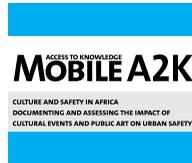


SUPSI

Johannesburg Final Report

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Cover image: Ilse Pahl, mosaic signage, Hillbrow-Berea-Yeoville, Johannesburg, photo by Caroline Wanjiku Kihato

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2.3.1 The power of art: public art and safety in Johannesburg

The notion of a relationship between the physical environment and the safety and well-being of its users is not new. From the 1970s various theoretical and behavioural/empirical approaches have explored the nature of this interaction. Today's approaches draw directly from, amongst others, early incarnations of Ray Jefferey's concept of "Crime Prevention Through Environmental Design" (CPTED) (Jeffery, 1977) and almost concurrent work by Oscar Newman (Newman, 1973) entitled "Defensible Space - Crime Prevention through Urban Design" through to the 1980s "broken windows" theory of James Wilson and George Kelling (Wilson & Kelling, 1982). Time and research have allowed these approaches to evolve and become more integrated and multi-disciplinary but the endeavour of mediating the environment and thereby enhancing the social experience of it remains core.

These broad theories and frameworks form the backdrop of this article of case studies of public art project in Johannesburg. As part of the broader Mobile A2K Project, the Johannesburg team selected three public art initiatives - the Troyeville Bedtime Stories, Oppenheimer Park and Diepsloot I Love You projects - to explore the relationship between public art and safety. Case selection was based on a number of criterion including: geographic location; whether the funding was public or private, curatorial intent and the nature of community participation. The project aimed at selecting cases that were different in order to explore the link between public art and public safety in varied contexts. The research explored the artwork through two main registers: space and people. Using visual evidence, interviews and participant observation, it looked at the physical and material geography of the artwork and explored people's behavioural responses to the art.

Background to the Case studies

Troyeville Bedtime Stories

The Troyeville Bedtime Stories project was privately commissioned by Lesley Perkes, an art commissioner and long time resident of Troyeville. The artwork by artist Johannes Dreyer is a concrete sculpture of a bed with a base headboard pillows and a duvet set in a public park on the south-side of Albertina Sisulu road in Troyeville. Troyeville is a suburb located east of Johannesburg's Central Business District. Historically, it was a suburb for Portuguese migrants, but is now also home to migrants from other parts of South Africa and the continent. Despite the growing migrant population, Troyeville has a stable long-standing population, and this has been a significant factor in the implementation of the Bedtime Stories Project. The park is maintained by City Parks, and even before the Troyeville bed, City Parks cut the grass, and picked up the garbage in the park. In the last decade and a half, Troyeville has undergone decline, with some of the residences occupied by squatters, others used as tenement buildings. A report written for the Johannesburg Development Agency (JDA) by MMA Architects highlights the signs of decline and neglect in the area surrounding the park. It

lists the presence of unoccupied buildings, uncontrolled trading activities, and environmental degradation as some of the challenges facing the area. “Many buildings are vacant and unattended and this contributes to the feeling of neglect and insecurity”, the report states. It is as a result of the neglect of the park that Lesley Perkes decided to invest in a sculpture. “There was a pile of rubble that was unsafe and unhealthy. It was not safe for children to go play in the park. Because nothing had been done about it for a long time by the authorities, it attracted rubbish. People see a dump and they dump”.¹

Oppenheimer Park

Oppenheimer park is located in Johannesburg’s inner city. The project was publicly funded by the Johannesburg Development Agency (JDA) and involved the participation of five artists. The art project produced a series of five sculptures including park benches entitled park texts; the Ernest Oppenheimer diamond replica, cast iron laying impala, the Standard Theatre and Rissik street post office wooden facades. These sculptures are fenced-in and control into the park is regulated by security. There was no direct community participation in this project. Unlike Troyeville, which is set in a low-density residential part of the city, the Oppenheimer Park is in Johannesburg’s high-density Central Business District (CBD). A report by the City of Johannesburg estimates that the CBD has one million commuters passing through daily (City of Johannesburg Metropolitan Municipality, No Date). Johannesburg’s center has seen periods of booms and busts. At the culmination of the CBD’s decline in the early 1990’s was the flight of big capital. Big business like the Johannesburg Stock Exchange, De Beers, Gold Fields, and the iconic Carlton Hotel closed down their inner city locations, many relocating to the northern suburbs (Fraser, 2010). Over the last decade however, the city has begun to see private capital investment in precincts like the Maboneng district on the city’s eastern edge. Alongside private capital has been a concerted effort by the city to upgrade certain areas like Faraday market station, the Mining District, Jewel District, the Fashion District and Joubert Park, through an investment in art, infrastructure and security upgrades.

Diepsloot I love you

¹ “At Disney, Everyone Picks Up Trash! From the start, it’s been a hallmark of Disney to keep the parks clean for the guests. Jack Lindquist, a former Disney executive and legend, recalled a journalist telling Walt he believed that the park was beautiful that day—but would rapidly become dirty and scarred as the crowds continued to flow through. Walt disagreed vigorously. Said he, “We’re going to make it so clean that people are going to be embarrassed to throw anything on the ground”.

Lindquist recalled, “I saw that happen continuously. I’d see people flick cigarette ashes into their hands or carry cigarette butts until they could find a trash container to put them in. Now, on Rodeo Drive or Fifth Avenue or Regent Street, London, they’d never think twice about throwing a cigarette butt on the ground. At Disneyland they thought about it. Because there wasn’t any litter or dirt on the ground.” http://www.mouseplanet.com/6971/At_Disney_Everyone_Picks_Up_Trash

The resting impala, part of the artworks in the park



The replica of the Oppenheimer Diamond



Diepsloot is located at the northern edge of the city of Johannesburg, 30 km from the Johannesburg's CBD. The project was publicly funded by the JDA. The Diepsloot art project involved performance and the construction of a series of metal sculptures placed along a public pavement outside a school in Diepsloot's extension 2 residential precinct. Each sculpture is a combination of symbolic form and text taken from a poem written by a local schoolgirl and revised by the community through a workshop process. The artwork was inspired by a poem about how difficult it is for school children to do their homework in the township. Of the three projects, Diepsloot was the most community engaged, using local artists in the creative and performative process. The final poem used in the artwork reads:

Dear Diepsloot,
 From Monday to Wednesday, you make me love you like a butterfly, that comes out of it's cocoon.
 I can only have a good time then, like a cat drinking its milk, like a rabbit eating its carrots.
 When it's Thursday, my feelings change about you.
 You turn into a pack of angry dogs.
 You make me angry like a chicken whose chicks have been taken away.
 When it's Thursday Diepsloot, you act like a bunch of baboons.
 You forget I need to hunt like an owl, searching for knowledge, working at night.
 When it's Thursday Diepsloot, you let my prey escape me.
 DEAR DIEPSLOOT, I LOVE YOU, BUT YOU BREAK MY HEART

When it was founded in 1995 Diepsloot was geographically a far-flung area, spatially marginal in relation to the rest of the city. Now, twenty years later, the wealthy areas of Dainfern, Fourways, Northgate and Sunninghill surround this once isolated area. The Diepsloot project is located in one of the poorest areas in the city. This is a fast growing settlement as people from other parts of South Africa and beyond try and find a place in the city in which they can live and find economic opportunities (See Harber, 2011). The JDA estimates there are 24,737 informal dwellings with inadequate services alongside and 5000 formal housing units with access to electricity, water and refuse removal services.

Diepsloot is infamous for its violence. In May 2008, it became the centre of xenopho-

Images of the metal sculptures
lined up against the school fence



bic violence that spread across South Africa. New York Times journalist Barry Bearak portrays this orgy of violence in his film *Life and Death in Diepsloot* (Mayers, 2011). In the same year, Diepsloot appeared in a British documentary *Law and Disorder in Johannesburg*. Local and international newspaper headlines have made the name Diepsloot synonymous with crime. Headlines are inevitably linked to violence of one form or another “Diepsloot shooter in court” “Xenophobic attacks condemned”, “Paranoia led Somali shopkeeper to kill”, “Nine held after Diepsloot shooting”, “Two killed in alleged robbery”. When there are no incidences in Diepsloot, the settlement still makes the headlines “All quiet in Diepsloot”, as if the absence of crime is so shocking that it is newsworthy. Indeed Diepsloot is post-apartheid’s problem child, the confluence of South Africa’s post-independence challenges – poverty, immigration, service provision, unemployment, housing, infrastructure and crime.

Key findings

“The art itself becomes a mnemonic that allows people to do other things. Being able to use public space [have a] place to sit and have lunch. Most of the older monuments people were saying are fantastic places to sit and have lunch. Then the security will not ask them to move off because they are not loitering and there is a bench to sit at” (Lester Adams, 2013).

Public Art and Social change: Myth or reality?

Can art interventions shape social behaviour and improve security in urban spaces? The causal link between a public art intervention and a shift in people’s behaviour is at best tenuous and the evidence across all three South African case studies highlights that public art alone cannot address issues of public safety and crime. In a conversation with Stephen Hobbs, who has curated commissioned and produced art in Johannesburg, he argues that art commissions in South Africa rarely overtly aim at shifting criminal behaviour. Foremost in the minds of public artists and commissioning agencies is the safety of the artwork and of the people using it. In other words, the priority in public art interventions has been ensuring that the artwork does not provide a danger to those that make use of it and that the artwork itself is safe from vandalism.

View of shacks in Diepsloot
Extension 1



Although the evidence in the South African cases cannot provide a link between public art intervention and a reduction in crime, there is evidence of behaviour change as a result of the public artwork in all three cases. In Troyeville, a group of residents contribute to cleaning the park around the area where the bed sculpture lies. “We all live here” Lesley Perkes who commissioned the sculpture said, “that means we clean it. If the litter gets too much before City Parks comes we clean it”. Similarly, in Diepsloot, the owner of a tavern located not far from the artwork offered to clean the area beyond the perimeter of tavern in order to contribute to the cleanliness of the environment around the artwork. Other respondents in Diepsloot noticed that the art had made a difference in the way the community behaves around it. Silas Morudu, a resident in Diepsloot makes the point that:

“..the art has value for kids. The environment is nicer, bright colours are nice, we appreciate that. People feel proud. Since they started this, you don’t see any littering. Even kids do not litter”.

He continued:

“art makes it safer for kids to play and relax... It’s safe because it is in the open compared to the paths in the squatter camp. Everyone can see you. If people try to do some harm they can be seen”.

Silas’ observation makes a connection between the physical environment and social behaviour. The idea that physical interventions like street lighting and broader streets can help reduce crime because they provide better visibility is not new. Urban planners and architects have long understood that simple design features can help reduce crime in an area. To be sure, Ingonyama road in Diepsloot where the artworks are located is wide, has street lighting and is visible to the homes right across from the school. These physical features and the proximity to a residential area helps keep the artwork safe. One of our respondents said “residents in the area keep an eye on what happens on the street, and they tell us if something happens”.

Both the physical environment and the community engagement make the area around the Diepsloot artwork area safer than the narrow labyrinthine streets in informal settlements which are difficult to navigate, and where visibility is poor. We cannot delink the impact of

public art and cultural events on safety from the surrounding physical and social environment. Indeed for public art to have a positive influence on safety, it has to be accompanied by a variety of physical design and social factors. But these alone cannot guarantee a shift in behaviour. The built environment may be a necessary, but not sufficient condition.

If an art piece on its own does not give people a sense of security, its presence triggers activities that improve the sense of security in an environment. In the case on the Troyeville Bedtime Story, the sculpture had ripple effects on City Parks' investment in the park. According to community members and park users, City Parks installed more benches and dustbins in the area *after* the sculpture was built. Community members and the artists maintain the sculpture – painting it, adding pieces of artwork and generally are more involved in cleaning the park. As a result of the interest and activity around the sculpture, the park looks better cared for and as a result people *feel* safer coming to the park.

Wellbeing, environment and safety

Beyond the visible security and fencing, I explored whether there were other environmental factors that contributed to people's sense of safety in the case studies. The responses I got linked safety around the artwork to the appearance and general cleanliness of the area around. Respondents used proxies like cleanliness, the number of people in the area, the trees, benches and the general *feeling* of the environment as ways of explaining why they felt safe in the park. A High School boy I spoke to in Troyeville said the park "is beautiful because there is a lot of trees. I enjoy this park. It is very tranquil, the view, the birds, its very tranquil". It is interesting to see the adjectives respondents' used to describe how they felt in the park, and how notions of comfort and relaxation act as alternate descriptors for people's own sense of security. For Lindile, a mother and Troyeville resident, in addition to commenting on the cleanliness of the park, she described her sense of feeling relaxed, comfortable, confident and proud as ways of articulating an overall sense of security and wellbeing.

At the Oppenheimer park, Acilia Makhapa a long-term resident in the inner city said to me, "the park is nice and beautiful it has got flowers – that's why I like it. The park is clean, we are safe". George Ndlovu who has lived in Johannesburg since 1987 said he comes to Oppenheimer park because, "it is healthy because it is clean. Now we are sitting within the flowers and trees".

There are certain visual cues that respondents associated with safety in the park – flowers, an environment that is well kept and clean, the presence of other people enjoying the park, and so on. Whether conscious or not, there seems to be an association between a sense of wellbeing (which includes safety) and the nature of the environment. Men and women,

young and old, used environmental registers of beauty and cleanliness to relay their sense of comfort, relaxation and safety in their park.

Does public art matter?

In Oppenheimer park I was surprised that few people mentioned the sculptures in our conversations. I tried to understand why this was the case: Was it because people did not notice the artwork? Was it because they did not understand it? Was it because they did not easily associate sculpture with safety as they did flowers, or cleanliness? I asked one of my respondents, George Ndlovu if he had noticed the benches in the park, which in addition to providing people a place to sit, have words of inspiration attached to their backs. Ndlovu had not noticed the words, but he had noticed that they were better than the chairs that were in the park before it was revamped. He said: “let me say I just noticed it now. I like it. Actually I did not notice these exactly. It is part of the new environment, having flowers”.

Responses to questions around the benches, which are themselves sculptures, were mostly utilitarian. Acilia one of the park users said: “They are nice but in winter they are cold. They are only nice when it is summer because you become cool when you are hot from the sun. I have never read the words on the bench. I just noticed those words today but I didn’t read them. It’s for the first time I read them like you are asking me now”.

When I asked people whether they had noticed the six-meter sculpture (the Oppenheimer Diamond piece) that towered over the centre of the park, they said they had. Yet when I prompted them to tell me more about the sculpture, most of them did not know what it was, despite the fact that there is a plaque in front of it that explains its origins. George said: “I don’t understand the sculpture. It is beautiful but I don’t know what is the meaning of that. I don’t know what the park is called. It is for the first time that I hear that [it is the Oppenheimer Park]”.

Could the seeming invisibility of the art and a lack of curiosity around it mean that it is considered not valuable? Is art in public space considered to be a stupid idea? The response to this question surprised me. Even though people seemingly did not notice the art or understand its meaning, there was an overwhelming response that it was an important feature of the park. I asked Ishmael, basketballer who frequented Oppenheimer park whether he would rather have more courts and less sculpture at the park. “That won’t make sense being in town” he said. “There are different people that come in here – people from outside. There are some who haven’t seen such parks like it is in here. It is an attractive park. I can say it is fine the way it is. It is not only for the basketball. It is about the beauty. It makes the city look more attractive, it attracts a lot of people looking by”.

Contemplating the value of the art in an environment Philemon Diale explained:

You see with art, especially in a public place like this, first of all for me it makes the environment look very good. It's art. It's planned. The air that you breath is so excellent it is not like in a place where you feel ah no, things are not [good]... now you feel relaxed. Adults, children everybody is welcome here, even pensioners. (Philemon Diale at the Troyeville Bed, July 2013)

Can public art make urban spaces safer?

One of the questions I was interested in is whether users and artists of public art thought that it improved safety in the city. When I asked Clifford, who frequents Troyeville park, whether the presence of the sculpture in the park made him feel safer he had this to say: “Art allows me to reflect and think, it does not make me safe. Security is the job for the police”. So while there is a sense that art is important, to say that it makes an environment safer would not be accurate. In Diepsloot, Thandiwe the author of the poem that inspired the artwork had this to say: “No it hasn’t done anything because the corruption keeps going on”. She then continued to narrate the recent killing of a shop owner in Diepsloot who was killed for food. Lucky Nkhali, a Diepsloot resident’s response was more ambiguous:

“I wouldn’t say it’s more safer, I wouldn’t say that. But it has changed people’s minds. It has changed the nightwalkers (thieves) minds... the safeness I wouldn’t know”.

When I asked Lesley Perkes, whether she thought that her initiative in the Troyeville park had reduced the crime statistics there. “I have no idea”, she said honestly. It might have something to do with it, but I wouldn’t know. The bed is part of it, but I don’t think it’s the whole story. It’s too much to ask from the bed. I am 100% behind the idea that you might want to prove that making art is good for the safety of a community but it depends on how its made. If it is a commission and a person comes and sticks a piece in the ground and there is vandalism then I am sorry. You must ask people what they want”

Conclusion

In the context of South Africa where huge inequalities exist, there is a sense of gratitude for beautiful, clean spaces in the city which people can use. I experienced this sense of gratitude in Diepsloot in particular, “*I am grateful because we have parks in section 8*” said one interviewee. “*It (the sculpture) gives a shine to Diepsloot*”, said Unitie Ndlovu, “*I like the way it’s written*”.

In a sense it is impossible to measure the impact of public art in a community because there is an unquantifiable process of humanising people and spaces that plays a powerful role in improving conviviality and wellbeing. And while the installation of art and performance of cultural events are part of the process of humanizing, they are not the whole story. Indeed

how communities are included in the process of the intervention, the physical environment, and the socio-economic context all play a part in whether the outcome can make a difference in public safety.

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2.3.2 Background and overview to public art in Johannesburg

During the course of the last twenty years Johannesburg has experienced an explosion of new public art, much of it linked to urban regeneration plans, and primarily concentrated in the inner city. Johannesburg is almost certainly the African city that has seen the greatest investment in this area on the part of government, the private sector and arts organisations. These projects have been variously driven by a belief in the future of the city and the importance of creativity in shaping and defining this future on the part of businesspeople, champions in government and within the arts community itself.

Some facts about public art in the inner city:

- During the last 10 years over 200 public artworks have been realised in the inner city;
- The total estimated investment from public and private sector sources has been in the region of R 20 million;
- The commissioning of these artworks has created work and income for over 250 artists.

This section outlines some of the historical background to public art in Johannesburg and introduces some key ideas around public art more generally. In the first instance, we address the question:

What is Public Art?

Public art is essentially art that is created for a public space, as opposed to the formal ‘art’ context of the traditional public or private art gallery. Whereas galleries are generally quite visually neutral spaces, accessible to a relatively small community of art lovers, public spaces provide a very diverse and much more loaded context for artworks. They are used by many more people, by a greater variety of people for a greater of variety of purposes. The physical and aesthetic qualities of public space are also much more varied than those of the public or private gallery spaces that artists traditionally exhibit their work in. Consider the differences in context between the Mandela statue on Nelson Mandela Square and this temporary public artwork created by the artist Maja Marx on Twist Street, next to the Noord street taxi rank:

Traditionally, public art largely consisted of monuments, memorials and public statues – usually referencing important people or events and located in prominent civic spaces. Prior to the mid twentieth century, most memorials and statues would employ more or less literal representations of the event, individual or issue that they were intended to commemorate or mark, influenced by the different artistic styles and movements of the day. There are a number of important examples of this ‘traditional’ approach to public art across Johannesburg, such as the Miners Monument just below the Civic buildings in Braamfontein. Other examples reflect the ideology of the colonial and apartheid periods in more explicit ways,



Clockwise, from left: *Miners Monument* (1965) – David Macgregor; ABSA frieze on Market street (nd); No 6 Hollard Street (nd)



such as the frieze on the ABSA building in Market street and the bas-relief works at no 6 Hollard Street, which provide a visual history of the colonisation and industrialisation of the country from the perspective of those that benefited from it.

Thieves harvested many of the older public artworks for scrap metal during the period of greatest decline in the inner city during the 1980s and 1990s. Substantial pieces of Gavin Young's sculptural work *Talion* - commissioned by the Johannesburg Art Gallery to celebrate its centenary in 1986 - were stolen by thieves using a portable generator and an angle grinder fitted with a metal-cutting disc. The *Jumping Impala* (1960) public sculpture now on Main Street, had the heads and legs of the impalas sawn off during the 1990s. Originally commissioned by Anglo American and placed at Oppenheimer Gardens behind the Rissik Post Office, it was restored by the son of the sculptor (Hermann Wald) and unveiled in 2002 at its new location on Main Street.

In recent years, there have also been a variety of striking and complex works that have operated within this more traditional idiom have been produced, including Tinka Christopher's Gandhi Sculpture on Gandhi Square (2003), Angus Douglas' Brenda Fassie sculpture outside the Bassline in Newtown (2006) and the recently unveiled Tribute to Walter and Albertina Sisulu on Ntemi Piliso Street.

More broadly, in the last fifty years, the scope of what we think of as public art has expanded

From left to right: *Brenda Fassie* (2006) – Angus Douglas; *Gandhii Memorial* (2003) – Tinka Christopher; *Tribute to Walter and Albertina Sisulu* (2009) – Marina Walsh

Angel of the North, Gateshead – Antony Gormley (bottom picture)



dramatically to include a much wider range of approaches and kinds of creative work. Public art has become much more responsive to the specific environment that it is designed for, and has tended to operate on a much less literal level than these more traditional approaches.

The Angel of the North - a 20 metre tall sculpture with 54 metre 'wings' - is a good example of this kind of contemporary public art. Situated in Gateshead, a small industrial city in the north east of England, there was initially a lot of very negative response to the proposed artwork, much of it directed at the substantial cost of the work and uncertainty about what 'the point' of the work was. The sculpture had been commissioned from the internationally renowned artist Anthony Gormley in the context of the Gateshead Council's urban regeneration plans, and was intended to stand as an aspirational symbol of a new and revitalised Gateshead. Gormley's comments on the work nicely capture the shift away from conventional approaches to commemoration or representation in public art:

"People are always asking, why an angel? The only response I can give is that no-one has ever seen one and we need to keep imagining them. The angel has three functions - firstly a historic one to remind us that below this site coal miners worked in the dark for two hundred years, secondly to grasp hold of the future, expressing our transition from the industrial to the information age, and lastly to be a focus for our hopes and fears - a sculpture is an evolving thing."

Why Invest in Public Art?

Public art can be very expensive. Anish Kapoor's Cloud Gate project - completed in 2004 for Chicago's Millennium Park - finally cost \$23 million. The Holocaust Memorial in Berlin designed by architect Peter Eisenman cost a staggering €25,3 million.

Each of these projects by themselves could have financed all of the public art in Johannesburg more than ten times over. The question nevertheless arises as to how one justifies even the comparatively modest investment in public art in the developing world context of Johannesburg.

City governments have put taxpayers money into public art based on the recognition that artworks can play a role in creating and shaping public space, attracting investment and development to areas in decline. In Johannesburg, this investment has been strongly linked to urban development and regeneration plans aimed at 'turning around' areas like Newtown, Braamfontein, Hillbrow, Berea, Bertrams, Doornfontein and Yeoville. All of these areas witnessed the flight of business to the north during the course of the 1970s and 1980s, and a sharp decline in the quality of the public environment in the 1980s and 1990s, with a large influx of people from peri-urban and rural South Africa, and from other African countries. Public art has been consciously deployed as a strategy for creating meaningful and safe pub-

Cloud Gate (2005), Chicago
Millenium Park – Anish Kapoor



Holocaust Memorial, Berlin (2005) –
Peter Eisenman



lic spaces as part of the overall regeneration of the complex and challenging environment of Inner City Johannesburg. The return on this investment has taken the form of business moving back to the inner city and increased levels of private investment in inner city properties.

In 2006, the Department of Arts, Culture and Heritage of the City of Johannesburg introduced a Public Art Policy (informed by international trends) which proposed that a percentage of all new building projects should be allocated to public art. While this policy provision has not been strictly applied, it has stimulated a great deal of the investment in art in public sector building and upgrade projects in the inner city, the majority of these overseen by the Johannesburg Development Agency.

How Did It All Happen?

A number of key projects played an important role in triggering the explosion of public art that Johannesburg has witnessed during the first decade of the new millennium.

The interlinked *JHB Art City* and *Cell C Art in the City* projects - jointly launched in August 2002 - transformed Johannesburg into the “largest outdoor gallery in the world” through a series of artworks designed for large format wraps on buildings across the inner city. The projects were also partly developed in anticipation of two major international events that the City hosted at this time - the World Summit on Sustainable Development and the Cricket World Cup. The *JHB Art City* project was driven by the Central Johannesburg Partnership and Inner City Business Coalition with support from the City of Johannesburg, Business Arts South Africa, the National Arts Council and the Johannesburg Development Agency. The *Cell C* project was developed in parallel by a media agency for the (then) recently launched mobile telephony provider. Both projects involved artists responding to the histories and contemporary realities of the inner city in a variety of ways, with the *Cell C* component of the project requiring artists to incorporate a ‘C’ somewhere into their artworks.

The projects generated significant energy and excitement around the role that public art might play in transforming perceptions of the inner city of Johannesburg. The two initiatives also stood as an exemplar of how public and private sector interests and organisations could come together around a common purpose. A number of these artworks can be still be seen in different locations across the inner city. The recent Bus Rapid Transport System art-

Clockwise from left: *Joburg Man* – Arlene Amaler Raviv & Dale Yudelma (JHBArtCity); *Signs of a Transforming City* – Stephen Hobbs and *Baseball* – Richard Rhode (JHBArtCity); Titus Moteyane (Cell C Art for the City)



works programme (2009) is another example of this kind of ‘serialised’ artworks programme.

Integrated Artworks Programmes

On a more ‘ground’ level, the first significant large-scale project to be embarked on was the creation of the **‘Newtown Heads’** in 2001 – a series of 560 bollards with carved wooden heads reflecting the peoples of Africa, distributed around Newtown and immediately surrounding areas. Linked to the overall development of Newtown as a cultural precinct, this project was soon followed by the more complex **Faraday Place** development completed in November 2003. Initiated and financed by the Johannesburg Development Agency, the project formed part of the upgrading of the Faraday taxi rank and medicine market on the Southern edge of the CBD, and was the first project to involve artists in the research, conceptualisation, management and detailed planning of the project.

One of the longest surviving incursions of black South African culture and business into a city designed around the interests of white South Africans, the location has occupied an important place in the psyche of the inner city. The artworks programme was facilitated through a partnership (called “+++”) between the arts consultancy Trinity Session and the Joubert Park Project artist collective.

The project involved extensive consultation with traditional healers at the site, as well as

much historical research, and twenty artists produced a series of mosaics, murals and urban furniture that drew on and celebrated this local knowledge. This project anticipated subsequent approaches to public art as a component in precinct and area development – the major examples being the Metro Mall development, the Newtown precinct development, Transport Square and the recent public artworks programmes across Ellis Park, Doornfontein, Hillbrow, Berea and Yeoville.

The Sunday Times Centenary Project

The Sunday Times Centenary Heritage project (2006) played an important role in generating ideas and excitement around the potentials of public art, both in Johannesburg and nationally. The project marked the 100th anniversary of the Sunday Times newspaper, and involved commissioning artworks memorialising major figures or events that shaped the news during the course of the newspaper’s history. The project was commissioned by the Sunday Times in partnership with the South African History Archive (SAHA), with Art At Work acted as commissioning agent and project manager.

Informed by a “No More Big Men on Horses” philosophy, the intentions of the project were expressed thus:

“We wanted to show how quickly news becomes history. We wanted to think in fresh, imaginative ways about our past, shared and separate, painful and proud. We wanted to add a stitch to the fabric of our streets and communities.”

The project involved the commissioning of over 35 artworks across the country from both established and lesser known contemporary artists, with Johannesburg enjoying the largest concentration of artworks.

Artworks specifically developed for the inner city include:

- Kagiso Pat Mautloa’s *Simakade: Memorial to Deaths In Detention*
- Louis Levin’s *Memorial to Duma Nokwe*
- Usha Seejarim’s *Gandhi Memorial*
- Angus Taylor’s *Brenda Fassie Memorial*

Faraday Place artworks programme, clockwise from left: Dorothee Kreuzfeldt & Siphwe Ngwenya; Flora More; Viaan Strydom and Thabo Rampai; Retha Erasmus



Gateways

The other important ‘moment’ in the evolution of public art in the inner city has been around the development of large-scale public artworks in key ‘gateway’ locations across the Inner City, designed by major figures in contemporary South African art. The first project of this kind was installed in 2007– the majestic **Eland** sculpture designed by Clive van den Berg – located at the point at which Jan Smuts Avenue enters the inner city suburb of Braamfontein from the north-west ‘entrance’ to Braamfontein in 2007. A variety of major projects followed, including:

- **Firewalker** on the Queen Elizabeth Bridge, produced through a collaboration between the internationally acclaimed artist William Kentridge and one of the country’s top young sculptors/multidisciplinary artists, Gerard Marx
- **The Angel of the North** at the Constitution Hill entry into Hillbrow on Kotze street
- **Invented Mythologies** in the Ellis Park precinct, designed and fabricated by Durban-based artist/architect/activist Doung Anwar Jahangeer
- **Paper Pigeon**, marking the western gateway into the inner at the beginning of Market Street, designed by Maja and Gerhard Marx
- Optic Field, marking the second major northern gateway into the inner city on Houghton Drive

Gandhi Memorial (2006) – Usha Seejarim



Memorial to Duma Nokwe (2006) – Louis Levin Taylor



Who has been behind it?

Central to the success of public art in Johannesburg have of course been the artists themselves. Without their ideas, skills and energy, none of the artworks documented here would have been realised.

The growth in public art has however also been driven by a few individuals both within the city, and within the arts community – people who have been able to carve out the possibility for artists to be involved in shaping the public realm in the face of many other competing priorities.

The Immoveable Heritage unit within the Arts, Culture and Heritage department of the City of Johannesburg – headed by Steven Sack – has played an important role in creating an enabling policy environment for public art in Johannesburg. The Johannesburg Development Agency – an agency of the city responsible for the scoping and management of major spatial development projects in problem areas or areas of opportunity – has been the major source of finance for public art in the inner city. The current CEO of the JDA, Lael Bethlehem, has been a particularly ardent champion of the public art cause. In her words:

“Public Art defines the true essence of what a city stands for and where it is headed as well as being a critical element towards the beautification of a city’s public environment. The City of Johannesburg is

Invented Mythologies (2009) –
Doung Anwar Jahangeer



The Angel of the North (2009) –
Winston Luthuli



shaping itself up to become a World Class African City and public art is about creating a sense of place, and it has a significant impact on the local environment, and can be used to encourage regeneration and enhancements of public or private spaces.”

Three arts companies, Trinity Session (Marcus Neustetter and Stephen Hobbs), Art At Work (Lesley Perkess and Monna Mokoena) and Spaza Art (Andrew Lindsay) have been the driving force behind the practical mechanics of the bulk of inner city public art projects. The Joubert Park Project – an independent artists collective - has played an important role in stimulating thinking around public art through the development of experimental and largely temporary public art interventions in the inner city. Together, they have played a key role in advocating for the value of public art, and have generated the substantial body of knowledge and expertise required to make it happen on time, on budget and according to the specifications and expectations of the client. This demanding role – part commissioning agent, part project manager - is unlike management in any other sector. It involves mediating between a lot of different interests and players – demanding artists, demanding clients, city departments, urban design and architectural firms, technical service providers and local residents and businesses. The success of these companies and organisations has been largely due to the creativity and passion of the individuals that direct them – and their extensive background as practicing artists and curators.

