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Introduction by Jill Trappler
Essay by Lionel Davis
Essay by Tembinkosi Goniwe
Essay by Pamella Dlungwana

ORGANIZATIONAL PROFILES

32° East, Ugandan Arts Trust
Thupelo Cape Town Trust, South Africa
Triangle Arts, New York
Njelele Art Station, Zimbabwe
IS’ Art, Madagascar
Triangle Canada
Britto Arts Trust, Bangladesh
National Art Gallery of Zimbabwe, Bulawayo
Gasworks & Triangle UK
Nafasi Art Space, Tanzania
Thapong Visual Arts, Botswana
Triangle Bolivia
Vasl Arts Collective, Karachi Pakistan
Insaka Arts Trust, Zambia
Triangle France
Greatmore Studios, South Africa
Kuona Trust, Centre for Visual Arts, Kenya
Lugar a Dudas, Colombia
Village Unhu, Zimbabwe
Bag Factory, South Africa
pARTage Workshop, Mauritius
Popty, Wales
Art In The House, Namibia

Overview by Committee
& Conclusion
Mindmap
THUPELO ASSEMBLY FOR TRIANGLE PARTICIPANTS
Cape Town. May/June 2016

This is the welcoming greeting for the participants attending the assembly. They are directors or coordinators of Triangle projects and a few from similar but separate projects. Five partners presented via skype. There was a lot of ad-libbing which has not been recorded.

Welcome and thank you all for joining us in this unique place very far from all our usual comfort zones. Thank you to our hosts; the generosity of giving us the use of this venue, accommodation and meals has made this Assembly possible. The wine tasting opportunity has been a bonus, and very professionally presented, thank you.

Thank you very much to a few private donors, to Prohelvetia and to those who funded their own airfares.

I initiated this assembly of Triangle partners and friends because the time was right for the rain makers to meet, again in some cases and for the first time in others. The other reason is that the founder members of Thupelo Cape Town who are also the founder members of GMS have all felt that it is time; indeed our time was up a while ago, we need to hand over. We have all been part of the original Thupelo workshop; Lionel, Garth, Velile and me at different times. We have worked in various workshops, with different working groups, committees and boards. Over the years we have worked with many artist, project administrators and directors as it is our way to learn/teach by working together and in conversation. Thupelo is a Sotho word meaning to teach and learn by example.

When I returned from the workshop, Triangle NY in October last year I talked about the need to extend the conversation and embrace the network. The idea of bringing as many players as possible to Cape Town to talk was well received. The idea took on a life of its own. The working committee took on tasks familiar to them and made it happen. This is not a conference. It is a gathering similar to a workshop of artists from various backgrounds, different skills and experiences. This is a place and time for us to work together; a gift.

Looking at the bigger picture I see how organically the Triangle network evolves when it comes to making things happen or managing change. An acorn was planted and the slow growth from that deliberate action has been carefully nurtured by many artists and friends with goodwill and enthusiasm.

There has always been a person working in governance and administration; their role was limited and perhaps not sufficiently acknowledged. This was addressed by many partners and some took the decision to appoint directors to the projects and programs. These directors, who were not necessarily artists but active in the world of art made a significant change to the network.
The interaction and exchange that happens within the workshops and residences between artists happens between the directors and artists too. This is extended through the directors to the wider world; the art world, education, opportunity, galleries, audiences yet to be discovered. A few years ago we had a three day get together of a few southern African directors and invited Robert and Alessio to join us. This was a creative time and we determined to do it again. (Later there was a more inclusive meeting in London.)

The network has grown, the programs have changed and there is so much more to talk about. Thupelo celebrates 31 years of workshopping this year, NY 34 I think. The network has deepened and expanded and has much to offer. You are all here because of your dedication and hands on experience of the way this network and other art projects work. Some, I know are so humble especially relative to the opportunities you have created and the artists and projects you continue to inspire. We are looking forward to hearing your stories.

The Thupelo Assembly team with the help of our hosts has put a secure and safe scaffolding in place. We can work with ease, play with memory, experience and imagination in a creative matrix so that we can all leave here with renewed confidence in what we do, how we interact, who we are as a network and with the good will that has kept this extended family in action. It has grown from an acorn to a huge oak tree in fact; what does the future hold?

I have included in this greeting messages from some of the acorn planters; Willard Boepple, Bill Ainslie, David Koloane, Karen Wilkin, Robert Loder and Lionel Davis. (I have included a copy of what Lionel told the group, an extract from Bill Ainslie journal and a quote from Anthony Caro’s website)

I asked David, Karen, Robert and Willard why they started this network, the Triangle; what need did they identify in the world, in the art communities and what was at the core of their intention or hope or wish. The original recipe comes back again and again. 20 to 25 artists from diverse backgrounds, working together without distractions, away from routine and habit; an open call, careful selection, a walk about, presentations and an open day. This recipe for me brings one closer to the work and brings a sense of freedom to all who participate. It may look “quite easily done” but the when an organism such as Triangle is at work the task is great.

Since then there have been newsletters, websites, data bases built in; each place having its own agenda and focus. Communal studio buildings and residency opportunities are now very much part of the network.

During this assembly time I hope we can add to these ideas and find ways to consolidate the histories and stories. I hope we can determine how to be more interactive, sharpen our senses to the needs of the art community in general and clarify the way forward for each participant and their constituencies. Ironically these few days are for us to spend time together, without expectations, free from intention; just being together in conversation is significant.
in itself. The presentations will be informal and informative. With partners joining us on Skype and a panel discussion in Cape Town on Wednesday the week will be rigorous and rich.

Thupelo team; Zipho Dayile, Athena Sotomi, Scott Eric Williams, Anthony Cawood, Garth Erasmus, Wendy Nonzaliseko, Jill Trappler
Host liaison person; Sukhthi Naidoo
The gifts of a covered book and pen for each participant were made by African Home.

We would like to have an online, maybe a printed document of this week. It will be a very useful tool in generating interest and information about the Triangle partners and the work on the ground. We have asked everyone to give us a page of text and a page of images about their project. Pam Dlungwana and Thembinkosi Goniwe will contribute essays from conversations they have with the participants and from the presentations. And there will be music at night by the fire.

Contributions from “the acorn planters”.

On our 30th Anniversary, Triangle Artists’ Workshop would like to thank founder Sir Anthony Caro for his amazing idea and its brilliant actualization:
To bring top artists from different countries together for brainstorming, collaboration and dialogue.
Tony founded Triangle out of his vision and generosity: his seemingly simple idea has become a seed-bed for inspiration and productive artistic relationships worldwide.

Sir Anthony Caro, “Chapel of Light,” 2008

Thirty four years ago when Robert Loder and Tony Caro cooked up the first Triangle in the cow barns of Mashomack, New York, the simple formula of 1982 proved highly effective. Bring together a diverse group of serious artists, house them, feed them, give each of them ample work space but keep the studios open to encourage interaction; minimize outside distractions and visitors, and see what happens. What a simple formula it was! That first session was such a roaring success that another was held the following year, and the next year & the next.

Almost immediately the Triangle idea took hold in Africa where Bill Ainslie, David Koloane & Robert started workshops in South Africa & Zimbabwe, which spawned more workshops in Botswana, Zambia and Mozambique within a very few years. By the mid-nineties there were more than a dozen projects going in Africa alone. And then the world! Today, Triangle boasts thousands of alumni from more than thirty countries on six continents. What is going on here? What is it about Triangle that leads it to propagate and thrive in so many different environments?

In my view the strength of the Triangle projects, varied and idiosyncratic as they all are, flows from the simplicity of the model and the central idea that Artists learn from Artists. This simple fact is worth remembering as your projects progress and evolve. Keep the flavor fresh, welcome new talent into your working groups perhaps make it a policy to add one new member to your board or committee from each project as they happen. Be willing and open to change while preserving the basic simplicity of the Triangle model: provide a space for work, sleep, eat and play for a group of terrific artists and let them rip. Let the artists learn from the artists.

Willard Boepple

Ainslie sums up his workshop philosophy by saying “the workshop exists for the correction of the artist and to protect him/her from the pressures of “professionalism” and “commercialism”
‘An art workshop, he once told a group of students, ‘should be a quiet place where one concentrates on the work, where distractions are eliminated. Where one learns to detect the traps that inhibit creativity.”

‘The traps’, he said, are the predictables - the patterns of habit, the unthinking and unquestioned thought or action [which] close us into a structure which becomes a prison for us and others who, through law and custom, insecurity and false manners, the desire to please and the desire to keep the peace, have identified themselves with the external demands transmitted to them by the secret guardians of their fate.”

There was, he told the students, “another way: ‘the unknown way - the thing that has never been tried before, for which no conditions had been prepared, and for which ‘no restrictive attitudes have had a chance to develop’ - and that was the way of creativity.”

Bill Ainslie. (Selected by Jill Trappler)

The workshop experience

When I first participated in a workshop at the triangle international artist workshop in upstate New York in 1983, I had no idea how the experience would impact on my creative journey.
The workshop concept fascinated me especially in relation to the situation to South Africa. I viewed it as an appropriate vehicle for artists trapped in a formulae quagmire to liberate themselves from stereotypical techniques, which resulted in their work being labelled as township art.

The collective participation or artists from different background's provided a formidable challenge to individual artists.

The two week period was an adequate time for letting go of old habits and to rejuvenate individual talent.

The availability of a variety of material and space ensured an atmosphere of creativity it was a concept of teaching by example and learning from one’s peers about flexibility and innovation

The difference between formal tuition and the workshop experience is that formal tuition often dispensed in incubatory stages where the workshop experience is encapsulated in moments.

D.Koloane May 2016

TRIANGLE ARTISTS’ WORKSHOP: 1982-2016

It’s something of a cliché to say that every session of Triangle Artists’ Workshop is different. We have changed considerably since 1982, when the first workshop was held at a former dairy farm in upstate New York, organized by Anthony Caro. Then, the American, Canadian, and British painters and sculptors who took part, including Caro and his wife Sheila Girling, all shared an aesthetic and knew each other or each other’s work. By year two, artists from France and South Africa were included. We’ve been increasingly diverse, ever since, and now boast of alumni from six continents. We’ve been peripatetic, as well, with sessions in Barcelona, Marseille, the World Trade Center, and Brooklyn, and most recently, at a new home in New York state.

Triangle’s aesthetic has become increasingly diverse, as well, as art itself has evolved over almost three and a half decades. The most recent workshop included, in addition to painters and sculptors working in dramatically different ways in a staggering range of mediums, performance artists, a sound sculptor, video makers, and more. What hasn’t changed is the basic formula, based on Triangle’s founding premise that artists learn from artists: select the most interesting artists who apply; isolate them from ordinary life; house and feed them for two weeks; and provide them with ample individual, but open work space, to encourage exchange and experiment; bring in the occasional visiting artist or critic; and see what happens. It sounds simple, but alumni routinely describe the experience as life-changing. Artists from opposite sides of the globe discover deep affinities, while others, from related environments but who might have never spoken because their approaches are so different, are compelled to take each other’s work seriously. Triangle fosters what Tony Caro called “the onward of art.”

Karen Wilkin

New York, May 2016

Triangle started over 35 years ago and has spawned a family of artists workshops all over the world. Tony Caro and I developed the idea born at a discussion over dinner in New York about what young artists need to develop their career during the period when they are making their way in a competitive world. We came up with a very simple idea based on common experience of friends and colleagues. Artists mainly learn from each other and workshops would provide a way of informal learning through working together and exchanging ideas and techniques.

The Triangle model of a workshop developed in Up State New York that came to be adopted by artists in over 20 countries. We found the most enthusiastic response came from artists in the developing world where isolation made the impact of these workshops in many instances generating an intense personal experience.

The loose structure of the workshops and their lack of outside direction - the working content was determined largely by the participating artists themselves – and the stimulus of asking artists from different cultures and backgrounds working together generated energy and enthusiasm that overcame the difficulties of site-ing the workshop in places that created formidable logistical problems not to mention the gathering of materials that in many cases were in the end locally sourced. Sometimes it seemed that the more difficult the location and the situation of the workshops he more successful the workshops became. Some of the artists here will remember experiences of this sort and how exciting some of these workshops were in developing their work and careers.

ROBERT LODER, MAY 2016

I thank you all for coming together.

Jill Trappler.
A warm welcome to everybody. My name is Lionel Davis. I am one of the Thapelo trustees. I am a former Robben Island political prisoner. Most of my 7 years on the island, together with 230 others were isolated from the rest of the rest of jail population because we are seen as either leaders of organisations, too educated, instigators, trouble makers. Each one of us was confined to a single small cell at night and when not working.

On my release in 1971, I was placed under house arrest where every night for 5 years 1971 to 1975 I had to be at home confined to a 2 roomed small house, with toilets and bathroom outside. The stringent conditions of movement, association and much more was even worse than being in jail. That 12 years of confinement affected me both emotionally and mentally. I was traumatised and needed help.

As a child I loved drawing but stopped on reaching high school. This during the period of my house arrest I started drawing again. I realised then that any form of creativity could possibly help me. By chance in 1977 I came an arts project CAP (Community Arts Project) and at the beginning of 1978 I received my first formal art education. CAP was an art centre that invited people from all walks of life to come dance, perform, make music, paint, sculpt, draw etc. Whether you wanted Muslim, Christian, Jewish, black or
white, rich or poor. For the first time in my life I felt what it is to be liberated. That was the start of my artistic journey which still goes on and on.

In 1986, I was invited to my first Tupelo workshop. There again I encountered people from different parts of the world making art together. I was warmly welcomed. There I was given a length of canvas about 2 x 1 metres and as much acrylic as I could use. The biggest painting I had ever made was on a canvas 50 x 30 cm big. Most artists I then knew had been taught to understand anatomy and perspective. It had taken me a while to understand this discipline. At the Tupelo workshop it was my intention to paint a landscape. My knowledge of painting was almost zero. I soon realised I was setting myself an impossible task.

I then looked around me. Everyone was having fun, except me. They were splashing, pouring, slapping paint on large lengths of canvas, using large brushes, bits of planting trowels, rakes, whatever was available. It was sheer magic and I plunged into it—another light-bulb moment for me.

It was then that I learnt that one did not need the best art material to make art, that one could collage cloth, wood etc. onto a canvas, masonite. Since then I have become a found-material junky.

Through the years, I have been to many Tupelo workshops, Triangle, Pachipamwe.
Thapong. Each of those workshops weaved its magic over me. The energy created there was what brought the best in me out.

There were times, however, when Thapelo was not able to supply invited artists with much material support, but we were determined to make art. A few years ago we sent out a call to potential participants that we were going to have a found-material workshop. On arrival I was tasked to welcome them and briefed them on what to expect, the do's and don'ts for the next 10 days. At question time one of participants enquired: "I was told that was to be a found-material workshop, where is the found-material?" I replied "you must go out into the streets and find it." Everyone laughed, but got the message. Then after there was an eager rush into the streets to source material. The young lady who questioned me came back with a stuffed cat. It's springs were gone, the stuffing most likely used to make a fire by people living in the street. Only the wooden framework still survived. This was her focus for the next 10 days.

