're-orientation' of 'cultural imaginaries'.[32] As my case studies from South Africa will demonstrate in Chapter 2, this 'limited' potential can be nonetheless of critical importance in light of the historical legacies of colonialism and imperialism which larger institutions and markets are often historically associated with. It is precisely the 'micro' nature of the workshop that makes it of pivotal importance, an attitude endorsed by Actor-Network-Theory where the concept of macro and mirco are thrown out in favour of tracing all lines of connection equally (Latour, 2005).

In response to this reliance on the canon-constructing institutional and curatorial formations of 'global contemporary art', this thesis seeks to consider the realities of art-making in different parts of the world from the point of view of artists producing work and sharing ideas with other artists. This bottom-up approach does not deny the importance of the exhibition, biennial and museum space in the writing and understanding of contemporary art history, and indeed will refer to these phenomenon throughout, but it offers a counter-balance that seeks to remain grounded in the local and lived realities of art production. This approach follows Appadurai's scholarship on 'grassroots globalization' or 'globalization from below'.[33] He suggests more emphasis should be placed on social forms that have emerged independently of the actions of corporate capital and nation-states, such as Transnational Advocacy Networks that are often based on the grounds of labour, suffrage and civil rights (Appardurai, 2001). Appadurai argues that there is consensus that these forms, part movements, part networks, part organisations, are 'the crucibles and institutional instruments of most serious efforts to globalise from

[31] This is in slight contradiction to his later writing, discussed above, that concerns the tracing of cosmopolitanism in the little connections. Papastergiadis, 2007. p.144.
[32] This point has been made in relation to African art, see particular Kouoh, Koyo, ed. 2013. *Symposium on Building Art Institutions in Africa.* Ostfildern: Hatje Cantz.
[33] Appadurai, Arjun. 2001. 'Grassroots Globalization and the Research Imagination'. In: Arjun Appardurai, ed. *Globalization*. Durham: Duke University Press. p.1-20.

below.'[34] The thesis attempts to understand how artists seek to develop their work and further their careers through artist-led initiatives: by organizing and attending workshops and residency programs; creating and occupying studio spaces; organsing their own exhibitions and publictions; and being part of a network that is based on these functions and experiences. Whilst these may be perceived as 'micro-connectors' and insignificant, this thesis will show that these initiatives can allow, facilitate and encourage small and slow shifts in a horizontally conceived network of connections that can potentially impact other phenomena such as art writing, museums, exhibitions, and biennials.

0.5. Artist-led Initiatives

A broad and growing discussion on new types of institutions being created in different locations across the world prompts a questioning of how the idea of an institution functions within this context (Srivastava, 2010; Kouoh, 2012). Often aspiring to be alternative, outside or a challenge to the norms and conventions of the art system, examples of artist-led initiatives show inherent tensions; how to function in a professional, respectable, and fundable manner whilst maintaining the ability to stand apart, be critical, or alternative. As assemblages, these institutions move between the structural and the ephemeral, the stable and the unstable (Deleuze and Guattari, 1987). Within this inherent tension lie several key issues. Firstly there is the issue of who is actually running these initiatives; despite being initiated by artists, some of the 'artist-led' initiatives discussed in this thesis brought in arts administrators to organize and run programs so as to allow the artists time to make art. Then, there is also the desire to create permanent spaces instead of purely ephemeral workshops; such a drive to reify the institution is often needed when counter-cultural dynamics are attempting to change the system. This has shifted the idea of a network of time-limited workshops, to a network of permanent partners that operate more diverse sets of programs and activities within a stable and concrete location. Finally, the location, both for a two-week workshop and a more permanent program, is a vital non-human component to the assemblage, as Chapters 2, 3 and 4 will demonstrate.

[34] Ibid.

In this thesis I refer to artist-led initiatives as a term to describe various programs led by artists that aim to enhance art production and scholarship. These programs range from artist-residency programs, to art writing, workshops, studio spaces and exhibitions curated by artists. Scholarship on such artist-led initiatives, sometimes referred to as artist-led spaces, artist-run centres, artist collectives or alternative spaces (Obrist and Bossé, 1997; Audlt, 2002; Möntmann, 2006; Tayler, 2007; Kouoh, 2012), is relatively sparse and mainly points to artistic activity between 1965 and 1990, in the UK (Obrist and Bossé, 1997; Jackson, 2013), USA (Ault, 2002) and Canada (Tayler, 2007). Recent scholarship has also noted the importance of these phenomena in Africa (Kouoh, 2012; Malatjie, 2013; Haney, 2014) and Asia (Berghuis, 2011; Sood, 2010). Much of this writing emphasizes the role artist-led initiatives play 'in *producing* art scenes, not merely representing those that already exist' (author's italics).[35] Thus, the concepts of emergence and becoming in relation to assemblages, as set out above, seem appropriate and useful to emphasise in this context.

One significant area of scholarship that does bring artist-led initiatives into analysis is in feminist art histories (Broude and Garrad, 1994; Lippard, 2007; Moravec, 2012; Fields, 2012) that document the way women artists initiated new networks, galleries, studios, registries and forums in order to strengthen their position as artists and to counter the male-dominated artworlds of the 1960s and 1970s in the United States. As explored above, scholarship on global contemporary art that is solely reliant on analysis of museums, markets and biennials runs the risk of missing the important dynamic of artists initiating their own programs, spaces and dialogues that aim to counter the dominance of hegemonic institutions and the lacuna in art infrastructures to supporting them.

In New York, the 1960s saw a rise in artist-led initiatives aimed at raising the profile of artists, as documented in Julie Ault's edited volume, '*Alternative*

[35] Jackson, Deborah. 2013. 'Shifting Focus of the Traditional Centres of Contemporary Art: Scotland's Evolving Position from Periphery to Prominence'. Ph.D. diss., University of Edinburgh, p.3.

Art New York: 1965-1985'.[36] Many of these groups of artists sought to counter the exclusionary and elitist practices of museums and the commercial sector. Artists excluded on grounds of race formed various activist-collectives. The Black Emergency Cultural Coalition (1968-9) was formed in response to major museums failing to include work by black artists, leading to the creation of the Studio Museum in Harlem in 1968 which supported African American artists through studios, residencies, training, exhibitions and later collecting and scholarship (Ault, 2002, p.19-22). The Art Workers' Coalition (AWC) was founded in 1969 to radically challenge the system of art production and circulation, and led to many subgroups and offshoots that later established their own spaces. Puerto Rican artists and activists formed the Puerto Rican Art Workers of the Art Workers Coalition, and founded El Museo del Barrio in 1969, as an educational institution to preserve and reflect the cultural heritage of the their communities. Women liberation movements in the 1970s created two women artists' groups in New York, Women Artists in Revolution (WAR) and Ad Hoc Women Artists' Committee (AHWAC). National feminist organizations followed, including a bicoastal organization called West East Bag (WEB) which networked women artists nationally, organised slide registries and protests against the lack of female artists represented in museum institutions in cities across America (Lippard, 2002, p.96). The Artists In Residence Gallery (A.I.R.) was established in 1972 as a professional nonprofit organisation, with a co-op structure, that offered women artists a space to show work even if it was unsalable and transitory (Ault, 2002, p.34-5). A.I.R. also 'functioned as a forum for discussion and education through panels, lectures, workshops and performances'.[37] The displays and new spaces for production were therefore accompanied by dialogues and the production of new discourse that was relevant to the work being supported.

Studio spaces in London such as Cubitt, Space Studios and Gasworks also developed exhibitions spaces and programs of talks, thereby connecting together spaces for art production, art display, and created new forums for art dialogue. Hans-Ulrich Obrist and Laurence Bossé's exhibition 'Live/Life', at

[36] Ault, Julie, ed. 2002. *Alternative Art New York, 1965-1985*. Minnesota: University of Minnesota Press.
[37] Ault 2002. Pp.34-5.

the Musée d'Art Moderne de la Ville de Paris in 1997, explored the role artist-led initiatives had played in establishing the then booming London-scene of the 'Young British Artists'. The accompanying catalogue indexed artists' run spaces in the UK, with essays by the curators and Rebecca Gordon-Nesbitt exploring how such initiatives in London and Glasgow in particular were responsible for regeneration and innovation in the visual arts (Obrist and Bossé, 1997; Gordon-Nesbitt, 1999). In her essay 'Surprise Me', Gordon-Nesbitt suggested that artist-led initiatives began in the UK in the early 1960s, with artists such as John Latham and David Medalla attempting to change the position of the artist in society, through groups such as the Artists' Placement Group (later renamed 'Organisation and Imagination'), the OHO gallery, the Centre for Advanced Creative Study, SPACE studios, Matt's Gallery and ACME Studios.[38] The essay goes on to highlight how artists such as Damien Hirst rose to fame through artist-led projects, including one at a former biscuit factory in the Docklands, but that such projects were not as independent as initiatives in the 1970s due to the support given by commercial galleries and mainstream curators.[39]

Beyond London, Deborah Jackson argues that artist-run initiatives have played a crucial role in producing and expanding the art-scene in Glasgow, and thereby challenging traditional centres such as London and contributing to a diversification of global sites of contemporary art (Jackson, 2013). She considers this in relation to locality, nationalism and globalization, as applied specifically to a Scottish context, and underpinned by consideration of Scottish Devolution as 'a disintegration of hierarchical domination' akin to the anti-hierarchical dynamics of artist-run initiatives (Jackson, 2013).[40] This thesis, although addressing a larger geographical scope with a wider diversity of case studies, also strives to offer some such attention to local forms of power and infrastructure related to the creation of artist-led initiatives.

Aside from issues of funding, infrastructure, and regeneration, many of these initiatives were envisioned as communities of artists and were thus also

[38] Gordon-Nesbitt, Rebecca. 1997. 'Surprise Me'. In: Obrist, Hans-Ulrich and Laurence Bossé,ed. *Live/Life. Vol. 2.*, exhibition catalogue. Paris: Musée d'Art Moderne de la Ville de Paris. P.143.
[39] Ibid.
[40] Jackson, 2013, p.4.

imagined and described as artist-networks (Ault, 2002; Möntmann, 2006, 2007; Tayler, 2007; Grayson, 2008). Felicity Tayler describes how the Artist Run Centres (ARC) network emerged in Canada as 'a direct response to the lack of an 'art scene...that reflected the interests and [was concerned with the] development of Canadian contemporary artists.'[41] Taylor argues that many of the artists within this network were influenced by the French Fluxus artist, Robert Filliou, who proposed the 'Eternal Network' for artists 'based on a belief that 'all artists should be in communication at all times, in all places, without the dependency upon the art establishment''[42]. Filliou speaking in 1977 explains the 'Eternal Network' as existing through the collective efforts of artists in Europe, North America, Asia, Australia, New Zealand, Africa, Yemen, replacing the idea of the avant-garde that is reliant on a singular 'art-centre', in favour of the concept of cross-continental networks of artists.[43] Tayler suggests this formulation of a network, led by conceptual artists of the 1960s and 1970s, might also be understood as a 'scholarly community' due to art being based on concepts and the exchange of ideas.

The notion of an organized network is also suggested by Nina Möntmann, as a critical institution that, 'strengthens various smaller, independent institutions and activities- be they alternative, artist-run, or research-based- and could be set up as temporary platforms within bigger institutions…[It] could serve them as an information pool, a hub for various transdisicplinary forms of collaboration, in legal matters as a union, and as an entry for audiences to participate locally and exchange internationally'.[44] Critically, the naïveté that might be suggested in theories of non-hierarchial rhizomatic structures (Bang Larsen, 2014, p.20), must be tempered by an understanding that cultural networks require some form of organisation and management in order to be effective in this way.

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[41] Tayler, Felicity. 2007. 'Perpetuating the 'Eternal Network': Bibliographies of Five Canadian Artist-Run Centres'. *Art Documentation: Journal for the Art Libraries Society of North America* 26 (2). Pp. 4-5.

[42] Ibid. See also Filiou, Robert. 1977. The Eternal Network. https://www.youtube.com/watch?v=9BgOfsG7J0Q, accessed 3/2/2015.

[43] Filiou, Robert. 1977. The Eternal Network. https://www.youtube.com/watch?v=9BgOfsG7J0Q, accessed 3/2/2015.

[44] Möntmann, Nina. 2007. *The Rise and Fall of New Institutionalism.* http://eipcp.net/transversal/0407/moentmann/en, accessed 3/4/2014.

Scholarship on artist-led initiatives outside of Europe and America is less well known, and, as the thesis will show, is often generated by associates of these initiatives. However, there has been a recent surge in literature discerning the creation of new, non-governmental arts institutions in Africa. In the journal '*Critical Interventions: Journal of African Art History and Visual Culture*', Erin Haney suggests that 'we are presently witnessing decisive moments of the rehabilitation and reconfiguration of colonial and postcolonial arts structures amidst a backdrop of ongoing globalizing art-world dynamics.'[45] Reflecting on case studies of new institutions across Angola, the Democratic Republic of Congo and Mozambique, Haney concludes that many of the new institutions are operating as 'parastatal organizations', often against national imperatives, with some support by international funding and collaboration.[46]

Two contrasting edited volumes on art institutions in Africa also show the vital role artist-led initiatives have played in different countries. Sidney Littlefield Kasfir and Till Förster argue that workshops, defined as any group of artisans who share a workspace and draw on a framework of communication and learning through other members of the group, are a long-established and fundamental institution for art production in Africa.[47] Kasfir and Förster's volume brings together analysis of workshops organised by, and for, artisans and more progressive modern artists, and shows a long-history of 'workshops' before (Argenti; Wolf), during (Okeke-Agulu; Morton) and since (Gerschultz; Kirumira and Littlefield Kasfir) colonial art schools in the region.[48] With such an emphasis on continuity and change within a broad range of artistic contexts across Africa, in this volume the notion of the 'workshop' is explored along broad and varied lines that provide alternative comparisons to the contemporary art-programs in Europe and America discussed above.

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[45] Haney, Erin. 2014. 'Editor's Desk: Emerging Platforms for Artistic Production in DRC, Angola and Mozambique'. *Critical Interventions* 8 (2), pp. 133-139.
[46] Ibid.
[47] Littlefield Kasfir, Sidney and Till Förster. 2013. *African Art and Agency in the Workshop.* Indianapolis: Indiana University Press.
[48] For chapters by Argenti, Wolf, Okeke-Agulu, Morton, Gerschultz Kirumira and Littlefield Kasfir, see Littlefield Kasfir and Förster, ed. 2013. Ibid.

The volume includes an essay on the 'Triangle Workshops' in Zambia and South Africa, by Namubiru Rose Kirumira and Sidney Littlefield Kasfir, and an essay by Jesscia Gerschultz on workshops in Nairobi with particular reference to another Triangle Partner called the Kuona Trust. In this essay, the authors name the workshops as 'Triangle workshops', and portray them as being established, and very much controlled and directed by Robert Loder. However this emphasis and wrongful naming does not reflect the degree of autonomy and individuality each workshop is formed under, which is better encapsulated by use of the actual names, such as Insaka International Artists' Workshop (Zambia) and Thupelo International Artists' Workshop (South Africa).

Kuona in Nairobi and the Triangle Arts Trust are also considered by Noémie Jäger in his examination of the transformation of the contemporary art-scene in Nairobi 'becoming transnational' (Jäger, 2011).[49] Gerschultz' essay, titled 'Navigating Nairobi: Artists in a Workshop System, Kenya', explores the 'workshop network as a fluid system that allows artists to develop and sustain relationships beyond particular studio space or moment in time' with the resultant 'complex web of relationships among artists' that governs Nairobi's contemporary art scene.[50] She argues that workshops comprise a 'navigable systems in which artists develop professionally' through a reliance on support and training from each other.[51] The concept of the workshop, she insists, 'is best understood when viewed in terms of a dynamic system operating on multiple levels, rather than on a case-by-case basis'.[52] This would support the approach in this thesis, as it considers the programs, artworks, spaces, artists, publications etc. within wider contexts and networks.

In contrast to Kasfir and Förster's all-encompassing approach, Koyo Kouoh's edited volume, '*Symposium on Building Art Institutions in Africa'* offers insights into the context, programming, funding and internationalism of various independent contemporary art spaces in Africa (Kouoh, 2012). This

[49] Jäger's essay is included in the third volume of the series produced by ZKM and Hans Belting's 'Global Art and the Museum' project, and is one of a very few mentions of artist-led initiatives within the four volumes.

[50] Gerschultz, Jessica. 'Navigating Nairobi: Artists in a Workshop System, Kenya.' In: *African Art and Agency in the Workshop*, ed. Sidney Littlefield Kasfir and Till Förster. Indianapolis: Indiana University Press, pp. 207-232

[51] Ibid

[52] Ibid.

analysis focuses only on initiatives that attempt to create forums for the development of critical contemporary art practices and debates, specifically 'fine art', with discussion of doual'art in Douala, Art Bakery in Cameroon, Raw Material Company in Dakar, Townhouse Gallery in Cairo, L'appartment 22 in Morrocco, Centre for Contemporary Art in Lagos, 32° East Ugandan Arts Trust, and Circle Art Agency in Nairobi. Kouoh's own essay, titled 'Filling the Voids: the Emergence of Independent Contemporary Art Spaces in Africa', highlights the need and drivers for such institutions given the perceived inadequacies of the art-infrastructure across the continent.[53] If feminist, racial, or conceptually focused artist-led initiatives can fundamentally alter art infrastructures in America and Europe, Kouoh's collection of text regarding initiatives in Africa suggests how artist-led initiatives in Africa might, in time, offer the potential for a fundamental shift in global art infrastructures and art histories.

However, 'the alternative' is a contested term (Ault, 2002); it seems to reify a hierarchical notion of the art system despite the progressive strategies and methodology undertaken by artists in opposition to the 'mainstream', that are often seen as a move to exist outside the system (Ault, 2002: Malatji, 2013). For example, Portia Malatji asks 'alternative to what?' in her case study of new artist-led initiatives in Johannesburg, as she demonstrates that new initiatives there are governed by different logics, rules, histories and ideologies to those of early examples from New York and London in the 1960s and 1980s (Malatji, 2013). Thus, as in any comparison across time periods and geographical spaces, analysis of 'alternative' artist-led initiatives must be critically aware of the situation in which the artists are operating and consider the similarities and differences according to the particular context. Elizabeth Harney offers a good example of such careful positioning in her book 'In Senghor's Shadow: Art, Politics and the Avant-garde in Senegal 1960-1995'; her detailed account of 'The Laboratoire Agit-Art' acting in response to the 'Senghorian straightjacket' exemplifies an avant-garde collective of artists in 1970s Dakar responding to their experiences of the

[53] Kouoh, Koyo, ed. 2013. *Symposium on Building Art Institutions in Africa.* Ostfildern: Hatje Cantz.

particularities of the arts infrastructure and attitudes in post-independence Senegal.[54]

An important strand that Malatji picks up on in relation to initiatives in Johannesburg is the way such time-based, anti-institutional efforts are often not well documented and 'risk being written out of history' (Ault, 2002; Malatji, 2013).[55] As Ault (2002) suggests, 'what becomes history is to some degree determined by what becomes archived': Malatji (2013) affirmed the lack of structures and resources in Johannesburg to archive the material adequately. In contrast, some of my case studies have made publishing material using their archives an important component of their activities. I felt it necessary to integrate my own reflections on the relationship between archives, artist-led initiatives and writing contemporary art history throughout the thesis, as being able to find and access archives, or material that is now unavailable through the lack of an archive, is something I encountered throughout my research.

Thomas Beghuis, writing about an artist-led initiative in Indonesia called 'ruangrupa', speaks of the need to foster a new type of art historical awareness that is able to correspond to new discourses of contemporary art and the production of alternative futures in places such as Indonesia (Beghuis, 2011). Drawing on Terry Smith's future-orientated analysis of contemporaneity as 'art to come', he suggests that 'merely locating the 'other' in terms of extending the conventional centres…by drawing on broader global, international and transnational examples of artworks and artists, is insufficient'.[56] Berghuis affirms the vital role of artist collectives and artist-run initiatives in Southeast Asia for the development of contemporary art and the dialogues around it, whilst rejecting the reliance on exhibitions and their catalogues for information (Berghuis, 2011). He proposes that the study of contemporaneity in art must 'transcend any type of historical validation' and 'will need to be grounded upon a methodology able to sustain an unremitting

[54] Harney, Elizabeth. 2004. *In Senghor's Shadow: Art, Politics, and the Avant-garde in Senegal*, 1960-1995. London: Duke University Press. Chapter 3.
[55] Malatjie, Portia. 2013. 'Alternative/Experimental Art Spaces in Johannesburg'. *Third Text* 27 (3), pp. 367-377.
[56] Berghuis, Thomas. 2011. 'Ruangrupa: What could be 'Art to Come'.' *Third Text* 25 (4), pp.395-407

uncertainty in terms of its initiation and application...'[57] His article also shows that efforts to 'reinterpret curatorial debates on 'new institutionalism; and 'post-institutional practices' at conference held in Australia with artist-led initiatives from the Asia-pacific region, revealed clear differences in perspective between the speakers from Australia, New Zealand and Europe to those speaking form the viewpoint of running artist-led initiatives in Asia (Berghuis, 2011).

0.6. Navigating the Void

Rather than generalising any global flows, and linking them to exhibitions, museums, biennials, and art markets, this thesis focuses on existing, real connections between artists and artist-led initiatives that support the production of art and the stimulation of dialogue about it. It follows Terry Smith's suggestion that, 'trans-locality amounts to a focus on local artistic manifestations, and on actual existing connections between them and art and ideas elsewhere, while remaining alert to the possibilities suggested by other, distant arts, ideas, and art-writing practices that could have local or regional relevance.'[58] This thesis seeks to demonstrate and specify some of the shifts and currents that Smith sets out, through the study of this particular network of artists with connections that span from North America, Europe, Southern Africa and South Asia and beyond. This tangible framework of the Triangle Network has allowed me to explore more abstract ideas bounded to the network's emphasis on exchange and dialogue, such as assemblages, regionalism, south-south connectivity, and cosmopolitanism. These aspects of exchange and dialogue must be understood in relation to critiqued notions of globalization and cultural imperialism (Mbembe, 2001; Appadurai, 2001; Harris, 2011).

The title of the thesis is taken from the eminent Art Historian, Geeta Kapur's text, 'Globalization: Navigating the Void'.[59] The text unpicks the

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[57] Ibid.

[58] Smith, Terry. 2010. 'The State of Art History: Contemporary Art'. *Art Bulletin* 96 (4). p.380.

[59] Kapur, Geeta. 2000. *When was Modernism: Essays on Contemporary Cultural Practice in India*. Delhi: Tulika Books. Pp. 339-365. First delivered as a lecture in 1995 for the conference, 'Globalization and Culture' at Duke University, the essay appeared in *Third Text* in 1997; in 'The Cultures of Globalization', edited by Fredric Jameson and Masao Miyoshi in

concept of globalization, its 'double deceit' and freedom rhetoric following Chomsky's and Said's analyses, by recounting the specific histories of decolonization in India and how these bring to the surface questions concerning notions of the national, the local and the international and their entanglements with the post-colonial and post-modern.[60] Her use of the concept 'navigating the void' is a metaphorical one; it describes her understanding of the geopolitical proposition of the local-global as one that entails both disjuncture and propitious opportunities for 'a historically positioned avant-garde'.[61] In this way, 'the void' for Kapur is linked to ideas of emergence and becoming through the encounter of both disjuncture and opportunity in the cultural sector.

Achille Mbembe reminds us that the use of the concept of the void might be more problematic if understood purely as a lack or absence: 'More than any other region, Africa thus stands out as the supreme receptacle of the West's obsession with, and circular discourse about, the facts of "absence," "lack," and "non-being," of identity and difference, of negativeness—in short, of nothingness.'[62] My earlier discussion on the role of artist-led initiatives in Europe and America aims, in part, to help counter this tendency, as do examples from South Asia where equally creative and dynamic case studies will be explored. The void as a metaphor for lack or need also relates to Gilles Deleuze and Félix Guattari's counter-Freudian narrative on the nature of desire, that, they argue, is not about lack or absence but is the site of production of new objects, ideas and social relationships (Deleuze and Guattari, 1987). The intention of this thesis is not to emphasis the lack or short-comings of any particular art infrastructure, but to show the vibrancy and potentiality of artist-led initiatives in creating change and innovation within particular situations (Kouoh, 2012).

Papastergiadis develops the idea of the void further, by tying the concept to a cosmopolitan theory of 'cultural translation', which, for him, is a key dynamic for understanding contemporary art (Papastergiadis, 2012). In his

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1998; and as the penultimate chapter of Kapur's seminal book, '*When was Modernism: Essays on Contemporary Cultural Practice in India*', published in 2000.

[60] Ibid.

[61] Ibid. P.350.

[62] Mbembe, Achille. 2001. *On the Postcolony*. Berkeley: University of California Press. p.4

chapter titled 'Cultural Translation, Cosmopolitanism and the Void', Papastergiadis explores the creative function of the void as critical to cultural translation, which 'generates meaning out the shards of a broken system'.[63] Cultural translation, he explains, 'has served as a tool for identifying the transformative dynamic that is forged by the interaction of different cultures' and 'entails a commitment to imagining an alternative community'.[64] If cultural translation 'thrives in the desire to bring your culture into the cosmopolitan dialogue', for Papastergiadis, it is also the creative potential of a struggle to navigate through the void created by a lack of precise equivalence between languages and cultures. [65]

This creative potential can be extended to the lack of precise equivalences between experiences of making art in the heterogeneous art-worlds through which artists operate. Nancy Adajania and Ranjit Hoskote refine their model of 'critical transregionality', as described above, to frame the concept of the 'nth field' in order to signify the unknown zones of cultural and political possibility that arise from unpredictable transcultural encounters that stimulate dialogue and mutual curiosity (Adajania and Hoskote, 2010). The term is taken from the language of mathematics and computer programming: the nth is the ordinal number and the nth field stands for the 'as-yet-unspecified but foreseeable iteration of a loop process'.[66] In contrast to Homi Bhabha's 'Third Space', Adajania argues that the nth field moves beyond the default binaries of the post-colonial predicament: 'we have developed the concept of the nth field to mark a transitive engagement among individuals, irrespective of a shared colonial history, which is no longer the only or the most important criterion for an intersection, encounter, or exchange among dissimilar subjectivities.'[67] The use of the ordinal number, an unknown, signals the

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[63] Benjamin, Walter. 1972. 'The Task of the Translator'. *Illuminations*, trans. H Zohn. London: Fontana, pp.69-82. As quoted in Papastergiadis, Nikos. 2012. *Cosmopolitanism and Culture*. Kindle Edition. Cambridge: Polity Press. Chapter 8.

[64] Papastergiadis, Nikos. 2012. *Cosmopolitanism and Culture*. Kindle Edition. Cambridge: Polity Press. Chapter 8.

[65] Ibid.

[66] Adajania, Nancy. 2011a.''Global' Art: Institutional Anxiety and the Politics of Naming'. Conference Paper given at the Salzburg International Summer Academy of Fine Arts. http://www.summeracademy.at/media/pdf/pdf815.pdf, accessed 3/7/2013.

[67] Ibid. p.5.

emergence of new forms of cultural exchange and cultural production. Similarly, Kullberg reminds us that Glissant's '*Tout-monde* is not just what we see and what we control in the present, but a movement striving towards the unknown.'[68] In this way, the void (Kapur, 2000), abyss (Glissant, 1997) or unknown (Fisher and Fortnum, 2013), is critical to processes of emergence and becoming within cosmopolitan, transcultural and global imaginaries.

With this in mind, but not limited to these usages, the 'void' in the title of this thesis refers to several key components of this research. Firstly, as it might conjure an image of a vast open space, it is an apt metaphor for the almost-endless possibilities that might reform or expand art historical canons beyond national boundaries, particularly in this case through an exploration of contemporary art-making across the world. The void might be also read as the state of privation and loss felt as a consequence of various political and cultural histories that have impacted the way artists experience, understand and make art. As signaled above, it is important under this rubric to consider the void as a productive space of emergence. I also use the term to indicate more interior and subjective gaps, such as feelings of loneliness and alienation artists may encounter, either through repeated hours in the studio or due to the geographical location of their home. Therefore, in a more positive light, the void can also indicate an opening up of career and creative horizons that might be found when artists come together and share in their creative practice and career experiences with other artists through various forms of assemblages such as workshops, residencies, in exhibitions and art-writings. The void might signal a creative potential found through the lack of equivalences; at the limits of translation across languages, cultures, and art-worlds (Papastergiadis, 2013). Critical to the creative practice of art (Fisher and Fortnum, 2013; Peters, 2013), the void as the unknown is a place of creativity, innovation, and the avant-garde.

To engage each of these lacunae, positive and negative, is a vital aspect of any analysis of the transitions of 'Triangle' as an international artists' workshop in upstate New York, to its emergence as a global network of artists, artist-led workshops and artist-led spaces. A phenomenon, which, I will

[68] Kullberg, 2013. P.46. Authors own italics

argue, has set in motion a variety of shifts in the art-worlds of the world, and brings into question notions of local, national and international 'emergent contexts' for making art.

I have necessarily limited my analysis to only a fraction of the network, to offer case studies that demonstrate various dynamics at work. The network is too large, located in many diverse places and operating over three decades, which renders an overall assessment futile. Although the research moves across the globe, it is vital that it can also attest to the background, local and global contexts in which artists began to engage with the workshop idea and the network. I will show how, through the mechanism of artist workshops and studio spaces, artists seek to exchange ideas and practices with other artists from different parts of the world, for a range of reasons and at particular points in history. This entails a degree of mobility by artists as they participate in workshops and residencies, whilst also creating a specific type of collective international artistic identity through participating in and being associated with a particular network of workshops and studio spaces.

In some senses this thesis is not about a network, although I have used a network as a framework to explore various points in time and space. The Triangle Network came into being through the instigation of a two-week workshop in upstate New York, for invited American, British and Canadian painters and sculptors. This artist-led initiative was never intended to be a repeat event; the founders certainly neither foresaw the popularity and ongoing interest in the workshop concept nor its unprecedented transference across the globe and its transformation into a global network. The key aspects of the Network I shall explore in this thesis stem from, and are rooted in, this first workshop; particularly the artist-led nature of the workshop idea, the international mix of artists and international spread of the concept.

The intention of this thesis is to contribute an approach to writing about contemporary art history, through this analysis of artist-led initiatives and an international network that shows the 'cross-pollinations' and multiple 'root narratives' (Deleuze and Guattari, 1987), and points to 'grassroots globalization' (Appardurai, 2001) that might counter readings of global contemporary art based on dominant institutions and their hierarchies.

0.7. Sources

The methodology for this thesis is triangulated in order to navigate some of the limitations inherent in the various means of research. This has been an ongoing reflective project and became part of the thesis itself through the overarching concern with how to write contemporary art histories. Fieldwork was carried out over three years, with a month spent in Pakistan and India, a month in South Africa, and three weeks in Zambia. Further to this, a substantial amount of time was spent at Gasworks in London, particularly working with Robert Loder and the archive. Conversations with artists and organisers ranged from formal recorded interviews, more casual conversations, email and facebook correspondences. All interviews were carried out under the Research Ethics Guidelines as set out by the University of East Anglia.

The conversations with coordinators at Gasworks pointed me towards some of the archive boxes from past workshops, and this became a second method of research. Considering the archive and assessing a portion of the letters, faxes, accounts, emails, and booklets held there, helped confirm some basic facts concerning the workshops such as dates, names and figures which are often grey areas in people's memories. I was also given access to the database of all the workshops and their participants, which helped me find out which artists attended specific workshops and reveals various patterns in mobility and flows of artists which became crucial to my thesis.

I was able to bring these two methods together, through a digitalisation project that I worked on with Robert Loder, which aimed to scan and catalogue over five thousand photographs of the workshops and associated visits to various partners. This huge undertaking gave me a real insight into the depth of engagement and involvement of Robert Loder, and put faces, places and artworks to the names I had encountered in the archive. Furthermore, it prompted me to reflect on the role of the archive in writing contemporary art history, the places in the network with limited or non-existent archives, how archives were kept and accessed in different parts of the network, and how this related to the writing of art history in different places.

The third method was to analyse the texts associated with the studio spaces and artists participating in the workshops. This textual analysis helped to place the workshops within wider texts, such as art writing and exhibition histories. This helped to reflect on the connections between the workshops and these other phenomena, and see the artists within wider contours of art historical dissemination and interpretation.

Within this framework, I undertook several research visits to partners in the network to talk to the artists involved and get a sense of the place, programs and people concerned. In February 2012 I travelled to Pakistan and stayed at the Vasl flat in Karachi, facilitated courtesy of Gemma Sharpe, Adeela Suleman and Hassan Mustafa from the Vasl team. The timing of this trip coincided with the end of Vasl International Artists' Workshop 2012, which brought eight artists to the city from Poland, Germany, China and Pakistan with a particular focus on 'Performance, Moving Image and Sound'. It also coincided with a Gasworks Fellowship Residency by UK sculptor, Jamie George, which also marked the start of a Curatorial Knowledge Programme. After two and a half weeks in Karachi, I travelled to Bangalore and stayed for five days at 'No. 1 Shanti Rd' with Suresh Jayaram and various visiting artists. I then spent a week in Delhi, researching 'In Context' residency programme being run at Khoj during the period.

In February 2013 I went to South Africa and stayed at the Bag Factory in Johannesburg for two weeks, during which time I talked with artists connected to Thupelo, current artists at the studios, co-ordinators, and visiting artists on the residency programme. I then stayed at Greatmore Studios for ten days, again talking to artists and co-ordinators connected to both the workshops and studio building. During this time, I also spoke with artists who had attended workshops in Botswana, Zimbabwe and Zambia.

Despite gathering much information about the workshops and studio buildings through these visits and visits to the archive held at Gasworks, it was suggested to me by many artists I spoke with that I should certainly attended a full workshop. During the period of my research, there were few workshops being organised. The reasons for this I have explored in later chapters. However, the Insaka Workshop in Zambia in 2013 gave me a good opportunity to both experience a workshop and meet further artists from

Southern Africa who had association with the Network. Given the importance of workshops in the creation of the Network, I have dedicated a full chapter to my reflections on this particular workshop. Every workshop is different and unique given the huge varieties in people, place and the time period in which it takes place. However, by focusing on a recent two-week workshop I hope to show how the aims, mission and history of the Network might compare whilst highlighting current issues and debates within the Network. A subsequent brief visit to India in January 2014 also gave me the opportunity to revisit Khoj and gather more up-to-date information on the new studio building and current projects. I have also undertaken many interviews with artists form South Asia and Africa who have been traveling through London during the period of my research. This particularly includes artists who have undertaken residency programs at Gasworks.

0.8. Research Questions

To orient my research in different contexts I developed a set of interrelated research questions. When investigating the Triangle Network, I first asked: how have workshops multiplied and spread to create a network that then further facilitates the spread of workshops and the notion of exchange? How have workshops been set up and used to create communities and changes to the production, dissemination and dialogue about visual arts locally, nationally and internationally? Why have artists participated in workshops and what effect do these assemblages have on artworks, artist and artworlds? These question naturally linked with the broader questions such as how have workshops and their associated programs and buildings connected to the Triangle Network contributed to the sense of a global artworld and how have artist-led workshops promoted international exchange, and created exposure and visibility of artists from the South?

0.9. Structure

Chapter 1 therefore begins by addressing the first question regarding the growth of the workshops and creation of the Triangle Network, outlining the background, catalysts and reasons for the first workshop. This chapter

therefore sets out the aims and structures of the first workshop, which will be referred to in later chapters with regards to how these helped shape later workshops and the network. The first chapter will conclude with some analysis of the role of UK workshops and the Gasworks studio building, again which will then be referred to throughout.

Given the importance of the Thupelo workshops in South Africa, both in terms of the historical and cultural context of Apartheid and for the development of the Network, Chapter 2 will look in detail at the workshop and studio buildings in South Africa. It will begin by considering the way the narrative of Thupelo has been used in writing contemporary histories of art, before looking in more detail at how the Thupelo workshop translated key ideas from the Triangle workshop to the local cultural and political situation in South Africa during the 1980s. It will also explore how the workshop became associated with the creation of the Bag Factory and Greatmore studio buildings. It will conclude by considering how the Thupelo workshop interrelates with new workshops in neighbouring African countries including Zimbabwe, Botswana and Zambia. This will then lead to Chapter 3 which will take a more focused look at the workshop in Zambia, both historically and in regards to the dynamics of most recent workshop as they relate to the key principles of the network and the original workshops in Upstate New York.

The next two chapters will then consider the growth and impact of the network in South Asia. Chapter 4 will begin by considering the Khoj workshops, Khoj Studio building and its exhibition, residency and outreach programs. This chapter will also consider the way the organisation has been written about in its recent publications. Chapter 5 will then consider the creation of associated workshops in Pakistan, Bangladesh, Sri Lanka and Nepal, and how these have been drawn together through the South Asian Network for Artists, led by Khoj in Delhi. This chapter will also reflect on the way these workshops have been covered in recent publications and how they have influenced changes in local and international art worlds. I will then conclude by returning to the research questions and bringing the research from each chapter to further synthesis and analysis.

Chapter 1

1. A Shape with Three Points: The Triangle Artists' Workshops & Triangle Arts Trust

Introduction

This chapter aims to set out the history of the first Triangle workshop in Upstate New York and explain how the Triangle Arts Trust strengthened itself in the UK by the creation of Gasworks and UK-based workshops. The intention is to show how the first workshop: helped created a network of artists; shaped the principles and key dynamics of later workshops; and guided what became the Triangle Arts Trust and later the Triangle Network. The themes and issues connected to the initial workshop will be later compared to other workshops in Southern Africa and South Asia later in the thesis. The Triangle Arts Trust was developed in connection with the Gasworks studio building and exhibition space, and thus the chapter will consider its key principles and vision within a UK and global context. It will also explain the change of name to the Triangle Network. This will then lead to a discussion on how the network functions today and why the triangle is an apt symbol for a plurality of network connections that have move beyond bi-lateral exchanges between Europe & America and elsewhere, and encouraged better South-South and North-South connectedness.

1.1. Triangle International Artists Workshops, Upstate New York

The Triangle Arts Trust, later renamed Triangle Network, grew out of a two-week workshop for artists organised by Sir Anthony Caro and Robert Loder, in Upstate New York, in 1982. This section explores how the first workshop came about, various influences and precedents to the workshop, and the key ideas, motivations and outcomes of this initial workshop. This analysis is important to later chapters that explore how these ideas and motivations have remained fundamental to later workshops in the network, whilst other features of the initial workshop have become less fundamental as

the workshop moved location, and as artistic practices, artworld-dynamics, and the network itself evolved.

1.2. Influences and precedents to the Triangle Workshop, 1982

In January 1982, British sculptor Anthony Caro had an exhibition at the Emmerich Gallery in New York. The Rt. Hon Robert Loder, an art collector and friend of Caro, was in New York at this time.[1] They visited Mashomack Fish and Game Preserve in Pine Plains, where the owner showed them a series of barns and asked if artists could make any use of the space (Barker, 2004, p.265). Caro and Loder talked through the idea of an artist workshop and together they set about organising the venture, which occurred in July that year at the game preserve. As Loder writes, 'The idea was to offer artists in mid-career the stimulus of a workshops that would take them out of the comfort zone of their own studios to work with their peers for two intense weeks during which new ideas could be explored and tried out.'[2] Key ambitions for the workshop included: bringing artists from the UK, USA and Canada together; counteracting experiences of isolation for artists; encouraging a critical community; and sharing ideas and working practices in order to make new work.

1.2.1. International Artistic Dialogue

The name of the workshop reflected one of the key ambitions of the founders. The name Triangle was chosen to symbolise the bringing together artists from three nations, with the three points of the Triangle representing America, Canada and the UK.[3] In the catalogue for the inaugural workshop,

[1] In a recent publication (Savage 2014, p.12), Loder has written that it was Caro that came to him with the idea of a workshop over dinner, and then the next day they sort barns that might be suitable. However, in earlier published interviews between Caro and Loder (Albert et al. 2007, p.304) it is suggested that Caro was visiting Loder's farm in Upstate New York to consider it as a place to store his unsold sculpture, and during this trip they visited Mashomack Fish and Game reserve and saw the opportunity of using the disused barns there for a workshop. This earlier narratives fit with those set down in (Barker, 2004, p.265).

[2] Robert Loder. 2014. 'Triangle in Africa'. In: Polly Savage, ed. *Art Making in Africa 1960-2010*. London: Lund Humphreys. P12.

[3] As the chapter will show, the three nations chosen reflect personal experiences of Anthony Caro and existing connections between art worlds in various locations within these three countries.

the three points of the Triangle are also referred to as New York, Edmonton, and London, revealing the importance placed on these particular cities rather than wider national boundaries.[4] Many of the artists that participated in the workshop were part of Caro's existing network of friends and colleagues. Ian Barker's compilation of materials from Caro's extensive and well managed archive, in '*Anthony Caro: Quest for the New Sculpture'*, traces the sculptor's movement and experiences in Canada, America and the UK in the preceding decades.[5] In particular, the book reveals the impact and importance of the friendships he made with fellow artists and influential critics during various periods spent working in these particular locations. Letters and extracts from interviews hint at how vital the conversations and debates with these artists and critics were for Caro; these dialogues honed Caro's ability to constantly question his practice and push the boundaries of his sculpture (Barker, 2004).

An important example of this intense and vital exchange between artists can be seen during a period Caro spent in Vermont. In 1963 Caro moved to Bennington, to teach at a progressive liberal arts college, with which the famous modernist art critic Clement Greenberg (Harris, 2005; Wilkin, 2001; Kuspit, 1979; Greenberg, 1965) had various connections. Bennington was also home to artists Ken Noland and Jules Olitski, with whom Caro formed close friendships and professional dialogues. Caro later recalled the intensity of these three-way conversations; 'The conversations with those guys were incredible, because it was a whole new way of thinking, a whole new way of tying your life and art together'.[6] Art critic Andrew Hudson of the *Washington Post* went so far as to compare the discussions between the three artists as equal to the great creative dialogues of Picasso, Braque and Matisse.[7] 'Artistic dialogues, when they happen between major masters, have an inestimable effect on art… Kenneth Noland, Jules Olitski, Anthony Caro-whose three-cornered conversations will, I am certain, turn out to have been crucial for the art of the second half of this century as the dialogue between

[4] Triangle International Artists' Workshop, Catalogue Pamphlet, 1982. p.5
[5] Barker, Ian. 2004. *Anthony Caro: Quest for the New Sculpture*. London: Lund Humphries. p.265.
[6] Anthony Caro in Barker, 2004. p.125.
[7] Hudson, Andrew, 1978, 'Fifteen Sculptors in Steel Around Bennington', as quoted in Ian Barker, 2004. p.126.

Matisse and Picasso was for the first.'[8] Friendships and dialogues between artists are, unsurprisingly, common in canonical art historical narratives that seek to underline the importance of artistic communities where great art and great ideas can flourish.

These dialogues encountered through travel contributed to a sense of possibility for Caro, as he recalls, 'they weren't afraid of trying, daring to go to the edge of possibility, which is what I was interested in and still am interested in.'[9] In a symposium on sculpture in 1969 David Annesley, a British Sculptor and fellow teacher at St Martins, commented on the effect this time in America had on Caro's work; 'in America he talked to people who let him see that it was possible to do what he wanted to do.'[10] This sense of possibility, created through mobility of the artist and dialogue with like-minded individuals, is something that I will return to throughout the thesis. In addition, the creative debates between these artists were further strengthened by visits from prominent critics at the time including Clement Greenberg, Michael Fried, Kenworth Moffett and others from New York and Boston. The productiveness Caro found within this creative community at Bennington was in contrast to the difficulties he found settling back into an effective studio space on his returned to the UK in 1965 (Barker, 2004, pp.133-146). Letters to Clement Greenberg and Ken Noland reveal Caro's feelings of being torn as to where he belonged and where best to locate himself, his family and his studio.[11] This conundrum has come up for many of the artists I have spoken with throughout this study, and will be explored further in coming chapters through my analysis of the role of workshops and studio buildings in bolstering and supporting creative communities.

By the late 1960s, London was becoming established as an important centre for sculpture, led by the sculpture department at St Martin's School of Art.[12] Caro was seen as a leading international figure, and his movement

[8] Ibid. Note the author leaves Braque out of the second comment, as quoted.
[9] Anthony Caro in interview with Noel Chanan, as quoted in Barker, Ian. 2004. p.126
[10] Annesley, In: Barker, 2004, p. 134.
[11] Letter from Caro to Clement Greenberg, 16 August 1965, as quoted in Barker, 2004, p.150.
[12] St Martin's School of Art was founded in 1985 with a focus on fine art and fashion, later merging with The Central School of Arts and Crafts in 1989 to become Central Saint Martins,

between America and England was noted by critics, and even described as an 'Anglo-American phenomenon' by Robert Melville in the *New Statesman*.[13] Clement Greenberg, with whom Caro regularly exchanged letters, visited London in 1968. Caro accompanied him on a visit to the Stockwell Depot Studios, which had been taken over by the St Martin sculpture department, where Greenberg admired the new generation of sculptors such as David Ellison and Peter Hide. This artist-led studio space in London was part of a growing number of such spaces in unused buildings in the city; one of the most well-known being 'Space' which was established in 1968 by artists Bridget Riley, Peter Sedgley and Peter Townsend who recognized the 'dire need' for affordable studios in London.[14] David Ellison and Peter Hide later participated in the Triangle workshops and the Stockwell Depot proved a major influence in the development of workshops and the network, as I shall explore in relation to David Koloane's travels and the initiation of the Bag Factory in Chapter 2.

Whilst Caro drew great strength and refreshment from Greenberg's friendship and critique, two years earlier an anti-Greenberg protest had been staged at St Martins, led by Barry Flanagan and John Latham. This protest reflected a growing discontent with the dominance of the critic, and inadvertently the artists, such as Caro, that Greenberg championed (Barker, 2014, p.163).

Through connections across the Atlantic, Caro experienced various workshops in America and Canada that were key precedents for the workshop idea and model. In 1975, Caro participated in a clay workshop at Syracuse University in New York State, where the experience of working with clay triggered a new direction in his sculptural practice (Barker, 2004, p. 11). Caro was invited to be the guest artists at the well-established summer workshop at Emma Lake (Figs. 1.1, 1.2), University of Saskatchewan,

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now part of the University of the Arts, London. http://www.arts.ac.uk/csm/about-csm/history/, accessed 2/5/2015.

[13] Robert Melville. 'Turner's Only Rival', *New Statesman*, 7 February 1969, as quoted in Barker, 2004, p. 184.

[14] http://www.spacestudios.org.uk/about/space-story-index/, accessed 3/10/2013.

Canada, in 1977, where his sculpture took a new, more linear direction (Fig. 1.3).[15]



(Figs. 1.1 & 1.2) Anthony Caro working on his sculpture with assistant Douglas Bentham, at Emma Lake, Saskatchewan, Canada. Courtesy of Barford Sculptures; (Fig. 1.3) 'Emma This'. Anthony Caro. 1977. Steel, rusted, blackened and painted red. 59 x 102 x 150 x 259 x 185.5 cm. Courtesy of Barford Sculptures Limited.

Previous artists invited to Emma Lake had included Barnett Newman, Kenneth Noland, Jules Olitski and Michael Steiner, whom Caro also knew as part of a wider network of artists. Karen Wilkins reported how much Caro delighted in the workshop and the energy he had over the two week period, creating twenty sculptures with the assistance of Douglas Bentham (Fig. 1.1 & 1.2). These sculptures were followed-up in later years with an important series called the 'Emma Lake' sculptures (Fig. 1.3) (Barker, 2004, p.232). In January 1980, Caro also participate in a bronze workshop with students at Syracuse, invited by Roger Mack who later also became a regular attendee and supporter of the Triangle Workshop. In addition to these workshops and periods spent in Canada and America, Caro continued to travel abroad. In 1980 he visited South Africa to judge a sculpture competition and, as I shall explore further in chapter two, this visit had a vital role in shaping the formation of the Triangle Artists Trust. These experiences demonstrate how Caro built some of the connections with artists who participated in the early Triangle workshops in Upstate New York, and how his own experience of residencies might have informed his understanding of them and his desire to

[15] Such analysis of these works by contemporary scholars is included in Barker, 2004, pp.230-242.

create a workshop. Furthermore, it demonstrates the types of opportunity for interchange between artists in North America during the 1970s and how this might help contextualize the founding of the workshop.

1.2.2. Isolation & Communication

As outlined above, the stimulation and camaraderie Caro found in America and Canada was important for his artistic development. Caro's visits to studios in New York revealed to him the isolation many artists there felt, despite being based in an important art centre of the time. Caro often spoke about how the profession of being an artist can entail feelings of loneliness and isolation, and stated that this was an important motivation for him initiating the workshop.[16] This experience is spoken of in a discussion between Anthony Caro, Barry Martin, Mali Morris, John Gibbons and David Koloane, published in *Art Monthly* in March 1984. John Gibbons explains how working in the studio you are in your 'own little world' and the shock of working next door to someone in a workshop environment can make you both 'nervous and excited'.[17] Here, the physical adjacency of other artists has a major impact on the artist's emotions; emotions that suggest the anticipation of something unknown emerging. An important precedent to Triangle, the Emma Lake workshop was established in 1955 specifically in a response to the rural isolation the local artists felt in the area, being away from the major metropolitan 'art centres'.[18] Emma Lake invited notable artists, including Barnett Newman (1959), Kenneth Noland (1963), Jules Olitski (1964), and Anthony Caro (1977), to lead the workshop with the aim it would reinvigorate local artists work, and stimulate thought and practice. This idea resonates with debates concerning centre and periphery, that I will discuss further in relation to Africa and India in later chapters. It will also relate to current programs of artists-in-residence through the Triangle Fellowship Scheme. Whatever the cause of the sense of isolation, Caro had a strong belief that artists needed

[16] Caro, speaking at the Triangle Network conference, 2011, London. The first workshop catalogue also opens its essay on the workshop with the point about artists' need for communication due to increasing isolation found throughout the three locations the artists came from. Triangle International Artists' Workshops, Catalogue pamphlet, 1982, p.5.

[17] John Gibbons as quoted in Barker, 2004 p. 265.

[18] http://www.thecanadianencyclopedia.ca/en/article/emma-lake-artists-workshops-the/ accessed 4th April 2013.

mutual encouragement and criticism, and thus the workshop helped to create space and opportunity for dialogue and exchange of ideas that might further creative practices and generate new ideas for artworks. Although temporary, it was believed that the workshop would help artists connect with other artists and that this experience would be beneficial for the artists and their work.

1.2.3. Constructive critique

Caro's vision for this temporary creative community would not only help artists gain support and direction but encourage questioning and critique. Caro explains this in an interview with Andrew Hudson in 1978: 'I get a great deal from working with other people… it's like talking to other people-batting back and forth- it's exciting. I don't feel you have to be heavy about art, to protect your art, as if nobody else can come in and give ideas or have good things to say about it. Because I've found that anybody who's paying attention can say good things. Not everything that they say is going to be right, but you've got to listen…because you've got a limited number of ideas and visual possibilities in your own head.'[19] The element of critiquing within the workshop came not only from other artists, but from invited critics such as Clement Greenberg, Kenworth Moffett, and Michael Fried. I shall explore the relevance of the introduction of a critic in later chapters, as this idea was not always adopted by later workshops.

The relationship between artist and critic is one that Caro has reflected on in relation to his relationship with Clement Greenberg and Michael Fried. In a recorded interview with Tim Marlow in 2005, Caro speaks of their different approaches to criticism, and in particular remembers Greenberg being incredibly helpful when looking at work, particularly in the studio, because he was so clear, 'both broad and exact'.[20] Caro goes as far to suggest that prominent artists such as Rachel Whiteread would have benefited from having conversations with Greenberg, because of the details he picked up on and the

[19] Anthony Caro quoted in Andrew Hudson, 'London & Washington: Anthony Caro and Andrew Hudson', *Art Magazine*, June 1978, p.33. Published in Ian Barker, 2004. p.230

[20] Caro in an interview with Tim Marlow, http://www.webofstories.com/play/anthony.caro/27;jsessionid=454A17DA5BBA49F4D3A1B84C8EA84974, accessed May 2014.

way he encouraged artists to develop their work and go one stage further.[21] This demonstrates the belief Caro had in the role of a good critic for artists to develop their work, however he clarifies that it is in the studio where the critic is useful.

Caro had previously expounded this understanding of the potential usefulness of dialogue as a creative process, in his approach to teaching at Saint Martin's School of Art in London, where he taught part-time from 1952-1981.[22] 'Crits', as they became know, encouraged students to offer critiques and comments of each other's work. This practice of stimulating focused dialogue, discourse mostly concerned with ways of making, materials and techniques, is something that St Martins became well known for and was adopted in other art schools in Britain.[23] 'Crits' often engendered intense debates and these creative critiques could be quite fierce and off-putting for some artists.[24] Caro, however, was deeply stimulated by his teaching at St Martin's; he claimed his work was 'pushed forward' and 'opened up' through discussions with his students, as these dialogues forced a constant re-evaluation of his own ideas (Barker, 2004, p. 76). Conversations with close colleagues and friends of Caro suggest that the void left from ending his teaching at St Martin's may well have prompted him to establish the workshop.[25]

1.2.4. Working with 'Found' Materials

In the late fifties, Caro set out to challenge traditional methods of art teaching at St Martins, a likely result of conversations with colleagues across the Atlantic. He sought to throw off 'the historical shackles and old values', by encouraging his students to work in new ways through exploring different scales and working with a range of found objects such as feathers, cushions, junk and rubbish (Barker, 2004, p. 94). In later chapters I shall explore how

[21] Ibid.
[22] http://www.anthonycaro.org/frames-related/biography.htm, accessed May 2014.
[23] Personal communication from Derek Morris, 2nd July 2014.
[24] Personal communication from Willard Boepple, 29th May 2013.
[25] Personal Communications from Willard Boepple, Pat Cummings, and Robert Loder. 2013-2014.

the workshop environment is particularly suitable for experimenting with found materials.

In the early 1980s late abstraction had been questioned and replaced by works that were more socially or politically engaged, which left those devoted to form and materials increasingly in need of community and allies.[26] Caro's work was deemed by some as less fashionable, no longer part of a British avant-garde, and taunted by journalist Stuart Morgan in *Artforum* as ready to 'put on his carpet slippers and be Caroesque for the rest of his life.'[27] Caro, no longer teaching at St Martins, felt the need for stimulation and connection with his artist-friends from across the Atlantic. It was within this Anglo-American context that the idea for a workshop in Upstate New York was put together and led by Caro for over a decade. One can understand how the key motivations for the workshop were influenced by Caro's experiences, ambition and trajectory. Working with artists of different nationality had so greatly benefited his practice and thought. Opportunities for dialogue about art, exchanging ideas and techniques for making art, had been such an important part of his own practice. Due to this inclination towards a dialogue, he understood it was necessary to combat senses of isolation.

1.3. Triangle Artists' Workshop, 1982-1993



[26] Personal communication from Willard Boepple, June 2013.
[27] Stuart Morgan in *Artforum*, as published in Barker, 2004. p.248.

(Fig. 1.4) Clement Greenburg at the first workshop in 1982, holding a T-shirt with 'The Triangle Workshop' printed on it. Courtesy of Bardford Sculptures Limited; (Fig. 1.5) Clement Greenburg and Anthony Caro at the first Triangle International Artists' Workshop, 1982. Courtesy of Barford Sculptures Limited.

The first workshop included ten artists from America, ten from Canada and ten from America. These included painters and sculptors, mostly established friends and colleagues of Caro's. From the UK these included Caro's assistant Pat Cunningham, Caro's wife Sheila Girling, fellow St Martins teachers and students such as John Foster, John Gibbons, Peter Hide; from America, Syracuse workshop organiser Rodger Mack, sculptors Jim Walsh, Ann Igelsrud, Jaqueth Hutchinson; and from Canada Clay Ellis, Terry Fenton, Ken Macklin, Scott Plear, and Joseph Reeder. Surprisingly, it did not include Ken Noland or Jules Otlinksi with whom Caro had worked alongside so intensively in Bennington. Clement Greenberg was invited as a critic and Robert Loder attended the open-day at the end of the two-week period.



(Fig. 1.6) Clement Greenberg and artists in a walkabout session at the 1983 workshop. Courtesy of Barford Sculptures Limited; (Fig. 1.7) Anthony Caro and his assistants making work at the 1987 workshop. Courtesy of Barford Sculptures Limited.