Section B: Overview of Distribution of artworks

1. The Cultural Arc - Braamfontein and Newtown

Braamfontein and Newtown encompass Johannesburg's Cultural Arc – a concept that drove development and investment in cultural infrastructure in these suburbs during the course of the first decade of the new millennium. The Cultural Arc extends from the Newtown Cultural Precinct via the Nelson Mandela Bridge (which can itself be considered a public artwork of sorts) to WITS University and Constitution Hill at its northeastern point. Investment in Newtown has also now extended to Fordsburg, Mayfair and Vrededorp to the west, among the oldest Indian neighbourhoods in Johannesburg. Collectively, these areas have the largest concentration of public art in Johannesburg.

The Arc includes four major theatres (the Market, WITS, Alexander and Joburg Theatres), a number of galleries (Afranova, Co-Op, WITS galleries), a radio station (Khaya FM), four Museums (Scibono, Museum Africa, the Workers Museum and the SAB World of Beer Museum) and the largest concentration of arts training and development organisations in South Africa (Dance Factory, Moving into Dance, Cultural Helpdesk, the Market Theatre Laboratory, Artist Proof Studio, the Bag Factory, the Visual Arts Network of South Africa and so on). A wide array of restaurants, clubs and cafes cater to the needs of daytime business and nighttime entertainment.

Braamfontein is characterised by a mix of luxury apartments, student and youth accommodation, and government and business offices. Newtown includes the Brickfields development, a mixed-income housing development between Gwigwi Mrwebi and Bree streets. Both Braamfontein and Newtown have operational City Improvement Districts which attend to safety and security in the area and the general upkeep of the public realms.

Significant public artworks include:

- the **Eland** gateway artwork (Clive van den Berg) serves as point of entry into Braamfontein from the north-west, coming from Jan Smuts
- **The Braamfontein Trees** (Trinity Session/Imbali Visual Literacy Project) along Juta street, on the Braamfontein side of the Nelson Mandela Bridge
- **The Angel of the North** (Winston Luthuli) – a sculpture marking the point of connection between Constitution Hill and Hillbrow on Kotze street,
- **The Miners Monument** (John Macgregor) – just below the Civic buildings, at the beginning of Rissik street
- **Firewalker** (William Kentridge and Gerard Marx)– on the south side of the Queen Elizabeth bridge

- the **Metro Mall** public artworks programme clustered to the south-west of the Queen Elizabeth bridge
- the **Newtown Bollards** – carved wooden and concrete bollards spread across Newtown and Fordsburg
- The **Kippie Moeketsi** memorial sculpture (Guy du Toit and Egon Tania), outside Kippies in the Market Theatre precinct in Newtown
- The **Brenda Fassie** Memorial sculpture (Angus Taylor) – outside the Bassline in Newtown
- **Memorial to Deaths in Detention** (Pat Mautloa) – situated next to Johannesburg Central Police station – previously the notorious John Vorster Square
- **Paper Pigeon** (Gerard and Maja Marx) – a gateway artwork marking one of the main entry points to the city from the west

The Eland and **Paper Pigeon** gateway artworks represent ideal points of entry for a tour of this area, entering from the north-west and west respectively.

2. The Old City – Ferreirasdorp and Marshalltown

Ferreirasdorp and Marshalltown are characterised by the presence of the corporate headquarters or offices of most of the major banking and mining houses in the country, and is home to both Bank City and the Chamber of Mines. It is where the original wealth of Johannesburg was deliberated on and where major decisions affecting the mining and banking sectors continue to be made. Aside from the concentration of corporate offices, the area is also home to the Gauteng Provincial Government Legislature, the African National Congress Head Offices and the National Union of Mineworkers.

The area has seen rapid development and upgrade of the public realm driven by private sector investment during the course of the last decade, and is maintained by the South Western Improvement District. Gandhi Square operates as a central transport hub for busses servicing greater Johannesburg.

Significant public artworks include:

- the **Paper Pigeon gateway** artwork serves as a point of entry from the west
- The **Tribute to Walter and Albertina Sisulu** (Marina Walsh), part of the Diagonal street urban upgrade, situated on Ntemi Piliso street
- A series of more traditional freestanding and architectural public artworks along Main Street, extending from the intersection with Ntemi Piliso through to Loveday street
- The **M K Gandhi Attorney-at-Law Statue** on Gandhi Square (Tinka Christopher)
- **Memorial to Duma Nokwe** (Louis Levin) – commemorating the life of South Africa's

first black advocate; outside the High Court on Pritchard Street; the **General Von Brandis Statue** (David Macgregor) monument can be found at the same location

- **Faraday Place** - marking a major point of entry into the city from the south

3. The Creative East City – Joubert Park, Doornfontein, Bertrams, Troyeville

The area to the east of Gandhi Square and Park Station and south of Hillbrow, Berea and Yeoville has in many respects been the most challenging part of the inner city from an urban development point of view. While the area around the Carlton Centre (the tallest building in Johannesburg) and the Ellis Park sports precinct (home to one of the World Cup stadiums) have seen substantial development, large parts of the area have yet to reap the dividends of public and private investment and property development. The Joubert Park area serves as a transport hub for taxi routes that service the city, the region and the sub-continent, and is a point of arrival for many economic and political immigrants and refugees from other African countries. Hijacked and poorly maintained buildings and significant traffic congestion characterise this part of town. The area includes Joubert Park, where the Johannesburg Art Gallery and a number of NGOs are situated, the Fashion District and Jewel City in Doornfontein, the Ellis Park precinct and the suburbs of Jeppestown, Troyeville and Bertrams to the east. Public art in the area is – by comparison to the other areas – the most dispersed, extending over the widest geographical area.

Low property values in the Bertrams, Troyeville and Doornfontein areas have however made it a home to large numbers of live-work studios and production spaces for artists, fashion designers and emergent creative entrepreneurs. The Arts on Main development at the intersection of Berea and Main Street represents an important new private sector-driven piece of cultural infrastructure for the city which has tapped into this phenomenon, and includes high-end artist studios, galleries, a specialist bookshop, project spaces and a restaurant, with a number of related developments in the area planned. Substantial public investment has gone into the upgrade of the Ellis Park sports precinct, home to one of the World Cup stadiums.

Significant public artworks include:

- **Faraday Place** - one of the first significant ‘integrated’ public artworks programmes to be realised in Johannesburg; turn into Wemmer Jubilee Road off either Rosettenville road or Eloff Street Extension
- A variety of semi-permanent and permanent artworks in and around the **Drill Hall** heritage site on the corner of Plein and Twist street, one of the only examples of public art in Johannesburg produced outside of a public or corporate commissioning framework
- The public artworks programme around **Transport Square** (Error Street) and the **Al-**

hambra Theatre (cnr Sivewright Avenue and Beit street) in Doornfontein

- **Invented Mythologies** (Doung Anwar Jahangeer) – a large scale public artwork at the centre of the Ellis Park sports precinct

- the **Battle for Ellis Park** (Curriculum Development Project/Spaza Art) – a mosaic created by refugee women, commemorating the 1922 miners strike, at the intersection of Bertrams and Derby roads adjacent to the Johannesburg stadium

- the **David Webster Park** artworks and the **David Webster House** in Troyeville – both commemorating the life of the assassinated anti-apartheid activist and academic.

4. Afropolitan Johannesburg – Hillbrow, Berea, Yeoville

The inner city suburbs of Hillbrow, Berea and Yeoville have a certain notoriety in the popular imagination. Once a bohemian district with immigrants from across Europe and an increasingly mixed population, the area went into a state of freefall during the late 1980s and 1990s with a massive influx of economic and political migrants from the rest of Africa post 1994, and many unemployed people from the townships and rural areas moving into the area in search of cheap accommodation and access to work opportunities. Levels of extreme poverty resulted in a growing trade in drugs and prostitution, and the rapid deterioration of the public realm. In spite of these problems the area now has a new and distinctly African cosmopolitanism, with a multitude of nationalities spread across one of the most densely populated urban environments in the world.

Major public artworks programmes concentrated around the parks of Hillbrow, Berea and Yeoville have been part of a pattern of concerted investment in the upgrade of public spaces, building improvement and management programmes on the part of the City of Johannesburg and the Johannesburg Development Agency. In the 2006/7 financial year the JDA and the City allocated R171 million in the overall upgrade of the public environment of Hillbrow, Berea and Yeoville. In line with the public art policy of the city, a portion of this money was assigned to developing the largest single public artworks programme in the country, managed by Trinity Session/Ngwedi Design. This project included the integration of artworks with children's play areas, a variety of creative urban furniture and wayfinding devices, as well as creative sculptural responses to a complex and conflicted urban context from leading Johannesburg artists.

Significant individual artworks include:

- **Optic Field**, an artwork by Maja Marx, marks the northern entrance into the inner city via Houghton Drive

- The **Messenger** (Marco Cianfanelli) – a large scale work installed in Pieter Roos park, on the western edge of Hillbrow

- A variety of wooden sculptures created by **Americo Guambe** from tree stumps in Piet-er Roos Park, as well as a graffiti work produced by the acclaimed street artist, Rasty (Bruno Buccellatto).
- The **mosaic wall** created by Nkosana Ngobese and Jones Mawerenga at JL De Villiers Park at the corner of Doris street and Joe Slovo Drive
- The Conceptual Park Project created by Marco Cianfanelli at **Donald Mackay Park** (intersection Joe Slovo Drive and Abel road)
- **Courage** and **Elevator** – two sculptures created by Richard Forbes, installed at Alec Gorschel and JL De Villiers Parks
- **The Book** (Nkosana Ngobese and Stacy Vorster) in the inner courtyard of the Yeoville Library on the corner of Raleigh and Bedford Streets
- **Welcome to My Hillbrow** (Maja Marx), **the Waterfall** and the **Hillbrow Bridge Southern Cross(ing) Artwork** (Andrew Lindsay/Spaza Art), all marking the southern entrance to Hillbrow on Nugget/Catherine Street adjacent to the Windybrow Theatre
- **Hillbrow Orientation Sculpture** (Ilse Pahl and Artist Proof Studio students) at the intersection of Pretoria and Abel Streets.

2.3.3 Three Johannesburg Case studies

Introduction

In an increasingly populated, unequal, fast-paced and crime-affected world those agencies and individuals tasked with urban development and management are exploring the full spectrum of tools with which to improve the built environment and the safety and well-being of the people who inhabit it.

The notion of a relationship between the physical environment and the safety and well-being of its users is not new. From the 1970s various theoretical and behavioral/empirical approaches have explored the nature of this interaction. Today's approaches draw directly from, amongst others, early incarnations of Ray Jeffreys' concept of "Crime Prevention Through Environmental Design" (CPTED) and almost concurrent work by Oscar Newman entitled "Defensible Space – Crime Prevention through Urban Design" through to the 1980s "broken windows" theory of James Wilson and George Kelling. Time and research have allowed these approaches to evolve and become more integrated and multi-disciplinary but the endeavor of mediating the environment and thereby enhancing the social experience of it remains core.

These broad theories and practices form the backdrop to the current research, which, in responding to the brief from the client (ACC), is specifically intended to produce a nuanced report on three public art initiatives within the boundaries of the Johannesburg metro and to explore their relationship to public safety. The brief required that the initiatives be different in terms of the type of public art (physical, process, ephemeral), location (inner city, peripheral township and established township) and curatorial intent. The research findings will contribute to the overall multi-country project that seeks to understand the dynamic relations between public art and safety.

Methodology

The Mobile A2K Methodology Guide points out that "the impact of an artwork over the city can be understood through two main categories: space and people" (p.31). The research strategy has involved exploring these two registers in the following ways.

1. An exploration of space (abstract and concrete). This included the examination of the physical and material geography of the artwork and the environment in which it is located and involved:

- Building a fact file on the artwork: date of installation, cost, materials geo-coordinates, artist, sponsoring institution, objectives etc. To gather this information key informant interviews with artists and sponsoring institutions such as the Johannesburg Development Agency (JDA) were conducted along with a literature review.

- Using visual evidence to record the physical attributes of the artwork and the area in which it is located. This included examining the artwork, lighting, security, fencing (if present) and the general maintenance of the environment. Where possible, Google imagery was

Artwork by Faith 47: *The long wait* series, Johannesburg, Image by Caroline Wanjiku Kihato



used to compare the physical environment over time - juxtaposing the current environment with what it looked like before the artwork was installed. In addition, the physical proxies of security: lighting, guards, fencing, cameras, beautification, cleanliness were considered to gain insight into the ways in which the environment itself seemed more, or less, safe. Documentation included the use of video and stills images as well as observational writings.

— Exploring the physicality of the art space allowed for the examination of the inter-relationship between registers of materiality – the artwork, lighting, guards, fencing, maintenance, hygiene – and social behavior. In other words, how physical attributes of space connoted or presupposed a particular level of security and social behavior in space.

2. The second register for the case studies was people. The Mobile A2K Methodology Guide states that the aim of this aspect of the research is to reveal how human practices might have changed after the introduction of an artwork in the urban space with respect to safety and security. A variety of methodologies were used including interviews, participatory mapping exercises and participant observation with groups and individuals in the vicinity of the physical art spaces.

— **Interviews** included one-on-one and small group interviews with community members in and around the public art space. The semi-structured interview questions focused on actual use or avoidance of the space (current and prior to the installation of the art work where relevant); attitudes and perspectives towards the artwork; levels of engagement with the work. This was collected in both written as well as video (Vox Pop) formats.

— **Reflections** involved a reflexive analysis of our experiences as researchers engaging with the space and the people who use it. How we encountered the people we talked to; whether they were they suspicious or welcoming? And whether we subjectively felt safe or unsafe in the area.

Selection of Case Studies

Art is always located against a broader socio-political and economic backdrop. Like the surface of a canvass, this forms the inescapable setting for any art piece and triggers an ongoing dialogue between context/environment, art and viewer/participant/onlooker, complicating it in ways that make it look different every time we look.

Based on the requirements of the brief, and bearing the significance of this complex context in mind, the following three case studies were selected:

Type	Troyeville Bedtime Stories	Oppenheimer Park	Diespsloot I Love You
Geographic location	Suburb (Low Density)	Inner-city (High Density)	Township (High Density)
Land-use on and around site	Residential/ recreational	Urban/ Recreational/ Pedestrian Thoroughfare	Educational/ Residential (mixed formal/informal)
Type of commissioning	Private	Public/JDA	Public/JDA
Intention of artist/ commissioning agency	Improve the park for community	City upgrading and security	Part of a broader upgrading project
Budget			
Community involvement?	Private initiative with small local residents' group involvement	Local Government initiative with participation on selected artists. No direct community participation	Local Government with direct community participation (through workshops) in developing the content of the art work
Ability to track over time	Google Images 2001-2013	Google Images 2001-2013	Google Images 2004-2013

2.3.3.1 Troyeville Bedtime Stories



“Let me tell you about the power of art. For a person to think of building a bed in a park, in public view, I call it the power of art. Whenever we see a bed we think of the bedroom. But in a park... it is so unique, this is a blanket. The person who was doing it was so gifted. Thumbs up to the person who did this.”
(Philemon Diale, City Power worker coincidentally at the Troyeville Bed, July 2013)

Fact File

Title

Troyeville Bedtime Stories

Curatorial intent

Aimed at bringing life to a neglected part of the city

Commissioning agent's motivation for the piece

A private commission by Lesley Perkes as part of "Neighbourhood Target Practice". "The project is about romance, innocence about what you want it to be about" Lesley Perkes

Artist

Johannes Dreyer

Artist's motivation for the piece

Johannes Dreyer used an image of Mohamed Ali sitting on a bed with a plush velvet headboard eating yoghurt after a fight as his visual reference. "What appealed to me was all the contradictions, the fact that you make something very soft hard like the padding

on the headboard. The duvet is cold but the bedroom you expect to be warm. The contradiction of private bedroom and public space".

Date of work/installation

2010

Location

Corner Viljoen and Albertina Sisulu streets, Troyeville, Johannesburg, South Africa

GPS Co-ordinates

26°11'46.20"S 28° 4'19.12"E

Cost

R 175'000

Type

A Sculpture of a bed with a concrete base, headboard, pillows and duvet, set in a public park

Medium

Cement, Paint

Google Earth Image 2009



Description of the location of the work

The Troyeville bed is situated in a public park on the south-side of what used to be Bezuidenhout road, but is now Albertina Sisulu road. The park is north facing and to the west has a beautiful view of the Hillbrow inner city skyline. The view to the east is dotted by apartment blocks and homes, which eventually give way to the Yeoville ridge – a place where a century ago, many aspired to live to escape the dirt, dust and polluted air of the city.

To the park's north is a manufacturing and light industrial area to its south lies Troyeville's residential area with apartment blocks and single homesteads perched on Troyeville ridge which rises on the southern end of the park. The park is maintained by City Parks, and even before the Troyeville bed, City Parks cut the grass, and picked up the garbage in the park.

In the last decade and a half, Troyeville has undergone decline, with some of the residences occupied by squatters, others used as tenement buildings. But it also has a stable population of long-standing Troyeville-ites who have been at the centre of the Bedtime Stories Project and who are activists around the suburb's regeneration. To a large extent, the presence of a stable community has been part of the project's success. "We all live here" Lesley Perkes who commissioned the sculpture said, "that means we clean it. If the litter gets too much before City Parks comes we clean it".

In many ways, the sculpture and its environment is a microcosm of Johannesburg's decline and attempts at rejuvenation. A report written for the Johannesburg Development Agency (JDA) by MMA Architects highlights the signs of decline and neglect in the area surrounding the park. It lists the presence of unoccupied buildings, uncontrolled trading activities, and environmental degradation as some of the challenges facing the area. "Many buildings are vacant and unattended and this contributes to the feeling of neglect and insecurity", the report states. It is as a result of the neglect of the park that Lesley Perkes decided to invest in a sculpture. "There was a pile of rubble that was unsafe and unhealthy. It was not safe for

View of Park from North West

View of Troyeville Bed site from South East.
Google Earth Images 2009

children to go play in the park. Because nothing had been done about it for a long time by the authorities, it attracted rubbish. People see a dump and they dump”¹

Troyeville is part of the City of Johannesburg’s Ward F. Demographically, Troyeville, which hugs the eastern end of the inner city has experienced significant changes in the last decade. Census figures indicate that Troyeville’s population grew by 3.2% between 2001 and 2011. 49,6% of households have Internet; 94,4% have cell phones (compared to 46,3% in 2001); 33,6% have computers (compared to 16,2 in 2001).

According to the 2011 census, there has been a significant drop in owner-occupied dwellings in the area from 47,2 to 40,2% and an increase in rental units from 33% to 41,2%. Part of this shift in demographics is visible in the buildings. Many homes and apartment blocks have fallen into disrepair as fewer and fewer landlords invest in their maintenance. The majority of the population are adults with the greatest age cohort being between 20-24; 25-29; and 30-34. It is a young, economically active population with a significantly larger number of males than females in these age cohorts. Both the demographic profile and the fact that household rentals have increased over the past decade may be indication that the suburb has a growing migrant and transient population. Like the neighbouring Central Business District, Hillbrow and Yeoville, which have highly mobile populations, Troyeville is to some degree a landing place for migrants from other parts of South Africa and the continent looking for work in the city. As a home to residents like Mahatma Ghandi, and anti-apartheid activist David Webster, it has a long history of activism that has over the decades attracted political activists, artists and writers. The suburb was also the landing place for Portuguese migrants. Despite the growing mobile population, Troyeville has a stable long-standing population. And this is a significant factor in the implementation of the Bedtime Stories Project.

¹ “At Disney, Everyone Picks Up Trash! From the start, it’s been a hallmark of Disney to keep the parks clean for the guests. Jack Lindquist, a former Disney executive and legend, recalled a journalist telling Walt he believed that the park was beautiful that day—but would rapidly become dirty and scarred as the crowds continued to flow through. Walt disagreed vigorously. Said he, “We’re going to make it so clean that people are going to be embarrassed to throw anything on the ground”.

Lindquist recalled, “I saw that happen continuously. I’d see people flick cigarette ashes into their hands or carry cigarette butts until they could find a trash container to put them in. Now, on Rodeo Drive or Fifth Avenue or Regent Street, London, they’d never think twice about throwing a cigarette butt on the ground. At Disneyland they thought about it. Because there wasn’t any litter or dirt on the ground.” http://www.mouseplanet.com/6971/At_Disney_Everyone_Picks_Up_Trash



Troyville Bedtime Stories

When I first visit the park, at about 3 o'clock on a sunny winter's afternoon, it looks well maintained and looked after. The grass is dry and the park is a brown red hue with a rich golden light that bathes the park in a manner typical of the winter landscape that takes over Johannesburg's highveld from the months of May to the first rains in September or October. We later learn that the grass is cut by City Parks, which has also planted new seedlings and protected their fledgling stems with plastic piping. Someone, (I learn later it is the artist, Johannes) has taken twigs painted white and twisted them to make a candelabra that hangs fittingly above the bed. But this work of art that "lights" the bed in the afternoon winter sun spells FART.

A couple is sitting at the bench a few feet from the bed. They are holding hands, laughing and talking. It feels rude to interrupt them so I walk east and take in the park's surroundings. A woman, whose name I learn later is Phindi is sitting on the grass and playing with her cell phone. She is from Durban she tells me - visiting her sister who lives in nearby Bertrams, north of the park. She loves this park, it is warmer than the cold house her sister lives in and she feels safe in it. An elderly man is sitting on a bench a few meters away. He seems peaceful so I don't disturb.

A couple of boys cross Albertina Sisulu road into the park laughing and carrying take-away boxes from Kentucky Fried Chicken (KFC). They settle on the park's western end. A homeless white man, carrying plastic bags, sits and watches me on the bed for a while. I contemplate trying to talk to him, but he disappears before I can ask him about the sculpture.

"What do you think of the bed?" I ask Phindi who has now moved to the bench vacated by the lovers.

"What bed?" she asks. I point two meters in front of where she sits.

"Oh I didn't realize that it was a bed," she says.

"I feel safe in the day time in this park, but I wouldn't come at night. Johannesburg is not like Durban you know. In Durban I can walk with my cell phone in my hand and I do not worry that I will be mugged".

Across the road the *Engen* pump attendants tell me that they have seen the bed, but have not been to visit. “Why?” “Because I don’t have time when I am working”, says one of the petrol attendants in his mid-twenties. “What about on your lunch break?” I push. “There is not enough time at lunch to go and sit on the bed. But I have seen people come there and sit and take pictures. It is very unique, I mean a bed in a park. That makes it quite interesting”, says the attendant.

Transgressions

There is something about how the bedtime story installation transgresses boundaries. When you encounter the bed, there is a sense in which the installation peels off the layers of our society – a way that it blows up the boundaries between public and private spaces at once exposing the intimacy of romance and domestic violence; the mundane and aspirational; the alien and familiar; reality and fantasy. The Troyeville bed is a transgressor, pushing the boundaries of official versus unofficially sanctioned art and crossing the line of what is visible and invisible in public space – all the while raising interesting questions on how and what people see in public.

I learn that the artists did not seek any permission to install the artwork. Rather, anticipating numerous bureaucratic hurdles, they went ahead using their own funding.

For Lesley Perkes, who sometimes works with the City of Jo’burg on art projects, the art symbolized the ability of a community to reclaim their public space. It was about talking back to officials and saying: “Look we are reclaiming our public spaces without your help. You don’t have to come to our pajama party” (Lesley Perkes, TED Talk).

Johannes Dreyer smiled wryly when he told me about the process of getting permission for the work:

“This may be incriminating but I have not had a word between me and the Council or the authorities. From when I started here every morning at 7 o’clock, working with a pick and shovel, working till 5 o’clock in the afternoon for the period that we built the bed, there were lots of official cars driving past and no one ever pulled over asking what we were doing and why we were doing it.”

“Not asking permission in a way became important to the project. Because the community loved that there was mischief. It was part of what inspired everybody – that we were doing this naughty thing, and also that we were taking care of ourselves and we were fully independent. That created quite a big buy-in from the Troyeville community”. (Lesley Perkes, July 2013).

The Troyeville bed brings into the public eye a very intimate space. What happens in bed is often considered a private matter. But in a refreshing sense, installing an art piece that sym-

bolizes intimacy and private space in full public view allows this installation to transgress public and private boundaries. The positioning of the bed, to increase its public visibility, was a significant part of artist Johannes Dreyer's conceptualization of the sculpture. The base on which the bed was built originally stood facing east.

"We thought for the traffic coming around here that the bed is too quick on the people for the traffic to notice". Johannes explained to me. "There is a longer approach from that side (the west side) on the traffic and also for a better view on the skyline (from the bed). So we actually made more effort and spent more money to put the bed this way".

Whether intentional or not, the artwork magnifies the need to make visible issues that are often hidden from view. In a country with high levels of rape, murder, domestic violence, I was struck at how the symbol of the bed in a public park brought to light these shameful taboos of our society.

I asked Johannes why he made a bed as his sculpture:

"What appealed to me was all the contradictions, the fact that you make something very soft hard like the padding (on the headboard), from the coldness to the warmness. The duvet is cold but the bedroom you expect to be warm. We hope that we can warm the duvet in winter,² so that birds can come and sleep on it. It is about the contradiction of private bedroom and public space" (Johannes Dreyer, July 2013).

When I asked Lesley Perkes about the transgression of private and public boundaries she responded:

"Some of it was intentional, but some of it has grown around the project, and we have learned to articulate around that. If I look back and interrogate some of my desires I was questioning some of the shame we keep in our families. We all have to keep secrets that we can't talk about - our alcoholic brothers and sisters, rape, incest. Why is there all this shame?"

She continued:

"From a romantic point of view, the minute he [Johannes] said it [suggested the bed as the art work] I was so happy. The thing about intimacy and public art is that almost all public art making is a very intimate experience. Any kind of art is personal to the people making it. Everybody starts to feel that it's his or hers. There are so many emotions around it. That is the difference between normal construction and public art."

² During construction, an electrical heating element was placed into concrete and a connection was installed with the hope that in future it might be possible to "power up" the heater and warm the bed.

Artist's painting on adjacent rubbish bin



The title *Bedtime Stories* in many ways evokes the safety of home and the bedtime rituals of middle class nuclear families where both mummy and daddy tell bedtime stories to their children before they sleep. Yet there is a nagging question of the socio-economic context, and the fact that there are many in Troyeville and even in Johannesburg who do not have beds, or who do not have parents to tell them bedtime stories, or whose parents are too busy, making ends meet to tell bedtime stories, or that for many, bedtime is the beginning of a nightmare. Within the context of deep inequalities and socio-economic problems facing South African households does the bedtime stories art form allow for anyone in the city, even those homeless to imagine a bed, a bedtime story? And what might sharing those stories evoke? How then does interacting with the artwork – the bed – provide a new sense of what can be public, one that is also private, intimate, violent or safe (because it is out in the open)?

What is safety? Beyond narrow definitions of safety and security

In my interviews with park users around the safety of the Troyeville park, respondents referenced proxies like the park's cleanliness, the number of users, the trees, benches and the general *feeling* of the environment as ways of explaining why they felt safe in the park. A High School boy I spoke to said the park "is beautiful because there is a lot of trees. I enjoy this park. It is very tranquil, the view, the birds, its very tranquil". It is interesting to see the adjectives respondents' used to describe how they felt in the park, and how notions of comfort and relaxation act as alternate descriptors for people's own sense of security. For Lindile, a mother and Troyeville resident, in addition to commenting on the cleanliness of the park, she described her sense of feeling relaxed, comfortable, confident and proud as ways of articulating an overall sense of security and wellbeing.

"It is safer and clean because you can see more of the people sitting here are relaxed, they feel comfortable. I often came to visit but I was always phoning before [coming to visit] because there were some strange people lying around. But since this bed was here, I could walk there and if there was no one [home] I can go wherever I want to go. I do not think much about my safety I just go wherever I want to go. Now I am walking with confidence also being proud of her [Lesley Perkes, who commissioned the work] because I could see that she is making things different and she could inspire you around where you are so that you can do something" (Lidile, Troyeville resident, July 2013).



When I asked Lesley whether she felt that the bed had improved security in the park, she responded:

The bed is part of it, but I don't think it's the whole story. It's too much to ask from the bed. I am 100% behind the idea that you might want to prove that making art is good for the safety of a community but it depends on how its made. If it is a commission and a person comes and sticks a piece in the ground and there is vandalism then I am sorry. You must ask people what they want.

Echoing Lesley's point, Clifford, an interviewee in the park, remarked that the art in the city does not make him feel safe. For him the art allows him to reflect and to think, while he saw security as the job of the police.

As Lester Adams (VANSA) put it:

"The art itself becomes a mnemonic that allows people to do other things. Being able to use public space – place to sit and have lunch. Most of the older monuments people were saying are fantastic places to sit and have lunch. Then the security will not ask them to move off because they are not loitering and there is a bench to sit at (Lester Adams, July 2013).

Contemplating the value of the art in an environment if it does not, in fact, increase his sense of safety, Philemon Diale explained:

You see with art, especially in a public place like this, first of all for me it makes the environment look very good. It's art. It's planned. The air that you breath is so excellent it is not like in a place where you feel ah no, things are not [good]... now you feel relaxed. Adults, children everybody is welcome here, even pensioners. (Philemon Diale at the Troyeville Bed, July 2013)

Art as a trigger for regeneration and upliftment

If an art piece on its own does not give people a sense of security, its presence triggers activities that improve the sense of security in an environment. In the case on the Troyeville Bed-time Story, the sculpture had ripple effects on City Parks' investment in the park. According to community members and park users, City Parks installed more benches and dustbins in the area *after* the sculpture was built. I have been unable to confirm why this happened with City Parks officials or what prompted the added investment. Community members and the artists maintain the sculpture – painting it, adding pieces of artwork and generally are more

involved in cleaning the park. As a result of the interest and activity around the sculpture, the park looks better cared for and as such people feel safer coming to the park.

When Johannes started working on the bed, he was surprised at how many people “pulled in” (arrived) to contribute. “People started to help us, they gave us a place to work next to the bed, store the heavy stuff, they gave electricity, water, brought food, and made suggestions as to how we should do it” Lesley Perkes told me.

“First of all we learned each others names - if that doesn’t help safety I don’t know what does. It’s about building relationships with neighbors. A homeless man who lives in the park helped us put up the Christmas lights and slept for six weeks with the cable under his head so that nobody would steal it. The cable is worth more money than he gets in a week. All the engagement that has happened around the bed, except for the twerps has been artistic engagement and family fun. When we put up lights during Christmas, it became a place of fun at night. It became a destination where people, including children, would come at night and play”. (Lesley Perkes, July 2013)

The Troyeville Bedtime Story achieved what many would regard impossible in Johannesburg. In a city where socializing with ‘strangers’ in a public park at night with no controlled security or walls is unheard of, having families out in their pajamas tested the discourses of fear and insecurity that circulate in the city. It demonstrated that it is possible to feel safe in an inner-city park without private security. Yet these spaces of safety are ephemeral and come together with great effort from community members. Lesley herself admitted “it is a dream of mine to be photographed naked on the bed. And I wish I was safe enough to do that – I really do”.

The Bed: both extraordinary and dangerous

While women, mothers and park users said they generally felt safe using the park in the day, I was surprised that it was younger children, between 9 and 16 that felt most vulnerable. I spoke to Siphiso a ten year old who plays in the park with his friends. He had this to say:

It’s not that safe. There are people that steal in the park. They do steal like when you are child and you have a phone they can take it from you. The muggings are once in a while. It doesn’t happen often.

A group of High School boys, a little older than Siphiso also had similar experiences in the park. “Nowadays there are a lot of people that are smoking Nyaope or weed here so we are afraid to come here because at night they rob you. They once took my phone at 7pm”.

Although the boys appreciated the sculpture of the bed in the park, “its very unique. I’ve never seen such a thing. As artificial as it looks it also looks real. It’s alien, not normal. No



matter where you go you'll never find a bed in a park", one of them said. They also acknowledged that it attracted people who are curious to see a bed in a park. Rather than this being a sign of safety, they saw it as an opportunity for the park's undesirables to mug or pickpocket people drawn to the park for the spectacle. This view contradicts how we ordinarily think of spaces where numbers connote safety. Johannes saw it differently arguing, "the more people in the park the safer it becomes. It's never crowds of people in the bed but its constant people moving through the bedroom".