But I had to remind everyone that what ever junk you drag in, whatever you make, when the workshop is over, you take it with you. Whether you put it onto a bus, a truck, or plane. Fortunately the local city council did truck Khudzlykhorn's artistic creation away. The photos she took will remind her of the 10 days.
Tulpehocken is now celebrating 20 years of its existence. In all that time we have been bringing artists together from all over the world. The artists gathered here today under the Triangle Umbrella have been doing the same. We all have established a network that shows we can work and live in harmony with each other, whether we are African American, European, Asian.

At present we live in a world of conflict, millions displaced, hundreds of thousands fleeing from war, death and destruction. We can all help to heal the world we live in, make it a better place to live in. We living under the Triangle Umbrella have shown in a small way that it can be done.

May we have the vision, the strength and determination to keep on doing what we have to bring about the change we all desire.
What a wonderful feast the Thupelo Cape Town Assembly was! So informative were the presentations and discussions on various issues pertaining to spaces, centers and workshops that mainly cater for the visual arts. Most of them are independent arts establishments that receive monetary support for their operations and activities from various corporates, government and individuals.

The purpose of the Thupelo Assembly was unassuming yet significant as a gathering of art practitioners and administrators to share and exchange ideas, knowledge and experiences as well as to inspire, motivate and guide each other. It took place at a winery retreat, a setting whose climate was relaxed and pressure-free for the participants to express and reflect on their frustrations and challenges as well as articulate their achievements, advances and propositions for solutions. What underscored the conversation was a desire for a better understanding and functioning of art establishments under dissimilar though analogous circumstances in different parts of the world.

Of the many themes that were discussed I wish to note what seemed pressing to most if not all delegates. The force with which the participants discussed and rhymed the challenges of funding, fundraising, organisational structure and operation was not as charged as to the importance of artistic expressions, creative liberty, experimental philosophy, alternative aesthetics, question of audiences and new or alternative markets.

Some presentations articulated the importance of rethinking, transfiguring and implementing innovative artistic practices, residency programmes, uses of studio and exhibition spaces in ways that are liberating and relevant to changing contemporary conditions. In line with Triangle Artists’ Workshop of experimentations, some participants spoke highly about nurturing and evolving this principle of explorative innovation: to create opportunities for artists’ research and experimentation; for absorbing and translating ideas and experience without pressure and dictates of commerce, for example. Residencies, studio spaces and making art should be conceived in light of conversational practices rather than object-based end products for visual consumption.

Yet, the urgency and priority were the difficulties of financial sustenance and subsidy for creative productions, intellectual activities, and effective management of the art establishments. Even the importance of programmes and programming, including residencies, exhibitions, outreach programmes, workshops, studio spaces, facilities and talks were discussed with reference to financial predicaments that vary from one art establishment to another. At the core of these challenges, as strongly articulated by participants, is the effective functioning of art establishments, especially when it comes to the responsibility and administrative efficacy of board members, directors, managers, staff and workers including the artists for whom these art establishments are supposed to serve.

It was not all a distressing blues, though. There were positive vibrations too. Participants shared their successful narratives on various developments and aspirations with reference to their respective institutions. Instructive propositions for solutions were tabled and discussed: ideas about alternative and mix economies to attract new funding, packaging projects with a specific focus and outcome base, partnering or collaborating with individuals and organizations that have aptitudes for funding raising including lobbying for and sharing of resources. Considered were also successful artists associated with art establishments as potential donors, even for small contribution. Collectors and moneyed individuals who appreciate art could be other potential sources, not only for funding but also various supports such as involving them in some components and activities of the art organization. Naming studio spaces, gallery, office, seminar or common rooms after their names, for example, could be another incentive to bring new and different audiences.

Another key proposition to pressing challenges was liberating art establishments from unattainable goals such as ambitious scope, burdening workloads, unreasonable expectations and impossible deliverables. Proposed was the need for art organizations to evaluate themselves and...
revise their mission whilst taking account of new ways of being, working, and becoming in the context of radical changing socio-economics and cultural practices. It is about relevancy and future purpose, which involves scaling down art establishments according to their specifically feasible objectives and enabling resources, adding to developing culture of independence and self-reliance. This also requires participants to rethink, reimage and reconfigure the art establishments, designing and implementing systematic models whose innovative praxis is agreeable with the potentials and deliverables that are doable within but not constricted by particularities of context. Distinct identity and branding of each art institution is an essential part of this reimagining and reconfiguration in ways that distinguish itself from other competing institutions, in doing so carving out and establishing its uniqueness.

The Assembly had an implied element of renewal as participants deliberated in what seemed a communal gathering, one permeated by an intimate sense of shared motives or morale, where delegates could find replenishment in the form of innovation and motivation, prospectus and possibilities for the future. Intimacy and morale of ‘community’ was also discussed in terms of human relations and social interactions which include transparency, trust, respect and confidence between people committed to the healthy operation and productivity of art establishments. These are empowering and affirming qualities, particularly when they are developed together with the needed knowledge, skills, discipline, responsibility and experience for the efficient operation of art organisations. Thus the ethics of community was important, as the purpose of the Assembly was also about sharing information, initiating opportunities and establishing possibilities for future collaborations, co-operations and exchanges.

An emphasis was placed on opening up and nurturing innovative lines of shared thoughts and practices to illuminate the importance of building communities where there is awareness that each art establishment was not alone wrestling with its own matchless difficulties. No art establishment exists in isolation. Challenges confronting each art establishment might be different, but they correspond or are analogous in spite of geographic location and distinct operation. It is a similar case for achievements and successful operations. That is why exchanges between different art spaces are important not only for artists but also administrators for exposure and experiential development. Presumably, if art practitioners and administrators know each other’s varying challenges and achievements, that should somehow yield a shared sense of appreciation and affirmation, especially for individuals and collectives whose efforts or labour keep their art institutions thriving.

Of importance here is that historical adventures or past endeavors were considered a rich heritage and experiential lessons from which to mine and cultivate motivation, strength and wisdom for the present and future. Participants, intuitively, considered it unnecessary to recite history of problems or articulate disconcerting lessons from the past. The need was rather to exploit and extract from history what is most useful and relevant to improve the present whilst shaping the desired future. In fact, future is more important here, a future to be addressed not just in rhetorical words but with strategies that will enable each art establishment to deliver on its mandate and sustain its objectives through feasible plans and implementable programmes. In other words, it is essential that those leading such formations should be visionaries with the courage to speak in the voice of the future, to be future-minded agents in all kinds of creative and administrative work necessary for the livelihood of their art establishments.

Participants who deliberated on the aforementioned issues at the Thupelo Assembly were administrators, organizers and artists. Of note were artists who now work as organizers and administrators, or perform multiple tasks of working as art producers and administrators. These participants came from various countries: Kenya, Zimbabwe, Mauritius, United States, Botswana, Zambia, France, Tanzania, South Africa, London and Namibia. Those delegates from Madagascar, Pakistan, Colombia, Canada, Bangladesh and Bolivia who were unable to travel
to Cape Town, where the Assembly took place, delivered their presentations via Skype. Digital connectivity thus facilitated communication through virtually reality.

With this diverse range of art practitioners, organizers and administrators working in different corners of the world, the Thupelo Assembly was undoubtedly an international event. This should not be surprising though bearing in mind Triangle Art Trust’s international outreach and global interconnectedness where art practitioners from different cultures come together to share and exchange ideas, experiences, skills and aspirations. The Thupelo Assembly utilized this Triangle’s model of cross-cultural exchange, a conversational model that encourages the process than an end product.

It was through benevolent conversations that the participants learned from one another. It was about giving and taking, an ethos grounded on finding inspiration and motivation from one another. Anticipated in this conversational model is that good ideas and effective solutions to problems and challenges are articulated better through constructive yet impulsive dialogues between art practitioners and administrators. For their hands-on daily activities and perseverance through trial and error as they explore and discover effective ways of operating and managing their art establishments make them (organic) experts. It is they who have the knowledge, experience, skills and expertise to share with each other. Supposedly, this is the true meaning, best practice and enabling function of a community within which its members respect each other and have sincere relationships that advance easily to collaborations and co-operations for short and long term purposes.

It is not far fetched to perceive the Thupelo Assembly (including Triangle Art Trust) in light of Benedict Anderson’s notion of imagined communities. To do so not in the limited articulation of a nation state but rather in the broader scope of gathering internationals that speak in diverse yet corresponding accents. The sounds of different tongues in various englisches animated the energetic conversations whose mission was to tackle the discrepant developments and challenges that confront disparate art establishments of the multi-cultural geographies around the globe. Thus it is fitting as well to consider the Assembly a global meeting of international communities.

Such also being a particular humble and low-key globality, one that consciously seeks neither the spectacular nor celebrity accolades. Its mission is the significance of mutual sharing and reciprocal exchanges. Referred to here is not a homogenous global community but one that is inherent with and recognizes differences, individual distinctiveness and contextual particularities.

The very concept assembly, which implies gathering, is illuminating if also comprehended with reference to James Baldwin’s concept of “breaking of bread”. The effective act of breaking bread is thus indicative of creating and sharing opportunities through access, invitation, support and collaboration among a number of enabling virtues. For these virtues are empowering, motivating, growing and enriching. They are effectively so when exercised creatively, emotionally, intellectually and organizationally. They are also important in bolstering human resources and capacity especially when practices bestow respectability to individuals as well as the collective.

Invoked here is also the African philosophy of ubuntu whose basic translation is that a person is a person because of others. Ubuntu, as such, is the inherent spirit of give and take, where people are beings precisely because, for and with other people. Underpinning this philosophy is an inextricability of human inter-relations and inter-dependencies, for constructive and productive livelihoods. Its investment is in communal gains. Such an articulation too speaks to human economy whose resourcefulness and value are best measured or qualified through the materialization of ideas and aspirations – be they cultural, political or social. It is with these thoughts and reflections that I sought to view the Assembly, a profitable imbizo about dialogical transactions and mutual reciprocities between the delegates who deliberated on the meaning and function, principles and responsibility, ethics and values of art establishments which operate from particular different yet overlapping and intersecting parts of the world.

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The invitation to attend the Thupelo Cape Town Assembly with Triangle Arts administrators in the Western Cape granted me an opportunity I felt we had to share with others, more specifically the artists and arts practitioners in the city of Cape Town and for this we used the much abused panel discussion format. When Jill initially shared the list of participants I was lost as to who to invite from the all too rich list and who from the Cape Town visual arts community, and of course the conversation topic had to be something we could all walk away having gleaned a little wisdom from. Though the assembly organizers were concerned that a conversation held on the only available day for exploring the city might exhaust participants and cheat them of the opportunity to see Cape Town, those I approached accepted the invite with the grace and generosity that would be the hallmark of arts administrators I would later meet at the retreat.

Titled Making Space, the panel discussion was aimed at addressing issues arts administrators face in the daily pursuit of their duties and creating a space for all to share in the different solutions and ‘hacks’ all had devised in ensuring that their various organisations stayed afloat. I understood that the assembly would expose me to such conversation, that in the opportunity, Jill and members of the Thupelo board had identified the need for us all to ‘pulse check’ as it were, make sure all members of the Triangle Arts Trust family were well, could use each others various experiences as a new resource for fault correction, identifying various funding innovations, programme enrichments and other administrative issues through conversations enjoyed casually in the setting the assembly provided as well as through more formal exchange during presentations where each participant gave the pulse status of their particular organisation.

But how different are the issues associated with successfully ‘making space’ in countries like Zimbabwe, Madagascar, Namibia, Uganda, Colombia, Bangladesh, France, South Africa, Kenya, Tanzania, Botswana, Zambia, Canada, United States, United Kingdom, Mauritius, and Pakistan? The assembly pulse check gave us a portrait of arts organisations plagued by similar hardships and that of arts administrators all acting as carpenters and ironsmiths as they soldiered on in maintaining spaces where such issues did little to halt the day to day operations. And where one would think that the business of ‘keeping the roof waterproof’ would be a third world organizational issue it would soon be made obvious that roofs are not as discriminatory as we assume.

Administrators are tasked with correcting the same misconceptions about the Triangle workshop model, struggle through the same limited funding structures and opportunities, and often resolve them depending on their country’s socio-political climates. The funding woes experienced by arts practitioners in Zimbabwe gave Njelele Art Station the option of either registering as an organisation and thereby highlight their presence and inadvertently making them a target for state censorship and manipulation or operating under the radar and sourcing alternative funding schemes with the assistance of various independent funders and international arts bodies. And where Njelele chose to opt out of formal engagement with the state Village Unhu opted for state recognition and used this visibility to create workshops in schools as there is no state funded arts education in the country, additionally Village Unhu also acts as a B&B as an alternative income generation strategy. Both these organisations created replicable templates and shared DNA with a number of others based outside of the continent, for instance, Tayeba Beghun of Lippi-Britto Arts in Bangladesh, Adeela Suleman of Vasil Artists Collective in Pakistan and Meghan Judge gave similar testimonies and whilst it is true that not all their organisations were under state threat, the lack of support for the arts means that most of their programmes are ‘pocket funded’ or employ alternative income generation schemes. In the case of ‘making space’ in the kitty Gasworks’ Allesio Antonioli also offered much valuable insight, sharing his method of bringing the collectors and other arts patrons closer to the organisation, fostering a relationship that made it possible for the space to gain an almost complete autonomy and own their property outright. This is similar to the strategy that Jill, as as a board
member to Greatmore Studios, has seen work through identifying sponsors to fund artists’ studios.

‘We keep the lights on,’ is what Sarah Hallat of Bag Factory had to say in summation after her presentation and I found that this is but the bones of the arts administrators role, the marrow lies in the soft issues, those which often get neglected for keeping the proposals, reports, adverts for residencies and board meeting minutes updated. Celine Kopp of Triangle Marseilles would remind me of the marrow in our work by telling me of the challenges female artists face as mothers and practicing artists. What arts administrators are we if we offer only physical working space but not space for reshaping the processes that exclude others through bureaucratic lack of imagination and antique project funding requirements? By challenging such strict funding guidelines and educating all partners as to the actual needs of an artist in residency we continue in our efforts to ‘make space’ for all artists we come into contact with. Tessa Behana of 32 Degrees East in Uganda also felt that offering a fully resourced physical space for artists to work from was not sufficient if the space itself was satisfied with being just that. In her programme, and it would later emerge this was true of a number of others, she made sure artists shared meals as a means to foster camaraderie and as an offer of much needed sustenance as the centre is located in a space that does offer cafes and the likes. It is these kinds of innovations that set arts administrators apart, the heart to look past only that which our job descriptions demand and seek to create a space that offers artists the comforts of mind, body and make it possible for artists to create work and focus on production and skills development without the added pressures of bread and butter politics.