Accounts of this workshop are part-recorded in a small pamphlet-style catalogue produced after the event. The practice of making catalogues for the workshop continued with many of the later workshops worldwide, and these catalogues have a particular relevance in relation to creating writing on art and as part of an archive of the workshops, artists and their work. The catalogue essay for the inaugural workshop clearly sets out the nature, aims and underpinnings of the workshop.[28] It makes clear the workshop is not for

[28] Triangle Artists' Workshop catalogue 1982, unpublished, p.5-6.

amateurs but committed professional artists; that the focus is on creative practice rather than speculation or theory; and that the workshop is not a school or summer residency but a place where 'artists can work together and learn from one another as well as from critics and more experienced painters and sculptors'.[29] The essay also then goes on to suggest the workshop was 'led by Terry Fenton, Peter Hide and Darby Bannard', which suggests that the model initially did involve some 'leadership' and the notion that one might learn from the 'more experienced'. This is slightly different from later descriptions of the model for the workshop, where equality of learning from each other is fore-grounded above any notion of hierarchy between artists, as I shall explore in Chapter 2. Never-the-less, the workshop leaders are described as keeping 'the pace and energy going', showing a need for some leadership within the workshop context. Terry Fenton is reported to have organised slide-shows in the evening that stimulated 'wide ranging discussion on art'[30] and some of the artists organised demonstrations in aluminum casting, working with clay and life-drawing sessions.

The inaugural catalogue essay goes on to commend the physical circumstances of the workshop location: 'the perfect setting to create a relaxed working atmosphere.'[31] The physical circumstance of the workshop was an important component. The catalogue also explains the way paint was ordered from the paint supplier, who came to the workshop to discuss the artists' needs and sell paint at wholesale prices.[32] Again, the non-human components to the workshop have an important impact on the experiences and works made.

The first workshop, as the catalogue also reveals, involved painters and sculptors who mostly made abstract work and worked with similar materials. The success of the workshop, and a key idea of subsequent workshops as they manifested elsewhere, was the 'energy and cross-

[29] Ibid.
[30] Again, how wide ranging these are is of course relative, and they would have been narrower in comparison to the possibilities of discourses on art in circulation now, as Chapter 3 explores. Ibid.
[31] Ibid.
[32] Ibid

fertilisation of ideas and techniques between artists'.[33] Artists were reported to have openly revealed techniques and creative judgments concerning their work, and that a generous attitude of sharing prevailed.[34] The catalogue reports on the 'clear differences in attitude between painters from different cities', something said to make the interchange more interesting.[35] Despite this, Willard Boepple suggested that the exchange was rich because the artists, although from different places, had a shared art historical lineage and were keenly interested in similar ideas concerning abstraction in art and the exploration of materials within this modernist context of painting and sculpture.[36] The sculptors for example, mostly worked with metal materials delivered to the workshops in advance, and utilized welding equipment lent to the workshop by Syracuse University.[37]

The shared artistic ambitions of many of the artists gave artist Darby Bannard for example, the course to celebrate how the inaugural workshop was a moment of 'resurgence of good art', showing that 'mutual reinforcement' can give many 'right-minded people the courage of their convictions.'[38] It must be remembered that the workshop came at a time, where the direction of art was in dispute and many new artists and modes of making art were challenging the hegemony of late-abstraction, as capture in the above-mentioned demonstration against Clement Greenberg at St Martins.[39] In these early workshops, the notion of exchange between artists was made easier because of comparable approaches to making art, similar educational backgrounds, shared first-languages, and aligned professional interests. Later I will reflect on exchange when these elements are much more diverse and dissimilar. Thus, here I argue that the powerful experiences

[33] Ibid.
[34] Ibid.
[35] Ibid. p. 6.
[36] Personal Communication from Willard Boepple, May 2013. Boepple became Chairman of the Triangle Artists Association and continues to be involved in the workshops held near New York. This commitment and length of association with the workshops has engendered some careful reflection and rich understanding of the impact of the workshops on artists and their work.
[37] Triangle International Artists' Workshop, catalogue pamphlet, 1982. p. 6.
[38] Darby Bannard, as quoted in the Triangle International Artists' Workshop Catalogue, 1982. p. 8.
[39] Personal Communication from Willard Boepple, May 2013.

of exchange that occurred at these initial workshops may be premised on some areas of commonality, mutual interest, and shared languages in which to communicate.

The anxiety and pressure initially felt by the artists is also noted in the catalogue which comments on the courage it takes to 'put yourself and your work' out there in an unknown and communal environment.[40] This comment is regularly encountered in catalogues of the workshops, and in later chapters I shall explore how the workshops and related program act as experiences of professionalization, especially for the emerging artists. The aim was to raise standards and allow for a concentrated attention on art making; the first workshop is reported to have entailed long working hours and intense working by all the artists.[41] The catalogue ends its essay by suggesting future workshops would be organised and open to artists from outside the three initial nations. It states, 'The desire to have a more open attitude to their art has been carried home by Triangle participants so that discussion and mutual criticism and trust between artists is growing; we hope this will spread thought the 1980s.'[42] This summary of the dynamics and success of the workshop hinges on the idea of discussion, mutual criticism and the building of trust between artists.

1.3.1. Success of a Concept

As revealed above, the first workshop was extremely popular with the artists who attended, and so was continued in the following year with different artists and new leaders including Larry Poons from New York, Tim Scott from London and Karen Wilkin from Toronto. Many of the artists of the first workshop did, however, end up participating in the workshop again between 1983-1993.

[40] Triangle International Artists' Workshop, catalogue pamphlet1987.p.7.
[41] Ibid. p.8
[42] Ibid.




(Fig. 1.8) Triangle International Artists' Workshop, 1987. Courtesy of Barford Sculptures Limited; (Fig. 1.9) Sheila Girling and Anthony Caro drawing at the workshop in 1987. Courtesy of Barford Sculptures Limited.

In 1987 the then treasurer Peter Palumbo suggested experimenting by inviting architects Frank Gehry, William McDonough, Susan Nardulli, Paul Lubowicki, Alison Smith, and Peter Smithson to the workshop. The aim, the catalogue states, 'was to get the closest possible creative co-operation and understanding between painters, sculptors and architects...'[43] Gehry and Caro, along with their studio assistants, had met in New York previously to discuss their approach to working and to prepare sculptural parts of the final construction which was to be a 'village structure', in which Sheila Girling used the interior spaces to paint and collage. Caro described this collaboration, stating that the result 'wasn't architecture, nor sculpture, nor painting... but it was a step in the dark, a crazy step pointing to what could be possible.'[44] Caro's celebration of experimentation links to his exploration at Bennington, of the sense of possibility and pushing boundaries towards the unknown. The artist's 'step in the dark' shows the exploration of the unknown, and is a comparable metaphor to Kapur's avant-garde idea of 'navigating the void' (Kapur, 2000).

[43] Triangle International Artists' Workshop, catalogue pamphlet, 1987.p. 2.
[44] Ibid. p.15



(Fig.1.10) Participants in the 1987 Triangle Workshop in Upstate New York, Courtesy of Barford Sculptures Limited. (Fig. 1.11) Anthony Caro, Sheila Girling, Frank Gehry, Paul Lubowicki, and Susan Nardulli in conversation during the 1987 workshop. Courtesy of Barford Sculptures Limited.

Caro's catalogue statement put the success down to the 'excellent situation' but above all to 'the people who took part in it.'[45] I will demonstrate throughout the thesis how these two fundamental elements, both location and people, are the most important thing to a workshop and have also been key to the way the network has developed. Providing artists with space and time to enter into dialogue, exchanging ideas, knowledge and skills with each other, was a modest but effective idea and has been fundamental to the growth of the workshops across the world (Albert, Antoniolli, Fray and Loder, 2007, p.11). This simple principle proved to be highly popular, mobile and adaptive, leading to workshops being held in Upstate New York annually, and further workshops being set up by former participants in different countries, initially in South Africa in 1985, the UK in 1986, Spain in 1987, Zimbabwe in 1988 and Botswana in 1989. Chapter 2 will show how the Triangle workshop stimulated artists to initiate a workshop in South Africa, and how this in turn inspired artists to set up workshops in other African countries.

The adaptability of the idea to different contexts across the world, created what some have called a workshop movement (Albert, Antoniolli, Fray and Loder, 2007, p.8). To date these workshops have been set up in over forty locations across the world and continue to spread. Whilst the spread of workshops has mostly been an organic process of artists encountering the workshops and then adopting the idea in new contexts, there has been some

[45] Ibid. p.18.

considerable encouragement, guidance and support for these workshops through the Triangle Arts Trust.

1.4. Initiation and Growth of the Triangle Arts Trust

The Triangle Artists' workshop applied for charitable status in the US and in the UK, with the US arm taking the name the 'Triangle Arts Association' and the UK arm taking the name the 'Triangle Arts Trust'. As the Triangle Artists' Workshops were repeated every year, and as the associated workshops multiplied, the Triangle Arts Trust increasingly supported workshops through practical advice, guidance, and some help securing funds from different sources including businesses, cultural institutes, international agencies, and at times Loder's private finances. By 1984 the workshop had grown, and include forty artists- three from West Germany, one from Spain, and one from South Africa with the rest from the initial three countries. In 1985, two other South African artists attended the workshop which, as Chapter 2 will illustrate, proved a major catalyst the initiation of a new workshop in South Africa.

New workshops were set up with differing degrees of support and guidance from Caro, Loder, Triangle Arts Trust or Triangle Arts Association. For example, in 1986, a sculpture workshop was organised at Gresham Farm, Hardingham, by John Foster and Peter Hide, both artists who had attended Triangle Workshops in 1982 and 1985. This workshop was organised independently of Loder and Caro who did not attend, but it was modelled on the same principles and invited many artists that had participated in Triangle Workshops between 1982-1986. These including Charles Hewlings (UK), John Gibbons (UK), Jaqueth Hutchinson (USA), Rodger Mack (USA), Isla Burns (Canada), Clay Ellis (Canada), and Lyle Lis (Canada). In the catalogue for the workshop, Terry Fenton, a critic who attended Triangle workshops, compared the Hardingham workshop to Triangle and Emma Lake workshops, and reflected on the intense and highly productive working environment and 'quality of intense, creative 'play''. [46] The Hardingham workshop was supported by the Sainsbury Centre for Visual Arts in Norwich, who held an

[46] Fenton, Terry. 1986. 'The Workshop', In: Veronica Sekules, ed. *Hardingham Sculpture Workshop*. Norwich: Sainsbury Centre for Visual Arts. Pp.7-8.

exhibition of the works produced and published a small catalogue of the workshop.





(Fig. 1.12) 'Table Piece 'Catalan Maid''. Anthony Caro. 1987/88, Steel, rusted and fixed. 53 x 27 x 134.5 cms. Courtesy of Barford Sculptures Limited. (Fig. 1.13) Anthony Caro and Sheila Girling talking with artists at the Barcelona Triangle Workshop. Courtesy of Barford Sculptures Limitied.

In contrast to this fairly autonomous workshop at Hardingham, in 1987 a workshop was held in Barcelona in May 1987, that Caro in particular was keen to be involved in.[47] Caro suggested the idea of a workshop in Barcelona following a visit he made to open a retrospective there in 1985. The workshop was organised by Caro and a group of local artists, also supported and promoted by the Barcelona City Council (Fig. 1.11).[48] The workshop took place at Casa de la Caritat, which was in the process of becoming the Centre de Cultura Contemporánia de Barcelona, and included 40 artists from Spain, Canada, UK and USA. The artists used locally sourced paint and scrap metal from the Port of Barcelona.[49] Caro created pieces at the workshop and later returned to Barcelona to finish them. This series was called the Catalan series (Fig. 1.10), and was acclaimed by critics when shown in London (Barker, 2004, p.275). During the workshop, debates were held at the L'Institute

[47] Personal communication from Patrick Cunningham, November 2013.
[48] http://www.macba.cat/en/barcelona-triangle-0121, accessed 1st August 2014.
[49] http://www.trianglenetwork.org/partners/triangle-barcelona. Accessed 1st August 2014.

d'Estudis Nord-Americans, where invited critics including Karen Wilkin spoke with the artists about particular related topics.[50]

Caro, Loder and many of the artists on the board managed and orchestrated the workshops on a voluntary basis and in addition to full-time careers. In 1992 Caro decided to end his involvement with the workshop in Upstate New York, and the leadership of the workshop was passed on to Willard Boepple, who continued to chair Triangle Arts Association and orchestrate workshops across the Atlantic for the following two decades. Despite the Triangle Workshop having its origin and foundation in Upstate of New York, Loder and Caro were based in London and thus the London-based Triangle Arts Trust was set up to facilitate and support the workshops. Despite the workshops continuing in the Unites States, the Triangle Arts Trust, through Loder and later employees, became the main organisation that supported and developed new workshops and network across Africa, Asia, Australasia, and South America. Boepple also became a regular participant of the workshops outside of the United States, as Chapter 2 demonstrates. Whilst Caro concentrated on making sculpture, Loder had become more involved in the workshops in Southern Africa.

1.4.1. Triangle Arts Trust: Key Principles and Vision

The vision and mission are outlined on the website, and echo many of the aims from the initial workshop at Pine Plains as outlined above. Key to the mission is, 'Facilitating experimentation and innovation in contemporary arts practice by stimulating dialogue between artists and across cultures.'[51] The notion of dialogue and exchange, especially encouraging artistic dialogue in places where artists experience isolation, are particularly outlined. Although the notion of dialogue holds connotations of open-minded, cosmopolitanism aligned with aims of harmonious cultural diversity, as briefly suggested above, these principle of dialogue are necessarily premised on the ability to speak the same language, actual and artistic. I shall return to this in Chapter 3 through a personal experience of a workshop.

[50] http://www.trianglenetwork.org/partners/triangle-barcelona. Accessed 1st August 2014.
[51] http://www.trianglenetwork.org/about#vision and mission. Accessed 4th August 2014.

Commitment to internationalism, as in the initial workshop, is a core part of the vision, always embodied in the name and history of the organisation. The mission of Triangle states its' 'aims to stimulate debate on international visual art'.[52] Like global art, as discussed in the introduction, international art may have changing and unstable meanings and associations. The experience and notion of international visual art now is mostly likely very different to the idea and experience of it in the early 1980s, as demonstrated by the expansion of 'country of origin' of participants of the Triangle Artists Workshop, New York through the 1980s and 1990s. Whereas once 'international' may have suggested exchanges between USA, Canada, Europe, and possibly other major economies such as Japan or countries associated with post-war politics such as the USSR, today changes to the world system have opened up our understanding of the term. Reflecting the origins and growth of the network, the mission statement points out an 'aim to challenge established assumptions about art and introduce new perspectives in areas where international practice is generally represented by a narrow constituency.'[53] It is argued that the organisation can therefore be seen as one that aims to shift the art market's margins and centres (Binder, 2009, p.74). The creation of new perspectives is also ensconced in the notions of exchange and dialogue as mentioned above. As set out in the theoretical chapter, the experience of globalization has increased interest and discourse on international contemporary art practices which, as the thesis will show, has had a tremendous impact on the growth and use of the network and the artists involved with the workshops. The remaining part of this chapter will show how the network itself has been complicit and instrumental in the globalising of the artworld, particular UK institutions.

The mission also seeks 'to ensure sustainability through greater visibility, stronger partner collaborations and mutual support.'[54] This aim reflects the multi-directional reliance that the partner organisations have with each other. This will be discussed further in all chapters, but has been exemplified in the above discussion of the advantages that Gasworks' gained

[52] Ibid.
[53] Ibid.
[54] Ibid.

from being part of the Network and how it is able to give back to the network. This ethos of reciprocity is one that can easily be abused, yet it has enabled many small organisations and individual artists to gain through an association with something larger and more widely extended.

1.4.2. Gasworks

In 1992 Anna Kindersley, who later became the first official employee of the Triangle Arts Trust, had met artists in Zimbabwe and was asked by them to help organise the Pachipamwe workshop that year, as chapter 2 explains further. Following her involvement with this workshop, Kindersley returned to the UK and met Robert Loder, and in 1993 helped to organised the first Mbile workshop in Zambia. With the idea of the workshop being taken up by more artists, Loder and Kindersley worked on a bid for Arts Council funding to help support the workshops. In addition, Robert Loder bought the Victorian warehouse building on Vauxhall Street, London, in 1994, after showing it to artist friends, with the view to setting up a studio space and base for the Triangle Arts Trust. Much like the Bag Factory in Johannesburg, the building created space for artist studios, artist residencies and small exhibitions. Kindersley and Loder were successful in their bid for Arts Council funding, which began a longstanding and continuing relationship with the UK cultural funding body. This funding gave both Gasworks and Triangle its firsts opportunity for employed, paid staff, and generated a base in London from which support for new workshops and studio-initiatives could be delivered. In this way, the new studio building was immediately linked with the international workshops and growing network of artists participating in them.

This was exemplified during the Africa 95 cultural festival in London, which was partly initiated by Loder as part of an executive committee and informed by the experiences of artist-workshops in Africa connected to Triangle.[55] Loder helped organise a research trip around Africa and visits to associated workshops for curator Clémentine Deliss, who went on to co-curate the acclaimed exhibition, 'Seven Stories About Modern Art In Africa', held at the Whitechapel gallery as part of the Africa 95 season. I will refer to

[55] Caine, Michael. 1995. 'Introduction', In: *Africa 95*, Festival Pamphlet. Unpublished. pp.2-3.

this exhibition again in Chapter 2, but it is worth noting that the approach to ask artists from Africa to curate different parts of the exhibition was much informed by the ethos and network of the workshops.

The cultural festival provided further opportunities and visibility for the Triangle Arts Trust including: initiating a new workshop called Tenq in Senegal with collaboration of local artists including Souleymane Keita, Djibril N'Diaye, and El Haji Sy; the Pamoja workshop at the Yorkshire Sculpture Park; and various residencies at the Delfina Foundation and Gasworks studio building. These residencies included many of the artists involved with the workshops, particularly Pamoja and Tenq, such as Flinto Chandia and David Chirwa (Zambia), Ndidi Dike and Chika Okeke (Nigera), David Koloane and Penny Siopis (South Africa), and El Haji Sy and Babacar Sédikh (Senegal). Kindersley, who was central in supporting the organisation of these workshops, reflects that whilst Pamoja was an unique and overwhelming opportunity for Africa sculptors to see the large-scale works of Henry Moore and others at the Yorkshire Sculpture Park, the Tenq workshop was not a complete success for several reasons.[56] Indeed, *Third Text* published a debate on the workshop, with considerable criticism being made by artist-participant, Yinka Shonibare, with a defence by Artistic Director of the festival, Clémentine Deliss.[57] Shonibare accused the workshop of 'cultural jetlag', with a lack of critical questioning of modernism and the 'bourgeois colonialist legacy'.[58] Important in relation to issues I will raise again in Chapter 3, he accused the workshop of a lack of exchange of ideas, a lack of 'cutting-edge critical discourse', and being divorced from the immediate culture of the Senegalese location at Saint Louis.[59] I shall return to examine these concerns more closely later in this thesis, but here return to legacy of Africa 95 on the growth of Gasworks, and the Triangle Arts Trust.

The current Director of Gasworks and Triangle Network, Alessio Antoniolli, wrote his Masters' thesis on the role the Triangle Arts Trust and Institute for International Visual Arts (Iniva) played in implementing the Arts

[56] Personal communication from Anna Kindersley, January 2013.
[57] Shonibare, Yinka. 1994. 'Jean-Michel Basquiat, please do not turn in your grave, it's only Tenq.' *Third Text*, 8 (28-9). Pp. 199-200.
[58] Ibid.
[59] Ibid.

Council's Cultural Diversity policies during the 1990s, demonstrating the timely nature of the institution in relation to changing attitudes towards art in Britain. Lisa Binder also considered the 'Diversity' agenda of the Arts Council in relation to the Triangle Arts Trust, during the decade between Africa 95 and its successor festival Africa 05, in her PhD thesis on the African Art market in London.[60] Both theses explore the way extra funding was allocated to organisations that helped promote cultural diversity in the Arts in the UK, and helped to grow the network, programs and profile of Triangle Arts Trust. The academic journal *Third Text,* itself founded in 1987 by artist Rasheed Araeen, is another example of means through which support and encouragement was given to a non-Eurocentric discussion on art in a global and multicultural context. In my final section of this chapter, I shall explore how changes to funding since the economic crash of 2008 has required Triangle Network to rethink its scale and ambitions. This will also have an impact on discussions concerning funding in nearly every chapter.

Binder also notes how easily one can trace personal artist networks related to the Triangle Arts Trust, Africa 95 and Africa 05 (Binder, 2009, p.76). During this period, the reoccurrence of particular artists as participants in workshops, residency programs and exhibitions is certainly perceivable, and something I shall return to in chapter 3. In relation to Africa 95 and Africa 05, artists such as David Kolane and El Haji Sy, had organised workshops, curated exhibitions and undertaken residencies linked to the network. Other artists, including Tapfuma Gutsa, Atta Kwami, Velias Ndaba, Claudette Schreuders, Friday Tembo, and Zwelethu Mthethwa, have also been instrumental in organising workshops in Africa and were invited for residencies at Gasworks. Beyond Africa, as Chapter 4 and 5 will acknowledge, artists that have been instrumental to new workshops have also undertaken residencies at Gasworks such as Subodh Gupta (Khoj, India), Suresh Jayaram (No. 1 Shanti Rd, India), Shaina Anand and Ashok Sukumaran (CAMP, India), Song Dong (Li Jiang, China), Alun Williams (Triangle France), Huma Mulji (Vasl, Pakistan), Zeeshan Muhammad (Vasl,

[60] Binder, Lisa. 2009. *Contemporary Africa Art in the London Market: 1995-2005,* PhD Thesis. Norwich: University of East Anglia.

Pakistan), Naiza Khan (Vasl, Pakistan), Mahbubur Rahman (Britto, Bangladesh), Tayeba Begum Lipi (Britto, Bangladesh).

Despite changes to funding policies, Gasworks has remained regularly funded by the Arts Council and is a steady hub where emerging British artists can hold a subsidized studio for five years and where sixteen international artists a year can visit for a three-month residency. In addition to this, the space allows for four exhibitions a year, and is the base of a participation program working with local schools and community groups. It also remains a base for supporting the Triangle Network, managing various projects with partners including; limited seed money for workshops, an International Fellowship scheme for UK artists to undertake residencies across the world and a Knowledge and Skills Sharing programs that aims to deliver specific and tailored assistance to partner organisations. I shall show examples of these initiatives throughout the thesis, but in particular in Chapter 3 and 5 where both the Knowledge and Skills Sharing and International Fellowship schemes were encountered through my research.

With Robert Loder's retirement as Director and Chairman of the Board of trustees in 2008 year, the organisation began to consider its future without the founder. Of greatest importance was securing the building itself, which was still owned by Loder who agreed to sell it to the Triangle Arts Trust for £1.1 Million. Antoniolli set about securing a £1 million pledge from the Arts Council England, and a capital campaign was started in April 2013 to raise the remaining £800,000 to cover the full cost of buying and refurbishing the building. £229,200 was raised through an auction, held at Christies on the 19th of October, of works given to the Trust by artists who had participated in workshops residencies or held studios at Gasworks including Alexandre Da Cunha, Anthea Hamilton, Chris Ofili, Lynette Yiadom-Boakye, Mateo Lopez, Mathew Darbyshire, Rashid Rana, and Renata Luca, to name a few.

Through the success of 'Gasworks' Future campaign', the organisation bought the building in September 2014 with work commencing in January 2015 on the redevelopment of the site. The redevelop, by architects HAT projects, includes larger and more flexible exhibition spaces, an increased number of higher standard studios for emerging artists, better communal spaces for resident artists, a purpose-built participation and event space, a

new entrance and lift, and a more environmental-sustainable building.[61] The priorities for this redevelopment demonstrate key areas in which the organisation has developed, and, as I shall discuss in Chapters 2 & 4, echo successes and developments in other studio spaces associated through the Network. Particularly pertinent, in relation to the mission and aims of the Network, is the focus on opportunities for emerging artists and communal spaces for dialogue and exchange.



(Fig. 1.14) Exterior of Gasworks, Vauxhall Street, London, 2014; (Fig. 1.15 & 1.16) Interiors of empty studios before renovations started, January 2015.

1.4.3. UK Workshops

Whilst the recent focus has been on developing the programs and facilities of Gasworks, other initiatives in the UK have historically played an important role in the development of the workshop concept, as briefly suggested in relation to Pamoja and Africa 95. One of the earliest workshops to be set-up occurred in Hardingham, Norfolk, in 1986, and yet oddly this has little or no mention in the Triangle Handbook (2007) or in any other Triangle literature despite being included in the database of artists and workshops kept by Robert Loder. This omission prompts a reflection that, given the autonomous nature of these artist-led initiatives, many spin off workshops may have occurred that chose not to be associated with the Network. Workshops in the UK that are mentioned include; Shave (1991-1997,

[61]Gasworks Building Project Designs Press Release, 27 March 2014, http://www.gasworks.org.uk/gasworks-future/subpage.php?id=36, accessed 8 January 2015.

Somerset), Braizers (1995- 2001, Oxfordshire), Pamoja (1995, Yorkshire), Cyfuniad (1999, 2001, North Wales) and Còmhla (2003, North Uist). Although these workshops are no longer happening, some of the working-groups have continued with associated projects. The Cyfuniad workshops in Wales, for example, led to the establishment of Coast, which is an International Artist Workshops and Residency based in Liverpool. The Braizers workshops, which ran for several years, later changed their focus to organising the Supernormal arts and music festival. Both of these new initiatives continue to be partners in the Network despite the end the workshops.

Throughout this thesis, I will show how these uk workshops, alongside residencies at Gasworks, have helped to share the experience, idea and ethos of the workshop with new artists, particularly those interested in setting up new initiatives in their country. As explained above with the Hardingham workshop, many of these workshops were prompted by positive experiences of the founding artist(s) at workshops.

Co-founder of the Shave Workshop, Anna Best, attended the Triangle workshop in 1991 and, inspired by the creation of new workshops in Southern Africa, set about organising the Shave workshop in Somerset, from 1991 to 1997, with co-founder Rowena Seddon. Best notes in an entry in the Triangle Handbook (2007), that 'Shave developed its own character, influenced by the need for open debate and discussion between artists'.[62] The aim, she states 'was to enlarge existing networks for the benefit of everyone involved, but primarily to create space for exchanges, questioning, and open-ended collaboration- with unknown or invisible results.'[63] Here the artist is clearly envisioning the potential of the workshop as being an effective way to build 'existing networks', the networks being part of the emergent from this form of assemblage. It is clear to see how these aims are aligned with the principles and vision set out in the original workshop, as described above, and later by the Triangle Network.

The growth of existing networks through the workshop can be seen in the number of international artists that attended these workshops from countries as diverse as France, USA, Venezuela, Portugal, Senegal,

[62] Best, Anna. In: Albert, Antoniolli, Fray and Loder, 2007. p. 144.
[63] Ibid.

Zimbabwe, Chile, Botswana, China, Nigeria and Uzbekistan. The list of visiting artists includes a remarkable number of artists that either attended several other workshops in the Network, or helped set up and run workshops. I shall explore this dynamic of repeated workshop experiences further in later chapters. A few examples of participants in the Shave workshop, include key figures such as Veryan Edwards who set up the Thapong workshop in Botswana, and also attended the Pachipamwe workshop in Zimbabwe, Mbile workshop in Zambia, Ngoma workshop in Uganda, Wasanni workshop in Kenya and Triangle in New York. Shadreck Simukanga who also attended Shave workshop, was one the artist-committee of the Mbilie workshop in Zambia and also attended Thapong workshops in Botswana. Sophia Ainslie, who is the daughter of the co-founder of the Thupelo workshop in South Africa, attended workshops in the UK, South Africa, Botswana, Namibia, and New York. Jospeh Muzando from Zimbabwe, had already attended two of the Pachipamwe workshops in Zimbabwe before being invited to the UK workshop in 1993.

Best's own participation in workshops, include Tenq in Senegal, and La Llama in Venezuela. Several other artists that either organised or participated alongside Best in the Tenq workshop, mentioned above, also attended the Shave workshop, including Yinka Shonibare, Yocoube Toure, El Hadji Sy, Atta Kwami. Atta Kwami later organised the SaNsA workshop in Ghana in 2003 and also participated in the Triangle workshop and the Cyfuniad wokshop. Jacob Jari, who attended the Shave workshop in 1997, returned to Nigeria and co-organised a workshop playfully called Aftershave, which was held in 1999 and 2003. Beyond the African workshops, artist Ajay Desai from India attended Shave in 1995 and later become instrumental in organising the initial Khoj workshop in India 1997. Similarly, Luis Romero participated in the Shave workshop in 1995 and later organised the La Llama workshop in 2001 in Venezuela, also attending the Big River workshop in Trinidad, Km0 workshop in Bolivia, Braizers workshop in the UK and Khoj workshop in Bangalore, India. This extensive list of 'workshop-organising-artists' participating in the Shave workshop demonstrates how instrumental it was to the growth and establishment of other workshops across the Network. It also demonstrates that some artists who have previous workshop-experience often

attend later workshops and that during the 1990s and early 2000s by organising workshops further opportunities to participate in workshops elsewhere in the world may be created. I shall return to this point with regards to the current dynamic of the Network in later chapters.

As mentioned above, the Pamoja workshop was organised by Gasworks Co-ordinator Anna Kindersley, as part of the Africa 95 festival. The name, Pamoja, means 'come together' in Swahili, and echoes the meaning of many of the workshop-names throughout the network. I shall return to this issue in Chapter 2, but here mention Pamoja to highlight the differences introduced to the workshop model. This workshop was only open to artists from Africa, with two from the UK and USA, and ran for three weeks within the grounds of the Yorkshire Sculpture Park. The existing collection of the museum, including many large sculptures by Henry Moore, gave all nineteen artists from Africa the opportunity to engage with the sculpture first-hand, something many of them had never encountered except through books.[64] This is a significant point I return to in Chapter 2 with regards to how Anthony Caro became involved with artists in South Africa.



(Fig. 1.17) Willard Boepple talking to artists and visitors on Pamoja's Open Day; (Fig.1.18) Work made by Boepple at the Yorkshire Sculpture Park; (Fig.1.19) Boepple and artists at Wassani International Artists Workshops, Kenya, in 1997.

As demonstrated above, the list of artists that participates includes some artists that have attended and/or organised other workshops within the Network. Willard Boepple attended Triangle at Pine Plains three times between 1987 and 1993, and was one of the first European artists to attend a

[64] Anna Kindersley. In: Albert, Antoniolli, Fray and Loder, 2007. pp.206-7

workshop in Africa, visiting Thupelo in 1988 and then participating in Pachipamwe in 1988. He returned to Africa in 1989 and participated in Thapong in Botswana and later in 1997 attended Wasanii in Kenya, whilst also participating in Xayamaca in Mexico in 1993. Boepple has been involved in different capacities, including chairman of the board, of the Triangle Arts Association in New York, which was set up by artists from the Triangle Workshops and now offers studios and residencies in Dumbo, New York. The Triangle Arts Association is a partner in the Network but completely autonomous of the Triangle Arts Trust, and still organises biannual workshops, with one due to take place in the Summer 2015 to commemorate Anthony Caro's life and achievements. In this way, Boepple has supported new workshops and the growth of the Network. However, Boepple also lamented the lack of collaboration between Gasworks in London and the Triangle Arts Association in New York at times, despite their shared origins and values underpinning their programs.[65]

1.4.4. Publications and Exhibitions

As set out in my methodology, it has been a concern within this thesis to consider the levels of art writing associated with the workshops and the Triangle Arts Trust. The initial workshop in New York not only set a precedent for publishing small reflective workshop catalogues, but also for inviting important art critics, such as Clement Greenberg, Michael Fried, Terry Fenton and Karen Wilkins who went on to write about the artists participating.[66] Given this precedent, Triangle Arts Trust itself has only published one book, in 2007, referred to as the 'handbook'. '*Triangle: variety of experience around artists' workshops and residencies*' is much like the workshops in its style and format; by bringing together many small contributions and case studies from people associated with the workshops it presents an assemblage of narratives, images and voices.[67] It offers glimpses and reflections on many of the workshops, by a variety of artists, and many dialogue pieces between co-ordinators, founders or funders that echo the principles of exchange and

[65] Personal Communication from Willard Boepple, July 2013.
[66] Fenton, Terry. 1986. *Anthony Caro.* London: Thames and Hudson. Fried, Michael. 1998. *Art and Objecthood, Essays and Reviews.* Chicago: University of Chicago Press.
[67] Albert, Antoniolli, Fray, and Loder, 2007.

dialogue. There is little in the way of deeper analysis of the workshops, and no overarching essays as in the Khoj book which I shall discuss in chapter 4.

Robert Loder, has however, been involved in publishing several exhibition catalogues for the presentation of works in his personal collection that often included work by artists connected to the workshops. Many of these include essays about the workshop idea and ethos. One of the earliest of these catalogues accompanied an exhibition at the Bede Gallery, Tyne and Wear, and was called '*Lead and Follow: The Continuity of Abstraction*'.[68] Reflecting the interests of many of the original Triangle workshop artists, abstraction, the exhibition and catalogue contained works collected by Loder from many of the workshop including works by Anthony Caro, Sir Terry Frost, Willard Boepple, John Hoyland, John McLean, Mali Morrris, John Gibbons, Clay Ellis and Rachel Budd. Loder's Forward to the book outlines the idea of the workshop, stressing the influence they have had on artists' lives, how they respond to particularly to artists' needs, the opportunity to push in new directions and the intensity of the experience. Oddly, for a collection of works based on abstraction, he also stresses that '[t]here are not stylistic imperatives for those attending the workshops', although he admits that the 'circle of friends that started the ball rolling tended to be abstract painters and sculptors who related to the work of Anthony Caro.'[69] He also pays thanks to the artists included in the collection, whom he suggests 'count as friends'.[70] This attitude reflects Loder's approach and participation in the workshops; despite no background in art and acting as a patron, he fundamentally enjoys meeting and talking with artists about art.

Later catalogues of exhibitions include; *Picton, John (ed.). 1997. 'Image and Form: Prints, Drawings and Sculpture from southern Africa and Nigeria'. London: School of Oriental and African Studies; Picton, John and Jennifer Law (eds.). 2000. 'Cross Currents: Contemporary Art Practice in South Africa'. Somerset: Atkinson Gallery; Picton, John, Robet Loder and Elsbeth Court (eds.). 2002. 'Action and Vision: Painting and Sculpture in Ethiopia, Kenya*

[68] Fortnum, Rebecca, ed. 1994. *Lead and Follow: Continuity of Abstraction*, Exhibition Catalogue. Tyne and Wear: Bede Gallery.
[69] Ibid.
[70] Ibid.

and Uganda from 1980'. London: Triangle Arts Trust; Murray, Barbara and John Picton. 2005. 'Transitions: Botswana, Namibia, Mozambique, Zambia, Zimbabwe 1960-2004'. London: School of Oriental and Africa Studies and the African Centre. Artists involved with the workshops and network have contributed essays to some of these volumes, including David Koloane, Bruce Onobrakpeya, Lisa Brice, Penny Siopis, and Bill Ainslie. Academics, particularly John Picton and Elsbeth Court, also frequently provide commentary and analysis of the issues concerning African art in short essays. Loder, also always contributed an essay, often reiterating previous narratives concerning how the workshops started, their ethos and structure, why they are important and how his collection comes from his engagement with these workshops and artists.

Continuing this trend, a recent book edited by Polly Savage and published in 2014, called '*Making Art in Africa 1960-2010*', adds to these narratives by offering an extensive collection of reflections by, or on, 68 artists in the collection.[71] The idea is to give the African artists represented a chance to offer their voice in relation the works in the collection, and like the Triangle Handbook aims to present an assemblage of voices. Before he passed away in 2014, Sir Anthony Caro wrote a Foreword that reflects his views on art and what can be learnt from seeing the work of these Africa artists. He writes, 'It is human nature ….[to] draw, paint and make sculpture. It doesn't have to be fashionable, sophisticated, conceptual; it flows directly from its source and this is what so much of the work illustrated here does. It's wonderful to be retuned to the basic emotion-given form. And we in the West can learn from it. It makes us sit up and take notice.'[72] This reflects Caro's background in modernism and its interest in primitivism and African art. Caro goes as far as saying that the collection is 'a service to artists living in the West who are part of a Western tradition, but it also allows Africans to have a sense of their great visual tradition.'[73] Given Caro's engagement with artists in Africa, this statement is not uninformed by his own experience and worldview, but does call into question some of the historical entanglements between artists in 'the

[71] Savage, Polly. 2014. *Making Art in Africa 1960-2010.* London: Lund Humphries.
[72] Sir Anthony Caro In: Savage, 2014. p. 7.
[73] Ibid.

West' and art from Africa. I shall continue to explore this in Chapter 2 and 3 as the relations between modernisms, the workshops and artists in Africa is one still heavily debated.

Loder's essay in this publication is more detailed and open than earlier versions of his narrative about the genesis of the workshops, where and how they spread, and his own personal engagements with Africa, artists and art. It goes into detail about his first experiences in South Africa and his friendship with Anthony Caro, which I shall discuss further in Chapter 2. John Picton has again written an essay; titled 'The Voice of Africa: African Voices', it takes a broad view of history and creativity in Africa. He suggests the book 'is not art history in the familiar sense of locating artists and their work within precise documentation, but in the way the artists talk it is history art at its most basic.'[74] This particular point relates to later discussion in Chapter 2 and 3, about the realities of writing art history in Africa and the precedents and approaches to doing so. All catalogues and publications mentioned above, contribute vital literature on the artists connected with Loder and the workshops. There is still limited visibility of these artists in wider international art fairs and biennials, which leads to a paucity of art writing on their work.

1.5. Triangle Network: Contemporary Dialogues

In 2011 Triangle Arts Trust changed its name to the Triangle Network, more accurately reflecting the organisation's core mission of to be a set of connected, and mutually supportive, locally-autonomous organisations rather than idea of a trust which might suggest a source of funding. As evident in the discussion of Gasworks, and in the forthcoming chapters, the Network is no-longer solely tied to organising workshops but, through a network of artists, artist-led studio and residency spaces, its goals and ambitions still retain features of the initial motivations for the Triangle Artists Workshop.

I shall describe in later chapters more specifically how the Triangle Arts Trust functioned as a mediator and channel for funds to reach artists in Africa and Asia. With the economic crash of 2008 and austerity measures hitting arts organisations particularly hard, the Triangle Network has had to reconsider its

[74] Picton, John. 2014. 'The Voice of Africa: African Voices'. In: Polly Savage, ed. *Art Making in Africa 1960-2010*. London: Lund Humphries. Pp.19-28.

priorities and modes of operation. Alessio Antoniolli, the current Director, pointed out that the relative expense of a workshop made them particularly susceptible to decline when international public funding is short.[75] Triangle now focuses on offering seed money, and more specific and targeted assistance on skills and knowledge sharing to strengthen existing partners and infrastructures. I shall explore examples of this is Chapter 2, 3 and 5. Antoniolli described a period of possible shrinkage of the Network, arguing that after a time of rapid growth and expansion, some consolidation and realignment was necessary. Again, I will explore the impact and relevance of this through my case studies in later chapters. Given the tremendous effort in securing the future of Gasworks, it is perhaps not surprising that the Triangle Network has not had so much emphasis in recent years.

The Triangle Conference in 2011, brought many of the coordinators from across the world together, along with a wide range of professionals from similar arts organisations and network. The conference, held at Bloomberg in London, was a stimulating and provocative affair where conversations often leant towards issues of sustainability and resources in times of austerity. Such a meeting is what connects partners of the network and the conversations at the conference were evidence of the exchange of ideas and dialogues between partners. The conference included invited speakers from other cultural networks and thereby created an opportunity to connect the Triangle Network within wider networks of relevant agencies and like-minded initiatives. Following the conference was a meeting of co-ordinators and discussions were attempted as to where the collective partners wished to direct the network in the future. In this context, my experiences of the network from 2011-2015 covers a period of transition and upheaval, and makes for clear comparison with the years of rapid growth and expansion from 1988-2008. The research into the archive held at Gasworks, was therefore a vital part of understanding these growth spurts and shifts in focus.

[75] Personal Communication from Alessio Antoniolli, January 2015.

Conclusion

This chapter traces the genesis of the first workshop, its precedents and influences, in order to contextualize the concept and its key components. It charts how the workshops developed and how they relate to formation of the Triangle Arts Trust. With the shift and creation of a base in London at Gasworks, the chapter also describes the mechanisms within the UK that have supported and helped grow workshops across the world. Linked to these narratives is an assessment of the literature that has been generated about the workshops and artists associated with them, which will lead into further discussion on art writing in later chapters. Whilst this chapter has focused on the founding principles, Chapter 2 will explore the development of the network through details the artists, artworks and spaces in Southern Africa.

This case study of the first workshop in New York shows its initiation through the particular relationships and networks of artists in the UK, USA and Canada, particularly those of Anthony Caro in the 1970s and 1980s. The notion of an 'international' workshop in this instance, was tied to transatlantic connectives and existing cultural ties between Europe and North America. However, the initial Arts Council of England support for Gasworks, and initiatives surrounding the Africa '95 festival in London, demonstrate how the Triangle Arts Trust and its international network of artists, helped deliver programs that were aligned to the agenda of 'new internationalism' in the UK (Philipsen, 2010). However, the fundamental drive to bring together artists from different nations is underpinned by a belief in the benefits of dialogue between artists and the notion of a community of artists that transcends national boundaries.

This chapter has further reflected the potential role of critics and writers in relation to the workshops and network, and shown how various publications have been put together to offer awareness and analyses of the artists connected to the network. The precedent for a workshop catalogue was conceived in the context of the Triangle workshops in Upstate New York, which were often attended by important critics and art writers. Later publications have been generated in association with the collection amassed by Robert Loder, which mainly comprises of works by Africa artists that are

also frequently also artists connected to the workshops (Loder, 2014). These volumes have most often be exhibition catalogues, and show a connection between artistic networks, collections, exhibitions and writing contemporary art history. However, it should be noted that much of the impetus for these volumes has come through individuals committed to the promotion of contemporary artists from Africa. As Lisa Binder noted, the London market had a particular period where work by Africa artists began to gain some recognition, specifically through Africa '95 and Africa '05 cultural festivals (Binder, 2009). Thus, the early development of the Triangle Arts Trust must be understood within this particular social, political and artistic context.

The creation of more workshops and the creation of a network, from the UK and USA in particular, show how cultural networks are not simply manifest or exclusively self-supporting. In contrast, the case studies from the UK and USA show careful planning, with selected invitations to artists that might stimulate further programs and interesting connections across the globe. In this way, the workshops were formed with a particular 'network-generating' agenda in mind, which at times influenced the make-up of the components of these assemblages (Harrison, 2011). I shall demonstrate this further throughout the thesis, and show how both human and non-human factors inform what emerges from these encounters. Finally, it is interesting to reflect that Sir Anthony Caro, a sculptor who championed art made through the welding of different and often found components together, developed this interest in the productive nature of human dialogues as encouraged through workshop. His work was premised on the relations between different parts of the sculpture in dialogue and often made through conversations with assistants.[76] Such a relational practice and interest in dialogue set the direction for the creation of the Triangle Network.

[76] A visit to Sir Anthony Caro's studio shortly after his death allowed me better understand his working practices through conversations with his studio assistants, particularly Patrick Cunningham with whom he had worked for many decades. The studio assistants I spoke with described a process of assessing how each component in the assemblage related to the other parts and impacted on the whole. These carefully considered decisions were often worked out through conversations with his team.

Chapter 2

2. To Learn by Example: Thupelo and Southern African Workshops

Introduction

This chapter will show the connection between the Triangle Workshop in Upstate New York, and the initiation of workshops first, in South Africa, then Zimbabwe and Botswana. The chapter explores the translation of the workshop idea in the context of an Apartheid South Africa, by considering the precedents, genesis and development of the Thulpelo workshop. It will show how and why South African artists, although inspired and influenced by the Triangle workshops, set up the Thupelo workshop in South Africa, with little involvement of either Caro or Loder. The chapter will then explore how and why the Pachipamwe workshop in Zimbabwe, and the Thapong workshops in Botswana were initiated, and how these workshops were connected with each other and with the formation of the Triangle Arts Trust.

2.1. Artists, workshops, studios, and networks in Southern Africa

The chapter will begin by focusing on case studies from South Africa in order to show the impact the workshop has had there and in the global artworld, both in terms of the development of artists and artworks but also in the creation of institutions, cultural networks, written art discourse and curatorial interventions (Elliot, 1990; Deliss, 1995, Dhlomo, 1995; Herreman, 1999; Maart 2013). The impact of the workshop will be measured through the career and work of prominent artists involved in the Thupelo workshop, and understood within the context of art-making in South Africa over the past forty years. However, as Noémie Jäger points out in his analysis of Kenyan contemporary art, 'an integrated perspective of both local and transnational developments is pivotal in understanding any contemporary art practice within the global art world.'[1] In order to contextualize the instigation of the workshop model, locally specific precedents of art institutions and artistic networks in

[1] Jäger, Noémie. 2011. 'Becoming Transnational: Insights into the transformations of the contemporary art scene in Nairobi, Kenya'. In: *Global Studies: Mapping Contemporary Art and Culture*, eds. Hans Belting, Jacob Birken, Andrea Buddensieg, and Peter Weibel. p.428.

South Africa will be considered, alongside consideration of transnational networks and events such as those held in Botswana and the UK. Therefore, analysis running through the chapter questions what precursors might have been required for the workshop to flourish, and what subsequent events and discourse were enabled by the workshops, network and studio spaces? For example, how did the non-racial approach of Bill Ainslie at the Johannesburg Art Foundation influence the attitude and development of the workshop, and how did the paucity of equal access to higher education in the arts give particular validity and interest in the workshop? Furthermore, the analysis will include a reflection of how the Thupelo workshop later featured through the writings of David Koloane in particular international exhibitions in the UK (Elliot 1990; Deliss 1995) and USA (Hermann 1999), and how it has also been written about in art historical narratives (Richards in Oguibe and Enwezor, 1999; Peffer, 2009), in order to show some of the transnational impact of the workshop. Such analysis of the relationship between the workshop, the creation of exhibitions and the writing of art historical discourse, reveals the role an artists' collective linked to international networks can play in (re)creating the canons of art historical writing and exhibition practices by offering non-western perspectives.

In addition, the chapter reveals the impact that artist-led initiatives can have for altering an unjust cultural infrastructure (Peffer, 2009), by providing space to create counter narratives through art, cultural networks and collective identities (Koloane, 1990; 1995; 1999; 2013). The continuing work of transforming the ideas and prospects for young artists in South Africa will be demonstrated through case studies of younger artists currently participating with the Thupelo workshops and working at the Bag Factory and Greatmore Studios.

The chapter will conclude with examples of the workshop in Zimbabwe and Botswana, to highlight the different Southern African contexts in which the workshop was translated, flourished and evolved. These narratives will lead into wider analysis of how the Triangle Arts Trust developed through the multiplication of workshops in this region, and the role it has played creating mobility and opportunities for artists in Southern Africa. I will conclude by considering how this small 'network' of workshops encouraged transnational

artistic dialogues; connecting local artists with artists from the region, artists from Europe and America, and eventually with artists from South America and Asia. This analysis will consider the effects of increasing international mobility for artists, as they gain opportunities to travel through the network to workshops, and the resulting transformation of their art practices and the attitudes.

2.2. David Koloane and the Narrative Of Thupelo

The Thupelo workshop has been instrumental in rewriting art history in South Africa over the last three decades, through its ability to encourage artists, help them to develop their work, and connect them to artworlds in various parts of the globe. It is an important case study in the analysis of how the workshops and network have contributed to the creation and dissemination of contemporary art from South Africa, and how the Thupelo workshop has entered the history books, through the presentation of member artists at important exhibitions in the South Africa (Ferguson & Till, 1995; Enwezor, 1997), the UK (Elliot, 1990; Déliss, 1995; Picton and Law, 2000), America (Herreman, 1999) and Venice (Maart, 2013).[2]

David Koloane, the co-founder of the workshop, has been crucial to these engagements through both his writing and curating. He has written art historical texts for many exhibition-catalogues (Elliot, 1990; Déliss, 1995; Herreman, 1999; Picton and Law, 2000); contributed to both '*African Arts'* and 'Third Text' journals (Koloane 1993, 1996); written articles on 10 artists for *Grove Art Online*; and has been included in edited volumes on contemporary African art (Deepwell, 1997; Oguibe and Enwezor, 1999). Koloane's writing is significant both as an interlocutor from Africa (Oguibe, 1993; Deepwell, 1997; Chikukwa, 2011) but especially, as he points out, as a black artist from South Africa (Koloane, 1993, 1997, 1999). Zimbabwean curator Raphael Chikukwa suggests that 'mega-exhibition' catalogues in particular, 'contribute immensely

[2] Key exhibitions include: 'Art from South Africa', Museum of Modern Art Oxford, 1990; 'Seven Stories about Modern Art in Africa', Whitechapel Art Gallery, London, 1995; 'Liberated Voices: Contemporary Art from South Africa', Museum for African Art, New York, 1999.

to the critical framework for interrogating contemporary African art'. [3] International solidarity with the anti-apartheid movement, and concerns over the future of the new nation, prompted many western art institutions to curate exhibitions on art from South African in the 1990s, and many of the catalogues of these shows included narratives about Thupelo (Elliot, 1990, p.84; Déliss, 1995, pp. 147-8; Herreman, 1999, p.26; Picton and Law, 2000, p.26, & pp.57-9). The narratives focus on how the workshop came about, what impact it had on the artists involved, and its contribution to instigating change in the white-dominated art scene in South Africa. Furthermore, this acknowledgement of the importance of the Thupelo workshop in these texts, is often accompanied with discussion of the role played by community art projects, such as Polly Street, CAP, FUBA, FUNDA, Alexandra Arts Centre and others, in supporting and encouraging black artists. John Peffer, an American scholar, also heavily features the workshop and associated artists in his art historical narrative, '*Art at the End of Apartheid*': a compelling book that explores the art-scene during the period leading up to the official end of white separatist rule and the transitions made in the first years under Nelson Mandela.[4] Peffer's thoughtful contribution offers insight into South Africa's earlier art history which, he argues, 'ought to be a critical component of a more inclusive, global history of art…that expands on and challenges the Eurocentric assumptions about art and modernity…'.[5] In this way, narratives of the workshop are now quite embedded in art and exhibition histories that address art in South Africa between 1980 and 2010.

The importance placed on such an informal and temporary artist-led workshop is fairly rare in contemporary art historical writing. Artist-led spaces only enter the discourse through feminist art histories (Broude and Garrard, 1994; Ault, 2002; Moravec, 2012); interest in the studio as a space for artists (Jacob and Grabner, 2010; Hoffmann, 2012); or when considering the empowerment of artists within alternative curatorial discourses (Obrist and Bossé, 1996). Biennials, major exhibitions, individual artist biographies, art

[3] Chikukwa, Raphael. 2011. 'Curating Contemporary Africa Art: Questions of Mega-exhibitions and Western Influences'. *African Identities* 9 (2), pp. 225-229.
[4] Peffer, John. 2009. *Art and the End of Apartheid*. Minneapolis & London: University of Minnesota Press.
[5] Ibid. Preface.

schools or private galleries are more often given priority in setting out the contexts and influences of artists, and ascribing landmark moments in particular artworlds (Weibel & Buddensieg, 2007; Belting & Buddensieg, 2009; Belting et al. 2011). Yet within the context of institutionalised political and educational inequality, accompanied by the severe brutality and segregation of the Apartheid system, this humble meeting of artists takes on a greater significance and has shown a considerable potential for the rewriting of art histories. If, as Jean-Philippe Antoine suggests, 'the contemporary offers a cleaner plate to the crucial task of performing history'[6], Thupelo helped to create contemporary art, artists and art communities that then could write and be written into the new histories of art in South Africa. Colin Richards, a prominent art historian from South Africa, reminds us; 'Historiography is itself a *present* site of struggle…[it] doubtless plays a role at many levels in the construction of a South African cultural identity.'[7] Analysis of the role and importance of history in the post-apartheid South Africa has also been developed in relation to the role of museums and cultural heritage (Coombes, 2003; Davison, 2005), and with regards to the archive (Harris, 2002; Grunebaum and Maurice, 2012; Maart, 2013).

Rewriting history requires an active process of creating change, transformations that can be looked back on and considered worthy of collective memory and historical consciousness. The concept of making and remaking history was, and continues to be, of vital importance in South Africa in response to the inequalities and injustices of the Apartheid state. Indeed in the catalogue of the 1999 'Liberated Voices' exhibition in New York, David Koloane cites Steve Biko and thereby acknowledges the Black Consciousness Movements' plea for the rewriting of histories.

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[6] Antoine, Jean-Philippe, 2013, 'The Historicity of the Contemporary is Now'. In: (eds) Dumbadze, Alexander & Suzanne Hudson. *Contemporary Art: 1989 to the present*. John Wiley & Sons: Oxford. pp.28-36.

[7] Richards, Colin. 1999. 'About Face: Aspects of Art History and Identity in South African Visual Culture'. In: Olu Oguibe and Okwui Enwezor, eds. *Reading the Contemporary: African Art from Theory to the Marketplace*. London: Iniva. p.353.

'Thus, a lot of attention has to be paid to our history if we Blacks want to aid each other in our coming into consciousness. We have to rewrite our history and produce in it the heroes that formed the core of our resistance'.[8] Koloane points to the influence this idea, Biko and the movement had on the creative sphere, resulting in the initiation of projects and education programs intended to create feelings of empowerment and self-reliance.[9] Within this context, the notion of an artist-led initiative takes on a particular, historically-specific potency.

Koloane's story also indicates how mobility, an ability to engage with different artworlds, can help to consolidate and even alter perceptions of artists. In the narratives cited above, Koloane often recalls the impact of experiencing the artist-to-artist exchange at Triangle Art Workshop in upstate New York, his subsequent formal university training in museum studies in London, and his experiences of working with fellow Triangle workshop participant artists at Stockwell studios in London (Koloane, 2014). Engaging with the artist-led initiatives in London and New York had considerable influence on Koloane's future direction as co-founder of the Thupelo workshop and founder of the Fordsburg Artist Studios in South Africa, more commonly known as the Bag Factory. Before turning to explore how these experiences abroad have shaped his approach to art making, it is important to show how curating and writing have been important accompaniments to Koloane's practice as an artist. These skills and opportunities to participate in wider artworld activities have to some extent been the result of his connection to a network of international patrons and artists, many of whom are fundamental to the Triangle Network. These contributions to curatorial and art historical discourses have played a role in disrupting the continuities of art-making, art history, exhibition practice and art criticism in South Africa.

An important example of the connection between the workshops and these activities, can be seen in the processes and people surrounding the exhibition 'Seven Stories about Modern Art in Africa', held at the Whitechapel

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[8] Steve Biko, quoted by Koloane, David. 1999. 'Post-apartheid Expression and a New Voice'. In: *Liberated Voices: Contemporary Art from South Africa*, ed. Frank Herreman. New York: Prestel. p.19.

[9] Koloane, 1999b. pp.19-31.

Art Gallery in 1995 as part of the Africa 95 season. The festival aimed to celebrate arts from Africa and was in part the brain child of Robert Loder, co-founder of the Triangle Arts Trust. Clementine Déliss, the co-curator who orchestrated the exhibition, toured much of Africa with Robert Loder as research and preparation for the exhibition. Inspired by the Triangle Network and the talks held at the School of Oriental and African Studies in 1992, she invited David Koloane, Salah Hassan, Wanjiku Nyachae, Chika Okeke and El Hadji Sy to curate sections of the exhibition, in order to show significant movements or connections that have had an impact on the development of modern art in Africa.[10] Koloane's experience and connections in London, and achievements organising the workshop and studio building in South Africa, gave the artist strong credentials for curating such an important exhibition, a professionalism not recognized back in South Africa as exemplified during the Johannesburg Biennial in 1995 (Koloane, 1996).

Déliss explains in her catalogue essay how the exhibition considered a 'revised technology of presentation' and questioned the roles and responsibilities held by the artists, the curator, and the historian.[11] The exhibition focused, not on the documentation and presentation of individual artists, but on 'a collective effort to inscribe and disseminate some of the recent histories of the visual arts in Africa.'[12] This kind of reflexive curating experiments with the processes, structures and hierarchies as related to the international art world (Smith, 2012). It places dialogue, exchange, and an artist-led understanding of contemporary art-worlds at the core of its exhibitionary model. If, as suggested above, exhibitions and their catalogue play a vital role in constructing what is deemed 'global contemporary art' (Berghuis, 2011; Weibel and Buddensieg, 2007; Harris, 2013), then it is even more vital that the structures through which exhibitions are created are examined and held to account (Smith, 2012).

