



Installation view of *Red* (2014) by Simon Gush, Goethe Institut gallery, Johannesburg. Courtesy of the artist. Photograph by Anthea Pokroy.

Red Assembly: Time and Work

This workshop revolved around the question of what it would mean to place art at the center of a historical reading. It was a response to three provocations: an art work by Simon Gush entitled *Red* inspired by the commitment of Mercedes Benz autoworkers to produce a (red) car for Mandela after his release from prison in 1990 and a nine-week wildcat strike and occupation of the factory by those workers later that same year (<http://www.simongush.net/works/red/>); the dialog (and book) prompted by the restoration of a facsimile of Veronese's *Wedding at Cana* to the Refectory at the Monastery of San Giorgio Maggiori in Venice 210 years after its removal by Napoleon; and the spirit of inquiry and debate into the role of public culture, cultural institutions and critical scholarship in the postapartheid era.

To initiate this project, the SARChI Social Change (University of Fort Hare), facilitated the return of *Red* (the exhibition and its installations) to the Eastern Cape, and its exhibition at the Ann Bryant Gallery, East London. The 3-day workshop open the exhibition with a conversation with the artists involved in *Red*. In the next two days, an assemblage of artists, curators, public intellectuals, philosophers, historians, activists and postgraduate students in the humanities, humanistic social sciences and beyond responded to the different forms of expression invoked by the exhibition (film, photography, installation, sculpture, oral and written text, sound/the acoustic) and embarked on a discussion around time, work and artwork that addressed questions of how particular subjectivities (racial, gendered, classed) are established and contested in the modern social and how we move predictably and unpredictably – as art workers, historians, curators, activists, laborers – between assemblages of the aesthetic, the political, the social, the real (the material), the spatial, the modern and the historical.

The workshop was organized by Gary Minkley (University of Fort Hare), Leslie Witz (University of the Western Cape), and Helena Pohlandt-McCormick (University of Minnesota) with Simon Gush (Independent artist) and will take place in East London, South Africa.

Below is the programme for *Red Assembly: Time and Work*.

The Ann Bryant Art Gallery presents:

Simon Gush – *Red*

Exhibition Opening: 27 August, 2015

18h30

9 St Marks Road, Southernwood, East London



The opening will be preceded by a public panel discussion

with Simon Gush

The Making of *Red*, 16h00-17h30

RED ASSEMBLY – TIME AND WORK CONFERENCE PROCEEDINGS, 27-29 August 2015

Friday, 28 August	THEMES	PAPERS
	1: RED ART	
08h45-09h00	John Mowitt, Leeds University	Red Work
09h05-09h20	Anna Selmeczi, University of Fort Hare	Art/Work: Fabricating freedom or, thinking about instrumentality in relation to political art
09h25-09h40	Paige Sweet, University of the Western Cape	Seeing <i>Red</i> : Film, Work, Vehicles, and the Labors of Love
09h40-10h25	Q&A session - Red Art	
10h25-10h40	<i>TEA/COFFEE BREAK</i>	
	2: READING RED	
10h45-11h00	Cory Kratz, Emory University	Red Textures and the Work of Juxtaposition
11h05-11h20	Phindi Mnyaka, Rhodes University	'The first of signs': Symbolism and the realm of abandonment
11h25-11h40	Helena Chavez McGregor, Instituto de Investigaciones Esteticas, UNAM	The Factory as Battlefield
11h40-12h25	Q&A session - Reading Red	
12h25-13h15	<i>LUNCH BREAK</i>	
	3: HEARING RED	
13h20-13h35	Leslie Witz, University of the Western Cape	'The voices of the people involved': Red and the poetics of representation
13h40-13h55	Brett Pyper, Wits University	Hearing Red: Aurality and Performance in Simon Gush's <i>Red</i>
14h00-14h15	Sinazo Mtshemla, University of Fort Hare	'Presence of sound, absence of song': Imagining the workers' song in <i>Red</i> , towards a futurist perspective
14h15-15h00	Q&A session - Hearing Red	
15h00-15h15	<i>TEA/COFFEE BREAK</i>	
	4: PRODUCING AND CONSUMING RED	
15h20-15h35	Nomalanga Mkhize, Rhodes University and Stacey-Leigh Joseph,	'The liking of things': Consumption as urban phantasmagoria in Black South

	South African Cities Network	African life
15h40-15h55	Litheko Modisane, University of Cape Town	Labour of Red Love or Mandela in Worker Gear
16h00-16h15	Noéleen Murray-Cooke, Wits University	Code Red - the worlding of award winning architecture
16h20-17h05	Q&A - Producing and Consuming Red	
17h15-18h15	ROUNDTABLE DISCUSSION DAY 1	Tracey Deutsch and Kevin Murphy, University of Minnesota
19h30	Dinner/Music	

Saturday, 29 August

THEMES

PAPERS

5: RED TECHNOLOGIES

08h45-09h00	Helena Pohlandt-McCormick, University of Minnesota and Gary Minkley, University of Fort Hare	"Jim Clark and the Speaking Crow" or 'On a clear day you can see the class struggle from here' (Career Girls, 1997)"
09h05-09h20	Nicky Rousseau, University of the Western Cape	Eastern Cape Bloodlines
09h25-10h10	Q&A session - Red Technologies	
10h10-10h30	<i>TEA/COFFEE BREAK</i>	

6: POLITICALLY RED

10h35-10h50	Ciraj Rassool, University of the Western Cape	A 'labour of love' in South Africa: Nelson Mandela's red Mercedes, auto-biography, auto/biography and regimes of value
10h55-11h10	Hlonipha Mokoena, Wits University	"Johnny Fingo: War as work on the eastern Cape frontier"
11h15-11h30	Thomas Wolfe, University of Minnesota	"Red Assemblages: Technologies and Histories"
11h35-12h20	Q&A session - Politically Red	
12h20-13h30	<i>LUNCH BREAK</i>	

7: RED MERCEDES

13h45-14h00 Michelle Smith and Ross Truscott, University of Fort Hare Waiting: a post-apartheid aesthetics

14h05-14h20 Elliot James, University of Minnesota Bed Assembly: Gender as Evidence in Automobile Histories

14h20-15h05 Q&A - Red Mercedes

8: RED ASSEMBLAGES

15h10-15h25 Maurits van Bever Donker, University of the Western Cape The rough edge of deterritorialisation: Contemplation

15h30-15h45 Patricia Hayes, University of the Western Cape Photography, Labour and Production

15h50-16h05 Vivian Zihlerl, Curator, Frontier Imaginaries, Institute of Modern Art Frontier Imaginaries: A General Strike in the Era of Globalisation- to (re) Form Narrativity, to (de) Construct an Image

16h05-16h50 Q&A session – Red Assemblages

16h50-17h00 *TEA/COFFEE BREAK*

17h05-18h05 ROUNDTABLE DISCUSSION DAY 2 Kevin Murphy and Tracey Deutsch, University of Minnesota

18h05-18h15 Closing remarks

19h30 Conference dinner
Marisol Restaurant