Whilst one may applaud these administrators for their vision and dedication, one is also tasked with offering a sobering word of caution as some of the work that arts managers take on leads to burn out and as one innovates other additional pressures are adopted, leaving the organisation leagues away from its original goals. This point was explored when Sylvia Njenga of Kuona Trust, Kenya addressed the dangers of organisations creating transient programming that over extends staff, resources and often later compromises the integrity of the organisation, and forges some discord among directors and board. Where some of these additional programmes might make sense for the short term survival of the organisation, being tied as they are often to lucrative government contracts, they create an environment vulnerable to manipulation from the outside as such players usually have their own agenda and hold the organisation at ransom often at a cost administrators could not foresee.

A friend often states that ‘space is the place’ and this notion was explored in the assembly as well when some of the delegates Skyped in their contributions. This mode of communication and participation later added to conversations on how arts organisations can imagine themselves in the present going forward. The notion of missing a flight and therefore a conference no longer applies and this was seen as further evidence of resources we have at our disposal that can add weight to programing as well as to our own practices as arts managers.

In attending the assembly administrators were making space for interrogating their different ways of working and for Thupelo to have created a space where arts administrators could speak to what they have experienced, from hurdles to triumphs, the Thupelo assembly successfully managed to render visible a network that all in attendance could later exploit to consult on programme and funding strategies, camaraderie, and much needed spiritual fortification.

Indeed much work goes in keeping the lights on and the assembly offered all in attendance light to see the way forward, the chance to see who else we share this path with and most importantly the faces of those who have acted as cartographers of this journey. Much gratitude to the Thupelo team, to Jill for having seen the urgency in bringing these voices together and to her board for acting as a most invaluable chorus in supporting this project.
The Thupelo Assembly in Boschendal was incredibly valuable to the Triangle Network. It served as a powerful reminder that none of us are doing this work alone, and that we can learn from each other and collaborate. Some of the organizations were previously unknown to me and I think the perception of Triangle was that it wasn't particularly active. This assembly was a step to change that by putting faces to names and spaces to different regions around the world. It was also a spiritual recharge for many people, and affirmation of the work they were doing from their peers, which can speak volumes.

- Teesa Bahana

Who are we?

32° East is a centre for the creation and exploration of contemporary Ugandan art. Based in the capital, Kampala, 32° East aims to provide the arts community with the information, resources and exposure needed to raise the profile of Ugandan Art to new national and international audiences

Below:

Xenson "Nfukilamu chai can" 2013
What do we do?

Artist Residencies:
Graduate and Professional Ugandan artists in residence at 32° East on a project intensive basis
Two inward and outward regional exchanges selected in collaboration with regional partners
6 weeks self funded ~R12,000

Professional Development:
Ad hoc drop-in sessions at 32° East for individuals in any stage of a proposal

Artachat:
Bi-monthly Public Discussion Group, focusing on contemporary art and social issues

KLA ART:
KLA ART showcases new Ugandan art, directly to the city of Kampala

(Clockwise from left)
32 Degrees East premises,
Tiga Ryan Moses, Artist in Residence 2015,
Ocom Adonias Ekuwe “Future President” 2014,
David Bade, Artist in Residence 2013
ARTACHAT

PRESENTS

‘PEOPLE, PLACE AND PUBLIC ART’

FEATURING: THE TRINITY SESSION
(INNOVATIVE PUBLIC ART GROUP FROM SOUTH AFRICA)

WWW.ONAIR.CO.ZA

CHAIR BY ERIA NSUBUGA ‘SANE’

NB: “ARTACHAT” IS A SERIES OF SIX DISCUSSIONS & DEBATES ADDRESSING TOPICAL ISSUES SURROUNDING VISUAL ART IN UGANDA

Date: Wednesday, 24th April 2013
Time: 6.30pm
Venue: 22nd East, Ggaba Road, Kansanga (opposite Bank of Baroda)
For more info and to attend contact: Saundra on 0793326372 / info@ugandanarttrust.org

http://ugandanarttrust.org

Plot 2239
Ggaba Road
Kansanga,
Kampala
+256 793 325 372 (UG)
+256 784 924 513 (UG)
Thupelo is 31 this year so it is difficult to give a full account of how much has happened. To complicate matters much of our history is an oral history as the project in JHB and In Cape Town has been negligent in terms of keeping detailed accounts of artists and venues. There are archives that are still in storage, there is a box of photographs and some letters but the recent history gathered on a hard drive went missing!

During 2015/2016 we have spent time building a new website in order to document the history from memory. We celebrated the 30th anniversary with an auction of donated work from artists who had attended workshops. So much of this happened with the assistance from volunteers and interns. This assembly makes the Thupelo turning point more significant as the project is ready to move forward with funding and a strong identity.

Thupelo in 84/85 is described by small gatherings of artists who met at the Market theatre over a weekend or two. When funding became available the first Thupelo workshop adopted the New York model, two weeks, 25 artists, some materials, food etc. This model has remained; sometimes “in the rural”, sometimes urban,
with or without funding Thupelo workshops have continued.
The working committee in Johannesburg opened a gallery and then the studio project started at the Bag factory. The workshop tradition was taken up by artists in Cape Town. The venue was usually a studio and outdoor space at the Community Arts project in Woodstock and as the idea grew the Annex at the National gallery hosted successful and vibrant International workshops. The working committee in Cape Town which changes regularly, (although the Board has changed only recently) has moved between rural areas, small towns, the city bowl and various art institutions.
In 2010 Thupelo partnered with Greatmore Street for a festival workshop in Woodstock. The Greatmore venue has hosted “found object” workshops as often working together happens without funding and the artists find the structure they need within the group. Thupelo workshops are not themed and are defined by the participants and the place.
The work is the focus. Recent workshops have included, performance, video, photography, print making and digital work; inevitably painting and mixed media work, collage and sculpture in various materials finds expression through the remarkable experimentation and exchange of skills and ideas that Thupelo is known for. Visiting writers and sometimes a critic or gallerist bring a useful shift to the work. This adds to exchange of ideas and sharpens the discussion. A “walk about” among the participants and the evening presentations assists greatly in the sharing of information; information
about different institutions, residencies and workshops, artists and genres from all over the world is disseminated between the participants and by them when they return to their place of origin. The selection process needs to be rigorous, inclusive and diverse in order to secure a strong framework for participants to work experimentally, discarding habit and intention and seeking fresh approaches and content.

Thupelo Cape Town will move into its second generation of governance. The workshops will remain true to the origin guidelines but open up in response to the needs of the local and larger art communities.

*Jill Trappler;*
*Managing Trustee, Thupelo Cape Town.*

http://www.thupelo.com/

Thupelo – Cape Town Trust
P O Box 250, Woodstock, 7915,
Cape Town
Tel: +27(0)766 588540
How wonderful to meet you all and to keep learning more about this incredible history and impact of Triangle! Thank you everyone for such an amazing week together. Excited to keep plotting ways to support each other's work and imagine future collaborations. Hope our paths cross again before too long! x,

Laurel

Triangle is an artist-founded non-profit art institution in New York City, working locally and globally since 1982. Our programs emphasize research, dialogue and experimentation through residencies, public programs, exhibitions and publications.
Amy Zion
amy@triangle-arts-association.org

Amy is a writer and curator in New York City. Recent curatorial projects include Mother Tongue, the Danish Pavilion at the Venice Biennale, and A.U.T.O.E.N.U.C.L.E.A.T.I.O.N at Sismografo, an artist-run space in Porto, Portugal. She co-curated the exhibition and co-edited the catalogue Tell it to my heart—Collected by Julie Ault (2013), published by Hatje Caantz. From 2007–15 she was an editor at Fillip magazine published out of Vancouver, Canada. She writes for magazines like Frieze, Witte de With Journal, Momus and Fuse.

INSTITUTIONAL PARTNERS

Asian Cultural Council
CEC ArtsLink
Common Field
ESACM
Finnish Cultural Institute
Futura
Gasworks
Gwangju Biennale
IHEAP
Interference Archive
New Dawn High School
Rethinking Residencies
SAWCC
School of Visual Arts
Triangle Network
Visegrad Fund

ADVISORY COMMITTEE

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Hrag Vartanian
Philippe Vergne
Jane Walentas

STAFF
Laurel Ptak
Director & Curator
laurel@triangle-arts-association.org

For more than a decade Laurel has advocated for non-profit and alternative art spaces and worked closely with contemporary artists on rigorous and experimental projects. She frequently writes and lectures, holds an M.A. from the Center For Curatorial Studies at Bard College, and teaches at the New School. She is former curator of Tensta Konsthall in Stockholm, co-editor of the book Undoing Property? published by Sternberg Press and was named a Leader Global Thinker for her curatorial work.

Above: Willard, Karen Wilkin during a walkabout at the 2015 workshop in Salem, New York

http://www.triangle-arts-association.org

Triangle
20 Jay Street, 317 + 318
Brooklyn, NY 11201
+1 718-858-1260
The Thupelo Workshop was an invaluable event marked by the richness of shared experiences. The programme of formal presentation-open discussion and informal gatherings were full of moving moments and wonderful dialogue. The workshop brought together professionals from all over the world, both in person and via Skype who presented talks, which were inspiring, insightful and informative, and offered a wide range of perspectives from diverse contexts. I gained new knowledge and appreciation of the Triangle network. Significantly, both the workshop and the public discussion at Greatmore convened by Pamela Dlungwana provided practical advice for administrators, on common challenges, lessons to be learnt and pitfalls to avoid – which will grow in the fertile soil of involved and motivated minds. Thank you to Jill, the Thupelo team and everyone at the retreat in Franschoek, for facilitating the workshop with a holistic approach in a sublime location, which heightened a unique and unforgettable learning experience.

Dana Whabira

I run a project space in Harare, the capital city of Zimbabwe. I am not sure how many of you know this, but in 1998 Michael Jackson visited Harare to investigate investment opportunities in Zimbabwe. His visit caused a sensation. Crowds, cameras, everyone wanted to see the King of Pop, whose signature dance move the Moonwalk created the illusion of being pulled backward whilst trying to walk forward.

Today there is a very different image of Zimbabwe in the global imaginary. In 2011 and 2012, The Economist ranked Harare as the worst city in the world. Together with lists by Mercer and Monocle – it has remained in the bottom ten for several years now. The bottom ten variably includes a predominance of cities in Africa such as Lagos, Abidjan, Dakar, Lusaka, Luanda, Nairobi… some of the most vibrant cities and economies across the globe.

These uneven analyses do affect the overall market potential of the cities in question – they do NOT consider the idiosyncracies, cultural/communal fabric or complexities of life in these cities.

This reductive view is reinforced with a quick Google search - up pops an avalanche of clichéd and one-dimensional images propagated by global media, stock photography companies and NGOs/development agencies.

In 2014, Njelele Art Station collaborated with Gwanza Month of Photography festival to produce the Moonwalking exhibition. The exhibition offered the opportunity to interrogate and redefine the notions of privilege or disadvantage conferred through such lists and imagery that reverses many steps made by cities to move forward; and to explore who controls the lens through which cities are seen.

Conceived as an urban intervention into psychosocial space, Moonwalking produced alternative perspectives of Harare and cities in Africa that would allow the public to transcend the space they occupy in the city. Works by 43 photographers from Africa were exhibited in over twenty unconventional venues across the city centre of Harare.

The aim was to engage the general public by intervening in their daily routine through the display of photographic works in internal spaces where they spend periods of time waiting - in reception areas, foyers, hotel lobbies, doctors
medium and leader of the First Chimurenga, the first struggle for independence in 1896-7. *Njelele* is the name of a sacred shrine, a contested site, in southern Zimbabwe.

*Njelele Art Station* is located in the less sparkly margins of the city centre in the midst of the bustling informal car mechanic district. In recent years economic shifts characterized by capital flight into the suburbs, economic crises, hyperinflation, high unemployment, growth of informal trading, closure of businesses, vacant premises, inadequate servicing by the city council has resulted in this inner urban area appearing abandoned and undeservingly stigmatised.

This flux composed of social, economic, civic, historic, cultural spatial realities forms a complex multifarious weaving of urban space and provides a milieu for the projects produced there.

For the first time the *Gwanza Photography* festival was exhibited outside of traditional art space - in a mix of corporate, municipal, civic and commercial venues – that enabled an estimated audience of thousands who would not ordinarily visit art institutions to encounter contemporary art photography in impromptu settings across the city centre.

The incredible possibilities were to democratize venues, create new urban narratives and explode the colonial cartography of Harare. A city historically constructed without inclusion – with exclusion - where colonial class and racial spatial divisions resulted in a disenfranchised majority, as well as in the dissolution of communal and cultural spaces - that still persist today.

*Njelele Art Station* opened in 2013 on the oldest street in the city formerly known as Pioneer Street. It marks the place where the colonial settler column occupied in 1890 and the site where the city, then known as Salisbury was birthed. The road has been renamed Kaguvi Street, after Sekuru Kaguvi, a spirit waiting rooms, bus stations etc. These transitory spaces offer a moment for quiet contemplation, self-reflection or day-dreaming, when image can pervade the consciousness and transport a person to another time and place in the world of imagination.

It is a point in time that provides the opportunity for the most effective moment for communication of an image to an individual whilst navigating the city. Michael Jackson was able to take an action as quotidian as walking into the magical realm. Moonwalking through the city centre aimed to question reality, to shift perspective, to change perception and to ultimately redefine the narrative internalised individually, communally and structurally, within the urban psyche.

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meetings held during the liberation movement (1960-70s) that combined dialogue, ceremony, dance, music, theatre, and feasting in order to discuss, educate, boost morale, mobilize, and prepare for the period after independence. These convivial spaces embedded culture as education, as a form of knowledge production. Performance incorporated topics such as geopolitics, international power structures, political science, economics, colonialism, oppression, the war strategy, and social issues. The word Pungwe means sunrise and the all-night vigils consisted of a spiritual element – combining ceremony and community in the collective creation of society.

It is a site that is seeped in history, that has a pace, that has an infrastructure that impacts certain dynamics, which came together with the sound. Within that, music is not passive, it is a form of political engagement, a form of cultural resistance. Pungwe Nights, is an inter-disciplinary project combining African music and related contemporary art discourses and practices run by Robert Machiri and Dwayne Kapula who are based in Johannesburg. They carried out a participatory intervention where they invited “the public to dig into their own record collection whether active or inactive, to extract musical knowledge and rewrite our histories through a dialogue of sound, images and dance” and to be part of “the collective listening session!”

During this event, they played Chimurenga music records – a music genre named after our liberation movements for independence – such as Stella Chiweshe, Chiwoniso Maraire, Robson Banda, Oliver Mtukudzi whose music is still celebrated and yet there is Thomas Mapfumo much of whose music is banned in Zimbabwe because it continues to be critical of power post-independence.