Seven countries on the continent were represented in 'Seven Stories about Modern Art in Africa exhibition'. Koloane assembled an installation of

[10] Déliss, Clementine. 1995. '7=7+1: Seven Stories, Seven Stages, One Exhibition'. In: *Seven Stories about Modern Art in Africa*, exhibition catalogue, ed. Clementine Déliss. London: Whitechapel Art Gallery. Pp. 13-28.
[11] Ibid. p.27,
[12] Ibid.

work from South Africa that was accompanied by a catalogue text reflecting on his curatorial approach. The legitimacy of Koloane's curatorial role, as an artist-curator, is supported by Déliss as she stated the intention of 'introducing audiences to the artists' own understandings of their recent histories'.[13] Koloane then reveals the importance of being a black-artist-curator for work from South Africa, explaining in the catalogue text that the invitation to curate part of such an exhibition was unique and groundbreaking because the apartheid system had prevented black people from participating in the artworld as arts administrators, curators, educators, or critics.[14] Koloane self-referentially notes 'the historical development for an African curator to be entrusted with such a major responsibility in the South African context', due to the fact the 'apartheid policy …effectively prohibited communities from actively participating in the visual arts disciplines, except as practising artists only.'[15] Thus, the exhibition was not only seminal for the display of work by black South African modern artists in the UK, and the stories told about the conditions of apartheid, but significant in terms of the curatorial role played by Koloane.

Koloane emphasized in his display, how the apparatus of apartheid infected all corners of human exchange by showing a spectrum of work that responded to the apartheid legacy. Overtly political art responding to the injustices of apartheid, particularly the death of Steve Biko, sat alongside more abstract artworks that showed artists' self-exploration and experimentation. The political work speaks for itself, as clear activist statements against the regime. Yet, the latter body of work, made at Thupelo workshops, is harder to associate and understand within this social and political context. I shall explore how and why this genre of experimental abstract work has been fiercely debated and greatly misunderstood later in this chapter, but here I emphasize its inclusion as part of the exhibition. Koloane references these critiques in the catalogue by stating that, the work shows 'the experimental aspect of the workshop process, as a creative facility

[13] Ibid.
[14] Koloane, David. 1995. 'Moments in Art'. In: *Seven Stories about Modern Art in Africa*, exhibition catalogue, ed. Clementine Déliss. London: Whitechapel Art Gallery. p.143
[15] Ibid. P.143.

rather than an abstract expressionist movement.'[16] The inclusion of works made at the Thupelo workshop in the exhibition was Koloane's attempt to show the depth of the issues surrounding artists and their creative processes that have resulted from the apartheid system. The need for a workshop, and the need to encourage experiment and the development of creative facility, is a reaction to the constraints black artists worked under both in terms of the market conditions in which their work was sold but also their own imaginations of what art is and can be. The criticism that this work might be derivative of American abstract expressionism, hints at how the very style, materiality and genre of the artwork is tied to international influences and ideas about what art is. In later sections I shall explore how Koloane's associated with the Triangle Workshop, and Thupelo's connection to American funding complicates these debates.

Events connected to this exhibition can further demonstrate the expansion of workshops in different places and the development of the Network. Through the collaborative curatorial process of the Whitechapel exhibition, Koloane met El Hadji Sy at a research forum held at the Whitechapel Art Gallery. Exchanges between the artists lead to the idea of the Tenq workshop in Sengal, which became another part of the Africa 95 events and was guided and assisted by Anna Kindersley and the Triangle Art Trust.[17] Fellow Thupelo artists, Sam Nhlengethwa, accompanied Koloane to the workshop in Sengal, working and socialising with a group of artists from the UK, Zambia, Nigeria, Ghana, Ivory Coast, Namibia, Mali and Senegal. Yinka Shonibare, who participated in TENQ, later wrote a scathing report for 'Third Text' journal in which he criticized the 'bourgeois colonialist legacy', 'over-familiarity' and 'derivative' nature of the art made by 'African colleagues' on the workshop, whom, to Shonibare, lacked a questioning and critical attitude.[18] During Africa 95, another workshop called Pamoja was organised by Anna Kindersley as part of the festival and was held at the Yorkshire

[16] Ibid.
[17] Ibid, p. 25.
[18] Shonibare, 1994. p199. This article was followed by a response from Clemetine Déliss who explained the background to the workshop, and suggested Shonibare's ignorance to the history of Laboratoire Agit D'Art in 1970s Senegal, with which the workshop's organisers were associated.

Sculpture Park. Twenty sculptors from Africa, USA and the UK were invited, many of whom had strong connections with workshops in their home countries including David Chirwa and Flinto Chandia from Mbile in Zambia, Willard Boepple from Triangle in New York, and Hercules Viljoen from Tulipamwe in Nambia. These instances show how workshops and cultural networks instigate new events and resultant happenings. Ideas are translated and appropriated, as new workshops form in different contexts and as the workshop idea inspired the structuring of a curatorial model. The examples given above, also show how support and collaboration is drawn from outside immediate spheres of influence through a network of professionals; as artists act as curators, curators access artistic networks outside their immediate locality, and artists are confronted with alternative ways of seeing and understanding art through contact with other artists and other spaces.

Robert Loder and David Koloane were also involved in the formation of an earlier exhibition, in 1990 at the Museum of Modern Art, Oxford, titled, 'Art from South Africa'. The curator David Elliot, now Chairman of the Trustees for Triangle Network, was introduced to artists, ideas and logistical support in South Africa through connections of Loder and Koloane. In particular, Elliot was introduced to Ricky Burnett, the curator of the seminal 'Tributaries' exhibition held in 1985 which set the precedent for including work from the Northern Transvaal in South Africa, and arguably influenced the shape and content of the Museum of Modern Art Oxford (MAO) exhibition.[19] Further connections between the network and the exhibition are evident in the fact that many of the works featured in the exhibition subsequently became part of Robert Loder's collection of African Art, which in itself has a particular link to the African workshops as discussed in Polly Savages' book.[20] These exhibitions demonstrate a transnational network of artists, patrons and curators, which have helped to shape the way art in South Africa is collected, displayed and written about. I would argue that the interpersonal networks created through Triangle and Thupelo workshops have been critical in creating and sustaining these wider networks that facilitate important events, exhibitions and festivals.

[19] Personal communication from Robert Loder, May 2014

[20] Savage, Polly, ed. 2014. *Making Art in Africa 1960-2010*. London: Lund Humphreys.

As suggested above, the catalogues from these exhibitions play an important role in the art historical discourse associated with these artists, the workshop, and more broadly on contemporary art from Africa. An essay by Colin Richards in the MOA catalogue explains the debates in art history as they were being discussed in art circles in the South Africa during the heighten troubles of the 1970s & 1980s.[21] Referencing Griselda Pollock's now seminal arguments, Richards shows how the structuring of these discourses involves a cultural violence that is reproduced, enforcing subjection along any number of social axes- race, class, gender etc.[22] As pointed to above, Koloane has had to work not only as an artist, but as a curator, writer and art workshop coordinator, in order to combat this structural violence, which, unless interrupted, would replicate the discrimination against black artists. Koloane's contribution to curating and writing thus operates with this nexus of appropriation and representation that can be seen in the works, exhibitions, collections and texts. Richards points to numerous 'sites of 'appropriation'', including exhibition catalogues, gallery spaces, the popular press, and museums, affirming that 'whilst all 'appropriation' might not be inappropriate, such sites are never neutral.'[23] Later, I shall explore how these 'sites' are still being fought over by young black artists, and how the studio-spaces associated with Thupelo, Bag Factory and Greatmore Studios, help to intervene in this situation by creating new spaces to work and exhibit. This violence operates on various levels; from the way work is written about, the selection of works that are exhibited, to the very materials, styles, and content of the work produced. This can be seen in the debates and criticisms concerning the abstract art produced at the Thupelo workshop.

The reactions to, and debates concerning, black artists making abstract works at the Thupelo workshops are worth assessing a little further. Richards was among many people in South Africa at thte time, who heavily criticised Thupelo for promoting American cultural hegemony through its promotion of

[21] Richards, Colin. 1990. 'Desperately Seeking Africa'. In: David Elliot, ed. *Art from South Africa*, Exhibition Catalogue. Oxford: Museum of Modern Art. pp. 35-44.
[22] Ibid
[23] Ibid.

abstract expressionism.[24] These criticisms picked up on contemporary criticism movement in the United States, and particular its exaggerated claims for promoting individuality, the rhetoric of freedom of expression and apolitical art making, in the context of American cultural hegemony and the cold war.[25] Contemporary newspaper articles also note how the workshop was accused of 'encouraging artists to slap paint on to a canvas, attempting to imitate American Abstract Expressionism…that aspirant artists are misled by the notion that self expression is equivalent to producing art, that everyone can be an artist, and that making and selling art is easy'.[26] I showed earlier how Koloane defended this type of disparagement in the Whitechapel exhibition catalogue by arguing that the emphasis was on developing creative processes in reaction to decades of structural inequality and stifling professional limitations for artists, rather than emulation of a particular style or movement. Nevertheless, again as discussed in the contemporary media, 'the point is not whether various styles or techniques are used to produced art. It is the way in which these influences are employed and transformed that separates meaningful art from emulation.'[27] Here the journalist places emphasis on the lack of innovation and transformation, despite the 'admirable' principles of the workshop.[28] However the aesthetic or creative approaches are critiqued, Koloane's argument still holds, in that, the ability and tendency for artists to work in this way was hindered by decades of structure inequality in education and stereotypes of what 'township art' should and could be. This impasse hinges on the terms on which art is accepted into the local/global mainstream and what creative work is deemed acceptable as 'art'.

Indeed, criticism of Thupelo was so widespread and highly contested that Peffer ascribes over eighteen pages to exploring the accusation. Peffer particularly explores the suggestion that the initial sponsors, USSALEP (United States- South Africa Leadership Exchange Program), used the

[24] Richards, Colin. 1987. 'Alternative, Abstract Art? It's all in his mind'. *Weekly Mail*, October 23-29 1987.
[25] Peffer, 2009. p.160
[26] Hazel Friedman. 'Thupelo still has bridges to cross', *The Star*, 6 September 1991.
[27] Ibid.
[28] Ibid.

workshop to promote American culture.[29] Peffer and others, including Koloane, have dedicated much of their writing to rebuffing and tempering these criticisms, defending the idea of Thupelo by explaining the complex cultural climate of the time and the prominent contemporary beliefs about what art should and could be made by black artists. As suggested earlier, the workshops aimed to release artists from the constricting art-making paradigms in which they were trapped, then derogatorily and unconstructively known as 'township art'. In later case studies of particular artists, I will show how playing and experimenting with materials and abstraction helped to release artists from the confines of single-point perspective and realistic representations of social life.[30] As suggested above, the active role Koloane has played in exhibition making, arts education and writing can be seen as a political act in itself; a fight for the right of artists to explore any different artistic approach, the reclaiming of art historical and curatorial discourses, and attempts to shift the systems of validation. These debates about what constitutes art, value judgements on what artists should or should not be doing, and what art is being exhibited and collected, have an extended relevance today within the global contemporary art discourses and global markets, as I explore further in Chapter 3 in relation to Zambian artists and Chapter 4 in relation to South Asian artists. The issue of abstract expressionism being utilised by Koloane and other artists is best considered within analysis of particular artists and their particular artworks, something I shall turn to later in this chapter.

First it seems vital to consider the workshop and studio buildings in more detail. With an understanding of the importance of the Thupelo workshop in the context of exhibitions and South Africa art history, it is now useful to look in more detail at the genesis of the workshop and the processes that constituted it. A recollection of the beginnings of Thupelo helps us to understand precedents or precursors that might have enabled and shaped the phenomenon. This understanding of the formation of the workshops is vital for

[29] Ibid. p.158

[30] Esmé Berman has written specifically about the affect of the workshop and experimentation with abstraction with regards to the work of Helen Sebidi, a case studies later in this chapter. Berman, Esmé. 1993. *Painting in South Africa*. Pretoria: Southern Book Publishers. P.365.

any assessment of how and why the workshop functioned and the impact it had on the South African artists and artworlds. Again the narrative will consider the impact that mobility and interpersonal networks can have on transforming a cultural landscape. This section will show how Thupelo challenged inequalities in the discourses and systems of validation for art and artists, and how these continue to be challenged in South Africa by both museum directors and younger artists involved in the workshops and associated artist studios.[31]

2.2.1. The Beginnings Of Thupelo: Precedents and the Initiation of the Workshop

Thupelo was the first workshop to be set up by artists who had attended the Triangle workshop at Pine Plains, and soon became iconic for its role in empowering black artists and encouraging non-racial exchange. This ideal continues today through the workshops and associated studio spaces in South Africa, and helped to reveal the potential of the workshop idea to later workshops across Africa, and in South Asia as I shall discuss in Chapter 4. Thupelo is a Sotho word meaning, 'to learn from example', and reflects the workshops intention to encourage sharing and exchange of ideas in a non-hierarchical environment. The name also reflects how the workshop was inspired by precedents set by other artists both inside and beyond South Africa.

Tracing the people and events that came together to start the Thupelo Workshop reveals a series of artists travelling, making new friends and connections, and these experiences going on to have ramifications and the beginnings of new initiatives. Peffer's detailed account of these also points to the important role South Africa played in Caro-Loder friendship that initiated the Triangle workshop in upstate New York. He argues this because although Thupelo was started after the Triangle New York workshop, the friendship

[31] Riason Naidoo, Director of the Iziko National Gallery, acknowledged this during interview in 2012. He aim is that the collecting and exhibiting policy becomes more critical and the governing committees of the institutions would be more culturally diverse. In 2010, he showed work by some artists from Greatmore, http://www.iziko.org.za/calendar/event/1910-2010-from-pierneef-to-gugulective, accessed 15 August 2013.

between Anthony Caro and Robert Loder was founded through the creation and touring of the Federated Union of Black Artists (FUBA) art collection in 1982.[32] Caro visited South Africa in 1980 to give a lecture and judge a sculpture competition. He met Ainslie at the lecture at Witwatersrand University, and was invited to both the Johannesburg Art Foundation (JAF) and the FUBA, were he was introduced by Ainslie to Koloane. Caro responded to the predicament of black artists, by putting together a collection of works by artist-friends such as Henry Moore, Helen Frankhentile, John Hoyland, Kenneth Noland, Frank Stella etc. In a letter to Henry Moore dates 16th August 1980, Caro writes, 'I decided…at showing these young African artists that we artists in the West have a solidarity with them, and want to enable them to get the where-with-all…they have nothing.'[33] This solidarity between artists in different countries is a common feature of the workshops, and has sustained the Triangle Network from the very beginning. Caro's visit thus stimulated a wave of support within his own artistic networks and created a collection of donated work to be sent to South Africa.

In 1980, Caro was introduced to Robert Loder because of Loder's experience of working in the cultural sector in Johannesburg and his contacts there that might enabled a touring exhibition of the collection around the country. Sandy Burnett, then married to Ricky Burnett the curator of the BMW 'Tributaries' exhibition in 1985, was asked by Loder to organise the exhibition to tour around the country, at locations where black artists were able to view the works. David Koloane later became the curator of what then became the FUBA collection and gallery, and his scholarship to study Museum Studies in London was supported and encouraged by Caro and Bill Ainslie. Thus this earlier venture helped to cement various relationships between Caro, Loder, Koloane, Ainslie, Burnett, and others, that went on to be the basis of the workshops and the growth of a network of artists and patrons.

As discussed above, the mobility and experiences Koloane gained through these connections have been catalysts for his approach and achievements. He wrote in 1990, 'the opportunity of travelling overseas is still

[32] Peffer, John. 2009. P.142.

[33] Caro, Anthony, in a letter to Henry Moore 16th August 1980, as printed in Ian Barker. 2004. *Anthony Caro: Quest for the New Sculpture*. London: Lund Humphries. p. 245.

relatively remote for most people and that any person who travel abroad should bring back with them something to share with those that remained behind'[34]. On the way to the UK, Koloane's experience of the 1983 Triangle Workshop in New York is commonly cites as a pivotal moment in his career and the history of Thupelo.[35] Koloane described his experience of the Triangle workshop as one of initial intimidation which drove him to challenge himself on technical and expressive grounds, concluding that artists could gain huge benefits from freely sharing and exchanging ideas, weaknesses and accomplishments.[36] Koloane later reflected on his dual experiences of informal learning through workshops and formal university education. This comparison cemented his believe in the power and possibilities of the workshop model, with its functional essence that is concerned with 'the experience of making things [unlike university models that focus on] … the principles of how to do things.'[37] These reflections inspired him to create a 'collective forum for learning and teaching which is sensitive and adaptable to the social conditions which are found within the communities.'[38] The objective was 'to inspire artists to research and experiment mediums and techniques so that they are able to expand their creative vocabulary.'[39] In this way, Koloane took his experiences of the workshop, and an understanding of its pedagogical foundations, and envisioned how these approaches could facilitate new models for developing artists' practice within the social and political context of South Africa.

Through the artists at the workshop, Koloane was introduced to African-American artist Peter Bradley in New York, an associate of Ken Noland and Clement Greenberg, with whom he talked through the idea for starting Thupelo. Later Bradley would help lead the first Thupelo workshop as the only visiting international artist and donated an abstract sculpture which was dedicated to Johannesburg by the then Bishop of Johannesburg, Rev.

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[34] Koloane, David, 1990. 'The Thupelo Art Project'. In: *Art from South Africa*, ed. David Elliot. Oxford: Museum for Modern Art Oxford. p.84.
[35] Ibid.
[36] Triangle International Artists Workshop 1983, catalogue pamphlet. p.40.
[37] Koloane, 1990. p.84.
[38] Ibid.
[39] Ibid.

Desmond Tutu. This rapport hints at the complex interfaces between the legacies of African-American civil rights campaigns, debates regarding multiculturalism in America, and support for the South African anti-apartheid struggle. This cross-continental camaraderie also operated the other way, as Elizabeth Harney argues; 'South African activist, intellectuals and artists, operating in exile or at home, looked to the American Diaspora in their articulations of modernism. The jazz, fashion, visual art, and literature…'[40] Further artists from Thupelo were chosen to attend Triangle in Upstate New York, and in my later discussion of Sam Nhlengethwa's work I will explore further connections and influences between artists in New York and in Johannesburg.

The Triangle workshops also introduced Koloane to artists from Stockwell Studios in London, who then offered him space to work at their studio building during his time in London. The phenomena of artist-led studio spaces have their own particular histories, with London experiencing a particular growth of these types of institution during the 1960s and 1970s. As recounted in the well-documented story of Space Studios, this movement was influenced in part by the experience of how artists were working in New York, and was in response to the high rental prices in London and a result og the availability of disused building from the post-war recession.[41] Furthermore, during the 1970s, feminist artists were also creating studio spaces as means of consciousness building and collaboration between female artists. (Moravec, 2012; Ault, 2002). [42] Although it is unknown if Koloane knew of these feminist initiatives, his experiences at Stockwell Studios and in living in London more generally, gave him exposure to how artists might intervene in structural injustices by creating their own facilities and networks. This added to his existing experience of community-based art centers in South Africa, initiatives increasingly set up in the 1970s in response to Steve Biko and the Black

[40] Harney, Elizabeth, 2011. 'Contemporary Musings'. In: *Global Studies: Mapping Contemporary Art & Culture,* eds. Hans Belting, Jacob Birken, Andrea Buddensieg, and Peter Weibel. Ostfildern: Hatje Cantz. P.323.

[41] http://www.spacestudios.org.uk/space/the-space-story, accessed 12/11/2013.

[42] Meyer, Laura, 2009. 'A Studio of their Own: The legacy of the Fresno Feminist Art Experiment'. In: Jen Hoffmann,ed. *The Studio: Documents of Contemporary Art*. 2012 London: Whitechapel Art Gallery.

Consciousness Movement's call for self-reliance and resistance through culture.[43] As suggested above, experiences abroad gave both clarity and a catalyst to the creation of the Thupelo workshops and the Bag Factory studios. However, far from purely international inspiration, in addition to this story of travel and discovering are wider histories of important precedents in South Africa that must also be recognized.

The Thupelo workshop was co-founded by Bill Ainslie, whose background and experiences also considerably influenced and aided the initiation and expansion of the workshop in South Africa and the development of the studio idea. Bill Ainslie had run non-racial artist training from his home in the upmarket, white-only area of Saxonwold, Johannesburg, during the 1970s. The Bill Ainslie studios, later the Johannesburg Art Foundation, helped to develop many artists, including William Kentridge, Ricky Burnett, and many artists whom were later involved with Thupelo, including David Koloane, Helen Sebidi, Pat Mautloa, Sam Nhlengethwa. As a mixed-race environment it was both groundbreaking and illegal at the time under the Group Areas Act. Interviews with these artists revealed the risk the Ainslie family faced through this endeavor as the house had a watchful eye from and regular surveillance the authorities.[44] Yet, despite this, black artists were encouraged to attend and develop their art practice through the exploration of themselves and of different materials. Wally Serote wrote in an exhibition catalogue in 1999, 'Bill's was the house of art in Johannesburg in those strange and dangerous days in the mid 60s and 70s. The days of passes, permits, trespassers, the immorality act, the group areas act. Prohibitive laws skillfully, consciously, and deliberately put in place to subjugate black people…we devised ways to live, to survive and to overcome. The evidence of this lay in the house of art.'[45] As suggested earlier, art spaces were never neutral and the very presence of black artists in a white-only area was a risk and a mark of protest. An undated contemporary newspaper article quotes Ainslie talking about how his home

[43] Koloane, David. 1999b. 'Post-Apartheid Expression and a New Voice.' In: *Liberated Voices*, ed. Frank Herreman. New York: Museum for Africa Art. p.23.
[44] Personal communication from Jill and David Trapler, February 2013.
[45] Serote, Wally. 1999. 'Liberated Voices'. In: Frank Herreman, ed. *Liberated Voices: Contemporary Art from South Africa, Exhibition Catalogue*. New York: Museum for Africa Art. p. 15.

has become a centre for artists, allowing teaching and encouraging exposure to criticism. In the article, he states, '[t]here are not nearly enough facilities for Black painters in this country. I hope eventually they will come to take their place in a centre such as this. They form an integral and important facet of art in South Africa.'[46] I shall show how the attitudes and philosophies that surrounded this important precedent, were extended and developed in both the Thupelo workshop and Bag Factory Studios, with Bill Ainslie's vision, pedagogical approach and passion for racial equality a driving force and inspiration.

2.2.2. Studio Spaces: The Need for the Bag Factory

I have shown how in South Africa the need to create space and opportunity for black artists in South Africa to develop their work, and to share and exchange experiences and ideas with white artists, was pivotal to the creation of Thupelo and later the Bag Factory Studios. In the South African context, the Bag Factory and Greatmore Studios were set up to created a sense of possibility for young artists who, without the support and space the studio buildings offer, have far less likelihood of establishing careers as artists due to lack of domestic space and resources, educational inequalities and decades of racism against black artists.[47] But how do these studio spaces function for both resident and visiting artists and the combination of both? What does a studio space such as Bag Factory do? What does it allow, encourage and activate for artists and art-communities? As Philip Zarrilli describes it, the studio can be 'a place of hypothesis, and therefore a place of possibility…where something can come of nothing.'[48] Studios create vessels in which artists can navigate their creative futures, through the production of their work and socialisaing with other artists and artworld professionals. They also create spaces where exploration, testing, and experimentation can occur. I shall go on to show how this sense of possibility was highly relevant in the transition between Apartheid and Post-Apartheid South Africa.

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[46]Unidentifiable newspaper clipping, found in archives held by Jill Trapler, Cape Town.
[47] Koloane, David. 1999. p. 332.
[48] Zarilli, Philip. 2002. 'The Metaphysical Studio', In: *The Studio*, ed. Jens Hoffmann. 2012. London: Whitechapel. p.105



(Fig. 2.1) David Koloane's Studio at Bag Factory, 2013; (Fig. 2.2) David Koloane in his studio, 2013; (Fig. 2.3) Exterior and Interior of the Bag Factory 2013.

The creation of the Bag Factory Studios came after seven years of successful workshops. Koloane has since written of the need for space for artists; space to physically lay out work, to enable artists to work on larger scales and to use diverse materials, in an environment that is unrestricted and dedicated to the work of making art (Figs. 2.1 & 2.2). Both Ainslie and Koloane, while firmly believing in the power and importance of these intensive two week workshops, also recognised that more sustained help was needed for black artists to make careers in Johannesburg. Ainslie is quoted in a newspaper article saying, '…the main problem is space, I am hoping the centre will take on a momentum of its own and people will take the initiative in providing means of finding their own places such as this to work in. This is my aim and I would like to see it come about.'[49] Also in the archive is a letter from Robert Loder to Bill Ainslie, dated, the 21st April 1987, which mentions discussions they had been having about the possibility of setting up an artist-studio building in Johannesburg. Sadly, Bill Ainslie died in a car accident in September 1989, on the way back from the Pachipamwe II workshop in Zimbabwe. Ainslie's tragic and premature death had major ramifications for the continuation of the Thupelo workshop in Johannesburg and the effectiveness of the Johannesburg Art Foundation. His dream of creating space for artists to work was realised by David Koloane, Robert Loder and Sandy Burnett among many others, with the creation of the Fordsburg Artists Studios in 1992 (Fig. 2.3).

The studios were located in a 'grey area' in Johannesburg, the grey areas being places that had not been officially zoned for either exclusive white

[49] Ibid.

or black residence, which meant all artists were allowed to be there and it was not illegal for black and white artists to coexist in this space.[50] The building was a disused jute bag factory, hence its more popularly name, 'The Bag Factory'. On a metaphorical level, the studio space has been described by Philip Zarrilli as a liminal place, and one that is between various points of exploration. Zaririlli argues studios are always operating in a paradoxical sense: 'a place to explore doing and done…ambiguity and chance… absence and presence, here and there, now and then, it and when, inspiration and expiration, said and unsaid…The site to explore and develop the ability to modulate between union and separation...drawing near to or keeping distance from.'[51]

Like the workshop, the studios have continued to focus on bringing artists of different backgrounds together, and this is now further expressed through the international residency program. The liminality of these spaces it important for both the residency artist and the more permanent occupiers. For the residency-artist the studio can act as a place between being a stranger in a different country and being part of a professional community of artists that transcends this. It can act as a mid-point between being completely outside of normal routines and locations, and inhabiting a professional space where one can continue with the dedicated work of being an artist. It may be experienced as a small piece of 'here' that is 'there' or 'there' that is 'here', and thus the studios can operate as mediators and mediums of transference, both physically and metaphorically. I will come back to this idea in later chapters when considering how these studio-buildings can be institutions that encourage and facilitate the travel and mobility of artists and through doing so, encourage a cosmopolitan and transformative encounter with others.

2.2.3. Exchange with Artists and Critics from Outside South Africa

The initiation of a workshop in South Africa, accompanied by the subsequent network of connections and the opening of a studio building, enabled and encouraged artists to make and develop their work, travel, sell work, exhibit it internationally, and for the work to be written about in

[50] Peffer, 2004. Chapter 2.
[51] Zarilli,2002. p.105

catalogues and publications. The Thupelo workshops drew in new participants from across the country through competitions, and each Thupelo workshop nominated those showing promise or perceived as the best artists that year, to travel to Pine Plaines to attend Triangle. Twelve artists from South Africa attended the Triangle workshop at Pine Plains between 1983-1993, although in the same period only five non-South African artists attended Thupelo due to the political and economic constraints within which the workshop operated. Thus, the international scope of the interchange that the workshop generated was limited to start with, yet, it proved important at a local and national level, to generate communication and discussion between networks of artists in South Africa. Later, other artists from the group also attended Triangle workshops in New York, where they then also connected to artists in USA, UK, and Canada.

Aside from Peter Bradley's participation in the first workshop as outlined above, another early American visitor to the workshop came in 1986 when art critic Kenworth Moffett was sponsored by USSALEP to experience the full two-weeks of the Thupelo workshop. Moffett was a associate of Caro's, a regular attendee of Triangle workshops, and was deeply embedded in the American late-modernist art-scene. Moffett wrote a report of his experience in 'Moffett's Artletter', alongside his report from the 1986 Triangle Workshop at Pine Plains.[52] These reports are revealing as a source of information about the daily dynamics of Thupelo, something that is scarce apart from personal recollections. However, but also for the response to the work by an American critic whose engagement with Abstract Expressionism in America added heat to the local criticism of the workshop as cited above.

Moffets' comments about the situation of art in South Africa are of their time and clearly show views expressing the hegemony of American and Abstract Art. He begins the report on South Africa by firmly delineating the centre and secondary centres of art, (New York followed by Toronto, London, Berlin etc), going on to suggest the spread of particular ways of making art from these centres. He states 'one of the peculiarities of the present situation is that our [American] great art, abstract art, is spreading but mostly to English

[52] Moffett, Kenworth, 1986 '*Moffett's Artletter'*, Vol.1 No. 7/8. Triangle Archive, London.

speaking countries.'[53] His opinion of what makes good art is affirmed when he describes Bill Ainslie's teaching of abstract art, as being 'the surest route to quality in the visual arts today'.[54] He later confirms that, 'with abstract art, South African art can become major for the first time…[it] is being offered a place in the development of painting and sculpture…It only need to continue on its present track and it will produce a real movement. It will become one of the centres for abstraction like New York, Edmonton, or Toronto.'[55] In contrast to Koloane's accounts of the workshop that focus on the communal, artist-led nature of the workshop, Moffett emphases the role of USSALEP and the 'leadership' of American artist Peter Bradley. He does this despite then acknowledging Bradley's leadership as being one of setting an example rather than formal tuition. He describes Bradley simply giving out materials, getting on with work, not giving big explanations, offering critique, and that some of the artists struggled with materials for a week and complained that they didn't see much in abstract art.[56] Moffett's commentary also details some exchanges between Bradley and a few of the South African artists, quoting Bradley attacking depictions of townships and presenting 'abstract art as a way to 'advance the mind'.[57] This portrayal of the workshop indicates some of the contemporary cultural politics and attitudes, and further explains why some artists in South Africa accused Thupelo of encouraging American cultural imperialism and suggesting artists work in an abstract way.

Moffett's remarks also suggest the relationship between domestic American multiculturalism and apartheid in South Africa. With much surprise on the high standard on the work produced, he claims the work produced, 'was perceptibly higher than at this year's Triangle (and this was a very good year). How could they be so good? And after only a year! I could hardly believe it but there it was.'[58] These patronising comments are followed with the conclusion, 'blacks are especially gifted for making abstract art just as they are for sport and music,' and that this was down to less physical

[53] Ibid. p.11.
[54] Ibid.
[55] Ibid.
[56] Ibid.
[57] Ibid.
[58] Ibid.

inhibitions.[59] 'Abstract art especially demands this ability as does another uniquely modern form that blacks have excelled at: modern jazz...here too improvisation rules supreme….many of these painters admire Miles Davis, Charlie Parker and John Coltrane.'[60] In these comments, his reference to 'blacks' puts artists working in South Africa and in America in the same category and thus creates a racial stereotype that cuts across national boundaries. Moffett even suggests that he would like to run a workshop in Harlem to see if similar talent could be found.[61] Moffett questions why 'American blacks haven't shown much yet when it comes to art'… and concludes that South African artists 'can be confident and optimistic about the future in a way that American blacks can't.'[62] This statement seems particularly obscure given that his visit in 1986 came four years before Mandela was released from prison and five years before Apartheid laws such as the Group Areas Act began to be repealed. He later somewhat contradicts this statement by speaking of the market pressure for 'township art' and that 'much nerve would be required for black artists to work abstractly…Given the overcrowding, desperate poverty and terror that exists in the townships it is incredible that a sophisticated, ambitious abstract art could be coming from there. An art that is wholly life affirming and that doesn't indulge in the slightest self-pity.'[63] It is possible that this last comment is a rebuff against more conceptual and political post-modern art that had begun to emerge from black artists in America during this period and the anti-apartheid protest art in South Africa.[64] These opinions clearly show the somewhat crude attempts being made at engaging in modern art being made in South Africa, and how more nuanced discussions were needed to unpack years of colonial, racist and imperialist mind-sets.

I offer these reactions of Moffett to demonstrate the types of responses and opinions Koloane and the other artists have had to confront, and the kind

[59] Ibid.
[60] Ibid.
[61] Ibid.
[62] Ibid.
[63] Ibid.
[64] Examples of post-modern artists working in the eighties in American include David Hammons and Kerry James Marshall, and institutional support for such artists had begun in the early seventies through the Studio Museum in Harlem.

of difficult dialogues that were required. The report in the pamphlet is followed by a correspondence between Moffett and Koloane, with some particular corrections made in a letter from Koloane to observations made in Moffett's report.[65] Koloane picks Moffett up for his inappropriate use of the word 'bantu' when describing African languages, and suggests the article reinforces racial stereotypes surrounding 'blacks'.[66] Perhaps more importantly, in terms of Thupelo's struggle to defend its tendency towards abstract art, Koloane critiques Moffett's statement suggesting that 'townships produce urbanised Blacks-who are committed to western culture'.[67] Koloane suggests that this is not the intention but rather 're-establishing a modern African idiom'.[68] Moffett responds with apologies to the first two issues raised, but defends his statement about 'western culture'. Moffett counters by saying, 'Let's admit that you are taking more than 'techniques and equipment'. You are also taking a modern conception of art and a modern way of seeing. You are taking modern art as it has been developed in the west (first in Europe and then in North America). As far as 're-establishing a modern African idiom' I can only say that until now abstract artists have always seen themselves, first of all, as internationalists.'[69] To end his letter in such a way points to the unsettled nature of these debates, and the tensions the artists participating with Thupelo and Triangle were facing. These debates continue within contemporary art histories, as I have explored earlier in my literature review, with a perceivable gap for example between MOMA in New York positioning contemporary art as the progression and renewal of modern art, in contrast to Enwezor's presumption that contemporary art emerges from artists' responses to the realities of the world.[70]

The report and following exchanges printed in Moffett's letter highlight some of the difficulties and tensions brought about through the contact and exchanges stimulated by the workshops. The notion of dialogue that is key in

[65] Moffett's Artletter. P.11
[66] Ibid. p.7
[67] Ibid.
[68] Ibid.
[69] Ibid. p.8
[70] This is summarized by Terry Smith in his reading of the development of contemporary art history: Smith, Terry. 2010. 'The State of Art History: Contemporary Art'. *Art Bulletin* 92 (4), p.377.

the Triangle mission, is not therefore always an easy conversation that can be simply resolved but can indicate wider dynamics and tensions that increasing internationalisation of artworlds might experience. I will explore these tensions and dialogues further in later chapters, particularly through an experience of a workshop in Zambia in 2013. As Moffett exemplifies, the critical discourses that so firmly supported Abstract Expressionism also supported a sense of western cultural hegemony that has since been much questioned.[71] The complex entanglements of artistic practices and aesthetic approaches in South Africa is too large a web to unpick in this thesis, but is here mentioned to highlight the types of conversations that surrounded the Thupelo workshop.

Despite this rather jarring early exchange, later exchanges with non-South African visitors to Thupelo seem to have been more fruitful. John Hoyland, the acclaimed British non-figurative painter, was invited to attend the Thupelo workshop in 1990, a likely result of his friendship with Anthony Caro with whom he represented the United Kingdom with at the São Paulo Biennale in 1969. Hoyland had contributed a work to the FUBA collection created by Caro in 1980 and, like Caro, spoke of his interest in 'finding models outside [his] own culture'.[72] In an interview with Bryan Robertson in 1994, he expressed a desire 'to make cross-cultural hybrids. I'd love to make paintings that could cross social, linguistic and cultural barriers in the way that music does.' (Figs. 2.4, 2.5 & 2.6).[73] This remark reflects the internationalism Moffett subscribed to all abstract artists, as detailed above. No doubt the multicultural experience of the Thupelo 1990 workshop allowed the artist to explore these ambitions further. It is clear the workshop had a big impact on his work from the titles of subsequent work made between 1991-1994 that reference Thupelo. A later comment in the same interview reveals a depth of understanding of artists working in the South, and particular echo's the words of David Koloane. 'I don't accept the dominance of European culture, or the centrality of the Renaissance. From my point of view, the world is open, culturally speaking. From the reverse viewpoint, from the point of view of so-

[71] Kolane, David. 1999. p.333
[72] Hoyland, John and Bryan Robertson. 1994. 'The Finally Inexplicable', *Independent*, 5 April 1994.
[73] Ibid.

called Third World artists, they've also been exposed to world culture and equally cannot go back to tribal art. They will also have to create new hybrids from within their own open culture.'[74] I would suggest that the two weeks spent working alongside artists in South Africa attuned Hoyland to this strand of thinking. Hoyland, four years after Moffett, seems to have grasped the complexities of the situation and is able to understand the viewpoint of artist working outside of the Europe and America.



(Figs. 2.4 & 2.5) Works by John Hoyland, called *Untitled*, *Thupelo Series*, 1992, Images courtesy of the White8Galerie; (Fig. 2.6) Work by Hoyland called Thupelo Memory,1994, Image courtesy of http://www.johnhoyland.com.

2.2.4. Artists Involved with the Workshop and their Work

Throughout this thesis, I attempt to integrate analysis of these artist-led workshops and studio spaces, with analysis of the artworks created by the artists involved with these initiatives because the artworks are a vital part of the meshwork of things that constitute the network. As I have explored through exhibition histories above, contemporary artworks contribute to and reflect on the rewriting of histories, as artist participate in the reimagining and performance of a contemporary art history. The works selected for analysis here were chosen to illustrate this point, with involvement in exhibitions, workshops and the network. They all illustrate shifts in art practice that were encouraged through participation in workshops and studios. Such analysis of particular artists and their work aims to indicate how the context and

[74] Ibid.

experience of the workshop and studios informs and is reflected and embedded in the work itself. Furthermore, as Jean-Philippe Antoine argues, 'studying the contemporary means investigating its ties with the "specific objects" which NOW— not at any other time—unpredictably come alive and strike us as shocking monuments, as opposed to the abstract, "past-in-general" that inhabits the boundless storehouse of collective memory.'[75] The next section will show how artworks created by early workshop participants, such as Helen Sebidi, David Koloane, Sam Nhlengethwa, and Pat Mautloa, act as 'monuments' that oppose and interrupt 'abstract collective memory', and with it help to rewrite histories that are still being made and written.



(Fig. 2.7) Helen Sebidi showing her work at Art in the Park, c.1979; (Fig. 2.8) Work titled, Untitled, by Helen Sebidi, 1977; (Fig. 2.9) Helen Sebidi, Bill Ainslie's wife Fieke Ainslie and Sandy Burnett (early advisor to Caro's touring exhibition) at the Johannesburg Art Foundation.

Mmakgabo Mmapula Mmankgato Helen Sebidi regularly attended the early workshops and participated in classes at the Johannesburg Art Foundation, where were work underwent significant changes in style, medium, and scale.[76] Sebidi also attended workshops abroad, and was also in the ill-fated car with Bill Ainslie and David Koloane on the way back from the workshop in Zimbabwe in 1989. She talks of the huge impact Bill Ainslie, his studios, and the workshop had on her professional and artistic development.[77] 'At Thupelo, Bill did not feel that everyone had to work Abstract. When I got to Thupelo I knew I would experience freedom. I was healed. I started playing with colour. Colour freed me. I had played with cow-dung, I had played with mud and in the same way I began playing with colour.

[75] Antoine, 2013. p.34.
[76] Berman, 1993. pp. 365-366.
[77] Personal Communication from Helen Sebidi. 14/2/2013.

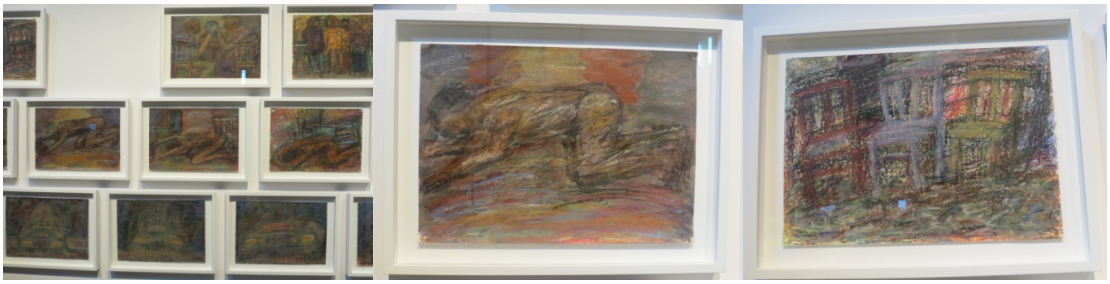
I knew rural materials; I know how to mix things. Bill wanted me to exhibit but I said no, I am experimenting, playing.'[78] This quote reveals the experimental and playful nature of the workshop, and that is was not about finish products or complete works for display, but experimentation and freedom to explore ideas and materials as artists. As illustrated in Figs. 2.8, 2.9,2.10 & 2.10, there is a significant contrast between her early socio-realist works of rural and pastoral scenes that retains a single-point perspective, and her later chaotic canvases which are crammed with squashed, multi-limbed surrealist beings outside of any landscape but now in a heady mix of multiple perspectives, colours, forms. As Juliette Leed-du-Toit writes, 'Ainslie and Koloane exposed artists to precognitive drip or random mark-making as a fundamental creative practice…the scribble reflected an initial rejection of external reality and an increasing turn inward upon the self, it is [then] subsequently gradually elaborated in relation to the artist's life experience or subliminal concerns.'[79] Sebidi's work shifted from generalised representations of everyday life, to work that connected deeply to her emotions, thoughts, spiritual experiences and imaginations. Furthermore, her work shifted in scale to larger canvases, facilitated by opportunities to work outside of the confines of her domestic space, something Koloane argues as a reason to create studio-buildings.[80]



(Fig. 2.10) Helen Sebidi in front of her work in 1995. Courtesy of Triangle Archive; 'Women in Letsema'. Helen Sebidi, c.1982, 50 x 70 cm, Oil on Board; 'The Child's Mother Holds the Sharpe Edge of the Knife', Helen Sebidi, 1988, 186.5 x 280 cm, Pastel on Paper.

[78] Sebidi, Helen in, Juliette Leed-du Toit. 2009. *Mmakgabo Mmapula Mmankgato Helen Sebidi*. Johannesburg: David Krut. p.46
[79] Ibid. p.67.
[80] Koloane, 1996.

Sebidi has won countless awards and honours for her work, exhibited widely and is now sold in Modern & Contemporary South African Art sales at Bonhams for over £36,000.[81] Despite this acclaim, she also participated in a recent Thupelo workshop, held in Johannesburg at the Bag Factory in 2012, alongside younger artists and Greatmore Studio residents, Dathini Mzayiya & Ayanda Mabulu, and Bag Factory studio residents Benon Lutaaya and Phumulani Ntuli. For many of the younger artists, Sebidi's presence at the workshop was an important connection to the previous generation's success, and gave inspiration and confidence.[82] Later I will explore the work of some of these younger artists in order to reiterate the impact the studios and workshops continue to have, and importance of the presence of older generations of artists on those beginning their careers.



(Figs. 2.13, 2.14, & 2.15) 'The Journey', David Koloane, exhibited at the South African Pavilion, 55th Venice Biennale, 2013.

David Koloane's work, 'The Journey', was displayed in 2013 in the exhibition 'Imaginary Fact: South African Artists and the Archive', for the South African pavilion for the 55th Venice Biennale. It includes 19 acrylic and oil pastel drawings, each exploring moments in the sequence of events surrounding the death of Steve Biko in 1977. Koloane stated his aim in the accompanying catalogue, wanting to visually represent the horror sensed in response to Biko's death and record 'moments that many people have imagined.'[83] The emotional response to the events is expresses through repeated, expressive marks, made in many colours, which form barely identifiable images of objects and people related to the narrative; the cars

[81] Bonhams website. http://www.bonhams.com/auctions/15681/lot/267/, accessed 2/12/2014.
[82] Personal Communication from Jill Trapler and Kate Tarrant-Cross, February 2013.
[83] Koloane, David. 2013. 'Artist Statement'. In: Breton Maart, ed. *Imaginary Fact: Contemporary South African Art and the Archive,* exhibition catalogue. National Arts Festival: Grahamstown. p.59.

used to chase and arrest Biko, three chairs used in his interrogation, a beaten body in solitary confinement. The sketchy and repetitive marks create a surface that has been excessively worked, over and over again, making evident the time, thought and energy the artist has put into the work. The rough collection of colourful marks in oil pastel, the imprecise nature of the drawings, helps us to reflect of the way personal imaginations and memories operate; the expressive marks show a very personal response to this important event in the history of the struggle. These work show how Koloane has utilised the explorative and expressionistic techniques, those he staunchly defended in the criticisms of Thupelo's link with abstract expressionistic approaches to art-making, whilst making art that speaks to the experiences of resistance, archives, personal and collective memory of the apartheid struggle.



'Glimpse of the Fifties and Sixties', Sam Nhlengethewa, exhibited at the South African Pavilion, 55th Venice Biennale, 2013.

Sam Nhlengethwa, who attended all the early Thupelo workshops and still has a studio at the Bag Factory, was shown alongside Koloane's work in the pavilion. He also works with the notion of historical narratives and archives, through the medium of collage and photomontage. Nhlengethwa's use of the medium of collage links to his memory of the necessity to use found materials for image making during the early workshops, due to the paucity of available funds to buy paint and other art materials.[84] The works shown were from a series of thirty, titled 'Glimpse of the Fifties and Sixties', and were made in 2002/3 as a reflection on earlier experiences during his childhood. The artist statement accompanying the works speaks of his use of art as 'an outlet for frustrations I encountered during this time', and that 'visual expression through painting was therapeutic and has now been transformed

[84] Personal Communication from Sam Nhlengethwa, 15/2/2013.

into what I believed to be a historical retrospective.[85] The cacophony of images within images are created from cut up newspaper and magazine photographs mixed with personal family photographs. Like Koloane, it is a personal expression of living through the apartheid. It reflects both on experiences of injustices in works titled 'Sharpeville Massacre' & 'Whites Only Area', and of happier recreational and social moments such as in 'The Shebeen' & 'While we were young I & II'. Nhlengethwa's love of Jazz, a further subject of much of his work, also reflects the close association with African-American culture as suggested by Harney.[86]

The collage technique allows the artist to reconstitute the images, as Nhlengethwa puts it, 'to create an imaginary narrative of events that also really happened-creat[ing] a kind of remembered archive, and invented historical document.'[87] An interesting comparison can be made with the work of African-American artists Romare Beardon, whose work Nhlengethwa admires and encountered at a major retrospective during his visit to New York for the Triangle workshop in 1991. As Kobena Mercer explores, Beardon has a 'dialectic relationship to the regimes of representation from which his source materials are derived.'[88] The synthetic moment of re-assemblage, Mercer argues, whereby photographic fragments are preserved whilst artistically rearticulating signifying elements, suggest a dialectical interplay between the photograph as found object and the compositional forms of Modernism.[89] Beardon and Nhlengethwa negotiate the dominant image making genres of photographic journalism and painting, to find a position of enunciation from which to make their art. The artwork attests to the possibility of a multi-vocal visual culture, interrupting a dominant media flow by working with many layers of images, both public and personal. The cut out images, carefully positioned and layered within larger images, affirms the subjective agency of the artist as he reflects on the details of faces and the surfaces of spaces, within these

[85] Ibid.
[86] Harney, 2011.p.323.
[87] Nhlengethwa, Sam. 2013. 'Artist Statement'. In: Breton Maart, ed. Imaginary Fact: Contemporary South African Art and the Archive. Exhibition catalogue. National Arts Festival: Grahamstown. p.113.
[88] Mercer, Kobena. 'Romare Bearden, 1964: Collage as Kunstwollen.', In: Kobena Mecer, ed. *Cosmopolitan Modernisms.* London: Iniva. pp.149-158.
[89] Ibid.

representations of the fragmentation of communities under racism and apartheid. In this way, the artists are able to comment on the way visual histories are constructed and intervene through the medium of fine art, with its own norms and historical precedents.

As these examples show, a study of the materiality, scale, form and style of the artworks made by participants of the early Thupelo works, helps us consider how the social context in which the artists were practicing is manifested in the art-objects themselves. I have argued that the encouragement of experimental ways of creating imagery were helping to shift artists' practice from the social realism of so-called 'township art', as illustrated above through the work of Helen Sebidi, to more individualistic and personal styles.[90] As Nhlengethwa pointed out, Koloane also argues that the economic restrictions for black artists to buy costly imported oil paints and suggested this forced artists to search for new ways of expressing themselves.[91] In a description of the 1988 Thupelo workshop, Pat Mautloa explained that the limited financial resources for the workshop actually meant that some of the best work created, as artists used found materials and were forced to work in new ways.[92] As Koloane boldly states in a later exhibition catalogue, '…the new breed of art practitioner is transforming the debris of the discarded paraphernalia of junkyards, turning the shrapnel of painful memories into creative monuments of reconstruction.'[93] This tendency to work with found materials can be seen in other workshops on the African continent, and is a legacy I will explore more in Chapter 3 on Zambian workshops.

Pat Mautloa continues to create his works by assembling found materials, such as braziers used by the homeless to keep warm and urban signage, whilst using paint to transform these materials into works of art. The associations of black poverty that the objects hold are maintained and transferred into the artwork, whilst the artist's experimentation with colour and texture through the application of paint over layers the discarded objects with

[90] For further discussion on humanism and social realism in so-called Township art see, Berman, Esmé. 1993. *Painting in South Africa*. Johannesburg: Southern Book Publishers. P.247.
[91] Koloane, 1999b. P. 25.
[92] Personal Communication from Pat Mautloa, February 2013.
[93] Koloane, 1999b. P. 31.

a meshwork of fine art associations. In a society where black people were only allowed into an art gallery if accompanied by a white person, Mautloa's referencing of European modern art tropes, such as abstract expressionism, reveals part of the complex struggle the artists were working through. [94]



(Fig. 2.19) Kagiso Pat Mautloa, Braizer Series 1, 1999. Photograph and light box, 93 x 127 cm; (Fig. 2.20) Kagiso Pat Mautloa, Progress Wall, 1993, Metal, Wood, Canvas, Oil, Rivets, 143 x149 cm, Courtesy of Johannesburg Art Gallery

2.2.5. Assemblages: Workshops, Networks, Exhibitions And Materials

As described above, these artworks attest to the potential for collage and assemblage to reformulate and act upon dominant visual narratives. Assemblage, the bringing together of heterogeneous elements, has other possible resonances when thinking about artworks, workshops, exhibitions and networks. Workshops may be understood as assemblages of people, as indeed might a network. Understanding exhibition practice as an assemblage can highlight the actors that bring form and shape the assemblage, and indicate the potential that the bringing together of artworks can have in shifting thought and understanding.[95] As the Director of the South African National Gallery of Art, Raison Naidoo, writes 'there is no one clear narrative of history, so juxtapositions, multiple layers and narratives, and visual connections are the threads of the exhibition'.[96] Marcus and Saka suggest that the notion of 'assemblage' is a conceptual tool that emphasises emergence and

[94] ArtThrob. 1991 Issue 25. http://www.artthrob.co.za/99sept/reviews.html, accessed 3/12/2014.
[95] Harrison, 2011.
[96] Naidoo, Raison. *Pierneef to Gugulective*, Exhibition guide, pamphlet. Iziko National Gallery, Cape Town. p.2.

heterogeneity in the topic of enquiry and that it helps opens up an understanding of social structure beyond the stable states of much classical social theory.[97] Assemblages, they conclude, is a useful resource for understanding the 'imaginaries for the shifting relations and emergent conditions of spatially distributed objects of study in the contemporary period of so-called globalisation.'[98] Within the assemblage it is the relation between things that matters.[99] The relational notions of 'dialogue and exchange' have held a key role in the creation of many workshops, and furthered the concept of the Triangle network itself. The focus is on the power of the relational; the impact of dialogues between disperate things, be they people, artworks, places or materials. In the subsequent catalogues and the Triangle Network Handbook, much of the focus on the discourse is about the coming together of people and events to disrupt the norm and create change, be it in art practice, artistic ideas, personal or professional development (Albert, Antoniolli, Fray and Loder, 2007). Throughout this thesis I have argued that the bringing together of people, through workshops and a network, has brought about shifting relations, and that these movements help us understand and break down the difficult concepts of globalisation and contemporary art. Assemblages, as a catalyst for change, emphasises ideas of interruption and reconfiguration, as seen in the Thupelo workshop, Nhlengethewa's work and Naidoo's exhibition. These are important in the context of the new South Africa and the reconfiguration of art histories, art institutions and art practices.

[97] Marcus and Saka. p. 104.
[98] Ibid.
[99] Ibid.




(Fig. 2.21) Photograph of Kagiso Pat Mautloa holding a work by David Koloane at the Bag Factory in 1995; (Fig 2.22) David Koloane in Sam Nhlengethwa' studio at Bag Factory, with Collage from Nhlengethwa's mining series behind.

2.2.6. Bag Factory Today: Continuities And Changes

As in Mautloa's work, the link between the materiality of the artworks and the economic resources of the artist is also echoed in Uganda artist Benon Luytanda, who current holds a studio at the Bag factory through a Cassirer scholarship.[100] Luytaaya explained that he started working with collage as it was the only material he could find living on the streets of Kampala, Uganda (Fig. 2.24). By producing evocative self-portraits, his work captured the attention of a workshop selection committee, and later the Cassirer award committee for his studio at the Bag Factory. Another young artist, Blessing Ngobeni, also won the award by producing works with collage of found print media and paint. Ngobeni's images use a surrealist and highly abstracted approach to image-making that speak of political and social problems in the city. The two artists have a different approach to using collage and produce work that is very different in its form and content. However, both these young artists spoken of the vital work the Bag Factory continues to do in providing young artists the means of producing their artworks in a safe, focused and engaged space. Ngobeni in fact has made work about the impact to his mental capacities of the constant bombardment of noise and disruption that he faced when living and working in his old neighbourhood in

[100] This scholarship aids young artists from disadvantaged backgrounds by giving them the opportunity to have a studio at Bag Factory for a year, some maintenance grant, and participation in Thupelo workshops. It was set up in the memory of Reinhold Cassier, the late husband of world-renowned writer Nadine Gordimer who was a longstanding friend of Robert Loder.

Johannesburg (Fig. 2.23). For Ngobeni, it is not just the physical space that allows the production of the work, but the internal space to think and concentrate that the studios can also offer. This echo's Bill Ainslie and his understanding that 'An art workshop should be a place of quiet where one concentrates on the work, where distractions are eliminated, where on learns how to deflect that which inhibits creativity.'[101] Both Ngobeni and Luytanda expressed the huge benefit that the space, focus and support of other artists that the Bag Factory affords them.



(Fig. 2.23) 'Jozi Sirens II', Blessing Ngobeni, 2012, Mix Media Collage, Courtesy of the artist; 'Broken Dreams', (Fig. 2.24) Benon Lutaaya, 2012 Mix Media Collage, Courtesy of the artist.

Despite the lack of expense and the potential reconfiguration that collage work allows, there have been critiques of this technique for art making becoming generic in itself. The studios have seen a number of artists who are now well known and respected for making collages and assemblages, including Sam Nhlengethwa, Kay Hassan, Pat Mautloa, Blessing Ngobeni and Benon Lutaaya (Figs. 2.23, 2.24, & 2.25) . Although there are differences between the approaches each artists has to working with the medium, Ngobeni's surrealist-inspired work is drastically different from Lutaaya's portraits, the artists perhaps suffer from an increase diversification of materials now common in installations and other contemporary works.

[101] Bill Ainslie, quoted in '*10 Years at Greatmore Studios'*, pamphlet, 2008, p.18.

Director of the Bag Factory, Sara Hallat, pointed out that the studios have a reputation of working with these found materials, and some critics jib that they should be renamed the Collage Factory. Although I could not find a written reference for this particular criticism, in interviews with some artists and art professionals there was a sense that the institution and workshop had lost its relevance and failed to keep pace with the active South Africa art scene and the International artworld. Despite this, the gallery owners I spoke to affirmed their interest in the Bag Factory as an important site for emerging artists. [102]





(Fig. 2.25) Kay Hassan at work in his studio at Bag Factory in 1995, courtesy of Triangle Archive; (Fig.2.26) Benon Lutaaya in his studio at Bag Factory in 2012.

