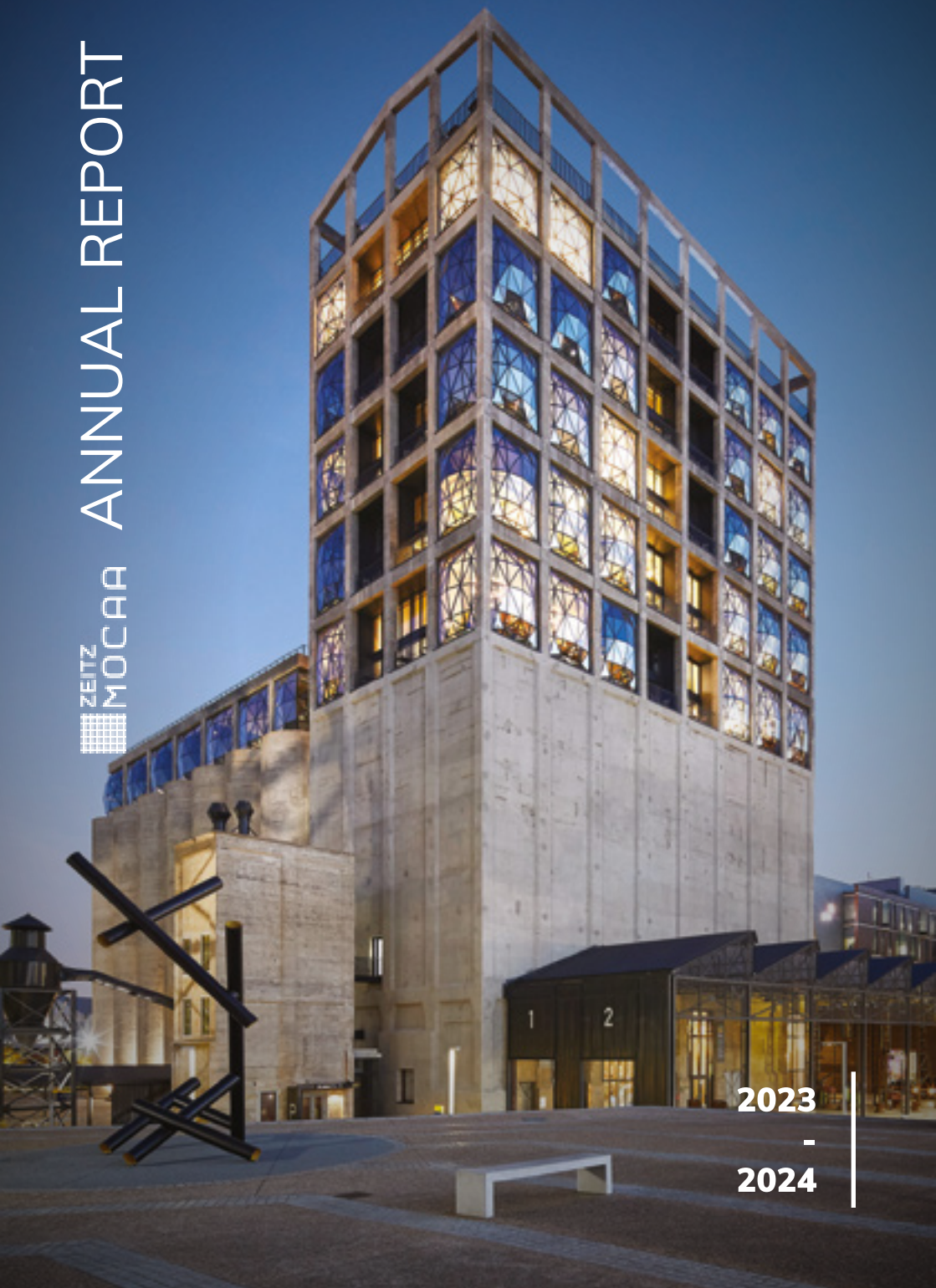


ZEITZ MOCAA ANNUAL REPORT



2023

-

2024





(Cover) **EVENING ELEGANCE** As dusk settles over Cape Town's V&A Waterfront, the Zeitz MOCAA building glows as a beacon of culture and creativity.

(Previous page) **SCULPTED GRANDEUR** At the heart of the museum, the Atrium Bowl space anchors the museum's unique architectural identity.

(Above) **INDUSTRIAL ICON** The museum's gantry enhances Zeitz MOCAA's industrial heritage, maintaining the utilitarian feel of the original grain silo building.

YEAR IN REVIEW

From the Trustee
Co-Chairmen

page 08 – 09

MUSEUM OVERVIEW

Vision and Mission

page 12 – 13

THE YEAR IN NUMBERS

page 16 – 17

CURATORIAL

Overview

Exhibitions

Marketing Registrar and
Collections Management

African Art Resource
Centre
(AARC)

Exhibition Management

Programming

Museum Fellowship
Programme

page 18 – 19

THE CENTRE FOR ART EDUCATION

Overview

Collaborations and
Special Projects

Educational Institution
Programming

Family Programming

Community Programming

page 56 – 57

INSTITUTIONAL ADVANCEMENT

Overview

Patronage and
Partnerships

Memberships

Event Management

Communications,
Marketing and Branding

page 90 – 91

OPERATIONS

Overview

Finance

Human Resources

Visitation

Facilities Management

Retail

page 106 – 107

GOVERNANCE

Overview

Trustees

Management Team

page 122 – 123

FUTURE OUTLOOK

page 136 – 137

ACKNOWLEDGEMENTS

Annual Donor Listing

Museum Management

page 140 – 141

REFLECTING CREATIVITY A vibrant artwork by South African artist Jody Paulsen is mirrored in the sleek glass surface of the Zeitz MOCAA boardroom table, a testament to the institution's commitment to integrating contemporary art into every corner.



Significant strides have marked the past year in fulfilling Zeitz MOCAA's mission to celebrate and preserve contemporary art from Africa and its global diaspora while solidifying the museum's role as a pioneering cultural institution. Through innovative exhibitions, impactful educational programmes and strategic partnerships both locally and internationally, Zeitz MOCAA has continued to foster critical dialogue, inspire creativity and connect with diverse audiences. International cultivation efforts were a highlight, aimed at increasing the museum's visibility and reputation abroad. This included a curated art trip to Nairobi in September 2023 and specific cultivation events, such as participation in the DAK'ART Biennale in Senegal (May 2024), a private dinner in London and a private exhibition tour in Basel (both June 2024), to deepen patron relationships.

During the 2023-2024 financial year, the museum welcomed 45 660 free visitors through its access-for-all initiatives such as Africa Wednesday, reinforcing its vision as a civic space that nurtures society. In the same vein, the Centre for Art Education (CFAE) continued its dynamic community programmes, welcoming participants of all ages, while the first iteration of the African Art Resource Centre (AARC) opened on Level 2. This ambitious initiative is designed to foster knowledge, creativity and accessibility to art from Africa and its diaspora. Once complete, it will be housed on Level -1 of the museum, integrating an archive, library, reading room and research laboratory into a publicly accessible resource centre.

A key highlight during the year was the Zeitz MOCAA Gala, held in February 2024. This annual event celebrates artistic excellence and philanthropy, with the 2024 Gala including the presentation of the Zeitz MOCAA Honorary Awards, respectively for Artistic Excellence to Kenyan visual artist, Wangechi Mutu, and Philanthropic Achievement to South African property investor and art collector, Louis Norval. As an accompaniment to the Gala, Strauss & Co hosted an auction, featuring works by artists such as William Kentridge, that raised funds for the museum's curatorial and education programmes. VIP guests participated in the Gala Collateral Programme, which included exclusive tours of Cape Town's art scene. The Zeitz MOCAA Shop was recognised as one of the world's best

museum shops by the *Financial Times*. Meanwhile, the museum management team secured a major grant from the Mellon Foundation that provided crucial financial support for continued operations and programming, as well as for AARC. Through sustained efforts, the Institutional Advancement team and its supporting consultants have helped the museum achieve a combined reach across print, broadcast, online and global web tracking exceeding R14 million in advertising value, demonstrating a strong global appetite for art and cultural dialogue from Africa and its diaspora.

These accomplishments are made possible by the ingenuity and talents of the teams working on the ground, and we extend our deepest gratitude to the dedicated staff whose expertise and passion drive the museum's success. We thank our Board of Advisors and the many individuals, foundations, corporations and government agencies that support our mission. Finally, and most importantly, we extend special appreciation to our donors, patrons and members, whose generosity enables Zeitz MOCAA to present groundbreaking exhibitions, develop impactful programmes and preserve African artistic legacies.

Looking ahead, key developments shaping the museum's future include an ongoing commitment to accessibility and financial sustainability, with continued seven-day operations, ensuring more opportunities for engagement. Bespoke visitor experiences that saw success this year, specifically the growth of private tours, reflect a strong demand and will be a central focus. Plans are underway to refurbish the Zeitz MOCAA Shop, enhancing the visitor experience, maximising revenue and reinforcing its recognition as a shop worth visiting. The Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme will also see transformative changes in the coming year, expanding opportunities for emerging museum professionals. With upcoming initiatives designed to deepen the institution's impact, extend its reach and strengthen its position as a global cultural leader, Zeitz MOCAA remains steadfast in celebrating the artistic diversity, intellectual rigour and shared histories that define contemporary art from Africa and its diaspora.

DAVID GREEN AND JOCHEN ZEITZ
CHAIRMEN & TRUSTEES

A WINDOW TO HISTORY The museum's soaring Atrium reveals a striking contrast between the industrial remnants of the historic grain silos and the sleek glass of the Rooftop Terrace above.

CULTURAL BEACON Overlooking the harbour, the Zeitz MOCAA Rooftop reflects the museum's transformation from an industrial landmark to a global hub for art and culture.



VISION AND MISSION

Zeitz MOCAA serves as a pioneering cultural institution dedicated to the celebration and preservation of contemporary art from Africa and its global diaspora. Our vision is to be a discursive platform that bridges historical and contemporary narratives, enabling critical engagement with the arts to foster a deeper understanding and appreciation of the diversity and complexity of Africa. By amplifying the voices of African artists and thinkers, we aim to reshape global perceptions of Africa and its artistic legacy, embracing diverse practices that transcend conventional art historical, academic and cultural boundaries.

At the heart of our mission lies a commitment to art as a dynamic force for societal transformation and imagination. Through exhibitions, research, education and collaboration, we strive to create meaningful connections that resonate locally and globally. We believe in the power of art to challenge established narratives, provoke critical thought and inspire innovation. Our focus remains on inclusivity, accessibility and sustainability, ensuring that Zeitz MOCAA evolves as a vital hub for cultural dialogue and artistic exploration.

Central to our ethos is the recognition of African art as a profound medium for storytelling and historical reclamation. By reconfiguring traditional museum practices to build and grow an art institution that responds to our specific context, we seek to engage diverse audiences and redefine the role of cultural institutions in a rapidly changing world. Zeitz MOCAA is not merely a repository of art but a vibrant space of interaction, reflection and growth, championing the diverse artistic expressions of Africa for generations to come.



VIEW FROM ABOVE The Atrium and ground floor of the museum reveal a striking interplay of movement and space as visitors engage with the museum's architecture.

To further solidify Zeitz MOCAA's position as a leading institution for contemporary art from Africa and its diaspora, our priorities include:

- Advancing institutional sustainability by ensuring financial stability through strategic revenue diversification, fundraising efforts and long-term patronage initiatives;
- Strengthening research and curatorial scholarship by expanding our commitment to critical research, artist-centred programming and publishing initiatives that challenge traditional practices;
- Deepening artistic engagement and supporting exhibitions that provide a nuanced historical perspective on contemporary art from Africa and its diaspora;
- Expanding access and participation through the Centre for Art Education (CFAE), facilitating engagement with diverse audiences, including youth, educators and underserved communities;
- Fostering global dialogue and collaboration by building strategic partnerships that enhance Zeitz MOCAA's international reach and contribute to the broader contemporary art ecosystem; and
- Developing governance models and institutional frameworks that prioritise inclusivity, accessibility and transformative museum practices.

As Zeitz MOCAA continues to evolve, we remain committed to positioning the institution as a catalyst for artistic and intellectual exchange, ensuring that contemporary art from Africa remains at the forefront of global cultural discourse.



FRAMED PERSPECTIVE A view of Cape Town harbour from Zeitz MOCAA's iconic pillowed glass windows.

- **134 068**
visitors, from 1 July 2023 through 30 June 2024
- **45 660**
free visitors as part of access-for-all initiatives, including Africa Wednesday and CFAE programming
- **R82 million**
revenue from admissions, memberships, other earned income and contributions
- **R88 million**
costs incurred, including salaries, property and operating costs, exhibitions, programmes and education
- **R90 million**
cash reserves
- **2 139**
memberships



OVERVIEW

The past year marked an ambitious and expansive chapter for Zeitz MOCAA, underscoring the institution's commitment to fostering critical dialogues, championing contemporary art from Africa and its diaspora, and engaging our audiences with exhibitions that spark curiosity and challenge how the world is navigated. Across the programming developed by our exceptional team, we aimed to acknowledge the presence of the past, amplifying voices of solidarity, resilience and artistic innovation within Africa and across the Global South.

The global resonance of *When We See Us: A Century of Black Figuration in Painting* (2022) continued as the exhibition embarked on its international tour. Having opened at Kunstmuseum Basel, Switzerland, in May 2024 to critical acclaim, this pivotal exploration of Black joy, resilience and self-representation will conclude its Basel chapter in November 2024. The tour exemplifies our collaborative ethos and commitment to sharing African and diasporic narratives on the global stage, with upcoming stops at Bozar in Brussels, Belgium (2025), and Liljevalchs in Stockholm, Sweden (2026).

The second half of 2023 was defined by two significant research-based exhibitions: *Past Disquiet* and *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals*. These timely showcases, guest-curated by Kristine Khouri and Rasha Salti, and Zahia Rahmani, respectively, highlighted histories of solidarity across the Global South, underscoring how cultural and political alliances shaped resistance movements. Opened in August 2023, the exhibitions were complemented by a robust discursive programme, culminating in the symposium *The Poetics and Politics of Archival Practice* and the publication of *Radical Solidarity: A Reader*. These efforts highlighted the museum's role as a catalyst for critical scholarship and activism-driven art practices.

AN EVENING OF ART, FOOD AND MUSIC

Modalities of Communing was an unforgettable dinner experience hosted by Zeitz MOCAA Atelier artist-in-residence, Unathi Mkonto, in collaboration with Breaking Bread Collective.

CULTURAL FUSION DJ Ntone Edjabe spins the decks while guests enjoyed a feast at a dinner on Level 2 of the museum, hosted by Atelier artist-in-residence, Unathi Mkonto, in collaboration with the Breaking Bread Collective.



The Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme presented *Sala*, a collections exhibition co-curated by the 2023 fellows that opened on 15 December 2023. This exhibition showcased the depth of the fellows' research and their engagement with the museum's holdings. Their public symposium, *FEED*, held on 20 January 2024, provided an inspiring platform for sharing ideas, expanding the boundaries of curatorial practice and fostering public engagement with their work.

In October 2023, we opened *Seekers, Seers, Soothsayers*, an exhibition spotlighting a new generation of Black women artists working in film, video and moving image. This exhibition celebrated the multiplicity of the artists' visions while foregrounding the essential role of these media in articulating contemporary experiences of Blackness and womanhood.

As part of the evolving Atelier programme, we welcomed our sixth Atelier artist, Berni Searle, a globally renowned Cape Town-based practitioner. Her project, *On Site*, opened in June 2024, exploring the interplay of site-specificity, memory and materiality in the museum's spaces. This coincided with the incoming 2024 Zeitz MOCAA & University of the Western Cape (UWC) Fellowship Programme cohort's new research project, deepening the museum's commitment to research-led artistic and curatorial practices.

We deeply thank every artist, lender, partner, sponsor and audience member for supporting Zeitz MOCAA's vision. We remain committed to working thoughtfully, experimentally and responsively as we hold and narrate the African continent's evolving art histories and diaspora.

**GREER VALLEY,
SENIOR CURATOR &
HEAD OF CURATORIAL
AFFAIRS**



SPACES IN FLUX An installation view of Unathi Mkonto's 2023 Atelier studio, 'TO LET', which transformed the museum's second floor into an interactive site that blurred the boundaries between art, design and architecture.

EXHIBITIONS

ATELIER: UNATHI MKONTO – 'TO LET'
22 June 2023
– 25 February 2024

Facilitators: Khanyi Mawhayi, with Lee Burgers and Julia Kabat

'TO LET' was a Zeitz MOCAA Atelier studio residency by Eastern Cape-born, Cape Town-based artist Unathi Mkonto. The artist's practice sits at the juncture between art, design and architecture, and it engages the museum as a maze of which his work is part. Thinking about how people interact with

'the edge of the city' — a commercial and domestic strip of land — Mkonto created a site for himself and the audience to play, investigate and contemplate, revealing hidden processes within his work. Consisting of photographs, drawings, maquettes, sculptures and installations, 'TO LET' was an open investigation that used the physicality of space to engage and implicate the people who encountered it. The artist questioned how architecture encourages a particular performance from the people living, working and playing in and around it.