Historically, Pungwes were revolutionary community

In urban areas, there were tea parties. Starting around 1904 this was the only form of social gathering permitted by the colonial regime. People met to dance, listen to rhumba from the Belgian Congo, socialize, mobilise and drink anything but tea… actually they were covert beer parties (which later developed into shebeens). This demonstrates that Zimbabwe has a long history of public spaces that are open and structured to art. Spaces of cultural and political resistance formed in which people came together and amplified the creativity that already exists within communities and created nuclei of learning.

Finally, the Ululation event included a cinematic urban intervention by Tabita Rezaire a Danish-Guyanese digital activist based in Johannesburg, who is currently busy “decolonizing cyber space.”
difficult circumstances by baring all in the face of ostracisation and shame.

There was an incident that occurred during Nancy's show, the director of an arts organization came to visit the exhibition. Whilst outside he was stopped by the car mechanics and asked, “Are you sure you want to go in there” He asked them “why?” They responded, “Because there's a photograph of a naked woman inside.” “Come let us show you.” They all went inside where a discussion ensued with the mechanics explaining what the exhibition was all about. The community claimed ownership of her lens and narrative. Nancy's exhibition formed a powerful intervention. Her body became a site to explore her intimate private space, the domestic space in the public sphere, through which she broke taboos, created a sense of belonging and remaking of urban space in Harare.

It is very exciting moment in Zimbabwe. There are powerful possibilities for creative and spatial practices, alternative knowledge systems, as well as local cultural production and processes that generate space and that can be integrated within new urban epistemologies. Artists are carving out spaces for themselves - at Njelele, in the city, online… They are exploring their own subjectivities, asserting a multiplicity and complexity of narratives, which shift perspectives and ultimately shift paradigms. They question - What is the truth, what is reality and what is hegemony? What is framed and what is centred? And is this new or has it always existed?

The video art screening “Brown Core Fly Stream” is “a continuous flow of data aiming to challenge and deconstruct western hegemony on our screens. It is about claiming and owning spaces of culture and knowledge and asserting brown narratives and experiences into the realm of relevancy.”

Through Brown Core Fly Stream, Tabita was able to transpose and disseminate knowledge from cyberspace into urban space. As an act of radical self-love, Brown Core Fly Stream explores the holistic possibilities for the well-being of society in a space where the virtual and real collide. Highlights the potential to transfigure an urban context continuously connected via the mobile phone app, Whatsapp.

Women inhabit the liminal space between the public and the private. It's taken for granted that women own the domestic space but not the public sphere, which is a male space. Society has rules about women and their conduct and appearance in public. This is true for much of the world, as well as Zimbabwe.

In Harare, the social mores reflect a conservative society where both tradition and Christian moral values meet, and nudity or nakedness in public or in photography is illegal, and may provoke public reaction – in fact exhibitions displaying nudity have been closed down in the past. It is taboo for a woman to be naked – it is an act that embodies utter despair and hopelessness, it is a source of shame, an action of last resort. Nudity has therefore been used by women as a form of political protest in urban space in several places across the continent.

Njelele itself was originally a car garage and the vicinity is male-dominated area of car mechanics, tyre pumpers, window cleaners, working on the road. It is in this milieu, the brave young artist Nancy Mteki exhibited her experimental self-portrait series Honai where through her own lens she explores her personal experience as a single parent facing very
This is a late but warm greeting from me back in a freezing cold Johannesburg. I want to also extend my thanks to the Thupelo team and all of you incredible people who were at the assembly who work tirelessly making space for art. I have learned so much from you and am also still digesting the entire experience. Thank you for sharing! You have inspired me through your work and I have learned much about the bigger picture and how this all fits together, what to cherish locally and what to try strengthen globally. I look forward to being in touch about the Festival d’Art Urbain in Madagascar as well as in a personal capacity.

-Megan Judge

Informal studios  Like ISA Atelier Galerie created in 1999 and running until 2006 when the founder and only teacher died: Richard Razafindrakoto

No formal school
French cooperation
Invisible visual artists compared to music and dance that are more well known abroad and in the country

A visual artist dreamer: Tahina Rakotoarivony created a residency place, Contemporary Art Gallery

With many others…
Kantsa Imaitsoanala
Residency of International and national artists,
Exchange workshops for local artists or local children

Initiated a festival with Meghan Judge and Conor Ralphs (2011)

Created in February 2011
From 2011 to 2014: 50 exhibitions (mostly solo exhibition with opening to promote the work of the artist)
Small place but key meeting place for artists
Visual Art Context in Madagascar

l'Ecole des Beaux-Arts de Tananarive created by the French colonial power, 1922 – 1945.

La Teinturerie
Move Is'Art Galerie in October 2014
Much more opportunities than only exhibition
La Teinturerie Association Inaugurated during a Festival D'Art Urbain organised by Conor Ralphs and others and funded by Prohelvetia (1st external funder)

Is'art Galerie / La Teinturerie
Exhibition (bigger scale than before)
New activities:
Art in public space
Art education
Children of the area / NGOs / Public schools
Collaboration between artists (residency, exchanges, skills share)
Local stage

Festival D'Art Urbain: All together during 2 dense weeks!
Actual challenges
Human resources
Turn-over of staff
Mainly artists not trained for management
Capacity-building
Change of scale
More potentialities and expectations
Need more money / funding
Need more human resources to be trained…
Isolated context
Triangle international assemblies are a rare breed, and it's a huge privilege to be able to participate in one. Such gatherings are not only incredibly useful and inspiring, but also correspond perfectly to the spirit of Triangle, seeming in many ways like a Triangle workshop for Triangle directors, providing the same platform for exchanging ideas and getting input from creative people who are all working towards similar goals.

The last such assembly I was fortunate to attend was held in London towards the end of 2011, and it began with two days of discussions open to the public, followed by a third day of in-house Triangle brainstorming. That experience provided enormous food for thought, particularly in relation to the bigger picture of the world’s changing economy and identity and how that could influence the Triangle network and the circulation of artists, funds and expertise.

Alun Williams

The way the event at Boschendal was set up, made it much more grassroots and focused on the practical details of operating the kind of programs we are all involved in. Comparing knowledge and methods applied “in the field” was invaluable and this exchange of experience and solutions really should continue, as we all stand to learn so much from each other. It was also extremely enlightening and motivating to see what great work has been accomplished across the network, and how things were achieved in each specific context. Establishing or renewing relations across the Triangle network always opens up amazing possibilities and potential, and now it's up to each of us to pursue the dialogue(s) that Boschendal so efficiently set in motion.

Alun Williams

Mandat

Depuis 1984, l’association artistique Triangle Canada a pour mandat de faire rayonner les arts visuels canadiens à travers son réseau international soutenu par des artistes, des collectionneurs, des critiques et des amateurs d’art.

Triangle Canada favorise la circulation des artistes canadiens à l’international dans le cadre de workshops, de résidences et d'expositions tenus à l'extérieur du pays à travers les différents pôles du Réseau Triangle. L'association développe parallèlement une structure permettant d'accueillir des artistes étrangers et des artistes canadiens au Québec, afin de faciliter les échanges entre ceux-ci. Triangle Canada organise des événements ponctuels pour promouvoir les artistes de son réseau canadien (tels que...)

Triangle Canada souhaite devenir un carrefour artistique international en offrant aux artistes venus d'ailleurs la possibilité de travailler de pair avec les artistes canadiens dans un environnement inédit et propice à la confrontation des idées. L'association souhaite devenir un tremplin pour la carrière des artistes canadiens à l'étranger.

Mandate

Since 1984, the art association Triangle Canada’s mandate is to showcase Canadian visual arts through its international network supported by artists, collectors, critics and art lovers.

Triangle Canada promotes the flow of Canadian artists internationally within the framework of workshops, residencies and exhibitions held outside the country through the various poles of the Triangle Network. The association develops a parallel structure to host foreign artists and Canadian artists in Quebec, in order to facilitate trade between them. Triangle Canada organizes occasional events to promote the artists of its Canadian network (such as ...)

Triangle Canada wishes to become an international arts hub offering artists from elsewhere the opportunity to work hand in hand with Canadian artists in a unique environment conducive to the exchange of ideas. The association wants to become a springboard for the careers of Canadian artists abroad.
**Fonctionnement du CA**

En dépit des responsabilités de nature légale qui incombent aux officiers de la corporation, il est convenu que les membres du conseil d’administration se partageront les tâches notamment celles de la présidence des réunions, de la prise de notes et de la rédaction des procès-verbaux ou autres, selon les disponibilités, les aptitudes et les intérêts de chacune et chacun.

**Conseil d’administration**

- Clay Ellis, Administrateur
- Yann Pocreau, Vice-président
- Daisy Desrosiers, Vice-présidente
- Lucie Bureau, Secrétaire
- Chloé Grondeau, Administrateur
- Marie-Claude Landry, Présidente
- Aïda Lorrain, Trésorière
- Alun Williams, Administrateur

**Biographie des administrateurs**

*Lucie Bureau* travaille au Regroupement des Centres d’artistes Autogérés du Québec à titre de directrice administrative. Elle a participé à la fondation de plusieurs organismes culturels notamment Vox, un centre d’artistes voué à la diffusion de la photographie, à la revue culturelle Ciel Variable et au Mois de la photo à Montréal. Elle est titulaire d’une maîtrise en histoire de l’art, d’un certificat en administration et poursuit actuellement une formation en archivistique à l’Université de Montréal. Elle s’intéresse à l’histoire de la photographie et tout particulièrement à la participation des femmes au développement de ce médium d’expression. Elle a été commissaire de plusieurs expositions traitant de l’histoire des femmes.

**LUCIE BUREAU**

*Lucie Bureau* works at RCAAQ as Administrative Director. She participated in the founding of several cultural organizations including Vox, an artist-run center dedicated to the dissemination of photography, the cultural magazine Ciel Variable and the Mois de la Photo in Montreal. She holds an MA in art history, a Certificate in Administration and is currently pursuing an archival training at the University of Montreal. She is interested in the history of photography and particularly the participation of women in development of this medium of expression. She has curated several exhibitions on the history of women.


**MARIE-CLAUDE LANDRY**

*Marie-Claude Landry* holds the position of Curator of contemporary art at the Art Museum of Joliette. She worked in various Montréal Museums and in various artistic venues such as artist-run centers and houses of culture. Among her numerous curatorial projects is the Gubash exposure. She has, to date, coordinated thirty exhibitions including the Biennale Trafic’Art : Forms of time. She was a member of the jury for Quebec Sobey Art Award in 2013, has served on various boards and selection committees, in addition to having participated in several publications.

Yann Pocreau est né à Québec en 1980. Il vit et travaille à Montréal. Par la photographie, il s’intéresse aux fortes présences du lieu et du sujet, à leur intime cohabitation. Dans ses recherches récentes, il s’intéresse à la lumière comme sujet vivant et à l’effet de celle-ci sur la trame narrative des images. Il a participé à plusieurs expositions canadiennes, américaines et européennes, notamment Québec Gold, présentée à Reims, en France; Exercices d’empathie, à l’Espace Bortier de Bruxelles; au Mois de la Photo à Montréal en 2011, aux expositions Under the Radar ; the New Visionaries, Paperwork et 1 : 3 Light à New York et en 2014 à l’exposition L’image Rôde au Fresnoy, France (Louise Déry comissaire) et à la 5ième Biennal de Sinop en Turquie. Son travail a été commenté dans divers magazines et ses œuvres sont présentes dans les collections de la Banque Nationale du Canada, d’Hydro-Québec, de la Ville de Montréal, du Musée des beaux-arts de Montréal, du Musée d’art de Joliette, dans la collection Prêt d’œuvres d’art du Musée National des beaux-arts du Québec et chez Desjardins. Il a été jusqu’en 2014 coordonnateur général du Centre d’art et de diffusion CLARK. Il est représenté par la Galerie Simon Blais à Montréal.

CHLOÉ GRODEAU
Independent curator and writer published in journals and artist catalogues, Chloe GRONDEAU cut her teeth in France. First, with the FRAC - Aquitaine collection and among the team of the Fabrique Pola as a member of zebra3 / Buy- Self where she will address, among others, international artist residencies. She co-founded independent commissioners of the collective S \// E C and regularly participates in meetings and curatorial jury in contemporary art. Since fall 2015, she is a correspondent for the Paris webradio dedicated to contemporary art, * DUUU. Graduated with a Masters in Art and pursuing doctoral studies, Chloe GRONDEAU is also artistic director of the Montreal center Diagonale.

YANN POCREAU
Born in Quebec in 1980, Yann Pocreau lives and works in Montreal. Through photography, he has become interested in the strong presence of place and subject, their intimate cohabitation, and their effect on the narrative framework of the images. Pocreau has participated in several Canadian, American and European exhibitions, including The 5th Internal Sinop Biennial (Turkey), L’image Rôde, (le Fresnoy, France) in 2013-2014 Québec Gold (Reims, France) in 2008; Exercices d’Empathie presented at Espace Bortier in Brussels; Expansion at Galerie de l’UQAM; Out of Grace at the Leonard & Bina Ellen Gallery, within the framework of Montreal’s Mois de la Photo 2011 and at the Fonderie Darling. His work has been documented in a variety of magazines (CV, Canadian Art, Spirale, OVNI, Next Level-UK, etc.) and is featured in the collections of the National Bank of Canada, Hydro-Québec, the Montreal Museum of Fine Arts, the Musée d'art de Joliette, the Musée national des beaux-arts du Québec’s Prêt d’œuvres d’art, City of Montreal’s collection and in Desjardin’s collection. Until 2014, he was the general coordinator at the CLARK Center in Montreal. He is represented by Galerie Simon Blais in Montreal.
Alun Williams is a British painter based in New York. His work deals with notions of resemblance and uses appropriation of accidental paint marks as well as art historical quotations. He studied first at the art school of the University of Wales and then at Goldsmiths College in London during the 1980’s. He has exhibited his work regularly since then, principally in Europe and the US. In 1993 he participated in the Triangle Artists’ Workshop in New York, and the same year became a member of their Board of Directors, which he now chairs. In 1995 he is co-founder of Triangle France in Marseille. Since 1998 he is based in New York where he was the founder of Parker’s Box, an experimental art gallery, which organized 100 international exhibitions until 2013. In 2012 he launched a new initiative in Brittany, France, to build artist-designed shelters. In 2015 he encouraged the renewal / transformation of Triangle Canada, and became a member of their Board of Directors in 2016. Among recent and upcoming exhibitions of his own work are solo shows at Galerie Anne Barrault in Paris and Handel Street Projects in London, along with institutional group exhibitions such as those in France at the Regional Fund for Contemporary Art (FRAC) in Limoges and the Museum of Modern and Contemporary Art in Nice; in the UK at Transition Gallery, London, Usher Gallery, Lincoln and also in Bangkok at H-Project Space.

In 2004 the French Ministry of Culture and Communication made him Chevalier de l’Ordre des Arts et des Lettres.

Alun Williams est un peintre britannique basé à New York. Son travail traite des notions de ressemblance et utilisent l'appropriation aussi bien de taches accidentelles de peinture que de citations de l'histoire de l'art.