The Bag Factory is an unusual mix of generations of artists, with young artists such as Lutaaya working alongside veteran artists such as Koloane, Nlengethwa, and Mautloa. The studios mostly lead off from a central space, and the studio doors are most left open with artists freely exchanging with other artists. Within this context, support and guidance is available for early career artists, whilst new forms and ideas are encouraged by the more established generation. Whilst, as with Thupelo, one of the founding principles was to support young black artists there is also a concern to make sure the studios continue the tradition of creating a multi-racial working and learning environment. The studios were meant to be an ongoing venue for the

[102] Staff at Everard Read and other commercial galleries in Johannesburg told the author that it is was still important to key an eye on artists and events happening at the Bag Factory.

workshop concept. Unlike the Triangle model for workshops, where it is intended that artists lead and organise all arrangements and logistics, the Bag Factory has always maintained a range of arts administrators to run the place on behalf of an artist committee, allowing freedom for the artists to concentrate on making their artwork. As with the Gasworks, the building was originally bought by Robert Loder and, the once factory for making hessian bags, was acquired for the artists for a peppercorn rent. This arrangement, again like Gasworks in London, is about to change as the building is being offered for sale by Loder to the artists. Unlike Gasworks who have achieved a large proportion of the money to acquire the building, the Bag Factory is struggling to achieve the public and private sector grants required to secure the long-term future of the building. Funding can be a constant concern for the operation, and the current director affirms that private money is now more viable than relying on international or national agency grants. Thus, although the ethos of the institution is artist-led, with artists making up much of the board, the day-to-day running relies on arts administrators.

The physical space of the building, with fifteen studio spaces surround a large central space where large exhibitions can be held by resident artists or young curators, offers particular potentials for the institution aside from studios and residency spaces. Recently new programs and forms of residency programs have been piloted, and in February 2012 a Curatorial Intensive was held at the Bag Factory, run by Independent Curators International. Branching out into areas such as curatorial practice is not unique to this Bag Factory, and been piloted by other partners in the network such as at Vasl in Pakistan and Khoj in Delhi. Indeed, from my experiences in Zambia, it seems as crucial to support these kinds of industries that surround contemporary art, as the making of art itself. In the original Triangle workshop in New York the element of criticism was introduced by inviting local critics, such as Clement Greenberg, to come and talk to the artists about their work. In later workshops this has often been introduced through the idea of a walkabout, where each artists presents what he is working on to the group for critique. Whilst acknowledging that the workshops are not about producing finished pieces, Robert Loder emphasizes the importance of the Open Day for workshops. He states in a booklet for Greatmore Studios in Cape Town that, ‘this interaction

between artist and audiences is central to the Triangle Workshop Model.'[103] Thus it could be argued that being able to orchestrate critique and create opportunities for feedback to artists about their artworks, has always been a part of the network and its programs.

2.2.7. Still Important: Greatmore Studios, Cape Town and ongoing need

Whilst the studio spaces at Greatmore Studios in Cape Town were set up after the Bag Factory in 1998, they have recently been more closely associated with Thupelo, after the workshop shifted from Johannesburg in the early nineties. Whilst most of the workshops since 1991 have been run in and around Cape Town, in 2012 the workshop marked the twenty-year anniversary of the opening of Bag Factory by taking place in Johannesburg. The two studio buildings are associated, with artists sometimes holding residencies at each location and many members of the board being from the other studio building.

Greatmore studios is a small and more complicated space, being made up of two houses now linked together. Number 47 Greatmore Street was bought by Robert Loder, whilst Isky Gordon, another private donor, bought number 49. These houses are in Woodstock, an accessible area from around the peninsula. This is important, as Cape Town is still a very divided city and real estate prices often force black communities to live far outside the city centre. The studio layout is more complicated that Bag Factory and the rooms often lack the height and light of the Bag Factory. However, there is a communal area in the middle of the now unified building (Fig. 2.27), and a moderate exhibition space to one side. In a similar way to the Bag Factory, the director manages the day to day running, guided by a board made up of artists, often those associated with Thupelo and some whom have experience Triangle in New York. Greatmore Studios also owns a minibus (Fig. 2.28), which is useful in moving artists around the spread-out city and being able to engage in activates with township communities. Despite the similar foundations of both of these studios spaces, they have a very different feel

[103] Loder, Robert in '10 years at Greatmore Studios Cape Town.' 2008. Pamphlet, Triangle Archive.

and character, influenced by different cities in which they are situated and the different artists who have been involved over time.



(Fig. 2.27) Dathini Mzayiya holding a meeting in the communal space at Greatmore Studios;(Fig. 2.28) The Greatmore Studios Bus;(Fig. 2.29) Mark O'Donovan, current Director of Greatmore hanging Mzayiya's final exhibition in the gallery space at Greatmore Studios.

At the Greatmore studios in Cape Town, many of the artists still continue to attempt to negotiate the boundaries that continue to fragment South African society. Much of their collective and individual work, while exploring the legacies of colonialism and apartheid as well as the disappointment of democracy, confronts the economic crisis in South Africa. Ayanda Mabulu (Fig. 2.30) and Dathini Mzayiya particularly create work that is a postulation on the innocent, the marginalised and poor, through a confrontation of the idea that South Africa's economic crisis predates post-1994 and that democracy's policies have not engendered an eradication of the previous regime but rather veiled the reality of poverty through a smoke screen. These artists are making artworks that carry a political dimension, fully engaged with the contemporary struggles of the communities in which they grew up and still live. Mabulu also spoke of the injustices of the art system, despite the progress made by the early Thupelo artists with which he is familiar through their engagement with the ongoing workshops. Mzayiya spoke of the difficulty in having exhibitions and getting gallery representation, and thus spoke of the vital role Greatmore still plays in supporting these artists and altering the system which he still found racially unequal (Fig. 2.29).

Once again, the artwork itself reveals elements of the context in which the studio building and workshops operates. Mzayiya, whose period at Greatmore Studios finished in 2013, held his final exhibition in the galleries of the building (Fig. 2.29). The artist hung seven large, vigorous mix media

drawings of recent political issues, such as an image of Chris Mahlangu the Black farm worker imprisoned for killing white supremacist leader Eugene Terre'Blanche who was sentenced for murderer to life in prison in 2012 (Fig. 2.31). Accompanying the drawings at the opening of the show, was a performance by friends from the nearby township Khayelitsha, who sang a forgotten struggle song whilst passing handfuls of sand between them as they stood scattered throughout the crowd. These simple actions, set within the broader histories and contemporary struggles concerning real estate in the city, brought into the gallery the real frustrations of many young black people still struggling to find a place to live years after the struggle.

Both Mabulu and Mzayiya have also participated in many workshops, both Thupelo and others associated with Triangle Network and some residencies outside of this network. Their work is also mentioned on various online platforms & blogs, including the websites of Bag Factory and Greatmore Studios. Mzayiya's final exhibition 'Onder Die Reenboog Strale', or 'Under the Rainbow Rays', at Greatmore Studios was reviewed on the influential online portal, Art Throb, which stated, 'Mzayiya observes layers of racialised violence that mark everyday social and economic interactions. And he notices structural violence that is so normalized it is not regarded as worth noticing.'[104] This commentary relates back the arguments made by Richards early in this chapter, concerning the structuring of discourse through sites of appropriation, and the reproduction of cultural violence that enforces suppression. As in the early struggles of the initial Thupelo artists, these younger artists are today inhabiting and using studio spaces that begin to enable a restructuring of the contemporary art discourse in South Africa.

[104] http://www.artthrob.co.za/Galleries/Greatmore-Studios.aspx, accessed 2/6/2014.



(Fig. 2.30) Ayanda Mabulu working on 'Whores on the edge clinging on the testicle of oppression', 2013, in his studio at Greatmore Studios; (Fig. 2.31) Dathini Mzayiya's work,' Life - Chris Mahlangu', 2013.

2.3. Archiving Workshops And Writing Contemporary Art History

The above case studies outlined how artists connected with the workshop have produced artworks and texts that have contributed to a new and more inclusive art history being written in South Africa. Furthermore, I have shown how the studio spaces and workshops continue to have an important role creating space and opportunity for younger artists who may struggle to practice as artists without this support. With such a focus on the creation and disruption of prevalent discourses, it seems appropriate to include some self-reflection on the processes of writing and researching this thesis. It has been important for me not just to acknowledge the way in which artists are using, creating and manipulating the archive but the way in which new archives are formed which might aid future scholarship and therefore future art historical discourse. As set out in the introduction, I have considered what types of materials are held in one particular archive at Gasworks in London, how the workshops have been archived locally, and what archival material is accessible that may help a researcher understand the workshops beyond the recollection of participants.

As David Thomson discusses in relation to writing contemporary history, one of the greatest challenges to the writing of contemporary art history is the huge and daunting volume of potential material to handle.[105]

[105] Thomson, David. 1967. 'The Writing of Contemporary History'. *Journal of Contemporary History* 2:1. p.26

Whilst it is important to assess what material is recorded, in catalogues, publications, websites, etc, it can also be revealing to consider what information is absent. My own engagements with gaps in the archives held at Gasworks in London, pointed to the possible positive indications these absences might have. Three empty blue folders, marked Thupelo 1985/6, Thupelo 86/7 and Thupelo 87/8, indicated that the early material from South Africa was not held in the archive in London, leading to questions about why this is the case and what this means for research into Triangle. Robert Loder answered this query by explaining how little input he had in the early workshops, suggesting that most of the work was done by Bill Ainslie and David Koloane in South Africa who were self-sufficient in organising the workshop. As Loder confirms, this important absence in the London archive is evidence itself of the autonomy and independence that some of these initiatives had, particularly early ones that were initiated in a particularly organic way such as Thupelo. This might be contrasted with significant amounts of correspondence regarding later workshops, and particularly with regards to the studio buildings in which Robert Loder and Gasworks' employees had more involvement.

The absence of these files also led to an enquiry as to where one might find material on the early workshops. The Bag Factory in Johannesburg would seem the most likely place, although Loder indicated that a former coordinator of the workshop took many of the early records when she left the organisation following a disagreement with the board. The personal commitment made by the coordinators often leading to the archives remaining with the individual rather than the organisation. Again this story suggests the instability and volatility of such an archive, being shaped by individuals and events. Jill Trapler in Cape Town holds some of Bill Ainslie's archive from the Johannesburg Art foundation, as she is related to him and continues to work as a board member for the Thupelo workshop, Bag Factory and Greatmore studios. Yet even tracking down back issues of workshop catalogues was more problematic than it might have been. The nature of the archive for contemporary art is that it is often still in private hands, not particularly well organised, and can be scattered between institutions and people. The process of looking through archival documents reveals a very particular type

of knowledge, one that can be contrasted with research made through the interview and observational processes. A letter between Ainslie and Loder can confirm the details of the search for studio buildings, giving clarity to the more general narratives told years after the event.

A complete archive of workshops associated with the Triangle Network is potentially spread across many places, given the nature of this network of peoples and places. It has highlighted to me that the material available in London can only tell one story of how these workshops came about, and that this narrative is one particularly linked to Robert Loder. Again, this raises the question of how to deal with the role of particular individuals within the network whilst retaining a focus on the whole, as an assemblage of many people, places and events, and as a network of relations and events.

In South Africa, as indicated in the concept of the exhibition for the South African Pavillion in the 55th Venice Biennale (Maart, 2013), there is a 'renewed and invigorating focus on how and why histories continue to impact on the world today. To do this, contemporary artists are turning to the archive as the repository of these histories.'[106] I will also explore how this might also be said for other nations such as Zambia in Chapter 3. The works by Nhlengethwa and Koloane were included in an exhibition specifically for the way they address and commented on the idea of archives, memory and history. However, I have also argued that their involvement in creating workshops and studio buildings have also contributed to the new potentialities for building of archives and exhibition catalogues for a new generation of artists, curators and writers to draw on.

2.4. Translating a Concept: Workshops in Neighbouring Southern African countries between 1988-1991

I shall further explore related concerns regarding archives and art writing in later chapters, but leaving the issue for a moment I shall conclude this chapter with a brief consideration of two other workshops that were instigated in southern Africa soon after the Thupelo workshop. The rest of this chapter is drawn purely from information held in the archive at Gasworks, a

[106] Maart, Brenton, ed. 2013. *Imaginary Fact: Contemporary South African Art and the Archive*, exhibition catalogue. Grahamstown: National Arts Festival. p.10.

few publications from workshops, and interviews with Anna Kindersley, Robert Loder and selected artists. Elspeth Court, a British academic, attended the workshop in Zimbabwe and wrote about her experience in the academic journal, African Arts.[107] These case studies naturally offer less depth of analysis than the above discussion of Thupelo and South African studio spaces, but must be considered here for their role in establishing a wider network of workshops in the region and to offer some comparison for Thupelo and later examples of workshops in this thesis. I shall show how workshops in Botswana and Zimbabwe were frequented by artists from Southern African countries and a few artists connected to Triangle, upstate New York, and thus how their establishment helped to create a sense of mobility for artists and a network of workshops in Southern Africa.

2.4.1. Establishing Links and Translating the Workshop Idea to New Contexts

As outlined in Chapter 2, a key feature of the first Triangle workshop was bringing artists together from three different nations. However, as discussed above, for political and financial reasons the early Thupelo workshops were restricted from inviting artists from outside the country and the only international artist to attend the full two-weeks was Peter Bradley in 1985. However, in 1988, Willard Boepple visited the Thupelo workshop for a few days at the end, as he was in transit in South Africa on his way to attend the first workshop in Zimbabwe. Boepple is a sculptor, and had known Anthony Caro from the period he taught in Bennington and the various subsequent visits Caro made to New York. Boepple has been a long-time supporter of the workshops and chaired the Triangle Arts Association for twenty years. He has participated in many workshops including: Triangle in 1987, 1992 and 1993; Pachipamwe 1988 in Zimbabwe; Thapong 1989 in Botswana; Xayamaca 1993 in Jamaica; Pamoja 1995 in the UK; and Wasanii 1997 in Kenya. Boepple's website reveals that much of this travel was financially supported through awards by the 'United States Department of

[107] Court, Elspeth. 1992. 'Pachipamwe II: The Avant Garde in Africa?'. *African Arts*. 25(1). Pp.38-49.

State Information' and the British Council in America.[108] On the Triangle Arts Association website Boepple is credited as helping 'to replicate [the workshop] in countries all over the world.'[109] The idea that the workshop is 'replicated', particularly by an American abstract artists travelling abroad, must be critically examined in light of the criticism of American Cultural Imperialism that were levelled at Thupelo, as discussed earlier in this chapter. The network has striven to maintain that the workshops spread and grew in an organic and locally-led manner, with the workshop adapting the model and ideas of the workshops for the specific context of each location and time-period.

As described above, Thupelo was very much organised and led by South African artists, in particular the founders Bill Ainslie and David Koloane. Both these artists also helped to carry the ideas and experience of the workshops, both Triangle and Thupelo, to the first Pachipamwe in Zimbabwe in 1988. The following year Helen Sebidi also attended from South Africa to share her experience and enthusiasm for the workshop with participant artists from Zimbabwe. Ainslie had existing links with Zimbabwe, through a period spent teaching art at the Cyrene Mission in the early 1960s and consequently, the second and third Pachipamwe workshops were held there. The Cyrene Mission had historical significance as the place where, in 1939, painting and sculpture were first introduced by Canon Paterson to black Africans in secondary education, in this region.[110] Further links through Bill Ainslie include Veryan Edwards, an artist from Botswana, who attended life-drawing classes at the Johannesburg Art Foundation in 1873. Edwards moved to Botswana in 1980, by regularly visited Bill and Fieke Ainslie on return visits to Johannesburg. Ainslie talked to Edwards in depth about the International Workshops and suggested that Botswana would be a very good location for a workshop, given it had less political problems.[111] Ainslie put her in touch with Robert Loder who encouraged Edwards to attend the second Pachipamwe workshop in 1989. She established the Thapong workshop in Botswana in

[108] http://www.willardboepple.com/willardboepple.com/Bio_and__Exhibitions.html accessed on 30/07/2013.
[109] http://triangleworkshop.org/2012/03/willard-boepple-workshops-87-91-92-new-sculpture/
[110] Court, 1992. p.38.
[111] Personal Communication from Veryan Edwards. 27/07/2014.

same year along, the model of Triangle, Thupelo and Pachipamwe.[112] Thus, by 1989, in addition to the existing opportunity for a few South African artists to attend Triangle in upstate New York, the combination of these three workshops helped to facilitate and encourage artists from South Africa, Zimbabwe and Botswana to meet and work together through participating in workshops within the region.

Movement and collaboration between artists in these southern African countries was not unusual during the 1970s and 1980s, particular in connection to the anti-apartheid movement and regional political struggles for independence. Botswana in particular provided refuge for many artists from South Africa, Namibia, and Zimbabwe, and fostered support for the liberation struggle through art, as exemplified by a collective of local and refugee artists called the Medu art ensemble.[113] This collective, particularly South African artists Thamsanqa 'Thami' Mnyele and Philip Segola, initiated the landmark 'Culture and Resistance' festival, held in Botswana in 1982.[114] Many of the artists who later founded Thupelo attended this festival, where activists aligned to the African National Congress disseminated a call for 'cultural workers' to use art as a 'weapon of struggle'.[115] Thami Mnyele was later targeted and killed in a raid by South Africa Defence force commandos in Gaborone on Jun 14th 1985, alongside 11 other people. Koloane writes of this loss and the impact of blanket bans imposed on leaders and followers of the ANC during the 1960s; how this forced them 'to operate in sympathetic neighbouring countries or overseas'.[116] The festival is just one example of the regional solidarity for artists in the fight against apartheid. As Botswana artists Modirwa Kekwaletswe suggests, these sorts of events were important precursors to establishing a network of workshops in the region, contextualising the support from South African, Botswana, and Zimbabwe as artists attended neighbouring workshops.[117]

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[112] Edwards, Veryan, ed. 2011. *Art Botswana: Thapong 1989-2011*. Gaborone: Thapong Visual Arts Centre. p.21.
[113] Kekwaletswe, Modirwa. 2011. 'Precursors to Thapong'. In: Edwards, 2011. p.24.
[114] Ibid. Also see Déliss, 1995, p.294.
[115] Peffer, 2009. Chapter 4.
[116] Koloane, 1999. p.323.
[117] Kekwaletswe, Modirwa. 2011.. p.24.

2.4.2. 'We come together': Pachipamwe International Artist Workshop in Zimbabwe

The workshop in Zimbabwe was called Pachipamwe, meaning 'We Come Together' in Shona.[118] It was set up in 1988 through the suggestion of Robert Loder who had briefly worked in the country during the seventies and knew artists there, including Pat Pearce and Diana Mitchell who gained support of other local artists such as Tapfuma Gutsa, helped get the workshop off the ground. Thus, unlike Thupelo, this workshop was organised by artists who had not attended Triangle workshops in Upstate New York and was encouraged, influenced and supported more directly by Loder. Indeed Loder contributed financially to the project, using an Anglo American pension that he could no longer take out of the country. Zimbabwe had experienced years of violence since its independence in 1980, and only a year before the first workshop the 1987 Unity Accord was signed as an official end of dissident violence.

Elspeth Court, an Anthropologist who attended the second workshop and subsequently wrote an article in *African Arts Journal,* argues that the workshop was embraced and was a success because artists in Zimbabwe were already familiar with the concept of working together and learning from other artists in a workshop setting.[119] As discussed in relation to Thupelo, this suggests that the incorporation of the idea is very much dependant on the precedents and pre-existing frameworks for art production in the country. This point is made by Zijlmans and van Damme (2008) in their introduction to the concept of 'Interculturalization in Art', in particular their suggestions for conceptualising artistic exchanges between disparate contexts. They argue that three elements need investigation; the preconditions, including conditions of availability and receptivity; the agency of individuals, particularly their motivations and actions; and the resulting products, both the observable influences and the later impact and role of the objects.[120] It is beyond the

[118] Court, Elspeth. 1992. 'Pachipamwe II: The Avant Garde in Africa?'. *African Arts*. 25(1). Pp.38-49.
[119] Ibid. p.38.
[120] Zijlmans, Kitty and Wilfred van Damme, eds. 2008. *World Art Studies: Exploring concepts and approaches*. Amsterdam: Valiz. P. 377.

scope of this chapter to enter into an in-depth discussion of all of these aspects relating to the Zimbabwe workshop, but as attempted in relation to Thupelo, I aim to explore elements of the preconditions, individual agency and the objects, as they relate to the artistic exchange experienced at the workshop.

Court's attention to the receptivity of the workshop concept in Zimbabwe fits with Ziljman and van Damme's suggested model for analysis. Furthermore, early exploration of the motivations for Triangle workshop made clear that a key aim was to stimulate artistic exchange, and thus it could be argued that the workshop model was created in order to create these 'conditions of availability and receptivity'. Court explains the differences between the Triangle model for a workshop and previous workshops happening in Zimbabwe, noting it was unique that; the artists go away together to a new place for a fixed period of time; that the artists were so diverse in their educational and national backgrounds; and that the workshop was not ';led' by any one artist in particular.[121] Assembling artists in one place for a fixed period opens up the opportunity for dialogue and exchange. The heterogeneity of the artists, creates the opportunity for artists to see and experience other ways of working and thinking about art. The non-hierarchical approach encourages the exchanges to happen organically and work in many directions between all of the artists.

However, following the model set out by Ziljmans and van Damme, the agency of the artists involved is also fundamental, and an assessment of the motivations and actions that drive the participation of artist in the workshops must also be considered. Zijlmans and van Damme suggest factors that may motivate the incorporation of external elements both by artists in their work and within wider networks of patrons and audiences; these include religion, politics, economic, and social considerations.[122] These motivations can be hard to distinguish beyond general enthusiasm for supporting artists and generating an artistic event. Pat Pearce is quoted as being motivated to stimulate the Zimbabwean art scene after the political turmoil, in her opinion,

[121] Court. 1992. p. 39.
[122] Zijlmans and van Damme, 2008. p. 379.

had left it isolated and stagnant.[123] Artists from abroad, such as Willard Boepple, David Koloane and Sokari Douglas Camp, may each have had different motivations for attending the workshops.

2.4.3. Thapong International Artist Workshop Botswana

As was the case for Thupelo and Pachipamwe, the organisers of the workshop in Botswana chose a name for the workshop from the national language of the country; a word that would encapsulate the idea of 'coming together'. 'Makgatlhanela thapong' is a Setswana expression for 'the coming together of people for the common purpose' and was suggested by artists Stephen Mogotsi as a suitable name for the workshop.[124] Edwards comments that this 'underlines one of the purposes of the workshops, which is to bring together artists of every conceivable difference within the common humanity of art'.[125] The Thapong workshop has sort to achieve this aim not only by bringing artists from abroad to Botswana, but also by including a variety of artists from within the country. For example, in 1991 and 1992 the workshops included Dada Xwexae Qgam and Qumao Nxuku, from the Ghanzi district of West Botswana. These women artists had been involved with the Kuru Art project, which aimed to encourage 'Contemporary SAN artists' to develop 'their own voice' and create awareness to help to conserve their cultural traditions for local and international audiences.[126]

Robert Loder endorsed the workshop as part of the Triangle Arts Trust which, as Edwards recounts, was important for gaining support from local support and patrons including Botswana National Museum, Monuments and Art Gallery, Swedish International Development Association, United States Information Service, British Council, Shell Oil, etc.[127] Furthermore, Loder's growing network of artists interested in and connected to the workshops provided many of the international participants for the first Thapong workshops. Over the first four years of the workshop, many of the international participants were from other Southern African countries,

[123] Albert , Antoniolli, Fray and Loder, ed., 2007.
[124] Edwards, 2011. p.21.
[125] Ibid. p.22.
[126] http://www.kuruart.com/about.php, accessed 30/07/2014.
[127] Edwards, 2011.p.21.

particularly South Africa and Zimbabwe. Participants including Bongi Dhlomo-Mautloa (worked as co-ordinator for some of the Thupelo workshops in the late 1980s), Lionel Davis (an active participant of Thupelo based in Cape Town who attended Triangle in Upstate New York in 1987), Sholto Ainslie (Son of Bill Ainslie), Tapfuma Gutsa (co-ordinator of Pachipamwe which started a year before Thapong), Rashid Jogee, Stephen Williams (founding committee of Thapong). Participants from the USA, UK and Canada were mostly artists who had previously participated in Triangle workshops; Willard Boepple (participated in Triangle in 1987, 1992 & 1993, and Pachipamwe in 1988, among many other workshops), Mali Morris (participated in Triangle 1983), Clay Ellis (participated in Triangle 1982,1987, 1990, Triangle Barcelona, Hardingham and Marseilles), Joseph Scorselo (Triangle 1985), and Robert Christie (Triangle 1990).

In 1990 Mali Morris, a British abstract painter, attended the Thapong workshop. With a focus on how colour works pictorially and perceptually, and how painting evolve in relation to one's experience in the world, Morris is firmly rooted in a modernist tradition of painting in the UK and is now a member of the Royal Academy of Arts. She recalled the, 'anxiety mixed with excitement, hard work and wild conviviality: it is nothing like my normal practice of solitary painting at my own pace, but much is learned in unexpected ways. It was pretty intense the Thapong workshops.'[128] This type of response is not an unusual reflection on the experience of the workshop. As mentioned in the previous chapter, John Gibbons reflection on the 1984 Triangle workshop also commented on the isolated experience of working in the studio in comparison to the workshop setting.

In her account of Thapong in the 2011 publication Art in Botswana: Thapong 1989-2011',[129] Morris also emphasised the non-hierarchical aspect to the Triangle workshop model. She recalls, 'I remember feeling that there should not be any hierarchy, no 'group leaders', we were all learning from each other, whatever our previous experience.'[130] This sensitive approach to working with artists from different backgrounds is something that selectors for

[128] Morris, Mali. 2011. In: Edwards, 2011. p.60-61.
[129] Edwards, 2011.
[130] Morris, 2011. p.60.

the workshop continue to consider, and I shall come back to this point in my discussion of the 2013 Insaka workshop in Zambia in Chapter 3. Finally, Morris' also commented on her shock as to the lack of materials available to artists in Botswana compared to the USA or Europe, despite her identification of considerable talent in the artists form the region. As outlined in the previous chapter, Caro advocated the use of 'found materials', although mostly working in 'found' steel for his sculptures. As discussed above in relation to the work of Tapfuma Gutsa, some artists' practice is more easily adapted to working with 'found materials', whilst other approaches to art making might find a lack of materials a major obstacle to producing high quality work. Having discussed this issue in relation to Thupelo and Bag Factory, I shall again return to this issue of materials for making art again in Chapter 3 in relation to Zambian workshops.

2.5. Legacies in Southern Africa

From these early beginnings, the workshop idea soon spread further afield, particularly in Southern and Eastern Africa. In Chapter 3 the history of the workshop in Zambia, from its inception in 1993, will be explored further. There are several southern African workshop with remarkable and interesting stories that I have not had capacity to explore in this thesis. Ujamaa workshop, for example, took place in Mozambique in 1991 and 1992 despite a civil war in the country between the government forces and South Africa-backed Renamo rebel group. Loder notes the workshops took place outside Maputo, where at night during the workshops the artists could hear gun-fire.[131] The Tulipamwe workshopin Namibia, Tulipamwe also meaning 'we come together', started in 1994 and ran 10 annual workshops under the strong leadership of artist, Hercules Viljoen, who attended the Pamoja workshop that I spoke of in Chapter 1. Towards the end of the decade, workshops began in East Africa, which soon became a central hub for developing a regional network in Africa.

The Wasanni workshop in Kenya started in 1997, led by Robert Burnett who later worked for the Ford Foundation in Africa and helped secure large grants for a communications network to connect the workshops in Africa and

[131] Loder, Robert. In: Savage, 2014. p. 244.

develop websites for the workshops. I shall explain the impact of this in relation to the workshop in Zambia in Chapter 3. Other workshops set-up at the same time included; the Ngoma workshop in Uganda in 1998; the Aftershave workshop, Nigeria in 1999; and the Rafiki workshop in Tanzania in 2001. As explained in Chapter 1, the Tenq workshop happened in Sengal in 1994 as part of Africa 95, but was not sustained due to a lack of local support.

Later workshops happened in West and North Africa and the Indian Ocean including; SanSa workshop in Ghana in 2004; Partage workshop in Mauritius in 2004; the Wasala workshop in Egypt in 2003 and the Abro workshops in Ethiopia which started in 2008. This growth of workshops allowed for increasing numbers of Africa artists to attend workshops on the continent, which in turn strengthened the Network and initiated new workshops. In Chapter 3 I shall discuss how this has changed in recent years, with a declining number of workshops despite many artists still committed to and interested in the phenonema.

Conclusion

The Thupelo workshop has important significance to Contemporary Art History in South Africa, for the Triangle Network and for thesis for a number of reasons. David Koloane used his experiences of travelling to attend international workshops, as well as studying and working in London, to develop ideas and convictions to generate new initiatives to support and encourage artists. The particular political tensions and racial difficulties in South Africa make the notion of dialogue and empowerment of artists particularly compelling. The deployment of collective artist action resonates with the utilization of artist-led initiatives for progressing the political struggles of female and black artists in 1970s New York (Ault, 2002). Furthermore, the importance placed on writing narratives about these collective artistic actions, in order generate new art histories, is equally comparable (Ault, 2002; Koloane, 1990, 1995, 1999). These networks and assemblages, created by artists as efforts towards enablement and authorization, are the very point at which new contemporary art histories emerge and can be envisioned. Without such artist-led structures willing and open to international dialogue and

exchange, the notion of international art and contemporary global art histories would not be possible.

The remarkable achievements of the artists that initiated and participated in the Thupelo workshop has unquestionably encouraged and inspired many artists across the world to take their own steps towards breaking away from the status quo by creating self-organised arts initiatives that are focused on the exchange of ideas and dialogue. In Chapter 4 I expand on how this occurred in South Asia through contact with the Triangle Arts Trust and the workshops in Africa. Whilst this chapter has outlined the necessity of more permanent spaces for artists to create new work and be supported, the chapter has also outlined how the workshop model was particular apt for translation into different countries and contexts. It has also reflected how the workshop has prompted new spaces and new programs, and has the potential to generate new approaches to exhibition making (Déliss, 1995) and art-writing (Koloane, 1998, 1999: Deepwell, 1998). The chapter has also considered the role of a workshop to stimulate change in artistic practices and professions, through case studies of individual artists and particular artworks. This close reading of artworks in relation to the narratives of the workshops can be revealing and useful. Chapter 3 will develop these themes in relation to a contemporary experience of a workshop in Zambia and deliver a more critical reading of the workshop model.

Chapter 3

3. A Place to Gather: Insaka International Artist Workshops, Zambia

Introduction

I have explored parts of the historical narratives of the workshop in South Africa, Zimbabwe and Botswana in the previous chapter, and next wish to provide some insight and analysis of the history of the workshop in Zambia. This will give background context to my experience of the Insaka International Artist Workshop in 2013. During the period of my research very few workshops were being organized. This was the result of many factors that include a reduction in the availability of international funding, fatigue of some coordinators, new initiatives replacing the workshop model, and changes in leadership and personnel at Triangle Network. Nevertheless, my attendance at a workshop seemed pivotal for clarifying an understanding of the workshops and their role into the development of the network and its current dynamic.[1]

Within the narrowed-down research field of Southern Africa and South Asia, the Insaka workshop in Zambia held a workshop that fitted with my research timetable. Furthermore, Zambia is a good example of one of the Southern African countries where an early workshop was held that was based on the Triangle model, with the Mbile International Artists' Workshop starting in 1993 with specific support from Robert Loder and Anna Kindersley. This chapter explores the history of the workshop in Zambia, changes over time, and its contemporary relevance for artists in Zambia, from Africa and further afield. This chapter will explore issues of regionalism and connectivity within Africa, through historical and contemporary examples of workshops. I have included some anecdotal relay of my own experiences at the workshop in order to reveal traces of artistic exchanges, responses to location, and cosmopolitan dialogues that occurred in the small details of everyday life during the workshop (Papastergiadis, 2007). Furthermore, I will describe the workshop I attended through an exploration of how human and non-human

[1] Artists in South Africa, particularly Jill Trapler and Pat Mautloa, impressed on me that it was vital that I should attend and experience a workshop, and that this should inform the research for the thesis.

entities impacted on each other, with heterogeneous variables that made up the assemblage including elements of the natural and social environment, the materials and artworks, and the idea or art practices discussed. The chapter will also reflect on the relationship between the workshops and art writing in Zambia, and how new programs might be envisaged to respond to local needs. This leads to a discussion of the potential difficulties of artistic dialogue given the inequalities in educational experiences and associated differing understandings of what art might be.

3.1. Workshop background and network connections

As Chapter 2 explored, the initiation of workshops in southern Africa are connected through preexisting networks of artists and curators in the region, and were often initiated by one or two artists who believe in the workshop's potential in their own country. The adoption of the model for the workshops across many countries in southern Africa shows a particular resonance for the workshop in Southern Africa, and an emphasis on artistic exchange regionally and internationally. This case study from Zambia provides further insight into these dynamics historically from the 1990s and presently, whilst offering another example of the way artists have initiated workshops in order to stimulate, connect, and change a local art-scene. The chapter will also consider what opportunities have emerged as a consequence of the workshop, and how it has created change within the Zambian art-scene.

3.1.1. History of the workshop in Zambia

The history of the workshop in Zambia is connected to the histories of the workshops in many other Southern Africa countries. As I have discussed in chapters 1 & 2, a rough chronology of the first workshops would trace the spread of the idea and the consequential start-up of workshops from Triangle in New York in 1982, to Thupelo in South Africa in 1986, to Pachipamwe in Zimbabwe in 1988, to Thapong in Botswana in 1989, to Ujamaa in Mozambique in 1991, to Mbile in Zambia in 1993. I have explored some of the history of the Southern African workshops in my previous chapter, particularly Pachipamwe and Thapong, but here I wish to emphasise their importance in relation to establishing the Mbile workshop in Zambia.

Prior to their participation in Mbile 1993, artists from Zambia were invited to attend workshops in Southern Africa. These included Friday Tembo, Adam Mwansa, Patrick Mweemba, Godfrey Setti, Lawrence Yombwe, and Shadreck Simukanga, gained their experience of a workshop either from Thapong in Botswana, Pachipamwe in Zimbabwe, or Shave in UK. The Thupelo workshop in South Africa did not run between 1991 and 1995, which goes some way to explain the lack of participation of Zambian artists in that previously established workshop. This pattern of inviting artists to experience the workshop before they then organise one back in their own country, was often repeated in relation to the estbalishing of many of the workshops across the world, and followed the precedent set by Bill Ainslie and David Kolane for founding Thupelo.

Godfrey Setti, a painter from Zambia, attended Pachipamwe in 1992 and there met Anna Kindersley, who had been in Zimbabwe helping the artists Tapfuma Gutsa and Berry Bickle organise the workshop. Setti invited Kindersley to help organise a workshop in Zambia the following year, and this prompted Kindersley to meet Robert Loder when she was back in London. This started a crucial collegial partnership that was to help establish the Triangle Arts Trust and later Gasworks in London.

Kindersley reflects on the difficulties of communication within Zambia and the region at the time, suggesting that much organizing had to be done by traveling to see people on rough roads by car, because telephones and faxes were still not prevalent.[2] As the archive reveals, even sending faxes between Zambia and Zimbabwe to invite regional artists was not always easy. This reiterates the remarkable achievements of these early workshops, in an era before mobility and communication had been rapidly improved.

The above chronology shows how the workshop idea, and therefore the network, grew and spread from the USA to Southern African countries and the UK. This early manifestation in Africa is explained in part by the connection and interests both Kindersley and Loder had with the continent. Loder lived for many years in South Africa working for Anglo-American but also lived for short periods in both Zambia and Zimbabwe in the 1960s and

[2] Personal Communication from Anna Kindersley, June 2012.

1970s. Many of the artists involved in the early African workshops have works in the collection of Robert Loder, and, as a result, have been exhibited and written about in various catalogue texts (Picton, 1997; Picton and law, 2000; Picton, Loder and Court, 2002; Picton and Murray, 20004) and many have been recently interviewed for a publication by Polly Savage.[3] Thus, Zambia as a case study is helpful for further understanding of the exchanges with the USA/UK and Southern Africa over a twenty-year period, and the critical role played by Robert Loder and Anna Kindersley in establishing the Triangle Arts Trust.

3.1.2. Mbile International Artist Workshop



(Fig. 3.1) 'Let us Work', painting produced by Adam Mwansa at the Mbile 1993 workshop: (Fig. 3.2) Adam Mwansa at work on another painting called 'Playing Children'. Photographs Courtesy of Triangle Network Archive

Insaka International Artist Workshop was founded in 2003, out of the ashes of the Mbile workshop which ended in 1998. 'Mbile' is a Bemba term for a village call; a request for people to come together and help work on a project. As many of the names of the workshops, it encapsulates the collective idea of the workshop through an indigenous language. This indicates a dialogue with local cultures, local histories and points towards a repositioning of the idea for the workshop on local terms. A similar repositioning occurred in much of the work produced in these early workshops; it combined oil and acrylic painting and abstract stone and metal sculpture with local themes and contemporary issues. For example, as shown in the figures above, Adam Mwansa explored issues related to the Zambian 'food for work' program through his painting 'Let Us Work' (Fig. 3.1). The

[3] Savage, 2014.

programme was contentious, and often commented on in the Zambia Media at the time, as it offered international food aid to the poorest citizens in return for labour building roads and public projects. The paintings Mwansa made at the workshop, however, are highly stylised with painterly expressionistic marks masking the loosely portrayed figures (Fig. 3.2). The works combine figurative and abstract qualities in a similar way to David Kolane, whose work I have analysed in the previous chapter.

The Mbile workshop was held at Eagles Nest, Siavonga, from 1993 to 1998. Over 50 artists from Zambia participated in the Mbile workshop during this period, with 14 of the artists also attending workshops in other parts of Africa, and with 3 artists also travelling to the UK (Fig. 3.3). Furthermore, 50 international artists travelled to Zambia to participate from Botswana, Canada, China, Union of the Comores, Equatorial Guinea**,** Finland, Gabon, India, Kenya, Mozambique, Namibia, Norway, Papua New Guinea, South Africa, Uganda, UK, Zimbabwe. Half of the international visitors were from other parts of Africa, most of whom had attended their local workshop already or were about to initiate a new workshop. The impact of the workshops can be most directly traced in this way, with the workshop-idea being taken up and instigated in new contexts. For example, PS Ladi from India attended Mbile in 1995, and was on the founding committee of the Khoj workshop in India as I shall explore in Chapter 4.

Many of the European artists were supported through donations by local embassies, particularly those of Norway and Finland who have contributed significantly to arts in Zambia over the last twenty years (Fig. 3.4). This indicates some of the pragmatics that can shape and determine the selection of particular artists, as funders lay particular demands on which artists are chosen to participate.



(Fig. 3.3) Zenzele Chulu at Mbile Workshop 1997 (Fig. 3.4) Isomaki Ahti from Finland at Mbile 1997. Photographs Courtesy of Triangle Network Archive

The sheer volume of international artist-exchange was groundbreaking in Zambia at the time, and it offered artists the opportunity for more exposure to art from both across the region and the world. The impact of this is discernable in the attitudes and experiences of artists from Zambia. Zenzele Chulu for example, after attending an Mbile workshop in 1997 has since prioritized an engagement with international artists through travel to other workshops and later establishing and running the Insaka workshop in Zambia (fig. 3.3). He spoke of his exposure to performance and installation art through meeting other artists at workshops, and explained that developing work of this kind was hindered by conservative tastes for painting and sculpture within the art market in Zambia.[4]

Despite the unique opportunities the workshop brought, Mbile ended in 1999 through a combination of coordinator exhaustion and disagreements between different personalities on the committee over potential future directions for the workshop. As was the case in Zimbabwe, there was an issue of sustainability and longevity of the workshops. It might be argued that this is an inherent danger in such a loose, voluntary and unstructured organisation, particularly when it is reliant on donations and external funding. This can create a huge burden on the artist-organiser. This may also related to the ongoing tension for artist-led initiatives, where the artists are drawn back to focus on their own art making rather than acting as a facilitator. Unlike Thupelo and Thapong, the Mbile workshops in Zambia did not develop into a more permanent space through the creation of studio spaces and a

[4] Personal communication from Zenzele Chulu comm. August 2013.

diversification of programs. However, the workshop had been hugely popular with artists and many still felt a sense of urgency for such an art initiative.

3.2. Insaka International Artist Workshop

Zenzele Chulu, an abstract and landscape painter, was one of these artists who felt the ongoing need for an international workshop. Following his first experience of Mbile workshop in 1997, he attended the Thapong workshop in Botswana in 2001. Vincentio Phiri, himself also an abstract painter, had participated in the Mbile workshops in 1995, 1997 and 1998, additionally travelling to Namibia for the Tulipamwe workshop in 1997 and to Uganda for the Ngoma workshop in 1998. With the enthusiasm for the workshop gained from these experiences, Chulu and Phiri participated in the Triangle-led Communication Program in Africa, which, with support from a Ford Foundation grant gained by Triangle Art Trust, delivered IT-skills workshops to artists connected to the network. Phiri explained that the beginnings of the newly named Insaka workshop in Zambia, came about by designing a website.



(Fig. 3.5) A traditional Insaka-shaped structured created as part of the Maramba Cultural Village, Livingstone; (Fig. 3.6) Henry Tayali Centre in Lusaka with Insaka vehicle outside.

'Insaka' is a Bemba word meaning 'a place to gather', from the verb *isa* meaning 'come together', echoing the meaning of the Pachipamwe workshop in Zimbabwe. An 'Insaka' is a vernacular architectural structure that provides shade and acts as a communal meeting space in many Zambian villages (Fig. 3.5). Phiri believes the website has been instrumental in sustaining and cementing Insaka as a more professional organisation although Chulu, the principle co-ordinator of Insaka, has ambitions that the

organisation will one day have a permanent physical home. The website acts as a place to gather information, make the artists more visible, create possible opportunities for interaction, and allow for better archiving of the workshops and other activities undertaken. The website acts a structure that contributes to the reification of the workshop on the Internet, which is important because the workshop does not have its own building. The artists currently run the workshop from the Henry Tayali Visual Arts Centre at the Showground in Lusaka, which is run by the Visual Arts Council (Fig. 3.6). Like at Greatmore, Insaka also has a vehicle, which is useful for airport runs, moving artworks, and organizing funding and logistics for the workshop (Fig. 3.6).

The ongoing belief in the usefulness of the workshop for local artists is emphasised by Chulu in the Triangle handbook, which is itself another source of visibility. He writes, 'it plays an important role for mid-career artists' whilst 'sometimes reviving creative opportunities for veteran local and international artists'.[5] Insaka has also allowed a younger generation of artists to find their voice, grow and cement their careers. Like Mbile and the other workshops in Southern Africa, Insaka has created the opportunity for artists in Zambia to gain exposure to the work and ideas of artists from Zambia, other parts of Africa and around the world through organizing workshop in Zambia. However, the concentration and volume of exchange-opportunities that were possible through the Mbile workshop, far outstrip those available to the Insaka workshop. On reflection, one can see how the artists associated with Mbile benefited from a period of initiation and growth of the workshop idea and the network itself, particularly in Africa throughout the 1990s. The current reduction is in part due to a decrease in the number of workshops happening within the Triangle Network, and thus a subsequent lack of opportunity to travel and experience of other workshops. There is also a reduction in international funding to make this mobility possible, such as Ford Foundation and other grants. Despite this, the workshop does continue to create a point of connection with other artist-initiatives within the Triangle Network and beyond.

[5] Albert, Antoniolli, Fray, and Loder. 2007.

Since the development of the workshops in the 1990s, new means of being connected and gaining greater exposure are being found. One sense of connection was recently demonstrated in the '*Art Spaces Directory*', part of the 2012 New Museum Triennial, which included Insaka as one of over 400 independent spaces from 96 countries. Belonging to the Triangle Network gave Insaka visibility for this New York based project, which in turn has given further visibility for the organisation in the form of inclusion into the directory, which takes the form of a large published volume and website.[6] The New Museum project is part of a growing recognition of the importance of small-scale artist-led initiatives for contemporary art across the world. It is often these small initiatives that fed into the rapidly globalising art market and curatorial interest in artists from across the world.

Being a point of connection for artists, dealers, writers and curators, is often what sustains these workshops and helps them develop other programs and into permanent spaces. In her essay '*Contemporaneity as Points of Connection*', Zdenka Badovinac argues that participation via connection and exchange is what defines contemporaneity and what gives artists the opportunity to serve local needs whilst entering as equals into dialogue with other spaces.[7] The notion of equality in dialogues is important, and I shall critically explore this later in the chapter in relation to educational experiences available to the artists in Zambia. These exchanges help artists understand the ideas and concerns of other artists, which can in turn inspire them to develop their work in new directions. Stary Mwaba, an artist on the selection committee for Insaka, explained how his work became more conceptual and installation-based (Fig. 3.7), following his residencies at Braizers Workshops, UK in 2005; Caribbean Contemporary Arts, Trinidad and Tobago in 2005; and The Watermill, New York in 2010. This kind of participation in art dialogues and exchanges is part of the formation of a professional artist, and being able

[6] Joo, Eungie, & Ethan Swann, eds. 2012. Art Spaces Directory. New Museum and Artasiapacific: New York. http://www.newmuseum.org/artspaces/about

[7] Badovinac, Zdenka. 2010. 'Contemporaneity as points of connection', In: Juliete Aranda, Brian Kuan Wood, Anton Vidokle, eds. *What is Contemporary Art: E-Flux Journal*. New York: Sternberg Press. pp. 164.

to talk about the ideas and direction of a work is often part of a residency.[8] However, Mwaba admitted that it was only possible to make this kind of work abroad as the local market is only interested in paintings, through which he must earn a living (Fig. 3.8).





(Fig. 3.7) Work called 'The Godgle Maps' by Stary Mwaba, Courtesy of The Watermill Art Centre; (Fig. 3.8) Stary Mwaba in his studio making a painting on *chitenge* cloth.

Importantly, Badovinac also argues that this emphasis on the need to seek connection is especially vital for areas with weaker fine art infrastructures, and that connections with others that experience similar conditions are particular relevant.[9] This can certainly be seen in Zambia, where a limited visual arts infrastructure benefits particularly effectively from a workshop focused on exchange and connection through network links to other workshops in Africa. In relation to Badovinac's argument, the benefit of sharing of experience with those in similar positions was evident in the responses of the artists during the workshop I participated in in 2013. This was not only in a geographical sense, with artists across the region, but also between female artists from Zimbabwe, Tanzania, Ethiopia and Zambia who felt a particular affinity (Fig. 3.9).

[8] A short video of Mwaba speaking about his work at the end of his residency in New York, http://www.watermillcenter.org/residency/mwaba , accessed August 2013.

[9] Badovinac, Zdenka, 2010, 'Contemporaneity as points of connection', In: *What is Contemporary Art: E-Flux Journal*. Eds. Juliete Aranda, Brian Kuan Wood, Anton Vidokle. Sternberg Press: New York. pp. 158.



(Fig. 3.9) Nancy Mbeki (Zimbabwe), Mwandale Mwanyekwa (Tanzania), Seble Welde Amanuel (Ethiopia) at Insaka 2013, photo courtesy of Mulenga Mulenga; (Fig. 3.10) William Miko at home in 2013.

More particularly, the significance of the workshop is especially compounded given the unusual lack of higher education provision for artists in Zambia. Until 2011, when William Miko started an undergraduate course in Fine Art through the private Open University of Zambia (Fig. 3.10), the only higher education possibility for artists was the Art Teachers Diploma that was offered by the Evelyn Hone College. Miko, an Mbile artist who went on to study in the UK for a BA and MA at Middlesex University, is dedicated to 'correcting the national anomaly' as he puts it.[10] As this turn of phrase suggests, Miko is exceedingly concerned with the national provision of, and engagement with, the visual arts as a sector of both the economy and society. With the first cohort of students due to graduate this year, the impact of this innovation on the art scene in the country is yet to become apparent. Miko echoed Chulu's sentiment regarding the importance of the workshop, and he always sets his students the task of researching and writing about the Mbile and Insaka workshops as part of their learning about art history in Zambia. Miko's students should help to introduce more writing and critical thinking about art and its institutions in Zambia. Yet, the reliance on the passions of individuals such as Miko and Chulu only partly compensate for the lack of support for the arts at both a political and educational level.

[10] Personal communication from William Miko, September 2013. This point is elaborated in an interview with Miko in the magazine, *Zambia Analyst*.

Given the centrality of the workshop to the network, here I turn to reflect on of the realities of organising and participating in a workshop, how this might help to create and sustain a network, and assist in developing alternative art programs or art institutions. Every workshop is different, with variables such as people, location and resources that can interact in various ways, many of which are determined by the specific art histories, art infrastructures of a country, and the individuals that organise and participate in the event. This inherently subjective snapshot of one particular workshop can, of course, not speak for all workshops, but it aims to point to some of the possible positive and negative issues that arise from the workshops and provide a sense of what a workshop is and how it might be experienced in reality. Conceiving the workshop as an assemblage means that particular emphasis must be placed on the variety of heterogeneous human and non-human agents, with a concern for what might emerge and be altered as a consequence of the assemblage.

3.2.1. Organising a workshop

Whilst Miko concentrates on correcting gaps in the educational system, Chulu is undoubtedly the driving force behind the workshop as a model for learning and exchange. He offers his experience, resilience and passion for problem-solving to lead both the artist committee and a small team. As Chulu emphasises in the Triangle Handbook, the reality is often that 'all the chips are down and you just don't know how the next moment or next day will be'.[11] The tenacity and resilience required to organise such events requires a particular type of individual and a sense of confidence and leadership.

Chulu also notes how much energy is required to organise and be responsible for the event whilst receiving no payment for these efforts. Since then, Insaka has received core funding provided by 'The African Arts Trust', a UK charity set up for funding artists' projects in Africa created by Robert Devereux. Insaka is now able to run an office and employ staff, including three other artists; Mulenga Mulenga, Vincentio Phiri, and Chifuchi Kandala, who are also on the payroll to assist with organising the workshops and taking on other projects in Lusaka. It also offers artist residencies, undertakes

[11] Ibid.

fundraising, and coordinates a program of artist talks. The team is temporarily based at the 'Henry Tayali Visual Arts Centre' in Lusaka, which is conveniently around the corner from a block of artist studios where many of the staff also have working areas. The proximity of the office to these studios helps create an ongoing sense of community.

One of their ongoing projects includes a Hivos-funded initiative called 'Imagine Zambia', which involves artists reimagining rundown areas of the city. Hivos is an international development organisation with humanist values based in the Netherlands, which seeks to improve the quality of human life by creating social change in partnership with local civil society organisations across the world.[12] Insaka also undertakes outreach work with young people and schools, often entailing mural painting in public spaces of the city.

Vincentio Phiri is the most senior member of the team and, as discussed above, has attended various Triangle associated workshops. As suggested, this was the general practice within Triangle to help organisers of new initiatives to attend workshops in other countries in order to build their experience, understanding of, and commitment to, the workshop idea. In contrast, Mulenga Mulenga has only been a practicing artist for five years and although she has been organising workshops for two years has never travelled outside of Zambia for a workshop. Chulu put this down to the lack of opportunity for her to attend a workshop in Africa through the Triangle Network, as these initiatives as no longer as prelevant. Mulenga and Kandala's lack of experience of workshops within the Triangle Network had an impact on their leadership and organisation of the event.

This is important because the Insaka team were severely tested in the circumstances that surrounded the 2013 workshop. Tragically, two weeks before the workshop was due to take place, Zenzele Chulu's baby son died of pneumonia. Determined not to cancel the workshop, Chulu continued to arrange some of the logistics, although understandably he could no longer attend the actual workshop. In his absence, Mulenga, Phiri and Kandala tried to continue by providing the basic needs of the workshop whilst struggling with funding problems, logistical difficulties, and location issues. Such a

[12] https://www.hivos.org/about-hivos, accessed 16/06/2015.

heartbreaking and unforeseeable event added to a series of difficulties which provided huge challenges for the small and inexperienced team.

Much of the fundraising for this workshop had been directed to the private sector, given than many of the international charities that once supported such workshops have dried up in recent years. The Ford Foundation's cultural department is perhaps the best example. In June 2013, Sylvia Ngichia, Director of Kuona Arts Trust in Kenya, undertook a 'Marketing and Fundraising residency' through the Triangle Network-sponsored Knowledge, Skills and Sharing Program. The aim of this program is to share knowledge and skills between partners of the Triangle Network, and sharing ideas about fundraising in the current economic climate and with private businesses was a particular focus of Ngichia's exchange earlier in the year. The June residency did not give the team much time to put these skills into practice.

Insaka did receive some funding from charities. As mentioned above, The African Arts Trust provides core funding to run the office, and the Triangle Network provided seed money for the workshop and boosted funds through sending Lucy Steggals on a Triangle International Artist Fellowship. The Lechwe Trust, a local charitable trust for visual arts in Zambia, also gave money as part of a long-standing and ongoing commitment to the workshop. The Lechwe Trust was set up by artist Cynthia Zucas with the prime objective for collecting artworks by Zambian artists for the nation, with the aim of eventually putting these on permanent display in a National Art Gallery. Cynthia Zucas and William Miko, the two chair people for the trust, were some of the very few people who travelled from Lusaka to visit the workshop. The low attendance of the open day was perhaps due to the location away from Lusaka; however, there also seemed to be a particular lack of local marketing for the open day.

Despite the support of charities listed above, funding was still an issue for the workshop. The co-ordinators were let down by a series of private and corporate funders who reneged on their promised contributions to the workshop. For example, Pro Flight, the domestic airline for internal flights, had promised to donate flights for all the artists from Lusaka to Livingstone. In return the artists undertook creative projects for the company, ranging from

painting murals outside their offices in Lusaka to creating a large sculpture of a plane out of discarded plastic bottles (Fig. 3.13). Pro Flight had offered to fly the artists between Lusaka and Livingstone, but on the day of departure this promise was broken due to increased paying demand for the service. Although five seats were provided on the plane, at very short notice the Insaka team had to find alternative transport to Livingstone for most of the artists. Luckily, a generous Admiral from the Zambian Air Force managed to arrange for a bus, donated by China Aid, to carry the artists on the difficult eight-hour road journey (Figs. 3.11 & 3.12). Although a solution was found, the bus provided was not suitable for long distances, being of the type used to ferry people around airports, with hard plastic seats, limited suspension, and very low speeds. Whilst this type of corporate fundraising initiative may seem a viable alternative to the international charitable foundations, this incident demonstrated the difficulties of relying on these gifts of local good-will for key components of the workshop.



(Figs. 3.11 & 3.12) Photographs of Bus supplied at last minute; (Fig. 3.13) Sculpture made by the workshop committee to thank Pro Flight for their sponsorship in kind.

3.2.2. The Location and Site of the Workshop

Another key component for the workshop is the location and this Insaka workshop had a similar difficulty with the proposed site. It was envisioned that the new Visual Arts Council (VAC) gallery building in Livingstone would be completed by the date of the workshop, and that the artists would be able to use this site as a free and viable camping and working area. However, the VAC project ran into major set-backs and was still under construction at the time of the workshop. Furthermore, the area itself was

directly in the path of a large herd of elephants and their traditional route to and from the Zambezi River. An alternative site was found two weeks before the workshop in a newly constructed site nearby, that was soon to be opened as the Maramba Cultural Village. This complex was to be a tourist site for people to watch cultural performances and buy handcrafts, and was actually opened during the workshop to coincide with the United Nations World Tourism Organisation (UNWTO) meeting in Livingstone. Maramba was protected by an electric elephant fence during the night and it became clear, from many sleepless nights, that this was a vital necessity for the safety of the artists (Fig. 3.14).




(Fig. 3.14) Elephant-proof fence; (Fig. 3.15) Mud surrounding the toilet facilities.

The site, however, was unfortunately still problematic and somewhat of a detriment to the success of the workshop. Although the elephants provided a great source of excitement, something I shall explore more in a moment in relation to the work that was produced, they were only one of the issues regarding the location. Major set-backs to the site included no chairs or tables to sit, eat or work on; no shade to work or rest in during the intense heat of the day; lots of mud created by leaking taps and water being used across the site (Fig. 3.15); showers that did not work much of the time; and the use of the site during the UNWTO to entertain visitors and attract commerce for temporary traders. These factors had a large impact on the ability for the artists to stay clean and healthy, to make work, build relationships and undertake conversations around meals. Although it was made clear to all the artists that the workshop was going to involve camping, the basic facilities and general muddy state of the campsite were not expected by many. The difficulties with

the site of the workshop reiterated the importance of the location when organising a workshop, something that Robert Loder often emphasised and the reason he prioritised visiting countries to find appropriate locations when advising on the workshops (Fig. 3.16).



(Fig. 3.16) The tents for the workshop in front of the Maramba Cultural Village Insakas; (Fig. 3.17) erected gazebo in campsite, named 'Martin Chanda Ave' after the artist's efforts in organising the construction.