But for the boys, the bed is both an extraordinary site, a place of curiosity and wonder, and at the same time a site of danger. They had the following to say:

This bed it attracted a lot of people. People are wondering whether it was artificial. Most thought it was a real bed, when they were done people would come. These people [criminals] were also coming because they know there was potential for money. These people will mess you up.

The park as you can see has the good nature of the surroundings but due to the people's [criminals] negative impact it has become what it is now.

It attracts people to come more often to the park. The park doesn't have anything to attract children and the bed attracts people, they have something to look at.

I asked Lesley Perkes, who has worked as an art commissioner in the city for a long time whether she thought that her initiative in the Troyeville park had reduced the crime statistics there. "I have no idea", she said honestly. "We would want to see the statistics. There has been a major decrease in crime, but it's not because of the bed", she said laughing. "It might have something to do with it, but I wouldn't know." As her closing remark, Lesley mused that decreasing crime in the park was a big responsibility to put on the bed.

2.3.3.2 Ernest Oppenheimer Park



Fact File

Title

Ernest Oppenheimer Park

Curatorial intent

Aimed at bringing life to a neglected part of the city

Commissioning agent's motivation for the piece

A public commission by Johannesburg Development Agency "To enhance the public urban environment and profile the image of the city through an on-going and dynamic program of public art; To increase public awareness and enjoyment of the visual arts; To stimulate the creation of new works and the growth of arts-related businesses within the city" (City of Joburg, JDA public art strategy)

Artists

Stone Mabunda, Mfundo Ketye, Malaika Mothapo, The Trinity Session, The Library, Siphon Gwala

Artists' motivation for the pieces

The sculptures "draw their inspiration from the history and contemporary culture of the city of Johannesburg"

Date of work/installation

2010

Location

Corner Rissik and Albertina Sisulu

GPS

26°12'15.86"S; 28° 2'33.56"E

Cost

R 1.4 million

Type

A series of sculptures

- Rissik Street Post Office wooden façade
- Park Texts – concrete benches with inspiring phrases about Johannesburg
- Ernest Oppenheimer Diamond Replica – stainless steel
- The Park Bokkies – cast iron
- The Standard Theatre wooden façade in honour of the theatre which was demolished in 1949 in the site where the park stands.



“It’s not a stupid idea to have art. Because when you are sitting you look around you see everything, like this diamond... and these animals here. They make a difference. I think it’s important.”

Alicia Makhapa

“I don’t understand the sculpture. It is beautiful but I don’t know what is the meaning of that.”

George Ndlovu

Description of the Location of the Work

The Ernest Oppenheimer Park is located on the corner of Rissik and Albertina Sisulu streets in inner city Johannesburg. The park is flanked on the west side by the Rissik Street Post Office that burnt down in 2009 and is slowly being renovated, although is generally boarded up. Running along the Park’s eastern perimeter are street traders selling a variety of goods, from beads, Swazi cloth, to vegetables and fruit. The traders were setting up when I arrived on a winter morning at 7.30. There is metal clanking as a few traders pushed their storage cages across President Street to set up makeshift stalls along Joubert Street. Fires were lit as canteen owners prepared breakfast and lunch for their customers. The barber already had three early-morning clients lined up, waiting to spruce up before heading to town for work. A little slither of sun hit the far side of the basketball court in the north-western edge of the Park. The park guard and caretaker was huddled in this slice of sun together with early park arrivals looking for much needed warmth to thaw their hands and feet. School children, workers, office goers snaked through the path that connects Albertina Sisulu to President Street as they headed towards the start of their day. As they crossed it, they may or may not have noticed the Oppenheimer diamond sculpture which stands tall in the Park’s centre, they may have admired the resting impala or wondered at the wooden facades in the southern end of the Park. But these early morning walkers did not stop – they cut through the park going to their destinations. Apart from the ray of sunlight at the north-eastern end of the park, it was in the shadows of the skyscrapers that tower above it, and it would be an hour and a half before I began to see people rest on the benches where the sun’s rays came to lie.

The Ernest Oppenheimer Park is in the inner city and, like the suburb of Troyeville, it is administratively part of Region F. The only demographic and population trends available for these areas are aggregated and it is difficult to find trends that are specific to the two areas. “Region F”, according to the City of Joburg’s website, “is an area of contrasts; it ranges from degraded residential areas such as Bertrams and the more stable commercial suburb of Braamfontein, to the affluent middle- and upper-income suburbs of Glenvista, Mulbar-



ton and Bassonia along the region’s southern boundary”.³ So while Troyeville and the Central Business District (CBD) are in the same administrative area, they possess varying characteristics. Unlike Troyeville, which is set in a low density residential part of the city, the Oppenheimer Park is in Johannesburg’s high density CBD. Johannesburg’s center has seen periods of booms and busts. At the culmination of the CBD’s decline in the early 1990’s was the flight of big capital. Big business like the Johannesburg Stock Exchange, De Beers, Gold Fields, and the iconic Carlton Hotel closed down their inner city locations, many relocating to the northern suburbs.⁴ Over the last decade however, the city has begun to see private capital investment in precincts like the Maboneng district on the city’s eastern edge. Alongside private capital has been a concerted effort by the city to upgrade certain areas like Faraday market station, the Mining District, Jewel District, the Fashion District and Joubert Park, through an investment in art, infrastructure and security upgrades. These developments are area based and precinct-led, and while the city’s hope is that over time, these investments will be catalysts for the rest of the city, they currently stand out as pockets of revival amidst decaying and neglected areas.

A report by the City of Johannesburg estimates that the CBD has one million commuters passing through daily.⁵ This makes it distinct from Troyeville because it is an area that is largely commercial or business orientated, where the majority of its population is there during the day and leaves to go back home after work. Moreover, the built environment varies significantly from Troyeville. Where central Johannesburg’s building stock is largely commercial skyscrapers, Troyeville is largely low-density residential stock, with some manufacturing and warehousing building stock. These population dynamics undoubtedly change the ways in which people engage with space in the inner city. With the exception of young, mostly male basket ball players for whom the park is a destination, most of the Oppenheimer Park users are transitory, using the park as a rest stop or meeting point on their way elsewhere.

³ http://www.joburg.org.za/index.php?option=com_content&id=178&limitstart=1#ixzz2bvjyM2uN (accessed on 14 August, 2013)

⁴ Neil Fraser, “Hip, Hip Hotels”, *Citichat*, May 10, 2010, http://www.joburg.org.za/index.php?option=com_content&view=article&id=5163:hip-hip-hotels&catid=201:citichat-2010&Itemid=335 (accessed on 14 August, 2013)

⁵ http://www.joburg.org.za/index.php?option=com_content&id=178&limitstart=1 (accessed on 14 August, 2013)

The Impala Fountain or Stampede
circa 1960 Bronze – 7.5m wide

The Impala Fountain was the
subject of numerous postcards
and brochures welcoming people
to Johannesburg.



The Park's history

In his 1970 book *The Johannesburg Saga*, John R Shorten's writes:

Sir Ernest Oppenheimer; "is commemorated in Johannesburg by the attractive fountain set in the centre of the Square on the eastern side of the Rissik Street Post Office. This memorial which adds a note of charm to the central area, was donated to the city by his son, H. F. Oppenheimer and unveiled by the Mayor, Councillor Alec Gorshel, on the 16th July, 1960".⁶

The attractive fountain referred to by Shorten was a 7.5 meter bronze statue of an impala stampede jumping over the fountain. The image below shows the sculpture in its original location.⁷

The Ernest Oppenheimer Park presents an interesting case study for the examination of public safety and public art because the current art work and upgrade of the park was instigated, in part, by the vandalism of the historic impala fountain which was commissioned by Harry Oppenheimer in memory of his father, mining industrialist, Ernest Oppenheimer. Herman Wald built the original 'bökkies', and his son Michael Wald restored the work in 2002.

Investment in the park was part of JDA's city upgrading program, but the vandalism of the famous leaping impala water feature provided extra impetus to restore the park. By the end of the 1990s, the park had become home to a motley crew of homeless people and trolley pushers – recyclers who used the park as a parking lot for their trolleys.

Neil Fraser, leading commentator on the inner-city writes that the "attractive fountain" and "charm" of the Park referred to by John Shorten disappeared instantaneously under hundreds of informal trader trolleys stacked like they were never designed to be. The fountain was now used for washing clothing *et al* and the walls of the adjoining historic Rissik Street Post Office as an open air urinal". The Oppenheimer family reclaimed the sculpture that had

⁶ Neil Fraser, "Informal Trading," *Citchat*, September 23, 1999, <http://www.citchat.co.za/search?q=oppenheimer+park>.

⁷ Chocolat Negro, "Chocolat Negro or La Vie Est Belle Souvent: Old Johannesburg," *Chocolat Negro or La Vie Est Belle Souvent*, April 8, 2010, <http://chocolatnegro.blogspot.com/2010/04/old-johannesburg.html>. "Herman Wald," accessed August 10, 2013, http://www.hermanwald.com/pages/Public_Work.aspx.

Oppenheimer Park 2001
(Google Earth)

Below: Image: Stephen Hobbs,
Trinity Session the trolley pushers



Image Stephen Hobbs, Trinity
Session Panorama of park before
construction

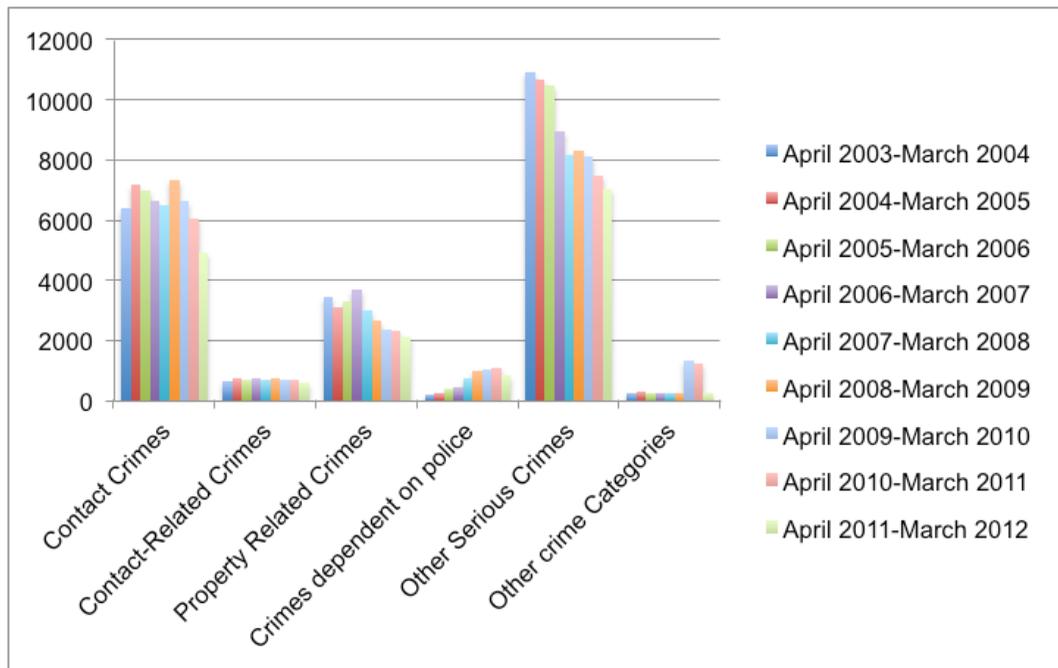


had two of the impala's heads axed by vandals and moved it to the Anglo precinct development on Main Street. (Fraser, "Informal Trading" 1999.)

In 1999, the city identified the park as a priority area for upgrade and redevelopment. However, the restoration proved to be complicated because the city had to contend with where to house hundreds of informal traders who paid (an entrepreneur and self appointed park manager) to use the park as storage for their wares. In an interview exploring the motivation for the particular art pieces to be included in the park's upgrade, Sharon Lewis, Manager of planning and strategy at the JDA, said "they [the Oppenheimer Family] found the original moulds [of the leaping impala] and installed them in Main Street mall. Because it was so embarrassing for the city, we planned a sculpture park and put new bakkies in, little impalas at rest, so they are not leaping".

Table 1: Crime Trends per Broad Category (2003-2012)

Crime Research and Statistics -
South African Police Service



Public Safety An Overview of the Statistics

South African Police Services crime statistics for the Johannesburg Central Police Station (previously John Voster Square) between 2003 and 2012 are shown in Tables 1 and 2.

Looking at the detailed level of contact crime overall for the period of 2003 to 2012 (Table 3), the statistics show a decrease in murder, sexual crimes, attempted murder and robbery with aggravating circumstances between 2003 and 2012, but an increase in assault, and common robbery between the same period.

It is important to note that these figures are aggregate figures for the CBD as a whole, and not just for the area around Oppenheimer Park. So while statistical evidence shows how crime has shifted broadly in the city over a ten-year period, it is hard to provide statistical evidence for specific precincts like the Oppenheimer Park. The overall picture is however important in understanding the nature of crime and crime trends in the CBD broadly, as this provides a context for making some hypotheses on crime trends in the park. If we compare the period before 2010 when the park was restored and after its installation, we do see a significant shift across all contact crimes. Yet a number of external factors need to be considered around why this is so. Firstly, the City of Johannesburg hosted the 2010 Football World Cup and this resulted in increased investment and policing in the city. Crime figures during this time are unsurprisingly lower than in periods prior to this. Interestingly, the downward trend in crime has continued after the World Cup and it is yet unclear why this has happened or whether there is a causal link with the upgrades and art installations in the city. The report of crimes like attempted sexual assault, murder, common

Table 2: Crime Trends per Year (2003-2012)

Crime Research and Statistics - South African Police Service

Table 3: Trends per Contact Crime (2003-2012), below

Crime Research and Statistics - South African Police Service

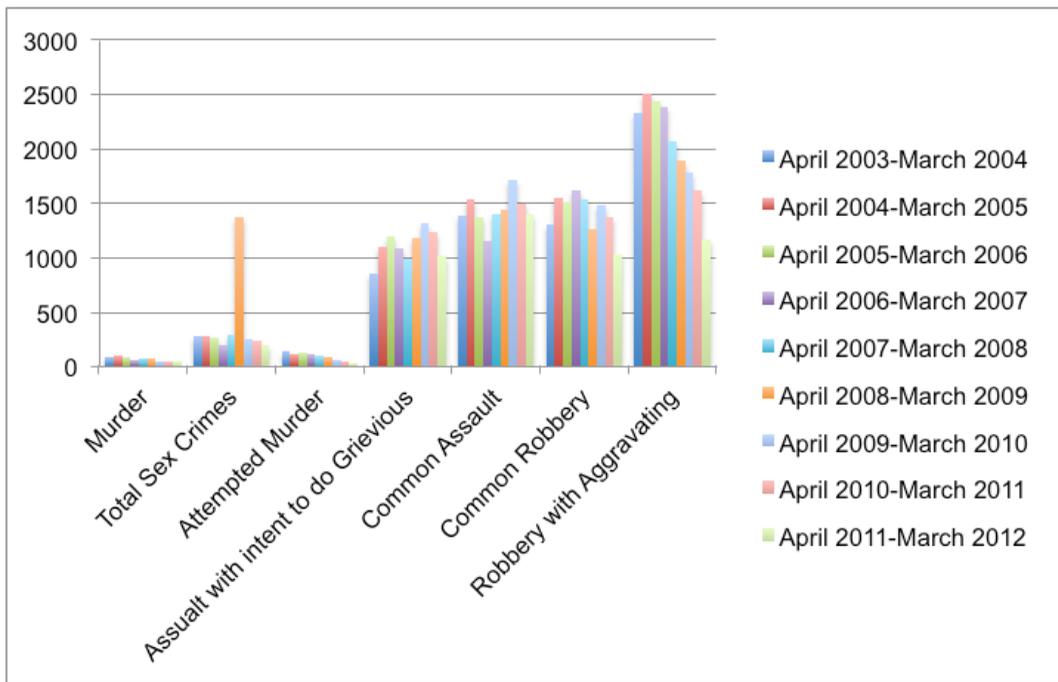
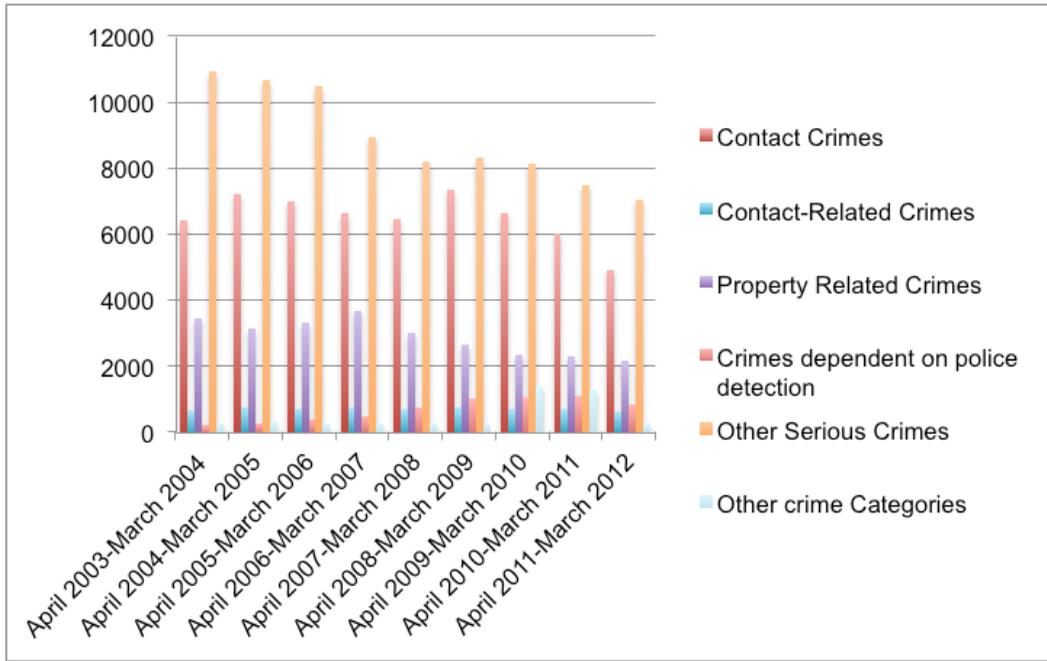
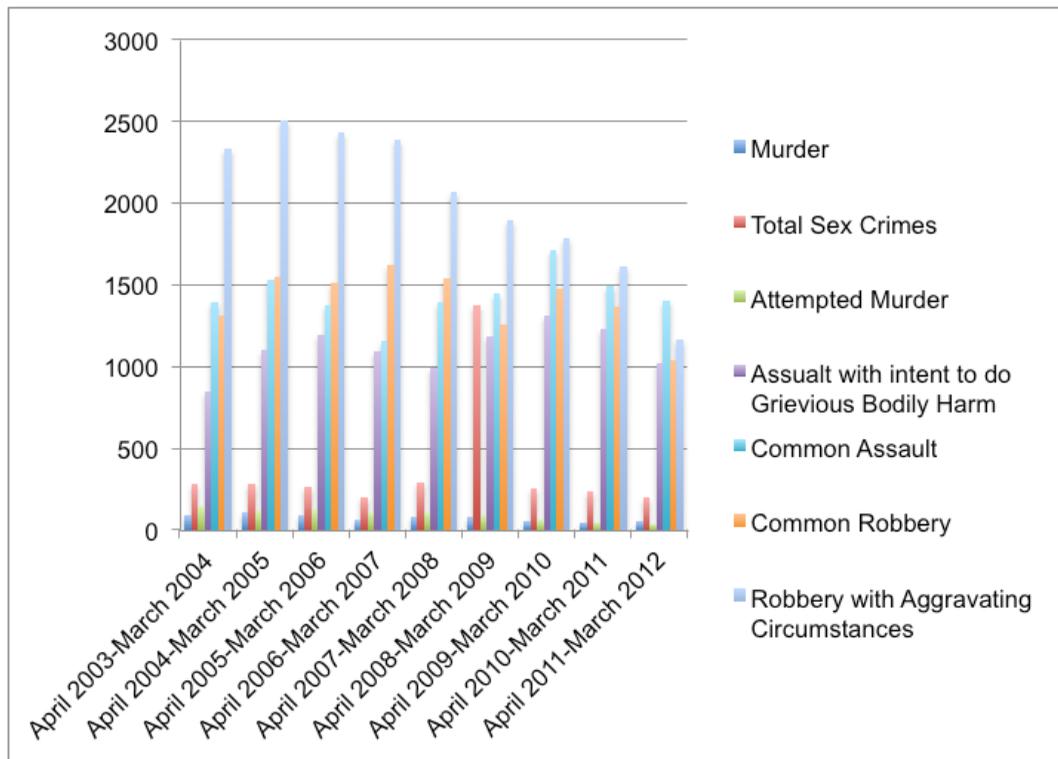


Table 4: Trends in Contact Crimes per Year (2003-2012)

Crime Research and Statistics -
South African Police Service



assault, assault with grievous bodily harm, common robbery and robbery with aggravating circumstances, have dropped since 2010 and the only contact crime to have increased since the World Cup is murder. Unfortunately, obtaining local-level crime figures, which would give a more nuanced picture of crime trends is difficult. Attempts to get area specific data from the city, police or the GCRO did not yield any results. Indeed, even city officials cannot obtain detailed crime data from the police. A city official reported “unfortunately, SAPS (South African Police Services) don’t want to share crime stats so getting local level stats is always a challenge”.

Public Safety and Public Art

Despite the lack of concrete data, there is qualitative evidence that the Ernest Oppenheimer Park is safer now than it was before its rehabilitation in 2010. In order to explore people’s sense of safety in the Park I asked the question “do you feel safe in the park?” and “why do you feel safe in the park?” People’s responses were overwhelmingly similar. Across the different population groups that utilize the park, the majority told me that they felt safe in it because the park had visible security and guards that patrol inside the fence. George Ndlovu, a contract laborer told me he had been coming to the park for at least 2 to 3 years. “The park is now clean, it is safer because there is security”.

George had been coming to the park before its refurbishment in 2010. “Last time [before the restoration of the park] there was no security ... [now] it is impossible for *tsotsis* [local word for thug] to come and rob you”. Ndlovu remembered the days before the park had

security “We sat here not trusting the park as a whole” he said, “it was very dirty, those people who were homeless used to stay here and vandalise the place. We didn’t like the park”.

Although it is a public space, the Ernest Oppenheimer Park is surrounded by a fence. A guard opens the gates every morning at 7am and closes it at 7pm. Inevitably the strict access regime and full-time security means that the park is safe and this impacts upon people’s perceptions of their own safety.

Phulo Tulo, a young man who I found playing basketball said “I have noticed it’s [the park] nice, clean and safe. It’s safe because of the security guard and people who look after the park. They are always here”.

Acilia Makhapa, who works for Pickitup as a garbage collector has been working for the city since the 1980s. She told me she came to the park “because there are no tsotsis here, it is safe. It is safe because everybody is walking here, the security are here, the people are playing and the shops are just around. It is in the middle of everything”. It was clear from the responses that people felt safe in the park because of the presence of security.

Beyond the visible patrols and fencing, I wanted to explore whether there were other environmental factors that contributed to people’s sense of safety. The responses I got linked safety in the park to its cleanliness and general appearance.

Acilia Makhapa had this to say:

“The park is nice and beautiful it has got flowers – that’s why I like it. The park is clean, we are safe”.

George Ndlovu who has lived in Johannesburg since 1987 said:

“It is healthy because it is clean. Now we are sitting within the flowers and trees. Even now we are having sport”.

Rosleen Khombo, who works at a restaurant nearby, responded that:

“I find it nice to be here. Some people come here to wait for other people. Its’ very nice – there are flowers and its nice”.



Ishmael Banda who has been playing basket ball for two years in the Ernest Oppenheimer Park, had this to say:

“Since I started coming here, I haven’t heard of someone being hurt or anything that can harm somebody... Benches as you can see people sitting on them. It shows that it is a free and a very safe place. The benches are quite different - they have words planted on them, they have a meaning. The benches, the flowers, you feel so comfortable. There is beauty in here”.

There are certain visual cues that respondents associated with safety in the park – flowers, an environment that is well kept and clean, the presence of other people enjoying the park, and so on. Whether conscious or not, there seems to be an association between a sense of wellbeing (which includes safety) and the nature of the environment. Men and women, young and old, used environmental registers of beauty and cleanliness to relay their sense of comfort, relaxation and safety in their park.

What surprised me about my conversations with park users, was that few people mentioned the sculptures at all. I tried to understand why this was the case: Was it because people did not notice the artwork? Was it because they did not understand it? Was it because they did not easily associate sculpture with safety as they did flowers, or cleanliness? I asked George Ndlovu if he had noticed the benches in the park, which in addition to providing people a place to sit, have words of inspiration attached to their backs. Ndlovu had not noticed the words, but he had noticed that they were better than the chairs that were in the park before it was revamped. He said: “let me say I just noticed it now. I like it. Actually I did not notice these exactly. It is part of the new environment, having flowers”.

Responses to questions around the benches, which are themselves sculptures, were mostly utilitarian. Acilia said: “They are nice but in winter they are cold. They are only nice when it is summer because you become cool when you are hot from the sun. I have never read the words on the bench. I just noticed those words today but I didn’t read them. It’s for the first time I read them like you are asking me now”.

When I asked people whether they had noticed the six-meter sculpture (the Oppenheimer



Diamond piece) that towered over the centre of the park, they said they had. Yet when I prompted them to tell me more about the sculpture, most of them did not know what it was, despite the fact that there is a plaque in front of it that explains its origins. George said: “I don’t understand the sculpture. It is beautiful but I don’t know what is the meaning of that. I don’t know what the park is called. It is for the first time that I hear that [it is the Oppenheimer Park]”.

Could the seeming invisibility of the art and a lack of curiosity around it mean that it is considered not valuable? Is art in public space considered to be a stupid idea? The response to this question surprised me. Even though people seemingly did not notice the art or understand its meaning, there was an overwhelming response that it was an important feature of the park.

Acilia Makhapa a worker at Pickitup who frequents the park said:

“Before it wasn’t beautiful it was dirty. I remember the old sculpture I don’t know what happened to those springboks. It’s not a stupid idea to have art. Because when you are sitting you look around you see everything, like this diamond and then you look this side you see the flowers and these animals here. They make a difference. I think it’s important. Before I didn’t know that this is the diamond and the park also is named Oppenheimer. Oppenheimer is dealing with the gold mines”.

I asked Ishmael the basketballer whether they would rather have more courts and less sculpture at the park. “That won’t make sense being in town” he continued “There are different people that come in here – people from outside. There are some who haven’t seen such parks like it is in here. It is an attractive park. I can say it is fine the way it is. It is not only for the basketball. It is about the beauty. It makes the city look more attractive, it attracts a lot of people looking by”.

2.3.3.3 The Diepsloot public artwork Program: Diepsloot I love you... I love you not



Fact File

Title

Diepsloot I love you

Commissioning Agent

Johannesburg Development Agency

Artists

2610 South Architects, Diepsloot Art and Culture Network, Sticky Situations, Trinity Session

Artist's motivation for piece

To provide employment, skills development and growth for artists in Diepsloot (Lucky Treasurer Diepsloot Arts and Culture Network (DACN))

Date of work/installation

2011 - 2012

Location

Diepsloot West, Johannesburg, South Africa

GPS Co-ordinates

25°55'24.55"S 28° 1'1.65"E

Cost

R 820'000 including workshops with the community, 2 performances and the sculptures

Type

Performance and sculpture. The sculpture consists of a number of separate metal structures placed along a public pavement outside a school. Each structure/sculpture is a combination of symbolic form and text taken from a poem created by a community member through a workshop process.

Medium

Steel, Paint



“Dear Diepsloot, I love you on Monday, Tuesday and Wednesday...but...”
(Thandiwe Ngapele, August 2013)

“... in Extension 1 you can hide anywhere. Hiding is the biggest game in Extension 1. It’s either the prey or the one who is hunting you ... they feed off you if you have something”.
(Unitie Ndlovu, September 2013)

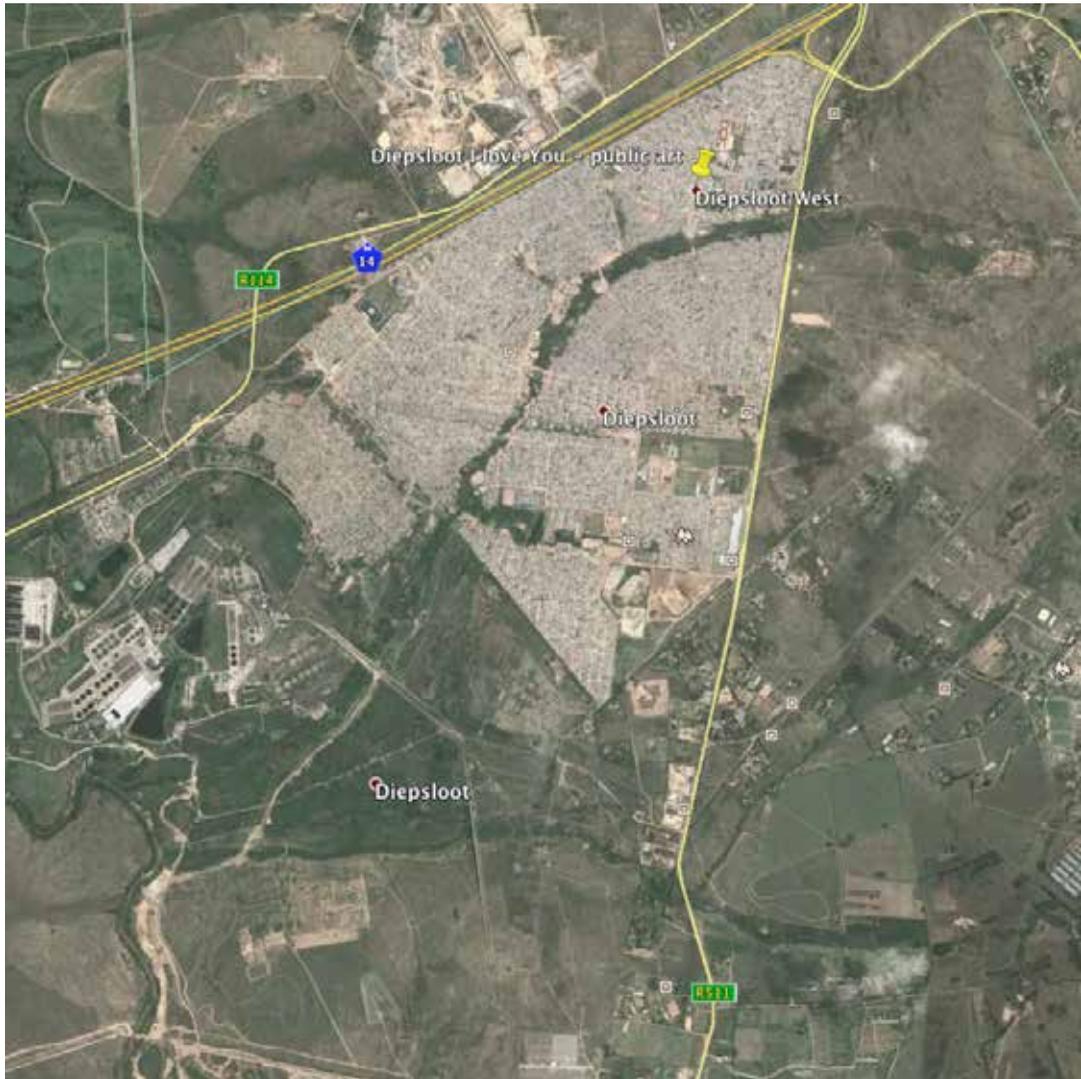
Description of the location of the work

At the northern edge of the city of Johannesburg, 30 km from the Central Business District lies Diepsloot. When it was founded in 1995 it was geographically a far-flung area, spatially marginal in relation to the rest of the city. Now, almost twenty years later, the wealthy areas of Dainfern, Fourways, Northgate and Sunninghill surround this once isolated area. Diepsloot is no longer geographically marginalized and unlike many low-income settlements is well connected to the rest of the city and close to economic opportunities. But Diepsloot’s advantageous location has not translated into an improvement in the socio-economic profile of the communities that live there. Indeed the settlement remains one of the most economically marginal areas in the city of Johannesburg.