Parmi les expositions récentes et à venir de son propre travail figurent des expositions personnelles à la Galerie Anne Barrault à Paris, ainsi qu'à Handel Street Projects à Londres, ou bien des expositions de groupe dans des lieux institutionnels : en France au Fonds Régional d'art contemporain à Limoges et au Musée d’art Moderne et Contemporain de Nice; en Angleterre à la Transition Gallery à Londres, et à la Usher Gallery à Lincoln, puis à Bangkok au H-Project Space.

En 2004 le ministère français de la culture et la communication l’a fait Chevalier de l'Ordre des Arts et des Lettres pour services à la culture internationale.

Aïda Lorrain is an artist and independent curator living in Montreal, from a French Canadian-Iranian background. She is a BFA graduate from University of Quebec in Montreal. In her polymorphous art practice she is interested in hybrid spaces created with poetic language, fragmentation, anachronisms, exchange fluxes and movement.

Aïda Lorrain est une artiste et commissaire indépendante vivant à Montréal, d'origine québécoise et iranienne. Elle détient un baccalauréat en arts visuels et médiatiques de l’Université du Québec à Montréal. À travers une pratique artistique protéiforme, elle s’intéresse aux espaces hybrides créés par le language poétique, la fragmentation, les anachronismes, les flux d'échange et le mouvement.
Britto Arts Trust is an artists’ run non-profit network incepted in 2002 in Dhaka, Bangladesh with a global reach. It is permanently spaced in Green Road, Dhaka but works extensively in different locations across the country. Britto works as catalyst for supporting and promoting new ideas.

Apart from all other regular activities such as national and international workshops, residencies, talks, events, projects Britto has earned its name as a milestone of Bangladesh art in the Global Art scene in making its foot print at the 116 years history of Venice Biennale as the first participation of National pavilion from Bangladesh.

A number of projects including Triangle modeled 5 International workshops (usually includes 10 overseas +10 local artists) outside Dhaka in 2003, 2005, 2008, 2010 & 2012, several residencies and workshops using various mediums, events, talks, public art projects, and screenings were organised in Bangladesh and abroad. Few ambitious large scale projects such as ‘Off the Beaten Path’ a South Asian Artists’ exhibition simultaneously at 3 galleries in Dhaka in 2008, a New Media Festival with local and international artists in 2009 and the largest public Art project ‘1sq Mile Dhaka’ in diverse venues in old Dhaka with participants from various backgrounds in 2009 and 2014. A series of projects called ‘Prantiker Prakitaian’ (People Living in the Margins) with different indigenous/ethnic groups living in the border areas of Bangladesh and India as well as coastal areas are being organised by Britto over the last few years, a task as can be well understood as being much challenging and risky in terms of its implementation. After having 5 successful events we have worked on a larger project titled ‘No Man’s Land’ at a borderline between India and Bangladesh with artists from both countries participating and finally meeting without passport and visa.

A need for our own space Britto took a bold step and a risk to purchase a space in Dhaka and finally found its permanent premises in March 2011 in Green Road, Dhaka from all of its own funds (with the salaries and remunerations donated by all worked for the organisation for years) as well as borrowing from different sources, along with help from a few well wishers. Because of the permanent space, Britto is able to run some projects that do not cost much while the organisation have no proper funding for over the last 3 years.

Recent scene:

Britto has been invited to few International Institutions to collaborate projects. Juming Museum from Taiwan included both the ‘1sq Mile Dhaka’ projects in their Wild Legend exhibition in 2015. Some images of the outcomes of the ‘No Man’s Land’ has been shown at ‘Borderlines’ 2013 and 2015 at Houston, USA.

Britto has also partnered Dhaka Art Summit in 2014 and Chobi Mela (The Photography Festival) in 2015.

With Kuandu Museum of Fine Arts, Taipei we are organizing a PanAsian Curatorial
Symposium, Dhaka 2017 in collaboration with Bengal Foundation and the National Gallery of Bangladesh Shilpakala Academy.

Collaboration/ partnership:

Having a network was a support and ally in developing Britto, but ultimately the point of being in a network is that we were able to do things independently, yet without being alone or feeling isolated. Connecting with South Asian Network for Artists (SANA) is part of developing an ambitious programme for ourselves. Since there is a lack of common ground in terms of Funding, these days the network has been slowed down, the contact with each other for different supports is still there though.

Financial Situation:

The present funding situation of Britto Arts Trust is alarming. The overall socio-political crisis in the globe as well as in Bangladesh has already created a threat to the artistic and cultural sectors in recent days. Most of the international funding organisations we were working with have stepped back over the past few years.

Therefore, after more than 14 years of vibrant efforts, presently Britto’s sustainability is going through a steep financial crisis.

Nevertheless we have made few fund raising projects in past and have been working on few more. Different etching print albums, paintings and small objects were made by the members of Britto time to time to support Britto. We have been looking forward to a sustainable funding situation of Britto right now.

http://www.brittoartstrust.org

Britto Arts Trust
33,33/1 BDDL Green Mart
Space no: 208-210, 1st floor
Green Road
Dhaka-1205, Bangladesh
Brief history

The Gallery is a parastatal through the National Gallery Act of 1972. As one of the national cultural institutions, the gallery receives financial support through the National Budget to fulfil its statutory obligations.

National Gallery opened to the public in 1957

The Bulawayo Art Gallery was established in 1970

Became part of the National Gallery in 1972

Purchased Douslin House in 1980 renovated and moved in 1984

Vision

To explore and express the essence of Zimbabwean identity through the visual art

Mission

To promote talent, creativity and visual heritage through local and international platforms
http://www.nationalgallerybyo.com

Corner 75 Joshua M N Nkomo
(former Main) St / Leopold
Takawira Ave.
Bulawayo, Zimbabwe.

+263-9-70721
+263-9-71305
The Thupelo Assembly for Triangle Network Partners injected new energy and enthusiasm into our growing ‘family’. It is five years since the Triangle conference in London and many things have changed for the network. Some partners have grown and consolidated their activities, new have joined and others have adapted themselves to stay strong in the face of diminishing funding for art and culture around the world.

What has remained the same is the incredible commitment, passion and sheer determination to create flexible and supportive spaces where artists can research and share ideas, make work and present it each other and the public. I was humbled and inspired by the way partners have found solutions to problems, explored different ways of making things happen and maintained strong connections with their local communities in order to stay relevant and current. In fact, I was impressed to see how many network partners have strengthened their position in their local as well as international arts scene by embracing research, criticism and curatorial practices to provide artists and audiences with a more professional and stimulating environment. Saying that, I worry that some partners have increased their activities because of the demand, but are struggling to deliver their programme for lack of funding and staffing.

The assembly was crucial for renewing our bonds and continue to learn from each other. It also introduced us to new organisations in Zimbabwe, Madagascar and further afield that share the Triangle way of working and could become potential future partners. The wealth of knowledge and experience that the assembly brought to the table was immense and unique, and I have come away with lots of ideas and excitement for the future. I look forward to continuing the conversations with partners so that we can work on our ‘joined up thinking’ and continue to work together.

I must admit, with embarrassment, that I underestimated the value of coming together for a week to take stock of what we do. The benefit of removing ourselves from the busy everyday schedule to think and share ideas with likeminded people has been both comforting and invigorating. We cannot wait another 5 years for the network to come together and I will make it my mission to ensure this happens more often as the assembly was the clear proof that there is strength in numbers!

Alessio Antioniolli
Established in 1994, *Gasworks* is a non-profit contemporary visual art organisation working at the intersection between UK and international practices and debates. We provide studios for London-based artists; commission emerging UK-based and international artists to present their first major exhibitions in the UK; and develop a highly-respected international residencies programme, which offers rare opportunities for international artists to research and develop new work in London. All programmes are accompanied by events and participatory workshops that engage audiences directly with artists and their work.

Process and development are fundamental to us. We establish long-term relationships with artists and work with them to test out new ideas and establish dialogue with peers and the public. This level of support allows artists to confidently make a significant new step in their professional career, whether the outcome is a work-in-progress, an event or an exhibition.

Over the last two decades *Gasworks* has worked with over 250 artists from 70 countries around the world. Many of our alumni have gone on to exhibit at major institutions and art events, and have received nominations for - or won - prestigious awards including the Turner Prize, Absolut Award and Pinchuk Art Prize. Alumni include Yinka Shonibare, Goshka Macuga, Marvin Gaye Chetwynd, The Otolith Group, Lynette Yiadom-Boakye, Tania Bruguera, Song Dong, Hassan Khan, Alexandre da Cunha, Renata Lucas, Cinthia Marcelle, Subodh Gupta and many more.

*Gasworks* has recently secured its future by purchasing and redeveloping its home. The £2.1million project has given the organisation unprecedented resilience and great confidence in continuing to support new generations of emerging UK and international artists.
Alessio Antoniolli  
Director, Gasworks & Triangle Network

Laura Hensser  
Deputy Director, Gasworks & Triangle Network

Robert Leckie  
Curator, Gasworks

Sheena Balkwill  
External Relations Manager, Gasworks & Triangle Network

Sanjida Alam  
Administrator & Projects Coordinator, Gasworks & Triangle Network

Joel Furness  
Programmes Coordinator, Gasworks

Emily Hawes  
Front of House Coordinator, Gasworks

http://www.gasworks.org.uk

Gasworks  
155 Vauxhall Street  
London SE11 5RH  
+44 (0)207 587 5202
It is my great honor to thank all the organizers and participants of Thupelo 2016 at Cape Town. The conference was my master class where I experienced the creative industry from different parts of the world together with the other participants.

The live presenters shared the status of programs, challenges, limitations, and possible opportunities in the creative and, especially, visual arts industries. Other presenters used online platforms such as Skype to present on similar issues.

The conference included managers, administrators, directors and artists who run art spaces, workshops, festivals, art fairs and art initiative programs. It was a retreat and a capacity building gathering for the entire spectrum of stakeholders where intellectual thoughts have been discussed and in one way or another possible solutions were suggested. People were allowed to ask question and have private meetings, studio visits and art talk.

Long time experience of the Triangle model has also been adopted by different art spaces in Africa. Where workshop, training and artists initiative projects have been conducted and organized by stakeholders this implementation has created a space for recognition of the importance of these programs.

Lack of funding from donors due to political, economical and social changes around the world have been an interesting topic that was shared and pointed out by participants. Hence programs had to change or revisit the visions and mission so that these programs could be sustained.

New emerging artists and ‘invisible’ artists have found themselves interacting with art spaces such as Nafasi Art Space, Greatmore Studio, Bag Factory, Kuona Trust to mention a few; where training, workshop and exhibition by practicing artists and other stakeholders meet.

Networking, collaboration and partnership have been emphasized by participants and organizers of Thupelo 2016. The invited previous Thupelo alumnae were incredible in sharing experiences of the Thupelo workshops.

The issues of being under one umbrella so as to access funds from donors, cooperate companies and were discussed - where consultations and advice from participants is critical.

Thank you so much.

Twahiru Jumanne Sabuni
Structure
Board, Administration: Director,
Members: artists, Organization: WOW/
BookStopSanaa/ MUDA2Dance/Makini

Program:
Working space, Exchange program, Workshop and
Training
Exhibition, Events, Exchange Program: Regional,
International
Above: Workshop programs

Above: Exchange programs

http://nafasiartspace.org

Nafasi Art Space
P.O. Box 31715
Eyasi Road, Light Industrial Area
Mikocheni B, Dar es Salaam

+44 (0)207 587 5202
The workshop was an inspiring event especially for us at Thapong who have long hosted the international artists’ workshop many years ago. The stories from the different participants were interesting and full of adventure. It was amazing to see how people are so dedicated to serving the arts in different parts of the world. The network can only grow in leaps and bounds and become a success to future generations.

Tom Ketlogetswe

THE AIMS OF THE TRUST

To foster CREATIVITY and PROFESSIONALISM among artists.
To overcome any disadvantages such as lack of training, poverty, isolation through Residencies, Networking and Workshops.
For artists to meet and stimulate each other whatever their background, stressing our common human heritage over cultural and geo-political boundaries.
To create dialogue and discussion on the dynamic nature of culture.
SERVICES, ACTIVITIES AND PROGRAMMES

Workshops (painting, drawing, design, sculpture, printmaking, pottery)
Exhibitions (Solo & Group, institutional etc)
Art fairs
Classes (pottery, painting, drawing etc)
Discussions (art critique, seminars)
Studio space (working space for artists)
Residencies (Exchange program - Regional and international)
Outreach program (To improve skills amongst rural artists to make them better artists who can earn a living from their work)
Out of school youth program (Develop those who did not go through the school system, taking them out of the street)
SPONSORS

Ministry of Youth, Sports and Culture (administration block and studios)

Diamond Trading Company (Botswana) – (Refurbishment of art gallery; The Annual Thapong Artist of the Year Award)

FNB Foundation (Our new café)

Mascom Wireless (Thapong Artist of the Year Award)

Collegium Educational Publishers (Thapong Artist of the Year Award)

Plascon

https://www.facebook.com/thapongarts.bw

Address:
P. O. Box 10144
Gaborone
Botswana

(267) 316177
KIOSKO GALLERY

*Kiosko Gallery* is an alternative and independent art space created in 2006 and managed by local artists in the city of Santa Cruz de la Sierra, Bolivia. Kiosko, run by the artist Raquel Schwartz, is a non profit platform destined to generate and promote the region’s contemporary art to the world. We have a program nourished with exhibitions, residencies, workshops, talks, conferences and events. We produce events related to education, training, promotion and diffusion of the contemporary art and its artists. Our diverse activities, art library and graphic design department are opened to the public.

*Kiosko* initiated its international residency program for contemporary art in May 2007, aiming to create a meeting space in Bolivia and provide opportunity for exchange between artists, curators, researchers and theoreticians from Bolivia and abroad. We encourage the participants to take risks in their own practice and to experiment.

**Goal:**
Our goal is to create, promote and encourage a high quality contemporary art in the region and the world, encouraging the practice and reflection regarding the processes in a context of social integration and social interaction promoting encounter, dialogue and exchange of knowledge and experiences. We promote Bolivian emerging artists to the world.

**MAIN ACTIVITIES**

1. Creation and promotion of contemporary art in the region and the rest of the world, through exhibitions and residencies program for artists and curators.
2. Production of events related to education, training and promotion of contemporary art, such as workshops, talks, conferences and clinics.
3. Collaboration and scope (Generate encounters, dialogue and exchange of knowledge and experiences, promoting the process of practice and reflection in a context of integration and social interaction, creating social and ecological change.)
**Mission:**
Kiosko was born of collaborative projects (workshops of international artists KM0 and KM0/0.5 URBAN) and thanks to the support of several organizations, Kiosko becomes an independent platform carries out more than 145 exhibitions, 90 residencies and more than a hundred other activities over the last 10 years; therefore, the exchange and the networking are the basis of our job. Kiosko’s mission is to achieve sustainability, self-management, quality, growth, participation and collaboration from this visual and contemporary art platform.