It is ironic that the workshop's name, *Insaka*, is a vernacular architectural structure that provides shade, similar in use to a gazebo, that acknowledges the need for a communal shady meeting space. In fact, the Maramba village was made up a several '*insakas'*; large round wall-less structures complete with thatch roofs where guests gathered to eat and watch performances (Fig. 3.16). Eventually, two material gazebos were constructed; one for the cooking area so the chefs could work in some shade, and one over the only table in the campsite where a power source was also rigged up for laptops and a projector set up for evening presentations (Fig. 3.17*)*. No further shade was found for the artist to work in, and many resorted to rigging up canopies of their own or working inside the sweltering tents. The lack of shade also resulted in the dispersion of the artists outside the camp, as they searched for the rare tree and small pockets of shade in the surrounding bush under which one or two people could work effectively. Artists also worked in the sweltering heat of the tent-porch (Fig. 3.18) or resorted to constructing their own shade (Fig. 3.19).



(Fig. 3.18) Seble Welde Amanuel working in her tent; (Fig. 3.19) Othiniel Lingwabo working under a self-made shade.

As a result of this layout, the potential for artists to exchange practices and ideas was significantly reduced. It was difficult locating where people were working, with the artists spread out across the surrounding bush making it difficult to visit each other's working areas and look at what was being made throughout the workshop. However, Joseph Baier, a participating artist from Austria, made the point to me that he liked working with quiet and in isolation, to allow for better concentration. The artists were each asked to given a presentation in the evenings, where the majority of the dialogue took place in response to images shown on a projector. As explained, exchange and dialogue are a fundamental underpinning of the workshop idea, and these dynamics were undermined through a lack of planning as to where and how the artists could productively work together. Furthermore, many of the artists felt anxious about leaving their work and the materials they had gathered, as they wondered if they would still be there the next day. It also meant that some of the artists were slow to settle into the workshop and start making work. The small sun-shelter eventually erected offered some form of central congregating point, where a few plug sockets were vied for in order to charge cameras, phones and laptops (Fig. 3.20).

Joseph Baier was one of the first to find a space to work in the bush, gather materials and formulate an idea for his work. Baier had already attended a workshop based on the Triangle Network, participating in the Aftershave Workshop in Nigeria in 1999. This experience, along with participation in other residencies and workshops throughout his career, would have prepared him for the format and idea for the workshop. He had a good

sense of what might be possible at the workshop, and that he must find materials to work with and set up a working area. In contrast, artist Yang Xi from China had never participated in a workshop or undertaken a residency abroad, and she particularly struggled to understand the concept and expectations of the workshop. For example, one of the premises of the workshop is that the artists should find the majority of materials at the workshop location, and that there was not guarantee of paints and other materials. Yang Xi, who is an abstract painter, not only struggled with where to work but also found it difficult to know what to work with. Zenzele Chulu's absence meant that there was an enhanced lack of direction given to artists who were new to the concept of the workshop, and it took time for some of the artists to settle and find productive projects to undertake, often being guided by experienced artists to whom the concept of the workshop was well understood. This case studies underlines the vital need for a consideration of the balance of artists selected that have had experience of workshops or residencies, whom might lead and help those new to the phenomenon.

However, the practical difficulties involved in the day-to-day experience of living at the workshop- the long uncomfortable bus ride, sleepless elephant-disturbed nights, difficulties of washing and keeping cool- were also the moments when personal exchanges and genuine relationships were formed. As Papastergiadis suggested, it was the small details of everyday life where the ethics of cosmopolitanism were lived out; the privation and challenges of the site stimulated hospitality, kindness and conviviality between the artists (Fig. 3.21).




(Fig. 3.20) Artists grouped together under the sun-shelter; (Fig. 3.21) Artists eating their lunch together in the shade of a wall

3.3. Art Practice at the Workshop

Beyond more general experiences of cosmopolitan exchange, it seems important to focus on the art-making and art-objects produced during the workshop. Given the focus of the workshop is about exchanging ideas and art practices, it is important to look in detail about the types of artworks were made, the materials and processes of making being that were practiced, and the ideas about art being shared. This analysis is vital to understand what types of knowledge exchange might be undertaken, and if this affects the art practice of the artists involved. Related to this must be a consideration as to how the workshop environment opens up possibilities for new works and new approaches to be made, and how different ideas and methods are being developed and shared by the artists through the workshop. This again focuses on what might be emergent or in a state of becoming through the assemblage of the workshop, with a particular focus on the art being made and encountered. This investigation into the impact the workshop has had on art practices shall be further developed in Chapters 4 and 5 with respect to artists' work in South Asia.

3.3.1. Materials and Making



(Fig. 3.22) Tools brought to the workshop by Mwandale Mwanyekwa;
(Fig.3.33) work made with sugar cubes by Ilari Kähönen and Päivi Maunu.

The choice of materials, subject, and location of the work were in many cases affected by the site of the workshop. Some artists chose to make sculpture from found pieces of wood available in the environment around the camp, whilst other artists ventured further afield to find materials by visiting local markets or by asking artists who lived nearby to borrow pre-collected

cow horns, seed-pods, beads and pieces of wood. By not providing any materials, the artists were forced to think about how they might create outside of their usual habits, materials and practices. This is meant to make the artists be more resourceful, work in new ways, and on occasion solve problems collectively as they are encountered through the processes of making of work. Many of the artists participating were practicing painters and sculptors, and some of the sculptors brought tools such as hammers, chisels, and grinders to the workshop, and shared these with interested artists (Fig. 3.22).

Ilari Kähönen and Päivi Maunu, performance artists from Finland known collectively as NAPS (Nature and Art Post Scriptum), set about find more conceptual 'materials' to work with but brought to the workshop previous ideas and practices which they adapted and altered to suit the particular situation in Zambia. They sourced sugar cubes from the local market for a work that was meant to interact with the natural environment, as it had done in previous versions of the work they had made elsewhere, when insects and animals consumed the sugar cubes that had been left out in the bush (Fig.3.33).[13]





(Fig. 3.24) Joseph Baier collecting materials at the Aftershave Workshop, 1999 (Nigeria);(Fig. 3.25) Jospher Baier sorting materials at the Insaka Workshop, 2013 (Zambia).

Joseph Baier worked on a sculpture using the straw leftover from the thatching of the newly built *insakas* at the Maramba Cultural Village. He had worked with similar materials before, and archival photographs of him working at the Aftershave workshop 1999 reveal similarities in working method (Fig. 3.24) and the final works produced (Fig. 3.26). Using mathematical precision, Baier carefully created a set number of bundles of straw on both occasions,

[13] This is a project they have carried out in different locations across the world, http://napsart.weebly.com/about-us.html accessed 16/06/2015.

tying them at both ends in order to create spokes with which to construct large sculptures (Fig. 3.25). At the Insaka workshop in Livingstone Baier created a large sphere, working systematically and precisely, in an isolated spot outside the camp, over the two-week period (Fig. 3.27).





(Fig. 3.26) Worked created by Joseph Baier at the 1999 Aftershave International Artists' Workshop in Nigeria;(Fig. 3.27) Work created by Joseph Baier at the 2013 Insaka International Artists' Workshop

On one occasion Baier looked up from his quiet and focused working practice in this secluded spot, to see four elephants in close proximity to his working area. Slowly edging in the direction of the camp gate, he realised he was in fact surrounded by the herd that frequented the area. His maturity to remain calm and quiet saw no harm done, but his account of the event showed that it was clearly both frightening and exhilarating. With other experiences in the bush involving some monkeys, Baier did wonder about what might happen to the half-built construction and his materials overnight, exposed to the whims of the elephants and monkeys. Thankfully neither the sculpture nor the artist came to harm, and the story fed the growing excitement about the extraordinary environment the artists were in. Whilst Baier's materials were a direct result of the local environment, yet his abstract subject matter was less impacted by the experience and can be understood as part of sustained interest in abstract form.[14]

The stories of Baier's encounter with elephants were widely shared among the group and the elephants' regular presence day and night became a feature of the workshop that caused a mixture of excitement and anxiety.

[14] For further examples of his work see his website- http://www.josef-baier.at, accessed 15/06/2015.

One particular event gave many of the artists' specific ideas for artworks. For the majority of the time the herd was left alone by the people living nearby, with only warning flares and various loud noises made so as to move the herd away from living spaces. However, one animal had become detached from the herd, and was causing problems over a number of nights for a house meters from the camp's gates. The resident shot the animal, something that is rare and frowned upon generally. This event disturbed many of the artists, who were further provoked when the carcass was reported to have become a source of meat for some the people living nearby. The episode provoked discussions between artists about the relationship between humans and nature, the choice of the location of the Maramba Cultural Village, the lives and attitudes of the local population towards the elephants, and the how elephants could be seen as part of the natural heritage of Zambia and must be better protected.



(Fig. 3.28) Work by Hannaeli Cootez made with elephant blood: (Fig. 3.29) Work by Lucy Steggals with elephants behind.

Artists Hannaeli Cootez from South Africa, made a work about the relationship between man and the elephants, collecting blood from the carcass and using it as pigment for her wall murals (Fig. 3.28). She found a concrete water feature at the Maramba Cultural Village that looked to her like an elephant due to the struts that could act as ears and a trunk. She covered this with the blood-based mixture and then cut into concrete to create the shape of eyes. She wanted the sculpture to make some sort of acknowledgement and recompense for the cultural village being built on the

traditional path of the elephants to the Zambezi river, a situation that may have contributed to the animal with whose blood she used to create the work (Fig. 3.29). The work not only acts as an example of the way artists are encouraged to use found materials for creating work at the workshop, but also how they might respond to places, non-human actors and events as they unfold.

Further works also were made in response to the presence and experiences of the elephants. Adam Mwansa, an artist who attended the first Mbile workshop in 1993, created a work made from melting the discarded plastic rubbish from the camp into the footprints of the animals (Fig. 3.30). The material for this work was collected at the large dumps of rubbish created by the opening parties for the Maramba Cultural Village. He created his sculpture in order to speak about the problem of rubbish, tourism, and how through it humans were impacting on the environment and the animals inhabiting it. Similarly, Peter Kenyenya Oendo from Kenya collected elephant dung and create the 'Elephant Shit Box', placing balls of dung in a suitcase made from a cut up jerry-can he had found (Fig. 3.31). This cross-referenced a travelling salesman with the suggestion that the animals are in fact the treasures to be sold in the form of tourism and therefore should be cared for. This sentiment fitted well into the emphasis on tourism that abounded in Livingstone through the presence of the UNWTO general assembly, with some criticality offered by Mwansa and Oendo as to issues of the impact of tourism, sustainability and environmental concerns. Whilst the presence of the UNWTO was seen to create opportunity for artists to sell their work, it also promoted some of the artist to create work that looked more critically at the potential environmental and sustainability issues at stake (Spenceley, 2005; Silva and Khatiwada, 2014).



(Fig. 3.30) Work by Adam Mwansa made by melting plastic rubbish into elephant footprints; (Fig. 3.31) Work by Peter Oendo made with elephant dung presented by Oendo and Yang Xi.

As these examples suggest, the materiality of the artworks made during the workshop reveal some of the dynamics, dialogues and encounters of the workshop and its heterogeneous assemblage of actors. Oendo's collection of elephant dung was only possible due to the extraordinary wildlife living in the rural environment. Baier's straw bundles were the direct result of the building processes being used at the cultural center and the huge waste left over from the Chinese contractors. The plastic rubbish Mwansa collected was a consequence of the waste left from the opening of the Maramba Cultural Village, ironically coinciding with the UNWTO and thus highlighting one of the possible problems with tourism if not managed effectively. In this way many of the works and conversations were based on reflections and reactions to the site and experiences at the workshop.

There was some evidence that as one artist started to work with a particular material, or in a certain way, another artist might realise a potential development in their own work. This type of exchange was limited, due to the isolated working areas as discussed above, but it did occur and shows the type of conversations artists were having with regards to materials and making practices. For example, Jerry Miko returned from the market with some glass beads for his sculpture (Fig. 3.33), which prompted Mulenga Mulenga to acquire some to add to her wooden sculpture (Fig. 3.32). Similarly, Twatasha Kabwe expressed a desire to make clay using natural processes and was directed to seek advice from a number of the artists who had this traditional knowledge, in particular Mwandale Mwanyekwa from

Tanzania. Later Nick Sangle made clay and built a kiln to fire some inscribed tablets.



(Fig. 3.32) Work made by Mulenga Mulenga at the Insaka workshop, 2013: (Fig. 3.33) Work made by Jerry Miko at the Insaka workshop, 2013.

Both Mulenga and Kabwe were inspired, in part, by a visit to the Wayi Wayi studios in Livingstone, the home of artists Lawrence and Agnes Yombwe. Mulenga referenced her use of red and black beads to the visit to Agnes Yombwe's studio (Fig. 3.32), where the Agnes Yombwe talked to the group about a work where she had reconstructed a *mbusa* ceremonial chamber, with red and black wall paintings (Fig. 3.34) and clay sculptures on the floor (Fig. 3.35). These murals and clay constructions are used in the *cisungu* initiation rites for women, as part of the wedding ceremony, for the teaching of moral values (Rasing, 2001). The groom attends a small part of the rite when the *mbusa* (clay models) are explained to both parties (Rasing, 2001), as a way of giving marital advice for young couples. The Yombwes are well-respected artists in Zambia, who have been involved with both the Mbile and Insaka workshops over the past two decades and spent some time teaching in Bostwana with artists connected to the Thapong workshop. Mulenga and Kabwe seemed inspired by Agnes Yombwe's installation and her concern for talking about the situation for women in Zambia through her art (Fig. 3.36).




(Fig. 3.34) Agnes Yombwe explaining her recreated *mbusa* ceremony to the group; (Fig. 3.35) A motif known as '*Akakonkwa'* that makes up part of the *mbusa* clay models recreated at the Wayi Wayi studios.

The loose theme for the workshop was 'heritage links', and both Agnes and Lawrence Yombwe make references in their work to ideas about cultural heritage in Zambia. Kabwe's sculpture was more critical of the theme of heritage. It consisted of two feet, made of locally sourced clay, with a copper chain and animal bone used to represent shackles. She explained that working in clay was new to her and that she enjoyed working in a different media. The work, she expounded to the group during the walkabout, attempted to speak about the possibility that heritage can be a problem or a burden, and that one can be shackled to ones past and potentially restrained from progressing (Fig. 3.37). She explained that the clay feet were modelled to look as if they were in motion, but they were in fact stationary, and in chains, in order to suggest that sometimes history and tradition can hold you back.[15] This broad reflection might be tied a critique of 'cultural villages' as both a source of income from tourists, but also an arena for the reification of ideas of 'tribalism', 'primitivism', and notion of unchanging or static African cultures (Hayward, 2007). In this way the theme of 'Heritage Links' had huge potential for critique of the performances at the Maramba Cultural Village, that had been put on for the UNWTO by various local dance troops from across Zambia. Yet, despite many of the artists spending time watching these performances of intangible heritage, none made work that directly addressed that potential aspect of the 'Heritage Links' theme. In this way, beyond acknowledgement of what did inspire and prompt the artists to make work,

[15] Kwabe's explanation of the work during the Open Day.

there could also be a consideration of what the artists did not respond to in the assemblage that made-up the two-week workshop.




(Fig. 3.36)Twatasha Kabwe and Seble Welde Amanuel at *Wayi Wayi* studios and gallery: (Fig. 3.37) Work made by Kabwe as presented at Open Day.

This description of some of the works made at the workshop indicates the nature of some of the responses artists at the workshop made to the site, the available materials. It also suggests some of the dialogues and exchanges that were made regarding the experience of the workshop, location and the ideas being addressed in the work created.

3.3.2. Triangle International Artist Fellowship: Lucy Steggals

The works made at the workshop described thus far, operate within a textual register that indicates the artists' vision as set before the hypothetical viewer, where the viewer's feedback is not a significant factor (Kester, 2009). Indeed, the premise of the workshop is to make experimental work for a limited audience of participating artists and visitors to the open-day. However, when the artist's practice is dialogical or participatory it mobilizes different forms of intersubjective affect, identification and agency, and the processes of reception are generative in a different way to object-based practices (Kester, 2009). Grant Kester suggests that, 'rather than transmitting a preexisting content, expression takes place through an unfolding process among an ensemble of collaborative agents'.[16] In other words, the emergent work is

[16] Kester, Grant. 2009. 'Questionnaire on "The Contemporary"'. *October* 130, pp. 7-9.

created through an assemblage, where different agents impact each other and create a process of change and the work itself.

Lucy Steggals, who participated in the workshop as part of a six-week residency at Insaka as part of the Triangle International Artist Fellowship program, creates work that is founded on these dialogical and participatory principles. She has worked extensively with different communities in the UK, particular through projects for outreach teams in museums and art centres. Steggals was approached by Triangle to go to Zambia following her work with the outreach team at Gasworks. The residency offered a slightly longer period of engagement with the local artists, with three weeks spent in Lusaka prior to the two-week workshop in Livingstone. This allowed Steggals to develop relationships and conversations with the local artists, collect ideas and materials for her work, and adjust to a new environment. Steggals' character and mode of working was suitable for this kind of opportunity in both Lusaka and Livingstone, as it encouraged and is founded on principles of dialogue and exchange. Steggals acknowledged that certain aspects to the residency and workshop were challenging, particularly Chulu's awful personal tragedy. However, she was able to deal with any difficulties easily as her cheerful and easy-going nature was coupled with prior experience of residencies, travelling and working abroad. Furthermore, her art practice does not require large studio spaces, costly materials, or lots of support and assistance. In fact, her approach entails trusting that something will occur through the frameworks and conversations she initiates, and thus is very suitable for working with new, unknown, unpredictable and experimental situations.

It is clear that Steggals has thought deeply about how her participatory work with people, particularly children, and how best to respect their input and give something back in return for their participation, whilst also achieving both social and aesthetic outcomes for the work. She has developed her practice through different residencies, projects and by being sensitive to the people and spaces she works with. An example of her previous work indicates her approach, interests and outcomes and is particularly relevant to the work she made at the workshop. Her 'Colour Mining' projects have been developed in different locations, beginning at a residency with the Blue Town Heritage Centre, Isle of Sheppey, Kent. The 'Colour Mining Blue' project entailed the

artist collecting photographs, audio recordings and film clips, related to the colour blue, from the residents of the town. The process of collecting was very much a social engagement between the artist and the community, spending time in conversation and exchanging thoughts and ideas. This created an archive that was then exhibited at the Blue Town Heritage Centre, with images of the blue things rendered onto small wooden model-houses that could be taken away by visitors. She later made a beautiful film working with the material she collected, which has later been shown at film festivals and at Tate Modern as an independent artwork. The project exemplifies how her interaction with people created the dialogical artwork and that something is given back to those involved.

Steggals' practice was particular interesting in relation to developmental outreach projects Zenzele Chulu and the Insaka committee undertake with sponsorship from Hivos. Using art to create awareness and social change is not new in Zambia, as a number of NGOs have worked with artists to produce murals, recycled plastic sculpture projects, and artworks for hospitals, with a focus on developmental themes such as health, education or environment.[17] Stary Mwaba, for example, cites his involvement with an HIV charity as the way he discovered his interest in art.[18] Chulu undertakes Saturday art classes for underprivileged children in Lusaka, offering a space and materials for children to play and create. Steggals accompanied Chulu to a few of these classes, and reflected on how the simple task of drawing and painting created a stillness, focus and silence in the participating children. She explained that her work with children in the UK often required thinking up elaborate projects, constantly searching for new and alternative creative activities and innovations. This is necessary in order to gain employment in UK museums and charities where the role of the artists in gallery education is a diverse and carefully reflected on specialism (Pringle, 2009; Allen, 2008). Steggals experience in Zambia helped her reflect on her experiences of

[17] Examples of such projects include art4art, an NGO based in Lusaka that has engaged artists to work on projects to raise awareness about a range of social issues, particularly those associated with HIV/AIDS, http://art4art.com/4art/, accessed 3/09/2013.
[18] Personal communication from Stary Mwaba, 30/08/2013.

working with institutions in the UK and prompted reflection of the productive effect even simple activities had on the children in Zambia.

During her residency in Lusaka, Steggals explored the theme of play, by talking to people about their experiences of different forms of play, games, or leisure activities.[19] She took short video clips of different occurrences of play that she encountered in Lusaka. Following many conversations about the fact that there was no roller coaster in Zambia, she decided to build a model rollercoaster at the workshop in Livingstone. Steggals collected inexpensive and found material in Lusaka in preparation for the workshop, picking up large seedpods to act as the rails, collecting brightly coloured materials found in the city, and buying strong elastic bands and other colourful materials. In this way the time in Lusaka helped her prepare for the time spent at the workshop. It also gave her the opportunity to get to know the Zambian artists and Insaka committee, with whom she had a good rapport by the time of the workshop.

In Livingstone she looked for a space where she could set up a swing, something she had done before, choosing a neighbouring old showground that was reminiscent of the showground in Lusaka where the Insaka office and Henry Tayali Centre are situated. She started the project by making a swing out of a found tyre, as an invitation to play for the local children of the area (Fig. 3.38). She chose a site with two trees, a nearby wall, a concrete table and chairs, and began building a model rollercoaster in one of the trees near the swing (Fig. 3.39). The large seedpods were tied together with strong rubber bands, and the children who lived nearby soon came and helped her. However, the next day she returned to the site and found that the track had been destroyed and the seedpods were scattered on the floor (Fig. 3.40). Tim Gill has discussed similar tensions, of control and freedom, structure and chaos, in work undertaken by artists as part of the 'Making Play' project at the South London Gallery, run between 2008-2011.[20] Gill suggests that an unexpected narrative emerges for the gap left by failed plans, and that this is

[19] The relationship between play, contemporary art practice, and gallery education has been considered furthre a book produced by South London Gallery which also includes Gill's essay: in: Frances Williams, , et al. 2011. *The Cat Came as a Tomato: Conversations on Play and Contemporary Art Practice.* London: South London Gallery.

[20] http://rethinkingchildhood.com/2012/10/18/art-play-who-wins/, accessed 06/2014. See also. Williams, 2011.

tension between order and anarchy is what can be most fascinating about such projects.[21]



(Fig. 3.38) The swing and site where Steggals worked during the workshop; (Fig. 3.39) Steggals creating the model roller-coaster track from seedpods; (Fig. 3.40) The seedpods on the floor.

This set-back made Steggals question her plans and her practice, and she talked it through with other artists, including Hannelie Coetzee and Nick Sangale, and myself. Coetzee advised that it was ambitious to expect to develop strong relationships with the young people in only two weeks, and Sangale challenged her to ask questions as to why they destroyed the rollercoaster in the tree. Sangale suggested that as it was not her country nor culture so she might need to ask more questions to find out what the boundaries were, what the children wanted and why. Steggals reflected that it there is always a process of observation, assessing and rethinking when working in such as way, but how this processed might need to be clearly verbalized and simplified when working in another culture, in comparison to her experiences in the UK. It was clear that by working in a new context and with new audiences had tested her practice in a different way to previous work in the UK.

The following day she went to the site, collected the pods and strapped the bundle into the tree with a piece of rubber (Fig. 3.41). The children again came nearby inquisitively and she asked them why they had destroyed her work. They explained that the elastic bands she had used to hold the pods together were useful to hold their football socks up, and that they were not

[21] Ibid.

easy to come by in the local area. With this understanding, and encouragement to continue, she returned to her tent to rethink her idea. Falling back on her previously established interest in using colour as a way of looking and engaging, she saw that she had collected many different materials in red, yellow, blue, black, green and white. She had a plastic bag for each colour and so each day filled one of the coloured bags with the materials of the same colour and carried them to the showground site (Fig. 3.42). This then was the basis of a half-day of activity and interaction with the young people, that involved playing on the swing and decorating the tree the rollercoaster had been in with different coloured materials (Fig. 3.42).



(Fig. 3.41) The gathered seedpods; (Fig. 3.42) Steggals with yellow materials; (Fig. 3.42) Steggals' work half way through the workshop, decorated with blue and red.

To link with the theme of play, she encouraged the children to play their own games and speak to her about them, of which she continued to shoot short video-clips. On the penultimate day she asked the children to help her reconstruct the rollercoaster, on the now highly decorated and colourful tree (Fig. 3.45), with the understanding that it must remain for one day before the elastic bands could be reclaimed. On the open day she threw a party with food that had be requested by the children; bread and jam, peanut butter, biscuits, apples, crisps and fizzy drinks (Fig. 3.46). She also printed some of the photographs she had taken during the workshop and displayed them on the tree (Fig. 3.44), and the children were free to take them home. The party, the photographs and the elastic bands, was her way to thank those who had participated in the conversations and the making of the work. Despite being

experienced at working with children, she found this engagement challenging, given the cross-cultural nature of the exchange and the length of time to undertake the project. She noted that she wanted to be careful not to fall into any stereotypical depictions of African children, as that was not the theme of the work but that instead the notion of play was what she was interested in.



(Fig. 3.44) The photographs Steggals took nailed to the tree; (Fig. 3.45) a detail of the model roller-coaster with car and colour decoration; (Fig. 3.46) Nwambe Mwaba, Nancy Mbeki and Mapopa Hussein Mtonga participating in the party.

Steggals' work particularly interested some of the younger Zambian artists, with Mapopa Hussein Mtonga even suggesting it was his favourite work at the open day (Fig. 3.46). Furthermore, conversations with Steggals and other artists included Nwambe Mwaba expressing new ideas for work he wished to start in Lusaka with children vulnerable to alcohol abuse. Steggals' way of working is different from the purely social work aspirations of many of the existing interactions between artists and communities in Zambia as it has its own aesthetic and theoretical merit. However, Steggals argues that the desire to share conversations and experiences with other people whilst making art can be the same with a more simple project, such as the mural-making project Steggals and Chulu ran with children in Lusaka on the wall of the sponsors, Proflight. So, whilst the conceptual and practical underpinning of Steggals practice was not entirely understood by Mwaba and Chulu, there was some interest in the potential that working with people on art projects might have in Zambia.

Steggals explained how for each project she created a framework or operational structure in which people can then interact, and she continues her engagement with the products of the interaction afterwards through an editing process that often produces independent artworks. Steggals contributed to the Triangle Blog during her residency in Zambia, by sending video clips back that could be uploaded. The footage is a combination of her encounters with examples of play and the play generated through her daily engagement with the children in Livingstone. In a similar way to the film made from the 'Colour Mining Blue Project', the interaction with the place and communities created the material for an independent artwork. The final outcome of the work from Zambia, that allowed time for the condensing of material and a reflection on her experiences, was an interactive installation piece displayed at Fabrica gallery, Brighton (Figs. 5.47 & 5.48). It displayed the pre-recorded sound and footage on small monitors with wheels (Fig. 5.48), evoking the carts of a rollercoaster, and the work drew on the memories, materials and experiences of her time in Zambia.



(Fig. 3. 47) 'Mr Snake' by Lucy Steggals displayed at Fabrica, Brighton. Photograph courtesy of the artist; (Fig. 3.48) Detail of interaction with the work at Fabrica, Brighton. Photograph courtesy of the artist.

The work was titled Mr Snake, and was the 5th in a series of fictional characters that Steggals had created in collaboration with people she encountered. The starting-point for these works was a set of cards Steggals found in a junk sale, with each fictional person corresponding to a character on the cards. The artist always accompanies the character with a narrative;

'Mr Snake (otherwise known as Linoka) believed that play was free
In fact for him it was freedom
He always carried his belongings in a plastic bag
He was trying to design Zambia's first roller coaster
It was to be called the King Cobra
He wanted it to be white so it did not fade in the sun…'[22]

The installation, and the text, draw on the work she undertook in Zambia, with evocations of play and rollercoasters made by hanging rubber tyres, suspended coloured plastic bags, and rubber bands scattered on the floor of the gallery (Fig. 5.47).

A conversation with the artist a few months after the workshop revealed how much she had benefited from the experience. She spoke of the freedom to 'feel out' experiences in Zambia, and that this was a refreshing change from her work in the UK which can often entail institutional pressures for specific outcomes before the project has started. Linked to this was an experience of getting back to a more intuitive and less cerebral approach to making, and she likened it to her time at art-college where she explored her interests uninhibited. This experience of 'uninhibited making' would fit with the descriptions of the workshop idea as set forth by Caro, as detailed in Chapter 1. Furthermore, the time given over to her own practice was something she was trying to hold onto whilst she entered back into her work with museums and galleries in the UK. Her rediscovery of the power of simple activities has also encouraged her to investigate more low-tech ways of working with photography and film, as demonstrated with the use of old monitors in the installation of Mr Snake (Fig. 5.48). The work produced in Zambia culminated in a colourful tree-assemblage, with qualities of mezziness and randomness. This, she suggested later, has lead to an interest in a less precise aesthetic, as exemplified in work by Franz West whose work she is interested in.[23]

[22] Personal Communication from Lucy Steggals, 8th July 2015.
[23] http://www.theguardian.com/artanddesign/2014/jun/19/franz-west-review-sculpture-hepworth-wakefield-where-is-my-eight, accessed 12/12/2015.

3.4. Archival impulses

Whilst the two-week workshop is an ephemeral event, the importance given to it locally is very high and thus one might expect related texts and archival material to be in circulation. However, limited higher education opportunities in the arts and humanities in Zambia may contribute to a relative lack of interest in art writing and art history. As discussed in Chapter 2 in relation to Koloane's writing, the workshops have the potential to act as a catalyst and basis for contributions to writing localized art histories. Yet, as set out in the introduction, such artist-led, time-based initiatives are often not well documented or archived. If 'what becomes history is to some degree determined by what is archived'[24], this situation reveals a risk such initiatives run of being written out of history (Malatjie, 2013). Unlike the examples from South Asia that I shall explore in Chapters 4 and 5, the Insaka workshop has not developed a significant interest in encouraging emergent art-writing through engagement with its programs or archive, nor in supporting reflection on curatorial ideas through programs such as the Curatorial Intensive run at Bag Factory in South Africa.

3.4.1. Archiving the 6th Insaka International Artists Workshop 2013

Artists at the Insaka workshop in 2013 were asked, is possible, to donate a work made at the workshop to the organisation. It is not uncommon for workshops by Triangle-partners in Southern Africa to conclude a workshop with an exhibition of the work produced at the workshop displayed in a gallery space that is accessible for wider audiences. At Insaka 2013 it was announced that there would be no exhibition for this workshop, perhaps as a result of the personal tragedy and financial difficulties that inflicted the workshop. However, later Facebook posts show a '6th Insaka International Artists Workshop Presentation' was made at the Henry Tayali Gallery in Lusaka, in November 2013.[25] The photographs show some of the works made at the workshop displayed on the walls and plinths under spotlights in the gallery, alongside other works also on display that were not made at the

[24] Ault, Julie. 2002. *Alternative Art New York 1965-1985.* Minneapolis: University of Minneapolis Press. P. 3.
[25] https://www.facebook.com/insakartists.trust, accessed 6/5/2015.

2013 workshop. Despite this slightly confusing mixture of work presented, the exhibition signaled how the workshop has also lead to a collection of works, which act as a visual and material archive to be retained and exhibited by the Insaka committee.

Vincentio Phiri suggested that the website played a vital role in the establishment, promotion and archiving of Insaka programs. Twenty photographs taken at the workshop were archived on the Insaka website, accompanied by short captions including the artists' names.[26]. Many of the artists took photos at the workshop, and there were some audio recordings made by Mapopa Hussein Mtonga. Photographs of the workshop were also subsequently shared between the artists on Facebook, with many of the participating artists also keeping in touch and communicating through this medium. Steggals documented her residency by sending film clips back to the Triangle Office in London so they could be loaded on the Triangle Blog. Sadly, this blog, which included much interesting material from the conference held in London in 2011, became corrupted and is no longer accessible. This opens up issues concerning how to ensure the longevity of such archival methods, a debate that can be linked to arguments for the importance of web archives in the humanities (Gomes and Costa, 2014), and the potential risk of artist-led initiatives being overly reliant on online resources.

As discussed in Chapter 1, after many of the early workshop, small catalogues or pamphlets were created to act as a visible legacy of the workshop and help communicate the workshop idea to future artists, patrons and interested parties. These catalogues normally profile each artist that participated, accompanied by short quote from the artists in praise of the workshop, and prefaced with a few pages on the location, workshop-idea, the general set up of the workshop and an important thanks to the sponsors listed. These catalogues are a key component of the very limited publishing opportunities for the visual arts in Zambia, and, as mentioned above, are used by William Miko's students at the Zamabian Open University as a source of vital information on Art History in Zambia.

[26] https://insakartists.wordpress.com/workshops/international-workshops/, accessed 6/5/2015.

The Lechwe Trust, set up by Cynthia Luckas, also produces catalogues of works in their extensive collection of Zambia art. A solitary book, '*Art in Zambia'*, was written by Gabriel Ellison and published in 2004 by the National Visual Arts Council, sponsored by the Finnish Embassy in Lusaka.[27] The book aims to give an overview of Zambian art history, covering cave art to contemporary painters in 63 pages. Brief information about modern institutions and key players is delivered before devoting over 50 pages to brief biographies of particular named artists with large images to illustrate their work. More critical analysis of contemporary art in Zambia is offered by independent art writer, Andrew Mulenga, who writes for Zambian newspaper 'The Post' and his own online blog, 'Andrew Mulenga's Hole in the Wall'.[28] Mulenga is an honest, critical and important voice within the artistic community in Zambia.

3.4.2. Triangle Archive at Gasworks in London

Through the course of my research, I have encountered and worked with part of the Triangle Network archive held at Gasworks in London. This archive includes many of the catalogues of the workshops, and various administrative and fundraising documents, letters and emails, and photographs of various workshops. As discussed in chapter 1, I undertook with Robert Loder a digitalisation project of photograph albums, which helped me to identify and learn about early workshops, including those held in Zambia. Inspired by projects involving the return of archival ethnographic images to source communities (Myer-Krahmer and Rycroft, 2012; Bradley, Adgemis and Haralampu, 2014), and with an interested in the mobility and potential performance of photographs (James, 2010; Banks and Vokes, 2010), I decided to take the digital images of the early Mbile workshops with me to Zambia to show any interested parties.

At the workshop, an important point of dialogue and exchange occurred through evening presentations made by all those participating in the workshop. I displayed some of these images in my slide presentation at the Insaka workshop, and showed them more extensively afterwards to specific

[27] 'Ellison, Gabriel. 2004. Art in Zambia. Zambia National Visual Arts Council: Lusaka.
[28] http://andrewmulenga.blogspot.co.uk, accessed 1/5/2015.

artists who were interested. Adam Mwansa attended the first Mbile workshop in 1993 and was also participating in Insaka 2013, as a way of reinvigorating his artistic career and outputs. He was delighted to see these images and talked to some of the younger artists about his experience of the workshop in 1993. Mwansa's work at the first Mbile workshop were paintings, some now in Loder's collection, whilst at the Insaka 2013 workshop he made conceptual sculptures from found materials to comment on the environment. Seeing the images promoted a comparison between the two workshops, suggesting the first Mbile provided the artists with paint and other materials in contrast to Insaka where few materials were made readily available. It also prompted Mwansa to write a letter to Loder, for me to pass on.

Through this process of looking at photographs, Victor Muteleskesha, a Zambian-born artist living in Norway, told me that plans were underway to create an art library and archive resource centre in Livingstone. He was keen to have the images in the archive, and to hear about the books Robert Loder has published on his collection, with some of the Zambia artists featured. Muteleskesha explained that the resource is being created in an attempt to provide materials for people in Zambia to better understand artists and art from Zambia, but also have greater access to art and theory from abroad. This is aligned with Miko's endeavors explained above, and should help expand the potential for art writing, art curation and art criticism in the country.

These intentions seem to be part of a realisation that supporting art production alone is not enough to sustain and develop the industry. Miko writes that artists 'fail to understand or appreciate the role of the critic in developing artistic paradigms.'[29] This has been a reoccurring criticism of the Triangle Model for Workshops, as, although the early workshops in New York invited critics such as Clement Greenberg to participate, the later workshop model adopted in Africa held onto the belief that only artists should critique other artists. The main critical model built into the workshop idea is the 'walkabout', where artists at the end of the workshop walk about the site as a

[29] Miko, William, 2007. 'Kundwe' Out Here!- It is always darkest just before dawn: An overview and critical analysis of the state of Zambian contemporary visual art developments', in *Structuring Africa(s): Cultural Policies and their differences and similarities, or How to deal with needs and desires, Cape Town- November 2007'*, Aica Press.

group, creating the chance for an artist to present their work, ideas and issues, and for the other artists to offer feedback and advice. There have been some exceptions of workshops where art critics or writers have been invited to workshops, as shown in chapter 2 in reference to Elsbeth Court's attendance of Pachipamwe workshop in Zimbabwe.[30]

The desire to set up a library and archive is important for Muteleskesha, given his experience of studying in Norway and the consensus that Zambia's arts infrastructure has significant 'anomalies', as pointed out by William Miko. Muteleskesha, in an article in *Art and Culture*, 2013, said, 'Africans have a duty to educate the world about themselves. Right now it seems we do not own the term [African], and by implication we do not own that which is part of our identity so we are unable to define ourselves on our own term. Africa is part of who I am; my very being, so I want to be its captain and chart its course no matter how rough the seas might be.'[31] Miko's interventions, 'correcting the national anomaly', also exemplify an artist taking a proactive leadership role in developing the cultural infrastructure in Zambia. Both Miko and Mutelekesha understand that building the capability for self-definition starts with having the resources, both material and intellectual, to do so in Zambia.

Despite the continued interest and support for the workshop, it is obvious from these examples that the workshop itself is not enough to provide for the needs and desires of the art scene in Zambia. The workshop's informal and peer-to-peer learning approach has certainly galvanised and sustained artists to organise, run and participate in these workshops over three decades. As Elsbeth Court pointed out in her article about Pachimpanwe II, the workshop model fitted well into the existing workshop-based infrastructure for art-making in Southern Africa.[32] The model itself does not, however, work towards building local art historical narratives and criticism of art. This is evident in the fact that there are very few books relating to contemporary art in Zambia.

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[30] Court, 1992.
[31] Victor Muteleskesha, in interview with Missla Libsekal, *Art & Culture*, Oct 11, 2013.
[32] Court. 1992. p. 38.

Ellison suggests that the contemporary challenge is for Zambian artists to exhibit abroad, as purely local exposure and complacency 'does little to further standards', creating 'too larger fish in too smaller pond.[33] The Triangle Network has certainly helped many to visit different workshops in Africa and Europe, but it may be argued that these engagements are not enough in themselves. The Lechwe Trust has sponsored some of the artists to study abroad, and many of these artists regularly come back to Zambia to participate in workshops or give talks. Miko and Muteleskesha are two examples of the way artists' educational experiences abroad are influencing new projects and infrastructure building in Zambia. These efforts at self-organisation, alternative networking and operating internationally are elements that have been recognised as crucial to so-called peripheral spaces and a key way of engaging with contemporary art.[34]

3.5. Networks and Mobility

The idea of multiple locations for artistic practice or the 'off-centered' condition of contemporary art, is something both encapsulated in the 'Art Space Directory' created by the New Museum, but also discussed by curators and art critics such as Okwui Enwezor and Ian McLean.[35] Enwezor suggests, for example, that it is the multilocated area of artistic inquiry that makes it possible for artists like El Anatsui, another artist from Africa who has participated in Triangle workshops, to 'remain creatively and actively connected to their location'.[36] McLean clearly sets out how the meta-narrative of world art connected different artworlds, 'in loose and heterogeneous ways' that broke the hierarchy of a New York-centred 'Artworld', dispersing the Eurocentric agenda of art into multiple currents.[37] Whilst many still speak of the globalization of 'the Artworld', for the purposes of this thesis it is important to consider the interaction of multiple artworlds and understand artists'

[33] Ellison, 2004. p.63.
[34] Badovinac, 2010. p. 161.
[35] Enwezor, Okwui, & El Anatsui. 2011. 'Cartographies of uneven exchange: the fluidity of sculptural form'. In: *NKA Journal of Contemporary African Art*. 28, pp.96-105. McLean, Ian. 2012. 'The world art artworld'. In: *World Art*. 1:2. Pp.162-169.
[36] Enwezor, Okwui, & El Anatsui. 2011. p.99.
[37] McLean, 2012.

interaction with, and movement to and from, various hubs within these art networks.

From looking at the archives at Gasworks, and talking to artists in Zambia, it is clear that the Mbile workshop increased the number of opportunities for artists to travel outside of Zambia through artist workshops and residencies. In the three years building-up to the first workshop, eight artists from Zambia attended workshops in Southern Africa and the UK through Triangle. In 1995, David Chirwa and Flinto Chandia participated in the Pajoma workshop at the Yorkshire Sculpture Park, as part of the Africa 95 festival discussed in Chapter 1, later also undertaking residencies at Gasworks in London. Between 1993-2008, over 40 workshops abroad have been attended by a Zambian artist, with more attending residency programs at Triangle partners across the world. Importantly, many of these experiences have been of workshops in other African countries, helping to build networks within the region and between local workshops. However, despite needed recognition of the multiplicity of locations for art-making, there is still much emphasis placed on experiences in the artworlds of Europe and America. During the 2013 Insaka workshop, there was also some talk of opportunities and experiences in China, as Mwandale Mwanyekwa had recently attended the 12th China Changchun International Sculpture Symposium.

The opportunity to participate in residencies and workshops abroad can also mean that the artists are unable to commit to the responsibilities associated with organising a workshop. Many of the Insaka artist committee seemed to have little involvement with the workshop, neither attending the open day nor meeting the artists when they arrived in Lusaka. Stary Mwaba was one of the committee members that did make himself known to the visiting artists, and although he did not attend the workshop, he assisted the team in Lusaka and gave his time to help drive people to the airport alongside other logistical and administrative tasks. Mwaba suggested that he was busy applying for residencies in Europe, and that his time was in short supply due to the demands of his international engagements.

Stary Mwaba is heralded as a rising star of the Zambia artworld, and has attended two Triangle partner workshops abroad, first at Wassanii in Kenya (2004) and then Braizers in the UK (2005) (Fig. 5.49). In 2006 he won

the British Commonwealth Arts and Crafts award, which enabled him to undertake a residency at another partner in the network, the Caribbean Contemporary Arts (CCA), Port of Spain, Trinidad. There he met Chris Ofili and Peter Doig who were resident artists and have also attended workshops through the Triangle Network. Mwaba later exhibited at Momo gallery in Johannesburg in 2009 and undertook a residency at Watermill in New York in 2010, and at the Centre for Contemporary Art (CCA) in Lagos in 2013, with Bisi Silvas. Whilst his success has kept him from being more involved in organising the workshop, he is undoubtedly a role model for other artists in Zambia.





(Fig. 3.49) Kate Naluyele and Stary Mwaba at Braizers 2005, Photograph Courtesy of Triangle Network Archive; (Fig. 3.50) Stary Mwaba in his studio, Lusaka, 2013.

Mwaba, who is a young father, spoke of the difficulty in balancing the benefits of these experiences of travel and residency with the disadvantages of leaving his family for long periods of time. Mwaba firmly feels that his future should be in Lusaka, and unlike many of the other successful Zambian artists, he does not wish to move abroad to further his career (Fig. 3.50). Okwui Enwezor argues that 'one can be an important international artist while residing anywhere in the world today'.[38] For example, Chris Ofili and Peter Doig chose to locate themselves outside of the traditional art market metropolises, working at CCA in Port of Spain until 2007 whilst being represented by major galleries located elsewhere. Mwaba is not currently

[38] Enwezor,2011.

represented by a major gallery, despite the Momo gallery exhibition selling out in Johannesburg in 2010. Many in both Zambia and South Africa have commented on the way galleries in Johannesburg are notoriously inward-looking, and it is therefore quite unique that Mwaba was able to get an exhibition in Johannesburg at all. So, whilst Mwaba is committed to developing art in Lusaka, demonstrated by his role on the Insaka committee, he still has to travel in order to gain the international exposure and art market. El Anatsui may be more established now, with work selling at auction for over 1 million dollars and thus enabling him to remain living in Africa, but it should be remembered that he also started his international career by undertaking residencies in the Europe and America.

Mwaba has been supported by a local initiative called stART gallery in Lusaka, who recently assisted him to attend Bisi Silvas' 'Global Crit Clinic' in Accra, May 2013. This Global Crit Clinic is an initiative based in Nigeria, aimed at encouraging critical enquiry and idea-based dialogue for artists in Africa, also through workshops and seminars. StART gallery is located in a private home, where the profits from any sales go to art workshops for children in Lusaka, run with the support of the selected artists who are exhibited. The galley has high standards of display and, unlike many of the spaces in Zambia curates shows carefully in order to show the work off in the best light. Whilst its sole purpose is not a commercial one, it still has a major impact for artists wishing to build a name and sell their work.

3.6. Display

Part of the National Arts Council's participation in the UNWTO general assembly was the 'Kamulanga' art exhibition, which was on display during the UNWTO event at the Livingstone museum (Fig. 3.51). In contrast to the pristine and spacious displays at stART, the exhibition crowded paintings and sculpture together in three over-filled rooms. The only curatorial decision seemed to be that the exhibition should cram as many works as possible into the displays, and the result was an overwhelming sea of paintings that jostled for attention in a display with no clear narrative or direction.



(Fig. 3.51) Adam Mwansa and Ngandwe Mwaba with their work at exhibition: (Fig. 3.52) Workshop artists at the opening of the exhibition.

Many of the artists at the workshop had pieces in the exhibition and the workshop-group was invited to the opening at the museum (Fig. 3.52). The artists, especially some of the younger ones such as Ngandwe Mwaba and Mulenga Mulenga, were proud to be on display in the museum and to be part of the UNWTO event (Fig. 3.51 & 3.52). Further artworks were exhibited in five of the best hotels in Livingstone where UNWTO events were being held and each of the works were priced anticipating potential sales. With the tag line for the UNWTO assembly being 'take Zambia home with you', the presumed aim was to sell paintings to delegates and promote fine art as something tourists could purchase. This ambition was ridiculed by the artists who saw this unbridled optimism, of tourism as a market for paintings, inappropriate for contemporary fine art. A newspaper article by Andrew Mulenga further commented on the lack of sales due to the inability of the organisers to facilitate financial transactions and organise safe transportation of the works.[39]

[39] http://andrewmulenga.blogspot.co.uk/search?updated-min=2013-01-01T00:00:00-08:00&updated-max=2014-01-01T00:00:00-08:00&max-results=50, accessed 11/9/2013.



(Figs. 3.53 & 3.54) Craft stalls at the Maramba Cultural Village.

The art exhibition was accompanied by many craft stalls also installed at the major hotels and at the Maramba Cultural Village, where the National Arts Council were also responsible for the many performances by dancers from across the country (Hayward, 2007). This 'arts and cultural itinerary' aimed to demonstrate to the UNWTO assembly the richness of arts and crafts available for tourists, but did not reflect on how these activities might reify the notion of a static, 'authentic' and primitive culture (Hayward, 2007). This mismatch was the result of the conflation of the two sectors under the Ministry of Tourism and Arts.[40] Similarly, this muddling fine art and crafts together to serve the tourist industry had the potential to reiterate the stereotype of 'authentic' African art as synonymous with craft (Koloane, 1999). The chair of the National Arts Council, Mulenga Kapwepwe, compounded the range of issues at stake in her opening speech for the Kamulanga exhibition. She commended the 'carvers' in the art exhibition for their 'carvings'. This offended many of the Zambian sculptors who prefer to be seen as artists and differentiate themselves from the tourist carving market. The comments demonstrated the chair's lack of understanding of contemporary art and gave an overriding sense that there had been a serious lack of engagement with the fine artists' practice.

[40] Larry Shinner points out that the distinction between fine art and craft is a demonstrably Western European construct, and therefore these debates are far more complex than can be justly explored within the limits of this thesis. See Shiner, Larry. 2001. *The Invention of Art: A Cultural History*. Chicago: University of Chicago Press.

As I suggested earlier, the complexity of bringing together contemporary artists from Lusaka and many crafts' traders from across the country, was also exemplified at the site of the workshop at the Maramba Cultural Village. I raise this issue here because most of the artists found this to be a source of irritation, although one artist, Aubrey Chali, was actually selling paintings at the exhibition in the museum, in local hotels, and alongside various trinkets on one of the craft traders stalls at the Maramba Village. Thus, whilst at the workshop artists voiced criticism of the program and its conflation of the various arts and crafts, there was no in-depth debate regarding the difference between fine art and craft, nor any critical thinking with regards to producing works for the market and even what the market may be.





(Fig.3.55) Paintings by Aubrey Chali exhibited at The Courtyard Hotel; (Fig. 3.56) Paintings by Aubrey Chali for sale on a craft stall at the Maramba Cultural Village.

During his visit to the workshop open day, William Miko commented on the inappropriateness of the ministry's vision that tourism is a viable market for sales of contemporary art. Miko saw this as short-sightedness and the ignorance within the ministry that is also the result of 'the national anomly' and lack of higher education in the arts. Miko believes that the visual arts could potentially build a vibrant creative sector that would contribute to the economy rather than relying on the tourism sector for possible incomes.[41] The opportunity to work with the Visual Arts Council taken by the Insaka committee, and thus be tied-up with these state-led dynamics, detracts from the notion of the workshop being artist-led and somehow alternative to the

[41] Personal communication from William Miko, September 2013.

demands of the market and government politics (Ault, 2002; Malatjie, 2013). Whilst it is still a remarkable achievement to raise funds and regularly organizing the international workshop, the dynamic and intention of the workshop and artist-collective differs from those of Thupelo, as shown in the last chapter, but also with workshops in South Asia, as Chapter 4 will reveal.

Conclusion

The 2013 Insaka workshop included many younger artists and it was clear that the experiences had created encouragement for them in their careers through new friendships and a sense of community. Othiniel Kanjonja Lingwabo had decided to move to Lusaka as a result of the experience and was helped and encouraged by those already established there. Adam Mwansa, although established in his career, found a new sense of commitment to working with rubbish and went away with an agenda to try and work with local NGOs to raise awareness of these issues. Many of the international artists spoke of renewed inspiration and motivation to move ahead with their work and careers. Hannelie Coetzee felt satisfaction in the execution of a much-anticipated work building on games played by local children and Lucy Steggals expressed a renewed optimism with her practice following the experimental work with play. Furthermore, during the workshop the artists set up an informal seminar about potential residencies and workshops to attend, and many went away with new ideas of places to apply for and people to contact. So whilst the conditions for the workshop were not ideal, the artists still seemed to get something from the experience.

Insaka has an important role given the lack of other organisation operating in Zambia and a crucial role connecting artists from across the continent. The well-respected Rockstone Studios, which for twenty years has operated a system of apprenticeship training in sculpture, no longer seemed particularly active. In Zambia, many artists who participated in Mbile Workshops have either deceased, are not making work, or have had to focus on other careers such as teaching to sustain their livelihoods. As I have suggested, whilst the workshop is still popular and highly regarded in the country and region, there may be different initiatives and projects that are needed in conjunction with the workshop's focus on learning by exchange.

The Global Crit Clinic, for example, seems to be providing much needed critique and reflection on work produced and helps exposure artists to international debates and standards of art practice. In July 2015, participants of the 2013 Insaka workshop, Mulenga Mulenga, Gladys Kalichini, Mapopa Hussen Manda, and Nancy Mteki, participated in another program run by Bisi Silva in association with the Centre for Contemporary Art, Lagos, called Àsìkò 2015, this year held in Maputo, Mozambique.

Like the Global Crit Clinic, Àsìkò encourages artists to consider 'critical methodologies and histories that underpin art practice', with the 'aims of filling a gap in the educational system in Nigeria and many African countries'.[42] Silva helps artists push the boundaries of their work by encouraging critical thinking and the implementation of conceptual ideas, often considering new forms of contemporary art practice such as sound, performance, and installation.[43] These programs help to develop new forms of artistic practice, whilst developing critical and independent thinking. It helps to align artists from Africa with 'contemporary' artistic practices in places as diverse as Europe, the Americas, South Asia and China. However, most artists must still rely on domestic markets for their livelihood and thus produce works of sculpture and painting predominantly for these markets. Here a tension lies between different opinions and standards held by audiences in Zambia and those international 'gate-keepers', curators and writers as to what art is. Here Smith's arguments about two ways of understanding 'the contemporary' are useful, with the most prominent artworld usage being understood as a progression of post-modern developments in art-practice (Smith, 2011). Here, the skills of critical thinking and conceptual methodologies, that Silva is promoting, become of critical importance for international engagement. As experienced by some at the Insaka 2013 workshop, without some shared understanding of what art might be and without the language skills to communicate, productive dialogue and exchange is difficult.

[42] http://www.asikoartschool.org/category/blog/, accessed 21/7/2015.
[43] http://www.asikoartschool.org/category/blog/, accessed 21/7/2015.

Chapter 4

4. To Search: Khoj International Artists' Workshops

4.1. Khoj International Artists Workshop

The next two chapters explore the establishment and growth of the Triangle Network in South Asia, and how initial workshops have lead to the formation of new networks and other activities in the region. This chapter will begin by analysing the Khoj International Artist's Workshop in India, and how it developed between 1996-2012. It will then turn to a discussion on Khoj Artist Association, and in particular studio spaces, residency programmes, outreach projects, exhibitions and writing projects. The chapter will conclude with a brief exploration of the national partners to Khoj, and the creation of a national network in India including; No.1 Shanthi Road, Bangalore; Camp, Mumbai; Khoj-Kolkata, Kolkata; Perriferry, Guwahati. This will lead to a discussion of how the Khoj workshop is linked to the creation of the regional South Asian Network for Artists in Chapter 5.

Through this discussion of case studies from India, the relationship between the workshops and emergent networks and art-worlds will be explored. The programs will be considered in terms of internationalism, cosmopolitanism, regionalism, and South-South connectivity. Furthermore, the chapter offers analysis of the writings produced by, and connected to, the workshops and related programs, as understood in relation to attitudes towards the archive and the writing of art history in India. Finally, the artist-led initiatives will be examined in relation to Adajania and Hoskote's (2010) notion of the nth field, as it relates to the notion of 'navigating the void' as set-out in the Introduction.

4.1.1. Initial connections with artists in India

In 1994 Anna Kindersley and David Koloane travel to India to speak to artists there about the success of artist-led workshops in Africa and their potential benefit for artists in the region. Kindersley had previously worked in India as a teacher through which she had connections with the Modi family,

who partly funded their visit and later supported the workshop by providing the site and some funding. Kindersley used these connections to meet potential artists and patrons that might be interested in attending, organising and participating in workshops. Following this visit, several India artists were invited to workshops in the network; Prittpa Sechdave Ladi participated in Mbile, Zambia, in 1995; Ajay Desai went to Shave workshop, UK in 1996; Anita Dube went to Tulipamwe, Namibia in 1996; and Subodh Gupta participated in Triangle, USA in 1997. These artists gained enthusiasm form these experiences, and set about forming a committee to help organise a workshop in India, which included Ajay Desai, (lead coordinator), Manisha Parekh, Subodh Gupta, Anita Dube and Prithpal Singh Ladi (Figs. 4.1 & 4.2). The initial working group also operated out of people's homes, finding time despite busy workloads to organise and fundraise through the sale of artworks, and appealing to private and commercial sponsors. The Triangle Arts Trust assisted with advice for how to get money for airfares from the Commonwealth Foundation, British Council, and the Indian National Trust for Art and Cultural Heritage (INTACH). Robert Loder visited India in 1996 to help germinate the project by giving guidance to the working group on the workshop model and how it might be organised.



(Fig. 4.1) David Koloane, Anita Dube, Ajay Desai, Anna Kindersley, Prithpal Singh Ladi, and Subodh Gupta in discussion after the first workshop in 1997; (Fig 4.2) Ajay Desai, Pooja Sood, Anita Dube, Bharti Kher at Eicher Gallery for meeting of the Khoj working group.

The artists asked Pooja Sood, who was a curator at the Eicher Gallery in New Delhi, to help them organise the workshop by allowing them to use the office facilities (Fig.4.2). As the archive reveals, in the days prior to email, faxes and telephone calls were the only way of making contact with artists

and funders across the world and access to such resources was vital to ensuring international artists were able to attend. The Eicher Gallery was a not-for-profit space run by Pooja Sood and owned by the automobile manufacturers, Eicher Group. Many of the artists on the working group had previously exhibited at the gallery. Sood was later asked to write the catalogue for the workshop, again using Eicher Gallery and its resources. Following the success of the first workshop, the artists asked Sood to become the coordinator of the workshop. Although she has led the project ever since as Director, Khoj International Artists' Association is still guided and shaped by a governing board of artists, including many of the original founding members such as Anita Dube, Bharti Ker, Manisha Parekh, and Subodh Gupta, alongside other well-established international artists such as Amar Kanwar and Rahul Srivastava. Thus, despite the employment of a professional arts administrator, Khoj is sill very much an artist-led initiative, due the inception, conception and the continued influence and support given by many of the founding artists.