PAST DISQUIET

3 August 2023 – 16 June 2024

Curators: Kristine Khouri and Rasha Salti, assisted by Beata America and Rory Tsapayi

Past Disquiet was a documentary and archival exhibition based on research conducted by curators Rasha Salti and Kristine Khouri for more than a decade. The exhibition centred around four seed art collections intended to be 'museums in solidarity' or 'museums in exile' that incarnated artists' engagement with a particular political cause. It was an exhibition of stories told with documents, photographs, pamphlets, press clippings, posters, interviews and videos. The first edition of the exhibition was produced by the Museu d'Art Contemporani de Barcelona (MACBA), Spain, in 2015 and the second edition by Berlin's Haus der Kulturen der Welt (HKW), Germany, in 2016. The third and last edition took place in 2018 at the Museo de la Solidaridad Salvador Allende (MSSA) in Chile, and the Nicolas Sursock Museum in Beirut, Lebanon. The fourth edition, produced by Zeitz MOCAA, brought home stories of international solidarity in the arts with the struggle against apartheid. It provided the opportunity to access local archives and engage with militants, historians and scholars, creating an additional chapter that foregrounds the vibrant resonance of local militant artistic practice from the 1970s and 1980s with kin practices worldwide.

**ARCHIVES OF RESISTANCE**

A library of activism and art, *Past Disquiet* (2023) explores global artistic solidarity through documents, images and voices from history.



(Above) **PAGES OF PROTEST**
The *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals* (2023) exhibition illuminated a history of critical journals borne from revolution and resilience.

(Opposite page) **VISIONS ACROSS DIMENSIONS** An installation image of *Seekers, Seers, Soothsayers* (2023), an exhibition that explored narratives of ritual, remembrance and the unseen forces that shape histories and futures.

SEISMOGRAPHY OF STRUGGLE: TOWARDS A GLOBAL HISTORY OF CRITICAL AND CULTURAL JOURNALS
3 August 2023 – 16 June 2024

Curator: Zahia Rahmani

Seismography of Struggle was an inventory of non-European critical and cultural journals, including those from the African, Indian, Caribbean, Asian and South American

diaspora, produced in the wake of the revolutionary movements of the end of the 18th century up to the watershed year of 1989. The montage of images, sounds, covers, texts and portraits of founders, language and discourses showed a long continuum of graphical inventions that included more than 800 documents. The populations of the territories mentioned in the audio-visual work had experienced colonialism, practices of slavery, apartheid and genocides. Prominent individuals emerged, including foremost intellectuals, militants, activists, writers, artists and authors of literary, poetic, visual and political texts. Often borne from urgency and necessity, a critical and cultural journal is — through its hybridism, mobility and precarious existence — a pure object of colonial experience and political resistance. By its nature, it is a laboratory of modernity.

SEEKERS, SEERS, SOOTHSAYERS

26 October 2023
– 13 October 2024

Curators: Tandazani Dhlakama and Beata America

Seekers, Seers, Soothsayers featured seven artists whose lens-based work explored accounts and experiences connected to the non-physical world. This invisible world can be thought of as spiritual, supernatural, abstract or psychological; it is an otherworldly realm. Using experimental film, immersive installation, performance, sound and narration, the artists depict how ritual, devotion and acts of remembrance can offer connectedness, bring restoration or provide alternative ways of seeing oneself within the cycle of life.

The camera lens is an

effective medium that the artists use to expand, project and reflect on how historical narratives are carried through the body and passed on from generation to generation. The exhibition included stories of seekers, those who engage with the celestial to call on the divine as they attempt to gather up parts of their fragmented histories that were ruptured by colonial exploits. It involved narratives of those bestowed with uncommon gifts: seers, who can anticipate the future while making meaning of the past, and soothsayers, who warn, translate, implore and mediate between dimensions. They offer language for things felt but often unspoken.

The number seven acts as an anchor throughout the exhibition, with seven artists symbolising the spiritual significance the numeral holds across

various belief and cultural systems, from the past to the present. Seven has signified completion and perfection, has been a symbol of divine introspection and perception, and represents healing and fulfilment. There are seven phases of the moon and seven days in a week, each named for a deity in the Greco-Roman tradition. The Abrahamic God is also said to have rested on the seventh day.

The exhibition title is inspired by the 2007 poem 'Speaking in Tongues' by Jamaican author Kei Miller and forms a mantra for the constellation of works on display. The poem points to a human need to engage with worlds one cannot touch while emphasising the limits of language to describe the lived experience fully.



MAME-DIARRA NIANG – SELF AS A FORGOTTEN MONUMENT

16 November 2023 – 18 August 2024

Curators: Storm Janse van Rensburg and Thato Mogotsi

Self as a Forgotten Monument is the first museum solo exhibition by Mame-Diarra Niang, presented by Zeitz MOCAA. Organised as a survey of the artist's practice over the past decade, the project brings together significant bodies of work in dialogue within a spatial choreography. Niang's prolific practice is characterised by an exploratory, abstract and subversive approach to lens-based media, working across photography, moving image and immersive audio-visual installation. This survey exhibition included a new iteration of Niang's immersive room installation that grounds the artist's sensibility and personal meaning-making embedded in her practice. It was site-specific to Zeitz MOCAA while retaining a lineage to the different spaces that the work has previously occupied. Since *Time Is Distance in Space*, a multi-screen filmic installation that envelops the viewer, also includes a nuanced musical score composed and recorded by Niang.

(Below) **EXPLORING MEMORY AND SPACE** Mame-Diarra

Niang's first museum solo exhibition brought together a decade of work that transformed the gallery into an immersive, multi-sensory experience for visitors.

(Opposite page) **QUESTIONING THE ROLE OF THE MUSEUM**

The 2023 Sala exhibition showcases work from the Zeitz MOCAA Permanent Collection and invites visitors to reflect and engage on the purpose and inclusivity of museums.



SALA

15 December 2023
– 12 April 2026

Curators: 2023 Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellows Ana Raquel Machava, Pauline Buhlebenkosi Ndhlovu, Evaan Jason Ferreira, Mona Eshraghi Hakimi and Bulelwa Kunene, in collaboration with Storm Janse Van Rensburg

Presenting the works of 17 artists whose diverse practices are featured in the Zeitz MOCAA Permanent Collection, Sala invites museum visitors to stay. The word, from which the exhibition

takes its title, is shared among many Nguni languages in Southern Africa and forms part of a call and response between people parting ways: 'hamba kahle', which provides well wishes of safe travels to those departing, and 'sala kahle', which welcomes those who are staying behind to stay well.

Central to the exhibition is a set of questions that invite audiences to explore and reflect on the limits and possibilities of the museum: What is a museum and who is it for? What are the museum's inheritances and how do we make it

new? What are the 'ways of seeing' that are encouraged by a museum? How do we wish to see art, ourselves and each other in a museum?

The exhibition offers multiple entry points to explore, question, challenge and engage playfully and critically with the relationships between the meanings of works and images. Sala interrogates the intentionality of a collection exhibition, to what extent it could include institutional critique and how it can act in ways to 'repair' and offer alternative spaces for 'being.'



VISUAL RESISTANCE An installation image of Tracey Rose's *Shooting Down Babylon* exhibition during its run at Queens Museum, New York. Image courtesy of Queens Museum, New York.

TRAVELLING EXHIBITION: TRACEY ROSE – SHOOTING DOWN BABYLON (KUNSTMUSEUM BERN, SWITZERLAND)
23 February – 11 August 2024

Zeitz MOCAA Facilitators and Organisers: Koyo Kouoh and Tandazani Dhlakama
Kunstmuseum Bern Organisers: Kathleen Bühler

The large-scale retrospective of South African artist Tracey Rose travelled to its second destination in Switzerland in 2024. The artist has been a radical voice in the international art world since the mid-1990s, with her works engaging post-colonialism, gender, sexuality, racism and apartheid subject matter. At the centre of the exhibition, which traces her trajectory between 1990 and 2021, is the power of performance and the body, which Rose views as a site for protest, outrage, resistance and related discourse.

SELECTIONS FROM THE COLLECTION

28 March 2024 – 4 April 2027

Curators: Storm Janse van Rensburg, Khanyi Mawhayi and Rory Tsapayi

Selections from the Collection is an exhibition that includes works from the Zeitz MOCAA Permanent Collection. The Permanent Collection was established in 2015 and is focused on contemporary artistic practices from Africa and its global diaspora. This exhibition was made possible by the stocktake and refurbishing of the art store, led by the Registrar and Collections Management department, and offers a comprehensive view of the works that comprise the museum's collection. There are myriad ways to describe the works in this exhibition, however, eight key adjectives speak directly to the variety of objects and ideas cared for by the museum: SERIAL, MONOCHROME, UNCANNY, ORGANIC, QUEER, CAMP, POLITICAL and TEXTUAL. Additionally, this exhibition has been a vessel for the development of an official Zeitz MOCAA Interpretation and Didactics Style Guide.

A DIALOGUE OF FORMS AND IDEAS An installation view of *Selections from the Collection* (2024), which brings together diverse works from the Zeitz MOCAA Permanent Collection.



**TRAVELLING
EXHIBITION: WHEN WE
SEE US: A CENTURY OF
BLACK FIGURATION IN
PAINTING
(KUNSTMUSEUM
BASEL, SWITZERLAND)
25 May – 24 November
2024**

Zeitz MOCAA Facilitators
and Organisers: Koyo
Kouoh and Tandazani
Dhlakama
Kunstmuseum Basel
Organisers: Anita
Haldemann, Daniel
Kurjakovic and Maja
Wismer

This comprehensive
show explores Black
self-representation and
celebrates global Black
subjectivities and Black
consciousness from
pan-African and pan-
diasporic perspectives.
It brings together
artworks by Black artists
who have been working
globally over the past
100 years in dialogue
with leading thinkers,
writers and poets who
are active today. With a
focus on painting, the
exhibition celebrates how
artists from Africa and its
diaspora have imagined,

positioned, memorialised
and asserted African
and African-descent
experiences. It contributes
to critical discourse
on African and Black
liberation and intellectual
and philosophical
movements.

The exhibition title
is inspired by Ava
DuVernay's 2019 mini-
series *When They See
Us*. Flipping 'they' to 'we'
allows for a dialectical

shift that centres
the conversation in a
differential perspective
of self-writing as
theorised by Professor
Achille Mbembe, a
Cameroonian political
scientist. Featuring 150
pieces, the artworks are
grouped into six distinct
thematic categories,
namely, 'The Everyday',
'Joy and Revelry',
'Repose', 'Sensuality',
'Spirituality' and 'Triumph
and Emancipation'.

SEEING OURSELVES ACROSS THE WORLD

Through painting and critical dialogue, the travelling
*When We See Us: A Century of Black Figuration
in Painting* (2024) exhibition takes the celebration,
affirmation and reclamation of Black subjectivities,
joy and liberation to a global audience.





WORK IN PROGRESS Berni Searle's Atelier residency, *On Site* (2024), transforms the gallery into a space for reflection, conversation and artistic experimentation.

**ATELIER: BERNI SEARLE
– ON SITE**

20 June 2024 – 2 March 2025

Facilitators: Julia Kabat, Gina-Rose Bolligello, Khanyi Mawhayi and Thato Mogotsi

In June 2024, Zeitz MOCAA welcomed Berni Searle to the Atelier programme as the museum's sixth resident in an eight-month residency. Titled *On Site*, the residency includes selections from the artist's previous bodies of work as well as sketches, objects and publications, which are on view while she develops new ideas in situ.

The city of Cape Town is central to Searle's practice, which is connected to the experiences and narratives of its people, its histories and poetics, both troubled and transcendent. She draws from her biography as an

inhabitant of the city. The residency is a celebration of this relationship to place. *On Site* situates the artist within her context as an affirmation, with the studio functioning as a site for reflection, observation and play. Searle will use the spaces of the Atelier for distinct functions, including a dedicated room where visitors can view a substantial collection of her moving image works. The galleries also provide space for conversation and rest, an area with photographic backdrops and a central location for working on larger-scale installation ideas. Searle's practice is often project-based, assembling skills and various expertise to realise works in different sites as needed. The Atelier is a moment for the artist to work and think continuously and consistently in a formal studio environment that connects her to museum visitors from diverse backgrounds.



BEHIND THE SCENES The Registrar and Collections Management teams carefully assess artworks as they prepare for installation.

REGISTRAR AND COLLECTIONS MANAGEMENT

During the period under review, the Registrar and Collections Management department held internal collection policy workshops with the larger curatorial team to update and review the museum's collection policy for improved alignment with the institution's mission and enhancing curatorial practices. Updated procedures and protocols were implemented to ensure the museum follows international best practices for collections according to the International Council of Museums (ICOM) Code of Ethics. As part of the collections management strategy, and following the 2023 comprehensive collection stocktake, further provenance research was conducted and is ongoing to ensure the collection records remain updated. A phased approach has been initiated to consult with artists whose works form part of the museum's Permanent Collection to discuss long-term care and maintenance guidelines. Significant progress has been made in our digitisation efforts, with 70% of the Collection now documented in the MuseumPlus database. The major renovations to the museum's onsite storage were completed and all artworks prepared for long-term storage, with their locations and conditions updated on the database.

HANDLING WITH CARE

Unpacking and inspecting each piece, the Registrar and Collections Management teams ensure the artworks are ready for display.

The two collection exhibitions, namely *Sala* and *Selections from the Collection*, provided resources and capacity to conduct restorations and maintenance of artworks in preparation for display. Working closely with the 2023 Zeitz MOCAA & University of the Western Cape (UWC) Fellowship Programme cohort on *Sala*, significant research and consideration were given to conservation concerns for long-term display, with specific reference to low light levels in the exhibition design and a curatorial intention to rotate artist Edson Chagas' polaroids on a seasonal basis to reduce the impact of cumulative light exposure.



From a staffing perspective, the department has strengthened its team by appointing a third permanent member in 2023. This appointment has contributed to both departmental growth and operational efficiency. Further training and capacity building are underway in the department, specifically focusing on conservation and treatments for contemporary artworks.

A major milestone for the department was the successful coordination of two travelling exhibitions to Switzerland, namely

Tracey Rose's *Shooting Down Babylon* at Kunstmuseum Bern in February 2024 and the landmark *When We See Us: A Century of Black Figuration in Painting* exhibition at Kunstmuseum Basel in May 2024. The success of the department's efforts demonstrate the museum's commitment to expanding its reach and fostering global engagement. These partnerships have provided invaluable opportunities for mutual learning, enhancing professional expertise and fostering stronger international relationships.



DISCOVER, RESEARCH, CONNECT The African Art Resource Centre (AARC) provides a dynamic space for scholars, artists and the public to access and contribute to Africa's rich artistic discourse.

AFRICAN ART RESOURCE CENTRE (AARC)

We are thrilled to introduce the African Art Resource Centre (AARC), an ambitious and transformative initiative by Zeitz MOCAA. As we continue to evolve and redefine our role within the cultural landscape, the AARC represents our commitment to fostering knowledge, creativity and accessibility to art from Africa and its diaspora. The AARC will be located on Level -1 of the museum and will serve as a dynamic and multi-faceted space, merging an archive, library, reading room and research laboratory into a singular, publicly accessible resource centre. This innovative project aims to expand the core curatorial, programmatic and publishing efforts of Zeitz MOCAA, making our creative outputs available to artists, makers, art students, scholars and researchers in perpetuity.

Despite delays due to necessary approvals from heritage councils and relevant authorities, we have made significant progress in establishing a temporary project space on Level 2 in the museum. This interim setup includes comprehensive library materials, publications, a meeting space and conference facilities, all fully mobile and ready to transition to Level -1 upon final approval. Currently, the use of the space is being tested internally through a booking system as the team develops the necessary policies and procedures to launch the space to the public. The team is working towards having all publications and materials on a digital database to assist with research queries and for practical testing purposes.

The AARC is not just a repository of knowledge but a vibrant hub for intellectual exchange, archival media creation and innovative research. Through collaborations with our esteemed Zeitz MOCAA & University of the Western Cape (UWC) Fellowship Programme cohorts and external partners, we aim to create a living and engaging archive that reflects the dynamic nature of contemporary art from Africa and its diaspora. The AARC was made possible through the generous support of the Mellon Foundation.



PRECISION IN PRACTICE

Installing with care, the Exhibition Management team prepares an artwork for display.