**Vision:**
We seek connections with other similar organizations to share issues and concerns, to participate in art and invite others to do the same, and to write new narratives from and to the south. We believe in the artists and art that is out of the margins. We seek dialogue through the voice of artists with dierent ideas and creative sense. We promote young and emerging Bolivian artists to the world.

**NUBE GALLERY**

*NUBE Gallery* opened the doors in August, 2013 in the city of Santa Cruz de la Sierra, Bolivia, and aims to become a space to show and offer the best of the Bolivian and international contemporary art.

Our main purpose is to support the development of our artists by oering dierent platforms of meeting, as well as promoting their artwork through the exhibition space, available to the public and to local and international art collectors. We oer exhibitions and presentations of artists known worldwide and work as a platform in international art fairs.
NUBE Gallery is directed by the visual artist and cultural manager Raquel Schwartz (counselor of the Cisneros Foundation). Schwartz is also co-founder of the art platform KIOSKO, in Santa Cruz, Bolivia since 2006. Linked to KIOSKO, institution with a crucial role in the development of the Bolivian contemporary art, NUBE Gallery has several areas like: art store, art library, cafe and space for workshops and conferences that are opened to the public.

ARTISTS:
- Adriana Minoliti
- Alejandra Alarcón
- Alejandra Baltazares
- Alejandra Delgado
- Andrés Bedoya
- Cecilia Lampo
- Claudia Joskowicz
- Douglas Rodrigo Rada
- Karsten Krejcarek
- Liliana Zapata
- Luis Romero
- Óscar Abraham Pabón

http://www.kioskogaleria.com/
Calle Arenales # 315
Santa Cruz
Bolivia
+591 (3) 3396626
Vasl, formerly known as ‘Vasl Artists’ Collective’ is in the process of re-registering itself under the name ‘Vasl Artists’ Association, under section 42 of The Company’s Ordinance 1984.

Vasl was established as an artists’ collective in 2001. It is affiliated with the Triangle Network, UK. Triangle is an international network of artists and arts organizations that promotes dialogue, exchange of ideas and innovation within the contemporary visual arts.

Vasl provides an international platform to Pakistani artists and to contemporary art in Pakistan. It is committed to creating a space for experimentation and exchange in artistic practice. In the last fourteen years, Vasl’s ongoing activities have included international workshops, local and international residencies, educational out-reach programs, art for public and other events.

Vasl seeks to:

- Actively assist, develop and promote new, investigative and experimental art practices in all media.
- Promote discussion, understanding and appreciation of contemporary arts issues and provide a forum for critical debate.
- Encourage and support the production and exchange of ideas by Pakistani, South Asian and International artists through production, exhibition and research.
- Work with diverse communities in cultural outreach programs.
- Support emerging artists and artists from smaller cities and marginal areas.
- Become a pioneering organization for sustainable non-profit cultural activities in Pakistan and the wider region.

In the past 15 years, more than 500 international and local artists have undertaken Vasl residencies, workshops and local projects of significance.
Above: Vasl Residence.
Karachi, Pakistan

Below: Ehsan Memon, 2016. Taaza Tareen 8
Jamshed Memorial Hall,
Karachi

Below: Suleman Aqeel Khilji, 2016. Teaching Residency. CEAD Jamshoro, Sindh

Residencies
International Residency (5 - 6 weeks) for 5 – 6 artists
Young Artists’ Residency, (5 weeks) for 4 – 6 artists
Teaching Residency, (1 - 2 months) for 1 - 2 artists
Educational Outreach:
International
Artists' Workshop
2 - 3 weeks
12 – 24 artists

Educational Outreach - With
schools, Workshops with Students
and School teachers

With Artists
Art Share | Art Live
Art Study

Artist Workshops (2 - 3 weeks) for 12 – 24 artists

Vasl is currently working as an implementing
partner for a city-wide campaign called 'I AM KARACHI'
to remove negative messages
from the Walls of Karachi and replace it with
positive imagery. Vasl is providing this service to
generate funds for Vasl events.

Vasl Newsletter
Vasl newsletter is aimed primarily for Pakistani artists
locally and abroad and those interested in the Pakistani
Arts internationally! The opportunities available for the
artists with VASL and the Triangle Arts Network are
listed along with upcoming art and cultural events etc.

Vasl Team
Adeela Suleman | Coordinator
Naila Mahmood | Coordinator
Hassan Mustafa | Manager
Yasser Vayani | Content Manager
Hira Khan | Research Associate
Halima Sadia | Designer
Veera Rustomji | Art Writer
Kashan Khalid Siddiqi | Office Staff
Marcus Pervez | Office Staff
Patras Willayat Javed | Support Staff
Khurram Shahzad | Support Staff
Sara Nisar | Summer Intern

http://vaslart.org
103/1, Khayaban- e-Hilal, Phase V, DHA.
Karachi
Pakistan
+591 (3) 3396626
Dear Athena and team,

‘Personally I had a dream come true set up of the Boschendal Retreat, representing Insakartists and Zambia was a great honour, when we are in our little office we began to feel that we were outdated for remaining focused on Triangle model workshops, but hey it was great to interact and mingle and to learn that there is a desire of reviving the workshops which shaped the family from the very beginning of time. Am more fired up and future looks brighter, challenges have made us strong and the sharing of stories is a great inspiration to each other, the drive to dream bigger is here, my experience was worthwhile set with a backdrop of those silent but mysterious mountains which have witnessed time go by before 1685 and to date. It was hugely important to refresh and embrace new members of the Triangle family while we miss those who decided to leave, however I picked up a Senegalese proverb to summarize ( once you cross each others paths, you forever remain connected )’.

Upon my return I was received back with excitement and everyone is eager to hear my assembly presentation.

Many thanks for amending my ticket I was able to see my brother, sister and family in Pretoria, thanks Thupelo Team.

Zenzele Chulu

OBJECTIVES:
The Insaka International Artists Trust is a Zambian platform for South-South and North-South exchanges by visual artists, creating huge opportunities for collaborations and further exchanges. As the Zambian component of this international network, Insaka was established in 1993 to cater for the practical needs of local artists, and to tap on the resources offered by virtue of being a member of a worldwide network.

AIMS:
Insakartists Trust has developed a business proposal to develop an artists complex village that is going to house artists studios, administrative offices, residence chalets, sculpture park and art storage facility.

MANDATE:
Insakartists Trust plays a crucial role in shaping the contemporary art landscape as a catalyst for artists keen on developing their career through international art workshops, residencies, exchange programmes and educational guidance. Insakartists Trust also has been active to provide interactive environment for art presentations, art film screening and art discussions, and provide capacity building training designed for artists.
The Zambian version of Triangle workshop model began in 1993 as Mbile International Artists Workshop (meaning working together), through the efforts of Anna Kindersley and local artist Godffrey Setti who had attended Pachipamwe Workshop in Zimbabwe. Eagles Rest in Siavonga, became the venue for 6 workshops. After hosting 6 workshops Mbile was disbanded in 1999.

It was later revived in 2002 through a Triangle Network website development program led by Danda Jarojimek under the new name 'Insaka' (meaning a common open round African hut where ideas and work space is shared mostly by men, women use it as a kitchen). It has held 7 successful international workshops and 2 residence programs.
SPONSORS/DONORS/SUPPORTERS

- Lechwe Trust
- Hivos
- Prohelvetia
- Triangle Network
- TAAT
- Ford Foundation
- Commonwealth Foundation
- Ministry of Tourism and Arts
- Stanbic
- Lamise
- Rockston Studios
- Visual Arts Council
- National Arts Council

https://insakartists.wordpress.com
Art, education and culture all together are more than ever the cause. Thinking about all of you makes me hopeful :)

All this to say that I joining the chorus of applaud to the Thupelo and Boschendal team for sur a heaven like week. I am struggling to find words which could equal the experience. THANK YOU!!!!

Let’s keep in touch and get organised. collaborate. raise money to help make the artworld that we want and that the public deserves. lots of love from marseille! <3 bises,

Celine Kopp

Triangle’s mother organisation was created in New York in 1982 by two Englishmen, the collector, Robert Loder and the sculptor, Anthony Caro. The original idea and formula had the intention of stimulating a sort of visual arts laboratory by bringing together about 25 artists for two weeks in a fairly remote setting in the upstate New York countryside – providing them with lodgings, food, drink, work spaces and the accompaniment of a few thinking heads, such as Clement Greenberg, the champion of American abstract painting, as well as Anthony Caro, Karen Wilkin and Michael Fried, among other.

This first ‘Triangle Workshop’ had no long-term goals, it was merely an experiment in dialogue about process, and if its participants hadn’t responded with such a high degree of enthusiasm, Triangle might never have gone beyond that first edition. The name ‘Triangle’ was coined in reference to the fact that the artists involved in 1982 all came from three countries, namely the US, UK and Canada. By the following year, this was no longer the case, as artists from France and South Africa had already expanded the roster, as well as beginning to diversify artistic disciplines and practices, a trend that has continued throughout Triangle’s history.

The intensity of the 1982 experience meant that there was an immediate desire to organise a second edition, then a third, and so on, with participating artists coming from an ever increasing range of countries and origins. Triangle Workshops had already spread to South Africa by 1985, thanks to participants from New York wanting to take the formula back home. Over the next thirty years, the Triangle Network developed in this organic way, with artists who participated in one or other of the affiliated venues spreading the idea to their own countries. During the 1990s in particular, Triangle Workshops took place in a number of African countries, as well as in Asia and South America. Inevitably, the enormous need for artists’ studios saw the first year-round Triangle residency programme being established in Johannesburg in 1991, and further permanent studio programmes emerged, for example at Gasworks, London (1994), Kenya (1995), Marseille (1996), Brazil and India (1997), Capetown (1998) and Pakistan (1999). The spread of the Triangle Network has continued with Triangle Workshops and Residencies taking place in over 40 countries to date, with over 30 affiliated organisations currently active.

The story of Triangle’s arrival in Marseille is a particular one, since it came on the heels of the last Triangle Artists’ Workshop at the original venue in Pine Plains, New York, where it had taken place every year since 1982. When it became clear in 1994 that the Pine Plains venue could no longer be used, the search for alternatives began. The Triangle Board was adamant that a solution had to be found for 1995, and the call for candidates was put out so that the selection of artists could take place even though there was no confirmed venue. It was at this
time that discussions with the new director of the École Supérieure des Beaux-Arts in Marseille, Michel Enrici, identified the school, with its purpose-built studios, cafeteria and student housing, as a potential host venue for a Triangle Workshop for the summer of 1995.

Towards the end of 1994, Triangle France was constituted as a French non-profit association, and work began in conjunction with the Board of Directors in New York to export a special edition of the Triangle Workshop to France. In a quirk of this unfolding history, a number of the 1995 participating artists submitted their applications in the hope that they’d be selected for New York, and instead they found themselves sitting on a Marseille fishing boat, being ferried to a small castle on a tiny island off the coast of Marseille where they were to share the Triangle Workshop inaugural dinner with a group of diverse artists from across the world. The 1995 workshop at the Marseille art school in Luminy, on the outskirts of the city, was as energetic as ever, and it was graced by a dynamic roster of accompanying personalities, including the ever-faithful Anthony Caro. A series of exhibitions were organised at the end of 1995 in diverse venues including the contemporary art museum, regional government galleries, as well as other municipal, non-profit and commercial galleries in Marseille. Even before the dust had settled over the 1995 workshop and its resulting exhibitions in Marseille, it seemed clear that the city and its cultural community could benefit from maintaining its newly established links with Triangle’s international network. The relative introspection of the lively Marseille art world had a real need to extend its reach, and as Triangle now had an identity in France, as well as rapidly established relations with local funders, it seemed like an obvious step to explore possibilities for a permanent presence. Developments at the Friche Belle de Mai, a sprawling former government tobacco factory behind the railway station in Marseille, meant that proposals for new cultural tenants were being studied. Triangle France proposed a new residency programme, with the mandate of bringing selected overseas artists to Marseille, as well as providing opportunities for Marseille-based artists, both at home and abroad.

While there has not been another Triangle Workshop in Marseille, the commitment to artists’ needs spawned by Triangle’s history and the Workshop spirit, remained the hallmark of Triangle’s ongoing activities at the Friche. In the years following the arrival of the first artists in residence in early 1996, Triangle continued to give particular attention to supporting artists’ projects however possible. As Triangle France began to produce exhibitions, publications, performance events and other initiatives, as well as maintaining its residency program, the strong commitment to providing artists with specific and tailor-made support to accompany them in their research and projects always seemed as much a part of the DNA of Triangle in Marseille,
as it was in upstate New York in 1982, when food, drink, time and space were the most simple but vital offerings.
Twenty years later, Triangle France is still based in La Friche La Belle de Mai and faithful to its DNA. The organisation runs an internationally renowned residency program with high quality studios, accommodation, as well as an ambitious curatorial program of exhibitions, events, and publications. In a French institutional landscape where National Museums are a dead zone for young curators (permanent employment is essentially accessible to state employees), and where art centres and FRACs are called institutions, one can wonder about the long term position of an organisation with an alternative identity: how can we evolve and stay true to our core values when we are funded by exactly the same public entities as any other French art centre? What does it mean after twenty years of existence when we are operating under the same bureaucratic laws and subjected to the same pressure as any other art institutions? Also, the short-term format and the emphasis on process of the original workshops, as well as the artists’ need for exchange and mobility, have to now be re-evaluated at the light of the Internet era. Early on, in 1995, the funders of Triangle France made the decision to involve a curator to lead the organisation. As artists, they favoured their presence within the organisation’s board and presidency and chose to collaborate with young curators to avoid what AA Bronson famously called “the humiliation of the bureaucrat”.
Thus, they could stay away from practical contingencies while being involved in discussing the vision of the organisation, focusing on ethics and development. Consequently, curatorial experimentation and an affirmed proximity between artists and curators have been an important part of the original profile of Triangle France.
Maybe, rather than entering a rabbit hole in search of an ideal alternative format (sometimes at the cost of content), the success of an artist-run space should be judged for what it accomplishes rather than for the structural model and original statement it follows. What does “alternative” mean? The generic idea of the perfect artist-run space that seems to prevail today is something where structure and activities display a perfect alternative to the power inequities of the art world: it operates outside the market; it is an alternative to institutions; it is independent from local politics while publicly funded; it avoids bureaucracy; it is outside the main centres; it is not an instrument of gentrification; it supports local artist while also being part of a peer network on the global scale; it is happy, desirable, the program is amazing and diverse, and it operates beyond pyramidal forms of decision making — a sort of mythical animal that one can never really see in its entirety. And it lives near the Fountain of Youth. Never changing, staying forever young.
Time is a major element that is too often forgotten. Can an artist-run space become adult? When time is actually acknowledged within the original statement of an artist-run space, it is generally to underline the preconceived endpoint of the project’s lifespan. An example could be ESL | Esthetics as a Second Language, a great project created in the mid 2000s in Los Angeles by artists Mario Garcia Torres, Nate Harrison and Hugo Hopping. The initiative aimed to create a discursive space
for socially motivated artworks through a migratory series of one-day exhibitions and events (10 artists, 10 one-day projects, every month over 10 months). It was funded by donations from other artists, and the end of the project was announced up front. It was highly successful both in terms of content, intergenerational participants, financial independence, and as a comment of the energy and commitment needed to maintain the existence of such initiatives.