The settlement, which derives its name from a nearby stream, one of the Juskei river’s tributaries, was established in 1995 as a transit camp for 45 families evicted from a nearby farm in Zevenfontein. As the Transvaal Provincial Administration tried to find alternative accommodation for the families, the numbers of people who became known as the “Zevenfontein squatters” grew as rural migrants, seeking economic opportunities joined those displaced. “The people of Diepsloot”, Anton Harber writes, “are the cast-offs or refugees of other areas”.⁸ The Transvaal Administration expropriated land to house the original Zevenfontein squatters and laid out 1124 sites with schools, community areas, parks and retail spaces. But by the time these were finished, there was another batch of 3’000 people from Alexandra’s Far East Bank, ‘decanted’ by the provincial administration into Diepsloot in 1996. Again in 2001, the provincial government moved 5’000 families from Alexandra into Diepsloot, and the once transit camp became a permanent site. Added to these “officially displaced” are migrants from other parts of South Africa and the continent who have made their way to Diepsloot in search of a better life. The orderly urbanisation envisaged by the authorities, lost its course as informal settlements with little planning or services mushroomed in sections of Diepsloot. Today Diepsloot comprises of government supplied RDP housing in extensions 4, 6, and 8; the original site and service area where people built their own houses in extension 2; and a mix of squatter settlements and self-built brick and mortar houses. The 2001 census counted

8 Anton Harber, *Diepsloot* (Johannesburg: Jonathan Ball, 2011), 9.

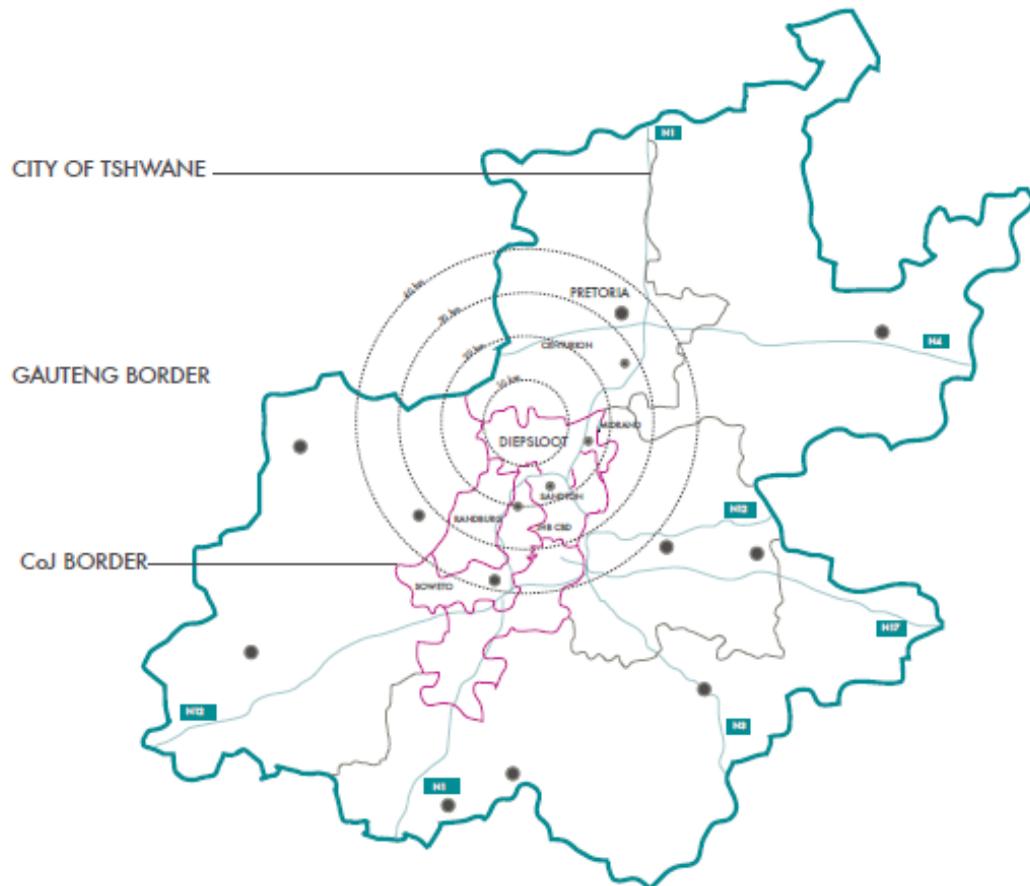
Source: Google Maps



49'725 people in Diepsloot. By the 2011 census, the 12 sq km settlement was home to 138'329 people, 62, 882 households. Majority (98%) of households in Diepsloot are black, with Indian, white, Coloured populations comprising the rest of the population.

Diepsloot is by no means a homogenous place. Some of the original settlements in Diepsloot West and Extension 2 have formal housing with water and sanitation services as well as schools and parks. Areas such as Extension 1 are slums without adequate running water, sanitation or formal housing. The Johannesburg Development Agency estimates that there are about 24'737 informal dwellings with inadequate services alongside 5000 formal housing units with access to electricity, water and refuse removal services. In its City 2013/2014 Strategic Vision for Johannesburg, the city outlines its investments plans for Diepsloot: the rehabilitation of the wetland; investment in a new park in Extension 3; a new library; waste treatment; housing; public lighting; bulk infrastruc-

Source: JDA, Diepsloot ready for development



ture; the reconstruction of roads; and the installation of covered underground drains⁹ “Diepsloot”, as the city’s brochure states “is ready for development”.¹⁰

Public Safety

An overview of the statistics

Diepsloot is infamous for its violence. In May 2008, it became the centre of xenophobic violence that spread across South Africa. New York Times journalist Barry Bearak portrays this orgy of violence in his film *Life and Death in Diepsloot*.¹¹ In the same year, Diepsloot

⁹ City of Johannesburg Metropolitan Municipality, “City of Joburg’s 2013/2014 Regional Overview: Region A” (Midrand, April 20, 2013).

¹⁰ Johannesburg Development Agency, *Diepsloot Ready for Development* (Johannesburg: JDA, n.d.), 1, http://www.urbanlandmark.org.za/downloads/diepsloot_brochure.pdf.

¹¹ Dave Mayers, “Video: Life and Death in Diepsloot,” *The New York Times* - NYTimes.com - Video, June 2, 2011,



appeared in a British documentary *Law and Disorder in Johannesburg*. Local and international newspaper headlines have made the name Diepsloot synonymous with crime. Headlines are inevitably linked to violence of one form or another “Diepsloot shooter in court” “Xenophobic attacks condemned”, “Paranoia led Somali shopkeeper to kill”, “Nine held after Diepsloot shooting”, “Two killed in alleged robbery”. When there are no incidences in Diepsloot, the settlement still makes the headlines “All quiet in Diepsloot”, as if the absence of crime is so shocking that it is newsworthy. Indeed Diepsloot is post-apartheid’s problem child, the confluence of South Africa’s post-independence challenges – poverty, immigration, service provision, unemployment, housing, infrastructure and crime.

Unlike Johannesburg Central, crime statistics for Diepsloot are available only from 2011. Before that, Diepsloot formed part of Erasmia, and it is difficult to delineate statistics for the township prior to 2011. The most recent figures from the South African Police Services show that crime rose more three times between 2011 and 2012. Although it fell slightly in 2013 by 248 incidences from 3630 in 2012, reported crimes remain significantly higher than the 2011 levels. By far, the most reported crime is assault, with 595 cases in 2013, followed by residential burglary which ranks second highest in the township, with 418 cases reported in 2013. Robbery with aggravated circumstances is the third highest reported crime with 365 cases reported in 2013, down from 482 cases in 2012.

Despite its reputation as a dangerous place, Diepsloot is not one of the top ten crime precincts in the country (the city of Cape Town, Mitchells Plain and Johannesburg central top this list). Diepsloot does not even make the top ten provincial list. On aggregate, Johannesburg Central, Pretoria Central, Hillbrow and even the wealthy suburb of Sandton report the largest number of crimes in Gauteng. The settlement ranks in the top ten in the province for crimes like murder (5th) and residential robbery (10th) but it is not one of the worst ten precincts in the province.

The 2013 statistics point to the fact that Diepsloot’s reputation as Johannesburg’s crime centre may be off the mark. Indeed when I met him, Lucky Nkali, the treasurer of the Diepsloot Arts and Culture Network (DACN) (one of the partners in the art project), was keen to point

out that crime in Diepsloot is “just like any other community. Diepsloot”, he said “is not dangerous at all. There are bad areas and good areas, just as in other parts of South Africa”. While the publicly available statistics are useful in putting crime in Diepsloot in broader perspective, they are unable to tell us where the crime happens within the township. It is difficult for example, to obtain local level statistics that tell us whether crime in the area around Muzomuhle primary school in Extension 2 has decreased as a result of the public art intervention. Indeed even in Diepsloot, levels of safety differ between sections. The residents we interviewed clearly pointed out the areas that were most notorious for crime. Extension 2, where we conducted our research is considered safer than Extension 1. “During the xenophobic violence, it was Ward One which started the violence” one of the respondents, who did not want to be identified said. Moreover, the statistics enumerate crimes that have been reported to the police. In a society where crimes like domestic violence and rape are under-reported statistics are not always an accurate reflection of reality.¹²

Crime and everyday life

Although statistics are important at a policy and crime-prevention level, numbers often hide the socio-psychological impact of crime on an everyday level. Diepsloot is a relatively small area, with high population densities. This proximity means that stories about crime in one extension quickly find their way to other extensions. It also means that crime is felt more intensely by those that live there. It is difficult to have a conversation in Diepsloot without talking about crime. Conversations, like the one I had with Lucky, highlight how the settlement is much-maligned in public discourses on crime. Other discussions detail witnesses’ accounts of murders, muggings and drugs in the area. No matter the numbers, or whether crime is higher or lower than anywhere else one thing is clear: in Diepsloot everyday activities like walking, going to work, coming back home, doing homework, playing, are shaped by crime. It is the way in which crime is felt so intensely in the township that makes it such an important talking point. Indeed, crime, and the fear of crime is a register that directs how Diepsloot’s residents plan their everyday activities.

Unitie Ndlovu a resident in Diepsloot since 2006 had this to say. “Diepsloot has more killing. There are a lot of frustrations safety-wise. You must live on time... Diepsloot is like hell during the night. As early as 4am you can’t leave Diepsloot, and you must be in your premises by 9pm”. Unitie recounted times when he had run for his life from thugs. He had worked at a restaurant in Fourways and would return to Diepsloot at about 11pm. “I lived by faith,” he said as he recounted his fear of walking home so late at night.

¹² Rachel Jewkes *et al.*, “Preventing rape and violence in South Africa: Call for leadership in a new agenda for action,” MRC Policy Brief (2009).

“You are afraid to go out at night because there may be baboons somewhere around the corner. When you go out of here, you have to make sure you come back between 5-7pm - not later than that because something might happen”. (Thandiwe Ngapele, August 2013)

Crime, or the fear of crime, is an important marker of daily life in Diepsloot. It determines when people leave their homes in the morning, when they come back, what paths they take, where to play safely. So life is scheduled around crime in Diepsloot. Residents here, young and old, men and women have witnessed some of the most gruesome crimes.

“There are areas which mini-bus taxi drivers, (who often have a reputation of being violent) are unwilling to go after dark”, said a 24 year-old woman. A man in his early 20s was adamant that we do not reveal his identity because he had mentioned that drugs and specifically nyaope (a street drug whose primary ingredient is heroine) were a problem in the township. The man was scared that even a mention of the drug on camera might have the drug dealers hunting him down.

“I saw people burned alive” Thandiwe Ngapele said to us as she recounted her experience of the xenophobic violence in 2008:

“A few days ago I witnessed a robbery of a Muslim guy, he was shot in daylight. It is not hard for you to get raped or killed. If something like this can happen in the day, during the night it is not that safe”.

I was struck by the way people related their fears, some of the ways they hesitated naming crimes like rape or murder and the trauma evident in their eyes as they spoke.

But it is in the way the community described crime in Diepsloot “it’s like hell”, “violence just shatters our dreams” and the language they used to do it, that illustrates how it is inscribed in everyday life and how it is produced in social interactions. Unitie Ndlovu spoke without emotion, his voice flat and matter-of-fact:

“... in Extension 1 you can hide anywhere. Hiding is the biggest game in Extension 1. It’s either the prey or the one who is hunting you ... they feed off you if you have something”.

The imagery of the prey and the hunted provides a powerful description of the level of fear that people live with on a daily basis. Whether conscious or not, these levels of vigilance and violence have become the backdrop that shapes everyday life in the community. Violence, or the *perception* of violence is imprinted in Diepsloot’s landscape. It is the protagonist in everyday life. This is driven as much by the fact of crime as it is by perceptions of it. The ways in

which narratives of crime and violence circulate through the settlement and in the media, undoubtedly escalate levels of fear. Even Lucky who was quick to point out that crime in Diepsloot is much like crime elsewhere in the country admits that it is not always safe and that social ills like drunkenness, theft, and drugs exist.

Crime in Diepsloot, like anywhere else, is complex and layered, requiring a range of responses from various societal actors: the state, communities and NGOs. It is in this environment that we ask the question whether a public art intervention can have an impact on public safety.

Diepsloot I love you Public Art project

The love letter

The Diepsloot art project was inspired by a poem about how difficult it is for school children to do their homework in the township. Together, Sticky Situations; a project management and community facilitation team, Trinity Session; public art consultants and commissioning agent, and the Diepsloot Arts and Culture Network (DACN), convened workshops with Muzomuhle Primary School learners and artists from the community. The aim of the workshops was to draw the community into the process of producing the artwork.

It was at these workshops, that 24 year old artist and poet Thandiwe wrote the poem that formed the basis of the public art project.

“We had to write a letter to Diepsloot” Thandiwe said to me when I visited Diepsloot. “The message behind the poem is Diepsloot is a corrupted place”.

Yet Thandiwe’s poem is not just about the corruption of Diepsloot. While sitting on one of the benches that are part of the Diepsloot artwork she continued:

I love Diepsloot, I grew up here, I can see development – we have a library, we have the park.”

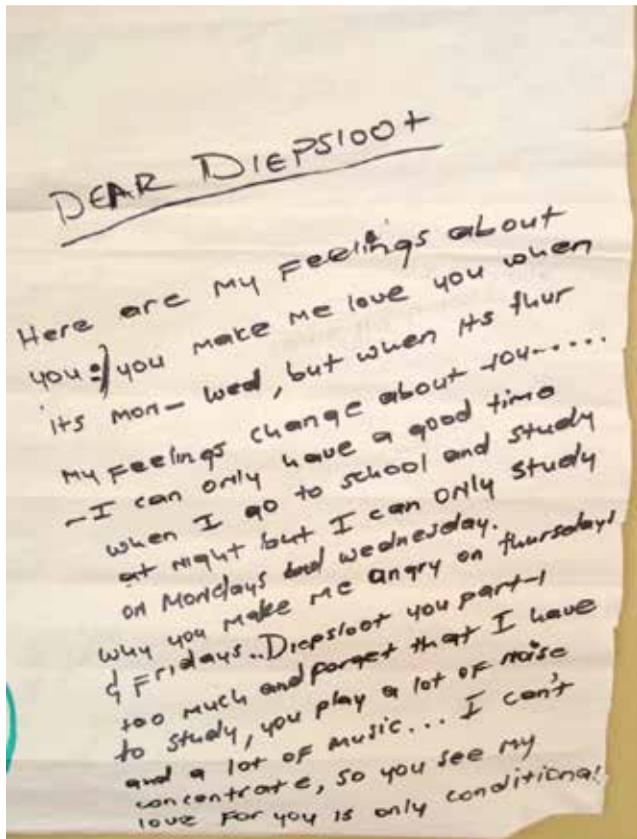
There is ambivalence about Diepsloot that is evident in the ways those we interviewed talk about it. “I am at home when I’m here” said Silas Morudu who has been living in Diepsloot since 1996, yet even he recognizes the dangers of living in Diepsloot. “It is not that safe” he acknowledged talking about the sculptures “it would be safer if it was fenced with security people dedicated to looking after your safety”.

In an interview, Stephen Hobbs the co-director of the Trinity Session that commissioned the artwork said to me:

Thandiwe's original poem

Source: Sticky Situations

<http://www.stickysituations.org>



“the most captivating story that emerged from the workshop process was from a young woman in Diepsloot, who describes in a poem how difficult it was to do homework at night. In the poem you get a very arresting sense of landscape versus individual just how tough it must be if you are a youngster there”.

When I got to the street right outside Muzomuhle Primary School on a bright winter's day in August, the students were in class and there was little activity save a few pedestrians passing by. The fence that skirts the western boundary of the school is painted in pink, purple, green, blue and red, providing some relief to the dry wintry browns that cloak the township. An older couple was taking some respite from the blazing sun and sitting on a bench under the wings of a butterfly sculpture. This is the first of a series of sculptures that line the fence of the primary school that form part of Diepsloot's public artworks project.

The first phase of the project involved bringing together artists and students from Diepsloot in creative workshops, this phase resulted in the poem *Diepsloot I love you I love you not*. In this process, Thandiwe's letter was refined together with other community members to reflect everyday life and the objects that give meaning to life in Diepsloot. When I asked about the imagery in the artwork Paphisa Tseghe, chairman of DACN, said:

“We realized kids are interested in animals. There are also trees (in the sculpture), kids were interested in nature, and therefore we included it...”



The words of the poem now form part of the sculptures that line the boundary of Muzomuhle primary school.

“The letter was transformed artistically...that was the artistic license, transformation from the letter to what we have”. (Paphisa Tsegha, chairman of DACN, September 2013).

The final poem used in the artwork reads:

Dear Diepsloot,
 From Monday to Wednesday, you make me love you like a butterfly, that comes out of its cocoon.
 I can only have a good time then, like a cat drinking its milk, like a rabbit eating its carrots.
 When it's Thursday, my feelings change about you.
 You turn into a pack of angry dogs.
 You make me angry like a chicken whose chicks have been taken away.
 When it's Thursday Diepsloot, you act like a bunch of baboons.
 You forget I need to hunt like an owl, searching for knowledge, working at night.
 When it's Thursday Diepsloot, you let my prey escape me.

DEAR DIEPSLOOT, I LOVE YOU, BUT YOU BREAK MY HEART.

Students and artists then transformed the poem into a performance on 2 July 2011. Papisa Tsegha directed and choreographed the performance. Using song, dance, and storytelling the actors marched up Ingonyama road along the fence of the primary school. “Playing the characters in the poem, exaggerating the poem. We had chickens, baboons, cats, and the main character was a school kid. In the end we danced to celebrate change”, Papisa said to me. We were sitting on a bridge that links Extension 1 to Extension 2. The construction of the bridge was part of the broader project to link communities in Diepsloot these two extensions and ensure people's safety as they crossed the wetlands and the river, which flooded often in summer.

Every aspect of the performance drew from the community – from the costumes, which



were made in Diepsloot, to the performers who were artists and students from the community. “We used performance as a mode of audience building and a way of communicating the project to a broader audience that is not directly involved with the project”, said Stephen Hobbs.¹³

This was one of the important aspects of the project – the fact that it derived its inspiration and energy from life in Diepsloot and involved the community at every stage of the process. For Stephen Hobbs this was essential: “the project was at the political, social, creative, development and implementation level completely relational ... Strategically speaking what we needed to do other than to work with the (elected) councilor, was to work with the Diepsloot Arts and Culture Network. They were critical because they were the doorway to the artistic community in Diepsloot”.

Telling our story, public art as “voice”

For the community, participating in the project had an even deeper significance. “There is no story about us, without us” said Papisa who stressed the importance of allowing the community to voice its own narratives. “We had a chance to tell our story. We are not 100% safe but we made a point”. The notion of “voice” is an important one within the context of the representation of marginalized communities. In a place like Diepsloot, which is known through media, and policy portrayals, having a platform where Diepsloot residents could articulate their realities was significant. The art project symbolized the community’s “voice”, and their ability to comprehend, interpret and articulate their own stories in ways that affirm their experiences.

Public art as empowering

The processes of providing voice and affirming residents’ experiences moved beyond the physical and performance aspects of the project. Indeed, the artwork symbolized the potential empowerment of the community, and in particular, those who participated in its production. Even among those that were not directly involved in the art project like Silas Moru-

13 Images by Mark Straw & Stephen Hobbs, Source: <http://www.stickysituations.org/2011/07/02/i-love-you-i-love-you-not>



du, a long-term resident of Diepsloot, the sculptures had an important meaning. Standing alongside the row of sculptures Silas said “... we have been noticed and we have talent. We have creativity. We can do things people in the suburbs can do”. For Thandiwe participating in the creation of something beautiful in the community made her feel proud. “It makes me want to do more, to create more to get more ideas about what I can do”.

In discussions with residents, there is a discernible sense of pride that Diepsloot residents have talent and can participate in improving their environment. This sense of agency has a significant impact on how people value themselves as members of a community. It also creates a context where people feel empowered to make decisions about their environment.

Public art as a vehicle for social dialogue

One of the interesting consequences of the public art project was the way it instigated dialogue within the community and provided an opportunity to engage with everyday realities in a constructive way. Papisa Tseghe recalled the controversy that the use of the word “baboon” on the sculpture had caused among some of the residents.

“People didn’t like that we called them baboons... I explained to them, we are not saying you are baboons, we are saying you are acting like baboons”. For Papisa, this dialogue meant that in some way the project had been a success. People had noticed the sculptures and the words they carried and he saw this as an opportunity to change people’s mindsets around their behavior. “This (was) my chance to educate the person”, he said “(Now) I have their attention...To see (the sculptures) everyday it clicks in your mind. It is not easy to look at it and walk away... it clicks in your mind, I’m not supposed to do that”.

In this sense the artwork and performance unsettled the community and instigated positive dialogue around some of the social issues that face it. The fact that the sculptures provided a vehicle for social dialogue around the reality of living in Diepsloot as a learner made it a significant intervention.

Public art as a vehicle for social change?

So can art interventions shape social behavior? The causal link between a public art inter-

vention and a shift in people’s behavior is at best tenuous and there has been agreement across the South African case studies, that public art alone cannot address issues of public safety and crime. Stephen Hobbs, who has curated, commissioned and produced art in Johannesburg argued art commissions in South Africa rarely overtly aimed at shifting criminal behavior. Foremost in the minds of public artists and commissioning agencies is the safety of the artwork and of the people using it. In other words, ensuring that the artwork does not provide a danger to those that make use of it and that the artwork itself is safe from vandalism.

“I can’t think of an example where we have been commissioned to do a piece of work that instigates a shift in behavioral patterns in an area where prior there was a recurring pattern of assault”. (Stephen Hobbs, Trinity Session)

While our evidence cannot provide a link between public art intervention and a reduction in crime, there is a sense in Diepsloot that *some* behavior has changed due to the artwork. At the end of the row of sculptures and beginning of the bridge between Extension 1 and 2 is a tavern. Previously, the owner only cleaned the area immediately outside of his tavern and left the garbage beyond this perimeter on the streets. When the DACN members were cleaning the bridge one day, the Tavern owner said to them “you are already doing the art, I will clean out here”. The art has given people in this part of Diepsloot a sense of responsibility for their spaces.

For some of our respondents, the art has made a difference in the community. Silas Morudu makes the point that:

“...the art has value for kids. The environment is nicer, bright colors are nice, we appreciate that. People feel proud. Since they started this, you don’t see any littering. Even kids do not litter”.

He continues:

“art makes it safer for kids to play and relax... It’s safe because it is in the open compared to the paths in the squatter camp. Everyone can see you. If people try to do some harm they can be seen”.

Silas’ observation makes a connection between the physical environment and social behavior. The idea that physical interventions like street lighting and broader streets can help reduce crime because they provide better visibility is not new. Urban planners and architects have long understood that simple design features can help reduce crime in an area. To be sure, Ingonyama road where the artworks are located is wide, has street lighting and is vis-



ible to the homes right across from the school. According to Lucky Nkhali of the DACN, the proximity to a residential area helps keep the artwork safe. “Residents in the area keep an eye on what happens on the street, and they tell us if something happens”. Both the physical environment and the community engagement make the area safer than the narrow labyrinthine streets in informal settlements, which are difficult to navigate, and where visibility is poor. We cannot delink the impact of public art and cultural events on safety from the surrounding physical and social environment. Indeed for public art to have a positive influence on safety, it has to be accompanied by a variety of physical design and social factors. But these alone cannot guarantee a shift in behavior. The built environment may be a necessary, but not sufficient condition.

When I asked Thandiwe whether she feels any safer now since the installation of the artwork, she had this to say:

“No it hasn’t done anything because the corruption keeps going on”.

She then continued to narrate the recent killing of a shop owner in Extension 1 who was killed for food. Lucky Nkhali’s response was more ambiguous:

“I wouldn’t say it’s more safer, I wouldn’t say that. But it has changed people’s minds. It has changed the nightwalkers (thieves) minds... the safeness I wouldn’t know”.

This is how Lucky explains it:

“We had a challenge that people are gonna break it (the sculptures) steal the steel and go and sell it. We as the artists thought no, no, let’s go ahead and see what’s gonna happen... we did put it up and one of them was broken, a little bit of steel was stolen... The guys come to a point seeing that I am a human being and you are a human being. I’m an artist you are a thief. If you see me doing something nice, you can’t beat them join them. There’s other community members who are good. We dominated with art and they saw that whatever we are doing, even the baddest of them all realized I might as well do somewhere else, this one has to stay here.”

When the sculptures were initially installed, one of the pieces was vandalized and stolen, and there was a fear that this would happen again. The artists however decided to repair it,

arguing that it would not happen again if the vandals realized that people in the community had made the effort to repair the broken sculpture. As Lucky recounted the story to me, it was clear that in some way this intervention had had a profound impact on the community of artists that participated, and the community around it. The process of repairing the artwork had resulted in a tacit agreement of non-aggression and respect towards the space and the work done in it. It is not clear how long this pact between the community and “night-walkers” will continue but that there are behavioral rules that underlie Ingonyama street that may not apply elsewhere suggests that the art intervention has had some impact on social behavior.

When I asked Papisa what role, if any, art could play in Diepsloot, he responded categorically “to change behavior, giving people positive thinking. As simple as that”.

The Diepsloot art project is more than just the artwork. It is about giving a community a chance to be heard, an opportunity to create jobs for young unemployed artists, a platform to engage around social issues in ways that allow residents to confront their own realities and engage in a dialogue with each other. The art pieces and cultural performances were catalysts for change in ways that were at times not anticipated, while at other times hoped for but not guaranteed. While the art performance and sculptures facilitated community dialogue, celebration and a sense of dignity and pride amongst those we spoke to, the artworks could not have achieved this on their own. The levels of community participation in the project were essential to instilling a sense of ownership and humanity. The fact that the artwork used a local school as a custodian, local artists, poets, and artisans from the community meant that it created ownership of the project in ways that traditional sculptures and artworks with less participation may not.

There is also a sense of gratitude in Diepsloot that they too can have a beautiful space – recognizing small things in the community. “I am grateful because we have parks in section 8” said one interviewee. “It (the sculpture) gives a shine to Diepsloot”, said Unutie Ndlovu, “I like the way it’s written”. It is this unquantifiable process of humanizing people and spaces that plays a powerful role in improving conviviality and wellbeing. And while the installation of art and performance of cultural events are part of the process of humanizing, they are not the whole story. Indeed how communities are included in the process of the intervention, the physical environment, and the socio-economic context all play a part in whether the outcome can make a difference in public safety.



Conclusion

Do cultural events and the installation of public art impact upon public safety? This was the question that the South African case studies sought to explore. Through in-depth analyses the research interrogated the direct and indirect impact of public art on safety in three sites, inner city Johannesburg, Troyeville and Diepsloot. While public safety is not always the intention of the artists and commissioning agencies, there is qualitative evidence to show that the improvement of urban sites through the installation of art provides users a *feeling* that they are safer. This is not surprising in the context of Oppenheimer Park where the installation of art included the construction of a fence and a guard. While these security features provided people a definite feeling of security, park users also pointed to more subtle cues like the park's cleanliness and the beauty of the newly-grown flowers as providing a sense of security and wellbeing. In both Troyeville and Diepsloot the sense of security came from these less obvious signs. Although there was recognition by artists and communities that public art interventions cannot in and of themselves ensure greater security, there was agreement that they provided an opportunity for people transform their behavior in a particular space. In other words, people are less likely to act anti-socially in a space that is well taken care of. That is not to say that crime is completely eliminated, but to argue that space is not neutral. And its nature determines what is acceptable behavior and what is not. Indeed this is good news for policy makers because small physical interventions can, in theory, transform social behavior. But as Lesley Perkes points out and the Diepsloot art project shows, a project's sustainability also depends on the nature of the intervention. Public art projects that involve the community are more likely to be sustainable than those that do not. What the South African cases have taught us is that we need to move beyond the materiality of public interventions and understand how the less visible and intangible senses of security and wellbeing are created in space.

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2.3.4 List of public artworks

1 **Name of Artwork** The Angel of the North (and associated bollards)

Cultural Arc

Location and Accessibility

At the intersection of Kotze and Queens streets, Hillbrow. The work is easily accessed on foot from parking at Constitution Hill. The proximity to Constitution Hill provides a degree of security, though ordinary precautions should be taken by pedestrians.

Level of Significance

Major Gateway Work

About the Artwork

Created by Winston Luthuli – an artist associated with the Spaza Art collective in Troyeville (see also entry 38) – the figure of the angel does not reference any particular religion or cultural tradition. The sculpture serves to welcome all to the much maligned inner city suburb of Hillbrow, and perhaps offer a degree of comfort to those who may be fearful of a place whose reputation is not always matched by its vibrant multi-cultural reality.

Made from concrete, the sculpture is elevated on a concrete base which is inscribed with the words ‘liberty’, ‘equality’ and ‘fraternity’ translated into the multitude of local, continental and international languages spoken in the ‘Afropolitan’ suburb of Hillbrow – this strategy is then echoed on the bollards that run from the work towards Hillbrow. In this way, the artwork also serves to welcome the inhabitants of Hillbrow to the realm of the Constitutional Court. The title of the work also suggests an oblique and humorous reference to the spectacular Antony Gormley sculpture of the same name located in Gateshead in the North East of England – which has a similar basic form.

The artwork forms part of the Hillbrow-Berea-Yeoville Public Artworks Programme commissioned by the Johannesburg Development Agency, and managed by Trinity Session/Ngwedi Design.

About the Location

The artwork marks the transition from the well appointed civic, educational and business infrastructure of Braamfontein and Constitution Hill to the challenging inner city neighbourhood of Hillbrow. The location of the Constitutional Court, immediately to the south-west of the Angel, was guided by the wishes of the Justices of the Court, who felt that the location positioned the Court in close proximity to the widest crosssection of society imaginable – from the well-heeled old wealth to the north of the court, to the business and educational district of Braamfontein, to the complex multicultural reality of Hillbrow.

2

Name of Artwork

Constitution Hill Public Artworks Programme

Location and Accessibility

The artworks are all situated on the exterior of and around the Constitutional Court. There is ample parking available in the precinct around the Court and the area is safe and secure.