EXHIBITION MANAGEMENT

In July 2023, the Exhibition Management department began the mammoth task of de-installing Joël Andrianomearisoa's *The Five Continents of All Our Desires* from the Atrium Bowl. Working in this expansive space requires meticulous planning and collaboration, which is precisely why it remains one of the department's favourite places to work, even during de-installation. When one installation is put to bed, another emerges, and as we bid adieu to Andrianomearisoa's work, the department welcomed Unathi Mkonto as the fifth Atelier artist at the museum. Bringing new energy and a fresh take on the spatial dynamics of the Atelier exhibition galleries on Level 2, the department played a crucial role in transforming

the space into Mkonto's studio while providing the artist with all the necessary comforts.

After concluding our long-standing permanent collection show, *Two Together*, in June 2023, we collaborated with international curators Rasha Salti and Kristine Khouri, and Zahia Ramani to present two co-habiting exhibitions on Level 4, *Past Disquiet* and *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals*, respectively. It was a rather unusual experience for the department, being some of the first exhibitions at Zeitz MOCAA that excluded original artworks. An emphasis was placed on producing a series of structures and furniture items that displayed a large volume of various archival documents and footage. A highlight was the collaborative work performed with the art direction and graphic design agency Studio Safar, based in Lebanon and Canada. For Mame-Diarra Niang's solo exhibition, *Self as a Forgotten Monument*, the department made significant changes to the architecture in the gallery on the elevator side of Level 3, with some very complex audio-visual installations that we were proud to showcase to our visitors once the exhibition opened.

We ended 2023 on home territory with *Sala*. For this exhibition, we worked closely with the 2023 Zeitz MOCAA & University of the Western Cape (UWC) Fellowship Programme cohort to reframe and reposition the museum's Permanent Collection. There were some elaborate exhibition designs, which we worked on closely with fellow Ana Raquel Machava. All efforts were made to embody the meaning of *Sala* through such meticulous designs.

We began 2024 with a second exhibition inspired by the museum's Permanent Collection. During the installation of *Selections from the Collection*, a strong sense of déjà vu was experienced as we re-installed artworks that were last exhibited at the museum's 2017 opening group show, *All Things Being Equal*. Fast forward six months, and it was time to de-install the Atelier, marking a change from artist Unathi Mkonto to Berni Searle. It was a full-circle moment for several team members in the department, who had been taught by Searle at university and could now work with her in a professional capacity. It was also the first time the department hired an Atelier assistant; a former student of Berni Searle, Gina-Rose Bolligello has gained in-depth knowledge and experience working in a very unique role at Zeitz MOCAA.

Continuing the department's hiring process, Jason Adams joined the Exhibition Management team as its third production assistant. The department has an ethos of skill-swapping and sharing, especially as we find ourselves in a unique position in this particular field on the African continent, where such expertise is rare. In this regard, we remain committed to equipping emerging museum professionals and raising awareness about the department's roles as viable future career opportunities.

ARTFUL RESTORATION

Conservation in progress as the Exhibition Management team treats *Ophiophillia* (2014) by artist Frances Goodman, ensuring its intricate beauty endures.



MUSEUM FELLOWSHIP PROGRAMME

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

Funding from the Mellon Foundation has enabled us to foster professionalism and rigorous scholarship within the African art ecosystem. Zeitz MOCAA and UWC believe it is paramount for the next generation of art and culture practitioners to be equipped with the necessary training that ensures the successful development of Africa's dynamic art, culture and heritage industries.

The 2024 fellows include Yasmina Ali Yahia from Algeria, Angela Muritu from Kenya, Congolese-born Kakule Chadrack, Abbey IT-A from Ghana and Edna Bettencourt from Angola. The 2024 cohort's focus is the Atelier residency programme, specifically working with artist-in-residence Berni Searle. Thus far, the cohort has organised consultations with former Atelier artists and staged interventions with Searle to inform their UWC research papers.



FOSTERING INNOVATION

The five Zeitz MOCAA & UWC Fellows — from left: Kakule Chadrack (Democratic Republic of Congo), Angela Muritu (Kenya), Yasmina Ali Yahia (Algeria), Edna Bettencourt (Angola) and Abbey IT-A (Ghana) — bring fresh perspectives and energy to the museum's vibrant cultural landscape.

To ensure the continued growth and success of the fellowship programme, the institution has undertaken a comprehensive review of its structure and impact. After extensive consultations with stakeholders and careful consideration of feedback, we are excited to propose a series of transformative changes to be implemented in 2025. These changes aim to expand opportunities, deepen engagement and enhance our fellows' academic and professional development. By evolving the programme to include a structured first-year programme, an extended fellowship for advanced degrees and the introduction of an Alumni Grant Award, we are committed to cultivating a new generation of museum professionals equipped with the knowledge, skills and experience to lead and innovate in the museum sector.



(Above and opposite page) **CONSTRUCTING POSSIBILITIES** Installation views of artist Unathi Mkonto's 2023 Zeitz MOCAA Atelier studio space, titled 'TO LET'.

PROGRAMMING

DRAWING THE LINES BETWEEN ART AND ARCHITECTURE: A CONVERSATION BETWEEN UNATHI MKONTO AND BOBAN VARGHESE

18 October 2023

Facilitators: Khanyi Mawhayi

Participants: Unathi Mkonto and Boban Varghese

Zeitz MOCAA hosted a conversation in the museum's Scheryn Arena between Zeitz MOCAA Atelier artist-in-residence Unathi Mkonto and his former lecturer and Head of Department of the School of Architecture at Nelson Mandela University, Boban Varghese. The conversation was moderated by Curatorial Assistant Khanyi Mawhayi and together, they unpacked the intersections of art, design and architecture, and interdisciplinary practices. Beginning with the education of architecture, they discussed what it means to develop an architectural and artistic language within the landscape of South Africa. This talk formed part of programming for the Zeitz MOCAA Atelier: Unathi Mkonto – 'TO LET'.

'SUBLET': UNATHI MKONTO INTERDISCIPLINARY TERTIARY STUDENT PROGRAMME

27 November – 1 December 2023

Facilitators: Amy Cornfield, Thato Mogotsi and Khanyi Mawhayi

Participants: Unathi Mkonto; Michaelis School of Fine Arts, University of Cape Town; FEDISA Fashion School; Cape Town Creative Academy; and the Department of Architectural Technology and Interior Design, Cape Peninsula University of Technology

An interdisciplinary immersion workshop, this programme brought together 24 contemporary art, architecture, fashion and fine art students from the Creative Academy, Cape Peninsula University of Technology, FEDISA Fashion School and Michaelis School of Fine Art at the University of Cape Town. They engaged in an exciting and collaborative week of learning and engagement with Atelier artist-in-residence Unathi Mkonto's interdisciplinary art practice. Informed by the artist's interdisciplinary approach, students explored ideas surrounding urbanism, landscape, architecture and space, which Mkonto probes and abstracts in his work. The artist led the students to think through making, and was open and transparent about his process. Students from the different institutions worked in groups across their disciplines and executed an individual project that was exhibited in the Atelier galleries in conversation with Mkonto's ever-changing and growing work.



EMCIMBINI-MBADLA: MODALITIES OF COMMUNING

7 December 2023

Facilitators: Thato Mogotsi and Khanyi Mawhayi
Participants: Unathi Mkonto, Breaking Bread Collective, Ntone Edjabe and Mpumelelo Mcata

As part of 'TO LET', Unathi Mkonto's Atelier residency at Zeitz MOCAA, the artist hosted a dinner in collaboration with the Breaking Bread Collective. It was an evening of food, art and music with the artist's community. Mkonto set the tone by incorporating the vibrant aesthetics of a fruit market. The Breaking Bread Collective served pan-African meals on banana-leaf plates while DJs Ntone Edjabe and Mpumelelo Mcata kept the guests entertained with music from across the continent.



(Left) **AN ATELIER DINNER**

Guests gather for a unique dining experience during Unathi Mkonto's 'TO LET' residency at Zeitz MOCAA's Atelier.

(Opposite page) **A FINAL HARVEST OF ABSTRACT SOUNDSCAPES**

BLK JKS guitarist Mpumelelo Mcata performed at Zeitz MOCAA as part of artist Unathi Mkonto's open-market harvest installation.



THE SEASONAL FRUIT

16 February 2024

Facilitators: Khanyi Mawhayi
Participants: Unathi Mkonto and Mpumelelo Mcata

After months of conversation and rehearsals between Zeitz MOCAA Atelier artist-in-residence Unathi Mkonto and BLK JKS guitarist Mpumelelo Mcata, the Atelier hosted Seasonal Fruit, a site-specific, experimental performance by Mcata and an open-market harvest installation by Mkonto. The pair worked and experimented together for a week in December 2023 in the Atelier studio. In February, Mcata performed celebratory soundscapes of abstract guitar noise, playlists and DJ sets in response to Mkonto's installation, which referenced the final harvest of his time at Zeitz MOCAA.



SYMPOSIUM: 'THE POETICS AND POLITICS OF ARCHIVAL PRACTICE' AND BOOK LAUNCH: 'RADICAL SOLIDARITY: A READER' 5 AUGUST 2023

Co-Convenors: Tandazani Dhlakama, Beata America and Koyo Kouoh

Presenters: Zahia Rahmani, Kristine Khouri, Rasha Salti, Koni Benson, Buhle Ngaba, George Mahashe and Amogelang Maledu

The Poetics and Politics of Archival Practice symposium coincided with the opening of the exhibitions *Past Disquiet* and *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals*, both of which explored archival, exhibition and publishing histories related to resistance, struggle and solidarity. This moment for public engagement aimed to create space for the many stakeholders, co-authors and co-curators involved, and to reflect on the multi-vocal and ongoing significance of these important iterative projects.

The symposium culminated in the launch of *Radical Solidarity: A Reader*, with a keynote address by Dr Albie Sachs. The publication brings together the ideas and projects of some of the world's most active and inspiring radical thinkers, artists and activists committed to fostering the arts from Africa and its diaspora. It emerges from the proceedings of the Radical Solidarity Summit, a week-long online gathering hosted by Zeitz MOCAA in September 2020 during the COVID-19 pandemic. The summit intended to address the urgent issues of the moment and explore the alternative futures and possibilities that can be forged in the cultural field through acts of radical solidarity. Edited by Tandazani Dhlakama, Alexandra Dodd, Tammy Langtry and Storm Janse van Rensburg, *Radical Solidarity: A Reader* retains the conversational, intimate nature of the online gathering while honouring the urgency and complexity of its subject matter.

A PLATFORM FOR RADICAL THOUGHT *The Poetics and Politics of Archival Practice* symposium presented a moment of collective reflection.


**SPEAKING IN TONGUES: A CRITICAL GATHERING
ON THE OCCASION OF THE 'SEEKERS, SEERS,
SOOTHSAYERS' EXHIBITION AND BOOK LAUNCH**
6 July 2024

Facilitators: Tandazani Dhlakama and Beata America
Participants: Ruth Simbao, Pumla Gqola, Panashe Chigumadzi, Bulelwa Kunene, Gladys Kalichini, Latedjou, Sekai Machache, Pamina Sebastião and Buhlebezwe Siwani

Speaking in Tongues was a critical gathering on the occasion of the *Seekers, Seers, Soothsayers* exhibition and book launch. The one-day discursive programme included performances and presentations by exhibiting artists, writers and thinkers. The programme also included the launch of the *Seekers, Seers, Soothsayers* exhibition publication, which included thought-provoking essays by French-Beninese filmmaker, curator and researcher Farah Clémentine Dramani-Issifou, Zimbabwean-born award-winning writer, scholar and cultural historian Panashe Chigumadzi and the curators of the exhibition, Tandazani Dhlakama and Beata America.

The title of the gathering was derived from Jamaican author Kei Miller's 2007 poem 'Speaking in Tongues'. The poem encapsulates issues of spirituality, Black maternal lineages, language and place, and was apt to be included in the introductory rooms of the *Seekers, Seers, Soothsayers* exhibition space. 'Speaking in Tongues' begins with the narrator reflecting on spirituality and his African-diasporic maternal lineage. Miller's poem prompts us to consider ideas around gathering, ritual, heritage, the metaphysical and one's sense of rootedness.

To expound on this for the gathering, we cited another Miller text, 'The Last Warner Woman' (2010), which further highlights connected inter-generational histories, narrating stories of migration, nostalgia and spirituality. In this fictional narrative, one of the main protagonists has a prophetic gift that is later misunderstood as madness when she leaves her home country. This provides a prompt to think about language, performance and the transmission of knowledge alongside acts of decolonising.



VOICES OF THE DIASPORA A participant shares her voice during the *Speaking in Tongues* symposium, where artists, writer and thinkers gathered to discuss spirituality, heritage and the metaphysical within the *Seekers, Seers, Soothsayers* (2023) exhibition.



TEAM CFAE The Centre for Art Education team members clad in white for the Zeitz MOCAA Year-End Function in December 2023.

OVERVIEW

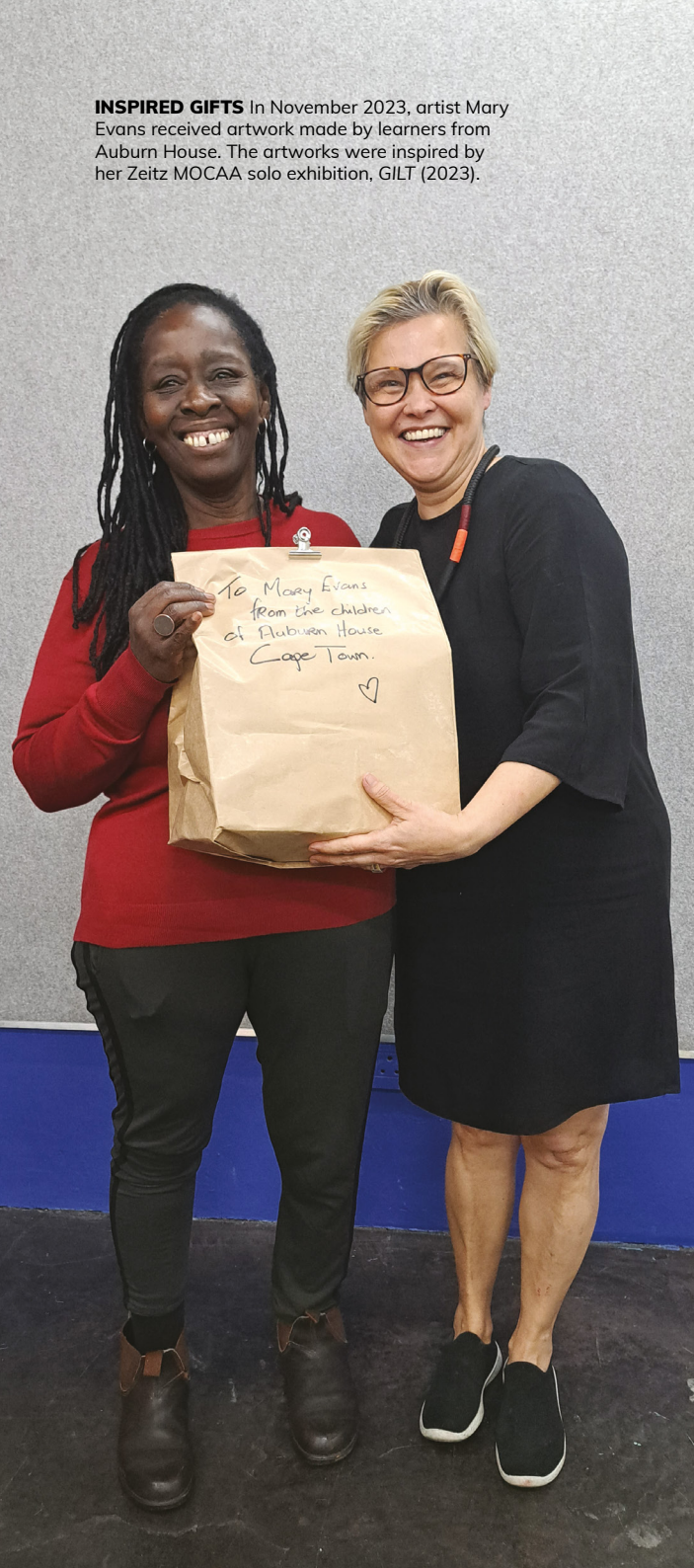
The first half of the financial year began with the newly expanded Centre for Art Education (CFAE) team settling into the various projects and programmes that would start to form a steady annual rhythm. Celebrating the Western Cape Education Department (WCED) collaboration, *Then We Saw Ourselves* was the highlight of the second half of 2023. The collaboration culminated in an expansive programme of performances and an exhibition opening on 14 October 2023.

As the year ended, the team piloted and revived the first tertiary programmes since 2019. 'SUBLET', which focused on the interdisciplinary practice of Atelier artist-in-residence Unathi Mkonto, was facilitated by Amy Cornfield with the support of the Atelier curators. The year ended on a positive note, with the team mapping out the projects and programmes for 2024 in a CFAE strategic planning session. A precise annual rhythm of programmes emerged from this process, resulting in a team that displayed initiative and drive in all the projects implemented at the beginning of 2024.