4.1.2. The beginning of Khoj International Artist Workshop at Modinagar

The first Khoj International Artist Workshop was held in 1997, at Sikribagh, a bungalow owned by the Modi family in Modinagar, fifty-five kilometers north of New Delhi. The working group from New Delhi all participated, with other Indian artists invited from across the country, Including C. K. Rajan (Hyderabad), Gargi Raina (Baroda), Jyotee Kolte (Mumbai), Radhika Vaidhya (Chennai), Sudarshan Shett (Mumbai), Surendran Nair (Baroda), Walter D'Souza (Ahmedabad). From outside of the country, artists attending the workshop included Muhanned Cader (Sri Lanka), Iftikhar Dadi (Pakistan), Luis Gomez (Cuba), David Koloane (South Africa), Ludenyi Omega (Kenya), Rini Tandon (Austria), Stephen Hughes (UK), Simon Callery (UK), Wendy Teakel (Australia) and Yoba Jonathan (Namibia).

This assemblage of artists from different countries may seem to echo the national, regional, and international dynamics of other workshops within the network, but these elements when understood more specifically within a particular Indian context have different resonances. For example, the decision

for the working group to invite Indian artists from across India is similar to Thupelo's model of bringing artists together within a nation, but is in contrast to the Triangle workshop in Upstate New York where forming specifically national alliances were not a particular concern. This intention to network with artists from different parts of the country was later further developed and expanded, by moving the location of the Khoj workshops to different regions in India and forming a 'national network', as I shall explain further in a later section of this chapter.

The nuanced 'International' dimension of this workshop was predicated mainly on regional and South-South connections, over and above any UK or USA involvement; a 'critical transregionality' which was influenced in part by Nehru's Non-Alignment Movement policies and earlier artistic debates on internationalism within the cultural sector since Independence (Adajania, 2010 & 2011a; Kapur, 2000). This initial workshop set a precedent for an effort to connect and work with artists from across the region, with Muhanned Cader and Iftikhar Dadi encouraging other artists from Sri Lanka and Pakistan respectively to attend future workshops in India and initiate new workshops in their own country of origin. Chapter 5 is dedicated to exploring this regional dimension more fully.

As evident in the list above, the selection of artists for the first workshop also included three artists from Africa and one from Cuba, which demonstrates the attitude of South-South connectivity that Indian writers and curators such as Geeta Kapur (2000) and Nancy Adajania (2010, 2011a) have put-forward. Propelled by happy memories, artists from India that had participated in workshops elsewhere helped share the idea and ethos of the workshop with new participants, with additional support from workshop veteran, David Koloane and the other artists from Africa (Figs. 4.2 and 4.4). The workshop idea and ethos was thus shared by artists from India and Africa who had experienced the phenomenon, rather than through UK or American artists or arts administrators telling the artists how to conduct or experience the workshop.

Adajania explains in her essay on Khoj, that the workshops and associated programs should be understood within wider historical narratives of artists in India critically exploring what 'the international' might mean

(Adajania, 2010); 'an internationalism that does not flow only from imperial centres to the former colonies'[1]. Adajania (2011a) has developed this point in relation to debates on 'global art and globalism', arguing, as does Enwezor (2002), that there can be alternative starting points of a global consciousness or the 'will to globality'[2]. She asserts the need for an emphasis on the 'robust tradition of an internationalism articulated in and from the global South, a globalism from the South that was and is based on shared perception- across borders and disciplines- of being caught up in the same historical predicament, confronting similar crises, looking for instruments and resolutions.'[3] Adajania cites the Triennial India in 1968 as an example of a cultural manifestation of the Non-Alignment Movement of the 1950s, where national leaders Nehru (India), Nasser (Egypt), Sukarno (Indomensia), Kwame Nkrumah (Ghana) and Tito (Yugoslavia) attempted to demarcate an alternative space for self-determination away from the prevailing Cold War exigencies.[4]



(Fig. 4.3) Prithpal Singh Ladi, Subodh Gupta, Robert Loder, David Koloane, Anita Dube, Ajay Desai after the first Khoj workshop; (Fig. 4.4) David Koloane in New Delhi with his work made at the first Khoj workshop.

In this respect, the catalogue clearly indicates a firm commitment to South-South connections between artists. 'Khoj seeks a non-Euro-American tilt within cultural discourse, more connected with contemporary art practices/practitioners in Africa, the Asia-Pacific, Latin America, China,

[1] Adajania, Nancy. 2011a.''Global' Art: Institutional Anxiety and the Politics of Naming'. Conference Paper given at the Salzbury International Summer Academy of Fine Arts. http://www.summeracademy.at/media/pdf/pdf815.pdf, accessed 3/7/2013.
[2] Enwezor, Okwui. 2002. 'The Black Box'. *Documenta 11_Platform 5/Kassell,* exhibition catalogue. Ostfildern: Hatje Cantz. p. 4.
[3] Adajania, 2011a.
[4] Ibid.

Australia etc. to assist each other's processes of cultural empowerment and assertions of specific locations as vital and meaningful.'[5] The fact the working group invited Thupelo workshop co-founder, David Koloane, to participate is significant in this respect (Figs. 4.3 & 4.4). The catalogue acknowledges the inspiration of Thupelo, 'the ingrained liberation impulse within the workshops structure', the legacy of bringing people together during the conflicts of the apartheid years, and the mushrooming of workshops in Southern Africa.[6] It reflects the inspiration Thupelo's narrative had for the Indian artists' aspirations to work with artist from the network across the world, 'for an exchange and flow of information along other lines'[7], and their ambitions for working across socio-political divides and growing a network in the region.

4.1.3. A Quest for an Alternative

These critical and alternative understandings of 'the international', 'the global', and 'critical transregionality' that were considered and demonstrated at the Khoj workshop, are further reflected in the name and institutional goals of the artist-led initiative. Khoj, as the first workshop catalogue expounds, is an Urdu word meaning 'to quest' or 'the search within', and reflects the working group's aims for the workshops to be an alternative, dynamic, evolving phenomena, acting as an 'experimental laboratory' that creates 'a co-operative non-hierarchical work situation'.[8] The earliest catalogue clearly sets out the search, and need, for an initiative in India 'that functions outside state or institutional control', and 'outside bureaucratic apathy and the cynical market driven art scene'.[9] These comments show artists responding to a market-led dynamics for contemporary art, understood in India in relation to the liberalization of Indian markets as a component of the Congress Party's neo-liberal policies during the 1990s (Kapur, 2008). The statements also echo Adajania's alternative reading of globalism, 'as the deliberate gesture of recovering the human potentialities of the lattices of globalization from the grip

[5] Khoj International Artist's Workshop Catalogue. 1997. Unpublished. p.8.
[6] Ibid. pp.8-9.
[7] Ibid.
[8] Ibid. p.7.
[9] Ibid. p8.

of neo-liberal policy.'[10] Furthermore, the alternative here is a reaction to the legacies of state-bureaucracy within government-managed institutions for the visual arts (Mathur 2005; Singh, 2015).

The name Khoj, the catalogue reflects, 'is an emblem of our vision of working together in difficult situations, ... pushing against the establishment grain under the rubric of creating sensitizing encounters, opening up insularities and closures…'[11] With a belief that it can create critical difference, the catalogue emphasizes the workshops' potential to 'address the binary polarizations that have hardened into unchangeable positions both inside and outside'.[12] The catalogue suggests Khoj means the 'search that seeks to question through Art Workshops these divides: the urban vs the provincial, the post-modern vs the modern, the local vs the global, the male vs the female, the political left vs the political right, the visible vs the invisible'.[13] The artists clearly argue that these binaries should be examined and interrogated on the basis of class and privilege in cultural spaces in India, and with regards to the absence of dialogue with sub-continental neighbors.[14] Again, these aspirations for the potential for the workshops to establish dialogue within the region is highlighted, which will be further explored in Chapter 5. Yet, the artists are also focused on addressing the inequalities and hierarchies within domestic and national art establishments by establishing their own artist-led initiatives. In this respect they are akin with the artist-led initiatives of the 1970s in the USA, which sort to address racial and gender inequality (Ault, 2002).

Khoj sees its role as 'an alternative arts incubator' that helps to develop experimental art and ideas through artistic exchange and dialogue, reflecting the core principles and drivers of Triangle.[15] Indian art histories of the last century, such as those set out by Kapur (2000), Panikkar (2003), Guha-Thakurta (2004), Partha Mitter (2007), or Raminder Kaur and Dave Mukherji (2015), suggest many developments in art institutions in India, from pre-

[10] Adajania, 2011a.
[11] Ibid.
[12] Ibid. p. 7.
[13] Ibid. pp.7-8.
[14] Ibid. p.8.
[15] http://www.khojworkshop.org/book/about_khoj, accessed 4/11/2012.

independence stirrings at Shantineketan to the Progressive Artist Group and at the Baroda School.[16] Understanding this history of art institutions and art movements in India is important if we are to engage Khoj's particular contribution and critical stance as 'an alternative' space. Also, Nancy Adajania's essay on Khoj notes previous artist collectives in India, looking at artist-led initiatives such as Group 1890, Vision-Exchange workshop, Kasauli Art Centre, and the Safdar Hasmi Memorial Trust (SAHMAT), in order to examine 'what went before' Khoj and the cultural context in which the first Khoj Workshop came about.[17] For example, SAHMAT, building on a history of politically engaged art practice in India, initiated artists to respond to the communal violence of the nineties (Dutta, 2005; Adajania, 2010). Such foundations of ethical and political responsibility in art in India suggest an existing engagement with the possibility of the agency of art in social relations (Kapur, 2000; Kester, 2011) or as Marsha Meskimmon explores in her book Contemporary Art and the Cosmopolitan Imagination, art's *work* (Meskimmon's emphasis).[18] Adajania reiterates that the workshop-model, free from ideological pressures of prior rivalries and the demand for market-ready productions, forces artists to focus on the 'work' of art, the process and meaning of art, rather than the final or finished artwork.[19]

This engagement with the role of art has steered Khoj to focus on developing experimental, interdisciplinary and critical contemporary practice in India, challenging the established thinking about art and developing alternative pedagogies and learning through collaboration and exchange.[20] Adajania suggests that by the mid-1990s, under the rapid changes brought on by India's economic liberalisation, 'the time was ripe to replace the gallery

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[16] Kapur, Geeta. 2000, 'When was modernism: essays on contemporary cultural practice in India', New Delhi: Tulik. Mitter, Partha. 2007. *The Triumph of Modernism: India's Artists and the Avant-garde, 1922-1947.* London : Reaktion. Guha-Thakurta, T., 2004. *Monuments, Objects, Histories: Institutions of Art in Colonial and Postcolonial India.* New York: Columbia University Press. Dave Mukherji, Parul. 2014. 'Whither Art History in a Globalizing World'. *Art Bulletin* 96 (2), pp. 151-155.

[17] Adajania, Nancy. 2010. 'Probing the Khojness of Khoj'. In: *The Khoj Book*, ed. Pooja Sood. New Delhi: Harper Collins. Pp. 82-99.

[18] Meskimmon, Marsha. 2011. Contemporary Art and the Cosmopolitan Imagination. London: Routledge.

[19] Adajania, Nancy. 2010. p.94.

[20] http://www.khojworkshop.org/book/about_khoj, accessed 4/3/2013.

object with the project and the market with the community. Artists felt the lack of an alternative space…Khoj, although not originally meant to respond to this need, serendipitously answered it.'[21] Examples of these programs will be explored later in this chapter, but the experimental practices include work with performance, sound, new technologies and participatory practices, whilst interdisciplinary dialogues have engaged with urban studies, fashion, and environmental sciences, to name a few.

The workshop ethos, modeled on inspiration from the Thupelo workshop, suggested the potential to overcome divides on the basis of class and privilege in cultural spaces, with the artist and programs of Khoj setting out to challenge entrenched binaries such as urban/provincial, modern/post-modern, local/global, as previously stated. Subodh Gupta's biography and artwork demonstrate a movement towards questioning these binaries. Gupta comes from a small railway town in Bihar with a large working class population, and spent some time living in his uncle's rural village following the death of his father. Whilst prior to the workshop Gupta had already studied applied art for five years and held a residency at Lalit Kala Akademi and Garhi studios in New Delhi, in recent interviews he has repeatedly spoken of the major impact the workshop had on his career (Gupta, 2013; Gupta in Sood, 2010). 'I feel it now what it did for me, for my career. And I feel the strength of Khoj. The artists who come for workshops gain greatly. It may be small but the artists know that through it they are connecting with the international art world. It is a very important thing.'[22] This notion of connecting with 'the international art world' was key component of the workshop idea, as demonstrated in previous chapters, but Gupta goes on to suggest how it also encouraged the creation of new sites for the international art world. He states that little was happening on the contemporary art scene at the time; there was 'no real gallery system and hardly any kind of atmosphere.'[23] In his opinion, inviting a dozen international artists changed things: 'everyone felt as if this was a place to do something...Khoj has given a platform not only to artist, but

[21] Adajania, Nancy. 2010. p.94.
[22] Subodh Gupta interviewed by Jitish Kallat. In: *The Khoj Book, ed.* Pooja, Sood. 2010. New Delhi: Harper Collins. p.160.
[23] Gupta, In: Sood, 2010. p. 160.

also to art lovers, it's given something to the whole of Delhi.'[24] The point is that it is through actions such as the workshop, that the notion of New Delhi as a place for contemporary art on a global art circuit is imagined and manifested. This chimes with Kapur's notion that postmodernism itself could be regarded as 'a consequence of a 'realigned universe' through the praxis of societies previously completely marginalized', and not purely a description of it.[25] Thus, the praxis of artists and Pooja Sood are actively creating changes to international discourse on global art, by creating connections and programs for artists. Later in this chapter I shall show how Khoj developed its international reputation beyond the first workshop, and helped New Delhi increase its international visibility and participation.

Beyond these modern/post-modern concerns, the artworks Gupta produced at the first workshop, and since, also shows his commitment to questioning other binary polarizations such as urban/rural and local/global (Biswas, 2011). At the workshop in 1997 he created an open-roofed, 10-foot, circular structure by piling up the dried cow-pats that are traditionally collected and used for fuel in rural villages. The workshop catalogue shows a photograph of the cow-pats being delivered to the workshop site on the back of a tractor by local people.[26] The structure was entered through a doorway with ritual markers, again signifying rural practices. His later works similarly use utilitarian objects to create large installations, most famously the ubiquitous steel plates and cups used by households across India (Biswas, 2011). He attributes the ability to think big, and work in a site-specific manner, to the first Khoj workshop, where he was able to explore and develop his interest in scale, and the repeatability of one select material, to create impact through larger structures.[27] Gupta describes Khoj as a place you can work without fear and think freely, echoing the idea of being an alternative free

[24] Ibid.

[25] Geeta Kapur sets out these argument in her writing for the 3rd Havana Biennial, (1989), which Gerardo Mosquera takes up in a criticism of Art and Eurocentrism. Mosquera, Gerardo. 1992. 'The Marco Polo Syndrome: Some Problems around Art and Eurocentrism'. In: *The Biennial Reader*, eds. Elena Filipovic, Marieke van Hal, and Solveig Øvstebo. 2010. Ostfildern: Hatje Cantz. pp. 416-426.

[26] Khoj International Artist's Workshop Catalogue. 1997. Unpublished. p.20.

[27] Gupta stated these influences in a lecture, 'Subodh Gupta: The Routes of Success', given at the Courtauld Institute for Art, 21st May 2013.

space for artists to experiment in.[28] Gupta's later works also often addresses local/global dialectics, such as 'Gandhi's Three Monkey' (2007), where he addresses war and peace by modifying Gandhi's visual metaphor of the three monkeys covering their eyes, ears, and mouth by making giant sculptures of three heads wearing an army-helmet with special goggles, a gas-mask, and a balaclava respectively (Harris, 2008).

Gupta undertook a residency at Gasworks, London in 1997, and in the same year went to the Triangle Artists' Workshop, New York. He also later attended the Wasla workshop in Egypt in 2003. He has been an active, dynamic and faithful member of Khoj from its beginning through to the present, alongside his wife Bharti Kher who also became a founding committee member. He speaks with great respect of the impact Robert Loder has had in particular. 'His [Loder's] contribution to the art world has been silent -it's not widely spoken of, not commercially spoken about- but I don't know anyone who has contributed so greatly. Especially to the 'third world', to Africa, China and India. I feel it now what he did for me, for my career.'[29] Given the earlier emphasis on South-South connections, this acknowledgement of Loder's influenced is often made lightly. This can be seen in '*The Khoj Book'*, where, whilst the dedication is 'to Robert Loder, who gave us our beginnings', in the spirit of the horizontality of a decentred network, Pooja Sood and Prithpal S Ladi emphasize the efforts the Khoj group made independent of Triangle's support.[30] Sood thanks Loder for the 'gift of possibility'; an interesting turn of phrase that ambiguously indicates both, a fundamental and concrete influence, but also a more passive and imaginative inspiration.[31] In Chapter 2 and 3 I have also hinted at this tension; between 'support' given and taken from Robert Loder personally and from Triangle Network staff and funds in the UK, and the vital element of the workshops being autonomous, self-organised, and self-determined by local artists. I return to this ambiguity in later discussions of the South Asia Network for

[28] Ibid.
[29] Gupta, Subodh. 2010. In: Pooja Sood, ed. *The Khoj Book*. p.160. Gupta also referenced Loder's impact in his lecture, 'Subodh Gupta: The Routes of Success', at the Courtauld Institute for Art, 21st May 2013.
[30] Sood, 2010, p.1.
[31] Sood, Pooja. 2010. *The Khoj Book*. New Delhi: Harper Collins. p.5.

Artists in Chapter 5. However, the specific aims and critical trans-regional agendas set-out by the artists who initiated Khoj, as explored above, does indicate that whatever 'support' was offered by Loder and Triangle, was offered with an understanding and sympathy for these aims. Thus, Triangle's notion of 'an international network' incorporates multiple and critically considered conceptions of the 'international', as expressed in the aspirations for inter-regional empowerment and South-South connectivity.

4.1.4. Khoj in different locations across the country

Under Pooja Sood's leadership, the workshops were held every year from 1997- 2001 at Modinagar. The workshops always had a catalogue, which helped explain the phenomenon to those unable to make the open day, and help attract attention of curators and critics from outside the country to the artists who had participated. These catalogues also included other projects and activities being organised by the artists, which I shall explore further below in sections on the studio building, residencies, exhibitions and publications.

The focus on the international element of the workshops has had a particular resonance with artists who felt isolated, overlooked, or who had particular ambitions for operating in, or exposure to, artworlds outside of the immediate locality. Concurrently, increasing interest in art and artists from South Asia, from outside of the region and within domestic markets, has also had an impact on the trajectories of some of these artist's careers which, as I explore further below, has in turn helped to shape Khoj and grow its reputation. Sood affirms that the key to a successful workshop is not a beautiful setting or comfortable accommodation, but the right mix of artists.[32] They continued to invite artists from across the world, often those connected to the workshops in the network but also increasingly artists from new countries including Thailand, Japan, China and Indonesia. Sood's interests and experience at Eicher Gallery helped the workshop gain independence of Loder and Kindersley, and forge its own direction. After five very successful workshops at Modinagar, the working group decided that whilst the

[32] Personal communication from Pooja Sood, 13/07/2013.

organisational aspects of the workshops was now in hand, the workshop needed fresh inspiration and impetus.[33]

In line with the aspirations for better artist-connectivity within India and to break down urban/provincial divides, as outlined above, the committee facilitated new working groups from around the country to organise Khoj workshops in other locations across India. These included Mysore (2002), Bangalore (2003), Mumbai (2005), Kolkata (2006), Kasheer (2007), Bihar (2009), and Dharamshala (2012). This helped to increase the size of the network in India, connect regional art-centres in the country, and pave the way for a National Network of partners. Given the diversity of the country, and hegemony with which Delhi is often perceived, the ability to move the workshop location over a period of years allowed Khoj to strengthen itself without being seen as too dominant. As the website states in relation to the workshop in Bangalore in 2003, '[b]y bringing together both local and international artists, the workshop achieved a higher visibility… The sharing and working together has not only helped bridge the palpable north- south divide between artists, but has also given an impetus to a huge group of very energetic and enthusiastic artists in Bangalore.'[34] This view was shared by Suresh Jayaram, a local participant of the workshop and director of No. 1 Shanti Rd, who commented on the recent growth of interest in visual arts within the city.[35]

The workshops not only bring artists to new places to make art, but also help to create space within the creative imagination for new ideas. Adip Dutta, is an artist who participated in the Khoj Kolkata Workshop in 2006. She suggests, 'Khoj is like the bridge between my current practice and the 'would-be' elements of my future practice. At the moment I don't know what those elements will be, but Khoj provides the space to fathom their emergence.'[36] The liminal space of 'not knowing' in artistic practice is not limited to a lack, absence or inadequacy, but a space that is savored and constructively deployed in order to venture into new territory, develop alternative directions

[33] Ibid.
[34] http://khojworkshop.org/programme/khoj-bangalore-2003/, accessed 20/1/2015.
[35] Personal Communication from Suresh Jayaram, March 2012.
[36] Dutta, Adipt. 2010. In: Pooja Sood, ed. *The Khoj Book*. p.577.

and is an key element of 'thinking through doing' (Fisher and Fortnum, 2013; Ingold, 2013). The workshop creates the space, time and potential new collaborators and materials, whilst allowing and expecting a certain amount of 'unknowing' and exploration. The opening up of new and as-yet-unknown areas within creative thinking, is further implicated through the idea of dialogue and exchange. Dialogue itself makes space for thinking, developing practice, and imagining new possibilities in relation to other artists, artworks, materials and locations. Papastergiadis, has argues that in cross-cultural dialogues in particular, there is a creative function of the void inherent in cultural translation (Papastergiadis, 2012)





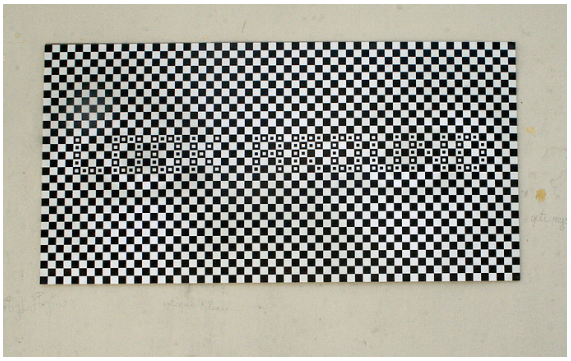
(Fig. 4.5) Artists on Khoj International Artists Workshop, Modinagar, 200: (Fig. 4.6) Artists on Khoj International Artists Workshop, Kolkata, 2006.

The workshop in Bangalore was unusual due to its location at the Venkatappa Art gallery, within the city itself. In order to bring artists together in a focused way, the location of the workshop in the original model was to be a place with a relative degree of seclusion from other actors, as at Pine Plains and Modinagar. As seen in the previous chapter, part of the role played by Robert Loder, Pooja Sood, and Alessio Antonioli throughout the network, has been to carefully advise artists on 'suitable sites' that offer a safe but creatively stimulating place for the workshops to occur. The workshops therefore often engaged sites outside the city or in the suburbs of India's metropolis, often creating the opportunity to respond to the location or work site-specifically, as discussed in relation to the Zambia workshop in chapter 3.

The dynamics of the workshop are focused on connections between the artists, the artist's practice, and the location, all three elements acting with, between, and in relation to each other. As explored in Chapter 3, the sites of

the workshop are important actors in the network, creating places to think, imagine, and respond to. In the Kolkata workshop in 2006, for example, the working group asked participants to specifically respond to the site of the workshop, at Chaudhari Bari of Baruipur which is a 19th semi-derelict mansion in the rapidly transforming suburbs of the city. The artworks ranged from the subtle interpellation to 'Look Around' (Fig. 4.8) in the work of Mamuka Japharidze (Georgia) to the 'absurdly futile gesture' by Simon Gush (South Africa), who directed 12 cycle-rickshaw pullers (Fig. 4.7) to strain against iron chains attached to the Chaudhari Bari mansion, heaving it 'out of its colonial slumber'.[37] By responding to the site, and the histories of the site, the artist is forced to translate, adapt, and develop their practice, in dialogue with the place and people they meet. This has also led to collaborations between artists, such as Mana Acharya and Bruce Allan's collaborative piece, *Maya,* also part of Khoj Kolkata, or between artists and local people they have encountered,as in Simon Ghosh's performative action.





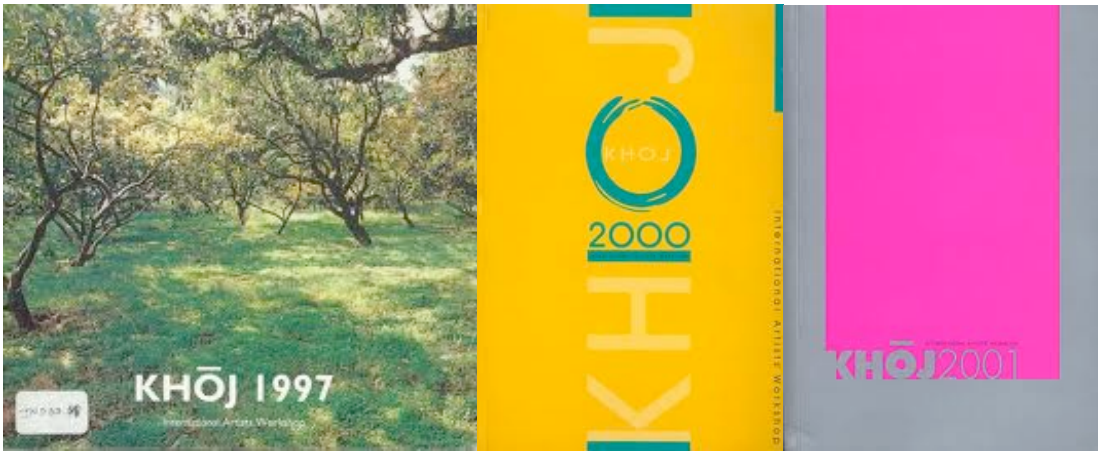
(Fig. 4.7) 'Moving House' by Simon Ghosh, (Fig. 4.8) 'Look Around' by Mamuka Japharidze, Khoj Kolkata Workshop, 2006.

4.1.5. Critic-in-residence

In contrast to Thupelo and other African workshops, nearly all of the Khoj workshops invited critics, following the example as set out in Chapter 1, of Clement Greenberg and Michael Fried in the Triangle Workshops, USA. At the initial workshops the critic was normally another artist from the working group, such as Bharti Kher (1998) and Anita Dube (1999). As the workshop developed and moved around the country, critics from outside the working group were invited to attend the workshop, including Virginia Whiles (2001),

[37] Sood, 2010. P.15

Marta Jakimowick (2003), and Nancy Adajania (2005). 'Critic Notes' by most of these authors can be found on the Khoj website, and Adajania has written an essay for the Khoj Book, which I shall further discuss below. These records help archive the event, and can often reveal insights into the differences between the particular workshops due to the unique combination of artists, situations and locations.



(Fig. 4.9) Front cover, Khoj International Artists Workshop catalogue 1997; (Fig. 4.10) 2000 catalogue cover; (Fig. 4.11) 2001 catalogue cover.

Virginia Whiles, for example, picks up on the impact that traumatic current affairs in the region had on the attitudes artists at the workshop. 2001 was a remarkable year for artists from India, Pakistan and Bangladesh to come together given the increased tensions and nuclear standoff between India and Pakistan, and the violent elections in Bangladesh. Whiles describes the workshop as 'a sanctuary, detached from the insanity of the world at war… a working break away from the on-going mindless violence.'[38] The potency of cross-cultural exchange to develop mutual understanding of difference and similarities was particularly evident this year given these events, coupled with other conflicts in the regions including the suicide bombing in Sri Lanka, the massacre of the royal family in Nepal, and the one-year anniversary of the September 11th attacks on the Twin Towers in New York.[39]

[38] Whiles, Virginia. 2001. Critic's Notes. http://khojworkshop.org/wp-content/uploads/2014/08/Critics-Note.pdf , accessed 3/4/2013.
[39] http://khojworkshop.org/programme/khoj-modinagar-delhi-2001/, accessed 3/4/2013.

Whiles' 'Critic's Note' also reflects the conversations that happened around the artworks, in the evening presentations and beyond into the dancing. The debates held were critical and reflective and included critiques of concepts such as cultural identity, the persistent association made between Indian artists and notions of Indian national identity, and the concept of ethnicity being 'traded on' by both curators and artists alike.[40] Also, the different attitudes towards the use of artisans, craftsmen and labourers by artists, who should be credited in these situations, and how the collaborations were negotiated were called into question.[41] Both of these debates stem from cross-cultural exchanges and dialogues where the stimulus of artists from a diverse range of locations brings different attitudes towards art, art-making and how artists should be portrayed.

In contrast, the following year the critic-in-residence focused more on what the workshop did to alter artists' practice; how materials were explored, modernist tropes broken down, and new situations for art opened up through the workshop. This first workshop outside Modinagar created an opportunity to assess and reflect on the potential of the workshop and especially why a shift in its location might continue the work of building relationships between artists and audiences, both locally and internationally. Suresh Jayaram, an art historian by training but also an artist and founder of No. 1 Shanti Rd, sums up these dynamics and potentiality of the workshops effectively in his critic's note. He suggests the workshop is, 'a new social ritual to create a dialogue between artist and society', emphasising its ability to 'circumvent the gallery space in the Utopia of the post modern landscape.'[42] This inversion of the 'White Cube' utopia that O'Doherty (1979, 2000) sets out, locates the workshops against the market as 'alternative' spaces, spaces for dialogue, whilst remaining grounded to the realities of art-making as a profession. His concluding statement pre-empts the creation of No. 1 Shanti road and his own journey within the art-scene. 'The expanded field of Indian contemporary expression will undoubtedly challenge viewers beyond boundaries and

[40] Whiles, Virginia. 2001. Critic's Notes. http://khojworkshop.org/wp-content/uploads/2014/08/Critics-Note.pdf, accessed 3/4/2013.
[41] Ibid.
[42] Jayaram, Suresh. 2002. Critic's Note. http://khojworkshop.org/wp-content/uploads/2014/08/Critic-Note11.pdf ,accessed 11/11/2014.

continue to humble us with the complexity and diversity of a changing nation.'[43] Thus, Jayaram also reminds us that the workshops from 1998 to 2002, were located with a particular historical, political and economic epoch in India and South Asia, one that saw both rapid change through economic liberalisation and multiple conflicts, as Whiles pointed out.

Whilst Jayaram and Whiles described peaceful and productive exchanges and dialogues, Nancy Adajania honestly writes of the difficulties of communication encountered through the workshop. Her Critic's note, titled 'The Thread and The Knot: Language as Border and Barrier', offers some thoughtful analysis of the discourses she encountered: 'I encountered many moments of gratifying unease: discourses were cheerfully derailed because we spoke across languages; the personal impacted the theoretical; differences in cultural and art-historical timelines made us readjust our understanding of medium, genre, the aesthetic and the political.'[44] This description of the workshop reflects my own experience of a workshop in Zambia, as explored in chapter 3. Adajania's awareness of the slippages, misunderstandings and unforseen emotional and cultural insecurities that can be heighten at the workshop offers some critical perspective by revealing the realities and difficult growth pains that cross-cultural dialogue and exchange can engender.[45] The gaps in understanding between artists from different cultures can be both productive and troubling; far from a utopic ideal, the workshops can indeed be a difficult 'quest' and a challenging 'search within'. Thus, the notion of navigating the void in relation to cosmopolitan engagements at the workshop can be understood in relation to pushing personal as well as artistic boundaries of understanding.

[43] Ibid.
[44] Adajania, Nancy. 2005. 'The Thread and The Knot: Language as Border and Barrier',http://khojworkshop.org/wp-content/uploads/2014/08/Critic-Note10.pdf, accessed 11/11/2014.
[45] Ibid.

4.2. Khoj Artists Association

I have demonstrated how and why the workshop gained momentum and relevance in India at a particularly fertile point in the regions history. In 2000 Khoj secured a three-year grant from Hivos, a development NGO in the Netherlands, which helped secure salaried staff and gave additional money for new projects beyond the workshops.[46] Other funders included The Ford Foundation, Arts Collaboratory, and international agencies such as the Goethe-Institut, British Council, NORAD, and others. Hivos has offered major financial support for many of the partners of the network, with an ethos to give small grants to many of organisations in order to stimulate other funding partners to be engaged. As with the Ford Foundation, Arts Collaboratory, and Prince Claus Foundation, Hivos have a direct relationship with Triangle which has, in many instances, encouraged them to back the activities of the partners in the Triangle Network. The Triangle office in London, with its 'proven reliable oversight and management of artist' groups around the world, on a very personal and mutually trusting level', has supported Khoj and many other partners of the network in accessing, and effective reporting to, international funding grants.[47] The core funding that supported both the workshops, Khoj's later activities and partners across India and South Asia, came from a major grant given to Khoj from the Ford Foundation in 2004. When this financial support ended some of the partners have struggled to maintain the same level of activity, suggestive of the momentum that this money created. I will discuss the impact of being connected to the Triangle Network with regards to funding in the region further in Chapter 5, particularly the impact of the Ford Foundation grant for the South Asian Network for Artists. Recent fundraising has been achieved through the sale of artist-editions, donated by those who have participated in Khoj's programmes, as well as a successful auction with Christies held in Mumbai, 2014. Thus, the success of many of the artists internationally (Biswas, 2011; Bublatsky, 2011) has enabled them to give back to the organisation through the high prices of their works.

[46] Sood, Pooja, 2010. p.7. See also, Albert, Antoniolli, Fray, Loder, eds., 2007. p.224.
[47] Robert Burnett, Programme Officer for East Africa, The Ford Foundation. In: Albert, Antoniolli, Fray, Loder, eds., 2007.

4.2.1. Khoj Building

The expansion of the workshops throughout the country in 2002, oddly also marked the year that Khoj put down some concrete foundations. A building in Khirki village, New Delhi, was secured in 2002, which provided studios for residencies, offices and additional accommodation rented in a next-door building. Khirki Extension is an unauthorised area that sets it apart from rapid governmental urban development undertaken elsewhere in New Delhi, giving the area a liveliness found through narrow, dusty, unpaved streets bustling with small businesses, a 13th century Masjid and a popular Sai Baba Hindu Temple (Fig. 4.12). I shall later show how visiting artists have responded to the dirt street outside the building, which retains a chaotic charm that is fast disappearing in other areas of the city and remains in sharp contrast to the luxury shopping mall nearby. I shall also return to the impact of this location in later discussions of community projects undertaken by Khoj Artists Association.



(Fig 4.12) Sai Baba Temple, Khirkee Extension, New Delhi in 2014; (Fig 4.13) The street outside the Khoj building, 2014.

In 2012 the building next door was also bought and the entire block underwent a renovation process that has provided new studios, public areas including a café and terrace, better accommodation facilities for residencies, a reference library and media lab, and better exhibition spaces. The building now offers 2 double and 1 single bedrooms with attached bathrooms, a well-resourced kitchen and lounge for resident artists all of which is wi-fi enabled. The 5 studios double as a viewing space for open days, gallery for exhibitions, and site for film screenings and artist presentations. In addition there is a

project space upstairs with multimedia facilities, which is next to the library and in-house cafe, with a further roof-top terrace space above. These facilities are available for rent by artists when not in use for Khoj's programmes. The renovation has helped make the building more accessible and work more efficiently.



(Fig 4.13) Door into Khoj Studios, Khirkee Extension, New Delhi in 2012; (Fig 4.15) The outside of building with new entrance 2014.



(Fig 4.16) The internal courtyard 2012; (Fig 4.17) The internal courtyard 2014.

My two visits to Khoj occurred at interesting junctures; my first visit occurred then work was about to start on integrating the newly acquired neighbouring building and reconfiguration of the studio and office spaces, with it completed by my second visit. These renovations were not without controversy. Local architects and art world professionals critiqued the new design of the space for cementing the institutional structure by making the building less accessible to visitors by putting the offices at the back of the building and making the entrance more discreet and harder to access from

outside.[48] This is perhaps hardly surprising; all employees that I spoke to in interviews at Khoj explained the tension between being open to visitors and being able to get on with the increasing volumes of work they had to manage in order to facilitate the ambitious projects. This seems to suggest a slight identity crisis that Khoj seemed to be caught in. On the one hand Khoj has a history of being a collective of artists, an alternative artistic space that is able to be flexible, experimental and open to creative connectivity and possibilities, for artists to develop and explore possibilities. On the other hand, they have become so well respected and popular nationally and internationally, with a exponential growth in the volume and ambition of projects, that increasingly there is the perceived need for institutionalisation, including more paid employees, an improved building and more defined organisational structures. This dilemma was also brought up at the Triangle conference in London, where many workshop coordinators acknowledged similar tensions. The original model for workshops was created to be non-institutional, artist-led, low-budget and voluntarily managed, but when this energy gathers momentum, forms a reputation and develops variety of programs and spaces, it then requires certain institutional structures and processes in order to be viable.



(Fig 4.18) The entrance area and communal space in 2012; (Fig 4.19) New Café at Khoj in 2014

Khoj could have moved to a smarter location, keeping pace with the rapid development of Delhi's art scene and its growing reputation, but Robert

[48] Michael Trainor, a British artist on placement at Khoj through the Clore Leadership Programme, explained to me this reaction made following a presentation given by Pooja Sood the week before I arrived. Personal Communication from Michael Trainor, February 2012.

Loder's initial advice 'to keep your overheads low', seemed to still resonate within the set-up. Despite its international reputation, its building and location had stayed true to its founding principle, although the recent upgrade has fixed many minor problems to prevent disruption and discomfort for the residencies and public programmes. Sood argues however, that, whilst it might seem romantic or artistic to work in run-down old buildings, the everyday reality can be far from easy to live with; this is a point Alessio Antonioni also made with regards to the renovation of Gasworks. Another shared concern of both Directors was the need for better social space, to improve the ability for dialogue and exchange between visiting artists and during public events. Key to the principles of the workshops and the network, the ability to converse and create meaningful exchanges does depend somewhat on the spaces created, as I argued in Chapter 3 in relation to problems with the workshop in Zambia.

4.2.2. Khoj Residency programmes

The building has not only given Khoj an office space from which to plan workshops, fundraise and put together new projects and partners, it has also created a space for artists, curators, critics and new audiences to visit. The residency programs share similarities with the workshop whilst having particular differences. Most residencies at Khoj are longer than the workshop, often 6-9 weeks, giving the artists a more protracted time to deal with new environments, ideas and people. The number of artists is often much smaller, again adding intensity and depth to the experience. Most of Khoj's residency programs hinge on particular themes, practices or interests, and select artists through both open calls and a wider network of artists. However, Adajania's identification of 'gratifying unease' at the workshop, can also be found in some residency encounters. Below is a short case study of one particular residency where challenging tensions and productive frictions can be demonstrated alongside more unhelpful frustrations and difficulties.

The 6 week international residency 'Food- In Context: Public Art Ecology II', held in April 2012, was part of a three year thematic program called, 'In Context: Public Art Ecology'. It aimed to focus on the possibilities of artists' public engagement based broadly on ecological concerns, and in this

particular case, food-related issues. The residency in 2012 included artists from Spain/UK, Indonesia, and Italy, all of whom where based at the Khoj Studio building in Khirkee village, together with three Indian artists who commuted from within the city. Perhaps unsurprisingly, the location of the Khoj building was something all the international artists appreciated, feeling it was an 'authentic' area of the city and an 'interesting' place to live in and experience.[49] A move to one of the many new shopping malls or to a smarter 'arty' streets on One Style Mile, would depreciate the 'experience' of somewhere 'Indian', new and different for the international artists and accessible for Indian artists.[50] Like many of the workshops, the artists spent some time reflecting on their new environment and using them to create new work.

In the spirit of public engagement, Alfonso Borragán (Spain/UK) tried to engross people in the surrounding streets of the Khoj building through an 'action/intervention' that supplied local street food vendors with UV chemicals to mix into food, rigging UV lights and music to the food cart to create a buzz in the evenings where people could 'ingest light' by eating the florescent food. I attended one of these occasions and witnessed the excitement and fun created through the spectacle of eating free edible fluorescent food, splitting open samosas to reveal a luminous centre and daring to eat this strange looking dish. Borragán is particularly interested in the potential to engage people with his interventions, aiming to create an interest and lasting momentum for the street vendors to use this simple technology to create spectacle and excitement around food sold on the streets. In conversation with Borragán it became very clear that this intervention would not have had the same meaning for him if it had taken place amongst the elite, in one of the many smart nightclubs in Delhi, and that he specifically wanted to use an 'ordinary' street close to his residence at Khoj. This intention and practice seems to fit with Khoj's commitment to public art and working with local communities, which I shall explore further below.

[49] This opinion was expressed to me by the artists during the residency during my interviews in 2012.
[50] Ibid.



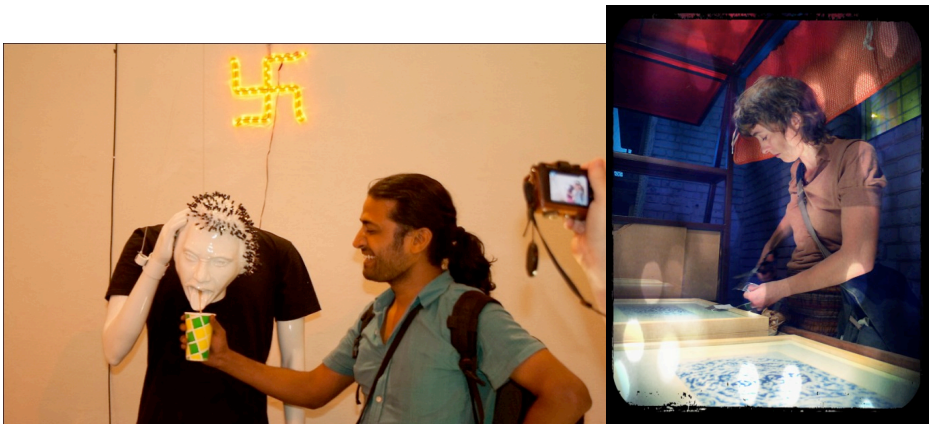
(Fig 4.20) Preparation for Alfonso's action with street food vendors; (Fig 4.21) Michael Trainor and participants at the event

However, Alfonso and some of the other artists seemed a little disappointed with the way the residency had developed, lamenting the pressure imposed on them by Khoj to produce a high calibre exhibition/event. Prior to this residency, Alfonso and I had talked in London about his expectations and what he was hoping to get out of the six weeks residency. Alfonso expressed an interest in building new ideas through his experience of being in the city, and creating time and a different space to reflect on and develop his practice in new ways. He also suggested that 'just in case' he didn't find anything to inspire him, he would continue with his previous exploration of public engagement using UV paint, as described above. The complaint made by the international artists was that there was too little time to explore the city and get any valuable experiences that might properly develop into new work, which they could feel confident in displaying to the public. This expectation of tangible results in a high quality exhibition caused a great deal of stress and ill-feeling with the international artists, and is in stark contrast to the ideals of 'process over product' that the workshop encouraged. Perhaps a residue of Khoj's reputation and a possible conflicting sense of identity, the emphasis in this case was on the final results, not on the experience or development of process.

The exhibition was meant to showcase the work developed during the residency, based on the theme of food with the broader focus on Public, Art and Ecology. The artists had undertaken ambitious projects that required much technical and logistical support. Julian Abraham (Indonesia) wanted to produce a mechanical drink dispenser in the form of a god, commenting on the problems of alcoholism in various societies. Andrea Caretto and Raffaella

Spagna (Italy) wanted to create a food cart that traded works of art they had produced during the residency with food substances that they could survive on for a day, reflecting the 'hand-to-mouth' poverty they had encountered in the city.

The international artists expressed many frustrations and stresses that they were experiencing; navigating a new city and working within a different cultural context, they had to rely on the help and support of a few staff and volunteers to help them source the materials and access the skills they required for their ambitious plans. Having to produce an exhibition, with this limited support and limited time period, in an environment very different and alien to them, took a huge amount of patience and energy. The artists criticised Khoj for expecting too much, in too little time, with too little assistance.



(Fig 4.22) Julian's wine dispensing god; (Fig 4.23) Andrea with her food cart of artworks. Images courtesy of the Khoj website.

The Indian artists did not feel this stress and tension to the same extent. Shweta Bhattad told me that she had expected an exhibition outcome to be the focus of the residency, and thus was clear that her work needed to focused on that. Being brought up in rural India in a farming family, Bhattad was concerned with the amount of food waste created by wealthy urban elites whilst there people in India struggle to feed themselves and the economic situation of the rural farmer is precarious.[51] Her original intention was to get to know some of the beggars in the Khirkee village area and work with them on a project about hunger. However, logistically she found this to be too difficult

[51] Personal communication from Shwetta Bhattad, 6th April 2012, at Khoj.

and wanted to make a work that was more personal to her. So, for three days of the residency she starved herself of food and drink and wrote about her experience of hunger. She explained that without food she could not think straight and felt very sick, and it made her reflect on criticisms levelled at beggars, that they should get up and do something about there situation. This bodily experience then formed the basis of her work, with her writings being put onto small grains of rice displayed inside plaster casts of arms and hands holding begging bowls protruding from the studio wall.



(Fig 4.24) Shweta Bhattad performing at the exhibition opening; (Fig 4.25) A detail of her installation in the gallery. Images courtesy of Khoj website.

During the opening she also undertook a performance. She lay inside a metal coffin surrounded by a synthetic, vomit-looking like substance, in order to communicate the feelings of sickness she had experienced through her starvation and a general sickness she perceives in society. The residency had created a time and place for this experiment, and a supportive environment in which to test the limits of her work. The Khoj residency managed to provide Bhattad with a meaningful experience and development of her ideas, perhaps in contrast to the limited development seen in Borragán's practice. Furthermore, since this residency and often supported by Khoj, Bhattad has found international attention, recently undertaking the Gram Art Residency, a residency in Taiwan, a residency at the Vancouver Biennale, and having a solo-show at Latitude 28 gallery during the 2015 Indian Art Fair. With rural beginnings and a Masters from Baroda, Bhattad has been able to develop her career through the programs, network and support of Khoj.

4.2.3. Outreach Projects

Whilst artists have certainly been influenced by people and programs encountered through Khoj, it is often through Khoj's engagement with the work of particular artist that its programs have been shaped. These directions and development must again be read in the context of particular modern and contemporary histories of art in India, and specific artists engaged with exploring certain boundaries and binaries. For example, politically engaged artist Navjot Altaf has worked in dialogic collaborations with community groups in Bastar, among other places, since the early 1990s (Kapur, 2000; Kester, 2011) and artist Anita Dube's involvement with the Indian Radical Painters and Sculptors Association in the late 1980s shaped her politicised practice (Adajania, 2010). They both participated in the 1999 Khoj workshop in Modinagar, which was particularly marked by intense dialogue and work with a socio-political conscience.[52] This is summarised on the website, using a quote by Suzi Gablik; '[o]ne position, one voice, lacks dialectical resonance…[dialogue offers] a latticework of thoughts and points of view that interweave and complement each other'[53]. Many of the artists on this workshop continued to interrogate various art forms, with Song Dong (China) and Subodh Gupta particularly working with performance, and Altaf and Anne Marie Culhane (UK) developing more interactive projects.

Altaf later worked on a project with the residents of Khirkee, as part of the 2006 Khoj Public Art Residency. This residency programme was born out of an attempt to engage local community groups in Khirkee, following the decision for Khoj to have a permanent residence there. The initial community projects involved painting murals, running kite-making workshops for local children, and offering local shops the artists' skills to decorate their premises. However, following the reflective, critiquing and forward-looking attitude of Khoj, it was agreed that the notion of public art practice needed to be developed and explored further. Altaf's practice develops ideas of cooperative, interactive, collaborative, public projects, which often have a

[52] http://khojworkshop.org/programme/khoj-1999-modinagar/, accessed 4/1/2012.
[53] Ibid.

social or environmental intention.[54] Altaf developed a project called 'Delhi Loves Me?' where she pasted the slogan on rickshaws and auto-rickshaws across the city, engaging drivers and passengers with the question and reflection. She also participated in the first 'In Context: Public. Art. Ecology' residency in 2010, where she worked with an environmentalist and the municipal corporation to 'liberate' trees on the Barakhamba Rd from the constraints of their concrete containers, thereby working with the corporation create greener attitudes towards public spaces and promote care for the trees which are often needed by poorer residents for shade in the intense sun. Altaf has built her practice around a 'two-way interaction, which respects and invites multiple viewpoints…projects where the process, not necessarily the outcome, is central'.[55] Khoj, with the foundation of the workshop, has tried to support and encourage such explorative attitudes and open possibilities for art, and thus, despite the criticism levelled by the visiting artists above, it does function as an alternative to the product-led approaches that commercial galleries and museum exhibitions encourage. Altaf points out the existence of artists' camps in India prior to Khoj, but suggests these had particular required outcomes which sets them apart from Khoj's more open, critical approach to a diversity of art practices.[56]

4.2.4. Exhibitions and Events

The building in Khirkee also allowed the organisation to diversify their programs beyond workshops, residencies and community projects. Keeping aligned with this notion of being an alternative space, many of the exhibitions have been an opportunity for artists to try new things and present work that the commercial galleries would not accept, particularly performance work, multi-media and film installations.[57] An exhibition in January 2015 is just one example of the types of group shows that have been curated at Khoj. 'Nameless Here For Evermore' included work by Gauri Gill, Desire Machine

[54] For further analysis of the critical nature of her practice and its context in India see: Kester, Grant. 2011. *The One And The Many: Contemporary Collaborative Art In A Global Context*. Durham: Duke University Press. Pp. 76-80.
[55] Ibid. p.229
[56] Navjot Altaf in conversation with Shaina Anand, in Sood, 2010, p.229.
[57] Various artists spoke of this in the Khoj Book. Sood, 2010.

Collective, Navjot Altaf, Wael Shawky and Sonia Jabbar among others, and focused on collective trauma and ways artistic practice, 'free from the 'logic' of the psychoanalytical clinic, has the potential to resonate with, diagnose and change experiences of trauma, often with an unexpected new language.'[58] Such a focus not only relates to the often politically engaged work made through Khoj, and the political engagement with issues across the South Asian region, but also resonates with the role the Thupelo workshop played in South Africa in response to trauma inflicted through the apartheid system. The exhibition was accompanied by a two-day symposium and film-screening called 'Crisis and Un/Making sense- Art as Shizoanalysis', and was a collaboration with Thyseen-Bornemisza Contemporary Art, and supported by the Goethe Institute and Max Muller Bhavan. Further collaboration is evident by the involvement of artists from Desire Machine Collective are a partner a national network of artist-led initiatives, which as I will explain below.

Whilst the building itself has been turned to an exhibition and event space since 2002, Khoj has also been involved in off-site exhibitions and projects. In 2008 a multi-sited exhibition was conceived throughout the South Asian region, with partners in the regional network, which I shall talk more about in Chapter 5. During the 2011 India Art Fair, the 'Khoj Marathon with Hans Ulrich Obrist', was held at the Lodi Garden Restaurant with over 600 spectators. It featured public interviews between the curators and twenty six artists, philosophers, and political analysts, include Subodh Gupta, Anwar Kanwar, Bharti Kher, Jitishh Kallat, Sheela Gowda, Shilpa Gupta and Anita Dube who have all been active in workshops or on the committee of Khoj. Obrist conceived the Marathon series in Stuttgart in 2005, but this was the first Marathon to take place on the subcontinent. Anita Dube spoke with Obrist about turning points in her career, such as making early works with Pooja Sood at Eicher Gallery.

More recently in 2013, Khoj partnered with Tate Modern and presented a group exhibition titled 'Word. Sound. Power' that was displayed at Tate Modern in the Project Space between July and November 2013, before being

[58] http://khojworkshop.org/programme/nameless-here-for-evermore/, accessed 28/1/2015.

installed at Khoj Studios in New Delhi between January and February 2014.[59] The exhibition was co-curated by Andi-Asmita Rangari from Khoj and Tate's Loren Hansi Monudu, and focused on the poetics and politics of voice as a means of protest and as a metaphor for self-representation.[60] This exhibition included work by eight international artists, some specially commissioned, with works including audio documentary, video performance, text and sound installations. As the accompanying exhibition guide states, 'this exhibition takes a moment to listen to the harmony, and dissonance, of voices rising.'[61] This chimes well with the foundations of Khoj Artists Association, with the notions of dialogue and exchange a key inspiration for the workshops, residencies, and community projects.

The artists included in the show howerver, made work that problematized and explores difficulties with these concepts. As Nancy Adajania reflected in her experience of the Mumbai Workshop and as Chapter 3 explores, the use of language in dialogue can be problematic in a cross-cultural situation and the dominance of English in particular. A piece included in this exhibition by Mithu Sen, called 'I Am a Poet', was an attempt to reclaim ownership of language reflecting the poet's own disconnection with her native language of Bengali since moving the largely Anglophone city of Delhi; she invited people to read from an asemic text, with no semantic content and thus a vacuum of meaning, that demonstrated 'a void between utterance and meaning'.[62] The artist therefore asks the listeners 'to embrace 'nonsense' as an act of resistance… thereby giving voice to all those moments that exist but are not realised or lived.'[63] This work echoes some of the tensions and experiences of artists at workshops and residencies, as they travel to countries where new languages may be incomprehensible and they must embrace encounters with practices that may seem nonsensical.

[59] http://www.tate.org.uk/whats-on/tate-modern/exhibition/project-space-word-sound-power, accessed 2/3/2014.
[60] http://khojworkshop.org/programme/word-sound-power/, accessed 2/3/2014.
[61] Word. Sound. Power gallery guide, Tate Modern.
[62] http://khojworkshop.org/programme/word-sound-power/, accessed 2/3/2014.
[63] http://www.tate.org.uk/whats-on/tate-modern/performance-and-music/mithu-sen-i-am-poet, accessed 2/3/2014.

Anwar Kanwar, an internationally renowned documentary film-maker who is on the board of Khoj Studios, presented an early work from 2002 in the exhibition. 'A Night of Prophecy' presents music, poetry and songs from activists across India, that speak of the turmoil of political oppression and injustice. These themes reoccur throughout his oeuvre and reflect the artists interest in creating work that, like Altaf, has a political and social message. Nikolaj Bendix Skyum Larsen presented newly commissioned work, 'Arise' and 'Kest', that emphasised the relevance of the voice, singular and collective, celebrated and silenced, in the neighbourhoods local to both Tate and Khoj.[64] Both works bring multiple voices together, from across India and between two specific locations in Delhi and London, again reflecting the dynamic and ethos of the workshop. Thus, the founding principles of shared dialogue and cross-cultural exchange continue to be relevant throughout different projects and engagements the artists connected to Khoj make.

The exhibition embraced further concepts of exchange integral to the network, including the increasing focus on curatorial exchange and dialogue both between institutions and curators, and curators and artists, with the distinctions between these professions continuing to be challenged as I will explore in Chapter 5. I was fortunate to experienced the exhibition in both locations, and felt that the installation at Khoj was in fact more successful due to the layout of the exhibition spaces. At Tate Modern, despite the institution's experience and expertise with installations, the works competed with each other, due to the many different audio components. Sounds intermingled and became unfathomable due to proximity and volume, making comprehension of some works very difficult. At Khoj, the multi-roomed building offered many corners in which each work could be experienced individually and uninterrupted by overbearing sounds from other works. Both institutions have worked hard to engage and present multi-media, sound, video and performance work as alternatives to object-based art, and Tate Modern's forthcoming new project and exhibition spaces in 'the Tanks' are predicted to expand their focus on these mediums (Serota, 2012).

[64] Word. Sound. Power., gallery guide, Tate Modern.

The reputation of Khoj is something that came up in many conversations I had in Delhi, and is an important issue to explore further. Khoj's identity might be examined through its expanded programs including workshops, residencies, exhibitions, events and community projects; its role internationally for artists, curators, collectors and critics to visit artists in Delhi; its growing list of publications; its involvement with larger high profile cultural events such as the Delhi Art Fair; the management and staffing structures that they have developed; and its role in the national and regional networks.