Level of Significance

Major public artwork programme

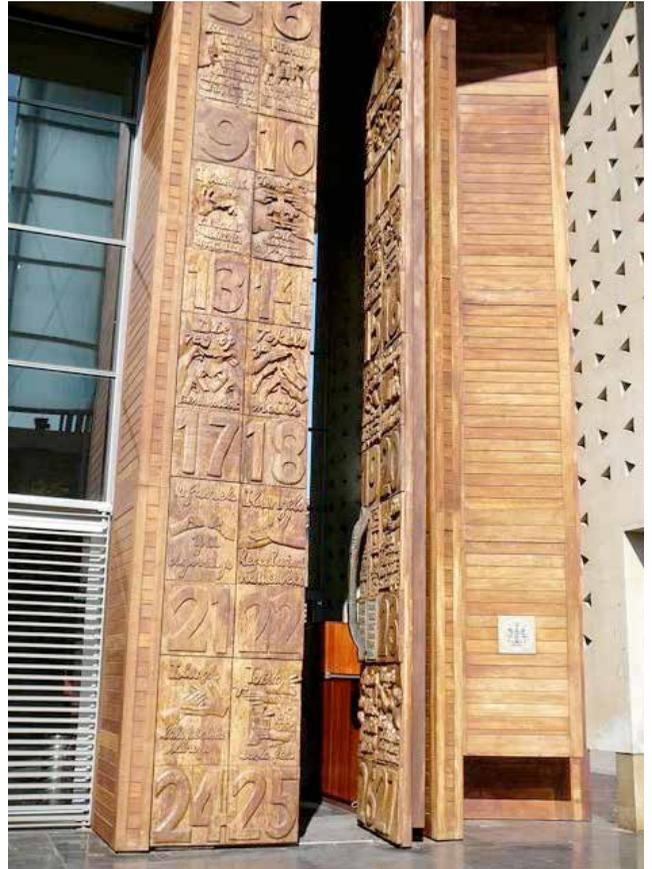
About the Artworks

The artworks programme at the Constitutional Court was initiated through the energies of Justice Albie Sachs. Armed with a R 10'000 budget and the goodwill of the South African and international arts community, Sachs managed to amass a collection of over 200 artworks, which include significant sculptural works in public space – the late Dumile Feni's *History* (1987), John Baloyi's *Godzilla* and Orlando de Almeida's *Moving into Dance* (2004).

In 2003, the Johannesburg Development Agency commissioned a variety of integrated artworks to complement the architecture of the building through an open competition which some of the country's leading artists participated in. Artworks include the entrance doors (Andrew Verster and Andries Botha, right), mosaics (Andrew Lindsay & Mira Kamstra Fassler), sunscreens on the western face of the building (Lewis Levin and Patrick Rorke, top right), mosaics on the exterior walls of the building (Kasia Kwinska, Marc Zammitt, Andrew Lindsay). Windows on the western face of the building also have sandblasted images drawn from the print portfolio of Artists for Human Rights, which was among many donations to the Court.

About the Location

The Constitutional Court is the highest court in the country, charged with ensuring adherence to the Constitution and Bill of Rights. The site on which it is located is one of the most charged in South Africa, bearing witness to many of the cruelties of the colonial and apartheid periods – a traumatic history that formed part of the Justices' motivation to locate the new Court here. It was built in 1893 by the Transvaal Republic as a high security prison that was subsequently also developed into a fort complex, which included a variety of jails, differentiated by race and gender. The new Court building, designed by Urban Solutions and OMM Design Workshop was selected from over 500 entries submitted through an international call for proposals. The interior of the Court building contains a wealth of additional artworks worth visiting in the context of a comprehensive tour.



3

Name of Artworks

Governors House Trees

Cultural Arc

Location and Accessibility

Adjacent to the Governor's House on Kotze Street, the works are easily accessible from parking at the Constitutional Court. The proximity to Constitution Hill provides a degree of security, though ordinary precautions should be taken by pedestrians.

Level of Significance

Significant Individual Artwork

About the Artworks

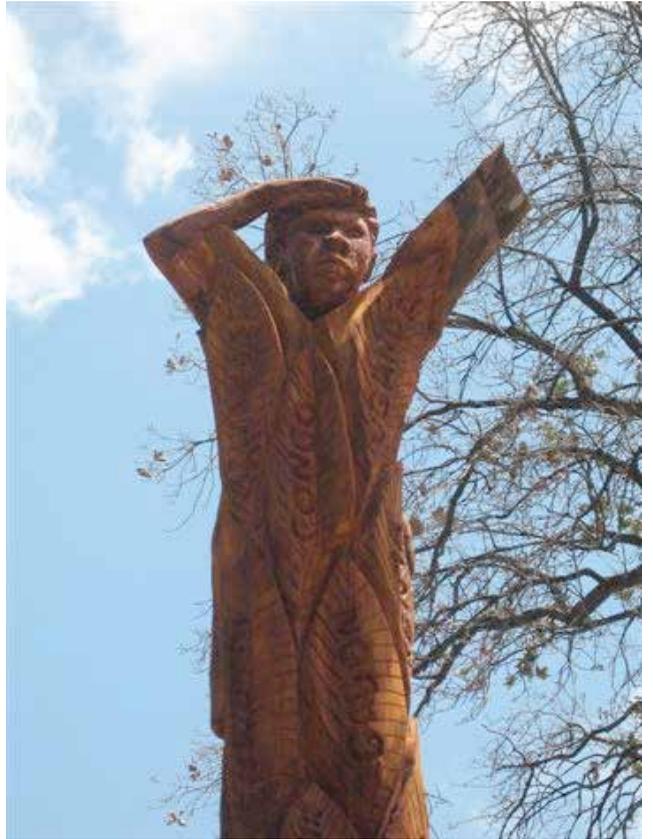
The artworks were created by the Mozambican-born sculptor Americo Guambe (see also entry 49), carved from dead tree stumps found in the area. One tree shows a girl atop a pedestal who peers out towards Hillbrow. A long apron-like device runs from her neck to base of the sculpture, comprised of leaf-like structures, each of which has the name of an African country which has a significant population resident in Hillbrow carved into it.

The second sculpture shows a young boy pointing toward the City, with a Hillbrow Tower structure sprouting from the pedestal on which he stands. Together the sculptures reinforce the message of the Angel of the North sculpture – of the connection and integration between the world of Hillbrow – often considered as a separate 'City within a City' – and the rest of Johannesburg.

The sculptures were commissioned by the Johannesburg Development Agency as part of the Hillbrow-Berea-Yeoville artworks programme, with Trinity Session/Ngweni Design acting as commissioning agent and project manager.

About the Location

The house was built around 1908, to accommodate the Governor of the Old Fort (now transformed into Constitution Hill). During the 1990s, the building was occupied by homeless people. In 2008, a fire broke out in the building (cause unknown), which led to an upgrade of the built structure and its surrounds in 2009, and the relocation of squatters. It is intended that the site should be transformed into a community facility.



4 Name of Artwork

Miners Monument

Cultural Arc

Location and Accessibility

The Miners Monument is located on a traffic island at the intersection of Rissik and De Korte streets. The work can be easily accessed on foot from parking at the Joburg Theatre on Loveday Street or the east end of Jorissen street.

Level of Significance

Significant individual artwork

About the Artwork

The Miners Monument was sculpted by David Macgregor on the basis of a commission from the Transvaal and Orange Free State Chamber of Mines, and presented to the City of Johannesburg in 1964. It was originally intended that the miners would be accompanied by Carl von Brandis, the first mining commissioner of Johannesburg. It was subsequently decided that von Brandis should have a separate sculpture dedicated to him, and Macgregor was commissioned to produce the Carl von Brandis statue that is at the High Court precinct on Pritchard street. The Miners Monument is cast in bronze and was repatinated in 2009.

The artwork is part of a group of older and more traditional public artworks that can still be found in the inner city, and which weathered the urban decay that beset the inner city during the 19080s and 90s – a number of other artworks, particularly those made from metal, were moved to new, more secure locations to prevent them from being ‘harvested’ by thieves to be sold to scrap metal merchants. One of the feet of the miners that form part of the Miners Monument group was in fact sawn off in 2001, and a new boot was cast from a mould of one of the other miners’ boots by artist Sarel van Rensburg, and welded back onto the leg in 2002. An unsuccessful attempt was also made to saw off the legs of one of the other miners – the resulting ‘wound’ was also repaired in 2002.

About the Location

The sculpture located at the eastern end of Braamfontein, which contains a mix of business, retail and municipal offices and is also home to the University of the Witwatersrand. The Miners Monument is at the northern apex of what used to be one of Johannesburg’s main streets, Rissik Street, and is set against the imposing backdrop of the City of Johannesburg’s municipal offices to the immediate north.



5 Name of Artwork

The Playmakers

Cultural Arc

Location and Accessibility

At the public entrance to the Joburg Theatre on Loveday Street, in Braamfontein.

Level of Accessibility

The artwork is easily accessed on foot from parking at the Joburg Theatre or Jorissen street. The area is generally safe for walking around.

Level of Significance

Significant individual artwork

About the Artwork

The bronze cast sculpture *The Playmakers* was sculpted by Ernest Ullman in 1962 and commissioned in the context of the construction of the Johannesburg Civic Theatre (now known as the Joburg Theatre). In keeping with the artistic context of the theatre, the sculpture is notable as one of the first recognisably modernist public artworks in the inner city – in contrast to the more traditionally figurative and naturalistic *Mineworkers Monument*. The German born sculptor, Ernest Ullman, moved to South Africa in 1935 and rapidly established himself as an artist of significance in Johannesburg. He was the official artist and designer for South African Chamber of Mines, and produced numerous public sculptural commissions, murals and stained glass works.

Like the *Miners Monument*, the artwork is part of a group of older and more traditional public artworks that can still be found in the inner city.

About the Location

The *Playmakers* sculpture welcomes visitors to the Joburg Theatre, a highly successful receiving house for live entertainment from around South Africa and the world. After having gone through a period of serious decline during the 1990s, with greatly diminished audiences, the theatre was turned around as a result of the appointment of Bernard Jay, a theatre manager with an illustrious track record in the UK and US. The Theatre has played a central and anchoring role in the overall regeneration of the Braamfontein area.



6 Name of Artwork

Braamfontein Trees

Cultural Arc

Location and Accessibility

The artworks are situated along Kotze street, from the intersection with Henri street in the west through to the intersection with Melle street in the east. There is usually parking available along Juta street. The area is generally relatively safe, though standard precautions should be taken when walking the streets.

Level of Significance

Significant group

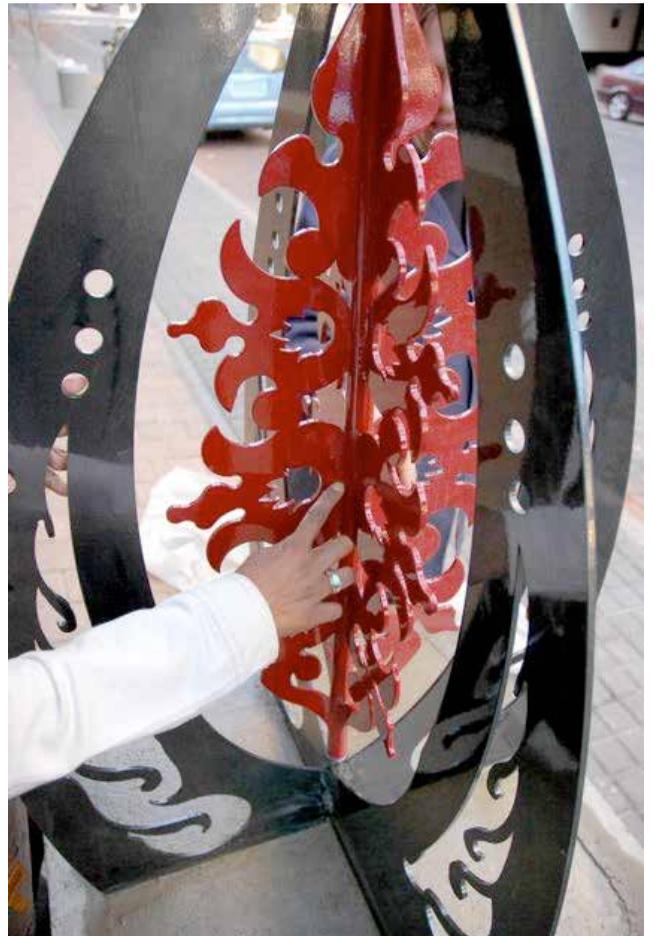
About the Artworks

Nine of these ‘urban tree’ sculptures were originally commissioned as part of the overall upgrade of the Braamfontein suburb in 2007 and as a device reinforcing the ‘cultural arc’ that links the Newtown Cultural Precinct immediately to the south to Braamfontein. The JDA was so pleased with the results that the agency commissioned the production of a further sixteen sculptures that establish a pedestrian route down Juta street. The Braamfontein trees were commissioned by the Johannesburg Development Agency, with Trinity Session acting as commissioning agent and project manager.

The original designs for the works were generated out of workshops conducted by Trinity Session and the artist Claire Regnard (see also entry 49) with students from the Imbali Visual Literacy Project in Newtown, using recycled materials such as tyres and plastics. Regnard then developed this material into designs that could be laser cut from steel and assembled into the tree sculptures. The trees were produced and installed in two phases, between 2006 and 2008.

About the Location

Juta Street is characterised by a mix of business, trade union and non-governmental organisation premises to the south of the University of the Witwatersrand. A new contemporary art gallery run by a collective of cutting edge Johannesburg-based artists – Co-Op – recently opened its doors near the corner of Juta and De Beer streets.



7 Name of Artwork

Eland

Cultural Arc

Location and Accessibility

At the intersection of Bertha and Ameshoff streets, Braamfontein. Accessible, safe parking is available in the Braamfontein Centre (entrance to parking off Stiemens).

Level of Significance

Major Gateway Artwork

About the Artwork

The work was conceptualised and designed by Clive van Den Berg, a leading South African contemporary artist, curator and educator, born in Kitwe, Zambia in 1956. Van den Berg has been involved in a curatorial and design capacity in a variety of major public art and heritage projects, including the Northern Cape legislature buildings, the Centre of Memory and the Constitution Hill museums.

The brief for the work required the artist to produce an iconic work that would mark entry into the inner city via Braamfontein. Van den Berg was interested in producing a work which would explore what he calls “the geography of memory and spirit”: “the relationship we have to land, our need to find ways to share it, to understand and use it’s resources and capacities, as well as it’s historical, economic and cultural meaning. Eland places a large representation of an eland on a corner where it has long since disappeared. This slightly forlorn image of a majestic animal would I imagine bring beauty and grandeur to a busy place. I hope it would also be an emblem that prompts reflection on our relationship to the past, and to the interconnectedness of environmental, cultural and spiritual destinies”.

The work was financed by the JDA, with Trinity Session acting as commissioning agent. The work was commissioned through a closed call to five leading contemporary artists, each of whom submitted designs and proposals, from which van den Berg’s submission was selected by a specially convened panel of judges. The total cost of the work was in the region of R 900’000. The work is constructed out of cast concrete, with metal and other materials integrated into the structure. Metal vessels incorporated into the structure contain living indigenous plants. The installation of the work was completed in 2007.

About the Location

The work is situated at one of the major entry points into the inner city, as Jan Smuts avenue (one of the longest roads in Johannesburg) comes to an end in Braamfontein. It faces west, toward one of the largest universities in the country, WITS, an institution where the artist taught during the 1980s and 1990s.





Name of Artworks

WITS public sculpture

Cultural Arc

Location and Accessibility

This group of artworks can be accessed from the parking at the Origins Centre at the Yale Street entrance to the WITS campus. The sculptures extend from Senate House to the east of the Origins Centre to the School of Arts in the southeast corner of the campus.

Level of Significance

Significant group

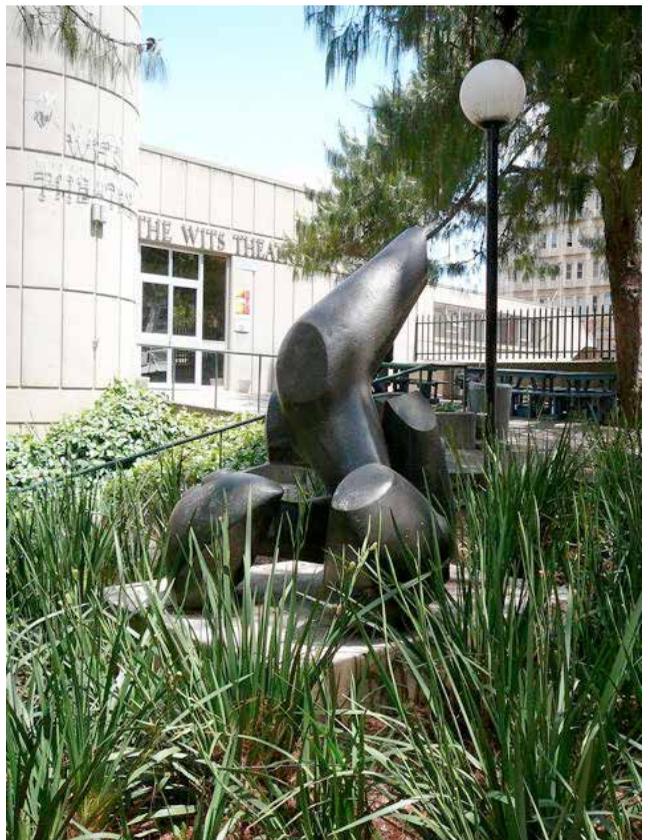
About the Artworks

The artworks on the WITS campus belong to an older tradition of modernist abstract sculpture. They are generally not as responsive to the specifics of their environment as the more recent public art, serving both a generalised decorative function and as objects of contemplation within an academic environment. The more recent commission of the Tribute to Raymond Dart (entry 9) exemplifies the more contemporary site-specific approach, with a stronger emphasis on content.

The three works at the Station Road entrance to WITS, between the School of Arts and the WITS Theatre (bottom two images), were made by Eduardo Villa between 1963 and 1970. Villa is one of South Africa's most famous (and oldest) sculptors, responsible for many public artworks around the country. His work typifies the modernist, abstract tradition in South African public sculpture which prevailed between the 1960s and 1980s. The influence of this tradition is also apparent in works such as Malcolm Payne's Arc Angel: Homage to Harold Bloom (1970, top image) and Gavin Younge's Umkhonto (1979, middle) - sculptures which belong to a later, more politically engaged stream within South African public art. Both artists now teach at the University of Cape Town. Two untitled metal sculptures by Willem Strydom from 1980 can be found between the Younge and Payne artworks, walking towards the WITS School of Arts.

About the Location

The University of the Witwatersrand is the oldest university in the region, and one of the country's leading research universities. The WITS School of Arts, housed in what used to be the Dentistry school, is a multi-disciplinary art school runs programmes in the Visual and Performing Arts, Music, Broadcasting, Digital Arts and Arts Management.



9

Name of Artwork

Memorial to Raymond Dart

Cultural Arc

Location and Accessibility

Outside the Origins Centre at the Yale street entrance to the WITS campus. There is usually parking available at the Centre, immediately on your left as you enter the campus. The campus is a safe and secure environment.

Level of Significance

Significant individual artwork

About the Artwork

The artwork was designed and fabricated by Marco Cianfanelli and commissioned by the Sunday Times as part of its Centenary Heritage project undertaken in partnership with the South African History Archive (SAHA). Art at Work acted as commissioning agent and project manager. The project marked the 100th anniversary of the newspaper, and involved commissioning artworks linked to major figures or events that shaped the news during the course of the newspaper's history. The work consists of a series of concentric concrete contours that establish a transition between the shapes of a chimpanzee's skull (the outside contour), the skull of the famous Taung child fossil (the middle contour), and the skull of a modern man (the inner contour). The fossilised skull of the Taung child was discovered by WITS anthropologist Raymond Dart, one of the first fossil finds to provide irrefutable evidence of the existence of a 'missing link' between man and ape, suggested by Darwin's theory of evolution. The artwork neatly captures the idea of evolution, and the overall shape echoes that of the African continent, which current evidence suggests is where modern man evolved. The artist also included a metal inlaid detail of a feather in the work in response to the finding – announced while the artwork was in the process of being made in 2006 – that the Taung child had probably been killed by an eagle. The artist used a computer to generate the contours that morph between the three skull shapes. The artwork was cast in concrete from a mould – a hollow container used to give shape to concrete once it hardens. The mould was made from a combination of laser-cut and handmade sections. Concrete was then poured into the mould and allowed to harden. The surface of the concrete was then treated with a waxing agent to establish a consistent and stain-resistant surface sheen. Marco Cianfanelli is one of a small number of artists who shift seamlessly between gallery-based work and public art. He makes innovative use of a wide variety of materials and techniques, and his work is strongly concept-driven, often built around shifts in the position and perspective of the viewer in relation to the artwork. He has produced numerous artworks for major corporate clients, including MTN, SA Eagle, Ashanti Gold and ABSA, and was also commissioned to produce a number of artworks as part of the JDA's Hillbrow-Berea-Yeoville artworks programme.



About the Location

The Origins Centre is a world-class heritage facility based at the University of the Witwatersrand, dedicated to presenting information about the origins of man to a wider public.

10 **Name of Artwork** Firewalker (and associated bollards)

Cultural Arc

Location and Level of Accessibility

On traffic island at the southern end of the Queen Elizabeth Bridge. The Firewalker sculpture has been specifically designed to be viewed from multiple viewpoints, in transit or on foot. It is most striking when viewed at night. The work can be accessed on foot from parking in Newtown – there is very limited parking in the immediate area. Pedestrians should exercise moderate caution in the area around the bridge.

Level of Significance

Major Gateway Artwork

About the Artwork

Firewalker was conceptualised and designed by William Kentridge and Gerard Marx. William Kentridge is one of South Africa's best-known contemporary artists with a major international profile, and Gerard Marx is one of the country's foremost young sculptors, stage designers and public artists. The bollards around the sculpture were created by Trinity Session, based on designs submitted by four artists (Alice Edy, Nare Mokgotho, Edward Lelaka, Quinten Williams). Firewalker stands at a height of 11.3 metres – the tallest public sculpture in Johannesburg. The work consists of approximately 20 black and white laser cut steel plates positioned at varying angles to one another. When viewed from a particular angle, the sculpture presents the silhouetted image of a woman carrying a burning brazier on her head. From other angles, the sculpture breaks up into a set of dynamic abstract shapes. The figure of the woman with the brazier is emblematic of urban Johannesburg, and has a particular resonance in relation to the culture of the inner city. Informal street entrepreneurs sell roasted 'mielies' and also 'smileys' (roasted sheeps' heads) to pedestrians, and are often seen carrying braziers on their heads as they find places from which to sell their food. In this sense the work is a monument to the everyday, the overlooked, and to the entrepreneurial activities that have taken place in this area for many years. The work was financed by the JDA, with Trinity Session acting as commissioning and agent. The total cost of the work was approximately R 1'100'000, including the bollards. The installation of the work was completed in 2009.

About the Location

The work is situated at a point of connection between the northern and southern sections of the city, bisected by the railway line that runs under Queen Elizabeth bridge. The south side of the bridge is dominated by a major taxi rank in and around the Metro Mall. The North side of the bridge leads into the educational/civic/business district of Braamfontein.



11

Name of Artwork

Metro Mall Artworks Programme

Location and Accessibility

The Mall can be easily accessed on foot from parking at the Market Theatre precinct – a short walk down. Ordinary safety precautions should be exercised in the area in and around the Bridge.

Level of Significance

Major Public Artwork Programme

About the Artworks

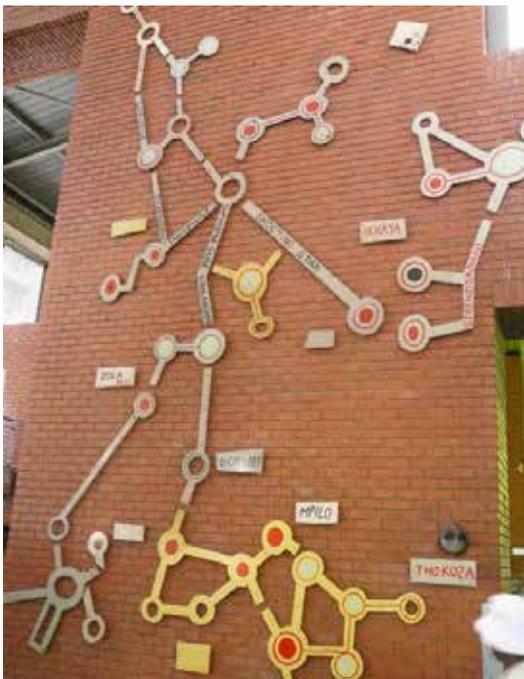
The Metro Mall Public Artwork Programme – together with the Faraday Place upgrade – was one of the first public artworks programmes to be fully integrated into urban design plans. The artworks were commissioned by the urban design/architectural firm Urban Solutions during the course of 2003 in the context of a JDA financed development to create a transport and retail hub for taxis and commuters adjacent to Newtown. Bongzi Dhlomo-Mautloa acted as project manager and commissioning agent.

The brief for the artworks programme was to reflect the transport themes associated with the complex, and the necessarily ‘melting pot’ culture of the area as a major transport node. Significant artworks that form part of the programme include:

- vivid mosaics depicting commuters and consumers, by Mbongeni Richman Buthelezi located at the north-east corner of the complex (bottom)
- a clever ‘perspectival’ mosaic of the South African flag located at the north-east entrance to the complex (top)
- an imposing metal sculpture, Mother and Child, created by Simon Mthimkhulu, Ezekiel Budeli, Tshidiso Makhete, located at the south-west entrance (middle)
- mosaic chimneys produced by Patrick Rorke, Vusi Mfupi and Flora More
- innovative wall-pieces showing taxi routes just inside the southern entrance to the complex, created by Dorothee Kreuzfeldt and Siphiwe Ngwenya (right)
- Metal flowers on exterior walls by Andrew Lindsay/Spaza Art o Sculpted railway sleepers by Tshidiso Makhete o Sunscreens designed by well-known Durban artist, Andrew Verster

About the Location

The Mall operates both as a taxi rank for approximately 3’000 vehicles and as a shopping area, with specially designed stalls and outlets to accommodate 600 traders, many of whom would previously have been located on the street. The Mall was built at a cost of R 100 million and is managed by the Metropolitan Trading Company. An estimated 150’000 daily taxi and bus commuters go through Metro Mall.



12 Name of Artwork

Newtown Graffiti

Cultural Arc

Location and Accessibility

The main graffiti walls in Newtown are to be found on the eastern side of the Market Theatre Precinct on Mirriam Makeba street and the group under the M1 highway. The entire Newtown area is generally safe and secure.

Level of Significance

Significant Individual Artworks

About the Artworks

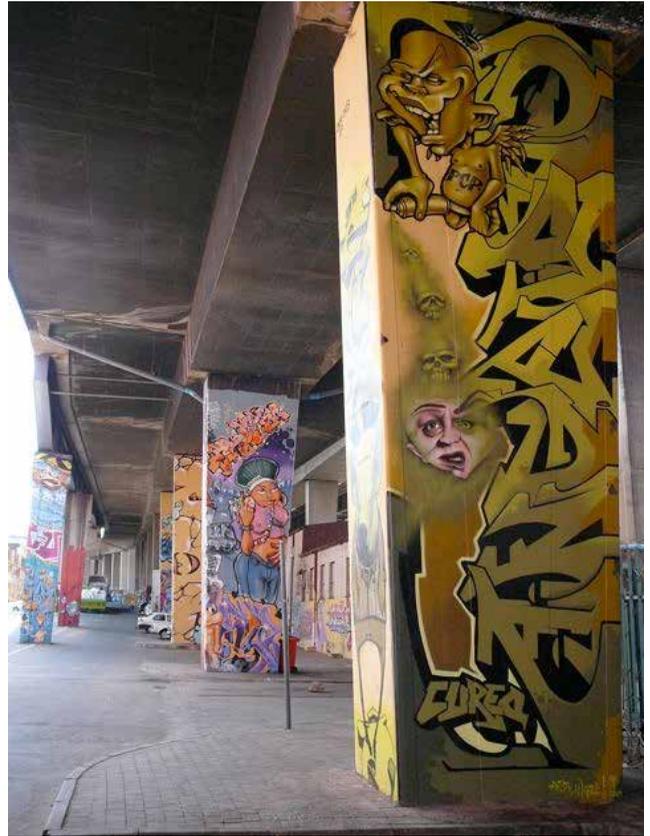
The graffiti in Newtown is indicative of the extent to which the corporate and public sector have been receptive to the creative contribution of the street art movement in the regeneration of the inner city – in contrast to Cape Town, where there are controversial by-laws that have criminalised graffiti.

In 2008, paint company Plascon sponsored a graffiti wall at the corner of Mirriam Makeba and Jeppe streets which was inaugurated with an artwork created by renowned Cape Town graffiti artists MakOne and Johannesburg's Curio and Rasty.

The 'Back 2 the City' Festival in April 2009, saw 10 graffiti crews descend on Newtown on Freedom Day to reimagine the monumental pillars that support the M1 highway that divides Newtown from Fordsburg. Participants included Faith 47, Kasi, Rasty and MacOne, as well as Ice Collectivo, a French graffiti crew from Marseilles.

About the Location

The Plascon graffiti wall backs onto the Market Theatre precinct which houses both the worldfamous theatre as well as the Afranova Gallery, the restaurant Gramadoelas, the Kipples jazz venue and the National Arts Council of South Africa. The M1 pillars are adjacent to both Museum Africa (to the east) and the creative business district that has mushroomed immediately to the west going into Fordsburg, which includes galleries, nightclubs, artist studios, film production companies and restaurants.



13

Name of Artwork

Tribute to Kippie Moeketsi

Location and Accessibility

Easily accessed from the parking at the Market Theatre Precinct, off Mirriam Makeba street.

Level of Significance

Significant Individual Artworks

About the Artwork

Saxophonist Kippie Moeketsi was one of South Africa's greatest jazz musicians. Born in George Goch township in 1925, he was most famously a member of the Jazz Epistles, together with three other giants of South African jazz: Dollar Brand/Abdullah Ibrahim, Hugh Masekela and Jonas Gwangwa. In contrast to many of his contemporaries, he remained in South Africa during the height of apartheid repression, and died penniless in 1983 after a long struggle with alcohol abuse.

The sculpture was created by Pretoria-based sculptor Guy du Toit and the Dutch born Egon Tania. The work is cast in bronze, and has a powerful expressive realism. The seated Moeketsi is placed next to an empty chair – a subtle element which references the loneliness and depression that characterised the latter years of Moeketsi's life. The additional chair now functions so as to invite passers by to seemingly keep the spirit of the deceased saxophonist company.

The artwork was financed by the City of Johannesburg with Art at Work acting as commissioning agent/project manager.

About the Location

The artwork is located immediately to the south of what used to be the jazz club, Kippies in the Market Theatre precinct. The club was built in 1987, modelled on an Edwardian toilet 200 metres to the north of the structure. The Market Theatre management approached the then head of the mining conglomerate, Clive Mennell (a jazz-lover), to finance the construction of a club that would act as a buffer between the theatre and the street that used to run behind the Theatre. The club was closed down in 2005, after it was found to have had major structural flaws. The famous club moved down to the former Songwriters' Club in Quinn Street in 2006, but was closed again in 2008. The building will in the future function as an events and exhibitions space.



14-15

Name of Artworks

Newtown Bollards

Cultural Arc

Location and Accessibility

The Newtown bollards are distributed throughout the precinct, with the main concentration in and around Mary Fitzgerald Square (14) and Quinn Street (15). Safe and secure parking is available on the square, or at either of the Market Theatre or Quinn Street precincts.