Mandisa Ngqulana and Simamkele Sitwebile stepped in to lead the MOCAA Art Club (M A C) for teens, taking over from Amy Cornfield, whose key focus would be on keeping consistent progress of the Mobile Museum alongside Kamohelo Ramone, the newly appointed Mobile Museum Project Manager. During the first two quarters of 2024, great strides were made in the design and conceptualisation of the Mobile Museum.

The start of the new year also saw the highly anticipated printing of *The Stories That Ran Away* children's book series; its subsequent launch and storytelling programme will follow in the second half of 2024.

INSPIRED GIFTS In November 2023, artist Mary Evans received artwork made by learners from Auburn House. The artworks were inspired by her Zeitz MOCAA solo exhibition, GILT (2023).



The 2024 Grade 12 programme, led by Talia Naicker, was inspired by the *Sala* exhibition. Mona Hakimi, one of the 2023 Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme fellows and a co-curator of *Sala*, joined Talia in facilitating this programme, workshop and subsequent exhibition. Talia also presented an idea for a Heritage Day event in September as an opportunity to celebrate the 100th anniversary of the grain silo building while highlighting the architecture of Zeitz MOCAA. The first half of 2024 was spent conceptualising the event and collaborating with the Institutional Advancement, Operations and Curatorial departments to gain the necessary elements to ensure the project's success.

New collaborations were forged between the CFAE and the MyMachine South Africa and Girls Make The City (GMTC) projects. The CFAE also hosted one of our art education partners, the Imbali Visual Literacy Project, for the launch of their online resource for teachers.

**LIESL HARTMAN,
HEAD OF EDUCATION**

JULY 2023 – JUNE 2024	
Educational Institution Programming	
School Learners	2 313
Teachers and Lecturers	568
Tertiary Students	558
Family Programming	
Family Learning	51
MOCAA Art Club	110
Holiday Programme	210
Community Programming	
Lalela: July – December 2023	1 125
Lalela: January – June 2024	656
Community Tours, Special Events and Programmes	548
TOTAL	6 139

SEEING THEMSELVES Excited learners admiring their artworks in the *Then We Saw Ourselves* exhibition, March 2024.





(Above) **MUSEUM OF MUSIC**
WHEN WE SEE US, Songs and
Sounds, performed by Beau
Soleil Music Centre's Cape Town
Children's Choir.

(Left) **SOUND ART WHEN WE**
SEE US, Songs and Sounds,
performed by Beau Soleil Music
Centre's IFIDYOLI
String Ensemble.

COLLABORATIONS AND SPECIAL PROJECTS

THEN WE SAW OURSELVES

July 2023 – March 2024

Project Team: Liesl Hartman, Mandisa Ngqulana, Mona Hakimi and Talia Naicker

The Then We Saw Ourselves project was a collaboration between the CFAE and the WCED's Art and Music Centres. Teachers and learners from the 10 centres were invited to visit and explore the *When We See Us: A Century of Black Figuration in Painting* exhibition and to respond to its themes or artworks in their respective creative arts disciplines, namely visual art, design, dance, drama and music. The project culminated in an exhibition opening and performance feast on 14 October 2023, where the stage was given to the centres offering performing arts to respond in music, dance and drama. Both known and newly-composed pieces were performed by more than 400 participants, answering the call to celebrate Black joy and creativity through the six exhibition themes: Joy and Revelry, The Everyday, Repose, Spirituality, Sensuality, and Triumph and Emancipation. The day ended with an orchestral finale from the Frank Pietersen Music Centre beneath the museum's trackshed, where 116 young and old performers delivered a specially composed piece, 'African Rhapsody'. The exhibition featured sculptures, paintings, drawings and various design pieces, including textiles and jewellery, created over six months. It celebrated how young people perceive themselves and interpret the world around them.

The art lessons, design briefs and drama and musical performances, written and choreographed by art and music centre educators, were a testament to how art museums can enrich learning in and through the arts. To document the project, an exhibition booklet and a 20-minute documentary highlighting the events of 14 October were produced, with the exhibition concluding in March 2024.



ORCHESTRAL ENDING Frank Pietersen Music Centre Orchestra and Choir performing 'African Rhapsody'.

Anina Lundie of the WCED shared the following message with the Zeitz MOCAA CFAE team: 'From all of us at the Western Cape Education Department, our heartfelt and sincerest gratitude for the fantastic day. It was one for the history books and you made it happen! To see the satisfaction and joy of teachers and learners having the opportunity to perform at Zeitz MOCAA was priceless. I am forever grateful for the immense hard work and

commitment from your side to elevate arts education in our province.'

THE STORIES THAT RAN AWAY Launching July 2024

Project Lead:
Liesl Hartman

The latter half of 2023 saw the completion of the illustrators' contributions for each title in the Zeitz MOCAA *The Stories That Ran Away* children's book series. Additional key funding came from the

Afrexim Bank and Zeitz MOCAA Global Council member Yinka Shonibare CBE RA, allowing for the printing of 1 000 copies of each of the four books: *The Tale of Mouse And the Stories That Ran Away*, *First Light*, *Khvum and the Crocodile Woman*, and *Nya Nya Bulembu*.

The first half of 2024 was marked by intense production efforts and design-driven problem-solving for the printing of these books. Each book was beautifully designed by Kirsty MacFarlane and Candice Jezek, with input from the illustrators and editor. A major triumph of 2024 was securing a local Cape Town-based printer that offered a better price and delivery time than the original quotes sourced from China. We are deeply grateful to our incredible print liaison, Philip Kannemeyer, for assisting in this regard.

As the financial year drew to a close, the CFAE team focused on preparing for the July 2024 launch of the book series.



SCHOOL OUTING Excited learners from De Tyger Primary School after enjoying a tour and workshop with Museum Educator Mandisa Ngqulana.

EDUCATIONAL INSTITUTION PROGRAMMING

SCHOOL GROUPS

Ongoing

Facilitated by: Mandisa Ngqulana and Talia Naicker

Zeitz MOCAA stands as a landmark institution for its architectural significance as well as its commitment to educating and inspiring the next generation of artists and art enthusiasts. The various school programmes and activities at the CFAE reflect a holistic approach to art education. Through workshops, guided tours, outreach initiatives and collaborative projects, the CFAE has cultivated a vibrant learning environment that resonates with learners, students and educators.

These programmes underscore Zeitz MOCAA's dedication to fostering a deeper understanding of art's role in society and its potential to enrich educational experiences. In a world where art serves as a critical medium for dialogue and understanding, the CFAE stands firm in its commitment to shaping future generations of thinkers, makers and cultural custodians to ensure the legacy of contemporary art from Africa and its diaspora continues to thrive.

In the 2023-2024 financial year, the CFAE connected with 3 439 learners, students and teachers from varying schools and locations. Each of these individuals was able to experience the magic of Zeitz MOCAA through the caring and enthusiastic lens of the CFAE.

Although not every school and tertiary institution can be mentioned individually in this report, a distinct highlight included a workshop and guided tour tailored for De Tyger Primary School, Parow, in October 2023. The writing workshop was inspired by GILT, Mary Evans' solo exhibition, and was designed to be a hands-on, interactive experience that allowed participants to explore various artistic mediums such as collage, sculpture and mixed media. The group was encouraged to discuss and reflect on the connections between the art they encountered and broader societal themes, fostering critical thinking and dialogue among the learners.

GRADE 12 PROGRAMME

Pathways

July – September 2023

Facilitated by: Alaric Hobbs, Talia Naicker and Zyma Amien

The first half of the financial year welcomed the second matric exhibition titled *Pathways*, hosted in the tunnels surrounding the CFAE space on Level -1. The exhibition featured the work of 23 Grade 12 learners and was open to the public from 10 June through 31 August 2023.

As this programme becomes more established in the annual CFAE programming calendar, the team finds new and dynamic ways to engage with the unique exhibition space that is the tunnels of Zeitz MOCAA.

(Right)

UNDERGROUND

CREATIVE *Killing Me Softly*
by Keziah Holmgren, a
Pathways Grade 12 learner.

(Opposite page) **TANGLED**

LIMITS *The Fence of
Boundaries* by Kudzai
Precious Harekeni, a
Pathways Grade 12 learner.



The Pathways exhibition saw the introduction of more and improved lighting in the deeper sections of the tunnels, with additional enhancements planned for future exhibitions.

The latter half of 2023 allowed time to produce the full-colour catalogue documenting the learners' final works as well as their artist statements.

September and October 2023 also saw the production of the programme's documentary, which featured footage from the workshop to the exhibition opening. The CFAE Grade 12 programme documentaries are uploaded to the Zeitz MOCAA YouTube channel, serving as the archive for each iteration of the workshop.



See/n March – June 2024

Facilitated by: Mona Hakimi, Talia Naicker and Sina Huang

In the second half of the financial year, the third annual matric programme began with an intensive four-day workshop from 25 to 29 March 2024. As an alternative approach, this year's workshop featured a smaller cohort of 15 learners, which encouraged bonding and lasting friendships significantly quicker than in previous years. The 2024 year also welcomed two new facilitators, Mona Hakimi, an alumna of the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme, and Sina Huang, a newly qualified Visual Art teacher from the Peter Clarke Art Centre.

This was the first matric workshop focused on a group exhibition rather than a solo artist, allowing for a wide variety of teaching approaches and integrated learning within the exhibition space. The learners focused on key works in Sala, including



(Top) **FORGING PATHWAYS**
2024 CFAE Grade 12 learners
reading their letters to the
artworks in Sala.

(Bottom) **ON SHOW** An
exhibition detail from See/n, the
2024 CFAE Grade 12 exhibition.



MATRICES AT MOCAA The 2024
Grade 12 learners after enjoying
the last day of the matric
workshop.

pieces by Athi Patra-Ruga, Cyrus Kabiru and Edson Chagas, that highlight the importance of how artists intend for their work to be perceived and how that can shift over time, particularly in the context of a group exhibition. These reflective and introspective sessions provided the title for the matric exhibition: See/n.

After eight weeks of intensive Saturday work and group sessions, the Grade 12s celebrated the opening of See/n on Saturday, 15 June 2024, with nearly 200 guests in attendance to support the exhibition. It was a particularly special occasion, with several past participants from the 2022 and 2023 matric workshops joining to support and encourage the learners.

It is clear that the repetition of the CFAE annual programmes has allowed for the establishment of a community of young adults and we look forward to welcoming the 2024 cohort to our growing CFAE family.

TERTIARY PROGRAMMES

The CFAE team welcomes opportunities to work with students and academics from various disciplines that bring different lenses and methodologies to enrich their understanding and approaches to art. This reporting year, a distinct theme of interdisciplinary working (between museum and university departments) emerged in the CFAE's tertiary programming.

Stellenbosch Marketing *Past Disquiet* Workshop September 2023

Facilitated by: Mona Hakimi and Misha Krynauw

In September 2023, the Institutional Advancement (IA) and CFAE departments collaborated to host marketing students from Stellenbosch University for an in-depth, interdisciplinary workshop. The workshop focused on the graphic design and visual identity of the *Past Disquiet* exhibition and how the conceptual thinking behind visual language in art can be executed in the digital marketing space.



(Right) **IN STUDIO** Students from 'SUBLET', the Unathi Mkonto Interdisciplinary Tertiary Student Programme, working on their artworks in November 2023.

(Opposite page) **GROUP THINK** A student from UWC's Historical Studies department presents his group's thoughts in the *Past Disquiet* Workshop, held in April 2024.



'SUBLET', Unathi Mkonto Interdisciplinary Tertiary Student Programme November 2023 – January 2024

Facilitated by: Amy Cornfield, Khanyi Mawhayi and Thato Mogotsi, with Unathi Mkonto

At the end of November 2023, the Curatorial and CFAE departments, in collaboration with Atelier artist-in-residence Unathi Mkonto, piloted an interdisciplinary tertiary student programme titled 'SUBLET' in Mkonto's space on Level 2 of the museum. The programme's name played on the title of the artist's residency, 'TO LET'.

The immersive workshop brought together 24 contemporary art, architecture, fashion and fine art students from the Cape Town Creative Academy, the Department of Architectural Technology and Interior Design at the Cape Peninsula University of Technology (CPUT), FEDISA Fashion School Cape Town and the Michaelis School of Fine Art at the University of Cape Town (UCT) for an exciting week of peer-to-peer learning and engagement with Mkonto's practice. Informed by the artist's interdisciplinary approach, students explored themes of urbanism, landscape, architecture and space, which Mkonto probes and

abstracts in his work. The programme began with a group project where students from different institutions collaborated, followed by individual projects that were exhibited in conversation with Mkonto's works. It was encouraging to witness how quickly the students connected, the bonds they formed and the quality of work they produced in such a short time.

UWC Historical Studies *Past Disquiet* Workshop April 2024

Facilitated by: Amy Cornfield and Talia Naicker

The *Past Disquiet* exhibition attracted new audiences to the museum to engage with art in fresh and thought-provoking ways. In April 2024, the CFAE facilitated a one-day intensive workshop with lecturers and Honours and Master's students from the Department of Historical Studies at the University of the Western Cape (UWC). The workshop fostered in-depth discussions and provided students with the opportunity to critically engage with the exhibition content in the context of their academic studies, expanding their understanding of the role of art and its historical significance.

TEACHER TRAINING WORKSHOPS

One of the CFAE's missions is to support teachers in formal and informal schools, institutions and groups by offering in-service teacher training in Visual Arts and Design. Workshops are provided free of charge to teachers on a Saturday morning for three to five hours. The workshops are advertised through the CFAE contacts with the WCED and our community networks. During the 2023-2024 period, the CFAE workshops were motivated by artist Igshaan Adams' Atelier residency at Zeitz MOCAA, with a comprehensive learning resource based on his practice and developed by the CFAE. Teachers received free copies of the resource.



(Above) **TEAMWORK** Teachers working together to create a woven tapestry, inspired by Atelier artist-in-residence Igshaan Adams, in April 2024.

(Opposite page) **LEARNING IN MOTION** Teachers learning to weave on cardboard looms alongside CFAE Head of Education, Liesl Hartman, September 2023.

September 2023

Facilitators: Liesl Hartman, Jill Joubert and Mona Hakimi

A workshop was held for 32 Grade 1 to 9 teachers, focusing on weaving techniques and using accessible materials like paper plates, cardboard and paper.

April 2024

Facilitators: Liesl Hartman and Zethu Masuko

In a workshop for 24 Grade 4 to 6 teachers, visiting artist and facilitator Zethu Masuko shared her practice and guided teachers through the weaving process using table-weaving looms courtesy of artist Igshaan Adams' production assistants.

FAMILY PROGRAMMING

MOCAA ART CLUB (M A C)

The MOCAA Art Club (M A C) continues the CFAE's commitment to advancing art education and granting access for teenagers in Grades 9 through 11. M A C focuses on learners from different schools and areas across Cape Town who are connected by a shared desire to learn about, discuss and create art. The programme was designed to foster learners' understanding of diverse artistic attitudes and practices while aiming to encourage art literacy and criticality and to further social cohesion. Through exhibition visits and studio practice, M A C engages its members in both collaborative and individual conceptual development, research and art-making, culminating in an

exhibition at the end of each year.

2023

Facilitators: Amy Cornfield and Simamkele Sitwebile, assisted by Nadine Le Roux

M A C 2023 began in March and closed for the June and July school holidays. Ahead of this break, the members were taken on an excursion to the Goodman Gallery where they visited Jabulani Dhlamini and Thembinkosi Hlatshwayo's show, *iHubo: Nkosi Sikelela*. This became the inspiration for an individual photography project. The Club closed with an exhibition titled *Site, Through the Eyes of a Dozen*, held in the Scheryn Arena on Level 0 of the museum. Each artwork created by the members represented a different facet of Cape Town, with the exhibition running from 18 November

2023 through 2 February 2024.

2024

Facilitators: Chloe Van Der Merwe, Mandisa Ngqulana and Simamkele Sitwebile, assisted by Zeitz MOCAA & University of the Western Cape (UWC) fellow Abbey IT-A

Preparations for M A C 2024 began in April 2024. The academic year welcomed 16 teenagers from Bonteheuwel, Delft, Khayelitsha, Philippi, Mitchell's Plain and Nyanga. After a rigorous interview process that concluded in May 2024, the selected teenagers were enrolled as members of M A C, with orientation taking place at the end of that month. The Club workshops began in June with members pairing up for a mixed media project in response to Neo Matloga's work from the Zeitz MOCAA collection exhibition, *Sala*.



(Above) **ART IN CONVERSATION**
2023 M A C members enjoying a walkabout of *When We See Us: A Century of Black Figuration in Painting*, with lead facilitator Amy Cornfield.

(Right) **M A C ON THE MOVE**
2023 M A C members enjoying an excursion to Goodman Gallery with facilitators Amy Cornfield and Simamkele Sitwebile, and assistant Nadine Le Roux.