As suggested earlier, Khoj has grown in size and stature during a period of increased interest in contemporary art from India by both international and domestic markets. Some collectors, such as Anupam and Lekha Poddar, have taken particular interest in the directions Khoj have taken and collected the work by artists associated with it. The Devi Art Foundation in New Delhi, founded by the Poddars, has built a consistent collection of work by artists associated with Khoj, as well as by artists from Pakistan, Sri Lanka, Tibet and Bangladesh. As stated on the website, 'Anupam's particular interests lie in experimental and cutting edge art forms. His forays into the art world began approximately a decade ago, when he began pursuing works by artists of his generation – like Subodh Gupta, Bharti Kher, Sudarshan Shetty, Anita Dube…'[65] The institution has mounted exhibitions since 2008, drawing on themes inherent in the collection. An early exhibition in 2009 curated by Kavita Singh, 'Where in the World' explored contemporary art's relationship with the world and beyond the artworld.[66] Singh premised the exhibition on the idea that contemporary art from India has 'gone global' and that this 'opening out to the world brings new influences, opportunities, audiences, forms of circulation, and means of production.'[67] I would suggest that Khoj has been central for artists to work out how an expanded and internationalised viewership needs to be negotiated, engaged and challenged through their artwork, and how to remain engaged with local contexts within the globalisation processes.

[65] http://www.deviartfoundation.org/page.asp?PageID=28, accessed 4/4/2015.
[66] http://www.deviartfoundation.org/page.asp?PageID=28, accessed 4/4/2015.
[67] Ibid.

4.2.5. Art Writing

The success of Khoj should not only be measured in its ability to create a fertile space for the exploration of possibilities of contemporary art in India, but can also be measured in its ability to build upon the strength of Indian cultural theorist, art critics, and art historians. Despite a huge appetite for interaction with Khoj from national and international curators, gallerists, academics, artists and students, Pooja Sood has tried to keep a focus on national and South-South connections, giving priority to the Indian artists that pass through Khoj programmes, building the national and regional networks, and providing opportunities for artists from Latin America, Africa and Asia. I shall explore these further below and in Chapter 5, but here I note them in relation to the publishing efforts Khoj has undertaken and its contributions to 'growing the discourse' as Sood put it.[68]

'*The Khoj Book'*, is an impressively large 700 page volume published in 2010. The book's format reflects the priorities of Khoj, combining five critical essays by cultural theorists such Geeta Kapur and Nancy Adajania, alongside interviews with many of the Indian artist-participants of the various programs between 1997-2007. The book bears witness to the priority given to developing an art historical and critical discourse around the work of Khoj and Indian artists, and a deep alignment and engagement with Indian cultural commentators. Another publication put together by Khoj, on the South Asian Network, again attempts to make the archive of activities and events accessible in printed format for posterity and a widening audience (Sood, 2014). As discussed above, Khoj has also pioneered the introduction of 'critic-in-residence' for many of the workshops and residency programs, as a determined effort and contribution to the discourses and writing on contemporary art practice in India. Sood confirms that after the international success gained by many of the founding artists, and the thriving local art scene, the focus of Khoj shifted 'from developing the local scene to developing the discourse'.[69]

[68] Personal Communication from Pooja Sood, 13/07/2013.
[69] Personal communication from Pooja Sood, 13/07/2013.

Khoj's positioning as an avant-guarde, critically-engaged centre for contemporary artists in India has led many international curators, academics, students and art critics to pay attention to its activities.[70] It was noted to me by employees at Khoj that this demand for interaction was often disruptive to their already high workload, and that the information available in the book and on the website circumnavigated the need for so much direct engagement with visitors to Khoj.[71] This perhaps highlights the role the archive and published texts can play within the network. Although The Khoj Book is only available in India, its presence and circulation represents a paradigm shift in the evolution of Khoj as an institution. This major publishing undertaking marks Khoj out from other partners within the network, which, despite most producing small workshop-catalogues and website, have not compiled a critically engaged volume.[72]

Although *The Khoj Book* is an anomaly within the Triangle Network, and focuses solely on Indian artists, an engagement with the form and content reveals key dynamics and issues that can be usefully harnessed in discussions on other partners of the network. Pooja Sood sets down the founding ideas, experience of growth and current issues faced by Khoj, semi-autobiographically reflecting on the first ten years of the venture. Essays by Geeta Kapur, Shuddhabrata Sengupta, Nancy Adajania, and Rahul Srivastava help to draw out key issues and analaysis. Kapur writes a phenomenological account of Khoj, focusing on the early workshops in Modinagar, previous artist collectives, and the particular personalities and pedagogies of the founding artist such as Subodh Gupta and Anita Dube. Adajania also picks up on relevant predecessors to Khoj in India, in her essay about the 'Khojness' of Khoj, referring to the meaning of the word Khoj- 'to

[70] It would be interest to know the volume of curators and dealers that visited Khoj to tap in on potential new artists for exhibitions of 'Indian Contemporary Art', so as to rapidly engage with this previously overlooked but booming centre of art practice. During my brief visit I met several British curators and academics that had 'popped in' to visit Khoj and 'network' with artist.

[71] At Khoj I found staff to busy to talk to me. The short interviews I did conduct always resulted in direction towards information on the website or in the book. This was a very different experience to other places I visited.

[72] An exception within the case studies put forward for this thesis is Thapong in Botswana: Edwards, Veryan, ed. 2011. *Art Botswana: Thapong 1989-2011.* Gaborone: Thapong Visual Arts Centre.

search, hunt, explore, discover, seek, inquire, trace, track, quest, research, investigate'.[73] Sengupta, part of the Raqs Media collective and founder of Sarai, another research and residency space in Dehi, also picks up on this notion, by exploring the 'restlessness' and 'condition of possibility' that Khoj sets up. Srivastava's essay in contrast, seeks to better define understandings of the idea of an institution, and thus situate Khoj as an organisational phenomenon. Such essays help bring into focus the key dynamics that have marked Khoj out in the last decades, and, aside from Thupelo as described in Chapter 2, mark the beginnings of reading organisations such as Khoj within an art historical and phenomenological narrative.

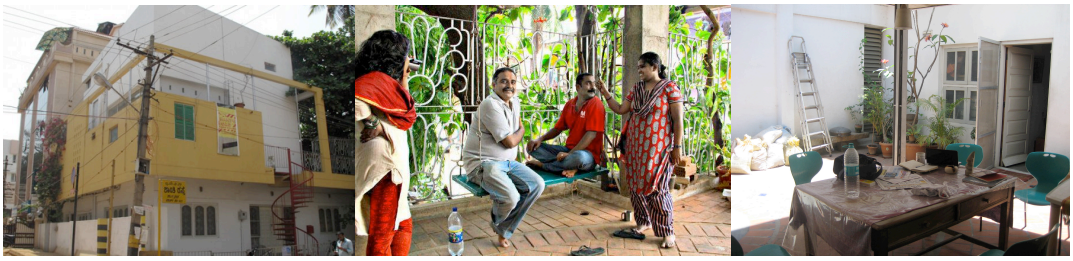
4.3. The National Network - Subsequent Routes to Growth in India

Through moving the workshop to different locations in India between 2002 and 2009, Khoj widened its national visibility, growing its own network of artists and curators in dialogue with different experiences of art-making across the country. Khoj's particular focus on building networks across India and the South Asian region is perhaps an assimilation and reflection of the ethos and principles on which Triangle operates. Following the empowering model of the network, each local workshop group has been guided by Pooja Sood, who has taken on the 'seed nurturing' mantel in India. Through past-participants from India and the increased numbers of artists more generally engaging with the idea of international workshops, different groups of artists have collectively organised workshops. In a typical network fashion, some of the pathways created through these workshop initiatives helped collectives grow their programs beyond the workshops, such as in Kolkata, Mumbai, and Bangalore, where active partners a national network include No.1 Shanthi Road, Bangalore; Camp, Mumbai; Khoj-Kolkata, Kolkata; Perriferry, Guwahati. Some of these initiatives built on already existing collaborations and initiatives, whilst others have established new groups, artist-led spaces and creative programs. As I discussed in chapters 2 and 3, the growth in number of artist-led spaces in Asia, Latin America and Africa, reflects their usefulness and need within these growing art-worlds. Their liminal position between institution and informal collective can offer both advantages and

[73] Sood, 2010, p.111.

difficulties when it comes to practically running programs such as residencies and workshops.

4.3.1. No. 1 Shanthi Road



(Fig. 4.27) No. 1 Shanthi Rd; (Fig. 4.27) Suresh with Program Assistant Cop Shiva, both seated in an outside space at No. 1 Shanthi Rd. (Fig. 4.28); Interior courtyard at No. 1 Shanthi Road.

At No. 1 Shanthi Rd Suresh Jayaram also spoke of institutional demands, such as the need for local government to see detailed accounts in order to sustain charitable status and possible future funding support for the programs. However, No. 1 Shanthi Rd utilises its space in effective and sustainable ways, charging guests to stay and use the gallery and studio spaces, whilst in turn providing links and involvement with a growing artistic community in Bangalore. Jayaram carefully considered the layout of the space, with an award winning design by architect Meeta Jain. Through this collaboration they capture the idea of artistic community living in the materiality of the building.[74] As architect Vatsala Da Cunha notes, '[h]e [Jayaram] highlights the numerous ways in which art is learnt, shared, conducted, experienced, and understood, and asserts these conditions of fluidity, ambiguity, and flexibility as the foundation for the architectural exercise.'[75] Further to the play of inside/outside, public/private, the space incorporates relics of past architectural forms, from vernacular columns, doors, to Art Deco grills, creating a 'synthesis of a modernist vocabulary with distinctly contextual elements, rooted in regional identity and the particular lifestyles of its many users'.[76] Once Jayaram's family home, the original building was adapted with a 'cross-cultural imagination', creating a three story-building with movement through a play of solids and voids, configuring

[74] Da Cunha, Vatsala. 2013. 'No. 1 Shanti Road'. *Domus*, *India* 1 (3), pp.46-57.
[75] Ibid, p.47.
[76] Ibid, p. 51

guest bedrooms, studios, and an exhibition space, with various communal areas designed to promote dialogue and exchange for guests and visitors (Figs. 4.27 & 4.28).[77] Here the very principles on which Triangle is based have been carefully translated into a lived environment, embedding into the architecture questions about what a home is, what a family or community is, what an exhibition space is and what art is.[78]

Jayaram's leadership of space has been guided by his art historical sensibilities and experiences of workshops through Khoj. He has also hosted international curators, including Carolyn Christov-Bakargiev who gave a talk at No. 1 Shanti road during a period of research in the led up to Documenta 13. Interestingly the curator brought the notion of a retreat into the conceptual framework for the biennial, referencing One Hotel, Kabul set up by artist Alighiero Boetti in 1971 as a second home, guesthouse and working space. She writes, 'The imagination of this house and its location illuminates the simple idea that places generate space, and space is the region of the possible. Whatever is, is somewhere and somewhen'.[79] The exploration of the notion of artistic-retreat at Documenta, and the linked to notions of artistic research, signifies an increasing awareness and significance of residency spaces and artist-led programs within contemporary art discourse.

4.3.2. Periferry

Periferry is another partner of the national network with a particularly unique space. It was set up by a group of artists, known as Desire Machine Collective, in 2007. Described as 'a nomadic space for hybrid practices', it is located on the M.V. Chandardinga ferry on river Brahmaputra, Guwahati. Its mission states an aim to be 'a trans-local initiative which looks at critical uses of technology, collaborative experiments with local communities in an environmentally and socially sustainable manner'.[80] The vessel has been transformed into 'a laboratory for people engaged in cross disciplinary

[77] Jayaram's description of the incorporation of different architectural styles is in keeping with the international collaborations the space aims to ignite. p.51
[78] Ibid. p.46.
[79] Christov-Bakargiev, Carolyn. 2012. *Documenta 13: The Guidebook.* Ostfildern: Hatje Cantz. p.7
[80] http://www.periferry.in/about_vision.html, accessed 5/6/2012.

practice' and 'the creation of a network space for negotiating the challenge of contemporary cultural production.'[81] The ferry, originally 'a network space' for the movement of people, goods, and ideas to/from Bangladesh, acts as an apt metaphor to reflect the dynamics of 'exchange' that Triangle and Khoj have committed to. Its name plays on the notion of centre and periphery, referencing the geographic location of Guwahati in the far North East of India, and on the idea of the river that connects and disconnects places (Fig.4.29).




(Fig. 4.29) Periferry, 2008; (Fig. 4.30) Open Studios for first residency program at Periferry. Images courtesy of Periferry.

Despite the appropriateness of this in-between 'floating space', institutional frictions have arisen due to the failure of Periferry to meet the reporting requirements set by Khoj. This again highlights the tension between the freedom and creativity that artist-led initiatives aim for, and the pressures created by institutional funders and organisers that impose rules and requirements to meet particular agendas. Since its inception, the Desire Machine Collective have undertaken new projects and won international acclaim for their work, exhibiting a video piece called 'Residues' in the Indian Pavilion at the Venice Biennale 2011, and undertaking a residency at the Guggenheim Museum, New York in 2012. As shown above, they continue to work on projects with Khoj Studios in New Delhi. Given such international visibility and demand, a common dilemma is how artists sustain such projects when careers demand their time and energies. Often the international projects, offering higher financial rewards and visibility, take precedence over the locally-engaged work of such grass-roots initiatives. Many partners have found it hard to balance these dynamics, an issue I shall return to in Chapter 5.

[81] Ibid.

4.3.3. CAMP

In 2007 Khoj also supported the creation of CAMP in Mumbai, as part of establishing a national network, with continued funding by the Foundation for Arts Initiatives. Founder Shaina Anand, Sanjay Bhangar, and Ashok Sukumaran assert that CAMP is not an artists-collective, but a studio where ideas and energies gather to become aligned interests and forms.[82] The artists particular interests are concerned with networks as a 'thought-model', thresholds of ownership and authority, and questions around infrastructure including electricity, archives, transport, radio, and the internet.[83] Such interests were manifested in a work presented in Documenta 13, called 'The Boat Modes, 2009-2012' which expanded ideas and research at the Sharjah Biennial in 2008 (Figs. 4.31, 4.32). The wider project considered the port of Sharjah as a 'major node connecting the Horn of Africa and across the Indian Ocean to Iran and India' and researched the interactions between crews, goods, conflicts and ecosystems caught-up in this trading network.[84] The artwork combined footage of the sea and ports across the region (Fig. 4.33) edited with footage gathered from the mobile-phones of sailors, who video various daily events including pirate attacks that are then exchanged over Bluetooth as part of a system of information exchange and entertainment.[85] The very materiality of this work is tied to the artists' interest in networks and their practice of undertaking complex, multi-sided and multi-authored research. Such a work demonstrates the level of critical and conceptual thinking that is now prevalent in contemporary art in India, how artist-led initiatives and collaborative working practices enable the conception and production of such work.

[82] http://studio.camp, accessed 26/1/2015.
[83] Ibid.
[84] Christov-Bakargiev, 2012. p.246
[85] Ibid.



(Figs. 4.31, 4.32, 4.33) Photographs of CAMP's work as displayed at Documenta 13, Kassel, 2011.

Conclusion

As the case studies in this chapter have shown, artists in India understood the potential of the workshop as something that is artist-led and an assemblage that has the potential to create new networks of critically engaged artists. The concept and ethos of the workshops as they were developed in the USA and in Africa, was adapted it to suit their own agendas, needs, and ambitions. The workshops were perhaps only the beginning of a wider breath of programs and projects that the artists have developed and participated in. As in Africa, a permanent space has been critical for its logistical and conceptual development. Yet, as Adajania and Hoskote's concept of the nth field suggests, Khoj has created 'untagged zones of cultural and political possibility that arise form the unpredictable encounters among diverse actors in the transverse spaces which are opened up… for dialogue and mutual curiosity.'[86] If the nth field is 'a space where different kinds of cultural imaginations may engage one another in dialogue'[87], then it is also fundamentally a cosmopolitan assemblage. Khoj is a prime example of Adajania's assumption, that 'cultural actors are developing nth fields for themselves, rather than simply finding themselves in contact zones by reason of inheritance or happenstance…[88]'. Thus, in India since 1997, this artist-led initiative called Khoj has marked out a new trajectory in the nth field, as they 'actively seek out engagement, exchange, and intersection through the modes of mutuality, collaboration, and emplacement, an experimental poetics of belonging.' [89] This trajectory chimes with Papastergiadis' claims on the

[86] Adajania, Nancy. 2011a.
[87] Ibid.
[88] Ibid.
[89] Ibid.

cosmopolitan orientation of contemporary art across the world (Papastergiadis, 2012).

Since its inception in 1997, Khoj Artist Association has had tremendous impact on artists and artworks in India. It has done this by boosting an open yet potentially critical engagement with international artists and artistic discourses, encouraging alternative mediums and critical approaches to art-making, and creating new networks between artists nationally and internationally. The convergence of the workshop ethos and network thinking with wider economic and political changes in the country has created an explosive opportunity for artists to reconsider and challenge their profession and international reach. Importantly, this international reach has shown a commitment to dialogue and engagement with other parts of Asia, Latin America and, Africa. The interest in connecting with artist within the region has been of particular importance, given the post-colonial prioritisation of South-South connectivity and the contemporary histories of colonialism and conflict in the region. This curiosity and desire for regional cultural exchange, in addition to South-South connectivity, will be further explored in the following chapter.

Chapter 5

5. Circles and Meeting Points: South Asian Network for Artists

This chapter will explore the creation of the South Asian Network for Artists, covering organisations within South Asia that belong to the Triangle Network, which include: Khoj, New Delhi; Theertha, Colombo; Britto, Dakar; Vasl, Karachi; Sutra, Kathmandu. The chapter will consider the growth of workshops in the region and how this has contributed to the creation of networks with a diversity of additional programs. I shall demonstrate how and why the idea of an artistic network, its flexibility and non-centred structure, has had particular potency and repeatability in the region. The case studies will explore how cosmopolitan ideals embodied in the workshops relate to wider political and ethical tensions in the region, and may be seen as acts of artist-solidarity.

Furthermore, this chapter will explore why artist-led initiatives are a key component of artistic production and why they play a key role in creating opportunities for artists inside and outside of these countries. The chapter will demonstrate how being associated with such artist-led initiatives can create opportunity to connect with arts professionals from hegemonic institutions, whilst also providing a prospect to connect with artists from other countries across the region and the world. It will consider how being part of a network has strengthened each individual artist-led initiative, and helped the careers of many of the artists involved. In relation to this, it explores how the notions of networks, dialogue and exchange within the region, have also informed the artistic practices of those involved.

5.1. South Asian Network for Artists: Funding and Politics

The first Khoj workshop took place in 1997, fifty years after Independence and partition in South Asia. Pooja Sood, whose parents fled Pakistan for India during partition, felt strongly that the celebrations that year should not ignore the difficulties partition had brought. She held a season of programs involving artists from Pakistan, at the Eicher Gallery in New Delhi. Iftikhar Dadi (Dadi, 2009, 2010, 2012), who had attended the workshop at Modinagar that year, recommended artists for these exhibitions and himself

came back to India that November for a residency and exhibition at the Eicher Gallery. Sood recalls the excitement artists in India felt at being exposed to artworks by artists from Pakistan.[1] In the following years artists from Pakistan, including Huma Mulji and Quddus Mirza (Hashmi, 2009; Khan, 2010; Sood, 2014), also visited India for the Khoj Workshops.

To add to this success in terms of making connections within the region, a friend of Sood's from Sri Lanka suggested that artists from her country should also participate in the Khoj workshops, and thus Muhanned Cader, Chandraguptha Thenuwara, and Anoli Perera travelled from Sri Lanka to join the workshops (Sood, 2014). Also at the first three Khoj International Artists Workshops, were artists from Thupelo, including David Koloane, Pat Mautloa, and Kay Hassan (Koloane, 1995; Picton and Law, 2000), who shared their experiences of Thupelo and its groundbreaking socio-political work bringing black and white artists from southern Africa together (Peffer, 2009). Sood saw the potential of the workshop for artists to move beyond histories of conflict and separation, as exemplified in South Africa, and how the workshops might help build a network of artists in the region as they had done in Southern Africa.

This concern for working with artist-colleagues from across regional and national borders has some historical precedents in Indian intellectual and art history. Daya Kishan Thussu and Nancy Adajania have pointed to intellectual and artistic knowledge exchange between India and other ancient civilization throughout history, going back to Indus Valley Civilizations of 3000 BC (Thassu, 2013; Adajania, 2011; Ray, 2007). In more modern history, Rabindranath Tagore reimagined international artistic and intellectual dialogue as an important cultural approach to India's Independence movement (Sen, 2005; Mitter, 2007; Ray, 2007; Thassu, 2013). Rabindranath Tagore's vision for Visva Bharati at Shantiniketan, with *Visva* meaning Universal and *Bharati* referring to a goddess of knowledge (Thussu, 2013), was to create a 'transnational intellectual centre' which would 'act as a bridge between East and West'.[2] Tagore, an important father figure of the nation and the first non-

[1] Personal Communication from Pooja Sood, 13/07/2013

[2] Thussu, Daya Kishan. 2013. *Communicating India's Soft Power: Buddha to Bollywood.* New York: Palgrave Macmillian. p. 64

western winner of the Nobel Prize for Literature, exemplified international intellectual and artistic dialogue through his own large network of artists and intellectuals including; Irish poet W. B Yeats, English artist William Rothenstein, Japanese artist Kakuzo Okakura, and German scientist Albert Einstein (Sen, 2005; Thussu, 2013).

The initiating of connections between artists in the region can also be understood in relation to shifts in Indian foreign and economic policy. Jawaharlal Nehru's post-independence leadership focused its foreign policy on the Non-Alignment Movement above any particular multilateralism in South Asia, and regional relations, particularly with Pakistan and Sri Lanka, suffered due to territorial disputes and treatment of minorities (Ray and Chakrabarti, in Ray, 2007). Ray and Chakrabarti (2007, p.437) argue that regionalism in South Asia was hampered by a range of complex factors including anxieties in countries such as Bangladeshi, Sri Lanka, Nepal and Bhutan, that voiced concerns of India's alleged hegemonic designs. In addition, involvement of external powers in internal and bilateral conflicts widened chasms between South Asian communities (Ray and Chakrabarti, 2007). Therefore, recent regional realignments and orientations must be understood within this context of South-South alliance due to the particular importance of the Non-Alignment Movement in Indian modern history.

Since the end of the Cold War and in light of the nuclear dimension of the Indo-Pakistan conflict, the United States attempted to guide better relations within the region (Ray and Charabarti, 2007). Also, since the 1990s, liberalizing economic reforms and imperatives of globalization have necessitated better regional cooperation (Ray and Charabarti, 2007). The then Bharatiya Janata Party (BJP) Prime Minister A.B. Vajpayee is quoted as saying, 'I want good relations with all our neighbours, but the key to that is that India should not behave like a 'Big Brother'.'[3] Since the late 1990s this renewed commitment to regionalism, 'coterminous with the growth of globalization' (Ray and Charabarti, 2007), has also helped strengthen South-South cooperation and commitments. This would chime with Bydler and

[3] A.B. Vajpayee quoted in Ray, Jayanta Kumar and Shantanu Chakrabarti. 2007. 'Institutionalization of the Regional Space in South Asia'. In: *Aspects of India's International Relations 1700-2000: South Asia and the World.* New Delhi: Pearson Longman.

Sjøholm's contention, that forces of globalization have simultaneously forced a renewed interest in regionality and that globality can be conceive along alternative lines (Bydler and Sjøholm, 2013).

This particular regional effort to connect artists was funded by the Ford Foundation. With this grant and under the leadership of Pooja Sood, the South Asian Network for the Arts, SANA, officially ran programs from 2001 to 2011. The Ford Foundation were approached by Loder and Sood, with the support and encouragement of the Ford Foundation Regional Co-ordinator in East Africa, Robert Burnett, who had been involved in running workshops in Kenya and establishing links between workshops in Africa. The grant application was made through the India branch of the foundation, but administered through the Triangle Arts Trust for the pragmatic reasons of moving funds between countries the region.

The Ford Foundation was established by Edsel Ford of the Ford Motor Company in 1936, and has since developed into 'an independent global organization with a legacy of commitment to innovative leaders on the frontlines of social change'.[4] The 'Gaither Report' was produced in 1949, which laid out their agenda for the advancement of human welfare worldwide with the aim to: contribute to world peace and world justice; generate more allegiance to the principles of freedom and democracy; and develop educational opportunity and economic well-being for all.[5] They opened their first regional office in New Delhi in 1952 and have distributed more the $16.3 billlion in grants worldwide, although they no longer specifically support cultural projects in South Asia.[6]

As Chapters 2 and 3 have shown, the history of the workshops had already been linked to notions of empowerment through access to artistic education, better cultural understanding, and lasting networks created through interpersonal exchanges at workshops. Thus, there were already concrete examples of the impact workshops had already had on communities in conflict (Koloane 1995). Artists in India had already taken a stance against communalism and ethnic violence, through organization such as SAHMAT,

[4] http://www.fordfoundation.org/about-us, accessed 3/5/2015.
[5] Ibid.
[6] Ibid.

and thus showed a commitment to using art for social change (Dutta, 2005). India's renewed commitment to democracy, economic reform and liberalization in the late 1990s and early 2000s (Pathak, 2015), along with a Hindu nationalist-led government that was seen by some to contribute to the entrenchment of communal violence and erode secularism (Ogden, 2012), may also have contributed to this American foundation offering support for these projects aimed at creating better cultural understanding and multicultural networks within the region.

The idea of building a network within the region was given impetus by a range of tragic events. As Pooja Sood wrote in her report of the 2001 Khoj workshop at Modinagar,

> 'This year [2001] has not been an easy one for South Asia. As I write cruise missiles are hurting the neighbouring airspaces killing people. Earlier this year Nepal reeled under the deadly Palace massacre; suicide bombers destroyed half the Sri Lankan Airlines fleet in Colombo; Bangladeshi has been through another violent election and Kashmir continues to burn in the aftermath of the Agra summit between Pakistan and India. It is times like this that international workshops like ours assume a deeper significance.'

The threats listed above and the post-September 11 anxieties across the world heightened an awareness of possible dangers of globalization (Rockmore, 2011). Within these global, national and local circumstances, a sense of past neglect of, and urgency for, cross-cultural activities prompted many within the artworld and outside, to try and develop programs that stimulated better mutual understanding of differences and similarities between cultures (Rangasamy et al. 2002; Hashmi, 2009; Shin, 2013).[7] This renewed sense of cosmopolitanism within artistic communities materialised in tangible programs organized through the commitments and energies of artists within the region (Sood, 2010; Khan 2010). Thus, Meskimmon's notion of a 'cosmopolitan imagination' (Meskimmon, 2011) can be also understood

[7] http://www.khojworkshop.org/project/1353, accessed 10/2/2012.

beyond the aesthetics of individual artworks and considered in relation to the programing and formation of artist-led initiatives.

Sood also states a more pragmatic cause for building a local network, in that the airfares for regional artists were lower than those from Europe and Africa. Whilst Loder and Kindersley helped organise some funding for airfares for Commonwealth participants of the Khoj workshops, Sood began to build a network of more regional artists to work with. One such artist included was Song Dong, suggested to Sood by a friend at the Asia Society, who participated in the 1999 workshop. Sood gave Dong's silent performance at the workshop and in Delhi as an example of how the workshop brought new art forms and mediums, from within the region, to local artists. This dynamic of inviting artists in order to open-up possibilities of what art might be in India, as discussed in chapter 4, was, critically, not only achieved through interaction with artists from the West but by engagements within the region.

5.2. Workshops that form the South Asian Network for Artists

SANA was conceived and modeled on the Triangle Network, using the workshops to build and strengthen networks of artists, so as to link autonomous, artist-led initiatives that could work together in mutual supportive exchange. In this way an assemblage of artists produced further assemblages, in the form of new workshops, which in turn supported and re-invigorated other already existing collectives to form a network (Latour, 2005) and meshwork (Ingold, 2011). SANA specifically attempted to correct a disconnect felt between artists in the region, using a network model as a form of connectivity and increased exchanged and understanding. Similar to the organic growth of the Triangle Network, some of these links and personal relationships have lasted longer and been more fruitful than others. SANA achieved a unique funding stream that gave it particular momentum, and was coordinated and led particularly by Pooja Sood, then titled Regional Coordinator for Triangle Network, and Khoj. The partners from the different countries in the region also belonged to the larger Triangle Network, which helped to balance the project between leadership from London, New Delhi and the other partners. The network provided points of reference between and within the region in the form of SANA, but also with artist-led initiatives outside

the region in the form of the Triangle Network. In this way it was both a regional, South-South, and global dynamic.

Adajania and Hoskote's concept of the nth field, offers applicable and accurate detail of the nuances and nature of both SANA and Triangle Network initiatives and their international dynamics.

> '[T]he nth field is a site for the active seeking out of engagement, exchange and intersection through the modes of mutuality, collaboration, and emplacement, an experimental poetics of belonging. The shift marked here is that from the outcomes of structure to the choices of agency; from a scalar-orientated vision of cultural actors acting out the consequences of world-historical stagings of travel, colonial expansion and imperial rule, to a vector-oriented account of cultural actors shaping a way in and through a complicated world.'[8]

In relation to the artist-led dynamic of the partners and programmes of the Triangle Netowrk, what is critical here is that these 'experimental poetics of belonging' that operate along regional, South-South and global trajectories are fashioned by cultural actors themselves. This description of the paths and dynamics cultural actors operate with, also fits with Geeta Kapur's suggestion of artists 'navigating the void' of the local-global: ''the natives' (by now) multiple passages beyond involve a progressively more precise signaling procedure on each shore and threshold…that marks these as a series of disjunctures. This is propitious ground for the emergence of a historically positioned avant-garde.'[9] Both descriptions point to the agency of cultural actors in how they choose to navigate their engagements with the world and other artists.

However, unlike the network, with lines of connection formed through assemblages, these descriptions also suggest multiple paths and passages that might not necessarily connect but all the same create meshworks, as put forward by Tim Ingold (Ingold, 2011; Ingold 2013). As Ingold states, referring to Deleuze and Guattari's (2004) 'lines of becoming', each passage is a

[8] Adajania, 2011. p.5.
[9] Kapur, 2000. p. 350.

movement or growth that has temporal consequences, in contrast to the networks' purely spatial ramifications (Ingold, 2013). So that, 'we find ourselves entangled in a 'system of sympathies and longing, with no dots whatever, just lines, all curving, shooting in and out of knot stations…'.[10] The important point to draw here is that although we might be examining a network of actual connections between artists, we are also examining the wider meshworks where passages may cross 'in and out of knot stations' but never meet (Ingold, 2013).

Adajania's description of the nth field portrays many of the dynamics and operating modes of both the Triangle and SANA networks; she describes a redistributed political spatiality 'through a lattice of newly formulated and negotiated relationships, many of which begin in the awareness that the long-existing constraints of asymmetry must be broken…[and] on the understanding that Self and Other need not be locked in either communion or antagonism…but that they can weave together a fabric of 'adjacencies and distances'...'[11] Here, it may help to imagine both the connections made between artists in the region, and those overlaps that do not connect but contribute to the meshwork (Ingold, 2013) and are always in relation (Glissant, 1997).

Adajania describes a context within with the artists and programs of SANA might be understood; '[t]o our generation of cultural producers, location has long ago liberated itself from geography. We map out location on a transregional lattice of shifting nodes presenting intense occasions of collegiality, temporary platforms of convocation, and transcultural collaborations. As we move along the shifting nodes of this lattice we produce outcomes along a scale of forms ranging from informal conversations, formal symposia, …anthologies, traveling exhibitions, ...biennials, residencies and research projects.'[12] These wider networks and meshworks, both regional and transregional, must be noted in relation to understanding the programs and artists particular to the SANA, now discussed in this chapter.

[10] Ingold, 2013. p. 132
[11] Adajania, 2011.
[12] Ibid, 2011.

5.2.1. Vasl Artists Collective, Pakistan

The artists being invited to workshops and residency program abroad were encouraged by Loder and Sood to set-up working groups in their home countries. As mentioned above, Iftikar Dadi, an artist and art historian from Pakistan, attended the Khoj workshop in 1997 and with Loder and Sood's help, encouraged artists from both Lahore and Karachi to consider running a workshop in Pakistan. Naiza Khan, Huma Mulji, and Ruby Christie and others formed a working group and named the workshop, Vasl International Artists Workshop. 'Vasl' in Urdu literally means 'meeting-point' or 'union', commonly also used to suggest interpersonal encounters such as in the phrase 'Vasl-e-yaar', which means 'meeting of your beloved' and 'Shab-e-vasl' meaning 'the night of meeting with your loved one', as well as times for meeting, such as 'Roz-e-vaslat', meaning 'the day of meeting'.[13] The emphasis on the idea of 'meeting points' or some form of union, underscorse the potentialities of encounter within a workshop; the meeting of people, meeting of minds, the meeting of ideas and the union of materials. Vasl has become known for its formal inventiveness with artists breaking away from traditional painting styles and experimenting with new media and genres of art (Dadi, 2012; Zitzewitz, 2015). As with Thupelo, Insaka, and Khoj, the artists in Pakistan found a word in their own language to symbolise what the workshop might mean to them and their colleagues. Furthermore, within the context of the tensions, conflict and nuclear standoff between India and Pakistan (Lieven, 2011), the idea of a meeting point takes on a further resonance highlighting appeasement, reconciliation, and resolution that may involve a more uncomfortable dialogue and exchange.

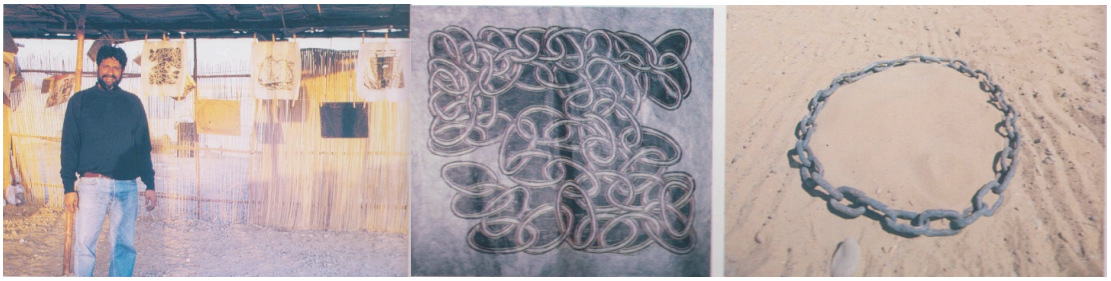
5.2.1.1. Vasl International Artist Workshop, 2001

The first Vasl International Artist Workshop in Pakistan was held in 2001 at Gandani Beach, just outside Karachi. Artists from Pakistan, India, Bangladesh, Sri Lanka, Egypt, China, USA, UK, Nigeria and The Netherlands attended. This gathering of artists from different continents is extraordinary

[13] http://www.ebazm.com/cgi/dict/db.cgi?db=default&uid=default&Urdu=vasl&English=&Hindi=&view_records=View+Records, accessed 2/6/2014.

given the post-September 11th anxieities and heightened India-Pakistan tensions (Hashmi, 2009; Lieven, 2011; Ali, 2013). Yet, despite these potential barriers, the comment made in the catalogue for the Vasl workshop 2001 by Walter d'Souza from India, suggests the renewed urgency for a cosmopolitan attitude in the region.

> 'Visited my neighbour for the first time...a strange feeling- unbelievably fantastic and a wild, enriching experience. It is a small world we live in and we just have to take time out to create opportunities to understand our fellow cohabitants on this planet… VASL is another point marked out where we can expect to see a point of reasoning being aired from. The electronic media has a lot to offer but I believe it is always going to be that personal contact to actually reach out and touch someone. Gadani strengthened this belief.'



(Fig. 5.1) Walter d'Souza, Indian artist on Vasl International Artist Workshop, 2001, Gandani; (Fig. 5.2) Work by Waler d'Souza made during the workshop. Courtesy of Vasl International Artists Collective.

The work d'Souza made during the workshop plays with these ideas of interconnectedness through images and sculptures of chains, that act as a powerful metaphor for the solidarity of artists and the potential for relationships built through various links in the network, whilst, through being a found object, also alluding to the location of the workshop with its ship-breaking history.[14]

[14] Other sculptures and prints by D'Souza also use symbols to connect with wider emotions, such as 'Key of Joy', and 'Get it Fixed', where everyday objects are depicted to symbolize human experiences.

Fellow participant on this workshop, Tang Zhingang from China, also communicated the potency of collective sharing and a critique of international relations, framed through his own lived experience in China (Fig. 5.3).

> '…having to attend meetings with my family at the village commune [in 1960s China]…I wish to imply how everyone in the world is connected by meetings either on public or private issues…working with artists from other countries has helped me to evolve ideas into new ways of thinking.'[15]

The artwork he produced during the workshop combined six pink and grey tonal paintings depicting misbehaving babies in communist uniforms that were mounted on a wall, beneath which was an installation comprising of a table equipped with microphones and place names cards for nations including Iraq, United States, China, Japan, Pakistan and South Africa (Fig. 5.4). This work, reminiscent of an international summit or formal meeting, showed an exploration of the personal and political history of the artist and an engagement with the formal processes of international relations. The artist reflected on the notion of an 'international' workshop that is also a form of meeting, and chose to create this work that comments on the connectedness of people across the world through international assemblies.

In contrast to the international political forums suggested in the painting, it might be argued that the international dialogue and exchange of artists from different countries can be understood soft power (Nye, 2001; Thussu, 2013). Artist such as Zhingang apply to these workshops independently of any national agendas and often without any state-funding, yet they carry particular world-views that are shaped by their own experience and nationality. Similarly, artists' inviting other artists to visit their country, and converse with local artists, contributes towards greater understanding and knowledge of other nations and cultures. The need for forums for dialogue, be it international assemblies or small artists workshops, is linked to cosmopolitan ideals of learning about different people, their experiences, situations and cultures (Appaih, 2006). The financial support offered by the Ford Foundation and other international funding agencies, is premised on the

[15] Tang Zhingang, in 'Vasl International Artist Workshop 2001', Workshop catalogue.

belief that this can contribute to great political and social harmony between peoples. However, Zhingang's work also suggests the limits to this soft power (Nye, 2001) in the face of national leaders at these international assemblies.



(Fig. 5.3) Tang Zhingang, Chinese artists on Vasl International Artist Workshop, 2001, Gandani: (Fig. 5.4) Work by Tang Zhingang. Courtesy of Vasl International Artists Collective.

Later in this chapter I shall further explore how these responses to the workshops, both in sentiments expressed by the artists and through the artworks created, relate to the agenda for regionalism and South-South connectedness (Mosquera, 2003; Papstergiadis, 2003) that SANA purposely sought to work towards.

5.2.1.2. Vasl International Artists Workshop, 2012.

Such artistic exchanges can involve difficult negotiations of place and people, as witnessed at the Vasl International Artists workshop in 2012. For the first time the workshops was located in Karachi city, which created its own set of difficulties for the artists and organisers. Karachi is a city renowned for its high level of sectarian violence, stimulated by complex tensions between various political and ethnic groups that often have links to extremists with terrorist tendencies and gangster mentalities.[16] The city can often experience emergency kurfews, bombings and gun-attacks (Lieven, 2011; Zitzewitz,

[16] http://www.economist.com/blogs/banyan/2013/05/politics-pakistan-s-biggest-city?zid=306&ah=1b164dbd43b0cb27ba0d4c3b12a5e227, accessed on 12/12/2014.

2015), and many public areas are not advisable for western nationals, particular women, to venture on their own due to heightened threat of terrorist kidnapping.[17]

Chinese artist Zhou Bin chose to respond to this image of Pakistan and the particular focus on terrorism in the post-9/11 international media.[18] He wished to present the notion that the media and politicians were over-accusing people of being terrorists. With the local political situation already volatile, the coordinators of the workshop Adeela Suleman and Gemma Sharpe, had to intervene with Bin's intention of wearing his t-shirt with the slogan 'I am a Terrorist', because this might have put him and others in potential danger. Instead, Bin created a public performance on the beach just outside of Karachi which tempered his proclamation with a more subtle manifestation of the idea. He carried a large, black flag into the sea until he was completely immersed; the flag carrying an adapted slogan asking 'Who is…?'. The dilemma was particularly interesting due to the specific intention that the workshop should focus on performance and multi-media works. Whilst Vasl wanted to encourage these often politically engaged mediums, the realities of making bold and antagonistic statements in public places across such a volatile city involved careful consideration of threats to personal safety. Zhou Bin had, prior to the workshop, looked to challenge the boundaries of what is politically acceptable through his art and thus was a particularly risky choice by the selection committee for the workshop.[19]



(Fig. 5.5) Zhou Bin performing his work Stare; (Fig. 5.6) Zhou Bin- Stare, Courtesy of Vasl Artists Collective.

[17] https://www.gov.uk/foreign-travel-advice/pakistan, access on 15/12/2012.
[18] http://www.economist.com/blogs/banyan/2013/05/politics-pakistan-s-biggest-city?zid=306&ah=1b164dbd43b0cb27ba0d4c3b12a5e227, accessed on 12/12/2014.
[19] http://leapleapleap.com/2010/10/zhou-bin/, accessed 4/5/12.

In contrast to this self-censorship, artist Elisabeth Rosenthal from Germany, played with what it means to communicate. In her performance, *Birdywork*, Rosenthal investigated the potential for non-verbal, and in this case cross-cultural, communication. She encouraged the audience to participate and respond to her whistling patterns, as she performed in a city-street one evening during the workshop. Rosenthal's performance would fit into Marsha Meskimmon's argument for the potential affective agency of art to form a cosmopolitan imagination, exploring the potential to communicate across language barriers to a shared humanity (Meskimmon, 2011). However, Zhou Bin's work would be more problematic within this somewhat utopian understanding of international contemporary art practice, as it took a more provocative and insensitive stance to local realities and political issues affecting the country.

Another artist at the workshop, Magda Fabianczyk, was also guided by the Vasl Co-orindators to change her piece for the workshop. 'More than me, Less than you', involved a sound installation broadcast via speakers fixed to truck, that spread the artist's words that had been translated into Urdu whilst travelling around the city. Fabianczyk's concern for the underclasses of society led her to develop a piece about inequality and poverty, having and not having, which she wanted to be a detailed commentary specific to the Karachi context. Again with local guidance as to the sensitivities of her own privileged position, she was advised to keep the words more poetic, balanced, and generic. These barriers to, and modification of, the artists' intentions, suggest that the workshops must conform, to a certain degree, to the demands of the context in which they happen. In this instance, critical stances could not be performed in the highly politically charged urban location that is Karachi, and thus set up a critical relationship to Meskimmon's notion of a future-oriented cosmopolitan imagination. It is perhaps not insignificant that the two artists, Fabianczyk and Bin, whose work was most problematic came from Poland and China respectively. This highlights the care that is needed when thinking through what the specifics of 'international' exchange might be and how the specific backgrounds of artists were manifested in their work. It also brings to the fore common assumptions made about liberalism in art, and about the possible agency of contemporary art, or 'work' as Meskimmon

(2011) puts it, within the specific histories and contemporary realities across the geopolitical map.

In contrast, Karachi-based artist Muzzumil Ruheel, responded to his deep local knowledge and experience of living in Karachi, by producing a work that commented on the crowded news-media landscape of the city. Live coverage from the thirty news channels was relayed into the gallery via television sets placed around the floor, encouraging views to negotiate routes through the deafening cacophony of noise. To echo Terry Smith's analysis of different levels of engagement that contemporary art can embody, this work attempts to create a dialogue with the contemporaneity of the world which the artist inhabits (Smith, 2012). The work comments on his own and collective identity, 'my/our world' (Smith, 2012), with a sense of comparability with what might lie outside, in a 'wider world' through the media and imagination.




(Fig. 5.7) Muzzumil Ruheel, Yak Yak Yak, 2012; (Fig 5.8) Elisabeth Rosenthal, Birdywork*, 2012*. Courtesy of Vasl Artist Collective.

In relation to thinking on networks, and actor-network theory, Bruno Latour suggests that advancement in technology increasingly renders social ties visible and traceable (Latour, 2005).[20] In Ruheel's work he utilises the media networks to comment on the overwhelming and often overpowering multiplicity of connections that can shape out existence, sometimes in negative ways. In contrast the workshop enabled personal connections. Khoj participant Manas Acharya, explains the importance of making personal

[20] Latour, Bruno, 2005. p. 119. Facebook conversations are a good example of this, making it possible to see, and participate in, ongoing conversations between artists across locations. Ghassan Hage has tested this by looking at phone bills of transnational families, plotting graphs not only to plot the geography but also the intensity of the connections made through this technology. (ASA conference, 2012.)

connections for his specific practice and how he followed these up through the use of the internet:

> 'if you're interested in pursing a more conceptual practice, where the outcome is likely to be less of a 'product'. It can be difficult getting established in such areas because the media and even art institutions are less informed and open to them. [the workshop enabled me to] connect with the international contemporary art arena…by spending real time with a dozen artists from abroad and then by making links with them and their networks in virtual space afterwards.[21]

These methods of connecting, first in real space/time, and then online in the virtual space of the internet, demonstrate how the internet is also an actor/agent in the ongoing dynamism of the workshop and growth of networks. I have discussed how websites and social media have helped artists and artist-led initiatives connect, sustain relationships, archive events and workshops, and generate a sense of ongoing connection. However, electronic connections cannot replace being in the same place and spending time with people and artworks. This is a fundamental ethos that the workshops are premised on, so that, there is still a need and desire for them despite advances in communication technology as the network has grown. These personal connections and relationships can also have an impact on the physical mobility of artists, where a meeting at a workshop can generate new residencies, attendance of other workshops or other opportunities.

5.2.1.3. Vasl Artists Collective: a meeting place and community

My own experience of travelling to Pakistan was highly dependent on being supported by Vasl staff and artists; being assisted with the visa process, being met at the airport and driven to Vasl's offices, having somewhere safe to base myself, and being introduced to artists.[22] In this way, the hospitality shown to me by Vasl actually enabled my visit and was felt before even entering the country. This experience confirmed to me that fieldwork is a

[21] Manas Acharya, In: Sood, 2010, p.609.

[22] This reflection of my own subjectivity, experiences and responses during fieldwork, can be further understood in relation to research philosophy and reflective practice. See Bille, Thomas. 2013. 'Challenging Fieldwork Situations: A Study of Researcher's Subjectivity'. *Journal of Research Practice* 9 (1).

social phenomenon that necessarily involves many people (Chaudhari and Sen Chaudhari, 2014) and some sort of hospitality, which might range from the visa process to being driven around a difficult city. These experiences of the researcher will inevitably shape the end product and thus a reflective practice is necessary (Chaudhari and Sen Chaudhari, 2014). Furthermore, the permanent spaces and other resources of the partners in the network, often varied according to need and ranging from buildings to vehicles, are important actors that help to shape the network. The Vasl Artists Collective is based in a flat (Fig. 5.9), which provides an office space, but more importantly enables a safe residential space for visiting artists and a communal area where local artists can come, meet and talk with visiting artists.



(Fig. 5.9) Interior of the Vasl flat;(Fig. 5.10) Work being made at Adeela Suleman's workshop;(Fig. 5.11) Naiza Khan in her Studio in Karachi, March 2012.

Vasl runs on the help and support of many 'artist-friends' who were able to help the visiting artists with their needs. This informal network of willing helpers made Vasl feel less like a formal institution and more like a community of people, or 'meeting of minds'. As suggested, Karachi as a city can be dangerous for visitors with strikes and curfews regularly disrupting day-to-day activity (Lieven, 2011; Zitzewitz, 2015). Visiting artists-in-residence Jamie George, Magda and myself, discovered how difficult limited mobility and being confined to flat could be for people not used to such restricted freedoms. Within these circumstances, the need to rely on others is greatly increased and our sense of independence was challenged. Vasl offered me and the other visiting artists considerable hospitality, a vital but sometimes demanding element when curating and running residencies. In contrast to this, Rowan Geddis, then residency curator at Gasworks, explains that in

London visiting artists were given an unoccupied flat and studio but left to make their own way around the city during their residencies.

In addition to this sense of hospitality, the community of artists connected with Vasl were a constant support for each other; notifying the network of artists when a curator from Tate Modern was in town to see their work, or, in contrast, messaging each other if a riot was about to break out in parts of the city to make sure everyone was safe. In contrast to Khoj, the network of artists was still relatively small and very open to receiving visitors whilst operating within an intimate space that was not open to the public. This environment is more closely aligned to the idea of artist workshops where the priority was for artists to meet and develop relationships with other artists.

Vasl, in a similar way to Khoj and many of the other partners in the network, has created a reputation as a place to connect with critical and engaging art-practice. As the visit of a Tate Curator to Vasl during my stay demonstrated, the organisation can act as a portal for international artists critics and curators to enter into the local artworld. As demonstrated above, places such as No. 1 Shanti Rd and Vasl have hosted international curators, who are able to connect with a community of artists through these portals. Whilst later, I shall emphasis the ability of the network to increase South-South, these connections with hegemonic institutions such as Tate and Documenta, are a vital part of the dissemination of the works of art created by artists in the network.

Under SANA programs, despite increasingly volatile circumstances and logistical difficulties, artists travelled, conversed and interacted across borders in the region, creating some 'tangibility to the rather amorphous idea of a 'network'.'[23] Artist Roohi Ahmed from Pakistan, for example, reflected on the impact of interpersonal connections in real time/space that come about through the experience of a workshop, suggesting that getting to know the person behind the work helped to understand the artwork.[24] Interesting work has been done on the potentiality for networks in civil society and the prevention of armed conflict, suggesting how networks should be encouraged

[23] Sood, 2003. p.1.
[24] Roohi Ahmed, in 'Vasl International Artist Workshop 2001', Workshop catalogue.

in strategies for peace-building.[25] As director of No. 1 Shanti Road Suresh Jayaram was quick to point out, these interpersonal relationships that might be seen as attempts to exude 'soft power', have proved to be solid, tangible, and lasting catalysts for change within the region.[26] Again this chimes with Meskimmon's promulgation of the 'cosmopolitan imagination' being both embodied and politically transformative (Meskimmmon, 2011).

Furthermore, the relationships and connections made by artists at the workshops have had major impacts on their careers and professional success. Adeela Suleman (Fig. 5.10), who took over the leadership of Vasl from Naiza Khan, makes increasingly popular but complex work, by transcending boundaries between craft and fine art whilst picking up on political and poetic symbolisms. Her work has been shown in major exhibitions in the USA, UK, Japan, Dubai and Australia. Suleman's work is produced and exported with the support of studio-assistants (Fig. 5.12), who help beat and paint the metal installations and crate the work for transportation to international exhibitions. Such a developed practice allows her to meet increasing demands for the production of her work whilst remaining committed to Vasl programs and projects.



(Fig. 5.12) Work being made in Adeela Suleman's workshop; (Fig. 5.13) Work by Ali Kazim displayed at the Caitlin Art Prizr, London, 2011; (Fig. 5.14) Jamie George and Magda Fabianczyk in Karachi.

[25] van Deventer, Fulco, 2004. 'Understanding Networks'. *Issue paper, European Centre for the Prevention of Armed Conflicts.* Verkoren, Willemijn. 2006. 'Networking for peace: Opportunities for the Global Partnership for the Prevention of Armed Conflict'. *Issue Paper. Global Partnership for the Prevention of Armed Conflict. http://www.gppac.net/documents/130492842/0/Issuepaper3NetworkingforPeace.pdf/ea4b0ec2-0c96-4725-aff4-d5835617f8b0,* accessed, 11/12/2012.

[26] Personal communication from Suresh Jayaram, March 2012. Artists from Pakistan also spoke of changing attitudes that resulted through residencies in India and Nepal.

Naiza Khan (Fig. 5.11), who has been a driving force for the workshop since the beginning, won the Prince Claus Award in 2013 for her complex and nuanced works that often mediate boundaries of gender and society.[27] Iftikhar Dadi, one of the first artists from Pakistan to participate in the Khoj workshops, has often written about Khan's work, and particularly its explorations of gender, Islam and the city of Karachi (Dadi, 2010) with reference to a work titled Henna Hands. This work, made shortly after the first Vasl workshop, comprised of the artist stenciling silhouettes of the naked female form onto walls across the city, using the henna paste traditionally used to decorate female bodies before weddings (Dadi, 2010). Apart from the at the workshop, this work was the first time the artist ventured off the canvas and out of the studio, to make more public interventions. Her more recent work on Manora Island,is less gender-focused, but continues this engagement with Karachi as a city, its histories and built environment, and reflects on how it shapes contemporary experience (Zitzewitz, 2015).

Imran Quershi, who attended the Khoj Workshops in 2001, was the prestigious Deutsche Bank 'Artist of the Year' in 2013 with a major solo shows at Ikon Gallery, Birmingham in 2014-15. His work is renowned for its use and innovation of miniature-painting skills to create works with political and social significance, often particularly concerned with conflict and violence. These artists and others I met through Vasl, including Muhammed Zeesham, Irfan Hassan and Muzzumil Ruheel, are exhibiting across the world with works in exhibitions at the Asia Society in New York, Asian Art Museum in San Francisco, National Gallery for Modern Art in Mumbai, the Sharjan Biennial, Asian Art Triennial Manchester, Dubai Art Fair, Delhi Art Fair, Melbourne Art Fair, Grosvenor Gallery London and have works in collections including the Devi Art Foundation, British Museum, and Fukuoka Museum. As this list shows, many of the opportunities for these artists are through regional markets in the Middle East, India and the Pacific but there is increasing interest in their work across Europe and North America.[28] Artists from

[27] http://www.princeclausfund.org/en/network/naizakhan.html, accessed 13/1/2015.

[28] The Grosvenor Gallery in London commented on the success of an exhibition, 'Present Re-inventions' in 2014, of work by Muhammed Zeesham, Irfan Hassan and Muzzumil Ruheel, noting through personal communication that it was one of the most successful shows of the

Pakistan, including Naiza Khan, Muhammed Zeeshan, Imran Channa, and Ali Kazim (Fig. 5.13) have also benefited from residencies at Gasworks in London, with yearly funding offered through the Charles Wallace Charitable Trust. Ali Kazim spoke on the confidence the residency brought him, and he went on to study a Masters at the Slade School of Art and in 2011 was selected as a candidate for the Caitlin Art Prize for emerging artists in London (Fig. 5.13).

Vasl have, like many of the other workshops, expanded their programs beyond the international artists workshops by creating programs for young artists from across Pakistan and developing a curatorial workshop to help stimulate engagement with curatorial practices. Jamie George (Fig. 5.14), a sculptor from the UK who incorporates curatorial ideas into his work, undertook a six-week residency in 2012 under the Triangle International Fellowship Program. The residency was designed to interrogate the artist-curator divide, a strong component of George's practice, in order to stimulate dialogues with local artists about diverse and critical curatorial practices. This program, similar to the ICI curatorial intensive programmed at Bog Factory in South Africa, is evidence of a new direction in the Triangle Network in response to the perceived need for enhanced curatorial practices in these locations. In 2015 'Projections- a Tentative Collective Project' was launched as an opportunity to curate projected media-works in different spaces across the city and was led by some of the participants of the workshop. In this way, Vasl, like Khoj, is developing programs to develop skills through international professional exchanges, which can contribute to the current artistic discourses and debates in art from the region.

5.2.2. Britto Arts Trust

Britto Arts Trust has a similar background to Vasl. It was set up in 2002 as part of both the Triangle Network and the South Asian Network for Artists with the encouragement of Sood and Loder, and was the first artists-run not-for-profit organization in Dhaka, Bangladesh. Artists Tayeba Begum Lipi and

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year. http://grosvenorgallery.com/2014/10/present-re-inventions-a-timeless-amalgamation-by-shanzay-subzwari-the-tribune/. Accessed 1/12/2014.

Mahabubur Rahman attended Khoj workshops in 2001 and 2002 respectively, and, with the help and guidance of Loder, Antoniolli, and Sood, the first Britto International Artist Workshop was held in Valuka, Bangladesh in 2003. Like the other workshops in the region, approximately half of the artists who attended these international workshops in Bangladesh have come from the country with visiting artists from Indonesia, India, Pakistan, Myanmar, Nepal. Sri Lanka, Japan, Hong Kong, France, Germany, UK, South Africa, Maldives, Mauritius, Jordan and Egypt. Workshop coordinator Mahabubur Rahman, has also participated in further workshops outside of Bangladesh including Li Jiang, 2003, Braizers 2005, also undertaking a residency at Gasworks in 2005 alongside Tayeba Begum Lipi. Britto means 'circle, round or compass' in Bengali, and once again is a name that holds significance for the collective and dialogic practices it instigates.



(Fig.5.16) Mahabubur Rahman, Sir Anthony Caro, Tayeba Begum Lipi at Gasworks in London. Courtesy of Triangle Archive; (Fig.5.17) Work by Tayeba Begum Lipi at the Bangladesh pavilion, 54th Venice Biennale, 2011; (Fig.5.18) Work by Mahabubur Rahman at the Bangladesh pavilion, 54th Venice Biennale, 2011.