Level of Significance

Significant Group

About the Artworks

The Newtown bollards were the first major commission of art in an open public space in the inner city as part of the regeneration of Newtown as a cultural precinct, and played a significant role in establishing the profile of the area as a cultural destination. The 560 heads – made from disused railway sleepers – are drawn from different countries and artistic traditions from across the continent. The wooden heads were executed by four sculptors from Mozambique – Simon Guambe, Petrus Matsolo, Dan Guambe and Joe Matola. The project was commissioned by the design and architectural firm Urban Solutions in 2001, and financed by the Johannesburg Development Agency. A second phase of the programme involved producing a series of concrete bollards and four concrete sculptures in the Quinn Street precinct in 2003, commissioned from the company FORM. Due to the significant Muslim population in this part of Newtown/Fordsburg, the brief for this component required that the bollards and sculptures not represent the human form in the context of the Islamic prohibition on figurative representation.

About the Location

Mary Fitzgerald Square lies in the heart of Newtown. It was renamed in 1939, in honour of the first woman trade unionist and city councillor – Mary ‘Pickhandle’ Fitzgerald – who played a key role in the 1910 miners’ strike. MuseuMAfricA faces onto the square, and houses a significant collection of photographs associated with the social and cultural history of Johannesburg and the region. In the last ten years, the Quinn Street precinct has transformed from being a derelict industrial corner of Fordsburg, into a hub of creative businesses and organisations linked to high-end residential developments. It is host to a contemporary art gallery, media and broadcast production companies, a number of restaurants and clubs, as well as one of the campuses of City Varsity, focussed on training in the creative industries. It is also home to Business Arts South Africa, which facilitates mutually beneficial linkages between the corporate world and arts projects and organisations.



16

Name of Artwork

Mary Fitzgerald Square Murals

Cultural Arc

Location and Accessibility

The murals are on the north end of Mary Fitzgerald square, on Margaret Mcingana street. Safe and secure parking is available on the square or at the Market Theatre precinct.

Level of Significance

Significant Group

About the Artwork

The central mural at the north end of the square was painted around 2001 by students from the Saturday school of the renowned print studio and arts development organisation, Artist Proof Studio, with support from Greenpeace and UNESCO. Now housed in the Bus Factory, the organisation has played a pivotal role in the training, professional development and promotion of young artists in Johannesburg – and provided a professional service to experienced printmakers working in the region. The group of youth participating in the Saturday school worked with Sowetan printmaker and artist Trevor Thebe on the design and execution of the mural, with Trinity Session playing a facilitating role.

In 2009, two plastic-coated canvas ‘murals’ were installed on the north wall facing the square, depicting famous South African singers Mirriam Makeba and Margaret Mcingana, after whom two streets in Newtown have been renamed.

About the Location

The Artist Proof Studio murals on the square are among the last remaining traces of earlier efforts to uplift the area. The various upgrades that have subsequently taken place have attracted a variety of businesses and organisations to the area, with a bookshop, coffee shop, radio station and a number of restaurants moving into the area immediately around the square. The square can accommodate up to 50’000 people for live concerts and events, and serves as a focal point for the Annual Arts Alive festival. The lighting on the square was designed by the renowned French designer Patrick Rimoux.



17

Name of Artworks

Newtown Park group

Cultural Arc

Location and Accessibility

The Newtown park is easily accessed from parking on Mary Fitzgerald Square, immediately to the north.

Level of Significance

Significant Group

About the Artworks

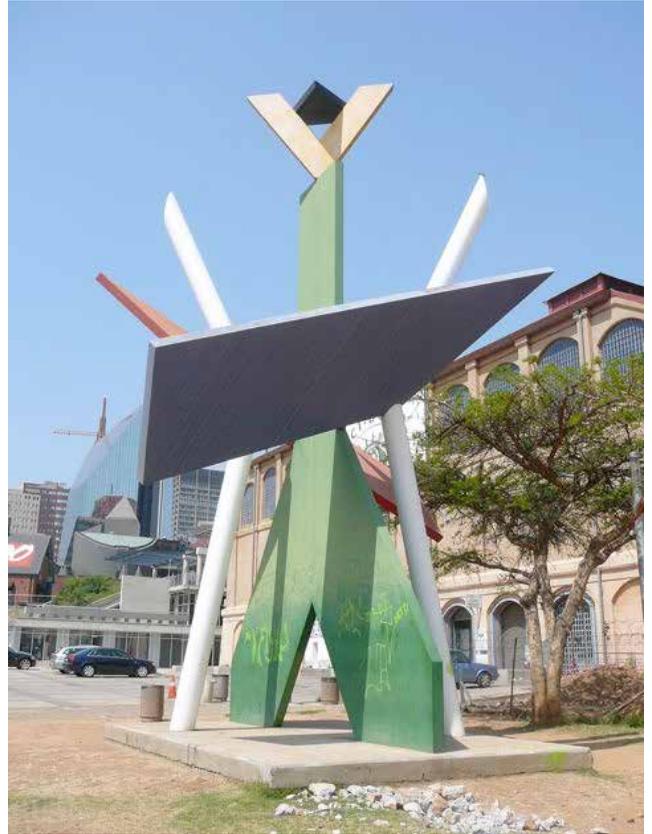
A variety of public artworks have found their way into this green open space during the course of the past fifteen years, reflecting the diversity of organisations that have had a stake in shaping Newtown.

The 'Banner of Hope' was a public art project enabled with Dutch funding and marked the 1995 launch of the Radio Freedom Institute of Broadcast Journalism, a now-defunct initiative that used to be located in Bertrams, on the east end of the inner city. In the spirit of the time, the artwork represents a reconfiguring of the elements of the South African flag, which had been introduced to the nation in the same year. The artist, Truus Menger, was part of the Dutch Resistance in the Second World War and a member of the Dutch Anti-Apartheid Movement.

The 1997 SAMWU sculpture outside the Workers Library on the north side of the park was commissioned by the South African Municipal Workers Union to commemorate the struggle of municipal workers. It was created by Andrew Lindsay of the Spaza Art Gallery in Troyeville, one of the longest serving public arts practitioners in Johannesburg, responsible for numerous union-related creative projects over the years.

The Johnnie Walker Pioneering Spirits of Jazz Monument designed by Iain Thomas was installed into the paving to the northwest of the park, between the Bassline music venue and Mary Fitzgerald Square in 2007. The granite inlay commemorates the contributions of nine major figures in the history of South African jazz: Miriam Makeba, Winston Mankunku, Hotep Idris Galeta, Jonas Gwangwa, Kippie Moeketsi, Chris McGregor, Basil 'Mannenbergh' Coetzee, Zakes Nkosi and Ntemi Piliso.

In 2008, the City of Johannesburg commissioned a mural commemorating the various prominent figures after which street names in Newtown have been renamed: Miriam Makeba (singer), Ntemi Piliso (saxophonist), Margaret Mcingana (singer), Barney Simon (theatre director), Noria Mabaso (artist), Gwigwi Mrwebi (saxophonist), Gerard Sekoto (artist) and Henry Nxumalo (journalist).



18

Name of Artwork

Memorial to Brenda Fassie

Location and Accessibility

Outside Bassline music venue, to the south of Mary Fitzgerald Square.

Level of Significance

Significant Individual Work

Cultural Arc

About the Artwork

The Brenda Fassie Memorial was conceptualised and fabricated by the sculptor Angus Taylor. Known as the ‘Madonna of the Townships’ and adored by the South African public, Fassie was one of the most successful – and sometimes one of the most controversial – performers that South Africa has produced. The sculpture shows a finely rendered Fassie perched on a performers stool in a state of repose. Next to her is a second empty stool and a microphone positioned to be shared, suggesting an invitation to passers-by to join her in a performance. Her flesh is inscribed with various statements made by her directed at or about the media, a play on the idea of her being a creation of the popular media as someone who both resisted and revelled in the attention given to her by the press.

The work was commissioned by the Sunday Times as part of its Centenary Heritage project undertaken in partnership with the South African History Archive (SAHA). Art at Work acted as commissioning agent and project manager. The project marked the 100th anniversary of the newspaper, and involved commissioning artworks linked to major figures or events that shaped the news during the course of the newspaper’s history. The Brenda Fassie Memorial was the first artwork to be launched to the public as part of the overall project.

The work was cast in bronze through a series of mouldings in clay and silicone. The final work involved a variety of alterations to the original mould and was installed outside the Bassline in March 2006. Angus Taylor is a graduate of the University of Pretoria where he now does some occasional teaching, and has produced numerous public and private commissions. He has his own company, Dionysus Sculpture Works.

About the Location

The work is appropriately situated in front of the Bassline, one of Johannesburg’s premiere venues for live music. It is one of the focal sites for the annual Arts Alive festival and hosts a variety of musicians across genres from all over the world throughout the year.



19 Name of Artwork

Gandhi Memorial

Cultural Arc

Location and Accessibility

Outside Hamidia Mosque on Jennings Street, Fordsburg. Parking is generally easy to find and the area is safe for visitors.

Level of Significance

Significant Individual Work

About the Artwork

The Gandhi Memorial – conceptualised by Johannesburg artist Usha Seejarim – commemorates the moment on August 16 1908, when Mohandas K Gandhi led over 3'000 Muslims, Hindus and Christians of Asian descent to the Hamidia Mosque to burn their passbooks in a cauldron. Subject to common discrimination under the Asiatic Act, the event united a community separated along language, class, religious and caste lines around a common cause. Gandhi had relocated to Johannesburg from India in 1893 to establish himself as a lawyer and it was his experience of colonial racism and injustice that led him to found the satyagraha (passive resistance) movement that the burning of the passes exemplified. Guided by this experience, he returned to India in 1914 to lead the country to independence, before being assassinated in 1948. The work was commissioned by the Sunday Times as part of its Centenary Heritage project undertaken in partnership with the South African History Archive (SAHA). Art at Work acted as commissioning agent and project manager. The project marked the 100th anniversary of the newspaper, and involved commissioning artworks linked to major figures or events that shaped the news during the course of the newspaper's history. When the artist was approached to develop the work she had been reading Gandhi's *The Story of My Experiments With Truth*, which informed the revolving text element above the cauldron. A second visual device – a zoetrope – is contained inside the cauldron itself. When the cauldron is spun, the image of a registration certificate can be seen through the slits in the side of the iron pot. Usha Seejarim is a graduate of the Technikon Witwatersrand (now the University of Johannesburg) and has a Masters degree from the University of the Witwatersrand.

About the Location

The work is located outside the Hamidia mosque in Fordsburg, an inner city suburb with a long and rich history. The Hamidia Islamic Society was established in 1906, comprised mainly of Muslim merchants who used non-violent means to protest against the discrimination and injustice they encountered as Muslims in Johannesburg. The introduction of the Group Areas Act in 1950 led to many of the Indian and Malay residents in the area being forcibly



removed to the remote suburb of Lenasia in the 1970s, 35 kilometres to the south of the inner city – which is also where the artist currently lives. The Bag Factory – an artist studio and residency project – is just round the corner from the memorial in Mahlathini Street. The Oriental Plaza a bit further to the west down Bree street offers a wide range of bargain retail opportunities for shoppers.

20

Name of Artwork

Fietas Gateway Mural

Cultural Arc

Location and Accessibility

On the walls of the De La Rey subway which connects Pageview/Vrededorp to Fordsburg/Mayfair. Accessible from parking along Mint Street and side streets. Safe to access on foot.

Level of Significance

Major Gateway Artwork

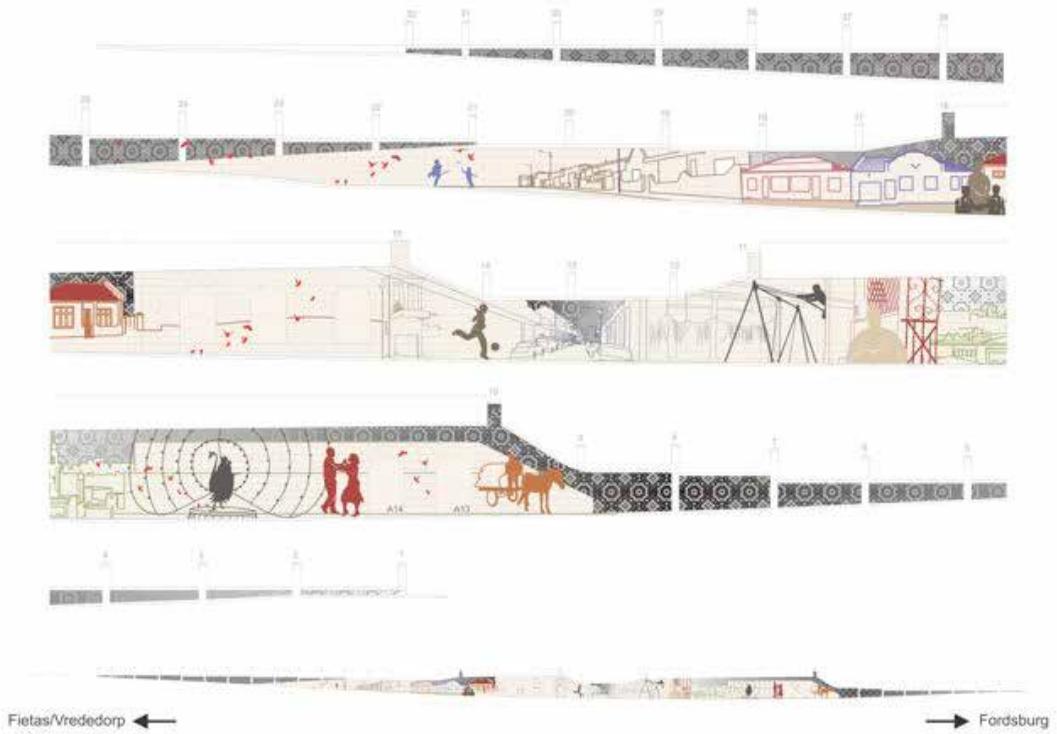
About the Artwork

The artwork was developed in the context of the Pageview-Vrededorp-Fordsburg Public Art Project being undertaken by Trinity Session in partnership with 26'10 Architects and Feizel Mamdoo, a film-maker and community activist. Three artists – Rookeya Gardee, Bronwyn Lace and Reg Pakari – have sought to develop a mural that incorporates the histories and memories and people living in Pageview (to the South of the bridge) and Vrededorp (to the north of the bridge). The mural project emerged out of extensive and intense engagement with people living in Fietas through creative workshops and projects, and much of the content of the mural derives from stories and photographs supplied by participants in this process. Personal mementos from local people are incorporated into the final design for the artworks. The artwork was realised in October/November of 2009.

About the Location

The artwork will function as a gateway into the inner city suburb via Fordsburg, approaching from Vredorp and Pageview. Pageview was originally known as the 'Malay Location', inhabited by the Indian and Malay population of early Johannesburg. Paul Kruger's administration established Vrededorp ("Village of Peace") immediately to the north during the 1890s as a home for the white working class of Johannesburg. During the course of the first half of the twentieth century, there was much intermingling between the two suburbs.

However, the introduction of the Group Areas Act in 1950 led to many Pageview residents being forcibly and painfully removed during the 1970s to the remote suburb of Lenasia, 35 kilometres to the south of the inner city.



21 **Name of Artwork**

Paper Pigeon

Old City

Location and Accessibility

Intersection of Main Road and Main Reef Road in Ferreirasdorp. The sculpture can be viewed both in transit entering the city via Main/Market street from the West, or on foot from parking in Newtown. The area is generally safe for pedestrians.

Level of Significance

Major Gateway Work

About the Artwork

The work was conceptualised, designed and fabricated by Gerhard and Maja Marx. The couple are two of South Africa's leading younger artists and have produced a number of significant public artworks in the city. Gerhard collaborated with William Kentridge on the Firewalker sculpture, and Maja was responsible for the Optic Field and Welcome to my Hillbrow gateway works to the north and south of Hillbrow respectively.

The artwork consists of three 3 metre high pigeons fashioned out of steel sheets, folded together in a way that references the origami paper folding technique. The sculpture represents an elegant response to the specifics of the location – a work that connects both with the local (human) community and the community of pigeons that traditionally flock to this specific traffic triangle, and which have been fed by local people over the years. The oriental technique of origami obliquely references the historic Chinese quarter in this area. Perching rods have been installed in such a way that the shadows of the perched birds 'complete' the sculptures by creating tonal variation on the flat steel surfaces. The work was financed by the JDA, and commissioned in association with the University of the Witwatersrand and the University of Johannesburg. Brendan Copestake acted as the commissioning agent/project manager. The total project cost was in the region of R 500'000.

About the Location

The work is situated at the point at which Main Reef Road joins the City running into Market Street – one of the main entrypoints to the inner city from the West. It is a site of busy pedestrian and vehicle traffic, flanked by the Family court and Johannesburg Central Police Station and Prison Cells.



22

Name of Artwork

Simakade: Memorial to Deaths in Detention

Location and Accessibility

Intersection of Margaret Mcingana and Commissioner Street, Ferreirasdorp. The sculpture can be viewed both in transit entering the city via Main/Market street from the West, or on foot from parking in Newtown.

Level of Significance

Significant Individual Work

About the Artwork

The work was conceptualised, designed and fabricated by Kagiso Pat Mautloa. The title Simakade means ‘forever standing’ in Zulu – and references the resilience of detainees who were tortured at the adjacent John Vorster Square Police station and holding cells during the height of state repression in the 1970s and 80s. The image of the chained and lacerated rock stands as a powerful symbol of fortitude in the face of the brutality that was once a commonplace event in the adjacent building. The work was commissioned by the Sunday Times as part of its Centenary Heritage project undertaken in partnership with the South African History Archive (SAHA). Art At Work acted as commissioning agent and project manager. The project marked the 100th anniversary of the newspaper, and involved commissioning artworks linked to major figures or events that shaped the news during the course of the newspaper’s history.

About the Location

The building immediately to the west of the artwork was the infamous John Vorster police station. Between 1971 and 1990, seven people died at John Vorster Square police station while being held indefinitely under apartheid’s detention laws. An eighth man died in hospital a week after being interrogated by the security branch on the infamous tenth floor. The lift only went to the ninth floor and political prisoners were walked up a final flight of stairs to reach the tenth. An undetermined number of detainees were tortured. The station was named after Prime Minister BJ Vorster. In September 1997, John Vorster Square was renamed and transformed into Johannesburg Central Police Station. A bronze bust of Vorster was removed to the police museum.



23

Name of Artwork

Tribute to Walter and Albertina Sisulu

Old City

Location and Accessibility

Ntemi Piliso street, between Commissioner and Market. The site can be approached on foot from either Newtown or parking on Marshall or Anderson streets.

Level of Significance

Significant Individual Artwork

About the Artwork

Marina Walsh’s artwork commemorates the close bond between Walter and Albertina Sisulu, and their contribution to the nation. Installed in 2009, the artwork shows the elderly couple in a state of quiet communion with one another, though not face-to-face – subtle testimony to a relationship that survived innumerable enforced separations and hardships that flowed from their involvement in the struggle for democracy, setting an example for many South Africans. As the plaque on the base of the sculpture notes, “Through their enduring love and dedication they became parents to the nation”. The couple had five children, and adopted a further four – in 1991 she noted that “None of the children in this house hasn’t tasted jail”. In conceptualising and designing the work, the sculptor sought to accommodate the possibility that parents could place their children on the laps of the two struggle stalwarts. The artwork was first modelled in clay and polyurethane and then cast in cement fondue from a fibreglass mould. The surface was treated with pigment and wax. Walter Max Ulyate Sisulu (1912-2003) was one of the leading figures in the African National Congress, joining the organisation in 1940 and becoming a prominent member of the ANC Youth League. He was involved in organising the 1952 Defiance Campaign, and spent much of the next ten years in and out of jail. He was one of the Treason Trialists (1956-61) - he memorably described the Trial as “the longest political meeting in the history of South Africa” - and was eventually sentenced to life imprisonment at the Rivonia Trial in 1964. The bulk of his incarceration was spent on Robben Island. After his release in 1989 he became the Deputy President of the ANC, in which position he served until 1994. Nontsikelelo Albertina Sisulu (born 1918) became a prominent member of the ANC Womens League and was instrumental in organising the march of 20 000 women on the Union Buildings in 1956 to protest the pass laws. She was frequently in jail (sometimes in solitary confinement) during the ensuing years and spent extended periods under house arrest.



About the Location

The artwork is located diagonally across the road from the building which housed the estate agency that Sisulu worked in. It is also the point at which Diagonal street comes to an end in a triangular area that has now been turned into a public open space. The area is particularly striking for the visual contrasts that exist between old and often rundown Johannesburg buildings that coexist with the giant, monolithic structures sprung up during the course of the 1960s, 70s and 80s, such as the old JSE 'diamond' building on Diagonal street.

24

Name of Artwork

Impala Stampede and architectural artworks

Old City

Location and Accessibility

Located at the western end of Main street, close to the intersection with Ntemi Piliso Street. The site can be approached on foot from either Newtown or parking on Marshall or Anderson streets.

Level of Significance

Significant Group

About the Artworks

The Impala Stampede and Leopard sculptures, and the various architectural artworks around the Anglo-American offices at 44 Main Street (built in 1939) exemplify a traditional 'corporate' approach to public art, where artworks perform the function of enhancing the grandeur of a significant piece of architecture associated with a particular corporate entity. Impala Stampede was commissioned by the Oppenheimer family from the Hungarian-born sculptor Herman Wald (1906-1970), who also produced the Holocaust Memorial located in Johannesburg's West Park Cemetery. An unusual and elaborate piece of public sculpture, it was originally located in the Oppenheimer Park behind the Rissik Street Post Office. However, after the heads and legs of some of the impalas were sawn off by vandals in 1999, the sculpture was subsequently restored by the sculptor's son and moved to its present location in 2002, preserving its association with the Oppenheimer family. The relocation also places the Impala in an amusing relationship with the Leopard sculpture at the base of the steps leading up to the 44 Main Street offices. This artwork was created by Dylan Lewis (born 1964), one of the country's most commercially successful artists.

The fountain and architectural friezes associated with the building show scenes of wildlife and a mythologised marine life – interestingly, there is no reference to the source of the wealth that gave rise to the building.

About the Location

The Anglo-American offices that look over the Impalas are a fine example of art deco architecture in Johannesburg. Anglo-American is one of the oldest and largest mining companies in South Africa, started by Ernest Oppenheimer in 1917. Main Street has been converted into a pedestrian walkway between this location and Gandhi Square to the East, managed by the South West Improvement District.



25

Name of Artwork

Eagle Square and Chamber of Mines group

Location and Accessibility

At the intersection of what used to be Hollard street and Main and Marshall streets. Limited parking is available on the street in the area around the site.

Level of Significance

Significant group

About the Artworks

The 2001 upgrade of Eagle Square – as it is now known – was one of the first privately financed urban development projects in the inner city, and the first to involve artists in an urban design/landscape architecture scheme.

The project was led by the firm Green Inc and financed by SA Eagle Life Insurance. The area has been subject to extreme urban decay – the old water features were broken, random graffiti and cracked paving abounded.

The project succeeded in reclaiming a derelict piece of the inner city and transforming it into a lively and well-used urban open space that also incorporated existing significant historical dimensions of the location – and which established a working precedent for development in the area which then helped to activate the entire Main street upgrade.

The centre-piece of the development is an artwork by Marco Cianfanelli – an abstract steel sculpture which subtly introduces the client's corporate image by casting an eagle shaped shadow on the square of honed sandstone into which it is embedded. Working with two assistants, Cianfanelli developed strips of mosaic that run across the square, reflecting the both the structure and the iconography of the Johannesburg streets. Laser-cut stainless steel leaves are cast into the low seating walls, echoing the scattering of fallen leaves from trees in the square. Innovative and colourful light boxes and lighting bollards were introduced onto the square to ensure that the space is attractive (and safe) at night. An old sculptural wall originally created by Ernest Ullman (see also entry 5, Cultural Arc) was restored – it depicts a bull and a bear in relief, reflecting the fact that the SA Eagle building originally housed the Johannesburg Stock Exchange.

Subsequent to this development a number of historic pieces of mining technology, including the first stamp mill and an underground mining train, were installed at the southern end of the site and the area around the Chamber of Mines building towards Marshall street, where a sculpted fountain and industry-themed architectural friezes can also be found. A copy of the famous Mapungubwe rhinoceros has also been installed to the east of the square, made of fibreglass and substantially larger than the original.



26

Name of Artwork

Beyers Naude Square group

Location and Accessibility

Can be accessed from the underground parking of the Gauteng provincial legislature, underneath the Beyers Naude Square.

Level of Significance

Significant group

About the Artwork

Two significant artworks in this area – one old and one very new - reflect two very different expressions and dimensions of the Afrikaans identity in South African political history. To the south-east of the square is an often overlooked mural at street level, created from lines incised into brown granite slabs on the exterior of a building now occupied by the ABSA banking group. The mural shows the history of South Africa from the colonial perspective – from the arrival of Dutch settlers in 1652 through to the twentieth century industrialisation of the economy. It shows an idealised representation of colonialism as a civilising force – and suppresses any reflection of the theft of land, wealth and dignity that this process entailed. On the square itself, light towers emblazoned with large scale photographic images of the famous Afrikaner liberation theologian, Beyers Naude, have recently been erected around access to the parking underneath the square as part of a general upgrade of the area. Naude (1915 – 2004) was born into one of the most powerful Afrikaans families in the country – his father (also a clergyman) was the first chairperson of the Broederbond. The Broederbond was a secret all-male club of powerful Afrikaners which acted a kind of think-tank for the National Party, and which is credited for being ‘the brains’ behind the apartheid system. Ordained as a Minister of the Dutch Reformed Church in 1939, the Sharpeville Massacre of 1960 led to him resigning from the church and devoting the rest of his life to opposition to apartheid. Severely ostracised by his own community, Naude was banned between 1977 and 1984, but went on to play a significant role in the transition to democracy. He is one of only three people (the other two being Nelson Mandela and Walter Sisulu) to be awarded the freedom of the City of Johannesburg post 1994. On the eastern section of the square, there is a cenotaph that commemorates soldiers who died in the two world wars. Post 1994, this dedication was extended to also include all those who died fighting for democracy.

About the Location

Originally known as Market Square and then renamed as the Library Gardens in 1935, this significant public space in Johannesburg is surrounded by a variety of historic and civic buildings, including the Gauteng Provincial Legislature, the Johannesburg Central Library and the Rissik Street Post Office.



27

Name of Artwork

M K Gandhi Attorney-at-Law Statue

Old City

Location and Accessibility

At the northern end of Gandhi Square, located at the intersection of Fox and Loveday streets. Though there is limited parking available at street level, the site can be easily accessed on foot from parking underneath the Carlton Centre to the east.

Level of Significance

Significant Individual Artwork

About the Artwork

This 2.5 metre tall bronze statue of Mohandas K Gandhi – created by the Eastern Cape sculptress Tinka Chrisopher – was directly commissioned by the Arts, Culture and Heritage department of the City of Johannesburg and partly financed through private donations. It was unveiled by the Mayor of the City on the anniversary of Gandhi's birth. Gandhi both worked as a barrister – and was subsequently convicted for pass offences – at the Johannesburg Law Courts, which were situated on the square before the construction of what is now the Johannesburg High Court in Pritchard Street in 1911. Gandhi operated from offices located around the corner from the Square, at the corner of Rissik and Anderson streets. The sculpture is one of two works in the inner city which commemorate Gandhi and the formative period that he spent in Johannesburg between 1893 and 1914 – the other being Usha Seejarim's Gandhi Memorial in Fordsburg. In contrast to Seejarim's work, this work adopts a more traditional approach to art in public space. A youthful Gandhi is shown in the barristers gown that characterised his identity during the first part of his stay in Johannesburg – prior to his renunciation of this 'colonial' identity and of all trappings of material wealth and station in society associated with the latter part of his life. An interesting feature of the sculpture is that it has an alarm installed inside the artwork, triggered by any significant vibration – a novel response to the difficulties of maintaining the security of large scale metal artworks in public space in Johannesburg.

About the Location

Gandhi Square is a prime example of the benefits that urban development has brought to the diverse citizenry and users of the inner city. Previously known as Vanderbijl Square, it became very run-down during the 1980s and 90s. It has since been redesigned, with the old bus terminal structure removed and property developers renovating the surrounding buildings, opening up offices and changing the ground and first floors into restaurants, shops and cafés with decks. The bus terminus serves as a major point of access between the townships and suburbs around Johannesburg and the inner city for school-children and workers in the inner city.



28

Name of Artwork

Newspaper Vendor and Motsepe Building

Old City

Location and Accessibility

The Motsepe building is on the corner of Von Brandis and Fox streets. The Newspaper Vendor sculpture is located on the pedestrian walkway on Fox, between von Brandis and KrUIS streets. Both works can be easily accessed from parking at the Carlton centre immediately to the east.

Level of Significance

Significant Individual Artworks

About the Artwork

These two very different public artworks represent two contrasting approaches to privately financed art in public space. The Newspaper Vendor bronze sculpture produced by Russell Scott was commissioned by the paper company SAPPi in 2006 as a tribute to the newspaper industry (one of its largest clients), and to the vendors that bring newspapers to the public on Johannesburg's streets. The work was subsequently donated to the City of Johannesburg. The art deco building on the corner of Von Brandis and Fox is owned by the architect Fanuel Motsepe and houses his practice, which has been responsible for a variety of architectural and urban design projects in the inner city during the course of the last decade, including the development of a concept proposal for the Gauteng Government Precinct around Beyers Naude square. Built in 1957, it is a declared heritage building, and Motsepe was required to reflect this history when putting forward a proposal for the decoration of the exterior of the building to the Gauteng Heritage Resources Agency. His innovative response involved taking an original mosaic tiling designed by the company Johnson and Johnson for the interior of the building, and blowing it up at a scale of 1:1000 in order to create the design that currently covers the exterior of the building. The only modification to the deco tile design was to substitute the grey in the design for an earth colour. The results were both unexpected and gratifying – the design coming across as a marriage between the abstract paintings of Dutch artist Piet Mondriaan, and the geometric wall paintings that Venda women apply to the exterior walls of their homes.

About the Location

The point at which Von Brandis and Fox Streets intersect is located on the cusp of the divide between the well-developed western portion of the inner city and the comparatively undeveloped east end of town. The artworks lie in the shadow of the Carlton Centre, the tallest occupied building in Africa, constructed between 1967 and 1974. The Centre now operates a major shopping mall and office complex servicing the poorer parts of the inner city.



29 Name of Artwork

Von Brandis Statue

Old City

Location and Accessibility

The statue is located on the corner of Von Brandis and Pritchard Street outside the Johannesburg High Court. Parking in this area is generally very limited during the daytime, but one can walk across from parking at the Carlton Centre to the south-east – though precautions should be exercised with regard to personal safety in this area.

Level of Significance

Significant Individual Artwork

About the Artwork

The statue was created by David MacGregor in 1956, commissioned by the Chamber of Mines and donated to the City of Johannesburg in 1956. Originally designed as an element within a group piece that included the Miners featured in the Miners Monument in Braamfontein (entry 4), it was felt that the figure of Von Brandis was not properly integrated within the ensemble, and it was subsequently developed as a separate artwork. In 2008, the statue was repatinated and had shaded seating installed around the pedestal in the context of a JDA financed upgrade of the precinct. Captain Carl Von Brandis was the first mining commissioner of Johannesburg and is the only individual to have two streets in the inner city named after him – Von Brandis Street (there also five other Von Brandis streets across Johannesburg) and Commissioner Street, from which he formally declared the first mine fields in September 1886, apparently standing ‘on a whiskey box’. Born in Germany, von Brandis served in both the Hungarian and British armies, before travelling to South Africa in 1857. His first office was a tent on Commissioner street. He was appointed to the post of Landdrost – a local official with a variety of responsibilities related to the law and taxes - in 1890. He was known for finding it difficult to impose penalties on women and was known to pay penalties imposed against poor people with his own money on occasion. He died in 1903, largely fondly remembered by the citizens of Johannesburg.