MASKED MUSEUM-GOERS

Proud children with their masked creations made during the Children's Winter Holiday Programme in June 2024.



EDIBLE ART Children enjoying the edible art activities at the Children's Winter Holiday Programme in June 2024.

CHILDREN'S HOLIDAY PROGRAMMES

Facilitated by: Liesl Hartman, the CFAE team and various assistants

Silo Summer December 2023

The Children's Summer Holiday Programme focused on the shape of the cylindrical silos that form the structure of the Zeitz MOCAA building. The activities were held beneath the museum's trackshed and drew the interest of visitors and passers-by. The final day of the programme ended with performances by Marimba Jam, who encouraged the children to participate in their performances with the decorated shakers and cardboard xylophones the children had made.



Stay, Remember, Create, Enjoy March 2024

The Children's Autumn Holiday Programme was a trip down memory lane with activities inspired by previous artists who had exhibited at Zeitz MOCAA, including Yinka Shonibare CBE RA, William Kentridge and Cyrus Kabiru. The team could not resist adding a weaving activity inspired by previous Atelier artist-in-residence Igshaan Adams, which was enjoyed by parents and children alike.

Children's Winter Holiday Programme June 2024

The Children's Winter Holiday Programme drew inspiration from the stained-glass designs of Athi Patra-Ruga and Jody Paulsen's felt collages in the *Selections from the Collection* exhibition. The textured landscapes and bird-mask activities were inspired by the *Seekers, Seers, Soothsayers* exhibition.



FAMILY TIME Families with their imaginary African city creations at the Mkonto Constructions Family Learning Workshop in February 2024.

FAMILY LEARNING WORKSHOPS

Commemorating Legends & Heroes
July 2023

From 2D to 3D
August 2023

Please and Thank You
September and October 2023

Art Appreciation
November 2023

Mkonto Constructions
February 2024

Looking at You, Looking at Me
March 2024

Facilitated by: Amy Cornfield and Liesl Hartman

The Family Learning Workshops at the CFAE provide a space for parents/guardians and their children to share a creative experience and develop their engagement with art together. Workshops take place on the last Saturday morning of most months for two-and-a-half hours

each. Inspired by an artist or the content of an exhibition showing at the museum, each month's art activity is different. Participants create art of various themes and work with different techniques and materials. During this reporting year, the work of Mary Evans, Unathi Mkonto and Cyrus Kabiru as well as the *When We See Us: A Century of Black Figuration in Painting* exhibition were explored.



MEMBERS' WORKSHOPS

To Repose and Neo Matloga

August 2023

Sound to Soul

April 2024

Serial Selections

June 2024

Facilitated by: Amy Cornfield

Launched in May 2022 with a workshop inspired by Goldendean's *Soft Vxnxs*, the Members' Workshops have grown from strength to strength. The workshops are facilitated by the CFAE in collaboration with the Institutional Advancement Membership team and offer members a creative experience to strengthen their connection to art and deepen their understanding of the artwork on exhibit at the museum. Three workshops took place during this reporting period. Participants created artwork that explored Neo Matloga's techniques and the human figure, as featured in his painting *Mmadira* from the *When We See Us: A Century of Black Figuration in Painting* exhibition; responded to Thania Peterson's sound piece, *Jieker*, in the permanent collection exhibition, *Sala*; and engaged with the concept of seriality, inspired by the *Selections from the Collection* exhibition, which showcases artworks from the museum's Permanent Collection.

SERIAL INSPIRATION A Zeitz MOCAA member creates artwork inspired by the concept of seriality from the *Selections from the Collection* exhibition during the Serial Selections Workshop in June 2024.

EMPOWERING FUTURES

Participants of the Girls Make The City workshop, held in November 2023.



COMMUNITY PROGRAMMING

The CFAE boasts a dynamic roster of community programmes and, during this reporting year, welcomed 2 329 participants of all ages from different communities to our programmes. We connected with new audiences, including senior citizens from Obed Edom Congregation and Eastridge Feeding Hands NPO, and hosted two excursions and networking events for the Butterfly Art Project's Community Art Facilitators and Alumni. Three tours and workshop visits were organised for a group of young women from Girls Make The City, an initiative in collaboration with Fontys University in the Netherlands focused on the critical issue of safety for girls in South African public spaces. We also facilitated formal and informal groups from various communities, including non-governmental organisations (NGOs) and foster homes, in our Children's Holiday Programmes. It was a busy year for the Zeitz MOCAA Lalela partnership, filled with exciting opportunities, highlights and changes. The Mobile Museum project was also reinvigorated by the new project team, making significant strides in realising the project's vision.

The standout event of the Community Collaboration calendar was the Lalela A Gaze from Within exhibition, which opened at the closing ceremony of the landmark exhibition *When We See Us: A Century of Black Figuration in Painting*, held in August 2023. Curated by Amy Cornfield and Lalela's recently promoted Executive Director, Firdous Hendricks, *A Gaze from Within* featured works by learners from the Zeitz MOCAA Masiphumelele and Hout Bay Lalela programmes. It was a proud moment to showcase the learners' paintings, which interpreted and expressed the exhibition's themes with honesty and joy.



CELEBRATING SELF-REFLECTION

The opening of the Lalela A Gaze from Within exhibition at the closing ceremony of *When We See Us: A Century of Black Figuration in Painting*, held in August 2023.

Committed to continually expanding our networks, developing partnerships, reaching new communities and pioneering innovative platforms, the CFAE team continues our quest to improve access, promote art education and deliver impactful art educational programming for the communities we work with through our ongoing community programmes.

ZEITZ MOCAA LALELA PROGRAMME

Ongoing

Facilitated by: Simamkele Sitwebile and Siyolisi Bani

Lalela is a non-profit organisation that uses art education to engender creative and critical thinking through art-making for learners from under-resourced schools. During this reporting period, the CFAE's partnership with Lalela facilitated 1 125 learner visits from various schools, all participating in workshops, exhibition tours and events.

July – December 2023

The Zeitz MOCAA Lalela programme engaged 154 learners from grades 4 to 11, who participated in weekly workshops held Tuesday through Thursday. The cohort is drawn from seven schools within the City Bowl area: Dryden Street, Prestwich Street, Ellerton, St. Paul's, Salt River, Harold Cressy and Vista. Four of the participating schools were primary schools while three were high schools.

During the June/July Holiday Programme, the high school learners took

part in a series of conceptual and technical workshops inspired by the *When We See Us: A Century of Black Figuration in Painting* exhibition. Some of the learners' works were selected for an exhibition that opened on the evening of the landmark exhibition's closing ceremony in August 2023. In preparation for the exhibition, a mounting workshop was conducted in the CFAE for the Lalela team.

In October, learners from other Lalela programmes visited the museum to

view *GILT*, the solo exhibition by Nigerian-born, British artist Mary Evans. The learners, hailing from Disa Primary in Bonteheuwel, Philippi Village, Bertha House and Hout Bay Secondary, engaged with the exhibition as part of their ongoing education in visual art and contemporary art practices.

Artworks by the Zeitz MOCAA Lalela programme's learners were showcased in an annual exhibition in November 2023, drawing a large audience of parents, guardians, teachers and learners. The exhibition featured works created throughout the year using Lalela's internally developed curricula while also highlighting the learners' engagement with the museum's content. At the end of 2023, Art Facilitator Siyolisi Bani, who has worked with the Zeitz MOCAA Lalela programme since its inception in 2018, moved to a different Lalela programme.

January – June 2024

In the first half of 2024, the museum welcomed 102 learners to the Zeitz MOCAA Lalela programme. Organised as weekly after-school workshops, learners attended classes once a week on a designated day from Monday to Thursday.



(Above) **COMMUNITY AND CONNECTION** The Zeitz MOCAA Lalela 2023 Annual Community Exhibition was held in November 2023.

(Opposite page) **PROUD MOMENTS** Lalela learners from Harold Cressy and Salt River high schools pose with their work in the *A Gaze from Within* exhibition (2023).



In addition to the weekly programme, the CFAE held a series of special events and activities. In February, Lalela organised a fundraising initiative, inviting high school learners to engage with donors in a workshop using the organisation's Heart Maps curriculum. Each learner was paired with a donor to discuss, create and exchange artwork as a cross-demographic, intersectional activity. The same class of high school learners also engaged in a once-off apron design pattern-making project before transitioning to a new programme site.

In March, high school learners participated in the CFAE Children's Autumn Holiday Programme. Over four days, they created eyewear and textile prints inspired by the works of Cyrus Kabiru and Yinka Shonibare CBE RA. In June, the same group took part in an eight-day holiday programme, making artworks in response to works by Jody Paulsen and Buhlebezwe Siwani that were on show in the museum.

The partnership between Lalela and the CFAE continues to foster a safe space for creative expression and the exploration of social issues, while offering opportunities to engage with contemporary art from Africa and its diaspora through exhibitions, workshops and special events. Participating learners have developed their skills and shared their perspectives on current topics, contributing to the museum's vibrant cultural tapestry. The ongoing collaboration remains dedicated to supporting both individual growth and community enrichment by harnessing the powerful properties of art-making.



SEEING EACH OTHER The Siyabonana artists and CFAE team members share lunch during their two-week studio residency during January and February 2024.

SIYABONANA

January – February 2024

Co-ordinated by: Jill Trappler and Amy Cornfield

Siyabonana, meaning 'we see each other' in isiXhosa, is both the name and the guiding principle that grounded the gathering of artists that took place at the CFAE in early 2024 as part of the centre's community collaborative programming. Evolving from the Thupelo Workshop concept and continuing the Canvas Collaboration, the latest iteration, Siyabonana, brought together ten artists: Anne McIlleron, Barbara Voss, Jade Gibson, Jenny Parsons, Khaya Sineyile, Jill Trappler, Lionel Mbayiwa, Lwandiso Botozo, Randy Hartszenberg and Wonder Marthinus. Over two weeks, the artists shared a common space to connect as creatives and explore new approaches to being, thinking and creating. They worked with diverse mediums and materials, ranging from representation to abstract. The gathering fostered a horizontal exchange of knowledge and skills, cultivating unique and interconnected relationships between distinct artistic practices. This exploration precipitated transformative ways of making, remaking and unmaking. The programme culminated in a presentation of a selection of the work created by the artists during the two-week studio share, curated by Voni Baloyi and Amy Cornfield.



BUILDING A MOBILE MUSEUM

VISION The Mobile Museum project team inspects a truck chassis at MAN Trucks, Brackenfell, in May 2023.

ZEITZ MOCAA MOBILE MUSEUM

Ongoing

Project Team: Liesl Hartman, Amy Cornfield and Kamohelo Ramone

The Zeitz MOCAA Mobile Museum is a pioneering project aimed at overcoming barriers to access and art education, bringing contemporary art from Africa and its diaspora to underserved communities. It will be a fully equipped versatile art classroom and exhibition space housed on the back of a truck chassis.

Echoing the CFAE's belief that art education changes lives, the Mobile Museum will travel to under-resourced communities, providing a space for people of all ages, who do not have access to the museum, with the opportunity to engage with and learn about art. The programme will engage schools, NGOs and community groups in the greater Cape Town area. The Mobile Museum is projected to expand the reach of the CFAE by up to 90%, benefiting 4 000 to 6 000 participants annually. Oriented around the school calendar, the Mobile Museum will visit each community for approximately two months. Following these visits,

the goal is to complete the cycle by bringing the participants to visit the museum. As the project develops, the Mobile Museum will extend its reach to other destinations in the Western Cape, followed by other provinces in South Africa.

The project transitioned from Kevin Kimwelle's research to a new project team composed of Educational Specialist and Community Collaborations Lead Amy Cornfield and Project Manager Kamohelo Ramone, under the leadership of Liesl Hartman. Wolff Architects, known for their work in the art world, were appointed as the Mobile Museum designers. Together, the team has steered the project through key phases, building momentum towards the realisation of the Mobile Museum. Milestones include streamlining the project's vision and vehicle-build definition, budget evaluation and breakdown, exploring a maintenance partnership with City Sightseeing Cape Town, community research, programmatic planning, developing a funding strategy with the Institutional Advancement team and initiating the design process.

The initial months of the project included research and planning based on two key decisions: 1) that the Mobile Museum would be on wheels, and 2) that a bus conversion would be explored. Extensive bus research began, taking the team to Johannesburg, the national bus hub. A subsequent, rigorous feasibility study resulted in the decision to broaden the vehicle research to include trucks. Based on research findings and evaluation metrics, the recommendation of a second-hand truck chassis was put forward to the Museum Executive team and has been approved. This vehicle will meet the project's needs for durability, adaptability and cost efficiency.

Based on a design brief and a thorough specifications document, along with expert consultations, Wolff Architects presented initial sketch design options in June 2024. The conceptual sketches were reviewed and considered feedback was given. The project team looks forward to the next design iteration.

The Mobile Museum project strengthens Zeitz MOCAA's commitment to education and community collaboration, promoting

visual arts to diverse audiences as a pivotal role player in Cape Town's cultural landscape. The Mobile Museum is a long-term, legacy project that aspires to leave a lasting impact on the communities it serves and facilitate transformative art education programmes with thousands of South Africans from under-resourced communities annually.



HISTORY MEETS MODERNITY

The striking façade of Zeitz MOCAA combines the heritage of the grain silo building with modern architectural elements.

OVERVIEW

The Institutional Advancement (IA) department is committed to advancing the mission and financial resources of Zeitz MOCAA. Through its multifaceted units — Patronage, Memberships, Public Relations, Communications, Marketing and Eventing — the IA department aims to leverage its resources to raise awareness about the institution's mission and initiatives.

The department played a vital role in the museum's success in the 2023-2024 financial year by managing fundraising events, stakeholder relations, publications, event coordination, public relations and donor engagements. Through these efforts, it engaged diverse audiences and promoted contemporary art from Africa and its diaspora on both local and international stages.

The period under review was a year of growth coming out of a constrained post-COVID-19 phase, with a focus on team stabilisation in the prior period. Renewed activity from business, patronage and members saw an increase in overall engagement from high-quality events, growth in patronage and membership sign-ups. Our international cultivations were a highlight in sharing the vision of Zeitz MOCAA and increasing the museum's visibility and reputation abroad.

In January 2024, IA welcomed a new Partnerships Manager to spearhead all partnership initiatives. Tiffany Andrews brings a wealth of institutional knowledge, a local network and a structured approach to fundraising that is critical to the institution's future success. Without a Head of IA for the second half of the year, the team demonstrated unwavering resolve as they focused on delivering on initiated projects.

AMANDA DILIMA
HEAD OF INSTITUTIONAL ADVANCEMENT
(at the time of publication)

PATRONAGE AND PARTNERSHIPS

In 2023 and 2024, Zeitz MOCAA hosted several impactful events that strengthened its international presence and engagement with the global art community. The curated art trip to Nairobi (21-24 September 2023) was attended by Zeitz MOCAA Executive Director and Chief Curator Koyo Kouoh and Assistant Curator Tandazani Dhlakama, along with two Global Council members, artist Wangechi Mutu and Grisebach Switzerland Managing Director Michèle Sandoz. Guests enjoyed exclusive visits to premier art spaces such as Circle Art Gallery, a tour of Mutu's studio and interactions with institutions such as the Nairobi Contemporary Art Institute, complemented by private networking events with influential figures.

The 2024 Zeitz MOCAA Gala, held on 11 February 2024, celebrated artistic excellence and philanthropy with scenography by South

African artist Athi-Patra Ruga and the presentation of Honorary Awards to Wangechi Mutu and Louis Norval. A Strauss & Co auction, featuring works by artists like William Kentridge, raised funds for the museum's curatorial and educational programmes. VIP guests also participated in the Collateral Programme, enjoying exclusive tours of Cape Town's art scene.

Zeitz MOCAA's cultivation events included the DAK'ART Biennale and African Art Book Fair in Dakar, Senegal (16-19 May 2024), a private dinner in London, United Kingdom (4 June 2024), to deepen patron relationships and a private tour of the *When We See Us: A Century of Black Figuration in Painting* exhibition at Kunstmuseum Basel, Switzerland (12 June 2024).

Kouoh furthered the museum's influence through engagements at international platforms, including the Museums of Tomorrow Roundtable and the Association of



(Clockwise from bottom right)
PROUD PATRONS Zeitz MOCAA Executive Director & Chief Curator Koyo Kouoh at the opening of *When We See Us: A Century of Figuration in Painting* at Kunstmuseum Basel, Switzerland, with husband Philippe Mall, V&A Waterfront CEO David Green, film producer and director and American Friends of Zeitz MOCAA trustee Roger Ross Williams and Grisebach Switzerland Managing Director and Zeitz MOCAA Global Council member Michèle Sandoz.



BEHIND THE ART An insightful members-only walkabout preview of artist Mame-Diarra Niang's first museum solo exhibition titled *Self as a Forgotten Monument*, led by Curatorial Assistant Thato Mogotsi.