The Britto working group has, like many other partners in the network, been responsible for initiating further programs beyond the workshop model. A particularly unique venture in Bangladesh has been to organize workshops between craft people and artists, including pot-makers, raku ceramics, dhokra casting, kite-makers, book-makers, pakistani-miniature painters, as well as workshops on photography, building websites, video- art and printmaking. The Prantiker Prakitajan projects have also shown a new focus, by working with specific ethnic community groups from across Bangladesh. These interests reflect historical concerns, with 'the rural' and traditional skills, in post-

independence art from Bangladesh.[29] This interest can also be seen in the work of Mahbubur Rahman and Tayeba Begum Lipi, who made a film about Mithila painting, titled 'Myth of Mithila', filmed in and around the Janakpur Women's Development Centre during their residency in Nepal in 2008.

This also relates to the debates on the use of crafts people by artists during the Khoj Modinagar workshop in 2001, that I described in Chapter 2. The workshop and exchanges of artistic ideas helps to define and develop the differences in attitudes towards craft and craftsmen across South Asia. The invitation of Pakistani miniature painters to Bangladesh and the outspoken views on, and use of, such miniature-painting skills by Imran Quershi at the Khoj 2001 workshop, demonstrate the specific dialogue on artistic modalities that is important to some of the artists across the South Asian region.

A further achievement has been to establish the first Bangladesh Pavilion at the 54th Venice Biennale in 2011 (Fig. 5.16 & 5.17), which was initiated by and showed works by, Britto-artists' Rahman, Piplu and Lipi. These works included multi-media and installation pieces, with Piplu returning to the theme of conflict in his 'Utopia Museum' and Lipi exploring masculine and feminine identities through her creation of a series of bra-shape sculptures made of razor blades, in 'Bizarre and Beautiful' (Fig. 5.16). Like Naiza Khan, Lipi's art-practice is often informed by feminist critique in relation to issues of representations of the female body and sexual stereotypes in Bangladesh.[30] Her use of the razorblade relates to both the violence women face in a predominantly patriarchal society whilst also signifying the strength and resilience of these women.[31] The portrayal of the bras directly refers to feminist-histories, whilst also signifying the dominance of the international garment-making industry in Bangladesh, which so wretchedly came to global media attention following the death of over 1000 people due to the collapse of the Rana Plaza factory in 2013.[32]

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[29]Quayes, Mohamed Mijarul. http://www.venicebiennale-bangladeshpavilion.org, Accessed, 10/10/2013.

[30] http://asiasociety.org/hong-kong/events/meet-artist-–-tayeba-begum-lipi, accessed 20/6/2015.

[31] http://her.yourstory.com/bangladeshi-artist-tayeba-begum-lipi-0219, accessed 12/7/205.

[32] Ibid.

Lipi and Rahman, who are also wife and husband, have initiated various project beyond the format of international workshops, including 'No Man's Land' where a group of artists from India and Bangladesh lived in villages across the national border and attempted to visit each other without passports.[33] In 2011 a space was purchased to create a contemporary art hub, and the 'Britto Space' was opened in 2012 in Dhaka that provides office facilities, a gallery space and a guest room for visiting artists and curators. Britto held a fund raising exhibition at the Dhaka Art Summit in 2014, where representatives from across the SANA network met to launch the South Asia Network for Artists Book. I shall discuss the book in more detail below, as it relates to the 'development of the discourse' in a similar way to my earlier discussion of the Khoj book.

5.2.3. Sutra

A notable absentee both in the SANA book, and at the launch in Dhaka, is the workshop initiative in Nepal, named Sutra.[34] This may be because it is now disbanded and did not materialize into anything more concrete unlike Britto, Theertha, Vasl and Khoj. In 2008, Sutra does feature as part of the catalogue for the 'Six Degrees of Separation' multi-sited exhibition, organized as part of SANA across India, Nepal, Pakistan, Bangladesh and Sri Lanka. The associated volume, edited by Suleman and produced by Vasl in Pakistan, gave the same status to Sutra as to the other partners and included two essays about their programs.[35] I shall develop further analysis of this exhibition, its catalogue, and the SANA book later in this chapter, but here point out the absence of any developed mention of the Nepalese artist in the 2014 SANA book, despite the fact that Sutra organized two international workshops and various other national workshops and international residency programs. Whilst artists from Sri Lanka, Pakistan and Bangladesh have participated in programs in India, there seems to be a lack of artists from Nepal navigating these circuits suggesting a lack of engagement and equal

[33] Ibid.
[34] A brief mention of a Sutra workshop can be found amongst a list of other regional workshops on page 58 and 60, but no further explanation or entry is given on the artists from Nepal.
[35] Suleman, 2008. pp. 63-68.

dialogue. As outlined above, this may relate to the anxieties held by many in Nepal of India's regional hegemony but must also be understood in relation to the domestic conflicts and related difficulties in Nepal (Hutt, 2003).

As part of the ambition to create a network in South Asia, Ashmita Ranjit was initially invited to the Cómhla workshop on the island of North Uist, Scotland, in 2003. The artist shared her experience of the workshop with artists back in Nepal and inspired Sujan Chitrakar to become the coordinator of the workshop. Four national workshops were organised between 2003-6, alongside two Sutra International Artists Workshops. The *Nuga Mikha* International Artists workshop held in 2004, included 5 artists from the region, with 2 also from the UK and USA, and 7 from Nepal.[36] The civil war in Nepal made organizing international workshops particularly difficult through this period, as violent clashes on the streets, curfews, blockades, and bomb attacks threatened activities and visitors (Hutt, 2003). Raising funds for the workshop also seems to have been a difficulty for the Nepalese artists. However, a second international workshop was held in Patan, 2006, with artists Orasanna Ranabahu (Sri Lanka), Masum Chisti (Bangladesh), Sharanu Parnett (India) and Seher Naveed (Pakistan) making work which was later exhibited as part of a multi-sited exhibition which I shall discuss further below. Seher Naveed, who is an artist active with the programs of Vasl in Karachi, spoke of commonalities and differences of cultures and artistic practices between herself and the artists she met in Nepal, and concluded that it had been both a personally challenging but rewarding experiences.[37]

Artists from Nepal have made the most of the residencies and workshops of the network, showing signs of improved connection and knowledge of opportunities for artists to travel abroad. Mukesh Malla writes, 'Sutra has compelled the artist community to think beyond border and horizons. Its agenda and programs have generated a lot of energy and

[36] International artists participating included Abu Naswe Robii (Bangladesh), Chaminda Gamage (Sri Lanka), Kala Sangkrika (Thailand), Partul Das (India), Reapia Azam Khan Durrani (Pakistan), Jordan Mackenzie (UK), Andrew Grabar (USA) and from Nepal; Sunil Sigdel, Subina Shrestha, Manish Lal Shrestha, Gopal Kalapremi, Sarita Dangol, Sujan Chitrakar, and Ashmina Ranjot

[37] Personal communication from Seheer Naveed, March 2012.

interest…'[38] In 2010 artist Sunil Sigdel from Pokhara in Nepal joined Umesh Kumar, from Bangalore for a collaborative residency project at No. 1 Shanti Road. Sigdel has participated in workshops through Britto, Vasl and Theertha as part of the SANA network and in Taiwan through Triangle Network. Manisha Lal Shrestha and Om Khattri also attended Theertha International Workshops between 2006-8, and Sujan Chitrakar and Gopal Kalapremi Shrestha attended Britto International Workshops between 2005 and 2008. Sutra, like Khoj, has also had a particular focus on propagating different genres of art, with multi-media, installation, video, and performance art all being explored by Nepalese artists. I shall discuss the work developed by Sunil Sigdel in later with regard to the collaborative SANA exhibitions.

Malla's entry for the exhibition publication writes about the specific agenda of Sutra in the context of a democratic revolution in Nepal. She writes of the aritsts intention,

> 'to communicate the socio-political sentiment to the general people, an idea unique to Suta. No other organization had, till this time, deliberately approached the masses in such a critical situation with an unconventional medium. Art was hitherto confined to galleries and exhibition venues, where it was hung, waiting for the observers and viewers.'[39]

In this way, the limited writing on Sutra not only situates it in a particular political context, but also explains how the workshops have facilitated local artists to explore 'new possibilities for the utility of art for a better cause.'[40] The work 'ARTivity' of Sujan Chitrakar, for example, aims to move beyond the confines of gallery spaces and private drawing rooms of the elite, and create art interventions in public spaces that engage blacksmiths, carpenters, and other laymen as part of a collaborative practice. These sentiments that artists through Sutra have expressed, within the specific context of Nepal's recent political struggle, relate to Meskimmon's idea of the

[38] Malla, Mukesh, 'Origin of Sutra in Nepalese Contemporary Art', In: Adeela Suleman (ed.). 2008. Six Degrees of Separation: Chaos, Congruence and Collaboration in South Asia. Karachi: Vasl. p.65

[39] Ibid.

[40] Lal Shrestha, Manisha, 'Inter Disiciplinary movement created nu Sutra in Nepal', In: Suleman, 2008. p. 64.

‘work’ of art. The artists are reinventing the meaning and form of art within new political milieus. In the context of international workshops and residencies, relating to Meskimmon’s notion of a cosmopolitan imagination, the artists are finding new paths and practices for their art through contact with artists within South Asia rather than only absorbing new ideas through travel and engagement with Europe and America. Chitrakar’s work has been shown internationally, at the Six Degree of Separation exhibition in Dakar, Bangladesh, which I shall describe further below. Thus the sense of a cosmopolitan imagination can be refined within South-South and regional connections being made through SANA and Triangle.

Malla described the astonishment of passersby responding to the artists’ work installed in the popularly frequented, historical heritage sites of Patan and Bhaktapur during open days. Echoing this sentiment, Sutra also initiated a program called ‘Echoes of Tomorrow’, that encouraged all people to come and discuss creative works. This intention to make art relevant and accessible to everyday citizens, of course, chimes with the sentiments of the people’s revolution and the specific transitions Nepal experienced during this period (Hutt, 2003).

At the 2006 Sutra workshop, various synergies were recognized between artists of the sub-continent, particularly those from Nepal and Sri Lanka that had lived through the violence and bloodshed of civil wars. Manisha Lal Shrestha describes how the work of Sri Lanka artist Anura Krishnatha, ‘Wreath Series’, created a tribute to the soldiers who gave their lives in the civil war in Sri Lanka, chimes with experiences of Civil War in Nepal. Furthermore, Pasanna Ranabahu from Sri Lanka created a ‘Contemplator Sri-Nepal Mandala’ as a way of recognizing the similarities between the experiences of both nations, during a residency in Bhaktapur, that was also displayed at the SANA exhibition, in Nepal in 2008. These types exchanges of histories and lived-experiences, through inter-personal interactions at workshops, demonstrates why it is so relevant and productive for artists from the sub-continent to be better connected to those whom share similar experiences and histories of conflict. Here it is the similarities rather

than differences that are celebrated and acknowledged by the artists responding to their contemporary worlds (Smith, 2011).

5.2.4. Theertha

Theertha itself is the consolidation of a politically engaged artistic movement that came about in the 1990s in response to the internal conflict in Sri Lanka, an artistic movement referred to as the 90s trend. Many of the artists who initiated these shifts towards experimental and socio-politically engaged art practice, came together in 2000 to create the Theertha International Artists Collective.[41] Once again, the formation of a collective of artists must be seen in relation to specific local art histories and again, a number of artists have felt compelled to create change in art-practices and create better connections with art-practice beyond national boundaries.

The desire to explore 'the possibility of knowledge and ideas exchange across ethnic, regional, and artistic boundaries, in the context of contemporary critical art practice' is perhaps unsurprising given the specific history of ethnic conflict in Sri Lanka. This specific cultural history was explored by Tony Evanko, an artist and director of the Casa Tres Patio residency in Colombia, during his residency at Theertha in 2014.[42] He realized that preconceived ideas about the impact of globalization on Sri Lanka were replaced with a deep respect for the long cultural history with its particular religious and political implications.[43] During the same residency, Samit Das, an artist from India who had learnt about Sri Lankan art and architecture during his studies at Kala Bhavan, Santineketan, India, used the residency to explore 5th century Apsara frescos at Sigiriya, and the Buddha statues at Dambulla Cave Temple. His investigation was to consider differences and similarities between these and the Ajanta murals in India, considering the sub-continents' shared past and cultural links in the region.[44] Das' cosmopolitan interest in regional material culture, informed by Tagore's

[41] Perera, Anoli. *2014. '*Theertha: A Journey by a Collective Of Restless Artists'. In*:* Pooja Sood, ed., *South Asian Network for the Arts.* New Delhi: Khoj Internaitonal Artists' Association.
[42] Dhar, Jyoti, 'Respite and Revival', http://www.sundaytimes.lk/150125/plus/respite-and-revival-131403.html, accessed 4/1/2015.
[43] Ibid.
[44] Ibid.

particular approach to internationalism, the arta, and his legacy at Shantineketan (Mitter, 2007; Sen, 2005), has been further facilitated and developed through this residency. These two examples demonstrate the role that residencies can have for deepening and widening understanding of particular cultural, artistic and political histories, with artists often making work in response to these encounters.

Theertha also runs the Theertha Red Dot Gallery in Colombo, where works from these residencies and the artists involved with Theertha can be displayed. Whilst Theertha formed independently of Triangle and Khoj, its connection with the SANA and Triangle has strengthened the collective and, in addition to adopting the Triangle model for international artist workshops, has allowed new artist-led programs to be generated.

'Sethu Samudram' was one such initiative created between No. 1 Shanti Road, Bangaluru and Theertha in Colombo, which has involved residencies, exhibitions, seminars, writing projects and community projects. The program's stated aims are,

> 'to engage with and address this highly complex and variegated history and emotions surrounding the concept of Sethu Samudram and foreground the links, similarities, and shared anxieties, emotions and histories between the two geographical areas. The overall research area will cover a wide area of study that include society, politics, history, religion, mythology as relevant to Sri Lankan and India.'[45]

The name simultaneously refers to a mythological bridge in the Ramayana story, which is said to have connected the two countries, and to the controversial proposals for a future human-built construction over this sacred site.[46] This idea of connection between the two places was reflected in some of the works made during the residencies: Sri Lanka artist Koralagedra Pushpakumar created an installation of 22 sack of groceries imported from South India to Sri Lanka during her residency at No. 1 Shanti Road which again referenced the 22 miles between the two countries.[47]

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[45] http://old.artscollaboratory.org/projects/sethusamudram, accessed 6/7/2012.
[46] www.1shanthiroad.com www.1shanthiroad.com, accessed 20/1/2012
[47] http://groundviews.org/2011/01/08/sethu-samudram-bridging-art-history-and-human-relations/, accessed 21/1/2015.

The links between No. 1 Shanthi Road and Theertha Artist Collective are particular strong, and demonstrate the connection between artists within both the SANA and National Khoj Network. Jayaram suggested that these strong connections between people are particularly built on shared 'southern' attitudes and combined experiences of being on the periphery of the major art centres of the region, namely Delhi and Mumbai. Here the artist demonstrates the interrelationship between the regional dialogues being formed through the network and wider debates and interests in notions of South-South connectivity (Papastergiadis, 2003a). The connection Khoj in Delhi has made with Theertha has certainly not been as intimate, and projects have not been as extended, as its relationship with Jayaram at No. 1 Shanthi road. This deep engagement is further reflected by the fact Jayaram was asked to co-curated the Colombo Art Biennale in 2012, in which Theertha was also instrumental. I elaborate on this exhibition further below, but here it is evident that the network has enabled the possibility of partnerships between artists to be built in an organic way through mutual respect and shared sensibilities. It demonstrates a more nuanced understanding of regional dialogue by distinguishing particular regional identities within a single nation that have been conducive to constructive yet specific dialogues.

5.3. South-South-South Connectedness

The affinities felt between the Sri Lankan artists and artists in southern India, point to the potential of such an expanded network both within the region but importantly, also within a nation. The notion of South-South connectedness can therefore be expanded beyond exchanges between the nations in South Asia, but also exchanges between differentiated places within these nations. This can also been seen in the UK, where artists have travelled to both London and the Outer Hebrides.

Sood has articulated in her writing and development of SANA, a particular need for 'South-South' connectedness.[48] Sood quotes Havana based art historian Gerado Mosquera's suggestion that,

[48] Pooja Sood. 2003. In: *Six Degrees of Seperation*. Pamphlet. Khoj Artists Association.. .41.

> 'the third world seems to lack the capacity to legitimate artistically; this arises form a deficit of logistic but also from a lack of assertiveness...The movement has to be South-South so we can establish dialogue without mediators- as well as South-North so that we can offer our own views to the centre. The zones of silence need to connect horizontally.'[49]

This idea of connecting horizontally with or between various hubs is exactly why the idea of networks is such a powerful one in this context, linking political and economical incentives to interpersonal and connective modes of operation. Sood responds to Mosquera by stating,

> 'I believe connections within our 'zones of silence' have to be made and explored through common concerns rather than Eurocentric theories and paradigms...a shift in paradigms can only come about through the exploration of similarities and differences on the ground; between people.'[50]

Here, Sood reiterates that the discursive and political paradigm shifts many theorists and artists seek to achieve, occurs through real time/space connections between people and the cosmopolitan unpacking of similarities and differences (Appiah, 2006).

It is the belief in the potential of bringing people together, the belief in the possibility of the small things to have greater effect, which often drives the coordinators to negotiate the financial and logistical impracticalities of artist residencies and international workshops. This sentiment for potentiality and dynamism through collaboration conjoins these network initiatives to transformative post-colonial agendas (Mukerji, 2013; Chakrabarty, 2000; Kapur 2000), suggesting a belief in the capability that such network formations might create for potential realignments of cultural politics. I shall return to this point in my conclusion, in relation to the argument that such

[49] Gerado Mosquera, as quoted by Pooja Sood, In: Suleman, 2008. p.41.
[50] Sood, 2003, p.41.

micro-connectors have little impact in creating cultural change set forth by Nikos Papstergiadis in 2003.[51]

5.3.1. Exhibition: sites for connection and innovation

Writings on biennales such as Havana, Johannesburg, and Dakar (Gardner and Green, 2013), also evidence the use of the exhibition format for the grounding of political, social and cultural imperatives from 'the global South' (Mimiko 2012), offering writers and cultural administrators such as Sood and Jayaram discursive frames of reference in which to consider the workshops, residencies and exhibitions they program.[52] Exhibition formats remind us that these encounters and dialogues can also be made through and between artworks, in exhibitions that occur at particular places and in particular times. Although this thesis argues against an over-emphasis on the exhibition-genre when analyzing global contemporary art, it never-the-less acknowledges the importance of exhibitions within a cultural matrix. Here I will demonstrate the role of the exhibition as another site of connection and dialogue between the partners in the South Asian Network for Artists.

5.3.1.1. Six Degrees of Seperation

As mentioned above, in 2008 a multi-sited exhibition, 'Six Degrees of Separation', opened simultaneously in Delhi, Karachi, Kathmandu, Colombo, and Dakar, generated through the SANA partners of the Triangle Network and led by Khoj. The title evokes the turn of phrase that 'everyone is linked by a chain of only six individuals', an idea that is emblematic for the increased connectivity supposedly embodied in notions of globalization. The exhibitions inverted this sense of connectedness, by exploring feelings of separation between people of the region.[53]

As suggested earlier, these exhibition sites in Pakistan, Bangladesh, Nepal, Sri Lanka and India allow for 'dialogues' between the works of art produced by artists connected through the network. The catalogue from the

[51] Papastergiadis, 2003. P. 3.
[52] Discussions on these and other biennials can be found in Filipovic, et al. 2010. Another good discussion around issues of curating and biennials between Sarat Maharaj and Gilane Tawadros can be found, at wwww.oncurating.org, issue 9/11.
[53] Ibid

Delhi manifestation reveals motifs of mobility and immobility, similarity and difference, recognition and misrecognition, and tension over borders, all of which are found in the artworks themselves. For example, Mahabubur Rahman from Bangladesh placed John Lennon's internationally known proclamation, 'all we are saying is give peace a chance', on a wall behind a row of extended measuring tapes and next to two army uniforms and army boots. Bani Abidi, an artist from Pakistan who took part in a Khoj workshop in 2006, explores the notion of borders and boundaries through her examination of blockades of state control and the infrastructures of restrictions within Pakistan. This work resonates with the experiences of visa restrictions that hampered some attempts to connect between artists and curators in the region under the SANA programs. It also pertains to the restrictions, enacted by fellow citizens, which are an antithesis to the artist's sense of freedom and exploration.[54]



(Fig. 5.16) Bani Abidi Khoj International Residency 2001, displayed as part of Chaos and Cofluence' multi-sited exhibition: (Fig. 5.17) Anoli Perera is a founding

This work stands in contrast to, and in dialogue with, the work by Anoli Perera, a founding artist member of Theertha and participant in Khoj workshop 1999. Perera, in a spider-like fashion, covered a recreated family dining room with a complex entangled web of croqueted bits of thread resembling spider's webs. Her work commented on her experiences of matriarchy, tradition and ties to the domestic space through generations of her family.[55] The evocative installation suggested ideas of rootednesses in time and place, and webs of connections across time as well as space. The meal

[54] Robert Loder suggested to me that freedom is often a core value for artists. Personal communication from Robert Loder, 27th June 2012.
[55] Suleman, 2008.

table, often an occasion for dialogue and exchange, evoked different types of personal relationships and the social institutions that built them. Images of her work were used as the cover of the SANA book, with the croquet-work visually evoking ideas of webs, networks, chains of connection, and meshwork.[56]

Anoli Perera was an active member of Theertha in Sri Lanka, but moved to New Delhi to continue her practice. Similarly, Bani Abidi, who trained in Lahore and USA, and participated in the 2001 Khoj International Residency, now lives between Berlin, Karachi and New Delhi. The choice of relocating to New Delhi suggests both the vibrancy of the art-scene there and the relationships formed with artists from the city.

A work exhibited in the Kathmandu part of the exhibition, by Seher Naveed from Pakistan, also considered borders, paths, and networks through a consideration of maps as security blankets that ensure safe navigation. Her work projected maps she had found during the workshop, around the central exhibition space. Sunil Sigdel, from Nepal, also considered boundaries created by political/geographical borders, through a video installation of an earlier performance, at the exhibition venue in Bangladesh. Sigdel lay on the street for the performance with a wall built over his body; sprinklings of chilles and nails were scattered on one side and sweets on the other side of the wall in order to represent the inequalities between various dividing borders. The performance was filmed on both sides of the wall, and show on two screens in the gallery as part of Britto's contribution to the Six Degree of Separation exhibition, which was sub-titled 'Off the Beaten Path'.[57] Each of the SANA partners emphasised, through entries in the catalogue for this multi-sited exhibition, their desire to give a platform to alternative, socio-politically engaged art practice that is not supported by mainstream galleries in each respective country.[58] In this respect the artists are as politically-engaged and socially-determined as the feminist and racial artistic movements witnessed in the United States in the late 1960s and 1970 (Ault, 2002). As Ault notes, it is by writing about the programs and initiation of these artist-led initiatives, that

[56] This is my own reading of the choice of the work for the front cover of a book on regional networks, and not necessarily the artists-intention for the work.
[57] Suleman, 2008. pp. 14, 40-1, 64-5, 78-79.
[58] Begum Lipi, In: Suleman. 2008. pp.14-31.

art-historical narratives about marginalized practitioners and art-practices can enter into dialogue with existing narratives. I would argue this type of discourse has significant potential for writing contemporary world art history (Mukerji, 2014).

These exhibitions, and others created by SANA partners, have created a platform for the work of many of those artists who have actively participated in workshops and residencies, and are an example of how through participation in workshops further opportunities, connections, and programs are created. As the programs of the partners increase and diversify, from workshops to exhibitions, an awareness of the artworks and the artists that are participating also increases. For example, the work by Abidi mentioned above has been exhibited in other exhibitions, including the ZKM 'Global Contemporary Art' exhibition held in Germany in 2011 that formed part of the Global Art Museum project, discussed in my Introduction. Works of art are mobile, and, like artists within a workshop, can be 'in dialogue' with each other through their inclusion in different exhibitions. The notion of assemblages, in the form of both workshops and exhibitions, highlights this dialogue and relation between things, and points towards the emergences that result (Venn, 2006).

5.3.1.2. Colombo Biennial 2011

The works discussed above demonstrates how dialogues are continued, played out, and developed, through artworks in exhibition spaces and with audiences. As suggested earlier, Documenta 13 recognised the influence of this mode of artistic exploration, by incorporating residencies and the idea of retreat, as part of the conceptualization of the exhibition. Dialogues and exchanges developed through the SANA network have been instrumental in the creation of new exhibitions and exhibition practices in South Asia. It is clear, for example, that SANA played an important role in the form and content of the Colombo Biennale 2012, mentioned above. The biennial, co-curated by Suresh Jayaram from No. 1 Shanthi Rd, combined standard exhibition display with a two-week international artist workshop, both based on the theme of 'Becoming'. With resident and exhibiting artists including Jagath Weersinghe (Theertha), Anoli Perera (Theertha), Begum Lipi (Britto),

Sujan Chitrakar (Sutra), the connections built through SANA were evident. The selection of the curator, the model and the form of the exhibition, not the mention the selection of artists, were all built from the influence of the workshops, dialogues and relationships built through SANA.

The theme of 'becoming' is particularly resonant with the possible dynamism of network and assemblage thinking, and is a response both to the current political and economic situation in Sri Lanka, but also the idea of creativity itself. Director Annouska Hempel asked in her introduction to the catalogue, 'can artists be the catalyst of change and what is the role art can play*?*[59] This was echoed by Suresh Jayaram, in his essay for the catalogue and on his blog, quoting Mahatma Gandhi's famous mantra, 'become the change you want to see in the world.'[60]

As Jayaram expounds,

> *'*The voices and ideology of artists wish to reclaim a plural space of resistance beyond the efforts of religious and cultural homogeneity, and xenophobia. Artists as witnesses, free citizens and commentators of the rapture and healing of a nation that has been part of the vortex of inhuman violations; victims of violence and loss that can only be redeemed by giving voice to the voiceless… In the contemporary geopolitical context this event can be seen as a Biennale of Resistance of the Global South.'[61]

Here Jayaram picks up on a perceived use for the 'work' of art as a healing agent within 'the vortex of inhuman violations'.*[62]* This is something that has underpinned the 'responding to need' reasoning behind other workshops, particular Thupelo in South Africa, Triangle Barcelona in post-Franco Barcelona, Aiwa workshop in post-war Beirut.[63] Furthermore both the biennial and its integrated workshop, show a commitment to the notion of South-South connectedness, as discussed earlier, through the choice of curator, decision to include a workshop, and the selection of artists whose work was shown.

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[59] Hempel, Annouska, ed. 2012. *Becoming: Colombo Biennale 2012*. Exhibition Catalogue. Colombo: Colombo Art Biennale.
[60] Jayaram, Suresh. 2012. In: Hempel, 2012. See also http://artaholicblog.com/
[61] Ibid.
[62] Ibid.
[63] Albert, Antoniolli, Fray, Loder, eds. 2007.

5.4. SANA book

As mentioned above, in 2014 the '*South Asian Network for Artists*' book was published, which included chapters on each partner excluding Sutra. The book, published three years after the end of the Ford Foundation grant, is testament to ongoing engagements and relationships between artists from different parts of the region. Sutra is the only partner no longer creating programs, and thus is perhaps excluded on these grounds. In a similar fashion to the Khoj Book, and despite this absence, the book brings together critical and art historical essays from each partner. The essays by Sood and Adajania are in fact the same as those previously published in the Khoj Book, but now brought into dialogue with essays by: Fatima Qurashi on histories of collectives in Pakistan; Quddus Mirza, Adeela Suleman and Gemma Sharpe on Vasl and the 'Art of Change'; Anoli Perera on Theertha's journey by 'restless artists'; Abul Masur and Ayesha Sultana offering a historical view of art in Bangladesh; and Tayeba Begum Lipi on 'extending and expanding the idea and space' of Britto.[64]

As already argued in chapters 2, 3 and 4, writing on the art being produced by artists connected to the network is an important component of the meshwork of phenomena being generated. The SANA book can thus be seen as an important development of the discourse on contemporary art from South Asia; it offers both historically specific contexts to the more recent developments in each country, whilst reflecting and expounding the role of the partners of the network and the network itself. It is, however, a regrettable and telling omission that the smallest and poorest country within the region is not represented.

Conclusion

I have tried to show how the Triangle Network, initially an idea for a workshop, has spread and diversified throughout South Asia. The partners in South Asia have particularly prioritized working together, under SANA, to explore shared and different histories, experiences and lived realities of the region. The workshops and associated programs have helped to encourage

[64] Sood,Pooja, ed. 2014. *South Asian Network for the Arts*. New Delhi: Khoj Artists Association.

alternative and experimental art-practices in the region, cause most of the partners to become key hubs for contemporary art practice in their location. Through associate with these collectives, many artists are now better connected, both with artists and markets in the region but also further afield. The interest in partners within the region has created a counter-balance to existing networks and exchanges with Europe and America. This triangulation has helped sustain the integrity and identity of South Asian art practices and create a stronger sense of regional cultural identity.

The names, Vasl and Khoj seem to represent different and slightly contradictory semantics. Vasl, meaning a meeting-point or union, suggests a convergence of people and ideas, a consensus or dialogue, or a point of exchange, and reflected in its facilitation of bringing people together. Vasl, despite office administrators and official coordinators, continues to rely on the enthusiasms and energy of local artists. Khoj, meaning something subtly different, certainly embodies its intention; to search, hunt, explore, discover, seek, inquire, trace, track, quest, research, investigate. These verbs all suggest personal, inward and outward journeys of creative encounters, which are not so predicated on meeting with others but focused on the future. In this way, the name of the organisation is suggestive of navigation into the unknown or the void (Kapur, 2000), both personally and collectively, where the new can emerge. This in some senses reengages with notions of emergent-artists and 'contemporary' art; artists perhaps not only engaging with the present world (Smith, 2010) but, alongside others, imagining the world to come.

With the forceful leadership of Pooja Sood, a paid team of staff, and the prolific success of some of its founders and board, the nature of the 'collective' spirit of Khoj differs from that of Vasl. Yet, as suggested above, the idea of these partners acting as 'portals' is useful concept that describes both of these trajectories; a portal being the meeting point of two rooms, the threshold (Meskimmon, 2011), the path between the inside and outside with its capability of opening, closing, and revealing the path to travel on the way to somewhere new. As 'alternative' spaces they may also be read as doors

closing to past forms, mediums and understandings of art and a shift towards new ways of making and thinking about art.

6. Thesis Conclusion

6.1. The Basis of the Triangle Network

The Triangle Network is fundamentally about artists looking to other artists for inspiration and development of their practices, be they artists from their own countries, a particular region or from across the world. The phenomenon of the Triangle Network has been described by some as a 'workshop movement' that is premised on a basic pedagogy of inter-personal learning and artistic exchanges between artists.[1] The reasons for artists participating in workshops are numerous and multivalent, but often relate to their aspirations to connect with wider circles of artists, develop new artistic practices, and challenge the status quo of inadequate local artistic infrastructures. Whilst I have argued that writing, curating and other associated professions are all important components of structured interactions, the thesis has shown how artists have connected through the centrality of their professional identities as creators, makers, thinkers and activists. In this context, challenges to asymmetrical power-relations are not only concerned with the geo-politics of nation states, but also power relations between artists and the institutions, patrons, and markets in which they might operate.

In answer to the enquiry into how workshops have multiplied and spread to create a network that then further facilitates the spread of workshops and the notion of exchange, the case studies given in the thesis show the strength of interest artists have had in the concept and pedagogy of the workshop. The examples I have given demonstrate how, in most cases, the idea and principles behind the workshops were passed on through artists experiencing workshops abroad and then returning to instigate the idea at home. They reveal how gentle guidance, assistance, and some funding, has also been necessary from lead coordinators of the network. Importantly, the case studies show that the workshops have created an ethos and mentality that has informed further projects and created the connection between various partners in the network.

[1] Albert, Antoniolli, Fray and Loder, 2007. p.11.

The analytical tool of thinking about this particular network as an assemblage, and/or a number of different assemblages, highlights how these aspirations and desires have been productive and formed new behaviours, expressions, relations and territorial organisations (Deleuze and Guattari, 1987; Müller, 2015). The partners in the Network have used the workshop model, and its values of peer-learning, to develop both artistic creativity and connectivity in their particular localities. These connections have encouraged artists to experiment and explore new artistic practices, develop their sense of professionalism, and, importantly, set-up their own programs as alternatives to existing public and private institutions. Thus, the thesis demonstrates how the workshops and network have helped to develop an increasing number of artist-led initiatives, which aim to give artists more opportunities to work, to learn, and to connect with other artists and artworld professionals.

However, it has emerged that particular resonances have often been found in regional exchanges, both in Southern Africa and across South Asia. I have argued that the formation of this particular cultural network was, at times, predicated on a desire for exchange between artists from 'the Global South' (Reuveny and Thompson, 2007). The question put forward by Nikos Papastergiadis at the beginning of his essay 'South-South-South' is therefore pertinent: 'When we look outside our cultural space, in which direction do we look?'.[2] The thesis has tracked exchanges, first between artists from UK, USA and Canada, and then wider exchanges with and within Africa and South Asia. Through these particular case studies, I have alluded to many other workshops and connections with Latin America, Asia, Australia, and the Middle East. North-South, North-North and South-South connections have sprung from artists seeking to engage with other artists from within their own nation, from neighbouring nations and from nations further afield. Papstergiadis argued that new networks of connection are required between and within regions that share histories of displacement and colonization, and he concludes 'self-understanding is not confined to looking out and up, but also in and around.'[3] The adoption of the shape-name Triangle, denoting a three-sided and three-pointed shape, is thus a fitting signifier of a movement

[2] Papastergiadis, 2003. p.1.
[3] Ibid. p. 16.

away from binaries and bilateral relationships and towards multi-dimensional flows that have enabled North-South patterns of exchange to be contested through South-South engagements. In the same vein, these reconfigurations have also prioritized creating better regional connections between artists, including unifying efforts between and within particular nations.

These connections between artists have at times been tenaciously forged, despite difficulties of security, obtaining visas and finding funding to support such mobility and exchange. The artist-led initiatives described in the thesis are testament to artists seeking empowerment, autonomy, opportunity and self-led development. Understanding these as assemblages also points to relations of exteriority (Deluze and Guattari, 1987; De Landa, 2006). I argue that it is the relations between artists (and other non-human entities) that constitute the whole, but that each artist can have autonomy from the assemblage. Furthermore, the workshops, residencies, artworks, studio buildings, exhibitions and publications that the thesis has been concerned with, are a combination of both human and non-human entities that describe a socio-material matrix (Latour, 2005; De Landa, 2006; Muller, 2015). In this way, the buildings, vehicles, materials, archives and funding opportunities are mutually instrumental in shaping the dynamics and direction of these artist-led initiatives.

6.2. The Ability of the Network

The Triangle Network, and many of the partners within it, struggle with the idea of being an institution and prefer the notion that networks are anti-institutional forms of interaction. As Rahul Srivastava explores in his essay for The Khoj Book, the notion of an institution within this context is a confused one, fraught with political, economic, artistic and cultural implications.[4] Again, considering how the notion of assemblages might offer analytical tools for understanding these dynamics, Deleuze and Guattari's notion of deterritorilization and reterritorilization are relevant to this tension. The meaning of the word institution, which often pertains to the correct, promoted, established, or regulated ways of doing things, is not surprisingly a term shied away from for its potential for slippages in meaning and dynamic. Workshops,

[4] Srivastava, Rahul. 'The unbearable confusion around the idea of institutions'. In: Pooja Sood, ed. 2010. *Khoj Book*. p.100-108.

and the artist-led initiatives that have developed out of them, aspire to the opposite dynamic of newness, change, experimentation and alternatives to the established way of making, understanding and disseminating art within the context of post-colonial, inter-cultural, artistic networks. Deleuze and Guattari point out that assemblages have this deterritoralisation/reterritoralisation tension as their central axis, with dynamics to emerge and stabilize new entities as well as countering shifts to transform, break up and move beyond the already established (Deleuze and Guattari, 1987; Müller, 2015). This translates to a situation where artists and professionals trying to oversee the Network are constantly questioning the validity and positioning of these entities.

One metaphor used to describe the Network is the family, with its suggestion of a mixture of equality and hierarchy, support and rivalry.[5] No. 1 Shanti Rd literally has transformed a family home into a space where artists can meet, share food, talk, build relationships and strengthen their practice. Vasl allows for artists and curators to engage with a seemingly inaccessible city and community of artists, by opening its doors with generous hospitality. The Khoj Book sets down the discursive foundation for its first ten years of existence, formalising its organisational principles in response to its success and demand, whilst continuing to search for new ways of be alternative and stay relevant to its artists and audiences. All the examples of partners in the Network that have been discussed in this thesis are based on professional relationships that often cross over into strong friendships and partnerships.

An important question to consider is why these small-scale, often artist-led or artist-run initiatives have been so easily translatable, popular and keenly adopted. In almost all case studies, frustrating political or economic circumstances, and stagnant cultural infrastructures, have brought like-minded artists together and inspired them to act for themselves rather than wait for governmental or private institutional support which is often inadequate to matching their ambitions. Previous examples of collective action within the network have acted as inspiration, as artists look to the achievements of other artists and translate that potential to their own situations. Koyo Kouoh (2012) and Littlefield and Förster (2014) have argued that in Africa it is precisely

[5] Albert, Antoniolli, Fray and Loder, 2007. p.11.

these smaller initiatives that are fundamental to the creation and dissemination of contemporary art practices in the region, due to the inadequacies and inabilities of pre-independence state institutions to be critical and relevant to contemporary concerns. These frustrations were also found in South Asia, although it is evident that in some parts of South Asia, whilst universities have longer histories of adapting to contemporary issues and providing critical intellectual foundations for cultural professionals (Kapur, 2000; Mukerji, 2014), museums have only recently begun to transform (Mathur and Singh, 2015). This would suggest that simply reading contemporary art in Southern Africa and South Asia through museums and exhibitions, particularly if these displays are only in the West (Oguibe, 1998), is an inadequate way of understanding the artworks, artists and local dynamics of production. Indeed, Mosquera concludes his contribution to the final GAM publication, by arguing for museums to collaborate with informal groups and 'function more as international network of exchanges and activities, participating in a flux of information, projects, and actions in several ways and directions.'[6]

The ability to 'be quick on your feet', adaptable and inventive, is a vital boon to these small and often informal collectives of artists. Assemblages are not governed by a central 'nervous system': the agency is distributed across and through the assemblages, as well as within it (De Landa, 2006; Harrison, 2013). Far from their size and scale reflecting their potential limited impact, as Papastergias suggests, the thesis demonstrates that it often these qualities that enable real change to take place. The radical spirit of Thupelo was only possible through its limited scale, committed people, and strongly focused aesthetic ambition. The tightly knit group of artists at Vasl had to carefully temper radical public-artworks, in order to safeguard the collective's experimental ambitions amidst the realities of daily existence in Karachi. Small steps, with distributed agency, can help lead to larger changes, and sometimes, small steps are better than none at all.

Furthermore, whilst by no-means have all workshops manifested into larger and firmer organizations, many have built on the strengths, ethos and

[6] Mosquera, Gerardo. 2014. 'Beyond Anthropophaghy: Art Internationalization and Cultural Dynamics'. In: *The Global Contemporary and the Rise of New Art Worlds*. Hans Belting, Andrea Buddensieg and Peter Weibel (eds.). Karlsruhe: ZKM. p.238.

connections of the workshops to diversify and generate wider programs to suit local needs and demands. The creation of workshop catalogues has evolved into establishing websites and blogs, with information about artists, forthcoming opportunities, and archives of past programs. The thesis has demonstrated how artists and coordinators in the Network have helped publish important books and essays, curated exhibitions and organized biennials. These initiatives offer a critical voice and new perspectives that are embedded in the realities of artists' experiences and art production in addition to the views of Western academics and curators, (Oguibe, 1998; Koloane, 1998). Thus, the notion of dialogue and exchange has expanded past the conversations at workshops, to impact the discourses on art and artists from around the world.

The thesis has shown that whilst each partner in the network can be small and limited in scale, being connected to a wider network has created opportunities, insights and strengths for the various partners. The partners of the network have grown through independence and interdependence, through particular people, spaces, events, and funders. The network has been of particular importance with regards to funding channels, as the shared ethos and commitments to dialogue, exchange, and experimental practice have been popular with international funding bodies such as Ford Foundation, Hivos, Arts Collaboratory, DOEN, Goethe Institute, British Council, Norad, etc. The connection with previously successful projects, and the coordinators of the network in London, have helped informal groups of artists to access funding of various kinds. Ideas for ways to generate private funding have also been passed through the network, as partners share their ideas and experiences. However, as the SANA chapter demonstrates, it is the potential to create collaborations and projects through sustained partnerships that has cemented the network as vital to the region.

This leads to a consideration of how the Network functions as a self-sustaining network, to what extent it requires some management and if so, how this is undertaken in order to sustain a dispersed agency. Key to the origins and growth of the Network were particular people who connected the workshops, either the founders or coordinators that set up and ran various ventures and/or the artists that experienced different workshops within the

Network. Other connections that helped form and establish the workshops as a Network were various regional coordinator meetings that brought key persons together to discuss shared aims, problems and aspirations. The travels of Loder, Antoniolli and Sood further strengthen the interaction between the partners. Connection is key for a network to exist as such a phenomenon, and despite increased connectivity through the Internet, intrapersonal connections are the foundation of this artists' network. In recent years, as the Chapter on the Zambian workshop showed, there has been a reduction in the instigation of workshops, with corresponding opportunities and funding of artists to travel within the Network reduced. The present Director of the Network, Alessio Antonionelli, connects this to a dramatic reduction in the availability of international funding and describes a period of consolidation and a necessary reduction in the scale of the Network.[7] Sustainability is therefore a key issue for many of the partners, and, despite the call for networks with the cultural field (Mosquera, 2014), funding for them is often difficult to maintain.

6.3. The Impact of the Network

In this context of the current uncertainties regarding the future of the network, an assessment of its impact seems timely. The thesis has given examples of how workshops have been set up and used to create change within the visual arts locally, nationally and internationally. Within the case studies presented here, the artworks, spaces for making and display, and generation of art writing have all been considered. The approach of the thesis was concerned to consider a range of different actors in the network to help understand global contemporary art practices as encountered through the Triangle Network. Many of the artworks considered above allude to artists breaking conventions and previous modes of art-making within the contexts of varying local art histories. These local art histories are connected to international histories through colonialism and international dissemination of artistic ideas and practices. Key to the ethos of the network however, is the exchange of ideas and practice through contact between artists. These

[7] Personal communication from Alessio Antoniolli, January 2015.

encounters are not however in isolation but form part of an increasing engagement with art through the internet, books and travel.

A central question for this thesis was to ask what effect these assemblages, both in terms of workshops and networks, have on artworks, artist and artworlds? I have demonstrated shifts in approaches, materials and themes of many artists attending workshops, particularly in Chapter 2 in relation to Helen Sebidi's work and in Chapter 4 in relation to Subodh Gupta's work. In Chapters 2 and 3 I demonstrated how the concerns of artists at workshops have shifted from formal explorations of materials and abstraction, to more site-specific, politically and socially engaged art. However, the workshop in Zambia revealed a continued attachment to painting and sculpture by many of the local artists. The case study of the 2014 Insaka workshop exemplifies how important the location of the workshops can be on the materials and modes of practices possible for the artists. Similarly, the case study of the 2012 Vasl workshop also reflected limitations that location can impose.

Equally important is the selection and mix of artists invited. As Chapter 3, 4, and 5 demonstrate, the ability to communicate, create dialogue and exchange ideas is premised on shared languages, both actual and artistic. The analysis of the works produced in connection with the workshops and network across Southern Africa and South Asia, reveals the diversity of attitudes, practices and abilities of artists. The case studies showed that at times there is little shared artistic language between artists, compounding actual linguistic difference when attempting dialogues. Whether this creates a good or bad mix of artists is debatable, as some level of shared concerns are needed to produce productive dialogues whilst different approaches can also lead to new approaches and insights. The critical question for assessing the exchanges at workshops, is who is learning from whom? The issues concerning what art is and what artists do, who is included in the workshop and what art is produced at workshops, are important factors when considering what counts as global contemporary art and what doesn't. These concerns relate to Mosquera's argument that 'artistic manifestations that do not speak the prevalent codes are excluded beyond their individual contexts',

and that an international language of art has 'seized control of the right to be contemporary and to act as a vehicle for artistic contemporaneity.'[8]

The thesis has shown a connection between the Network and the creation of literature on the artists connected with it. This brings me back to the question of how contemporary art histories are to be written, given an acknowledgement of gatekeepers and hegemonic institutions that define what is contemporary art and what is not. David Chirwa, an artist from Zambia who was active in the Mbile workshop and participated in many other workshops in the Network, states this point clearly in Savage's 2014 edited book, 'Making Art in Africa'. He writes, 'In MoMA and the Tate people from my part of the world are not there at all…but how do you get there? You have people at the top, the gatekeepers, and they put the rules in place. If you don't understand their rules you don't get in. Or you create your own space. Then you can set your own rules, because you have a platform.'[9] Recent efforts by Tate Modern have been aimed to counter the under-representation of artists from Africa, Asia, the Middle East and South America in their acquisition and display policies and practice. However, with limited budgets there are remaining pressures to purchase works diligently so that the right legacy is created in the national collection.[10] The thesis has demonstrated that Robert Loder's personal collection of works by African artists has generated occasions and opportunities for art histories to be published. The case studies have also documented the opportunities for artist-led initiatives to include art writing and curating as useful parts of their diversity of programs to support and encourage art practice.

I have emphasized the connection between the creation of workshops, the emergence of collective artistic identities, and the building of an increased number of artist-led spaces, residency programs, exhibitions, and publications. With regards to Vasl In Pakistan, I argued that the organization acted as a portal, through which curators could engage with works by the artists, and artists could engage with new practices and opportunities.

[8] Mosquera, Gerardo, 2014. p. 237.
[9] Chirwa, David. In: Making Art in Africa 1960-2010. 2014. Polly Savage (ed.). London: Lund Humphreys: p.123.
[10] Tate curator Karen Greenberg made these dilemmas clear in a lecture at the University of East Anglia, June 2015.

However, given the experiences of many Africa artists such as Chirwa and those mentioned in Chapter 3, the creation of workshops and artist-led organizations is not enough for full passage into the hegemonic international art institutions often still guided by economic market success.

In Chapters 2 and 3 I discuss the issue of art criticism and local educational specificities that have limited the types of work and modes of practice some artists can undertake. The examples of David Koloane and Helen Sebeidi are important reminders that although critical and conceptual art practices are often preferred in the international arenas, the ability and wish to make work like this hinge on experiences of access to particular types of art education, art discourse, and what these signify within post-colonial hierarchies. Koloane in particular has picked up on the fact that his work falls between the 'transitional' works produced by 'traditional' artists such as Jackson Hlungwani and Esther Mahlangu and the conceptual musings of artists such as Penny Siopis and Kendell Geers.[11] However, the curating and writing that Koloane has been able to undertaken, often through connections with the Triangle Network, has created a space for his work and that of his peers within wider discourses on contemporary art from Africa. In relation to the point made by Chirwa, Kolane also demonstrates that black artists in South Africa have managed to increase their visibility within international arenas by creating their own spaces.

6.4. The Network and the Void.

I began this thesis by describing various ways in which the concept of 'the void' might be useful in understanding the dynamics of the Triangle Network. To address the issue of the vastness opened up by potential global contemporary art and its histories, which create what seems an endlessly expanding canon, I have considered how local art histories and archives have been created, or not, in connection with the activities of the network. I have also described how increasing engagement with curating and writing by the artists in the network has generated new and critical understandings of contemporary art being made across the world. Particular concerns reoccur in

[11] Koloane, David.1999. 'The Identity Question: Focus of Black South African Expression'. In: *Reading the Contemporary: African Art from Theory to the Marketplace*, ed. Olu Oguibe and Okwui Enwezor. London: inIVA. Pp.328-334.

some of this discourse from both Southern Africa and South Asia. Particular issues concerning identity and cultural difference, mobility, regionality and globalization, inclusion and exclusion, conflict and violence, have occurred in these outputs across both continents. In particular, the workshop and associated networks have been placed as central to the artists' engagements with these issues. The creation of these texts and critical engagements by artists from the network is a response to a vacuum in relevant and locally engaged material available. In countries such as Zambia this is still yet to manifest into the development of localized art histories, in contrast to the discourse produced through SANA that have added to an already engaged critical community.

The case studies in the thesis have also shown how the workshops, artists and artworks engage with experiences of loss, privation and conflict that have been brought about through historical and cultural post-colonial histories. As argued above, many of the initiatives were created through a desire to fill a void in the provision and quality of artistic discourses and opportunities. They fit into developmental narratives concerning progress and modernity, however, crucially for the cultural sphere, these interventions come from within and from an interest in sharing through regional and South-South connections.

This relates to another sense of 'void' that is evident in the subjective experiences of isolation, loneliness, and inner longings for connection expressed by many artists encountered throughout the thesis. Many of the case studies show how, even the slightest sense of connection by being part of a network can be enough for a few determined artists to create real change and new momentum. Although these stirrings can cause artists to migrate abroad, the case studies also clearly identify many artists with a determined attitude who do not intend to migrate, but to create the change within their own places of work and habitation.

This attitude to 'create your own space' as Chirwa put it, has opened up new horizons of independence and professionalization for artists. The case studies from the Triangle Network show that between 1990-2000 many artist-led organizations were set up that created new archipelagoes of artistic creativity and engagement with wider networks of practice and discourse. The

stories of how the Triangle Network developed give evidence of why, in global contemporary art discourse, much currency is given to conceptualization of archipelagoes (Bourriaud, 2008) or constellations (Enwezor, 2003). Even Belting, who initially put forward a case for a concept of 'global art', later retracted into a focus on new art worlds. This thesis has provided insight into how these art worlds have their own specific histories that are vital to understanding the work and interests of the artists. It also shows how artists are writing about art in relation to these histories and in relation to their own experience of travel and residencies. I have also shown have these multiple engagements can also be recognized in the materiality and subject matter of the artworks.

These conclusions describe the multiple ways in which programs of the partners in the Triangle Network have contributed to a sense of a connected global art world, made up of many heterogeneous local and regional autonomous hubs. Whilst I argue that it is unproductive to conceive of a singular global art world, a conceptualization of a connected network or relational assemblage of local art worlds is useful for understanding shifts in contemporary art during the past three decades. The thesis has demonstrated how artist-led workshops promoted the cosmopolitan notion of international exchange and dialogue, and created exposure and visibility for artists from the South. More importantly however, the thesis has shown that exposure and visibility was achieved in multiple directions and configurations. Through the Triangle Network, artists have engaged in building regional markets and making explicitly 'Southern' interconnections, which attempt to counterbalance relations with hegemonic cultural centers of the West.

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Appendix 1

Chronology of Workshops

North America		
1982-present	Triangle International Artists' Workshop	USA
Europe		
1985	Triangle Marseilles International Artists' Workshop	France
1986	Hardingham Internitonal Artists' Workhsop	England
1987	Triangle International Artists' Workshop, Barcelona	Spain
1991-1997	Shave International Artists' Workshop	England
1995-2012	Braziers International Artists' Workshop	England
1995	Pamoja Internaitonal Artist' Workshop	England
1999-2001	Cyfuniad International Artists' Workshop	England
2003	Cómhla International Artists' Workshop	Scotland
2007	Tanera Mor	Scotland
2007	Coast	England
2008	North Uist	Scotland
2010-present	Xerem International Artists' Workshop	Portugal
Africa		
1985-present	Thupelo International Artists' Workshop	South Africa
1988-1994	Pachipamwe International Artists' Workshop	Zimbabwe
1989-present	Thapong Interntional Artists' Workshop	Botswana
1991-1992	Ujamaa Internaitonal Artists' Workshop	Mozambique
1993-1998	Mbile International Artists' Workshop	Zambia
1994-2008	Tulipamwe International Artists' Workshop	Namibia
1994	Tenq International Artists' Workshop	Senegal
1997-2008	Wasanii International Artists' Workshop	Kenya
1998-2009	Ngoma International Artists' Workshop	Uganda
1999-2005	Batapata International Artists' Workshop	Zimbabwe
1999-2004	Aftershave International Artists' Workshop	Nigeria
2001-2007	Rafiki International Artists' Workshop	Tanzania
2003-present	Insaka International Artists' Workshop	Zambia
2003	Wasla International Artists' Workshop	Egypt
2004-2007	SaNsa International Artists' Workshop	Ghana
2004-2007	Partage International Artists' Workshop	Mauritius
2008- present	Abroethoppia International Artists' Workshop	Ethiopia
2008	Muyehlekete	Mozambique
South America		
1993-1995	Xayamaca International Artists' Workshop	Jamica
2002	Madinina International Artists' Workshop	Martinique
1997	Soroa International Artists' Workshop	Cuba
2000	La Llama International Artists' Workshop	Venezuela
2001	Km0 International Artists' Workshop	Bolivia
1999-2003	Big River Workshop	Trinidad
2006	RIAA International Artists'Workshop	Argentina

Asia

1997-2014	Khoj International Artists' Workshop	India
2001-2012	Vasl International Artists' Workshop	Pakistan
2001-2012	Theertha International Artists' Workshop	Sri Lanka
2003-present	Britto International Artists' Workshop	Bangladesh
2004-2005	Sutra International Artists' Workshop	Nepal
2003	Lijang International Artists' Workshop	China
2003-2006	HweiLan International Artists' Workshop	Taiwan
2005-2008	Hong Kong International Artists' Workshop	Hong Kong

Australasia

1997	Kimberley International Artists' Workshop	Australia
2001	Dingo Flats International Artists' Workshop	Australia
2003	Burragorang International Artists' Workshop	Australia

Middle East

2005-2008	AIWA International Artists' Workshop	Lebanon
2007-2008	Shantana International Artists' Workshop	Jordan
2012- present	Rybon International Artists' Workshop	Iran

Current Partner Organisations in the Triangle Network (July 2015)

32º East | Uganda
Abro | Ethiopia
Al Mahatta | Palestine
Bag Factory | South Africa
Batroun Projects | Lebanon
Bergen Ateliergruppe | Norway
Britto | Bangladesh
Capacete | Brazil
Coast | England
Cona | India
Gasworks | England
Greatmore | South Africa
Helena Producciones | Colombia
Insaka | Zambia
Khoj | India
Kiosko | Bolivia
Kuona Trust | Kenya
Lugar a Dudas | Colombia
Makan | Jordan
No.1 Shanthi Road | India
Organhaus | China
Partage | Mauritius
Rybon | Iran
Sansa | Ghana
Shatana Workshop | Jordan
Supernormal | UK
Thapong | Botswana
The Cornelius Foundation | France

Theertha | Sri Lanka
Thupelo Workshop | South Africa
Triangle Arts Association | USA
Triangle France | France
Vasl | Pakistan
Xerem | Portugal

List of Interviews

(I had many conversations with some of these people, over a period of time, and this list is only to suggest when a long conversation took place.)

Adeela Suleman 1/3/2012
Alessio Antoniolli 4/1/2015
Alfonso Borragán 14/3/2012
Ali Kazim 25/1/2012
Ayanda Mabulu 23/2/2013
Belssing Ngobei 15/02/2013
Benon Lutaaya 15/02/2013
Bongi Dhlomo 17/2/2013
Dathini Mzayiya 23/2/2013
David Koloane 16/2/2013
Gemma Sharpe 2/3/2012
Hannaeli Cooetz 19/08/2013
Helen Sebidi 19/02/2013
Jamie George 30/2/2012
Jill and David Trapler 20/2/2013
Kate Tarrant Cross 22/2/2013
Lucy Steggals 19/08/2013
Magda Fabianczyk 1/3/2012
Martin Chanda 18/08/2013
Mulenga Mulenga 20/08/2013
Muzzumil Ruheel 1/3/2012
Naiza Khan 1/3/2012
Nancy Mbteki 20/08/2013
Nick Sangale 18/08/2013
Patrick Cunningham 23/11/2013.
Patrick Matloa 16/2/2013
Pooja Sood 13/07/2013
Robert Loder 24/5/2014
Rowan Geddis 5/6/2012
Sam Nhlengethwa 19/02/2013
Seher Navid 3/3/2012
Suresh Jayaram 10/3/2012
William Miko 22/08/2013
Zeeshan Muhammed 3/3/2012
Zenzele Chulu 22/08/2013