Too often, a point is reached where a project succumbs to inertia and an organisation loses its reason for existing, only existing to exist. When it is not only fed by pure energy and will, but also funded and a source of employment (like in the case for Triangle France), it seems that there is a risk to become an institution in the worst meaning of the term: something that only feeds its structure and aims at surviving. Compromise is the gateway to inertia. However, there is a difference between evolution and compromise.

Triangle France passed the twenty-year mark and is actively thinking about what it means to grow up, about its commitments and role, locally, nationally and internationally. It does not necessarily mean more square metres, more money or people (although money rarely hurts initiatives like ours). It is a matter of experience, a capacity to read our original mission, and adjust its format and activities to the current context. It needs to be right and tuned to the artists it supports.

The project leads the way, and what was right at the specific moment always needs to be reevaluated. Supporting artists is our fundamental mission. Passing the twenty-years mark also means that the need for Triangle France's existence never faded, and was passed on: studios, critical answers to the work, providing networks, exchanges, opportunities, exhibitions, events, publications. Let's be honest: a structure like ours never really risked falling asleep because of too much comfort. In our current context, we are more than ever committed to our residency program. Like workshops, residencies are one of the toughest activities to fund. Research, experimentation and the need for closed doors are not a fashionable object to explain to funders, for whom it is easier to think that one can visit an artist in a studio like a zoo. A studio is a place of intimacy, work, and reflection. A residency is a time where works might not be ready for a public life and where artists might need to be left alone. It takes a lot of commitment to maintain a residency program.

New models of public programmes have to be conceived of with respect to an ethical vision of residencies, not obligating artists to do something else other than thinking and making their works. Similarly, one of our hardest commitments to maintain is the open call; because residencies are so complex to fund, an easy answer is to get funding where it is, and turn towards national programmes of cultural exchanges. More and more residencies are based on nationality and are exclusive to artists originating from countries without the resources or the philanthropic
tradition for such programmes. Each year, Triangle France receives more than 300 applications originating from about 40 different countries. Selection is based on the quality of the work only and often brings artists to Marseille who would never be able to come otherwise. Triangle France is actively part of “Arts en Résidence”, the French national network of residency programmes writing guidelines and providing tools for an ethical vision of such programmes. Our understanding of residencies values research and process, and is not necessarily linked to an exhibition opportunity. Sometimes it takes several years to push the work and offer the perfect conditions for its public debut. Time, again, against the logic of funding prevails.

What we are actually trying to communicate on a faster pace is the urgency for a better defence of the artists’ economy. Today in France, like in many other countries, artists are rarely paid for their projects and exhibitions. While larger institutions should set the example, it is unfortunately not happening and artist-run spaces like Triangle France have to take on that role. Even if amounts end up being symbolic, the importance is equity and regularity: no exceptions, whether young or established. We also accompany our young residents and help them set their paperwork straight and understand tax laws and status. Organisations like W.A.G.E. have no equivalent in France and curators have no official status either.

One question to ask when looking at alternative models and artist-run spaces also concerns the audience: whom is it for? A lot of artist initiatives are devoted to avant-garde practices and essentially to a peer audience, leaving public programmes and education to institutions. However, when looking at models that have reached a certain duration, it seems that the question of a general audience is (or had to be) acknowledged. Is a conscience of the public what separates independent artists initiatives to more established art centres? Obviously the answer is a lot more complex than that sentence, but in France, an organisation cannot join the national network of art centres (DCA) without having developed a specific vision and politics towards its public, and having at least one position in their organisation chart essentially devoted to this mission. In the end, it is a matter asking what guidelines must be kept in mind when conceiving of public programmes and interpretations of projects. While the audience needs regular schedules, formats have to be adapted to each project, and be developed together with the artists whenever this is an area of interest for them, or even a place of extension for the project itself. Being conscious of the public life in what is shown and done in an artist-run space does not mean it will stop being a place of critical exchange and discussion amongst peers.

Since the beginning of the Triangle Network in the 1980s, there has been a awareness of diversity and a desire to connect people outside of the western art world and the main art centres. This is still very much part of what is done today. Over the past decades, Triangle France has been heavily involved in a feminist, or even a womanist approach to programming.

Currently we conceive of our exhibition programme with the endeavour of not replicating the patterns of the global art world where the same emerging artists get invited from centre to art centre. We enable emerging or under-represented artists to make significant steps and pursue important new directions in their practice through new production and critical presentation of their past works. New commissions, exhibitions, events and publications ought to pursue an intergenerational vision, to push new narratives and diverse voices.

http://www.trianglefrance.org

Triangle France
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-bureau 1X0
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04 95 04 96 11
At Greatmore Studios we were aware that peer organisations exist in the global Triangle network and we had established a first hand relationship with Alessio Antonio (Gasworks and Triangle UK) which had begun to bear fruit, but the Cape Town Assembly afforded us an unprecedented opportunity: To engage with directors, curators, administrators and cultural practitioners; to stimulate more dialogue, more collaboration and to grow our initiatives through sharing of practices. And then to bring home the benefits of face to face engagement and a substantive experience of a different context/environment for creative work.

In terms of bridge building I regard the assembly as highly successful. The classic Thupelo (and Triangle) model of a gathering of peers away from home meant focused work and engagement well beyond working hours. The beautiful surroundings, luxury accommodation and meals were pure bonus.

I am excited by the possibilities this assembly has opened up for us at Greatmore Studios. There were important points coming up; like (for example) the fact that a residency “exhibition” is regarded as undue pressure on artists - that it is much more important to ensure that an artist is ready to go public with their work rather than forcing them to have an exhibition after spending time on a residency.

A huge thank you to everyone who made this possible. We feel more confident in what we do knowing that we have global peers who are like minded in their support of arts and artists. We are not a lone boat in an ocean of people who want results to be measurable and immediate, who speak ‘innovation’ whilst suppressing creativity. Yes ! We believe in what we do and there are global peers who understand. Fantastic.

Thanks again.

Mark O’Donovan

Board of Trustees

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Mark O’Donovan
Wendy Hodini
Zipho Dayile
Above: Greatmore Studios website showcasing resident artists’ profiles

Right: Invitation to Thupelo workshop exhibition, hosted at Greatmore Studios

Above: SexEd Second Workshop programs 29, 30, 31 May 2015
Above: Greatmore Long Walk project

Above: Digital architectural renderings of Greatmore event space renovations completed in 2016

http://www.greatmoreart.org
47-49 Greatmore Street
Woodstock
Cape Town
04 95 04 96 11
Kuona Trust is a non-profit registered Trust established in 1995 that has been in the forefront of developing the visual art scene in Kenya over the last 21 years. The trust was established with the aim of promoting and nurturing young artists through provision of studio space, training and mentorship, economic empowerment and provision of opportunities.

Its artists’ studios, library, programme of exhibitions, art workshops, artists’ talks, training and mentoring, education and international exchange, aim to provide opportunities for artists to develop new and experimental contemporary artwork within a context of current practice.

Our mission –
“To advance the skills and opportunities of contemporary visual artists to create innovative, world class art in Kenya.”

Our vision-
“To be an internationally acclaimed centre of contemporary visual arts that delivers world class services and artists.”

Our objectives are-
To find and nurture innate artistic talent
To improve capacity and opportunities for professional artists
To increase awareness and appreciation of contemporary Kenyan artists and art

The Kuona studios hosts 38 artists in 22 studios
Artists use the studios as working space as well as a place to interact with and learn from each other working in different media, encouraging experimentation

Kuona PROGRAMMES
Programmes Kuona runs include-
Concept Based Exhibitions
Outreach Projects in communities around Kenya
Workshop programmes
International, Regional and Provincial Residencies
Artist Mentoring Sessions
Public Art Projects
NEW- The Artist Directory- Yellow Pages
NEW- The Kuona Legacy Publication

Corporate managers from various organizations have had the opportunity to enjoy a team building art experience here at Kuona Trust. As part of our work-plan, Kuona Trust aims to reach out to the corporate world and nurture a growing appreciation for art and artists.
Above: (left to right) Studios and Administration buildings
Lugar a Dudas was founded as self-managed initiative in 2003. It was opened to the public in 2005. Its appearance as well as other artist run spaces, has to do with the interest of responding to the needs of the artistic context. Its origin is related with the problems generated by the processes of institutionalization of art. One could say that the first impulse is to the inactivity of the cultural institutions of the city at that time. However, the concern is not aimed at filling these gaps but, on the contrary, to build with these institutions an active local scene, establishing networks, creating partnerships and achieving greater impact. So lugar a dudas emerges as a form of resistance to the context.

Although it was an individual initiative is the result of a collective effort of creation. From the beginning the proposal promotes collaboration. The project has been built with the participation of many artists and people who have contributed, from different perspectives and disciplines to create spaces of opinion and dialogue, in order to be part of the community rather than an individual or a small closed group.

Why the name, Lugar a Dudas? (no room for doubts)
From the beginning there was an interest in uncertainty, to evade a rigid scheme favoring experimentation, and of course accepting vacillation and error. Therefore, from these reflections arises the name and the way we work. Experimental appears, as a way of doing and acting.

PROGRAMAS The programs we propose are all articulated by Educación sin Escuela (Education with no School), which explores ways to rethink a non-hierarchical or orthodox education. We reconsider both pedagogical dynamics from independent spaces and modes of self-organization and self-learning that different communities have launched in their own contexts. These experiments revived the question of the social role of education as well as what those agents and social actors involved.

The activities are proposed as different forms of knowledge and learning models freer and unconventional. These models emphasize to create relationship systems that are far from power structures. Encouraging more horizontal relationships built in proximity, dialogue and
exchange. Beyond the specific events that we organize we want people experience and use the spaces as meeting points to discuss, reflect or just be.

So, Lugar a Dudas operates in three main areas:

The documentation center which promotes researching and critical thinking.

The exhibition program promotes artistic production with a space that make visible to the public of the city’s local and international production. The vitrine consists of a white cube exposed to the street. The intention is to build the memory of the people, a large collection of contemporary art; a museum imagined that enrich and extend their daily relationships closer to contemporary artistic production.

The residency program for artists and curators. This program aims to stimulate research and reflection on artistic practice; provide opportunities

Above: Moses Serubi at lugar a dudas residency program
to work, live and share experiences and concerns with other artists and the local context. They are based on processes without a rigid structure that allows residents to develop projects in response to this new environment. It is an alternative dynamic, collective and interactive work in which situations hosting experiences and reflections from different perspectives and contexts stimulating and activating experimentation are built.

_Lugar a Dudas_ is part of _Triangle Network_ and _Arts Collaboratory._

Arts Collaboratory is a translocal network consisting of over 23 diverse organizations across the globe focused on art practices, processes of social change, and working with broader communities beyond the field of art.

Functioning as a meeting point, Arts Collaboratory is where our organizations can share knowledge, collaborate on projects, and build emotional and financial support together. As an ecosystem it is a process of collective study and practice on the self-sustainability, self-determination and interdependence through radical imagination.
Being part of a group that believes and insists on continuing in doing for only the good of art, artists, the city and their countries has been most humbling. In fact it has given me more than just a drive to carry on but a new approach and outlook and understanding why we are who we are and why we do what we do. It was even more fulfilling that most and if not all are artists and making the process more simple to follow and understand. Thupelo thank you ever so much and everyone who made this happen in a beautiful setting and background of Boschendal.

Georgina Maxim

Above: Founder members -Gareth Nyandoro, Georgina Maxim, Misheck Masamvu
Top: School workshops
Above: Mobile Structures/Bus Project
The Bag Factory, more properly known as The Fordsburg Artists’ Studios, is a not for profit organisation established in 1991 to provide studio space for visual artists.

Since 1991, the Bag Factory has provided one of the very few, and at times the only, dedicated spaces for visual arts studios in Johannesburg. Programme focused on developing inclusion and diversity, built on an idea of open access.

Early 2000’s saw radical changes in the area as ”TOWN” was perceived to be dangerous and many big businesses moved out.
PROGRAMMING

In 2014 a Tiered membership System was implemented

TIER 1
Pay full price
Can stay as long as they want

TIER 2
Subsidized
Only stay on this tier for 3 years
Need to contribute 20 hours to the organization

TIER 3
Only three studios are open for this Tier
Subsidized by half
Only stay on this tier for 3 years
Need to contribute 40 hours to the organization

The list of artists occupying Bag Factory is endless:
Helen Sebidi / Wayne Baker / Kay Hassan / Tracey Rose
/ Colbert Mashile / Kendall Geers/ Joachim Schoenveld
/ Johan Thom/ Myer Taub / Nadine Hutton / Paul Emmanuuel...and many more. Bag Factory has hosted over 60 studio artists since 1991

Bag Factory's Visiting Artist program has hosted 183 artists from around the world.
Artists from:

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<th>Region</th>
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In 2010 the landscape is reviewed. In the Department of Arts & Culture's assessment report on the visual arts in South Africa (2010) they outlined a series of factors presenting affecting artists:

- **Access to Funding**
  - The high cost of materials
  - A lack of demand / buyers
  - Lack of industry promotion
  - Shortage of exhibition / project opportunities

Below: (left) 2008 initiation of Creative workshops, (right) 2009 initiation of Professional skills development workshops

Above: (Clockwise) Joburg Art Fair 2011, David Koloane mentorship program and Public outreach programs

http://www.bagfactoryart.org.za

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75
The Thupelo Assembly 2016 came at an opportune time. While pARTage was dying a slow death, we walked out of the meeting reinvigorated.

It was so important to hear all the different stories and feeling at the end that we are not alone. This assembly has laid the foundations for a new beginning; a deep desire to share, collaborate and to dream big.

Krishna Luchoomun

pARTage is an artist’s-led art organization working for the promotion of contemporary art in Mauritius and on Islands of the Indian Ocean region (Comoros, Madagascar, Reunion, Seychelles). We aim at connecting the local and the international art scenes, challenging insularity, creating further opportunities for local artists through local and international exhibitions, conferences, workshops and residencies. pARTage is part of The Triangle Network.
Residencies


Mission of the association

Promote contemporary art in Mauritius and in the Indian Ocean Region. Platform of exchange amongst contemporary artists both local and international. Interaction between artists working in the contemporary art and the public. Audience and market development for contemporary art in Mauritius and in the region. Interaction between artists and art students. Opportunities for young artists.