Women in the Arts Conference. Additionally, American art collector Stephanie Thomas and South African entrepreneur and public speaker Jo-Ann Strauss joined the museum's Global Council, growing the institution's international network and increasing membership to 16 by the end of the financial year.

MEMBERSHIPS

The Membership and Corporate Membership Programme at Zeitz MOCAA has achieved growth and diversification during the 2023-2024 financial year, marking a pivotal period in its development.

Corporate memberships remain steady, with long-standing partners such as Bloomberg (R750 000),

Allan Gray (R400 000), Milestone (R450 000) and Dimension Data (R300 000) reaffirming their commitment. This year, we proudly welcomed Private Clients by Old Mutual Wealth (R1 000 000), taking our total corporate members for this financial period to five. Old Mutual Wealth's additional sponsorship (R250 000) of the *When We See Us: A Century of Black Figuration in Painting* exhibition closing ceremony, featuring Dr Nduduzo Makhathini, further underscores the programme's alignment with fostering impactful cultural engagements.

The Membership Programme has seen growth of 13% compared to the previous year coming out of COVID-19. We are delighted to announce Hazendal as our exclusive wine sponsor for the programme, a partnership that enriches member experiences with curated wine offerings at select events. This partnership also reflects the programme's focus on creating value through bespoke cultural and lifestyle benefits.

Membership numbers have increased steadily, with 1 892 active members currently on board, including 213 renewals (11.25%). This showcases our ability to attract and retain a diverse audience of art enthusiasts, professionals and patrons. Key initiatives, including tailored programming and enhanced membership benefits, have contributed to this success.

Looking ahead, we aim to further expand our corporate and individual membership base while maintaining high levels of engagement and value delivery. These efforts are essential to ensuring the programme's continued contribution to the museum's sustainability and mission to showcase contemporary art from Africa and its diaspora.

EVENT MANAGEMENT

The Events department has experienced significant financial growth over the past year. This was expected as individuals and organisations continued recovering from the effects



MOMENTS OF CONNECTION

Museum members gather in the Zeitz MOCAA Member's Lounge, exchanging insights and perspectives after an exclusive exhibition preview and walkabout.

of the COVID-19 pandemic. Additionally, a refreshed strategy focused on client engagement has helped foster stronger, long-term relationships. While the results are impressive, further growth is constrained by limited resources.

The 2023-2024 financial year marked a period of substantial net growth despite a slight decline in event volume. Turnover increased by 382.43%, reflecting strong revenue generation and successful financial strategies. This led to an increase in net profit of 159.25%, demonstrating improved operational efficiency and profitability. The total number of events hosted decreased by 2.44%, totalling 120 events. These included 29 internal events and 91 external events. Notable clients for the financial year were Honda, Carbonado Energy, The Aspen Institute, The Bill Gates Foundation, Mini South Africa, Hyperion Development and Bloomberg. While the overall number of events decreased, the financial growth more than compensates for the slight decline, indicating a strong foundation for future growth and emphasising the importance of a strategic focus on the quality of events hosted versus quantity.

Private tours also saw impressive growth in the period under review, with a surge in net profit of 95.37%. This reflects a strong demand and efficient management of tour operations. A total of 85 private tours were successfully hosted, up 41.67% from the prior year, demonstrating the department's capacity to provide bespoke, high-quality experiences. This performance underscores the Event team's commitment to excellence and their ability to capitalise on growth opportunities in the private tour market.

Film shoots experienced solid financial growth, with notable results: turnover increased by 75.17%, signalling vigorous business activity and successful film shoot projects while profits grew by 76.86%, showcasing improved operational efficiency. Despite these strong financial results, the volume of film shoots has decreased, primarily due to the museum no longer being closed on Mondays, reducing available filming days. Additionally, the Atrium is used for artwork displays, further limiting space for film productions. While financial performance remains strong, adjustments to scheduling and space utilisation will be necessary to sustain and potentially grow film shoot activity.

The 2023-2024 financial year was one of growth across events, tours and film shoots. Each segment showed substantial increases in turnover and net profit. Despite challenges like limited resources and reduced activity in certain areas, the financial results are promising and position the department for continued success and future growth.

COMMUNICATIONS, MARKETING AND BRANDING

The newly formed Communications team settled into the year with a new Social Media Specialist and Communications Assistant. Led by Communications Manager Esther Henderson, this dedicated team brought fresh perspective and passion as they implemented impactful communications in support of the institution's diverse programming and initiatives throughout the year.

The team played a pivotal role in aligning efforts and refining processes with the executive team and across the Curatorial, Centre for Art Education and Institutional Advancement departments as well as with the Global Council and American Friends of Zeitz MOCAA (AFOZM) chapters. The team further assisted efforts on the Curatorial department's travelling exhibition for *When We See Us: A Century of Black Figuration in Painting*, which travelled to Basel, Switzerland, with plans for the show to visit Brussels, Belgium, and Stockholm, Sweden, next.

To coincide with the Zeitz MOCAA Gala 2024, the team facilitated and secured a partnership with Investec Cape Town Art Fair (ICTAF) and secured a Premium membership with Cape Town Tourism to leverage reciprocal communications opportunities. Zeitz MOCAA's Head of Global Patronage, Claire Breukel, assisted with a strategic communication partnership with New York-based Novità Communications, which saw the museum obtaining a shared annual Muck Rack international

BOLD IDENTITY The Zeitz MOCAA name is proudly displayed in its eponymous signature font on the façade of the museum building's Trackshed.



media database subscription. The team continues to engage and work towards beneficial PR partnerships with local partners, such as The Silo Hotel PR team, to broaden its global reach. In addition, the integrated communications approach was reinforced to support public programming through media releases and toolkits, media previews, interviews, media tours, media photo and film shoots, and event documentation via official photography and videography. The team's digital and social media efforts employed Instagram, YouTube, Facebook, LinkedIn, Twitter, Soundcloud and Google Reviews as well as email marketing in the form of newsletter inclusions, dedicated mailers and electronic invitations.

Key campaigns during the period under review included media previews for *Past Disquiet*; *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals*; *Self as a Forgotten Monument*;

Seekers, Seers, Soothsayers; *Sala and Selections from the Collection* exhibitions as well as the 'TO LET' Zeitz MOCAA Atelier with artist-in-residence Unathi Mkonto. Further media amplification of discursive programming included *The Poetics and Politics of Archival Practice* symposium; the book launch of *Radical Solidarity: A Reader*; the Mary Evans and Johannes Phokela symposium and book launch of their respective monographs; and the *FEED* symposium, presented by the 2024 Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme cohort. Public relations was implemented for the closing ceremony of the survey exhibition *When We See Us: A Century of Black Figuration in Painting* and the Centre for Art Education's matric exhibition and closing ceremony titled *Then We Saw Ourselves*. At the same time, joint amplification with the event organisers of the quarterly Silo District First Thursdays brought new

audiences into the museum. An integrated communications campaign was implemented for the 2024 annual Zeitz MOCAA Gala, which kicked off art week in Cape Town with an accompanying collateral programme.

Media relations emphasised a strong international and local media presence to amplify the museum's mission and reach. Internationally, targeted engagements included interviews with Executive Director & Chief Curator Koyo Kouoh by the Austrian Broadcasting Corporation and The New York Times, which provided in-depth insights into the museum's vision and influence. Further coverage by major outlets, such as the BBC, Agence France Presse, ArtNet News, Artforum, Nouvel Obs and Vanity Fair, elevated Zeitz MOCAA's profile, bringing global attention to its innovative exhibitions and cultural programming. On the local front, feature stories in the *Sunday Times*, interviews with Cape Talk radio and appearances on the



A GUIDE TO EXPLORATION
The Zeitz MOCAA visitor brochure offers essential information for an insightful and enjoyable visitor experience.

national daily breakfast television show *Morning Live* ensured continued engagement with South African audiences, reinforcing the museum's role as a leading cultural institution on the continent. Together, these strategic media engagements broadened the museum's visibility and impact on both local and international stages, showcasing Zeitz MOCAA as a vital platform for contemporary art and dialogue from Africa and its diaspora.

On the digital front, the team expanded engagement and content creation across Zeitz MOCAA's digital platforms in collaboration with the V&A Waterfront's Content Lab. Website maintenance, strategy sessions and troubleshooting meetings addressed stability and functionality improvements. The museum further became the first cultural institution from the African continent to feature on the innovative Bloomberg Connects app, a free digital guide to art and culture institutions across the world. The Communications team continued to collaborate with the Curatorial team's

efforts to curate content uploads on the Google Arts & Culture platform. Beyonic Wi-Fi (formerly known as Skyfi) connectivity went live early in the financial year, and the team continues to collaborate on making key updates, including user experience (UX) design adjustments to maximise both traffic capture metrics and data capturing, bringing user-centred enhancements to the Zeitz MOCAA digital landscape.

There were many design and production projects facilitated by the team throughout the year: the design and production of the 2024 Gala tote bag, the design and installation of exhibition window vinyls, print collateral and digital assets to support public programming, and the publishing of the museum's annual report, amongst others. Through these creative and collaborative projects, the team enhanced the visual experience for

visitors and stakeholders while delivering a cohesive visual and narrative experience across Zeitz MOCAA's programming and collateral.

Campaign planning and implementation for the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme open call and recruitment drive was initiated in February 2024, inviting aspiring contemporary art and museum professionals in Africa to join the next cohort of this transformative year-long programme. The team further contributed to curatorial projects by providing voice-over support in the recording of the Seekers, Seers, Soothsayers audio guide and consulting with Dr David Worth, an expert in industrial archaeology and heritage, who was integrally involved in the historical grain silos for decades. Dr Worth reviewed the historical facts that informed the collateral accompanying

the architecture exhibition, tours, audio guides and brochure, helping further enrich the museum's architectural narrative.

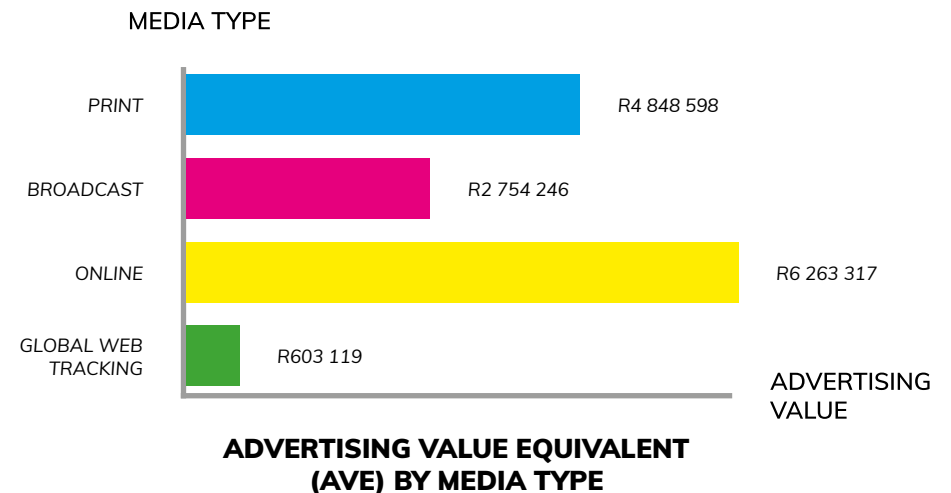
This year's achievements in the museum's communications, marketing and branding areas reflect the team's commitment to advancing Zeitz MOCAA's presence and purpose, further establishing our reputation as a globally influential cultural institution.

COMMUNICATIONS ANALYTICS AND GROWTH

For the 2023-2024 financial year, Zeitz MOCAA achieved a combined reach across print, broadcast, online and global web tracking of 728 126 742.42, with a total combined advertising value equivalent (AVE) of R14 469 281, an increase of R11 699 388 on the previous period. This included:

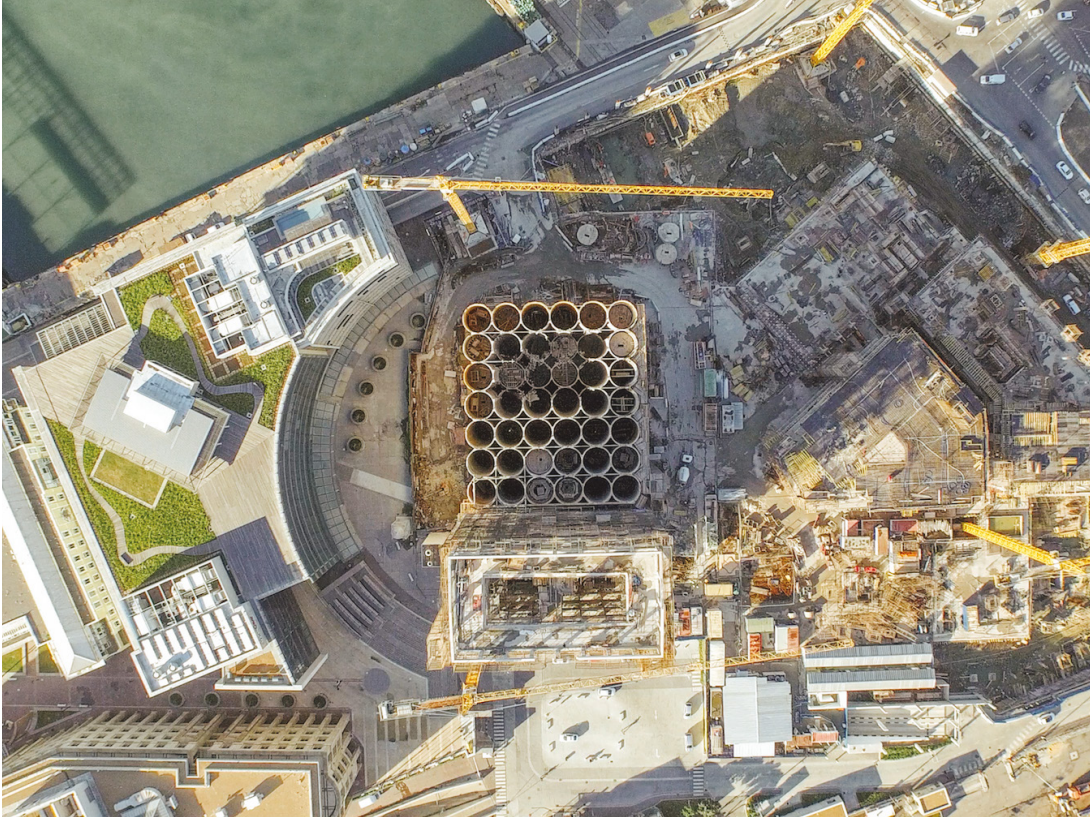
- Print: Down by 4.22% (R5 062 214) to R4 848 598
- Broadcast: Up by 23.5% (R2 229 748) to R2 754 246
- Online: Up by 22.92% (R5 095 756) to R6 263 317
- Global Web Tracking: Up by 19.05% (R506 604) to R603 119

The advertising value equivalency of global web tracking, based on a cost per thousand impressions (CPM) of R180, was approximately R1 078 200 000 from July 2023 through June 2024. The direct monetary value of the engagements, assuming an average value per conversion of R900, was approximately R16 976.40.



PAID MEDIA CAMPAIGNS

Throughout the year, Zeitz MOCAA undertakes paid media campaigns for certain events, exhibitions and other activities. During the period under review, the team created four paid media campaigns with successful results:



FROM SILO TO SANCTUARY
An aerial view captures the transformation of the iconic cylindrical tubes of the old grain silo as Zeitz MOCAA emerges from its industrial past.

7-DAY SPEND	COST PER 1 000 PEOPLE REACHED	TOTAL REACH
Art in the Afternoon (promo 1)		
R350	R7.23	48 161
Silo Centenary Celebrations		
R350	R7.88	25 326
Membership Promotion		
R350	R1.08	4 988
Art in the Afternoon (promo 2)		
R350	R7.69	45 493

SOCIAL MEDIA

Zeitz MOCAA utilises various social media platforms to engage with its audiences. These include Instagram, X (formerly Twitter), LinkedIn, YouTube and SoundCloud, amongst others. During the period under review, the following analytics were captured:

POSTS	REACH (IMPRESSIONS) / VIEWS (YOUTUBE) / PLAYS (SOUNDCLOUD)	LINK CLICKS	LIKES / REACTIONS / ENGAGEMENTS	FOLLOWER COUNT
Instagram				
128	111 580 (73 729 organic)	338	5 800	9 878
X (formerly Twitter)				
85	781 329 (772 038 organic)	300	300 22 058 (Page Likes)	699
LinkedIn				
40	46 617 (organic)	–	1 344 (20 comments)	–
YouTube				
38	15 507 (947.8 hours of watch time, 3.37 avg view duration)	–	–	195
SoundCloud				
–	41 112	–	323 (148 Likes, 1 comment)	50

ELEVATED PERSPECTIVES

A breathtaking close-up of the Zeitz MOCAA Rooftop Terrace, framing the iconic Table Mountain.