About the Location

The law courts were designed by Gordon Leith and built in 1911 at a cost of £135 000, replacing the courts that were previously located on what is now Gandhi Square (see entry 27). During the 1980s and 1990s, many of the legal offices located around the courts moved to Sandton and the northern suburbs, and the entire area fell victim to high levels of crime and grime. The High Court precinct has been undergoing a process of upgrade since 2007, establishing an urban development corridor that has started to link the substantially developed west end of the city to the Fashion District, Doornfontein and Ellis Park developments to the east.



30

Name of Artwork

Memorial to Duma Nokwe

Old City

Location and Accessibility

The Memorial is located on Pritchard street at the front entrance to the Johannesburg High Court. Parking in this area is generally very limited during the daytime, but one can walk across from parking at the Carlton Centre to the south-east - though precautions should be exercised with regard to personal safety in this area.

Level of Significance

Significant Individual Artwork

About the Artwork

Lewis Levine's memorial, installed in 2006, commemorates the life of Duma Nokwe, the first black advocate to be admitted to the Johannesburg Bar on the 9th of March 1956. Duma Nokwe became South Africa's first black advocate at the Johannesburg Bar, a friend and colleague of Nelson Mandela as well as other legal luminaries such as George Bizos, with whom he illegally shared offices between 1956 and 1962. Nokwe became the secretary-general of the ANC Youth League in 1956 and was both an accused and part of the defence team in the Treason Trial (1956-1961). After spending twelve months in jail immediately after the Treason Trial prosecution collapsed, Nokwe went into exile in 1973. He died in Lusaka, Zambia in 1978.

The two-metre high artwork is composed of a flat metal structure incorporating the image of Duma Nokwe's face using laser-cut holes in metal. This creates a dynamic viewing experience – the subtle tonality of the portrait shifting when viewed from different positions and in different lighting conditions. Levine described speaks about his intention in the following way: “almost to produce a photographic image that is a ghost. When we die we become ghosts. A ghost is a beautiful name for an invisible person... We live among ghosts.”

The work was commissioned by the Sunday Times as part of its Centenary Heritage project undertaken in partnership with the South African History Archive (SAHA). Art At Work acted as commissioning agent and project manager. The project marked the 100th anniversary of the newspaper, and involved commissioning artworks linked to major figures or events that shaped the news during the course of the newspaper's history.

About the Location

See entry 28



31 Name of Artwork

Faraday Place

Old City

Location and Accessibility

Faraday Place is located in the area bounded by Wemmer Jubilee Road, Eloff Street Extension and Von Welligh Streets. It is generally easy to find parking on Wemmer Jubilee Street, from which the artworks programme is easily accessed on foot.

Level of Significance

Major Public Artworks Programme

About the Artworks

Initiated and financed by the Johannesburg Development Agency, the project formed part of the upgrading of the Faraday taxi rank and medicine market on the Southern edge of the CBD, and was one of the first ‘integrated’ public art projects to involve artists in the research, conceptualisation, management and detailed planning of the project.

One of the longest surviving incursions of black South African culture and business into a city designed around the interests of white South Africans, the location has occupied an important place in the psyche of the inner city. The artworks programme was facilitated through a partnership (called “+++”) between the arts consultancy Trinity Session and the Joubert Park Project artist collective. The approach was partly inspired by a 1997 intervention by the artist Marco Cianfanelli, which had involved the design of a consultation cubicle for an Inyanga (traditional doctor) resident at the site.

The project involved extensive consultation with traditional healers at the site, as well as much historical research, and twenty artists produced a series of mosaics, murals and urban furniture that drew on and celebrated this local knowledge.

Specific elements included (from top):

- tiled cubicle representing the taxi industry (Viaan Strydom and Thabo Rampai)
- skeletal drinking fountain (Retha Erasmus)
- chicken head mosaic by Vusi Mfupi
- cooking area design by Flora More
- mural signage on building (Dorothee Kreutzfeldt and Siphiwe Ngwenya)

Other artists involved included Nicholas Hlobo, Verna Jooste, Colbert Mashile, Amos Letsoalo, Trent Wiggil and Brian Tsela.



32

Name of Artwork

Johannesburg Art Gallery group Location and Accessibility Located around the Johannesburg Art Gallery, at the southern end of Joubert Park. The Gallery is best accessed from King George Street coming off Wolmarans street. Parking is plentiful and generally secure.

East City

Level of Significance

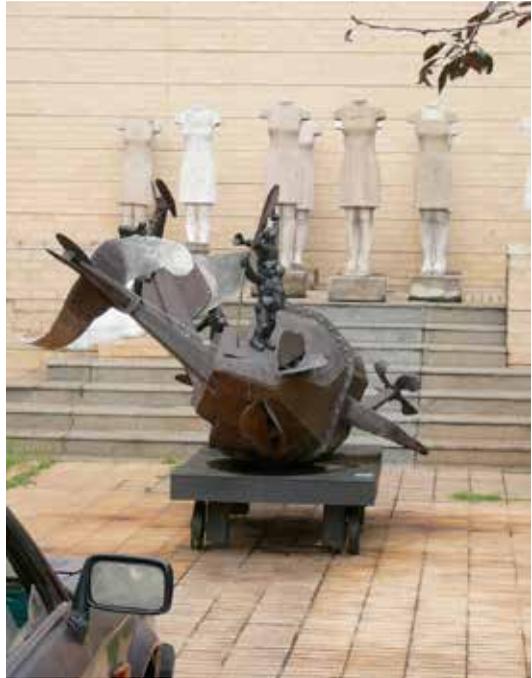
Significant Group

About the Artworks

The Johannesburg Art Gallery (JAG) features a variety of public artworks around the perimeter of the building that have been commissioned or acquired over the years. These include Bruce Arnott's Citizen and Eduardo Villa's St Sebastian, commissioned in the context of the City's centenary celebrations in 1986 (top and bottom). Sculptures by a variety of leading South African artists have been 'caged' in the Gallery small enclosure at the entrance of the gallery to prevent them from being harvested by scrap metal thieves – as happened to sculptures by both Gavin Younge and David Brown during the 1990s.

About the Location

The Johannesburg Art Gallery was designed by Sir Edward Lutyens and opened to the public in 1915. The Gallery houses a significant collection of European and contemporary South African art, much of it donated by various mining magnates. The area around Joubert Park where the JAG is located probably saw the most extreme levels of urban decay in the inner city during the course of the 1980s and 1990s, a situation that is only just starting to be turned around. Visitors to the JAG slowed to a trickle during this period and the whole area was considered a no-go zone. Partly in response to the extreme disjunction between the gallery and the park during this period, a collective of artists launched a series of interventions that sought to animate and build connection between the park and the Gallery – this became known as the Joubert Park Public Art Project. A variety of projects featuring artists from across South Africa and the world were staged between 2000 and 2004, when the Project relocated to the Drill Hall (see entry 33). The Park is now home to a variety of NGOs, including the Greenhouse project and the Lapeng Early Childhood Development Centre.



33

Name of Artwork

Drill Hall Public Art

East City

Location and Accessibility

Located the corner of Twist and Plein streets in the Joubert park area. The Drill Hall precinct is best accessed via Twist street. Turn right into Plein off Twist and then left into the precinct at what used to be Quartz street – now a pedestrianised walkway. The precinct can also be accessed from parking at the JAG, though caution should be exercised while walking through the area.

Level of Significance

Significant Group

About the Artworks

The public artworks at the Drill Hall are unusual in the Johannesburg context as all of them have been generated out of projects produced by an independent arts collective, the Joubert Park Project - as opposed to being commissioned by the public or private sector. A large number of temporary public artworks were produced in the period between 2004 and 2009 when the collective was based at the site, and a number of more permanent works still remain. These include:

- Heritage signs produced by Dorothee Kreutzfeldt and a team of local sign-writers which record key moments in the history of the site using image and text (2005)
- The ‘We Stand By Our Leaders’ neon sign conceptualised and produced by the Joubert Park Project, commemorating the 50th anniversary of the start of the Treason Trial (2006)
- The Urban Benches project developed by Dutch artists Jair Strachnow and Bert Kramer as part of the Cascoland project in 2007, running along the southern perimeter of the site – a series of benches integrated into the fence around the site in consultation with the Mozambican mechanics that use the work on the street

About the Location

The Drill Hall was originally built as a military installation by the British in 1904 – the largest Drill Hall in the southern hemisphere, and a visible sign of British colonial power on the Witwatersrand. Troops from the Drill Hall were involved in quelling the Bambatha Rebellion in what is now Kwa-Zulu Natal in 1907, the various Miners Strikes that rocked the city in the 1910s and 1920s and the two World Wars. The site was most famously the location for the first stages of the Treason Trial in 1956/7, in which 156 leaders of liberation movements from across the country were tried for treason. All were eventually acquitted, though some only by 1961. During the early 1990s, the army abandoned the site, which rapidly turned into an informal settlement, and the site became an emblem of urban decay in Johannesburg. A number of squatters died in two fires in 2000 and 2001, and the site was subsequently redeveloped at a



cost of roughly R 12 million as a multi-use public heritage site. The Drill Hall is now occupied by three NGOs: Johannesburg Child Welfare, Time for Change and the Keleketla! Project, an arts and media initiative that developed out of the Joubert Park Project's activities at the site.

34

Name of Artwork

Fashion Square artworks

East City

Location and Accessibility

The artworks are located at Fashion Square, 44 Pritchard street, between Troye and Polly streets.

Level of Significance

Significant Group

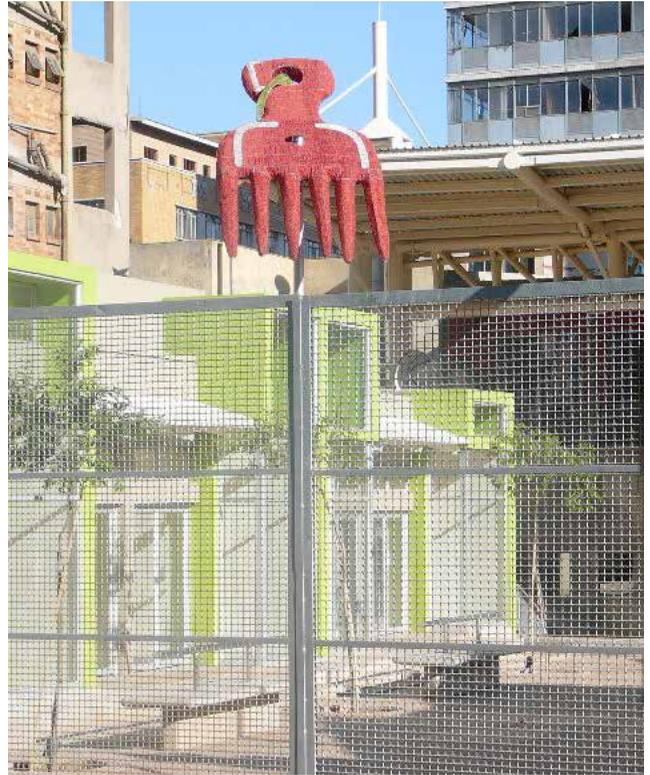
About the Artworks

The artworks were conceptualised by Landi Raubenheimer and Paul Cooper as part of the Hillbrow-Berea-Yeoville public art programme. Originally planned for Joe Slovo Drive, it was finally decided to integrate the concept into the Fashion Square upgrade. The project involving identifying a variety of objects of significance to the location, and developing these as large-scale beaded objects. These emblematic objects include a sewing machine, a pair of All Star shoes, a hair comb and a satellite dish. The artists worked with Boas Manzvenga, who specialises in outsize beadworks, to do the beading. Manzvenga produced wire models of each piece, which were then taken to an engineer who designed round-bar metal structures, which were then galvanised. Around these structures copper wire was threaded, and Manzvenga threaded the beads through the wire. The artworks are elevated on poles in various locations around the Fashion Square complex – contemporary icons of Johannesburg street culture. Putting the artworks on the top of poles is a strategy to keep them out of reach of metal thieves.

About the Location

Fashion Square – or Fashion Kapitol as it is now known – is a project that will become the centrepiece of the ongoing development of a Fashion District in the area bounded by Polly, Quartz, Pritchard and President streets in the east end of the inner city. It is a joint project of the JDA (which is investing about R 23 million in the development) and the Fashion District Institute, headed by passionate social entrepreneur, Rees Mann, whose family have been involved in the garment trade in the area since 1948. The area hosts over 100 businesses and organisations involved in fashion-related activities, from retail and wholesale of raw materials through to training projects and buildings that provide low-cost premises for both emerging and established designers.

The Fashion Kapitol complex will consist of an outdoor catwalk and amphitheatre for fashion shows and events, a restaurant/coffee shop, and office and studio space for fashion designers and businesses – and an arcade linking Market and Pritchard streets.



35

Name of Artwork

ABSA Public Artworks

East City

Location and Accessibility

The programme of public artworks is located outside the ABSA building on Main Street, in the area between Troye and Smal streets. Both works can be easily accessed from parking at the adjacent Carlton centre or within the ABSA precinct itself.

Level of Significance

Significant Group

About the Artwork

The area around the entrance to the main ABSA building boasts a variety of innovative street furniture that reflect both the core business of ABSA as well as the context of the inner city. Large coins cast in bronze have been inserted into concrete landscaping features that separate the street and public open space around the building. Bollards consisting of sculpted wooden totem-like representations of the city, a variety of industrial activities and various currencies perform a similar function.

Each carving is reinforced with steel and set into a concrete base. The designs integrate urban design with traditional artmaking techniques, an elegant synthesis of tradition and modernity in a corporate art context.

About the Location

The artworks are located outside the massive ABSA Towers development on Main Street, the bank with the largest clientele in South Africa. The investment of over R 1 billion, which also includes public space upgrades, is expected to have a major impact on a part of the inner city that has historically been the most resistant to public sectorled regeneration.



36

Name of Artwork

Jewel City Gateway Artwork

East City

Location and Accessibility

The artwork is located on the traffic triangle that marks the intersection of Commissioner and Berea Street, at the eastern border of the main CBD. Concrete and mosaic benches designed by Theresa-Anne Mackintosh are located under the bridge at the corner of Commissioner and End streets, providing a shaded vantage point for viewing the sculpture. Safe parking is available at the Arts on Main development immediately to the south of the artwork down Berea street underneath the bridge.

Level of Significance

Gateway Artwork

About the Artwork

The artwork was commissioned by Art at Work and financed by the JDA as part of an R17 million upgrade of the area around Jewel City undertaken in partnership with the property development company ApexHi, which owns much of the property in the area. The 6,5 metre high artwork was created by the Botswanan sculptor Shepherd Ndudzo in 2008. It marks one of the major entry-points into the inner city from the east, down the historic Commissioner Street. It is constructed from a combination of cut granite and carved wood, taking the shape of an elongated diamond. The contrast in colour and feel between the hard, grey granite and the soft, organic wooden forms add to the impact of the work, and suggest both the bringing together of opposites, as well as referencing the nature of the work that is carried out in the adjacent Jewel City. Mosaics on the traffic triangle (created by the Spaza collective) provide a dynamic and colourful framing for the artwork. More Spaza mosaics can be found on the pavements leading to and around the Arts on Main development immediately to the south.

About the Location

The artwork is located adjacent to Jewel City precinct, the major business hub for the diamond trade on the subcontinent. The precinct, which stretches across four tightly secured city blocks is home to about 280 dealers and manufacturers of diamonds sourced from both South African diamond mines and from the various diamond producing countries in sub-Saharan Africa. About 400 visitors pass through the precinct every day, purchasing cut and polished diamonds. It is estimated that the area turns over in the region of R7 billion per annum. Theresa-Anne Mackintosh's benches under the End Street bridge also serve to point visitors towards another major development with a visual arts focus taking place at the intersection of Main and Berea streets, immediately to the south of Jewel City. The Arts



on Main complex is the brainchild of Jonathan and Benjy Liebman (a father and son team) and is home to a number of major South African and international galleries, project spaces and studio spaces – including a studio of one of South Africa’s most internationally celebrated artists, William Kentridge (who collaborated on the Firewalker sculpture with Gerhard Marx, entry 10).

37

Name of Artwork

Transport Square artworks

East City

Location and Accessibility

Transport Square is bounded by Van Beek and Error streets; it is accessed from Error street, off Sivewright Avenue or Siemert Road. Parking is generally available and safe on the streets around the taxi rank.

Level of Significance

Significant Group

About the Artworks

The construction mounted on the ticketing and information office on the Square is a 3 dimensional creative ‘puzzle’ referencing the complex transport routes that criss-cross Johannesburg. It was designed by Adriaan Hugo of the celebrated design studio based in the Stanley Avenue precinct in Auckland Park, Dokter and Misses.

The seven larger than life-size cows that are distributed across the square were designed by Andile Mswangelwa, an artist from Bizana in the Eastern Cape who worked with the Spaza Art collective in realising the artworks. The cows are constructed from steel frames covered in concrete, and then dressed with mosaic tiling. Cows have an important place within most Southern African societies and cultures, and in this instance also reference the fact that a large butchery once operated from the location.

The artworks were commissioned in 2008 by the Johannesburg Development Agency as part of the inner city regeneration project for the 2010 World Cup.

About the Location

The artworks were developed in the context of the overall New Doornfontein Transport Square, which will service the Ellis Park precinct, providing a park-and-ride link to the stadiums. Many buildings surrounding the Transport Square had also been acquired in the context of the development, and a mixed-use development by the Affordable Housing Company, Ndlovu House, is also under development around the Square. The Jewel City Precinct and the Arts on Main development can also be accessed on foot from Transport Square.



38

Name of Artwork

Beit Street Artworks

East City

Location and Accessibility

The artworks are all located around the intersection of Beit Street and Sivewright Avenue, Doornfontein.

Level of Significance

Significant Group

About the Artworks

There are three significant groups of sculptures clustered around the intersection of Beit and Sivewright Avenue, which serve to welcome visitors to the Ellis Park Sports Precinct. All were created by artists associated with the Spaza Art Gallery in Troyeville between 2007 and 2009, and commissioned by the JDA in the context of the Ellis Park precinct development.

The first group, created by Winston Luthuli, most overtly references the sporting context of the area, consisting of four brightly coloured soccer and rugby players in various states of animation, mounted on plinths decorated with the signature Spaza Gallery mosaics.

A series of large brightly coloured hand signals, elevated on poles run from the intersection to the south down Sivewright avenue. Sheets of laser-cut metal designed by Grant Bailley and James Hannah show a variety of local hand signals associated with welcome and reassurance – aimed at visitors to a part of Johannesburg that has historically been considered a no-go area.

The third group consists of a group of four wooden angels carved by Zamo Gumede and mounted on tall steel and mosaic-concrete plinths immediately outside the historic Alhambra Theatre. The angels gently suggest the protective and consoling force of the divine presiding over activities in the area.

About the Location

This intersection is a first point of entry into the Ellis Park Precinct for commuters coming from both the North (via Joe Slovo Drive), and the South, via the M2 highway.



39

Name of Artwork

Invented Mythologies

East City

Location and Accessibility

On Beit street, running into the Ellis Park precinct, between the Johannesburg Stadium and Coca Cola Park/the Ellis Park stadium. The location is easily accessed from extensive parking in and round the precinct.

Level of Significance

Major Gateway Artwork

About the Artworks

This spectacular artwork was created by the Durban based and Mauritianborn artist, architect and activist, Doung Anwar Jahangeer. Commissioned by Art at Work through a closed call to five leading artists, the project was financed by the Johannesburg Development Agency in the context of the Greater Ellis Park Precinct Development.

The artwork was inspired by Jahangeer's interest in the idea of the Genius Loci - the spirit of place. The work draws on a wide range of experiences and references, triggered by the artists direct observation of the planned context for the work. One the one hand, the work was partly inspired by the sight of two dragonflies over the Jukskei river which runs through the precinct, which in turn led to a chain of association that brought together characters from two different South African plays: Master Harold and the Boys by Athol Fugard, and Gcina Mhlophe's Have You Seen Zandile? The artist explains these references in the following way: "While Master Harold was teaching the wind to fly, Zandile was going down to the river to fetch water. Zandile witnessed the wind learning to fly, and rushed to the water to tell it the story. But before she could finish her story, the water became so excited that it grew wings and started to fly, and rain was born."

Jahangeer says of the artwork: "It presents transformation/metamorphosis as not only wondrous but as necessary for survival as dreams are. It invites the viewer to look up, to look beyond to a new beginning ... of now." The sculpture - fabricated entirely from steel - was transported by abnormal load from Durban, where the artist lives, on 20 August 2009. Several cranes were required to install the work on the following day.

About the Location

During the course of the last three years, the precinct has seen massive investment in the upgrade of the Ellis Park stadium in preparation for the 2010 World Cup, with associated upgrades to the swimming complex and the streets and buildings around the precinct.



40

Name of Artwork

Ellis Park Pool artwork

East City

Location and Accessibility

North Park Lane and South Park Lane, Ellis Park Precinct.

Level of Significance

Significant Individual Artwork

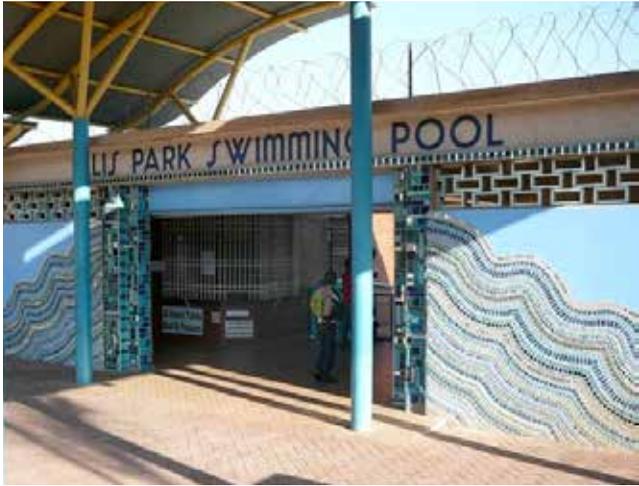
About the Artworks

The mosaic artwork at the entrance to the Ellis Park pool was a project that was originally borne out of one person's desire to do something about the run-down state of civic space in her own neighbourhood. The project was independently developed by Gabrielle Oyzinski, initially in response to the dilapidated state of the municipal swimming pool in the suburb in which she lives to the north of the Ellis Park precinct, Yeoville. With tiles donated by Peter Kroll Tiles, Oyzinski and friends redecorated the entrance and steps to the Yeoville municipal swimming pool.

City officials were so impressed by the initiative, that they worked with her to obtain additional funding from Business Arts South Africa, the National Arts Council and Johannesburg Water in order to replicate the project at the Ellis Park Pool.

About the Location

The Ellis Park swimming complex forms part of the Ellis Park Sports Precinct. The swimming complex has been subjected to major upgrade between 2007 and 2009, with upgrading to spectator stands, changing rooms and a new public address system. The complex hosts national and regional swimming competitions.



41

Name of Artwork

The Battle for Ellis Park and Bertrams Park Mosaics

East City

Location and Accessibility

The Battle of Ellis Park mosaic is on the corner of Erin Street and Bertrams road on the east end of the Ellis Park precinct.

The Bertrams Park mural is on Derby road in Bertrams, directly to the east of the Ellis Park mosaic. While the Ellis park precinct area is safe for pedestrians, standard precautions should be exercised when walking in the Bertrams area.

Level of Significance

Significant Individual Artworks

About the Artworks

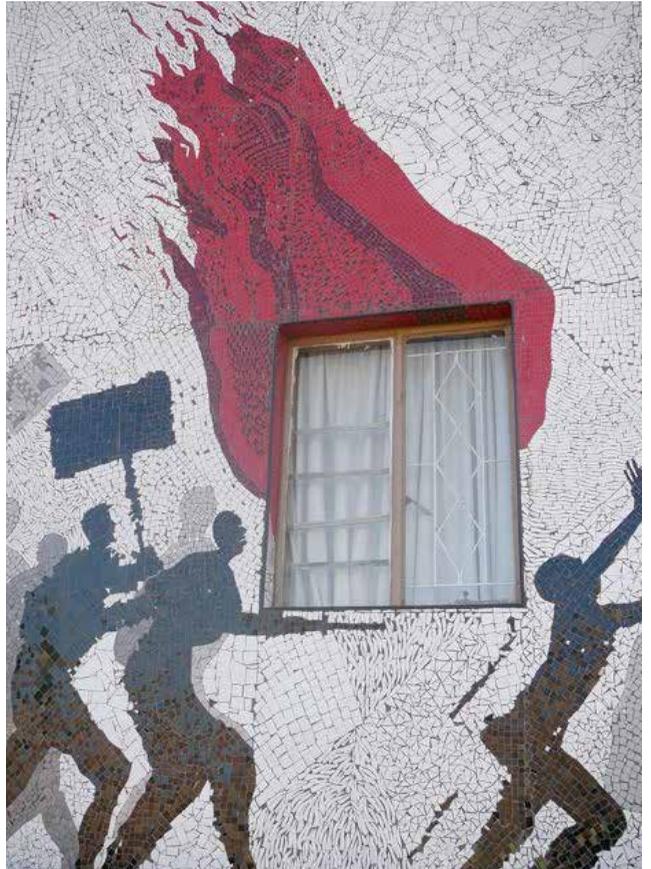
The Battle of Ellis Park mosaic mural developed out of a partnership between the Spaza Gallery in Troyeville and the Khula Udweba Community Arts Centre in Bertrams managed by the Curriculum Development Project Trust. The JDA commissioned Spaza to do the mural, and the CDP Trust's unemployed women's groups were identified to receive hands-on training and earn income from the making of the mosaic mural.

The 42 square metre mural commemorates the 1922 Miners Strike. After the First World War, the Chamber of Mines planned to reduce labour costs by removing the colour bar and increasing the ratio of black workers to white. On March 6, 1922, 25 000 workers went on strike in protest. A series of pitched battles between the miners and armed forces ensued across Johannesburg, claiming more than 200 lives during the course of 12 days.

The mosaic project took place on the anniversary of some of the most violent attacks against foreign nationals that wracked Johannesburg – and the country – in April of 2008. Many of the women participating in the project were returnees from refugee camps set up during the 2008 xenophobic violence – establishing a resonance between the theme of the artwork and the participants in the project. Building on the cohesion and achievements of the Miner's Mosaic the JDA commissioned the CDP Trust to design a mosaic for the upgraded Bertrams Park in Derby Road. A CDP/SPAZA partnership with the same and extended group of women resulted in an exquisite design representing their individual and collective narratives.

About the Location

Bertrams is an extremely depressed neighbourhood immediately to the east of the Precinct. The Ellis Park Precinct development resulted in the upgrade of the historic houses on Erin street, the last of which 'hosts' the Miners Strike mosaic.



42

Name of Artwork

David Webster Park and House

East City

Location and Accessibility

The David Webster Park in Troyeville is bounded by Clarence, Pretoria and Beelaerts Streets. The David Webster house is located a short distance away near the top of Eleanor Street to the east of the park.

Level of Significance

Significant Group

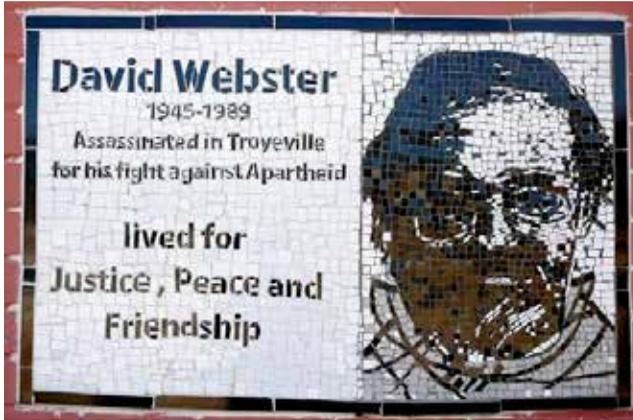
About the Artworks

The mosaics and other artworks at the David Webster House and Park (previously known as the Maurice Freeman Park) were in varying degrees inspired by the life of David Webster, an academic and activist who was assassinated outside his home on the 1st of May 1989 by the Civil Co-Operation Bureau – a covert structure responsible for undertaking a variety of killings on behalf of the apartheid government. One of the largest ever protest marches in Johannesburg took place in response to his assassination. The notorious Ferdi Barnard was finally convicted for the killing in 1999.

Ilse Pahl designed and made the original mosaic at David Webster House on Eleanor Street. She and Andrew Lindsay of Spaza Art developed the large round floor mosaic at the park in a community-led upgrade initiative in 1996 (middle), working with homeless people from the area. The steel and wood benches (designed and made by Philip Fernandes), iron gates (Justin Wells) and domino benches (Mervyn Dowman) were part of a further publicly sponsored development in 2006. Additional mosaics were executed by Jacob Ramoboya of Spaza Art in the context of the rededication of the park to David Webster in 2009.

About the Location

Troyeville is one of the oldest suburbs of Johannesburg and has the distinction of having the largest number of churches of any neighbourhood in the city. Previously populated by miners and clerks associated with the mines, the suburb became home to a large Portuguese community. The suburb is now populated by a very diverse mix of people, including Mozambicans, Congolese and a large number of artists and creative people.



43

Name of Artwork

Joe Slovo Bridge Mosaic

Location and Accessibility

At the intersection of Charlton Terrace and the off-ramps from Joe Slovo Drive and Siemert streets.

Level of Significance

Significant Individual Artwork

About the Artworks

This project was commissioned by the JDA from the Spaza Art Gallery in the context of the overall Ellis Park precinct development. Through the use of a series of interlocking circular shapes, the design introduces organic dimension into the heavy geometry of the concrete bridge. The use of predominantly white colours also serves to brighten what had otherwise been a somewhat dark place. The mosaic was completed in 2006 and cost in the region of R 100'000.

About the Location

This intersection marks a significant point of entry into the Greater Ellis Park Precinct. The intersection used to be a notorious location for hijackings and smash and grab attacks, and is in the shadow of one of Johannesburg's most recognisable landmarks, the Ponte Tower. With both the development of the University of Johannesburg's Doornfontein campus and the introduction of the Bus Rapid Transport system, the area around the intersection has become substantially safer, with improved lighting enhancing the impact of the mosaics at night.



44

Name of Artwork

Pullinger Kop Group/Southern Cross Gateway

Location and Accessibility

The artworks are located on and around the bridge that crosses Nugget street which operates as a major point of entry into Hillbrow and Berea from the south.

Level of Significance

Major Gateway Artworks

About the Artworks

The artworks were all commissioned between 2007 and 2009 in the context of the Hillbrow-Berea-Yeoville Public Artworks programme, financed by the JDA, with the Trinity Session/Ngwedi Design partnership acting as commissioning agent and overall project manager. The group of three major artworks dramatically mark this entrypoint into Hillbrow.

Maja Marx's Steps Artwork along the walkway that leads up Pullinger Kop, narrates the route up Pullinger Kop through texts extracted from the late Phaswane Mphe's novel, *Welcome to My Hillbrow*, and laser-cut into steel strips that run along each step. The novel captures the complexities, challenges and contradictions of life in one of the most challenged urban environments in the world.

The second major intervention consists of intricate mosaics, designed and produced by Andrew Lindsay and artists associated with the Spaza Art Gallery, can be found on the rock embankment on Nugget street and on Pullinger Kop create the impression of running water. They are accompanied by mosaics of various insects and animals applied to steel shapes attached to the rock of the embankment and around the waterfall.

The project - *The Southern Cross(ing)* - was also designed and fabricated by Lindsay and Spaza artists. It consists of three 'layers' of creative engagement with the structure of the Bridge:

- A canopy over the bridge with an abstract design that references the Southern Cross constellation
- Mosaic inlays on applied to the tiling on the bridge walkway, designed to create the impression of a magnetic field
- Steel and mosaic work underneath the bridge reference the mine reefs that run underneath the city and which were the basis for it's wealth



About the Location

The artworks are located on Pullinger Kop, a green space in close proximity to the historic Windybrow Theatre to the immediate southwest. The building was originally built by a mining engineer as a family home in 1896 – a very old building in Johannesburg terms. It was converted into a theatre in the 1980s, declared a monument in 1996, and designated as a national cultural institution in 2005.