Activities of the association

Exhibitions, local and international workshops and residencies. Announce events and opportunities. Organize conferences and seminars. Participation in exhibitions, Biennales, art fairs and conferences.
Other projects

Outreach
Exhibitions
Participation in the East Africa Art Biennale,
Workshops for youth and children
First Mauritius Pavilion at the Venice Biennale
Young artist of the year award.
As a newcomer I was unsure of the value of what information I personally could bring to the assembly, but need not have worried, as everyone regardless of experience/status was equally interested in what other delegates had to say. I found the variety of manifestations of the Triangle principles really revealing, as a seed-like idea that has grown very differently in each habitat according to need and nurture. It was encouraging for me, as a beginner and as an independent operator outside of any institution, to hear the reports from other individuals who rely on personal income from partners rather than fundraising from business or government or foreign institutions, and I understood that local adaptation is key to the continuing success of the network model. I also realised that some delegates are in fact artists themselves and for them the extension of Triangle administration work is part of their creative practice rather than a diversion or dilution; this was valuable for me to understand in terms of where I am in my own development as a creative person. I was truly inspired to see and hear the ways in which Triangle artists, workshops and residencies take shape from their environments regardless of commercial interests, and that the spirit of collaboration, enquiry and experimentation persists throughout.

I came away heartened to know that there will be ready recognition and support if and when I embark on organising another Popty in Wales—there are now faces and personalities firmly attached to all the names I had seen on the Triangle Network map! As an event I felt we were valued and very well treated and the facilities were of course superb—I felt very privileged to be there among such extraordinary people in that beautiful place. As an unexpected ‘reward’ for the work I put into setting up my first ever workshop I could not have hoped for anything better. I am proud to count myself as one of the Triangle family and hope to bring others into it too one day.

Victoria Malcolm
Pعطاء 2015 workshop international artists workshop Wales, presented by Victoria Malcolm

Short history;
Pعطاءbach 2013 September, pilot workshop in Wales, 2 weeks, 6 participants, organised by and held at Victoria Malcolm’s home, Arts Council of Wales funding for Individual Research and Development, plus alphabeds business sponsorship and scrap materials and use of factory space; Pعطاء 2015 October, first full-scale workshop, 20 participants, 2 weeks, at Penquoit Centre hostel in Wales. Arts Council of Wales funding for Organisation Professional Development (a Pعطاء collaboration with Oriel Q Gallery as an offsite project) plus sponsorship and scrap materials from alphabeds.

Organised and delivered by Victoria Malcolm as manager.

Facilities for the workshop included transport from the airport, all accommodation (2 dormitories) and per diems (catering on site, no cash payments), found, surplus, scrap and natural materials, tools, access to internet, covered workspaces and outdoor areas, in isolated rural setting. Outings to 2 local galleries and 2 local towns. Public Open day at the end of second week. Commissioned full length professional documentary film made on site. Artists presented slide shows at public evenings at each of the 2 local galleries, including the host organisation’s venue.

Community Audience - local followers via internet, the host organisation and other local arts
organisation venues, independent local artists. 20 Participants from Wales, UK South Africa, Kenya, Zambia/Norway all by invitation not open call. There are currently no planned dates for the next Popty.

The 1 hour documentary film ‘Popty 2015’ can be seen at https://vimeo.com/167638101

and details of the participating artists at http://www.popty.org.uk/
I have extended my greetings to you all Thupelo team and thanks for extending your invitation to Art in the House Namibia. We are looking forwards to work with you more on many issues pertaining art development across the global. We have really learned a lot through those informative sharing presentations. I admired your welcoming session that were accompanied by wine testing introduction and. Your food service and accommodation throughout the week was perfect and the exercise sport materials such as bicycles you provided to artists was fun. Thank you again for being with us in your very kind manners and allow us spend that week in your friendly environment. It was a great contribution to art administration, management as well as to the world of creative at large. That was a moment of inspiration and refreshing of talents.

Sheehama Fillipus

Art in the house Namibia is a non-governmental organization that strives to promote arts and represent visual art and artists in Namibia. Since its inception in 2005, Art in the House Namibia hosted its first exhibition at FNCC which was successful. Our sponsors were Spanish Embassy and Corporation, Franco Namibia Cultural Centre, National Art Gallery of Namibia, Directorate of Arts, National Museum of Namibia amongst others.

Our aim is to market and promote all visual art disciplines as well as to collaborate with other arts and cultural organisations locally and internationally. We would like to create a platform for all visual artists in Namibia. We would like to see all visual artists in one house. We would like to provide working space and a market for visual artists.
Art in the house Namibia is a nonprofit organization that aims to improve the state of artists in terms of advocating the implementation of workable art policies at national, institutional, and government levels. The organization strives for good aspirations and good leadership that carry people towards their success. Trying to increase value and attract more members to join the organization. Foremost, the main objective remains to foster and improve the living standards for the artists. Our desire is driven by motivating artists to participate in local and international workshops and art fairs.

Organizing local and international Art exhibitions
Organize artists’ workshops to unlock artistic knowledge/talents and empower artists with relevant artwork production skills
Create and formalize art industry/market in order to have access to public resources

Gender Based Violence at FNCC, 2015
Stone sculptures in open space or public art, 2013-14
Celebration of History of Printmakers, 2016
Göteborg International Biennale for Contemporary Art GIBCA, 2015
Cardboard prints in Germany 2015-16

Art in the House also enhances advocacy for quality art education and policy framework implementation at education art institutions
Advocating for artists as entrepreneurs in our community, this will encourage artists to enter the art market and sell their artwork
Build equitable database for information sharing for the artists, e.g. exhibitions and artists’ residency

Organizing art talk for knowledge sharing and advocacy
Advocate for and engage the idea of networking to create the awareness of sharing
Trying to build the networking that will assist artists to develop their knowledge and personal skills
Trying to make the voice of artists as a society practitioner’s democracy
Advocate for information sharing about art and cultural development in the African continent and global at large.

Scarcity and access to resources
Lack of acknowledgement from the community
Lack of political will and community support
Lack of investment on art by business and individuals
Lack of studio space for art creation

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Closing summary

Friday evening 3rd June 2016
As I see this week as a workshop I cannot close this gathering in any formal way. It has been a week of unfolding revelations, personal conversations and generous presentations.
It is a work in progress and the ripples generated during this week will become waves for future generations to surf on!

I would like to say goodbye by giving you some of the words and references that I have in my journal, written during the presentations, in conversation and in reflection.
This may be a way of unravelling and letting us go back into the world with the confidence we have gained from engaging with each other.

Thank you to Garth Erasmus and Mark O’Donovan for the music on Wednesday evening; I hope there will be more this evening. Pastor Dudley spent Thursday evening with us telling us stories of this area and the history of the farm. Sukhthi has become part of the family. The working team on site has been warm and friendly which has contributed greatly to our well-being and process.
Pam, Thembinkosi, Zipho and Wendy thank you for the panel discussion at Greatmore studio on Wednesday. It was well organized and so well attended. Thupelo Talks will become a quarterly project and I am sure will attract similar diverse audiences and pertinent discussions where ever we meet in Southern Africa.
The bicycle rides, walks and wanderings, the fires inside and at the boma allowed us time to digest our busy days and continue conversations.

Zenzele arrived last Sunday and wandered around. He said “this place wants us to make art”. In Triangle language this means for me that it is a place of personal reflection, a safe place to experiment and grow, a forward movement on a journey seeking clarity and confidence.
Various metaphors have come up; the acorn and the oak tree, a smarty box, the circle, the village, an open door, a love triangle, a bake house, angels and ladders, everything is on wheels, the art house. Many of the projects have very specific names and their meanings are useful in grounding us in the work we do. The context of the workshop and residency plays a major role in how individual artist and workshops engage.
Triangle is working with what the world needs; interacting and exchanging in the way we do creates possibilities, possibilities can become opportunities. This is what we are good at and this will bring our future towards us.

To continue with sentences given to me;
“To simplify, to focus, keep the flavor fresh”
“The unknown way- that is the way of creativity”
“The workshop experience is encapsulated in a moment” Stay awake!
“The onward of art”
“Loose structure”

Lionel talked of healing. There have been expressions of isolation and burn out and I hope the many tips and clues will show us how to stay with this work. We hear what we need to hear but in the months and weeks to come what we have not heard will surface and give us courage. This is the way of the metanarrative.

I have heard your bones speak and I have heard the conviction and glamour needed to profile the
commitment you all feel for what you do. Your personal stories play a huge part and you have shared them with care, managing the boundaries between the personal, the collective and the professional. Spaces and storytelling are in the warp of this week’s narratives - the threads we use to weave across the warp have no formulae's, patterns or institutional fiber, they remain dynamic. We cannot cut the cloth we have woven together from the loom; we need to internalize this metaphor and take the image back to our constituencies. For some partners the cloth may retain an identity well embedded and still practical, others may extend their cloths, others pull the threads and weave again. In this process losing and finding keep us awake to the needs around us. The attitude we carry, personally and collectively assists us as we ride the waves in the oceans of the art world. We are required to be focused and confident in our endeavor’s while acknowledging our vulnerabilities. I look forward to reading what our word makers have made of this week. What shape and form will the document take? Please send your reflections. We can name our cloths, our looms, our trees and villages, our circles and houses and wheels, in many languages but I think Ubuntu * is embedded in all the names and Triangle continues to be relevant and vibrant.

Jill Trappler - 2016

Working Commitee summaries

THUPELO CAPE TOWN ASSEMBLY FOR MEMBERS OF TRIANGLE NETWORK
Sunday 29 May to Saturday 04 June 2016

Introduction
Thupelo artist-led workshops is based on a model conceptualised by the late Anthony Caro and Robert Loder. The first artist-led workshop was held in New York in 1982 and named the Triangle Network. The second workshop, and the first on the African continent, was held in Johannesburg, eventually becoming the Thupelo Cape Town Trust.

The late Bill Ainslie, artist, educator and founder of both the Johannesburg Art Foundation and FUBA, with the renowned South African artist, Dr David Nthubu Koloane drove the inception of Thupelo workshops in South Africa. At the end of the 1980s, Thupelo moved to Cape Town, and in 1995 it was registered as a nonprofit trust. Thupelo is still managed by all founder members, bar one, who emigrated.

Board Member, Garth Erasmus wrote: “…Nowhere else in the world has it flourished and survived for so long as it has in South Africa. This could be ascribed to the uniqueness of the country’s cultural makeup and history… the centuries’ long effects of colonialism, slavery, Apartheid and social engineering had reached a point of critical mass in the decade following the 1976 Soweto Uprising and 1985 the year of Thupelo’s inception was, ironically, the year of South Africa’s state of emergency. …”

To read the full essay go to www.thupelo.com and click on the ABOUT tab.

A key to the deeper background to the concept of Thupelo began in the 1970s. This can be found at:

The Main Objective of the Thupelo Cape Town Trust is:
To encourage personal artistic growth in the visual arts in a mutually supportive working environment that encourages freedom to experiment through sharing of ideas, experiences, techniques and disciplines. We aim to create a synergy that will enlarge the artistic community and foster inter-relationships through the Thupelo workshop concept.

This objective was written into the trust deed document in 1995. After more than 30 years it still resonates in the hearts and minds of Thupelo Board members, workshop Alumni and supporters. The conceptualization of the THUPELO CAPE TOWN
ASSEMBLY FOR MEMBERS OF TRIANGLE NETWORK was based on this foundation statement.

Context
For the past thirty years, the Thupelo artist-led workshops has provided visual artists with a rare opportunity to work with fellow artists, from other countries, in a wholly supportive environment. These workshops provide an intense period of art practice where the focus is on partaking in a creative process designed specifically to lead to professional artistic growth and the personal development of each participating artist.

Our first intention for the Thupelo Assembly was to create a supportive, structured and uninterrupted period of time for partners (and a few non-partners) to meet each other on an equal footing. We found this space at the tranquil Boschendal Wine Farm located in Franschoek. It was here; at the foothills of the Drakenstein mountains that we hoped our main objective would mirror our main intention of the Assembly and encourage deep and sincere conversations. All of this whilst delegates would be fed wholesome meals giving rise to the stated momentum of sharing expertise, quizzing, probing and examining histories, what worked, what does not work, what can or will or must change, so that the ethos that holds Triangle Arts network is strengthened and implemented in all that all of us do at our workshops, residencies and other artistic interactions. This supportive zone of an almost incubatory-like space was created especially to encourage fearless conversations and frank and free exchange.

To summarize, we strive to provide talented artists with the opportunity of working with fellow artists in a completely supportive environment that is:

- Founded in the facilitation of artistic sharing and education across boundaries, borders and identities of race, class, nation, gender and media.
- Fostering the opening of self and generosity of spirit that celebrates and transcends differences.
- Sharing of skills, knowledge, techniques and education
- Encouraging of freedom to experiment through holistic development practice

These conversations allowed participants to assess the impact of the collaborative artists-led workshops model through the lens of the local, regional and international, whilst embracing the ethos of artists and organisations working together in support of each other in the visual arts.

As Thembinkosi Goniwe said: “Thupelo cultivates and inculcates ethics of not only experimental innovations and aesthetics. Too, human relationships are formed, friendships forged, lifetime memories created and future possibilities enacted. Thus the workshop has the enriching and most likely transforming life experience to the participants. In the heart of the Thupelo workshop, we also observe the African ethos, ubuntu, meaning a person is a person because of other people. With this recognition, making art becomes one of the honorable if not ethical human enterprises that neither can be taken lightly nor reduced to a leisure activity. It is an integral part of life.

It is not often that global Triangle partners are able to meet, mingle and unravel the ‘state of the visual arts and/or arts organisations’. So we sincerely thank all the delegates who made the effort to travel to South Africa. We are indebted to our generous funders and philanthropists, as they fully grasped the importance of this event, our passion and our intention.

It is fitting to end this introduction with a Senegalese proverb, provided by Zambian delegate and artist, Zenzele Chulu of Insaka Arts Trust: once you cross each others paths, you forever remain connected”.

Compiled by Athena Petersen-Sotomi
June 2015, Cape Town.

Scott Eric Williams

Before I came on to the Thupelo Assembly I was asking myself questions around the management of cultural organizations in times of transition. In these times of overwhelming transition the artist continues to make art. How are these activities supported? How is the act of making supported? The presentations from Triangle Network partners shed light on how these issues are being addressed in practical terms..., in real time..., outside the comfort zones of theory, theses and essays.
SEPARATE PROCESS PRODUCT

CREATIVE LET ARTISTS GO!

ART AND WORK TO WORK...

GIVE IT ALL PERSONAL AGENDA!

EVERYONE HAS A HUGE BODY OF KNOWLEDGE AND CONNECTIONAL

TRANSPARENCY!

WHAT IS THE CORE?

VITAL LANGUAGE COMMUNITY

CONVERSATION BUILDING COMMUNITY

MAKE A MEETING PLACE FOR MAIL COMMUNITY

THE ART OF THE COMUNICATE

DOABLE

MAKE THE SPACE BE ONE

THINK YOU CALL

THINK I CAN

WRONG A MEETING PLACE

EAT FOOD

MIND GENERATION

ART AND WORK TO WORK...