OVERVIEW

The period under review reflects a year of achievements, showcasing the museum's dedication to its mission. The museum welcomed 134 068 visitors, including 45 660 free visitors who experienced the museum's rich offerings as part of Zeitz MOCAA's access-for-all initiatives. While visitor numbers improved year on year, they have not yet reached pre-pandemic levels, resulting in a net deficit of R6 million.

It is important to highlight that the deficit was identified early enough to enable the team to take proactive and innovative steps, including:

- Resuming seven-day-a-week operations, a decision projected to generate a much-needed 15% increase in revenue;
- Launching exciting promotional campaigns in the first quarter that strategically targeted local communities and showcased the museum's unique exhibitions, thereby attracting diverse audiences; and
- Exploring new and promising revenue streams through strategic partnerships and expanded retail offerings.

Furthermore, a thorough review of financial controls was conducted, incorporating improved onboarding processes to reinforce a commitment to good governance and transparency. A highlight of the year was securing a significant grant from The Mellon Foundation that provided crucial financial support for the museum's continued operations and programming. This grant is a testament to the museum's strong reputation and vital role in the cultural landscape.

The museum's Human Resources team was critical in fostering a positive and inclusive work environment. The team implemented initiatives focused on employee engagement, succession planning and compliance with equity and diversity standards.

Front of House (FOH) saw increased visitation to Zeitz MOCAA, driven by the growth of Cape Town-based events, an influx of cruise liner passengers and successful access-for-all initiatives such as Africa Wednesday and under-18 museum entrance tickets.



CREATIVE EXCHANGES
Museum guests gather in a Zeitz MOCAA gallery, immersing themselves in art and dialogue.

OPERATIONS

Strategic collaborations with tourism councils and the Cape Town Guides Association further boosted outreach. Staff development initiatives, such as promotions and operational improvements like branded uniforms and the Beyonic Wi-Fi (formerly known as Skyfii) system, also enhanced visitor engagement and experience. Innovative events, including the Grain Silo's 100th anniversary celebrations and live performances, received positive feedback, informing future efforts to enrich visitation.

The Facilities Management team skilfully and timeously addressed all issues that arose during the year and implemented vital security upgrades, ensuring a safe and enjoyable experience for all visitors. The revival of the beautiful rooftop garden further enhanced the museum's appeal. Ongoing routine maintenance ensured the efficient operation of building equipment and minimised downtime.

The Zeitz MOCAA retail store also saw a strong performance as sales continued to recover from the pandemic, showcasing the museum's innovation and adaptability. Key to this was a shop revamp, changes to the product mix and the success of the *When We See Us: A Century of Black Figuration in Painting* exhibition catalogue. The success of these initiatives was duly noted, with the store earning a spot on the *Financial Times'* list

of the world's best museum shops.

We deeply appreciate the steadfast commitment of our staff, trustees and visitors. Their collective dedication has been instrumental in sustaining the museum's strength and we look forward to another year of success as the institution enters the next financial year.

**FAWAZ MUSTAPHA,
CHIEF OPERATIONS
OFFICER**



ECHOES OF THE PAST

Throughout the museum building, elements of the historic grain silo have been preserved, bridging Cape Town's industrial past with its vibrant artistic present.

HUMAN RESOURCES

The financial year 2023 through 2024 marked a period of growth, innovation and strategic focus for the museum following the challenging post-COVID year of 2022 through 2023. It was a time of enrichment, new hope and opportunities for the museum staff, with human resource efforts centred on building operational sustainability. Structural reviews were undertaken to prepare the museum for future alignment with its evolving needs, reinforcing our focus on strategic workforce planning. This resulted in the targeted scaling of human capital in critical functional areas while enhancing employee engagement and fostering a shared organisational vision.

To align with the department's strategic goals, managers across all functions participated in strategy sessions designed to create shared value and unify shared objectives. Employee engagement remained a cornerstone of our strategic focus, with initiatives aimed at boosting morale and cultivating a collaborative culture. Highlights included planning retreats, regular staff meetings, team-building sessions and employee well-being events, such as 'Stepping into Spring' and 'Building Resilience'. These initiatives incorporated wellness checks and healthy lifestyle activities, reinforcing the institution's commitment to holistic employee support.



NEW HEIGHTS Captured from the ground, the top of the museum building reflects a fusion of innovation, blending history with contemporary architecture.

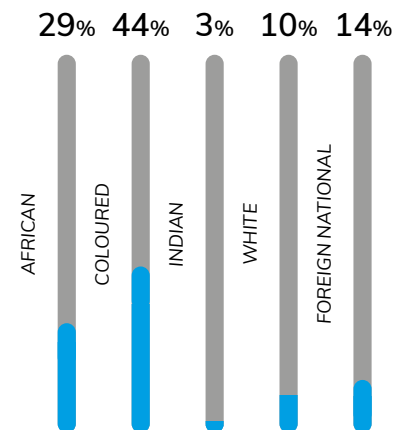
A significant milestone achieved this year was the development and implementation of a structured succession planning framework, launched with the outcome to identify key talent to progress in their career paths. This led to well-deserved promotions, ensuring leadership continuity and recognition of employee contributions. The Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme continues to thrive, with five fellows completing the 12-month programme and two fellows placed into identified work opportunities at the start of 2023 when

the programme ended. Six new fellows joined the initiative during the period under review, contributing to the programme's growing legacy of nurturing emerging talent.

The HR team ensured compliance with various governance and reporting requirements by submitting statutory and audit reports. Additionally, key policies were reviewed and amendments updated to reflect the department's commitment to robust governance practices.

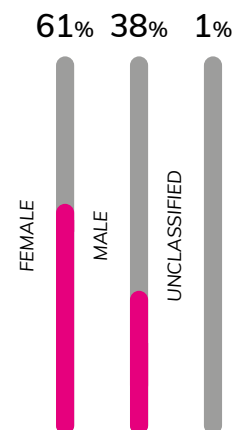
As a responsible and equity-driven employer, the museum submitted

RACE



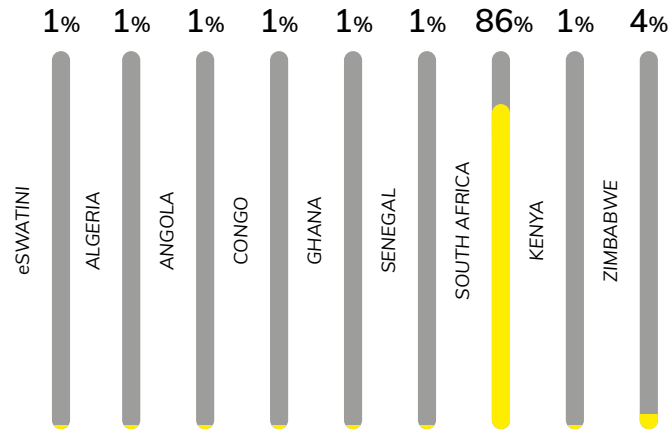
Zeitz MOCAA staff by racial population group as defined by the South African national government

GENDER



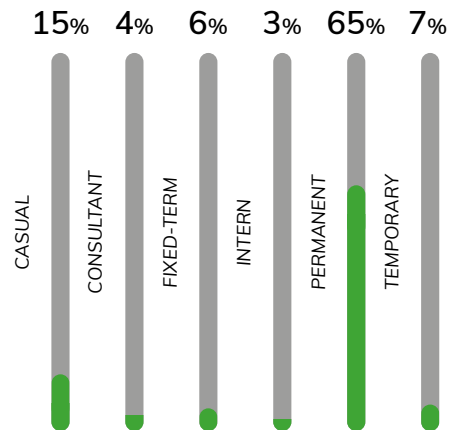
Zeitz MOCAA staff by gender as defined by the South African national government

NATIONALITY



Zeitz MOCAA staff by nationality

EMPLOYMENT STATUS



Zeitz MOCAA staff by employment status

a five-year Employment Equity Plan, reflecting a commitment to meeting targeted representation, diversity and inclusivity benchmarks. With continued prioritisation of skills development, career and development conversations were held for focused training and development initiatives. This was evidenced by the successful submission of the annual Skills Development Report. Training and development initiatives addressed needs identified through a comprehensive training needs analysis. Additionally, employees pursuing higher certifications received organisational support, underscoring Zeitz MOCAA's dedication to fostering professional growth and education.

The museum maintained its focus on Broad-Based Black Economic Empowerment (BB-BEE) compliance, ensuring continued efforts to achieve meaningful transformation. A Harassment Risk Assessment was also conducted during this period, with findings shared transparently with all staff to foster a safe and inclusive workplace.

Additionally, an annual salary benchmarking exercise was conducted to ensure Zeitz MOCAA's compensation strategies remain competitive, equitable and aligned with market standards. This process addressed pay gaps and disparities, resulting in remuneration adjustments for identified employees.

The museum's human resources agenda for the period under review reflects the institution's ongoing dedication to empowering our people, aligning with strategic goals and maintaining a culture of equity, development and integrity.

CONVERGENCE Part of the Zeitz MOCAA Permanent Collection, Nandipha Mntambo's *Sengfikile and Zeus* (2009) are proudly displayed in the Level 2 boardroom of the museum, forging a dynamic narrative of cultural dialogue.



VISITATION

Over the past year, there has been notable growth in Cape Town-based events, including rugby tournaments, cycle tours, marathons and global conferences held at the Cape Town International Convention Centre (CTICC). Furthermore, approximately 67 cruise liners docked at the Cape Town Terminal, bringing thousands of visitors to the V&A Waterfront. This influx positively impacted foot traffic to the Silo District and, in turn, to Zeitz MOCAA, with an increase in overall visitation compared to the previous year.

Access-for-all initiatives, such as Africa Wednesday and under-18 tickets, also saw steady increases that neared pre-COVID levels. To further drive visitation, the Front of House (FOH) team re-established meetings with the Cape Town Tourism Council and Heritage Tourism Council to foster innovative collaborations. A notable outreach initiative involved engaging the Cape Town Guides Association, which has

more than 500 members, where the team hosted an educational event. This included a first-time visit to the museum for the more than 60 senior guides, including the association's director. The department aims to measure the business impact of this initiative in the next financial year.

As part of staff development, and to reinforce excellent visitor experiences, two long-serving team members were promoted to Team Leaders while an intern from the Institutional Advancement (IA) department joined the team to further strengthen the Front of House capacity. An increase in time spent on individual interactions at the front desk, now averaging close to an additional minute per visitor, resulted in an enhanced visitor engagement experience.

The team also improved on operational aspects, including implementing an automated meeting scheduling and introducing the Beyonic Wi-Fi system, which provides valuable

insights into visitor demographics, dwell times and communication opportunities. We introduced branded uniforms for all FOH staff, ensuring our team is easily identifiable while presenting a professional image.

For the Front of House team, innovative visitor engagement initiatives were a key focus for the 2023-2024 financial year. In collaboration with other departments, we celebrated the Grain Silo's 100th anniversary and hosted a live performance by Thanda Choir on a free-entry Africa Wednesday, which received highly positive feedback. These initiatives will serve as a foundation to further provide enriching, engaging visitor experiences in the upcoming year.

FACILITIES MANAGEMENT

The Facilities department continues to be managed well by Matrix Consulting, with the in-house team of a supervisor and two semi-skilled staff assisting with daily multi-disciplinary maintenance tasks. As anticipated, load shedding continued during this period, with the museum's backup emergency generator dealing effectively with outage periods and resulting in no impact on business operations.

The hands-on and proactive approach prescribed by the Computerised Maintenance Management System (CMMS) exposed a few design flaws in the plant and equipment. With the expertise of Matrix Consulting, coupled with experienced service contractors, the Facilities department was quickly able to rectify a few key high-risk shortcomings, including:

- Replacing problematic humidifier units critical to gallery environmental standards;
- Upgrading the controls for smoke ventilation systems; and
- Installing new aircon equipment and controls in the art store.

A review of security standards and measures led to the department making improvements in the following areas:

- Installing intruder-type alarm systems in all galleries;
- Installing access control points; and
- Replacing alarm keypads.

Further improvements to the premises included reinstating the rooftop garden based on a design that complements the public spaces below, which is a key focus area for not only museum visitors but also events.



ACCESS ALL AREAS Zeitz MOCAA visitors eagerly line up for the museum's discounted entry on selected first Thursdays throughout the year.

Ongoing planned routine maintenance continues to ensure the efficient operations of all building equipment, services and systems. Service failures and downtime are well below industry norms, with a 98% completion rate of scheduled services, with exceptions related to timing rather than incompleteness.

Since adopting a proactive approach that includes daily checks by the in-house team, reactive maintenance has been minimised. During the year under review, the Facilities department completed painting public areas, waterproofing roof sections and replacing toilet vents. The department will continue to investigate efficiencies and smarter ways of managing these challenging premises. The department also intends to collaborate with the wider precinct on environmental matters, leveraging their resources and systems.

MUSEUM MEMORABILIA

The Zeitz MOCAA Shop offers visitors a curated selection of unique gifts, art books and exhibition-inspired treasures.



RETAIL

Zeitz MOCAA's retail store continues to demonstrate strong performance, with sales across the fiscal year recovering from the pandemic. Significant factors that impacted the retail store's successful performance included:

- A store revamp that enabled improved visual merchandising, densification and increased item counts of the impulse line;
- Changes to the product mix that improved sales and margins; and
- The commercial success of the *When We See Us: A Century of Black Figuration in Painting* exhibition catalogue, which underscores the long-standing need for a museum catalogue. This is an ongoing lost commercial opportunity.

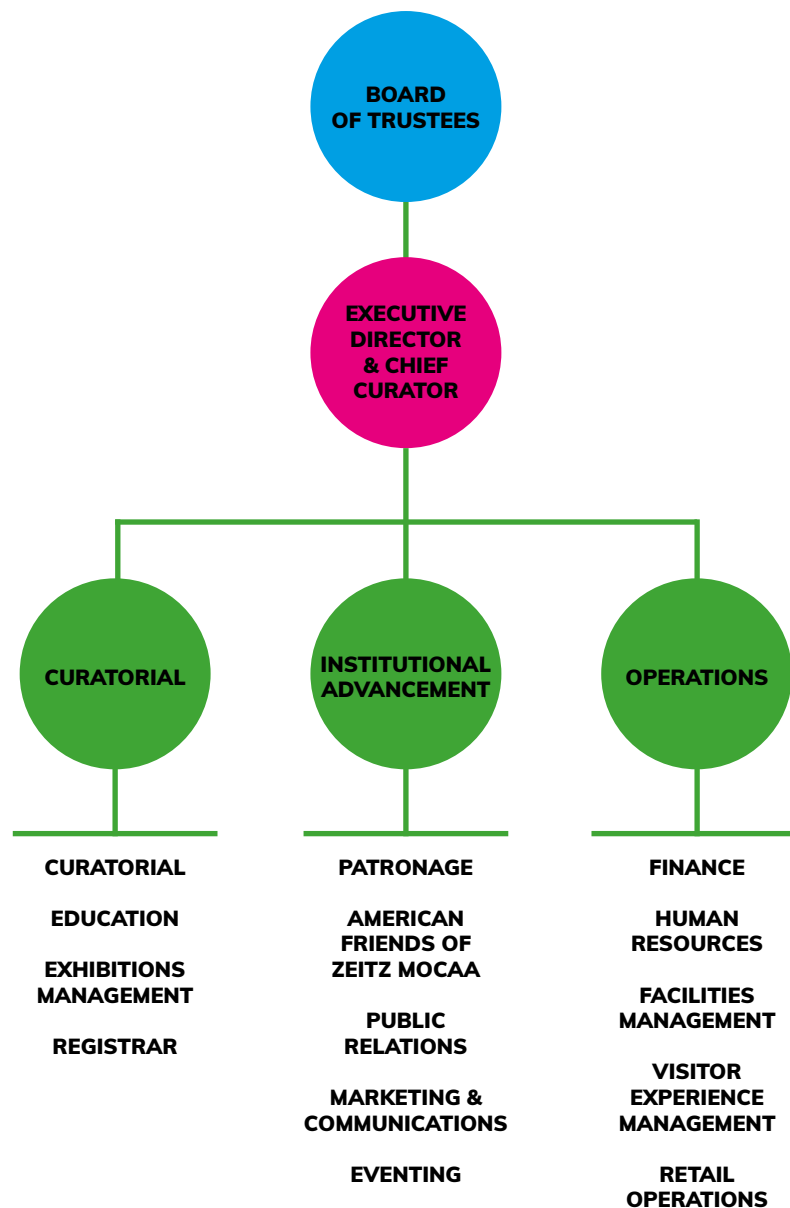
For the next financial year, the strategic initiatives that have already started being implemented for the retail store include:

- A focus on recruitment, service levels and ongoing training for the retail team;
- Ongoing merchandise enhancement, particularly a new 'own brand' line of apparel and impulse lines; and
- Gross margin improvements across the board.