45 Name of Artwork

Brick Benches

Hillbrow-Berea-Yeoville

Location and Accessibility

The brick benches are spread across the suburbs of Hillbrow, Berea and Yeoville. In Yeoville they can be found on Rocky street, between Cavendish and Raymond Streets. In Hillbrow and Berea, they are in a variety of locations:

- At the Clarendon bus stop, between Paul Nel and Jager streets
- At the intersection of Jager and Banket streets
- At the intersection of Catherine and Prospect Roads
- At the intersection of Abel Road and Tudhope Avenue
- At the intersection of Kotze and Catherine Streets

Care should be taken when walking through the Hillbrow, Berea and Yeoville suburbs.

Level of Significance

Significant Group

About the Artwork

Part of the first phase of the Hillbrow-Berea-Yeoville Public Art Programme, these benches were based on a concept developed by Kenny Sonono, solicited through a series of workshops and an exhibition convened by Trinity Session/Ngwedi Design.

The artist was interested in the symbol of the brick in the context of the large quantity of new construction and infrastructure development underway across the city.

Cardboard and tape versions of the benches were placed throughout the HBY area in order to test the responses of users of the spaces. 20 bricks were subsequently cast in concrete by the company IQNC and placed across ten approved sites. The poet Prophet JD conducted research in the area, and developed a series of poetic phrases and statements that were then stencilled onto the brick benches before they were sealed. Some examples of the texts:

Towards the morning beauty, / Listen to the shadows that alone can tell the dream. / Bosigong Utlwella meriti ya ditoro / O leboge moso o montle / Entathakusa uhlale ulalele amathunzi / axoxa amaphupho a manandi / ngokukhanya kwelanga / Even if you could be blind / Never quit to follow your feet / It is a way of life / Le ga bofufu bo ka go fitlhela / tsepama tumelong, / Eo, ke tsela ya botshelo / Noma ngabe uyimpuputhe ungayeki / ukulandela imizwa yakho, /Ingoba lokho kuyinxenye yempilo yakho / With fine spell, words alone can save the human race.



46

Name of Artwork

Hillbrow Wayfinding Artwork

Location and Accessibility

At the intersection of Catherine and Pretoria Streets in Hillbrow/Berea. Precautions should be taken in walking/driving through this part of Berea.

Level of Significance

Significant Individual Artwork

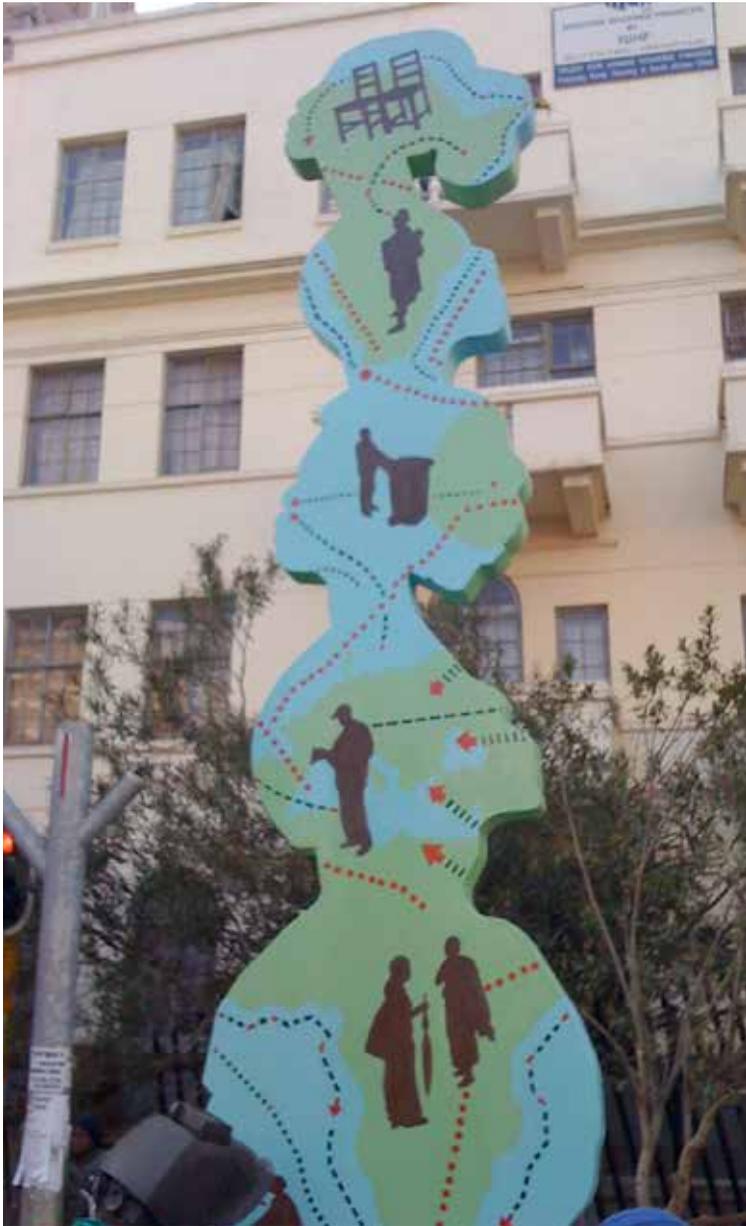
About the Artwork

The artwork was developed out of a collaboration between artist Ilse Pahl and 5 young artists from Artist Proof Studio, an arts development organization located at the Bus Factory in Newtown. The five students - Vulani Shongwe, Mongezi Ncaphayi, Charles Morwape, Shime Senetla, Jabu Tshuma - undertook research into the local community that informed the concept and design for the artwork. The work consists of six tiers, echoing the stories of the apartment buildings in the area. Each level takes the form of a silhouette portrait, which in turn frame iconic images of different kinds of people within each layer, the work seeking to collectively capture the historical and contemporary identities and multicultural diversity of the neighbourhood.

The vertical orientation of the piece seeks to capture the spirit of aspiration that fundamentally underpins Hillbrow and Berea - the aspirations of people from all over the country and the continent coming to this neighbourhood in search of opportunity and a route to a better life. Maps are subtly incorporated into the background, overlaid by dotted lines and arrows, indicating the ongoing movement of people from across the continent into and out of this part of the inner city.

About the Location

The work is located at the intersection of two of the Main streets in Hillbrow, Pretoria and Catherine Streets. The two form a nexus between a strip of apartment buildings running down Catherine street, and the bustling retail of Pretoria street.



47

Name of Artwork

Park Signage and Childrens Play Areas

Location and Accessibility

In each of the HBY parks: JL De Villiers Park (cnr Doris and Joe Slovo), Donald Mackay Park (cnr Abel and Joe Slovo), Alec Gorshel Park (cnr Fife and Joel), Le Roith Park (cnr Clarendon Place and Edith Cavell) and Pieter Roos Park (cnr Empire and Victoria). Caution should be exercised in the parks around Hillbrow, Berea and Yeoville.

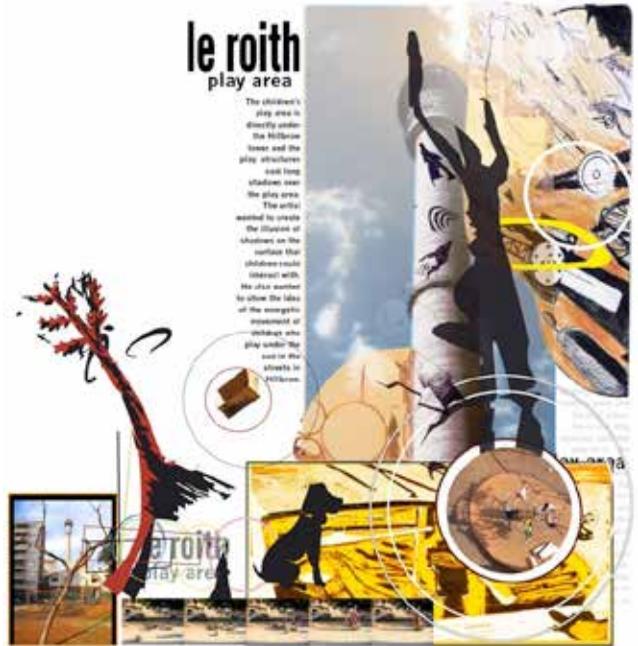
Level of Significance

Significant Individual Artworks (series)

About the Artwork

The play areas and associated signage were developed out of an extended process of engagement with the specific environment of each park on the part of Brenden Gray (a visual artist) and Mpho Molikeng (a performing artist). The two artists would arrive at the parks with a careful of creative materials and a small sound system, and engage local children in creative activities, dances and games. Through this process of engagement, the two became familiar with the context and it was on the basis of this that Gray designed the creative play areas which were then translated into the Master Fibre cutouts that can be found in the play areas of each park. Master Fibre is a durable matting material made from recycled car tyres. The designs on the one hand draw on the experience of the children who use the parks, and on the other are designed to be viewed from the buildings around the parks.

Based on this experience, Gray then developed signage boards for the play areas for each park, drawing on the experience of having conducted the workshops. These were then printed on vinyl and mounted on steel chromadek boards positioned at children's eye-level. In addition to this signage, Le Roith park features a mosaic designed by Ilse Pahl commemorating the architect after whom the park is named, Harold Le Roith. The round mosaic set into the ground makes reference in its fusion of organic and inorganic elements to the modernist vision that informed Le Roith, who was responsible for many of the apartment buildings across the HBY area.



48 **Name of Artwork**

Mosaic Benches

Location and Accessibility

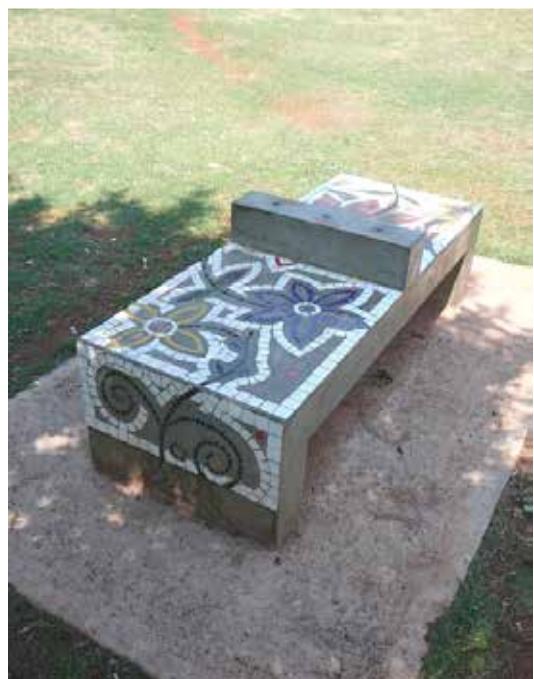
In each of the HBY parks: JL De Villiers Park (cnr Doris and Joe Slovo), Donald Mackay Park (cnr Abel and Joe Slovo), Alec Gorschel Park (cnr Fife and Joel), Le Roith Park (cnr Clarendon Place and Edith Cavell) and Pieter Roos Park (cnr Empire and Victoria). General precautions are advised when walking in and around the parks in the HBY area.

Level of Significance

Significant Individual Artworks (series)

About the Artwork

The decoration for the benches was designed and executed by Thomas Nkosinathi Ngulube, a Johannesburg based sculptor. The benches are made out of concrete and clad with decorative mosaics and in some instances carved wooden elements and bottle-tops. The artist worked in collaboration with the construction and building company contracted to produce all of the urban furniture and paving as part of the overall Hillbrow-Berea-Yeoville urban development programme. Ngulube drew both on the human and natural forms to be found in parks – from bottle-tops through to the forms of games and plant life – in developing designs that transform what would otherwise have been dull but functional seating into attractive and welcoming furniture. The entire project, commissioned by Trinity Session/Ngwedi Design, cost in the region of R 160'000.



49

Name of Artwork

Pieter Roos Park Artworks

Location and Accessibility

In Pieter Roos Park (cnr Empire and Victoria).

Level of Significance

Major Public Artworks Programme

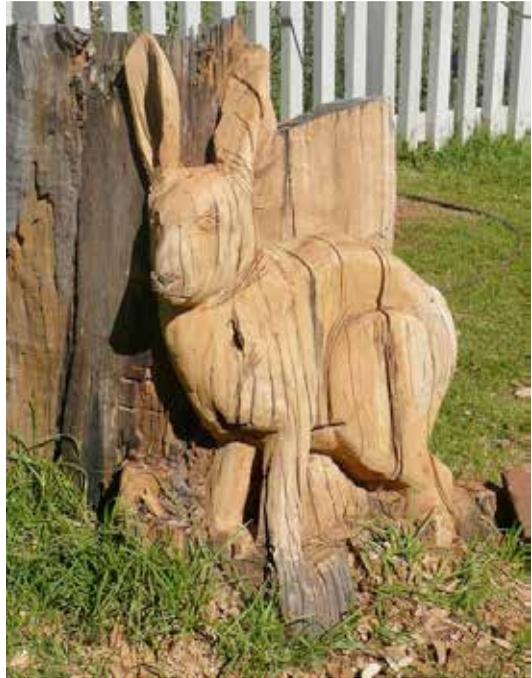
About the Artworks

Due to its size, Pieter Roos Park boasts the largest number of significant individual artworks of the Hillbrow-Berea-Yeoville group of parks, the bulk of which were produced during the course of 2007-9 in the context of the HBY Public Art programme.

Marco Cianfanelli's majestic *The Messenger* greets passing traffic and pedestrians from the southwest corner of the park. The sculpture – nearly 6 metres in height – was created from 12 identical laser-cut steel sections that were then welded together in a radial formation and bolted to the concrete plinth. The sculpture is designed so as to extend an equal greeting in all directions, and each out-stretched hand contains a distinct and emblematic figure of a different kind of Johannesburg resident – a clever encapsulation of the idea that the city belongs to all who live in it.

Americo Guambe's *Tree Stump* sculptures can be found in different locations across the park. Carved out of tree stumps which would otherwise have been dug up and removed during the course of the upgrade of the park, the sculptures represent an innovative response to an existing feature of the park. The sculptor – who was also involved in the carving of the *Newtown Heads* (see entry 15) – has produced a very wide variety of forms based on a personal audit of what the sculptor thought could or should be found in the park. The sculptures subtly blend into the overall landscape of the park, causing small moments of surprise when they are recognised for what they are – a rabbit, a shoe or a millipede gently encroaching on the visitor's consciousness.

Claire Regnard's *Performance Platform* located in the middle of the park provides both seating and a structure from which the youth that populate the park can stage impromptu gatherings and performances – the park representing an important recreational space for youth from the adjacent apartments. The structure consists of steel of varying thickness cut into the organic shapes and welded together, with a variety of insect and plant forms laser cut into the individual sheets. The *Performance Platform* also cleverly incorporates one of Americo Guambe's tree stump sculptures into its design. In the north-eastern section of the park, the internationally famous South African graffiti artist Bruno Buccellato aka Rasty (assisted



by fellow graffiti artist Curio) was commissioned to decorate the walls of the Johannesburg Parks building. He has created an extraordinary fantasy landscape, re-imagining both the world below the park, and the skies above it.

Leigh-Anne Niehaus was commissioned to produce signage and associated stepping-stones that show how the Braamfontein Spruit that runs through the park is connected to a larger system of streams and rivers that eventually feed into the Limpopo river. The artwork elegantly demonstrates how the location is linked into a large eco-system. The Eduardo Villa Reclining Figure sculpture represents the residue of an earlier period in the history of the park – and the country. Located on a raised mound in the middle of the park, the work was made by Villa (also featured in entries 8 and 32) in 1970 and donated to the City of Johannesburg by Anglo American in 1984, when it was installed in the Park. It was intended as a play statue for children, though not custom-made for this purpose. After being covered in graffiti, the artwork was restored in 2006 and painted with a dark-blue paint in consultation with the artist. In spite of these efforts, the work has been subjected to various scrawlings on its surface.

About the Location

Named after a mayor of Johannesburg (1964-5), who was also the first chairman of the Johannesburg Civic Theatre Association, the park is the largest of the five parks in the Hillbrow-Berea-Yeoville neighbourhood. It serves as a point of connection between the Inner City and the leafy northern suburbs of Johannesburg. The small Braamfontein Spruit runs through it, enclosed with a palisade fence to avoid drowning incidents. A ramp allows pedestrians to walk over it. Flowing out from Hillbrow, the spruit also goes through the suburbs of Auckland Park, Parkview, Parkhurst, Craighall and Emmarentia; it joins the Jukskei River and then flows into the Crocodile and Olifants rivers, and finally into the great Limpopo River.



50 **Name of Artwork**

Alec Gorshel Park

Location and Accessibility

In Alec Gorschel Park (cnr Fife and Joel). Caution is advised when walking in the area.

Level of Significance

Significant Individual Artwork

About the Artworks

In addition to the Master Fibre Children's Play Area and the Mosaic Benches, the HBY project also involved the commissioning of Richard Forbes' Courage sculpture.

The two metre tall figure of a young girl strides across the precarious and challenging world of the inner city without fear. Originally designed as part of a sequence of pole artworks planned for Joe Slovo Drive, it was decided that the concept should be integrated into the artworks programme for the park.

The work was inspired by the sculptor's experience of constructing stilts for his own daughter, and the very personal consideration of the life of children in this often conflicted neighbourhood. The figure of the girl was created from sheets of stainless steel riveted together around a steel frame and welded to modified lampposts.

About the Location

The park is named after Alec Gorshel, mayor of Johannesburg between 1959 and 1960.



51

Name of Artwork

Donald Mackay Park Group

Location and Accessibility

Corner of Abel and Joe Slovo. The park can be accessed from parking on Abel road. Caution is advised when walking in the area.

Level of Significance

Significant Group

About the Artworks

All of the artwork in the park was commissioned through the HBY project between 2007 and 2009. Aside from the Masterfibre play area and signage, the Park contains a number of significant individual artworks.

As part of the first phase of the HBY project, Steven Mabuella undertook detailed research into the games that had evolved across the different parks. Kingsley Omoghite and Trinity Session then incorporated this research into the design and painting of a play area that established demarcated spaces for different games.

Marco Cianfanelli's Conceptual Park Project grew out of close observation and documentation of basketball and soccer players that use the Donald Mackay park.

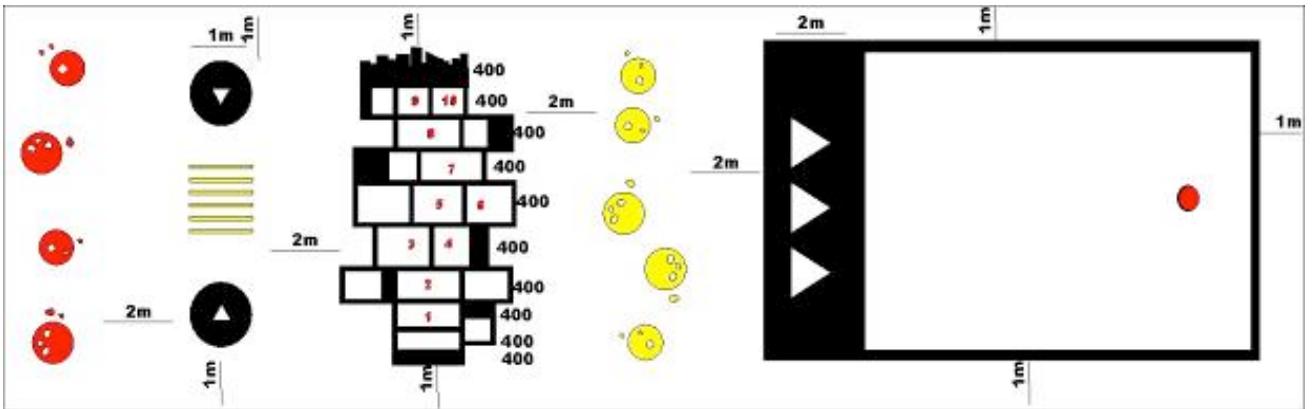
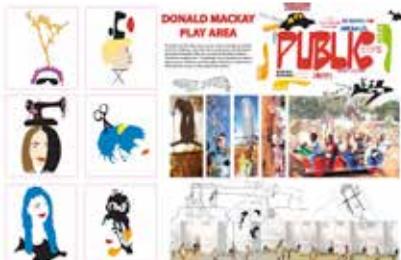
Based on these observations he developed a series of nine cut-out steel figures, each involving two figures in motion, with shapes painted onto them suggesting additional players. The combined effect is one of activity and motion, a flurry of activity that increases in intensity as one moves from a frontal position to a side view of the whole ensemble, where different elements across the nine installations start to merge through the clever deployment of colour. The figures are mounted on steel plinths and bolted into the ground.

Two steel wind-vane artworks mounted on mark the entrance to the park on the corner of Abel and Joe Slovo.

Created by the renowned metal sculptor David Rossouw, they each represent opposite sides of the male-female principle. Incorporating ceramic and stone objects, each sculpture gives expression to aspects masculinity and femininity, in turn animated by the action of the wind.

About the Location

The park straddles both Berea and Yeoville, extending to the green open space on the other side of Joe Slovo Drive. The park is named after Donald W Mackay, music retailer and mayor of Johannesburg between 1936 and 1937.



52

Name of Artwork

J Z De Villiers Park

Location and Accessibility

The park is on the corner of Joe Slovo and Doris Streets in Berea.

Level of Significance

Significant Group

About the Artworks

The J Z De Villiers Park artworks all form part of the HBY Public Artwork Programme facilitated by Trinity Session/Ngwedi Design on behalf of the JDA. In addition to the Masterfibre Children's play areas and signage, there are two significant individual works that were commissioned for the park between 2007 and 2009.

Jones Mawerenga worked with Nkosana Ngobese and a group of 10 students from the Room 13 project in Soweto in decorating the low walls that were installed along the path that runs through the park. The design for the walls draws a humorous parallel around the interplay of man and nature that park environments involve. The wall on one side of the park represents a soccer player with a ball, complemented on the other side of the path by a squirrel with a nut.

Richard Forbes Elevator shows a winged figure fashioned from steel astride a unicycle, elevated on a lamppost. The artist says of the work: This sculpture is created for the upliftment of the spirit of those that encounter it. It rises to its future to meet the dawn. The sense of achievement through determination is its core energy.

About the Location

The park is named after Johan Zulch de Villiers (on maps it is often incorrectly designated as the J L De Villiers Park), who was the first mayor of Johannesburg, inaugurated on 1 October, 1897. Interestingly de Villiers was not in fact a resident of Johannesburg – he arrived in the newly proclaimed city on the first day of his appointment. He had been special landdrost (magistrate) to a number of towns: Pretoria, Barberton, Lydenburg, and in Swaziland, between 1881 and 1897. Born in Paarl in 1845, he had a reputation for being “a reliable, honest and tactful official”, according to historian G A Leyds, and managed to hold together the administration of the rapidly expanding mining town.



53

Name of Artwork

Yeoville Swimming Pool Mosaic and Library Artworks

Location and Accessibility

The Yeoville swimming pool is located at the corner of Raleigh Street and Kenmere Road. The new library building is located within the new cluster of civic buildings bounded by Raleigh, Fortesque and Kenmere Roads.

Level of Significance

Significant Individual Artworks

About the Artworks

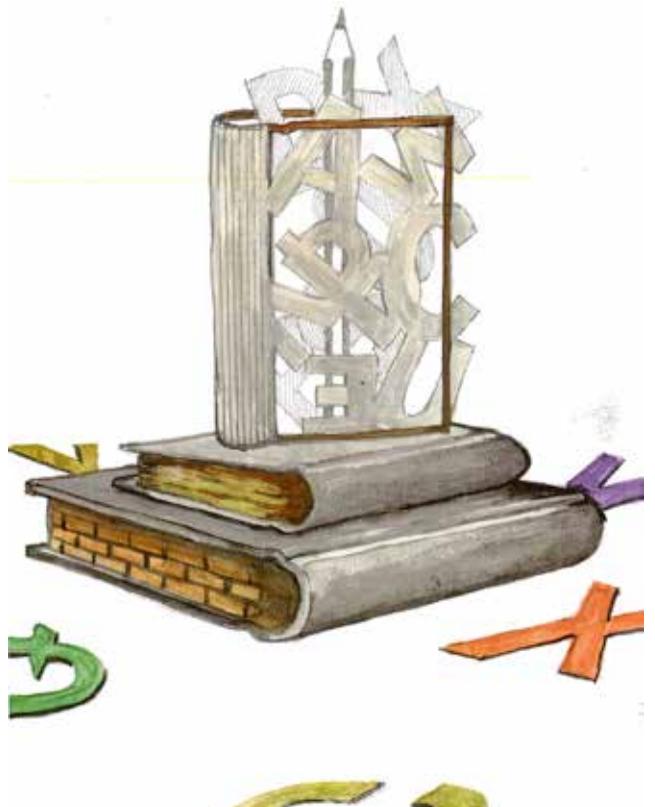
The mosaic artwork at the entrance to the Yeoville Swimming Pool was a project that was originally borne out of one person's desire to do something about the run-down state of civic space in her own neighbourhood. Gabrielle Oyzinski independently developed the project in response to the dilapidated state of the municipal swimming pool in Yeoville, where she also lives. With tiles donated by Peter Kroll Tiles, Oyzinski and friends redecorated the entrance and steps to the pool.

According to Oyzinski her collaborators were “from all over Gauteng and professionals in their own right. It was amazing to see photographers, prosecutors, architects, designers and NGO people working in their spare time for their city.” City officials were so impressed by the initiative, that they worked with her to obtain additional funding from Business Arts South Africa, the National Arts Council and Johannesburg Water in order to replicate the project at the Ellis Park Pool (see entry 40).

The Book Sculpture at the Yeoville Library – located in the library's internal courtyard – was commissioned in the context of the HBY project in 2008. It was designed by Nkosana Ngobese and realised with the assistance of Stacey Vorster. The work is intended to welcome users to the library and uses a set of straightforwardly symbolic elements to promote the idea of reading and writing – a collection of letters are contained within the frame of a book, with a gigantic pencil running through the centre of the ensemble.

About the Location

The Yeoville municipal swimming pool and public library are located on Raleigh street, a teeming strip of retail outlets, street markets, restaurants and clubs that runs through the centre of Yeoville into Rokeby Street. The library and swimming pool form part of a cluster of civic amenities in Yeoville which includes the Yeoville Recreation Centre and Clinic, that is in the process of being upgraded.



54 **Name of Artwork**

Optic Field

Location and Accessibility

Located at the intersection of Houghton Drive and St Andrews Road, border Berea and Parktown.

Level of Significance

Major Gateway Artwork

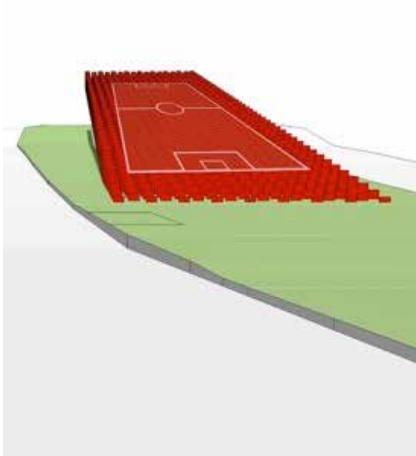
About the Artworks

This artwork was conceptualised and designed by Maja Marx, also responsible (with Gerhard Marx) for the Paper Pigeon artwork at the entrance to Ferreirasdorp (entry 22), and the Hillbrow Steps artwork at Pullinger Kop (entry 44).

The artwork is primarily designed to be viewed from a moving vehicle, driving south down Houghton drive – a pleasant diversion from the heavy traffic that characterises this intersection at rush hour in the morning and evening. The artwork consists of what look like a field of red directional road signs – when viewed from a particular point, however, these coalesce to form the image of a red soccer field. Collectively, they represent an unusual road sign – pointing the way to the Ellis Park Precinct, where one of the main stadiums for the 2010 World Cup is located (Coca Cola Park), which also serves as the home ground for one of the biggest and oldest local clubs, Orlando Pirates.

About the Location

The artwork marks the northernmost entrance to the inner city, a point of transition between the leafy northern suburbs and the densely populated neighbourhoods of Hillbrow, Berea and Yeoville.



A1-3

Name of Artwork

JHBArtCity

Location and Accessibility

The artworks are to be found across Johannesburg. A selection have been referenced in the artworks map, as follows:

- A1 *On His Way* – Nkoali Eausibius Nawa (Cnr Kotze and Joubert Street extension)
- A2 *Jo'burg Man* – Arlene Maler-Raviv and Dale Yudelman (cnr Mirriam Makeba and Bree)
- Portrait of My Mother* – Gerard Sekoto (cnr Mirriam Makeba and Bree)
- A3 *Signs of a Transforming City* – Stephen Hobbs (Cnr Rissik and Fox)
- Baseball* – Richard Rhode (Cnr Rissik and Fox)

About the Artworks

The interlinked JHBArtCity project and Cell C Art in the City projects were among the first major public art projects in Johannesburg to generate significant excitement around the potential for re-imagining the city through public art. Transforming the city into “the largest outdoor gallery in the world”, the projects were partly developed in anticipation of two major international events that the City hosted at this time - the World Summit on Sustainable Development and the Cricket World Cup. The JHB Art City project was driven by the Central Johannesburg Partnership and the Inner City Business Coalition, with support from the City of Johannesburg, Business Arts South Africa, the National Arts Council and the Johannesburg Development Agency. The Cell C project was developed in parallel by a media agency for the (then) recently launched mobile telephony provider.

Both projects involved artists responding to the histories and contemporary realities of the inner city, with the Cell C component of the project requiring artists to incorporate a ‘C’ somewhere into their artworks. While the Cell C artworks have mostly been removed, a number of the JHBArtCity artworks are still in place. Plans for a new edition of this project are in the pipeline.



B1-12

Name of Artwork

Bus Rapid Transport System Artworks

BRT

Location and Accessibility

The BRT artworks are located across the inner city. The following table indicates where they are located (and the codes used on the attached maps), and which artists responsible for specific works:

Map Code	Location	Artist
B1	Cnr Market/Ntemi Piliso	Conrad Kemp
B2	Cnr Commissioner/Ntemi Piliso	Yda Walt
B3	Cnr Market/Rissik	Ernest Bellingan/Hans Foster
B4	Cnr Commissioner/Rissik	Richard Penn/Paul Molete
B5	Cnr Commissioner/Troye	Alexander Horsler, Molemo Moiloa, Stacey Vorster
B6	Cnr Market/Troye	Georgia Walsh/Quinten Williams
B7	Cnr Troye/Pritchard	James Smith & Stacey Vorster
B8	Cnr Mooi/Pritchard	Richard Forbes & Dorothee Kreutzfeldt
B9	Cnr Edith/Cavell and Noord	Stephen Hobbs & Marcus Neustetter
B10	Cnr Wolmarans/Claim	Marco Cianfanelli
B11	Cnr Smit/Claim	Shannin Antonopoulo
B12	Cnr Saratoga/End Street	Brenden Gray
B13	Cnr Charlton/Van Beek	Bie Venter
B14	Cnr Bertrams/Thames	Alice Edy

Level of Significance

Artwork Series

About the Artworks

The BRT artworks were commissioned by The Trinity Session/Urbanworks/Turkis consortium in the context of the development of bus stations to support the Rea Vaya Rapid Bus Transport System. A core element of the overall public transport system for Johannesburg (incorporating Metrorail, Metro Bus Services and the Gautrain project), the artworks were commissioned through an open call for proposals to artists. The brief required artists to develop site-specific imagery that would speak to the lived experience of commuters in a variety of ways, and give each station its own distinct character.



Mobile Access to Knowledge: Culture and Safety in Africa

Documenting and assessing the impact of
cultural events and public art on urban safety

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