At the time of writing, all these initiatives are bearing significant fruit, with areas where there is room for improvement consisting of:

- Developing a museum catalogue, which has been highly requested by visitors;
- Improving art-led merchandise; and
- Implementing an ongoing, holistic marketing initiative.

It is worth noting that the retail store was ranked second on the *Financial Times*' list of the world's best museum shops.



OVERVIEW

Zeitz MOCAA is a not-for-profit institution and public benefit organisation (PBO number: 930050395) registered with the Master of Trusts in South Africa and managed under a Trust Deed. The institution is governed by its trustees alongside a board of advisors.

As a public institution, the museum is dedicated to providing education and ensuring access for all. According to the Trust's constitution, all income generated by the museum is reinvested into the institution.

The Zeitz MOCAA Trustees are David Green (Founding Trustee), CEO of the V&A Waterfront, and philanthropists Jochen Zeitz (Founding Trustee) and Jody Allen. Both founders funded the museum's pre-opening operation and development costs and bear the institution's economic risk.

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



Liesl Tommy
AFOZM Co-President &
Founding Board Member

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



Roger Ross Williams
AFOZM Secretary &
Founding Board Member

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



Mariane Ibrahim

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



Naledi K. Khabo
AFOZM Co-President

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



Rosalind Batheja
AFOZM Treasurer

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



Monetta White

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

GLOBAL COUNCIL

The Zeitz MOCAA Global Council is a non-voting support and advocacy group that contributes financially, participates in programming and shares Zeitz MOCAA's mission and vision internationally. The Global Council consists of an international network of artists, curators, art philanthropists and businesspeople dedicated to studying and showcasing artistic and intellectual excellence from Africa and its diaspora. Founding members include artists Julie Mehretu, Wangechi Mutu and Yinka Shonibare CBE RA, with businessman and philanthropist Acha Leke as founding chair. Council members play a vital role in shaping the future of Zeitz MOCAA and championing its mission and vision on global platforms while driving its continued growth and impact.

AMERICAN FRIENDS OF ZEITZ MOCAA (AFOZM)

Founded in the United States in 2017 alongside the opening of the museum, the American Friends of Zeitz MOCAA (AFOZM) is a registered 501(c)(3) non-profit organisation governed by an independent board of directors. Founding chair Pat Mitchell was succeeded by co-chairs Liesl Tommy and Naledi K. Khabo in 2023.

AFOZM's mission is to advance contemporary art from and about Africa and its diaspora by supporting and advocating for African creativity and its production throughout the United States and beyond. In December 2022, AFOZM established a membership programme to support the organisation's reach and granting capacity.



David Green
Co-Founder, Co-Chair and Founding Trustee

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

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

Green holds a BA Honours from Heriot-Watt University in the UK and is a chartered accountant from the Institute of Chartered Accountants of Scotland.



Jochen Zeitz
Co-Founder, Co-Chair and Founding Trustee

Jochen Zeitz is recognised as one of the world's leaders in sustainable business, conservation and philanthropy. Since 2020, Zeitz has served as the Chairman, President and CEO of Harley-Davidson, having joined its Board in 2007 and established its Brand and Sustainability Committee.

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

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



LIGHT MEETS LEGACY A striking perspective from the Zeitz MOCAA Atrium Bowl reveals sculptural curves and towering voids carved from the original grain silo structure.



Jody Allen
Trustee

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

Allen serves as the President and CEO of Wild Lives Foundation and is also the co-founder of The Paul G. Allen Family Foundation, President of the Board of the Museum of Popular Culture, Seattle's EMP Museum (recently renamed Museum of Pop Culture), and the President of the Board of the Allen Institute for Brain Science. She has served on the boards of ArtsFund, the Theatre Communications Group, the University of Washington Foundation, the Museum of Glass, the Los Angeles International Film Festival and the Oregon Shakespeare Festival.

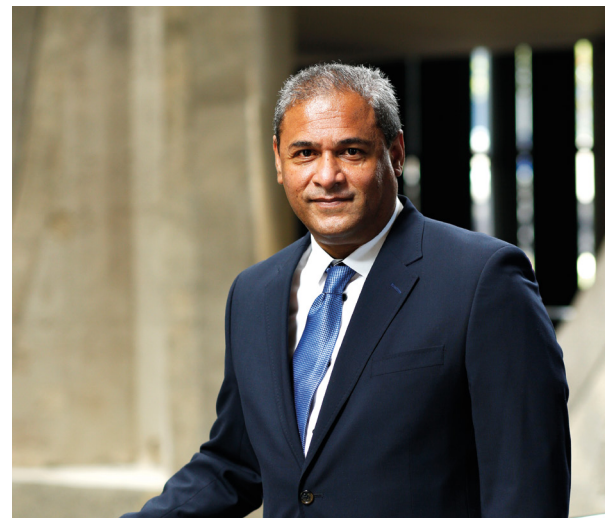


Koyo Kouoh
Executive Director & Chief Curator

Prior to her 2019 appointment, Koyo Kouoh was the founding Artistic Director of RAW Material Company in Dakar, Senegal. She has since curated several landmark exhibitions, including *Body Talk* (WIELS, 2015), *Still (the) Barbarians* (37th EVA International, 2016), and *Dig Where You Stand* (57th Carnegie International, 2018). She co-initiated *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy* (2015-2018), co-curated with Rasha Salti, and has contributed to *documenta 12* (2007), *documenta 13* (2012) and the 1:54 Contemporary African Art Fair.

An influential voice in contemporary art, Kouoh has an extensive list of publications to her name, including *When We See Us: A Century of Black Figuration in Painting* (2022) and *Condition Report on Art History in Africa* (2020). In 2020, she was a recipient of the Grand Prix Meret Oppenheim.

At Zeitz MOCAA, her curatorial focus centres on in-depth solo exhibitions by artists from Africa and the African diaspora. She lives and works between Cape Town, Dakar and Basel.



Fawaz Mustapha
Chief Operations Officer

Before joining Zeitz MOCAA, Fawaz Mustapha was previously the Director of Commercial Development at the University of Cape Town (UCT) as well as a former Commercial Development, Finance and IT Manager at the V&A Waterfront. He is a seasoned commercial, property and finance executive with a logical and analytical approach to business and a passion to create and enhance value wherever he can. In his role as Chief Operations Officer, he oversees the Operations department, which is responsible for managing the financial, human resources, facilities management and visitor services at the museum. The role also oversees the management of the museum shop and restaurant.



Storm Janse van Rensburg
Senior Curator & Head of Curatorial Affairs

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

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



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

Liesl Hartman (BAFA, HDE PG SEC) has been involved in formal and community-based visual art and design education for 27 years in her capacity as a teacher, facilitator and manager. Hartman has taught children and adults of all ages in a variety of contexts and is best known in local art educational communities within Cape Town. She was a part-time lecturer for the Visual Arts and Design post-graduate method course at the University of Cape Town (UCT) and the principal of the co-educational government art school Peter Clarke Art Centre, which received the Cape 300 Foundation Gold Medal for Excellence in Arts Education during her tenure.

She has received excellence awards for her support of, and in-service training for, teachers in the Creative Arts curriculum for the Western Cape Education Department (WCED) and her teaching in the Adult Basic Education and Training curriculum. She is an external moderator for the Grade 12 National Practical Examination process, has written a variety of teaching and learning support material for the Creative and Visual Arts curricula of the WCED and has done extensive training for educators.

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



Claire Breukel
Head of Global Patronage

Claire Breukel works as a nomadic art professional, including two decades between Miami and New York, United States, and San Salvador, El Salvador. Past roles have included Curator for Craig Robins Collection and Miami Design District, Executive Director for the Mario Cader-Frech and Robert Wennett Foundation, Co-Producer for the 2013 and 2018 (RED) Auctions and Curator for PUMA.Creative.

For three years, Claire has worked as Zeitz MOCAA's Head of Global Patronage, further establishing their non-profit American Friends of Zeitz MOCAA (AFOZM). Claire also writes for Miami and Art Basel magazines and has curated exhibitions in Cape Town, Prague, Paris, New York, Miami, San Salvador and Vienna.



Petulia Williamson
Head of Human Resources

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


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

Conceived in 2017 as a pioneering art institution on the African continent, Zeitz MOCAA remains dedicated to celebrating the artistic diversity and intellectual rigour of contemporary art from Africa and its diaspora. Today, that mission is more urgent than ever.

Since I joined Zeitz MOCAA in 2019, I have witnessed firsthand the museum's transformative power as a cultural and intellectual hub, fostering critical dialogue, imagination and solidarity. Over the past few years, we have confronted significant challenges, from navigating a global pandemic and rethinking public engagement to strengthening our institutional foundations. Throughout these critical times, we have remained steadfast in our commitment to championing African art, illuminating shared histories and shaping collective futures.

As we look ahead, the Zeitz MOCAA community has much to celebrate. Our upcoming initiatives will deepen our impact, expand our reach and reinforce our role as a leader in the global cultural landscape. In partnership with our dedicated team, collaborators and supporters, we will continue to drive curatorial excellence, enhance educational engagement and cultivate sustainable growth. Central to our work is the unwavering belief that African stories matter, and that art can illuminate these narratives in ways that inspire, provoke and transform.

The upcoming exhibition season will continue to platform the voices of African and diasporic artists. Through exhibitions such as Mame-Diarra Niang's *Self as a Forgotten Monument*, *Sala* and *Selections from the Collection*, we will continue to foreground African artists and their diasporic counterparts, exploring identity, resilience and interconnectedness. Highlights in the programme include research-based exhibitions such as *Past Disquiet* and *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals*, as well as *Seekers*, *Seers*, *Soothsayers*, which showcase a compelling new generation of Black women artists working with lens-based media.



ILLUMINATED FORM Light and shadow dance across the geometric contours of the interior of Zeitz MOCAA, highlighting the museum's striking architectural design.

Central to Zeitz MOCAA's mission is a commitment to accessibility and education. The Centre for Art Education (CFAE) will expand its reach through innovative initiatives, including the Mobile Museum (currently in its research and development phase), interdisciplinary workshops and digital platforms. These efforts will ensure that we reach underserved communities and foster critical thinking and creativity among learners, families and educators.

Alongside these exhibitions and initiatives, publishing, archiving and interdisciplinary research will remain key priorities. Projects such as the Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme for emerging curatorial practitioners from Africa and the African Art Resource Centre (AARC) will bolster our position as a hub for intellectual exchange and the preservation of African artistic heritage.

ARCHIVES OF RESISTANCE

An installation view of *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals* (2023), which brings to life the radical histories of non-European journals by intellectuals, activists and artists.



Our international collaborations continue to affirm Zeitz MOCAA's role as a nexus for cultural exchange. *When We See Us: A Century of Black Figuration in Painting* embarks on its international tour, opening at Kunstmuseum Basel | Gegenwart, in May 2024 before travelling to Brussels and Stockholm. These partnerships reinforce the museum's position as a key interlocutor in global art discourse, fostering dialogues that bridge African and diasporic narratives with broader transcontinental conversations.

As we continue to strengthen our position as a leading institution for contemporary art, our focus remains deepening engagement, expanding accessibility and securing long-term sustainability. The past year has seen significant strides in patronage, membership and fundraising efforts, with key partnerships reinforcing our commitment to fostering a global community of supporters. The success of the 2024 Zeitz MOCAA Gala, alongside international cultivation events in Nairobi, Dakar, London and Basel, has laid the groundwork for an even more ambitious trajectory.

Looking ahead, we are committed to broadening our corporate and individual membership base while enhancing the value we provide to our patrons. With a growing network of dedicated supporters, including our newest Global Council members, we will continue to develop bespoke programming, exclusive cultural experiences and strategic collaborations that amplify our mission. Strengthening our fundraising strategies and diversifying revenue streams will remain central to ensuring financial resilience, allowing us to invest in ground-breaking exhibitions, research-led initiatives and community-driven education programmes.

As we chart the course for the museum's future, we remain committed to championing curatorial innovation, institutional sustainability and community engagement. Through this work, we will continue to inspire audiences, amplify diverse artistic voices and elevate the discourse surrounding contemporary art from Africa on the global stage. In doing so, Zeitz MOCAA will reaffirm its role as both a custodian of history and a catalyst for the future of artistic and intellectual exchange.

KOYO KOUOH,
EXECUTIVE DIRECTOR & CHIEF CURATOR

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

2023-2024 ANNUAL DONOR LIST

TRUSTEE CONTRIBUTION

Jochen Zeitz
Jody Allen
V&A Waterfront

GLOBAL COUNCIL

Acha Leke
Bame Pule
Carston Holler AB
Hanneli Rupert
Joanna Masiyiwa
Julie Mehretu
Liese Van Der Watt
Michael Silver
Oscar Murillo
Pulane Kingston
Samallie Kiyingi
Wangechi Mutu
Yinka Shonibare CBE RA

GLOBAL COUNCIL: In-Kind

Jo-Ann Strauss
Michèle Sandoz
Stephanie Thomas

NAMING RIGHTS

SPONSOR: BMW Centre for Art Education (CFAE)
BMW South Africa

NAMING RIGHTS

SPONSOR: Scheryn Arena (Historic)
Scheryn Art Collection

CURATORIAL SUPPORT

Guccio Gucci S.P.A

PROJECT GRANT:

Zeitz MOCAA & University of the Western Cape (UWC) Museum Fellowship Programme
AKO Foundation

PROJECT GRANT: Matric Pathways Workshop
City of Cape Town

GRANT: Centre for Art Education and General Operations
The African Export-Import Bank

PROJECT

SPONSORSHIP: Mobile Museum

Ackerman Family Foundation
Art Mentor Foundation
Lucerne
Stavros Niarchos Foundation

GRANT

The Mellon Foundation

EXHIBITION SPONSORSHIP:

Seismography of Struggle: Towards a Global History of Critical and Cultural Journals
French Institute of South Africa

EXHIBITION

SPONSORSHIP: Tuân Andrew Nguyễn – *The Other Side of Now*
Terra Foundation for American Art

DONATION: Curatorial Travel

Brazilian Consulate

DONATION: Zeitz MOCAA Gala 2024

and Auction
Cinga Studios

FRAGILE LANDSCAPES Joël Andrianomearisoa's intricate materiality of *The Five Continents of All Our Desires* (2022) invites a closer look. On display until August 2023, the work comprised black silk paper whose folds and shadows gestured toward imagined geographies and zones of desire.



(Left) **VERTICAL JOURNEY**

The soaring interior of Zeitz MOCAA's Atrium, with its sculpted concrete forms and suspended lifts, offers a dynamic perspective on movement, space and the museum's architectural legacy.

(Next page) **FOUNDATIONS**

OF THE FUTURE The tunnels beneath Zeitz MOCAA anchor the museum's soaring architecture and provide insight into its industrial past.

DONATION

Bloomberg LP South Africa
Bright Foundation Trust

SPONSORSHIP: Travel

Association of Women in
the Arts (AWITA)

TRAVELLING

**EXHIBITION: Tracey
Rose – Shooting Down
Babylon**

Kunstmuseum Bern
Queens Museum

TRAVELLING

**EXHIBITION: When
We See Us: A Century
of Black Figuration in
Painting**

Bozar – Palais des
Beaux-Arts
Kunstmuseum Basel

**CORPORATE
MEMBERSHIP**

Allan Gray
Bloomberg LP South
Africa
Milestone Systems
Old Mutual Life
Assurance Company

**TRADE EXCHANGE:
Zeitz MOCAA Gala 2024**

Content Nation Media
Hazendal Wines
The Really Great Brand
Company

**MUSEUM
MANAGEMENT**

MUSEUM LEADERSHIP

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

CURATORIAL

Storm Janse Van
Rensburg, Senior Curator
& Head of Curatorial
Affairs
Tandazani Dhlakama,
Curator
Thato Mogotsi, Assistant
Curator
Beata America, Assistant
Curator

**COLLECTION
MANAGEMENT**

Lee Burgers, Registrar

**EXHIBITION
MANAGEMENT**

Julia Kabat, Exhibitions
Manager

**CENTRE FOR ART
EDUCATION**

Liesl Hartman, Head of
Education
Talia Naicker, Education
Manager

**INSTITUTIONAL
ADVANCEMENT**

February 2023 – January
2024: Lungi Morrison,
Director of Institutional
Advancement
Esther Henderson,
Communications
Manager
Namhla Moyeni,
Advancement Manager
Jason Raaff, Events
Manager
Tiffany Andrews,
Museum Partnership
Manager
Claire Breukel, Senior
Advisor: Global Council
and American Friends of
Zeitz MOCAA

OPERATIONS

Petulia Williamson, Head
of Human Resources
Tasneem Tarmahomed,
Finance Manager
Mnini Moyo, Visitor
Experience Manager
Lungile Thethelwa,
Assistant Facilities
Manager
Shehaam Rhooode, Retail
Store Manager

TUNNEL
7A
45-51





ZEITZMOCAA.MUSEUM

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

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

Production
Chimera Creative, chimeracreative.co.za